

Quintets from Cantata 33.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 33.5

Duetto for 2 Oboes, Tenor, Basso and Bc "Gott, der du die Liebe"

arr. in 5 parts: 1. Oboe or Violin, 2. Oboe or Violin or Viola,

3. Viola or Cello, 4. Viola or Cello, 5. Cello

♩ = 108

1 Violin or Oboe
bwv 33.5 s5

2 Violin or Oboe
bwv 33.5 s5

2 Viola bwv 33.5 s5

3 Viola for Tenor Solo
bwv 33.5 s5

3 Violoncello for Tenor Solo
bwv 33.5 s5

4 Violoncello for Bass Solo
bwv 33.5 s5

4 Viola for Bass Solo
bwv 33.5 s5

5 Violoncello for Bc
bwv 33.5 s5

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

The musical score is written for five parts in 3/4 time, with a tempo of 108. The key signature has one sharp (F#). The first system (measures 1-6) includes dynamics like *f* and *Vln. 1*. The second system (measures 7-12) starts with a double bar line and a *f* dynamic. The parts are: 1. Violin/Oboe (treble clef), 2. Violin/Oboe/Viola (treble clef), 3. Viola/Tenor Solo (alto clef), 4. Violoncello/Bass Solo (bass clef), and 5. Violoncello/Bc (bass clef). The score includes various musical notations such as notes, rests, and slurs.

14 Vln. 2

Musical score for measures 14-21. The score includes staves for Vln. 1, Vln. 2, Vla., Vc., and Bc. Dynamics range from *p* to *f*. A double bar line is present at the end of measure 21.

22

Musical score for measures 22-29. The score includes staves for Vln. 1, Vln. 2, Vla., Vc., and Bc. Dynamics range from *p* to *f*.

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



Part 2

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

Bass
 Bass
 f
 f
 f
 f

40

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.



46

Vln. 1

p

Vln. 2

p

Vla.

p

Vla.

f

Vc.

f

Vc.

f

Vla.

f

Vc.

p

tr

tr

52 5

Score for measures 52-57. The score is for a string ensemble with parts for Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Vla.). The key signature is one sharp (F#) and the time signature is 3/8. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The Violin 1 part has a melodic line with some rests, while the other parts provide a dense harmonic and rhythmic texture. The measure numbers 52 and 5 are indicated at the top.



58

Score for measures 58-63. The score continues with the same instrumentation and key signature as the previous system. The music maintains the complex rhythmic texture. The Violin 1 part continues its melodic line, while the other parts provide a dense harmonic and rhythmic texture. The measure number 58 is indicated at the top.

63

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef with a key signature of one sharp (F#). The Viola (Vla.) and Violoncello (Vc.) parts are in bass clef with a key signature of one sharp (F#). The score for measures 63-69 includes dynamic markings such as *f* and *tr*. A double bar line is present at the end of measure 69.

70

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef with a key signature of one sharp (F#). The Viola (Vla.) and Violoncello (Vc.) parts are in bass clef with a key signature of one sharp (F#). The score for measures 70-76 includes dynamic markings such as *p* and *f*. A double bar line is present at the end of measure 76.

76

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Vla.

Vc.



82

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Vla.

Vc.

88

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

Tenor

93

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

f

f

f

99 9

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

Vln. 1
Vln. 1
Tenor
Tenor



105 tr

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

Tenor

111

Score for measures 111-116. The score is for a string ensemble with Violins 1 and 2, Violas, and Cellos/Double Basses. The key signature has one sharp (F#) and the time signature is 3/8. Measures 111-112 show active melodic lines in the upper strings. Measures 113-116 feature a more sustained texture with some rhythmic patterns in the lower strings.



117

Score for measures 117-122. The score continues with the same instrumentation. Measures 117-120 show a transition with some instruments playing sustained notes. Measures 121-122 feature a dynamic shift to *f* (forte) and include the instruction "ad lib. col Bc" (ad libitum, cello/bass) and *p* (piano) markings. The bottom staff shows a complex rhythmic pattern.

123

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

Detailed description: This system contains measures 123 through 128. It features eight staves: Violin 1, Violin 2, Viola (top), Viola (bottom), Violoncello (top), Violoncello (bottom), Viola (bottom), and Violoncello (bottom). The key signature has one sharp (F#). The top two violins play melodic lines with various articulations. The bottom two violas and cellos provide harmonic support with rhythmic patterns. The bottom two cellos play a steady bass line.

129

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

rit. *p*
rit. *p*
rit. *p*
rit. *p*
rit. *p*

Detailed description: This system contains measures 129 through 134. It features the same eight staves as the previous system. The key signature remains one sharp (F#). The music concludes with a series of measures marked with a *rit.* (ritardando) hairpin and a *p* (piano) dynamic marking. The top two violins play a melodic line that tapers off. The bottom two violas and cellos play a rhythmic pattern that also tapers off. The bottom two cellos play a steady bass line.

1 Violin or Oboe bwv 33.5 s5

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$\text{♩} = 108$

f

8

15 *p* **3** Vln. 2 *f*

24 *p*

30 **7** Part 2 *f*

43 *p*

49

55

61 *f*

68 *p*

75 **5** Part 2

85 **7** Tenor *f*

97 **3**

105 *tr*

112 **6** *f*

124

129 *rit.* *p*

69 *tr* **5** *p*

80 **8** Tenor *f*

94

100 **5**

111 **6** *f*

123

129 *rit.* *p*

Detailed description: This page of a musical score contains seven staves of music in G major. The first staff (measures 69-79) features a trill (tr) and a five-measure rest (5) with a piano (p) dynamic. The second staff (measures 80-89) includes an eight-measure rest (8) and a tenor clef (Tenor) with a forte (f) dynamic. The third staff (measures 94-99) continues the melodic line. The fourth staff (measures 100-110) contains a five-measure rest (5). The fifth staff (measures 111-122) features a six-measure rest (6) and a forte (f) dynamic. The sixth staff (measures 123-128) continues the melodic line. The seventh staff (measures 129-134) concludes with a ritardando (rit.) and piano (p) dynamic.

2 Viola bwv 33.5 s5

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♩ = 108

f

8

14

p *f*

23

p

28

6 Bass *f*

39

45

p

51

2

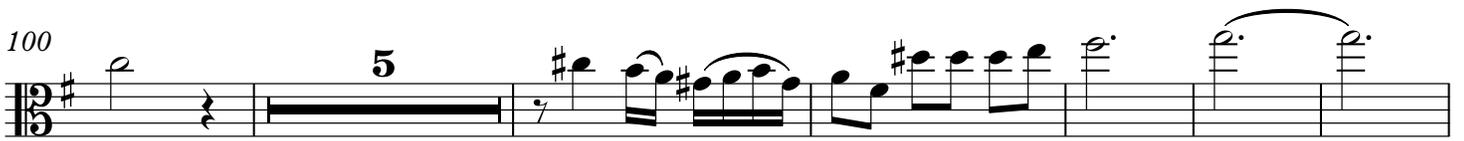
59

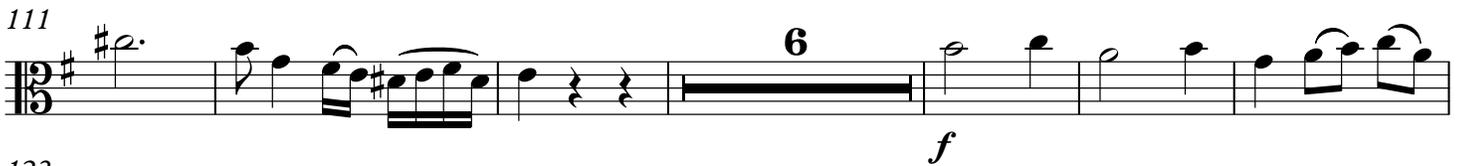
5 Vln. 1 *f*

69 *tr*  *p*

80  *f*

94 

100 

111  *f*

123 

130  *rit.* *p*

3 Viola for Tenor Solo bwv 33.5 s5

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13

f

21

f

32

38

f

52

58

66

f

80

88

5

99

108

116

15

3 Violoncello for Tenor Solo bww 33.5 s5

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♩ = 108
Vln. 1

13

21

32

38

52

58

66

80

88

99

108

116

>

4 Violoncello for Bass Solo bwv 33.5 s5

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$\text{♩} = 108$
Vln. 1

13

Vln. 1 Bc

f

21

4

f

32

38

7 Vln. 1 *f* tr

52

58

66

7 Vln. 1 *f*

82

f tr

91

6 Tenor

104

115

15

4 Viola for Bass Solo bwv 33.5 s5

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♩ = 108
Vln. 1

13

Vln. 1

Bc

3. Viola or Cello, 4. Viola or Cello, 5. Cello

21

4

f

32

f

38

Vln. 1

7

tr

52

f

58

66

7

Vln. 1

82

f

tr

91

6

Tenor

104

115

121

ad lib. col Bc

128

p

rit. > *p*

5 Violoncello for Bc bwv 33.5 s5

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3. Viola or Cello, 4. Viola or Cello, 5. Cello

♩ = 108

f

8

16

mp *f*

22

p

29

36

f

44

p

52

60

f

68



75



82



88



94



99



106



112



117



123



129

