

Trios from Cantata 168.5
LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 168.5
Aria for Soprano, Alto and Bc "Herz, zerreiss"
arr. in 3 parts: 1. and 2. Violin or Viola, 3. Cello

♩. = 48

1 Violin for Soprano Solo
bwv 168.5 s3

1 Viola for Soprano Solo
bwv 168.5 s3

2 Violin for Alto Solo
bwv 168.5 s3

2 Viola for Alto Solo
bwv 168.5 s3

3 Violoncello for Bc
bwv 168.5 s3

f

5

Vln. 1

Vla.

Vln. 2

f

Vla.

f

Vc.

mf

8

Vln. 1

Alto

Vla.

Alto

f

Vln. 2

Vla.

Vc.

11

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

14

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

tr

f

18

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Alto

Alto

mp

mp

p

22

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

mp

mp

25

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

28

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

f

32

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

f

f

mf

Soprano

Soprano

f

f

36

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

39

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

42

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

45

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

49

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

mp

rit.

1 Violin for Soprano Solo bwv 168.5 s3

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$\text{♩} = 48$

6 Alto

11

15 *tr* 4 Alto

23 *mp*

28 4 *tr* *f*

36

41

45 *tr* *tr* 4

1 Viola for Soprano Solo bwv 168.5 s3

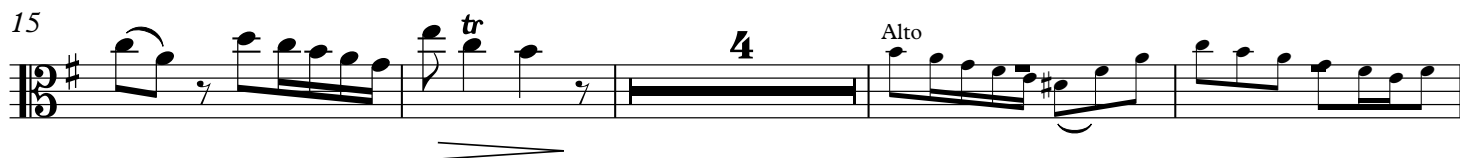
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♩. = 48



2 Violin for Alto Solo bww 168.5 s3

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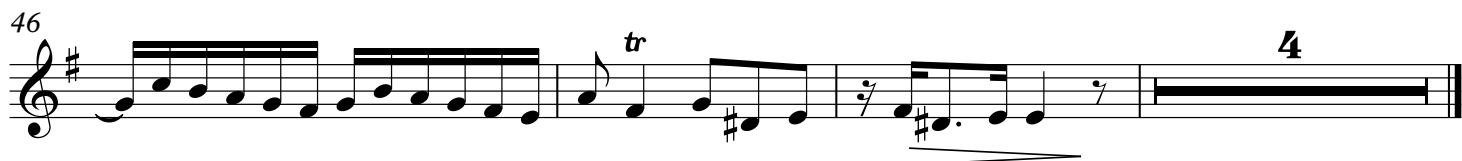
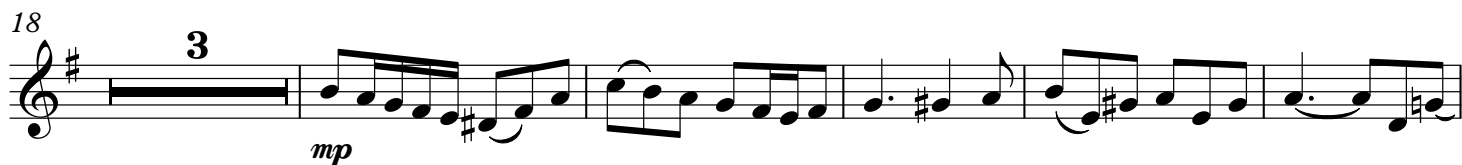
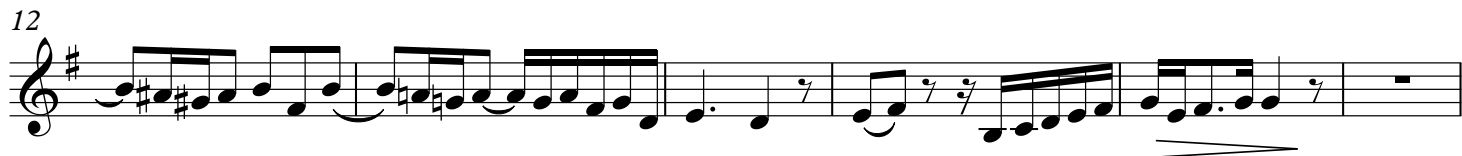
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Aria for Soprano, Alto and Bc "Herz, zerreiss"

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♩. = 48



2 Viola for Alto Solo bwv 168.5 s3

Trios from Cantata 168.5

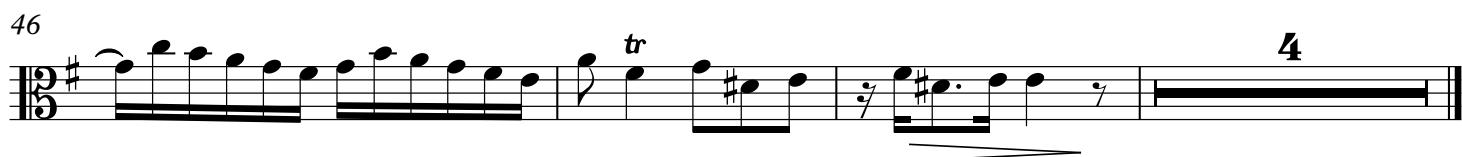
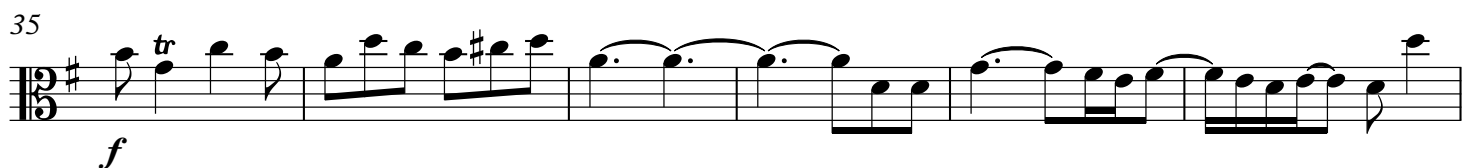
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arr. in 3 parts: 1. and 2. Violin or Viola, 3. Cello

♩. = 48



3 Violoncello for Bc bwv 168.5 s3

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

♩. = 48

6 *f* *mf*

11

16 *f*

21 *p*

26 *f*

31 *mf*

36

40

45

49 *mp* *rit.*

Detailed description: This is a musical score for a cello part, arranged in three parts. It consists of 10 staves of music, each starting with a measure number. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked as ♩. = 48. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks. The first staff starts with a *f* dynamic and a *mf* dynamic. The second staff has a *f* dynamic. The third staff has a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *mp* dynamic. The tenth staff has a *rit.* (ritardando) marking.