

# Trios from Cantata 172.4

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

J. S. Bach [arr. P. Lang] BWV 172.4  
Aria for upper Strings, Tenor and Bc "O Seelen Paradies"  
arr. in 3 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello

$\text{Bc} \quad \text{♩} = 120$

1 Violin  
bwv 172.4 s3

1 Viola  
bwv 172.4 s3

2 Viola for Tenor Solo  
bwv 172.4 s3

2 Violoncello for Tenor Solo  
bwv 172.4 s3

3 Violoncello for Bc  
bwv 172.4 s3

*f*

opt. line

*f* opt. line

*f* lead

*f*

7

Vln. 1

Vla.

Vla.

Vc.

Vc.

13 (opt. Fine)

*tr*

*p*

*tr*

*p*

*p*

*rit.*

*f*

*rit.*

*f*

*p*

19

Vln. 1

Vla.

Vla. *tr*

Vc. *tr*

Vc.

25

Vln. I  
Vla.  
Vla.  
Vc.  
Vc.

31

Vln. I  
Vla.  
Vla.  
Vc.  
Vc.

37

Vln. I  
Vla.  
Vla.  
Vc.  
Vc.

43

Vln. I  
Vla.  
Vla.  
Vc.  
Vc.

49

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

55 (Fine)

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

*rit.* *p*  
*rit.* *p* lead  
*rit.* *f* lead  
*rit.* *p*

60

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

*tr*  
*tr*  
*tr*  
*tr*

65

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

70

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

tr

tr

Detailed description: This system covers measures 70 to 74. The first violin (Vln. 1) and first viola (Vla.) parts feature melodic lines with trills (tr) in measures 73 and 74. The second violin (Vln. 2) and second viola (Vla.) parts play sustained chords and moving lines. The two violas (Vc.) provide a harmonic foundation with sustained notes and moving bass lines.

75

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

Detailed description: This system covers measures 75 to 79. The first violin (Vln. 1) and first viola (Vla.) parts continue their melodic development. The second violin (Vln. 2) and second viola (Vla.) parts have rests in measures 75 and 76, then enter with sustained notes. The two violas (Vc.) play a rhythmic pattern of eighth notes.

80

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

*p*  
*p*

Detailed description: This system covers measures 80 to 84. The first violin (Vln. 1) and first viola (Vla.) parts enter with a melodic line marked *p* (piano) in measure 80. The second violin (Vln. 2) and second viola (Vla.) parts have rests until measure 80, then play sustained notes. The two violas (Vc.) play a rhythmic pattern of eighth notes.

85

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

Detailed description: This system covers measures 85 to 89. The first violin (Vln. 1) and first viola (Vla.) parts continue their melodic lines. The second violin (Vln. 2) and second viola (Vla.) parts play sustained notes. The two violas (Vc.) play a rhythmic pattern of eighth notes.

90

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

Detailed description: This system contains five staves of music for measures 90 through 94. The first staff is for Violin 1 (Vln. 1) in treble clef, playing a melodic line with eighth and sixteenth notes. The second staff is for Viola (Vla.) in alto clef, playing a rhythmic accompaniment of eighth notes. The third staff is for another Viola (Vla.) in alto clef, playing a melodic line with eighth notes. The fourth staff is for Violoncello (Vc.) in bass clef, playing a melodic line with eighth notes. The fifth staff is for another Violoncello (Vc.) in bass clef, playing a simple harmonic accompaniment of quarter notes.

95

D.C. al Fine

Vln. 1  
Vla.  
Vla.  
Vc.  
Vc.

*rit.*

Detailed description: This system contains five staves of music for measures 95 through 99. The first staff (Vln. 1) shows a melodic line that concludes with a fermata. The second staff (Vla.) has a melodic line with a fermata. The third staff (Vla.) has a melodic line with a fermata. The fourth staff (Vc.) has a melodic line with a fermata. The fifth staff (Vc.) has a melodic line with a fermata. The word 'rit.' (ritardando) is written below the first four staves in the final measure. The instruction 'D.C. al Fine' is written above the second staff in the final measure.

1 Violin bwv 172.4 s3

Trios from Cantata 172.4

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

J. S. Bach [arr. P. Lang] BWV 172.4

Aria for upper Strings, Tenor and Bc "O Seelen Paradies"  
arr. in 3 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello

Bc  $\text{♩} = 120$

7

13 (opt. Fine) *tr* *p* *p*

20

26

32

39 *mf*

45

51 (Fine) *rit.* *p*

57 *2* *p* *tr*

64

69

74 *tr* **4** *p*

83

88

93 **D.C. al Fine** *rit.*

# Trios from Cantata 172.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 172.4

Aria for upper Strings, Tenor and Bc "O Seelen Paradies"  
arr. in 3 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello

$\text{♩} = 120$   
Bc

*f*

7

13 (opt. Fine) *tr.* *p* *p*

20

26

32

39 *mf*


45

51 (Fine) *rit.* *p*


57 *p* *tr.*



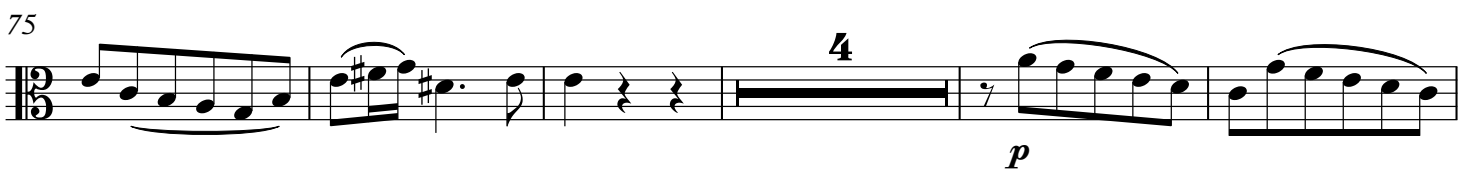
64




69



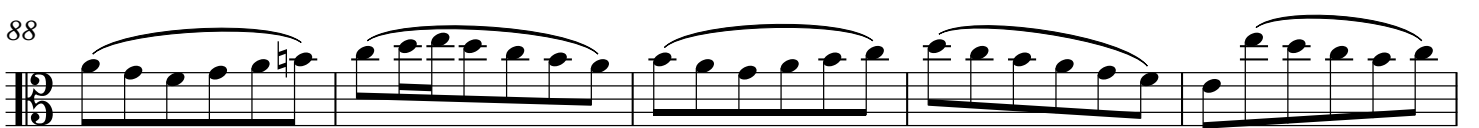
75




84



88



93



*p*

**4**

*tr.*

*rit.*

**D.C. al Fine**

2 Viola for Tenor Solo bwv 172.4 s3

# Trios from Cantata 172.4

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

J. S. Bach [arr. P. Lang] BWV 172.4

Aria for upper Strings, Tenor and Bc "O Seelen Paradies"  
arr. in 3 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello

♩ = 120  
opt. line

10 *f*

17 (opt. Fine) *rit.* *f*

24 *tr*

30 *tr*

36

42 *tr* *mf*

48

52 (Fine) lead *rit.* *f*

59 *tr*

66

2 Viola for Tenor Solo bwv 172.4 s3

73



81



88



94



D.C. al Fine

2 Violoncello for Tenor Solo bwv 172.4 s3

# Trios from Cantata 172.4

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

J. S. Bach [arr. P. Lang] BWV 172.4

Aria for upper Strings, Tenor and Bc "O Seelen Paradies"  
arr. in 3 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello

$\text{♩} = 120$   
opt. line

*f* (opt. Fine)

10

17 *rit.* *f* *tr*

24 *tr*

30

36 *tr*

42 *mf*

52 (Fine) *lead*

59 *rit.* *f* *tr*

66

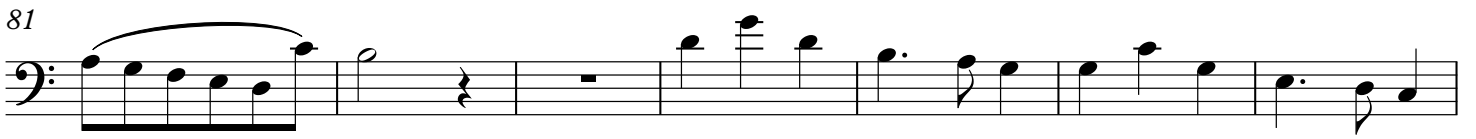
2 Violoncello for Tenor Solo bwv 172.4 s3

73



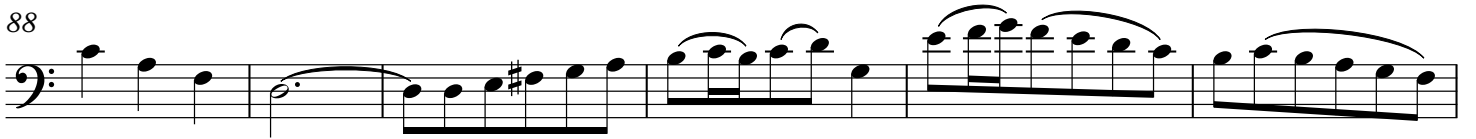
Musical staff 73-80: Bass clef, starting with a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various slurs and accents. There are two measures of whole rests between measures 76 and 77.

81



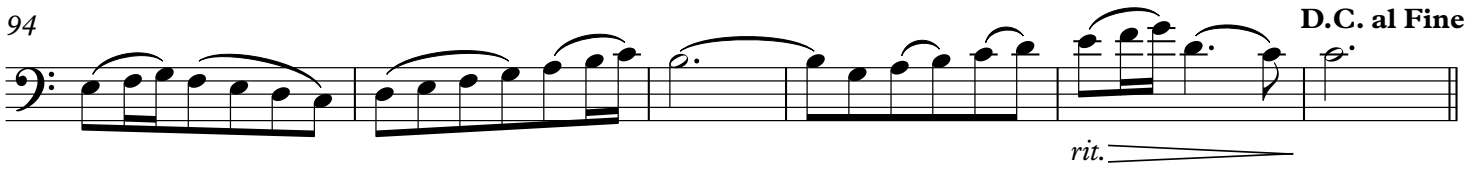
Musical staff 81-87: Bass clef. Measure 81 features a long slur over a series of eighth notes. This is followed by a whole rest in measure 82, and then a continuation of eighth notes in measures 83-87.

88



Musical staff 88-93: Bass clef. Measure 88 starts with a half note, followed by eighth notes in measure 89. Measures 90-93 contain eighth notes with various slurs and accents.

94



Musical staff 94-99: Bass clef. Measures 94-99 consist of eighth notes with slurs. The piece concludes with a fermata over the final note. The text "D.C. al Fine" is written above the staff, and "rit." with a deceleration wedge is written below the staff.

3 Violoncello for Bc bwv 172.4 s3

# Trios from Cantata 172.4

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

J. S. Bach [arr. P. Lang] BWV 172.4

Aria for upper Strings, Tenor and Bc "O Seelen Paradies"  
arr. in 3 parts: 1. Violin or Viola, 2. Viola or Cello, 3. Cello

♩ = 120  
lead

10 *f* (opt. Fine)

18 *p*

27

35

42 *f*

51 (Fine)

59 *rit.* *p*

67

75

82

92 D.C. al Fine

*rit.*