

Trios from Cantata 66.4

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 66.4

Aria for Alto, Tenor, and Bc "Kein Aug sieht"

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

$\text{♩} = 72$

1 Violin for Alto Solo
bvw 66.4 s3

1 Viola for Alto Solo
bvw 66.4 s3

2 Viola for Tenor Solo
bev 66.4 s3

2 Violoncello for Tenor Solo
bvw 66.4 s3

3 Violoncello for Bc
bvw 66.4 s3

mf

mf

mf

lead
mp

4

Vln. 1

Vla.

Vla.

Vc.

Vc.

7

Vln. 1

Vla.

Vla.

Vc.

Vc.

10

Vln. 1
Vla.
Vla.
Vc.
Vc.

This system contains measures 10, 11, and 12. The first violin (Vln. 1) part features a melodic line with eighth-note patterns and slurs. The two violas (Vla.) and two violas/contrabasses (Vc.) provide harmonic support with various rhythmic patterns, including sixteenth-note runs and quarter-note accompaniment. The key signature has two sharps (F# and C#).

13

Vln. 1
Vla.
Vla.
Vc.
Vc.

This system contains measures 13, 14, and 15. Measures 13 and 14 show the first violin (Vln. 1) and first viola (Vla.) parts with rests, while the second viola (Vla.) and both violas/contrabasses (Vc.) continue their melodic and rhythmic lines. In measure 15, the first violin and first viola parts re-enter with specific notes. The key signature remains two sharps.

16

Vln. 1
Vla.
Vla.
Vc.
Vc.

This system contains measures 16, 17, and 18. The first violin (Vln. 1) part has a melodic line with slurs. The first viola (Vla.) part has a steady eighth-note accompaniment. The second viola (Vla.) part features a sixteenth-note pattern. The two violas/contrabasses (Vc.) continue with their respective parts. The key signature remains two sharps.

19

Vln. 1
Vla.
Vla.
Vc.
Vc.

This system contains measures 19, 20, and 21. The first violin part (Vln. 1) features a melodic line with eighth and sixteenth notes, often beamed together. The two violas (Vla.) and two violas/contrabasses (Vc.) provide harmonic support with various rhythmic patterns, including eighth notes and quarter notes. The key signature has two sharps (F# and C#).

22

Vln. 1
Vla.
Vla.
Vc.
Vc.

This system contains measures 22, 23, and 24. The first violin part continues its melodic line. The violas and violas/contrabasses play more active rhythmic parts, with some measures featuring sixteenth-note runs. The overall texture is dense and rhythmic.

25

Vln. 1
Vla.
Vla.
Vc.
Vc.

This system contains measures 25, 26, and 27. The first violin part has a more rhythmic, eighth-note pattern. The violas and violas/contrabasses continue with their respective parts, maintaining the complex rhythmic texture. The key signature remains two sharps.

28 opt. line

Vln. 1 *mp* opt. line

Vla. *mp*

Vla. *mp*

Vc. *mp*

Vc. *mp*

31

Vln. 1 *rit.* *p*

Vla. *rit.* *p*

Vla. *opt. line* *mp* *opt. line* *rit.* *p*

Vc. *mp* *rit.* *p*

Vc. *rit.* *p*

1 Violin for Alto Solo bwv 66.4 s3

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5

Tenor
mf

9

12

16

20

24

28

opt. line

mp

rit.

p

1 Viola for Alto Solo bwv 66.4 s3

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

♩ = 72

5

mf

9

12

16

20

24

28

opt. line

mp rit. p

2 Viola for Tenor Solo bev 66.4 s3

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

♩ = 72

Bc
mf

5

8

11

13

16

20

24

28

opt. line
mp rit. *p*

2 Violoncello for Tenor Solo bwv 66.4 s3

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5

8

11

13

16

20

24

28

3 Violoncello for Bc bwv 66.4 s3

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♩ = 72

lead

mp

6

10

13

16

20

23

26

29

rit.

p