

# 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.



Score for measures 28-33. The score is written for Violins 1 and 2, Violas, and Cellos/Double Basses. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the Violin 1, Viola, and Cello parts. The Violin 2 part is mostly rests. The Viola and Cello parts have a more melodic line with some harmonic support.



Score for measures 34-39. The score is written for Violins 1 and 2, Violas, and Cellos/Double Basses. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the Violin 1, Viola, and Cello parts. The Violin 2 part is mostly rests. The Viola and Cello parts have a more melodic line with some harmonic support. The score includes a section change marked by a double bar line and the text "Part 2". The music is marked with a forte (*f*) dynamic.

40

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

46

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*p*

*tr*

*tr*

52

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

5



58

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.



70

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

76 Part 2 7

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

82

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

88

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

Tenor

Tenor

Tenor



93

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*



99 9

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.



105

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

111

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.



117

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

*f*

*f*

*f*

*ad lib. col Bc*

*p*

*f*

123

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

129

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Vla.

Vc.

*rit.* *p*

*rit.* *p*

*rit.* *p*

*rit.* *p*

*rit.* *p*

1 Violin or Oboe bwv 33.5 s5

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

♩ = 108

The musical score is written for a single staff in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 108. The first measure starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Measure 8 is marked with a measure rest. Measure 15 is marked with a measure rest and a triplet of eighth notes, with a piano (*p*) dynamic. Measure 24 is marked with a measure rest and a piano (*p*) dynamic. Measure 30 is marked with a measure rest and a forte (*f*) dynamic. Measure 43 is marked with a measure rest and a piano (*p*) dynamic. Measure 49 is marked with a measure rest. Measure 55 is marked with a measure rest. Measure 61 is marked with a measure rest and a forte (*f*) dynamic. Measure 68 is marked with a measure rest and a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

*f*

8

15 *p* 3 Vln. 2 *f*

24 *p*

30 *f* 7 Part 2

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*

2 Violin or Oboe bwv 33.5 s5

# Quintets from Cantata 33.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

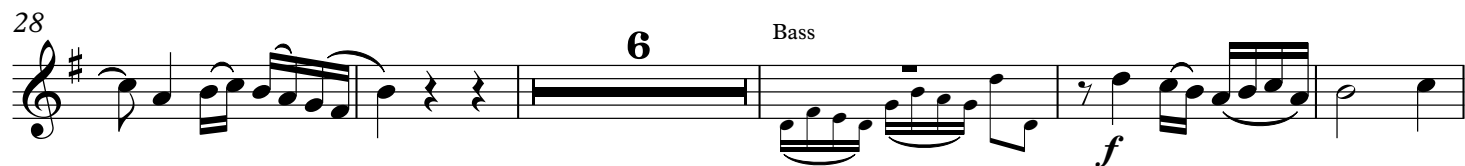
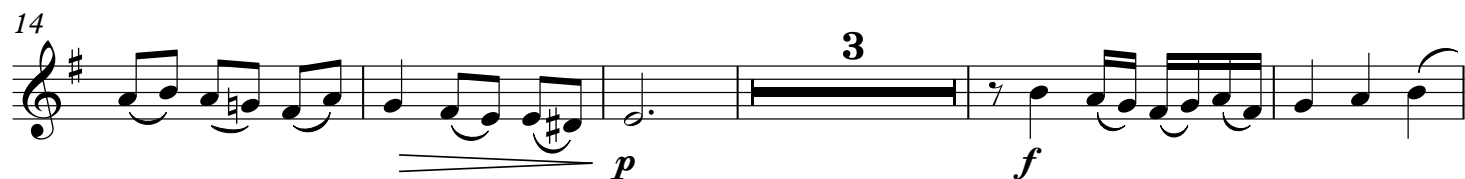
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♩ = 108



69 *tr*

80 *p* 5

8 8 *f* Tenor

94

100 5

111 6 *f*

123

129 *rit.* *p*

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*

5 *p*

80

8 Tenor *f*

94

100

111

6 *f*

123

130

*rit.* *p*

# 3 Viola for Tenor 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*

52

58

66

**7**

Vln. 1

*f*

80

88

**5**

99

Vln. 1

108

116

**15**

# 3 Violoncello for Tenor Solo bwv 33.5 s5

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♩ = 108  
Vln. 1

13

Vln. 1 Bc

21

4

*f*

32

*f*

38

7

Vln. 1

52

*f*

58

66

7

Vln. 1

80

*f*

88

5

99

Vln. 1

108

116

15

# 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

*tr*

91

**6**

Tenor

104

115

**15**

# 4 Viola for Bass Solo bwv 33.5 s5

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$\text{♩} = 108$   
Vln. 1

**13**

Vln. 1 Bc

21 *f*

**4**

32 *f*

38 Vln. 1 *tr*

**7**

52 *f*

58

66 Vln. 1 *tr*

**7**

82 *f*

91 *tr*

**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

