

Sextet from the Opening Chorus of Cantata 9.1 transposed to C

(LET **ff** CANTUS FIRMUS PARTS ALWAYS PREDOMINATE)

J. S. BACH [arr. R. Bartoli/ ed. P. Lang] BWV 9.1

Chorus for Flute, Oboe d'amore, Strings, 4 part Choir and Bc

arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

♩ = 84

1 Violin bwv 9.1 s6 **f**

2 Violin bwv 9.1 S6 **f**

3 Violin bwv 9.1 S6 Vln. 2 **f**

4 Viola bwv 9.1 S6 Vln. 2 **f**

5 Viola bwv 9.1 S6 **f**

6 Violoncello bwv 9.1 S6 **f**

5

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

10

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

15

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

20

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

mp

mp

mp

ff

mp

25

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

mp

30

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

Measures 30-34. Vln. 1: Melodic line with a trill in measure 31. Vln. 2: Rhythmic pattern of eighth notes. Vln. 3: Rhythmic pattern of eighth notes. Vla. 1: Sustained notes with some movement. Vla. 2: Sustained notes with some movement. Vc.: Steady eighth-note pattern.

35

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

Measures 35-39. Vln. 1: Melodic line. Vln. 2: Rhythmic pattern of eighth notes. Vln. 3: Rhythmic pattern of eighth notes. Vla. 1: Sustained note with a forte (*ff*) marking. Vla. 2: Melodic line. Vc.: Steady eighth-note pattern.

40

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

Measures 40-44. Vln. 1: Melodic line. Vln. 2: Rhythmic pattern of eighth notes. Vln. 3: Rhythmic pattern of eighth notes. Vla. 1: Sustained note. Vla. 2: Melodic line. Vc.: Steady eighth-note pattern.

44

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

mf

mf

mf

mf

49

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

54

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

59

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. 1 *mp*

Vla. 2 *ff*

Vc. *mp*

64

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. *mf*

69

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. 1 *mp*

Vla. 2 *ff*

Vc. *mp*

87

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

91

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

mf

tr

mf

mf

mf

96

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

mp

mp

mp

ff

mp

mp

101

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

106

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

111

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

116

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

121

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

126

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

131

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

136

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

142

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc.

rit.

rit.

rit.

rit.

rit.

rit.

1 Violin bwv 9.1 s6

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arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. Viola or Cello, 6. Cello

$\text{♩} = 84$

f

6

12

16

20

mp

25

30

35

41

44 *mf*

48

53

56 *mp*

61

65 *mf*

70 *mp*

74

77 *V.S.*

V.S.

81 *mf*

85 *mp*

89 *mf*

93

97 *mp*

101

105 *mf*

109

113 *mp*

117

This musical score is for the first violin part of the first movement of J.S. Bach's Notebook for Anna Bach, BWV 9.1. It covers measures 81 through 117. The music is written in treble clef with a key signature of one sharp (F#). The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the passage. The measures are numbered at the beginning of each line: 81, 85, 89, 93, 97, 101, 105, 109, 113, and 117.



2 Violin bwv 9.1 S6

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♩ = 84





83

87

92

96

101

104

108

112

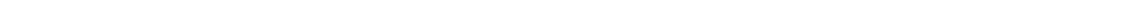
116

120

123

Example 123

127



132

Musical notation for measure 132, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a double bar line after the first measure.

[illegible]

139

Musical notation for measure 139. The staff begins with a treble clef. The first beat contains a whole rest. The second beat contains a sixteenth-note triplet starting on G4, followed by two eighth notes (F#4 and E4), and a quarter note (D4). The third beat contains a half note (C4) followed by a quarter rest. The fourth beat contains a quarter note (B3), an eighth note (A3), a quarter note (G3), an eighth note (F#3), a quarter note (E3), and a quarter rest. The fifth beat contains a half note (D3) followed by a quarter rest. The sixth beat contains a quarter note (C3) followed by a quarter rest.

144

rit.

3 Violin bwv 9.1 S6

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$\text{♩} = 84$
Vln. 2

f

7

13

20

mp

26

31

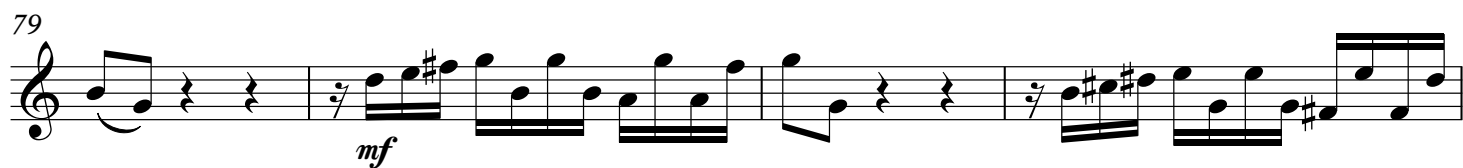
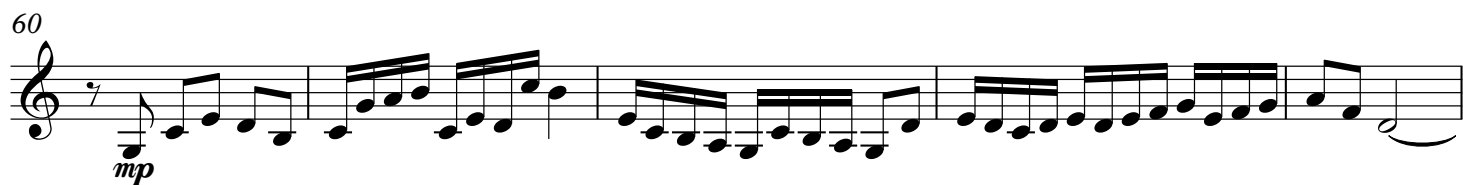
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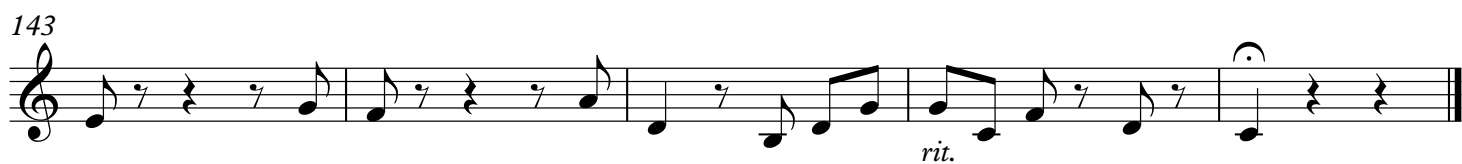
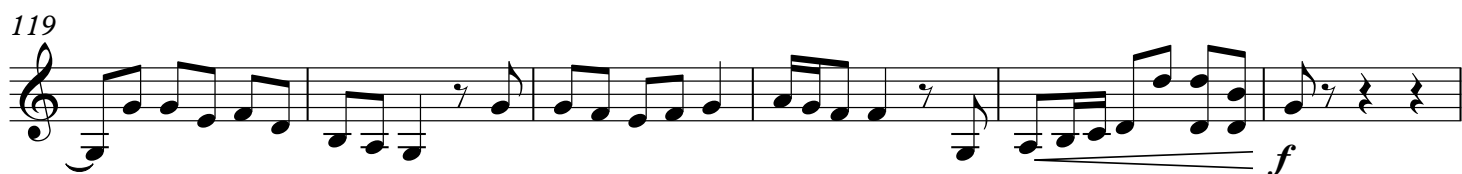
42

mf

47

53





3 Viola bwv 9.1 s6

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♩ = 84
Vln. 2

The musical score is written for Viola in 3/4 time, transposed to C major. It consists of nine staves of music, each beginning with a measure number. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff starts with a treble clef and a key signature of one sharp (F#), indicating the transposition. The dynamics *f*, *mp*, and *mf* are used throughout the piece. The score ends with a final measure on the ninth staff.

7

13

20

26

31

37

42

47

53

60



65



69



74



79



83



87

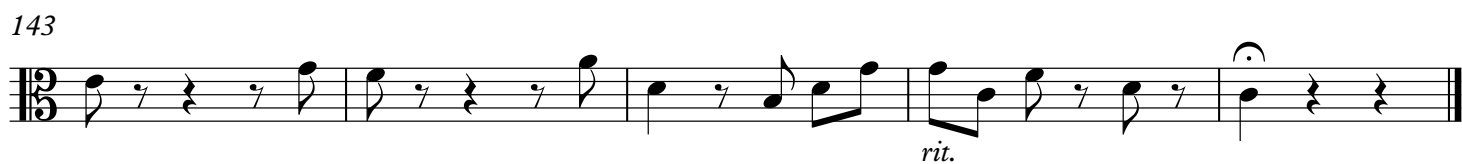
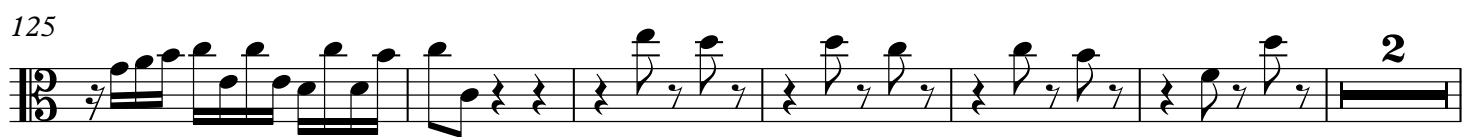


93



96





4 Viola bwv 9.1 S6

Sextet from the Opening Chorus of Cantata 9.1 transposed to C

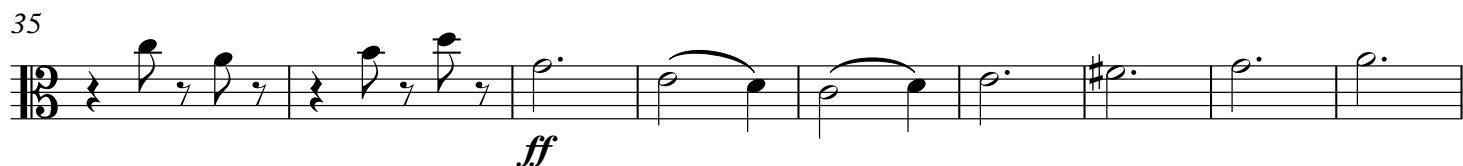
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♩ = 84
Vln. 2



67



73



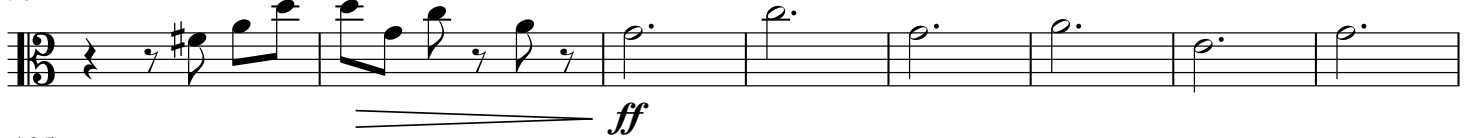
79



87



97



105



112



121



128



133



139



143



5 Viola bwv 9.1 S6

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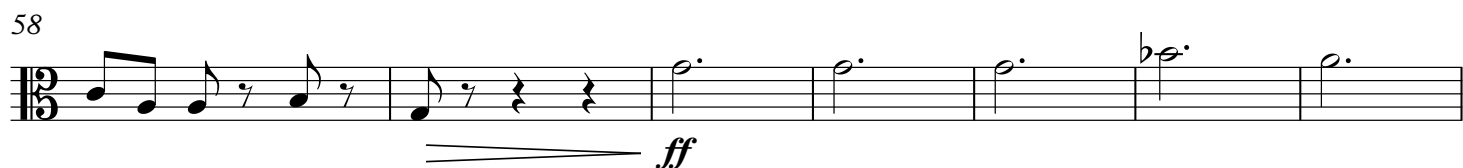
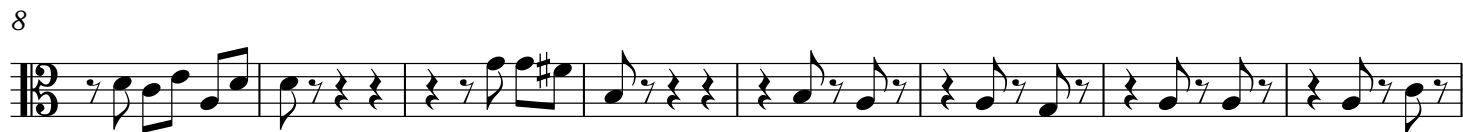
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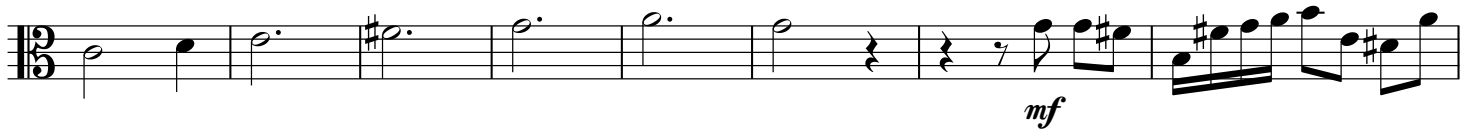
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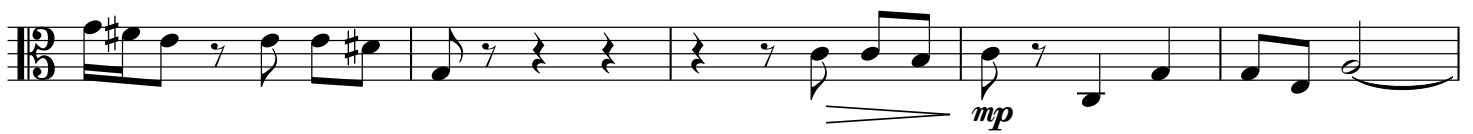
♩ = 84
Vln. 2



74



82



87



93



102



109



115



121



127



134



141



5 Violoncello bwv 9.1 s6

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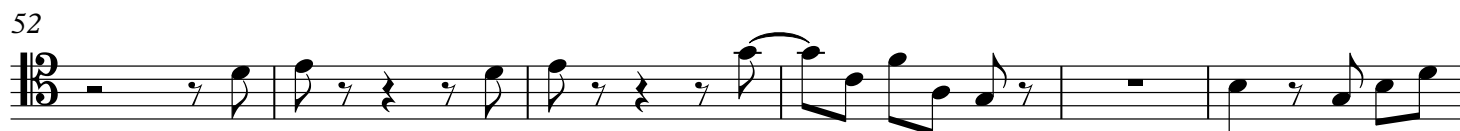
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♩ = 84
Vln. 2



74

mf

82

mp

87

mp

93

mp

102

mf

109

mp

115

mp

121

f

127

f

134

f

141

rit.

6 Violoncello bwv 9.1 S6

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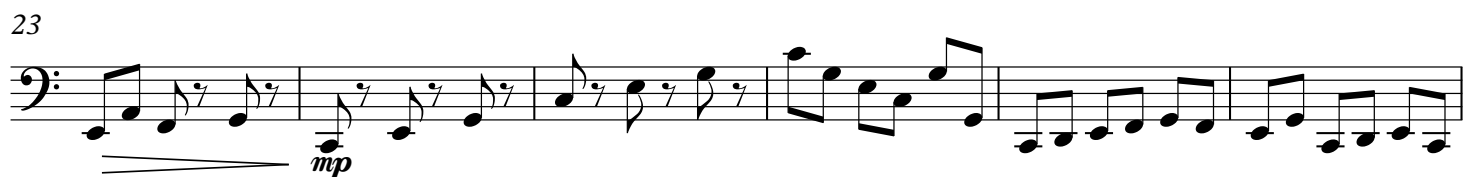
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54



59



65



69



74



79



85



90



95



100



106



112



118



125



132



138



143

