



10

Vln. 1  
Vln. 2  
Vla.  
Vc.

Detailed description: This system contains measures 10, 11, and 12. Measure 10 features a first violin with a sixteenth-note flourish and a second violin with a similar flourish. The viola and cello play a steady eighth-note accompaniment. Measure 11 shows the first violin with a half-note rest and a quarter-note entry, while the second violin continues its flourish. Measure 12 concludes the system with various melodic lines across all instruments.

13

Vln. 1  
Vln. 2  
Vla.  
Vc.

Detailed description: This system contains measures 13, 14, and 15. Measure 13 has a first violin with a half-note rest and a quarter-note entry, and a second violin with a quarter-note melody. Measure 14 features a first violin with a half-note rest and a quarter-note entry, and a second violin with a half-note melody. Measure 15 shows a first violin with a sixteenth-note flourish and a second violin with a similar flourish.

16

Vln. 1  
Vln. 2  
Vla.  
Vc.

Detailed description: This system contains measures 16, 17, and 18. Measure 16 features a first violin with a quarter-note melody and a second violin with a sixteenth-note flourish. Measure 17 shows a first violin with a half-note melody and a second violin with a sixteenth-note flourish. Measure 18 concludes the system with a first violin flourish and a second violin flourish. Dynamics markings include *f* (forte) in measures 17 and 18.

19

Vln. 1

Vln. 2

Vla.

Vc.

*tr*

*tr*

This system contains measures 19, 20, and 21. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). Measure 19 starts with a trill in the first violin. Measure 20 features a trill in the second violin. The music is characterized by intricate sixteenth-note patterns and slurs across all instruments.

22

Vln. 1

Vln. 2

Vla.

Vc.

*tr*

This system contains measures 22, 23, and 24. It features the same four staves as the previous system. Measure 22 begins with a trill in the first violin. The music continues with complex rhythmic figures and slurs. Measure 24 includes a dynamic marking of *mf* (mezzo-forte).

25

Vln. 1

Vln. 2

Vla.

Vc.

*p*

*p*

*p*

*mp*

This system contains measures 25, 26, and 27. It features the same four staves. Measure 25 starts with a dynamic marking of *p* (piano) in the first violin. The music is highly rhythmic and complex, with many slurs and ties. Measure 27 includes a dynamic marking of *mp* (mezzo-piano).

28

Vln. 1

Vln. 2

Vla.

Vc.

31

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*tr*

34

Vln. 1

Vln. 2

Vla.

Vc.

*f*

37

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 37, 38, and 39. The key signature is one sharp (F#). The first violin (Vln. 1) part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second violin (Vln. 2) part has a more sparse texture with some rests. The viola (Vla.) part plays a steady eighth-note accompaniment. The cello (Vc.) part provides a bass line with some longer note values.

40

Vln. 1  
Vln. 2  
Vla.  
Vc.

*p*

This system contains measures 40, 41, and 42. The first violin (Vln. 1) part continues with its intricate melodic line. The second violin (Vln. 2) part has several rests, with notes appearing in measure 41. The viola (Vla.) part continues with its eighth-note accompaniment. The cello (Vc.) part has a steady bass line. Dynamic markings of *p* (piano) are present in measures 40, 41, and 42.

43

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 43, 44, and 45. The first violin (Vln. 1) part continues with its intricate melodic line. The second violin (Vln. 2) part has several rests, with notes appearing in measure 44. The viola (Vla.) part continues with its eighth-note accompaniment. The cello (Vc.) part has a steady bass line.



55

Vln. 1

Vln. 2

Vla.

Vc.

*rit.*

*tr*

*rit.*

*rit.*

*rit.*

The image shows a page of a musical score, page 7, starting at measure 55. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 55 shows the beginning of the section with various notes and rests. Measure 56 contains performance instructions: 'rit.' (ritardando) for all instruments, and a trill ('tr') for the Violin 2. Measure 57 concludes the section with a final note and a fermata. The score is written in a standard musical notation style with clefs, notes, rests, and dynamic markings.

1 Violin bww 157.1 s4

Quartet from Cantata 157.1 (6 to 4 parts reduction, revoiced)

J. S. Bach [arr. Lang/Bartoli/ed. Lang] BWV 157.1

Aria Duett for Flute, Oboe, Violin, Tenor, Alto and Bc "Ich lasse dich"

arr. for 2 Violins, Viola, and Cello

♩ = 60  
Part 3

*f* *tr*

5

9

*p*

13

17

*f* *tr*

21

*tr*

25

*p*



2 Violin bww 157.1 s4

Quartet from Cantata 157.1 (6 to 4 parts reduction, revoiced)

J. S. Bach [arr. Lang/Bartoli/ed. Lang] BWV 157.1

Aria Duett for Flute, Oboe, Violin, Tenor, Alto and Bc "Ich lasse dich"

arr. for 2 Violins, Viola, and Cello

$\text{♩} = 60$   
Part 3

Part 1

*f*

*tr*

4

7

*p*

10

13

16

*f*

19

*tr*

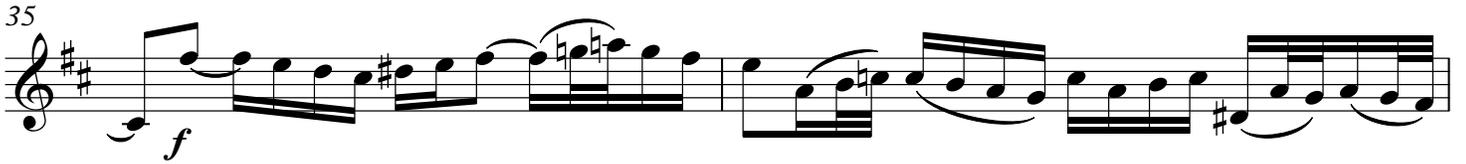
22

25

*p*

28  Musical notation for measures 28-31. The key signature is one sharp (F#). The music features a melodic line with eighth and sixteenth notes, including slurs and ties. A dynamic marking of *mf* is present at the end of the line.

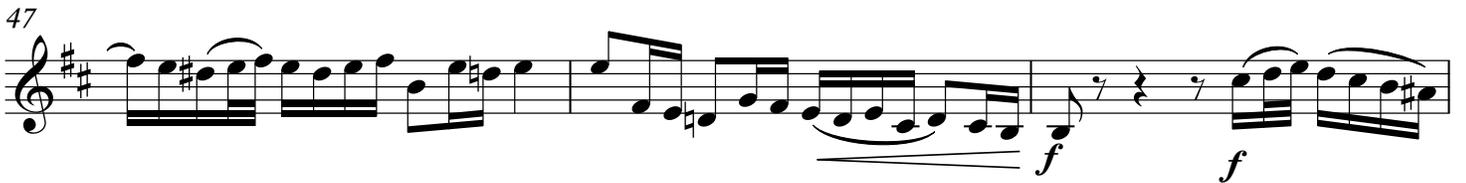
32  Musical notation for measures 32-34. The music continues with a melodic line, featuring slurs and ties. A double bar line is present at the end of the line.

35  Musical notation for measures 35-36. The music features a melodic line with slurs and ties. A dynamic marking of *f* is present at the beginning of the line.

37  Musical notation for measures 37-39. The music features a melodic line with slurs and ties, including some rests.

40  Musical notation for measures 40-43. The music features a melodic line with slurs and ties. A dynamic marking of *p* is present in the middle of the line.

44  Musical notation for measures 44-46. The music features a melodic line with slurs and ties.

47  Musical notation for measures 47-49. The music features a melodic line with slurs and ties. Dynamic markings of *f* are present at the end of the line.

50  Musical notation for measures 50-53. The music features a melodic line with slurs and ties. A trill marking (*tr*) is present above a note in measure 51.

54  Musical notation for measures 54-56. The music features a melodic line with slurs and ties. A trill marking (*tr*) is present above a note in measure 55. A *rit.* marking is present at the end of the line.

3 Viola bwv 157.1 from Cantata 157.1 (6 to 4 parts reduction, revoiced)

J. S. Bach [arr. Lang/Bartoli/ed. Lang] BWV 157.1  
Aria Duett for Flute, Oboe, Violin, Tenor, Alto and Bc "Ich lasse dich"  
arr. for 2 Violins, Viola, and Cello

♩ = 60

*f*

4

7

*p*

11

15

*f*

18

21

24

*p*

Detailed description: This is a musical score for the Viola part of J.S. Bach's BWV 157.1, arranged for a 6-to-4 parts reduction. The score is written in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 60. The first measure is marked *f* (forte). The score consists of eight staves of music, with measure numbers 4, 7, 11, 15, 18, 21, and 24 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout. Dynamics range from *f* to *p* (piano). The score ends with a fermata over the final note of the eighth staff, which is marked *p*.

27



31



34



37



40



43



46



49



52



55



4 Violoncello bwv 157.1 s4

Quartet from Cantata 157.1 (6 to 4 parts reduction, revoiced)

J. S. Bach [arr. Lang/Bartoli/ed. Lang] BWV 157.1  
Aria Duett for Flute, Oboe, Violin, Tenor, Alto and Bc "Ich lasse dich"  
arr. for 2 Violins, Viola, and Cello

♩ = 60



5



9



13



17



21



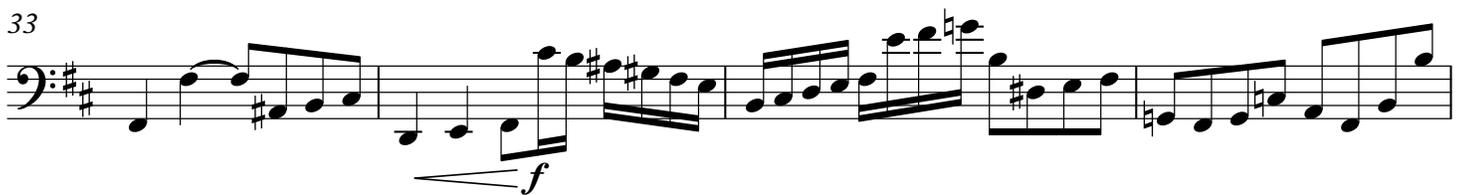
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29



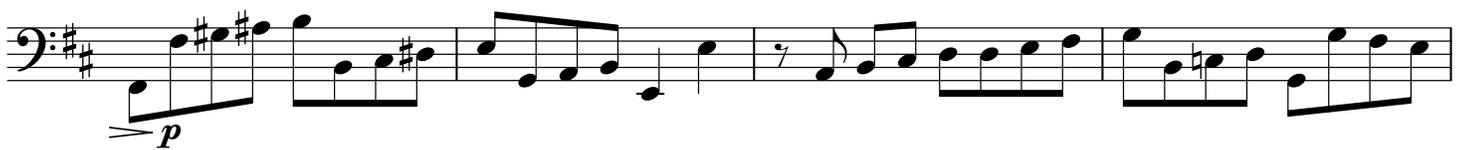
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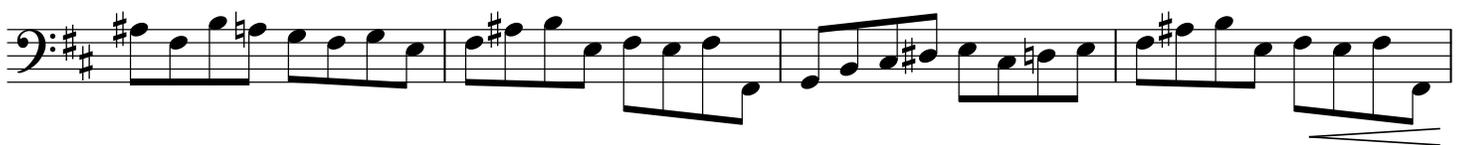
37



41



45



49



54

