

Quartets from Cantata No. 200.1 (in the original E)

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

J. S. Bach [arr. P. Lang] BWV 200.1
Aria for Strings, Alto and Bc

$\text{♩} = 72$

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

1 Violin
bww 200.1 s4

2 Violin
bww 200.1 s4

3 Violin or Viola or Cello for Alto Solo
bww 200.1 s4

4 Violoncello for Bc
bww 200.1 s4

Vln. 1

Vln. 2

Vln. 2

Vc.

Vln. 1

Vln. 2

Vln. 2

Vc.

Vln. 1

Vln. 2

Vln. 2

Vc.

9

Vln. 1

Vln. 2

Vln. 2

Vc.

p

p Solo

f

p

11

Vln. 1

Vln. 2

Vln. 2

Vc.

13

Vln. 1

Vln. 2

Vln. 2

Vc.

mf

mf

15

Vln. 1

Vln. 2

Vln. 2

Vc.

17

Vln. 1
Vln. 2
Vln. 2
Vc.

mp

p

f

p

Detailed description: This system contains measures 17 and 18. The key signature is three sharps (F#, C#, G#). The first violin (Vln. 1) starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest. The second violin (Vln. 2) has a similar melodic line. The third violin (Vln. 2) has a quarter rest followed by a quarter note G3. The cello (Vc.) has a quarter note G2, followed by eighth notes A2, B2, and C3. Dynamics include *mp* for the cello, and *p* for the first and second violins.

19

Vln. 1
Vln. 2
Vln. 2
Vc.

Detailed description: This system contains measures 19 and 20. The first violin (Vln. 1) has a continuous eighth-note melody. The second violin (Vln. 2) has a similar eighth-note melody. The third violin (Vln. 2) has a half-note chord that changes in measure 20. The cello (Vc.) has a quarter-note bass line. Dynamics include *mp* for the cello and *p* for the first violin.

21

Vln. 1
Vln. 2
Vln. 2
Vc.

mf

mf

f

Detailed description: This system contains measures 21 and 22. The first violin (Vln. 1) has a half-note melody with a slur. The second violin (Vln. 2) has a half-note melody with a slur. The third violin (Vln. 2) has a half-note chord. The cello (Vc.) has a quarter-note bass line. Dynamics include *mf* for the first and second violins, and *f* for the cello.

23

Vln. 1
Vln. 2
Vln. 2
Vc.

Detailed description: This system contains measures 23 and 24. The first violin (Vln. 1) has a half-note melody with a slur. The second violin (Vln. 2) has a half-note melody with a slur. The third violin (Vln. 2) has a half-note chord. The cello (Vc.) has a quarter-note bass line. Dynamics include *mf* for the first and second violins, and *f* for the cello.

25

Vln. 1
Vln. 2
Vln. 2
Vc.

p
f
mp

Detailed description: This system contains measures 25 and 26. The key signature is three sharps (F#, C#, G#). Measure 25 shows Vln. 1 with a melodic line of eighth notes, Vln. 2 with a similar eighth-note pattern, and Vc. with a bass line of eighth notes. Measure 26 features a dynamic shift: Vln. 1 and Vln. 2 play a half-note chord marked *p*, while Vc. continues with a melodic line marked *mp*. A *f* dynamic is also indicated for the Vln. 2 part in measure 26.

27

Vln. 1
Vln. 2
Vln. 2
Vc.

Detailed description: This system contains measures 27 and 28. In measure 27, Vln. 1 has a melodic line, Vln. 2 has a similar eighth-note pattern, and Vc. has a bass line. Measure 28 continues the patterns, with Vln. 1 and Vln. 2 playing eighth-note figures and Vc. playing a bass line.

29

Vln. 1
Vln. 2
Vln. 2
Vc.

Detailed description: This system contains measures 29 and 30. In measure 29, Vln. 1 has a melodic line, Vln. 2 has a similar eighth-note pattern, and Vc. has a bass line. Measure 30 continues the patterns, with Vln. 1 and Vln. 2 playing eighth-note figures and Vc. playing a bass line.

31

Vln. 1
Vln. 2
Vln. 2
Vc.

mf
f

Detailed description: This system contains measures 31 and 32. In measure 31, Vln. 1 has a melodic line marked *mf*, Vln. 2 has a similar eighth-note pattern marked *mf*, and Vc. has a bass line. Measure 32 continues the patterns, with Vln. 1 and Vln. 2 playing eighth-note figures and Vc. playing a bass line marked *f*.

33

Vln. 1 *p*

Vln. 2 *p*

Vln. 2 *f*

Vc. *mp*

Violin 1: Treble clef, key signature of three sharps (F#, C#, G#). Measure 33: quarter rest, quarter rest, eighth rest, eighth notes G#4, A4, B4. Measure 34: eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5, quarter rest, eighth notes F#5, G5.

Violin 2 (top): Treble clef, key signature of three sharps. Measure 33: quarter rest, eighth notes G#4, A4, quarter rest, eighth notes B4, C5, quarter rest, eighth notes D5, E5. Measure 34: eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5, quarter rest, eighth notes F#5, G5.

Violin 2 (bottom): Treble clef, key signature of three sharps. Measure 33: quarter notes G#4, A4, B4, C5. Measure 34: quarter notes D5, E5, F#5, G5.

Viola: Bass clef, key signature of three sharps. Measure 33: quarter notes G#3, A3, B3, C4. Measure 34: quarter notes D4, E4, F#4, G4.

35

Vln. 1

Vln. 2

Vln. 2

Vc.

Violin 1: Treble clef, key signature of three sharps. Measure 35: eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5. Measure 36: quarter rest, eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5.

Violin 2 (top): Treble clef, key signature of three sharps. Measure 35: eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5. Measure 36: quarter rest, eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5.

Violin 2 (bottom): Treble clef, key signature of three sharps. Measure 35: quarter notes G#4, A4, B4, C5. Measure 36: quarter notes D5, E5, F#5, G5.

Viola: Bass clef, key signature of three sharps. Measure 35: quarter notes G#3, A3, B3, C4. Measure 36: quarter notes D4, E4, F#4, G4.

37

Vln. 1

Vln. 2

Vln. 2

Vc.

Violin 1: Treble clef, key signature of three sharps. Measure 37: eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5. Measure 38: eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5.

Violin 2 (top): Treble clef, key signature of three sharps. Measure 37: quarter notes G#4, A4, B4, C5. Measure 38: quarter notes D5, E5, F#5, G5.

Violin 2 (bottom): Treble clef, key signature of three sharps. Measure 37: quarter notes G#4, A4, B4, C5. Measure 38: quarter notes D5, E5, F#5, G5.

Viola: Bass clef, key signature of three sharps. Measure 37: quarter notes G#3, A3, B3, C4. Measure 38: quarter notes D4, E4, F#4, G4.

39

Vln. 1

Vln. 2

Vln. 2

Vc.

Violin 1: Treble clef, key signature of three sharps. Measure 39: quarter rest, eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5. Measure 40: quarter rest, eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5.

Violin 2 (top): Treble clef, key signature of three sharps. Measure 39: quarter rest, eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5. Measure 40: quarter rest, eighth notes G#4, A4, B4, C5, quarter rest, eighth notes D5, E5.

Violin 2 (bottom): Treble clef, key signature of three sharps. Measure 39: quarter notes G#4, A4, B4, C5. Measure 40: quarter notes D5, E5, F#5, G5.

Viola: Bass clef, key signature of three sharps. Measure 39: quarter notes G#3, A3, B3, C4. Measure 40: quarter notes D4, E4, F#4, G4.

41

Vln. 1
Vln. 2
Vln. 2
Vc.

Detailed description: This system covers measures 41 and 42. The key signature is three sharps (F#, C#, G#). Measure 41 features a first violin line with a melodic line and a second violin line with a rhythmic accompaniment. The second violin part has a long slur over measures 41 and 42. The cello part provides a steady bass line. Measure 42 shows a continuation of the first violin's melodic line and the second violin's accompaniment, with some rests in the first and second violin parts.

43

Vln. 1
Vln. 2
Vln. 2
Vc.

f
f opt. line
f

Detailed description: This system covers measures 43 and 44. Measure 43 starts with a first violin rest, followed by a melodic entry marked *f*. The second violin part has a rhythmic accompaniment, with a section marked *f* and "opt. line" indicated by a bracket. The cello part continues with a steady bass line. Measure 44 continues the melodic lines in the first and second violins, with the second violin part showing some chromatic movement.

45

Vln. 1
Vln. 2
Vln. 2
Vc.

Detailed description: This system covers measures 45 and 46. The first violin part has a melodic line with some slurs. The second violin part has a rhythmic accompaniment. The cello part provides a steady bass line. Measure 46 shows a continuation of the melodic lines in the first and second violins, with the second violin part showing some chromatic movement.

47

Vln. 1
Vln. 2
Vln. 2
Vc.

rit.
rit.
rit.
rit.

Detailed description: This system covers measures 47 and 48. The key signature changes to two sharps (F#, C#). Measure 47 continues the melodic lines in the first and second violins. Measure 48 features a *rit.* (ritardando) marking in all parts, with the first and second violin parts ending on a half note. The cello part also ends on a half note.

1 Violin bwv 200.1 s4

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Vc. $\text{♩} = 72$

f

4

7

p *mf*

14

17

p

21

mf

25

p

28

31

mf *p*

35

39

42

f

46

rit.

30

mf

33

p

37

mf

41

f

44

mf

46

rit.

2 Viola bwv 200.1 s4

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Vc. $\text{♩} = 72$

f

4

7

10

p

14

17

p

20

mf

24

p

27

30

mf

33

p

37

41

f

44

46

rit.

3 Viola for Alto Solo

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♩ = 72
opt. lines

5 *f*

9 Solo

13 *f* 3

19 *f* 3 Vln. 1

26 *f*

29

33 *f*

37

41 opt. line

45 *f* rit.

3 Violin or Viola or Cello for Alto Solo bwv 200.1 s4
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Aria for Strings, Alto and Bc

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

$\text{♩} = 72$ opt. lines

5

9 Solo

13 3

19 3 Vln. 1

26 f

29 f

33 f

37 f

41 opt. line

45 rit.

3 Violoncello for Alto Solo

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Aria for Strings, Alto and Bc

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

$\text{♩} = 72$ opt. lines

f

5

9 *Solo*

13 *f* 3

19 *f* 3 Vln. 1

26

29 *f*

33 *f*

37 *f*

41 opt. line

45 *f*

rit.

4 Violoncello for Bc bwv 200.1 s4

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♩ = 72

The image shows a musical score for a cello part, consisting of 12 staves of music. The key signature is E major (three sharps) and the time signature is common time (C). The tempo is marked as ♩ = 72. The score includes various dynamics such as *f*, *p*, *mf*, *mp*, and *rit.*. The music features a mix of eighth and sixteenth notes, often with slurs and accents. The piece concludes with a fermata on the final note.

rit.