

Sextet from the Opening of Cantata 83.1

LET ALTO SOLO PARTS ALWAYS PREDOMIUAETE
(small non-cue notes for additional lines)

J. S. BACH [arr. R. Bartoli/ ed. P. Lang] BWV 83.1
Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc
arr. for 2 (3)Violins, 2 (1) Violas, and 2 Cellos

$\text{♩} = 84$

1 Violin bww 83.1 s6
2 Violin bww 83.1 s6
3 Violin or Viola bww 83.1 s6
4 Viola with Alto Solo bww 83.1 s6
5 Violoncello bww 83.1 s6
6 Violoncello bww 83.1 s6

f *tr* *tr* *mp* *f* *Tutti* *mp* *f* *mp* *f* *mp* *f*

1 Vln.
2 Vln.
3 Vln.
4 Vla.
Vc.
6 Vc.

mf *p* *p* *p* *p* *mp*

1 Vln.
2 Vln.
3 Vln.
4 Vla.
Vc.
6 Vc.

13

1 Vln. *mp*

2 Vln. *f*

3 Vln. *f*

4 Vla. *f* Solo *ff*

Vc. *f*

6 Vc. *f*

Detailed description: This system contains measures 13 through 16. The first violin part (1 Vln.) starts with a melodic line in measure 13, marked *mp*. The second violin (2 Vln.), third violin (3 Vln.), and fourth violin (4 Vln.) parts enter in measure 14 with a forte (*f*) dynamic. The fourth violin part has a 'Solo' marking in measure 15 and reaches a fortissimo (*ff*) dynamic. The viola (Vc.) and cello (6 Vc.) parts also enter in measure 14 with a forte (*f*) dynamic. The music concludes in measure 16 with a *mp* dynamic in the first violin.

17

1 Vln. *tr*

2 Vln. *p*

3 Vln. *p*

4 Vla. *tr* *p*

Vc. *p*

6 Vc. *p*

p

Detailed description: This system contains measures 17 through 20. The first violin (1 Vln.) has a trill (*tr*) in measure 17. The second violin (2 Vln.), third violin (3 Vln.), and cello (6 Vc.) parts enter in measure 18 with a piano (*p*) dynamic. The fourth violin (4 Vln.) part has a trill (*tr*) in measure 18. The music concludes in measure 20 with a piano (*p*) dynamic across all parts.

21

1 Vln. *mf*

2 Vln. *mf*

3 Vln. *mf*

4 Vla. *mf*

Vc. *mf*

6 Vc. *mf*

Detailed description: This system contains measures 21 through 24. The first violin (1 Vln.) part starts in measure 21 with a mezzo-forte (*mf*) dynamic. The second violin (2 Vln.), third violin (3 Vln.), and cello (6 Vc.) parts enter in measure 22 with a mezzo-forte (*mf*) dynamic. The fourth violin (4 Vln.) part enters in measure 23 with a mezzo-forte (*mf*) dynamic. The music concludes in measure 24 with a mezzo-forte (*mf*) dynamic across all parts.

25

1 Vln. *tr*

2 Vln.

3 Vln.

4 Vla.

Vc. *mf*

6 Vc. *f*

Detailed description: This system covers measures 25 to 28. The first violin part features trills in measures 25 and 26. The second and third violin parts have similar melodic lines. The viola part is mostly silent, with a few notes in measure 28. The violin and cello parts provide a rhythmic and harmonic foundation. Dynamics include *f* for the cello and *mf* for the violin.

29

1 Vln. *tr* *mp*

2 Vln. *p*

3 Vln. *p*

4 Vla. *p Solo* *ff* *tr*

Vc. *p*

6 Vc. *p*

Detailed description: This system covers measures 29 to 32. The first violin part has trills in measures 29 and 32. The second and third violin parts play a steady eighth-note pattern. The viola part has a solo section in measure 30. The cello part has a melodic line. Dynamics include *mp*, *p*, *p Solo*, *ff*, and *p*.

33

1 Vln. *mf* *tr* *mp*

2 Vln. *p* *tr* *mp* *p*

3 Vln. *p* *tr* *mp* *p*

4 Vla. *ff*

Vc. *p* *mp* *p*

6 Vc. *p* *mf* *mp*

Detailed description: This system covers measures 33 to 36. The first violin part has trills in measures 33 and 35. The second and third violin parts have trills in measures 34 and 36. The viola part has a *ff* dynamic. The cello part has a melodic line. Dynamics include *mf*, *mp*, *p*, and *ff*.

37

1 Vln. *mf* *tr* *tr* *tr* *mp*

2 Vln. *mf* *tr* *tr* *p*

3 Vln. *mf* *tr* *p*

4 Vla. *tr* *tr* *p*

Vc. *mf* *tr* *ff* *p*

6 Vc. *f* *mp*

41

1 Vln. *mf* *f* *f*

2 Vln. *mf* *f* *f*

3 Vln. *mf* *f* *f*

4 Vla. *mf* *f* *f*

Vc. *mf* *f* *f*

6 Vc. *mf* *f* *f*

45

1 Vln. *f* *tr* *f*

2 Vln. *f* *tr* *f*

3 Vln. *f* *tr* *f*

4 Vla. *f* *f* *f*

Vc. *f* *Tutti* *f*

6 Vc. *f* *f* *f*

49

1 Vln. *tr*

2 Vln. *mp*

3 Vln. *mp*

4 Vla. *mp*

Vc. *mp*

6 Vc.

Detailed description: This system contains measures 49 through 52. The first violin part (1 Vln.) features a trill (tr) in measure 49. The second, third, and fourth violin parts (2 Vln., 3 Vln., 4 Vla.) are marked *mp*. The viola (4 Vla.), violin (Vc.), and cello (6 Vc.) parts also have *mp* markings. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

53

1 Vln.

2 Vln.

3 Vln.

4 Vla.

Vc.

6 Vc.

Detailed description: This system contains measures 53 through 56. The first violin part (1 Vln.) has a key signature change to one flat (B-flat) in measure 54. The other parts continue with their respective rhythmic patterns. The overall texture is dense with many sixteenth notes.

57

1 Vln.

2 Vln.

3 Vln.

4 Vla.

Vc.

6 Vc.

Detailed description: This system contains measures 57 through 60. The first violin part (1 Vln.) continues with its melodic line. The other parts provide harmonic support with various rhythmic figures. The music maintains its complex, rhythmic character.

61 (Fine) lead

1 Vln. *rit.* *V.S. or make fold out page* *p*

2 Vln. *rit.* *pp*

3 Vln. *rit.* *pp*

4 Vla. *rit.* *f*

Vc. *rit.* *pp*

6 Vc. *rit.* *p*

65

1 Vln. *f*

2 Vln. *mp*

3 Vln. *mp*

4 Vla. *Tutti* *mp*

Vc. *mp*

6 Vc. *mf*

69

1 Vln. *f*

2 Vln. *mp*

3 Vln. *mp*

4 Vla. *Tutti* *mp*

Vc. *mp*

6 Vc. *mf*

73

1 Vln. *mp*

2 Vln. *p*

3 Vln. *p*

4 Vla. *Solo* *ff*

Vc. *p*

6 Vc. *p*

77

1 Vln. *Solo* *ff*

2 Vln.

3 Vln.

4 Vla.

Vc. *ff*

6 Vc. *tr*

82

dal Segno al Fine

1 Vln. *rit.*

2 Vln. *rit.*

3 Vln. *rit.*

4 Vla. *Tutti* *rit.* *Tutti*

Vc. *P* *rit.*

6 Vc. *rit.*

Sextet from the Opening of Cantata 83.1

LET ALTO SOLO PARTS ALWAYS PREDOMINATE
(small non-cue notes for additional lines)

J. S. BACH [arr. R. Bartoli/ ed. P. Lang] BWV 83.1

Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc
arr. for 2 (3) Violins, 2 (1) Violas, and 2 Cellos

♩ = 84

f *tr* *tr*

4

7 *mf*

10

13 *f* *tr*

16 *mp*

19

22 *mf*

25 *tr* *tr*

28 *mp*

Detailed description: This is a musical score for the first violin part of the sextet from the opening of Cantata 83.1. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as quarter note = 84. The piece begins with a forte (*f*) dynamic and features several trills (*tr*) in measures 1, 2, 15, and 24. The dynamics fluctuate throughout, including mezzo-forte (*mf*) in measures 7 and 22, and mezzo-piano (*mp*) in measures 16 and 28. The score consists of ten staves of music, with measure numbers 1, 4, 7, 10, 13, 16, 19, 22, 25, and 28 indicated at the beginning of their respective staves. The music is characterized by intricate sixteenth-note patterns and a steady rhythmic flow.

31 *tr* *mp*

34 *mf* *tr* *mp*

37 *mf* *tr* *tr* *tr* *mp*

40

43

46 *f* *tr*

49 *tr*

52

55

58

61 *rit.* *(Fine)* *lead* *p*
V.S. or make fold out page

64

67

70

73

76

80

83

f

tr

mp

rit.

dal Segno al Fine

The image shows a page of musical notation for the first violin part of J.S. Bach's Notebook for Anna Bach, BWV 83.1, measures 64 through 83. The music is written in a single staff in G major (one sharp) and 3/4 time. The notation includes various rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamic markings include *f* (forte) at measure 70, *tr* (trill) above measure 73, *mp* (mezzo-piano) at measure 76, and *rit.* (ritardando) at measure 83. A fermata is placed over the final note of measure 83. The instruction **dal Segno al Fine** is written above the final measure. The page number '4' is in the top left, and the title '1 Violin bwv 83.1 s6' is at the top center.

2 Violin bwv 83.1 s6

Sextet from the Opening of Cantata 83.1

LET ALTO SOLO PARTS ALWAYS PREDOMIUAETE
(small non-cue notes for additional lines)

J. S. BACH [arr. R. Bartoli/ ed. P. Lang] BWV 83.1

Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc

arr. for 2 (3) Violins, 2 (1) Violas, and 2 Cellos

♩ = 84

f *tr* *tr* *mp*

5 *p*

9

14 *f* *p*

19

23 *mf*

27

30 *p* *tr*

34 *mp* *p* *mf* *tr*

38 *tr*

42 *p*

46 *tr*

50 *f*

54 *mp*

58 *rit.*

63 **(Fine)** *Vln.* *pp*

68 *mp*

73 *p*

77

81 **dal Segno al Fine** *rit.*

Sextet from the Opening of Cantata 83.1

LET ALTO SOLO PARTS ALWAYS PREDOMINATE
(small non-cue notes for additional lines)

J. S. BACH [arr. R. Bartoli/ ed. P. Lang] BWV 83.1
Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc
arr. for 2 (3) Violins, 2 (1) Violas, and 2 Cellos

♩ = 84

f *tr* *tr* *mp* *p* *f* *p* *mf* *p* *tr* *p* *tr* *mp* *tr* *p* *mf* *p*

5 9 14 19 23 27 31 36 40

Detailed description: This is a musical score for the Viola part of the Sextet from the Opening of Cantata 83.1. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as quarter note = 84. The score consists of ten staves of music, with measure numbers 5, 9, 14, 19, 23, 27, 31, 36, and 40 indicated at the beginning of their respective staves. The music features a variety of dynamics, including fortissimo (f), mezzo-forte (mf), piano (p), and mezzo-piano (mp). Trills (tr) are used as ornaments on several notes. The score includes various musical notations such as slurs, ties, and rests. The overall texture is a rhythmic, sixteenth-note pattern with occasional melodic variations and trills.

44

f

Musical staff 44-47: Bass clef, B-flat key signature, 3/4 time. Measures 44-47 contain a continuous eighth-note pattern. Measure 47 ends with a fermata. Dynamics: *f*.

48

tr
mp

Musical staff 48-51: Bass clef, B-flat key signature, 3/4 time. Measures 48-51 contain eighth-note patterns with trills. Measure 51 ends with a fermata. Dynamics: *tr*, *mp*.

52

Musical staff 52-56: Bass clef, B-flat key signature, 3/4 time. Measures 52-56 contain eighth-note patterns with some accidentals. Measure 56 ends with a fermata.

57

Musical staff 57-61: Bass clef, B-flat key signature, 3/4 time. Measures 57-61 contain eighth-note patterns. Measure 61 ends with a fermata.

62

rit.
pp
(Fine)
Vln.

Musical staff 62-64: Bass clef, B-flat key signature, 3/4 time. Measures 62-64 contain eighth-note patterns. Measure 64 ends with a fermata. Dynamics: *rit.*, *pp*. Markings: **(Fine)**, Vln.

65

mp

Musical staff 65-69: Bass clef, B-flat key signature, 3/4 time. Measures 65-69 contain eighth-note patterns. Measure 69 ends with a fermata. Dynamics: *mp*.

70

Musical staff 70-73: Bass clef, B-flat key signature, 3/4 time. Measures 70-73 contain eighth-note patterns. Measure 73 ends with a fermata.

74

p

Musical staff 74-77: Bass clef, B-flat key signature, 3/4 time. Measures 74-77 contain eighth-note patterns. Measure 77 ends with a fermata. Dynamics: *p*.

78

Musical staff 78-81: Bass clef, B-flat key signature, 3/4 time. Measures 78-81 contain eighth-note patterns. Measure 81 ends with a fermata.

82

rit.
dal Segno al Fine

Musical staff 82-85: Bass clef, B-flat key signature, 3/4 time. Measures 82-85 contain eighth-note patterns. Measure 85 ends with a fermata. Dynamics: *rit.*. Marking: **dal Segno al Fine**.

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Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc
arr. for 2 (3)Violins, 2 (1) Violas, and 2 Cellos

♩ = 84

f *tr* *tr* *mp*

5 *p*

9

14 *f* *p*

19

23 *mf*

27 *p*

31 *p* *tr* *p* *tr* *mp* *p*

36 *mf* *tr* *tr* *p*

40

44

48 *tr*

52

57

62 *rit.* (Fine) *vln.* *pp*

65 *mp*

70

74 *p*

78

82 *rit.* **dal Segno al Fine**

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(small non-cue notes for additional lines)

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Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc
arr. for 2 (3) Violins, 2 (1) Violas, and 2 Cellos

♩ = 84
Tutti

f *mp*

5

tr *p*

9

14

f *ff* Solo *tr*

18

21

25

3 *mf* *ff* Solo

32

tr *ff*

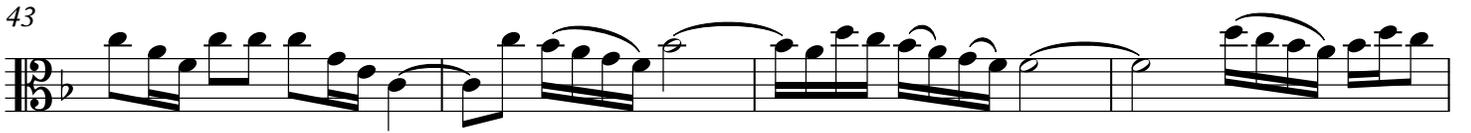
36

tr *ff*

40



43



47



53



57



62

(Fine) *rit.* *f* *Vln. Solo*



66

Tutti *mp*



71

Solo *ff*



76

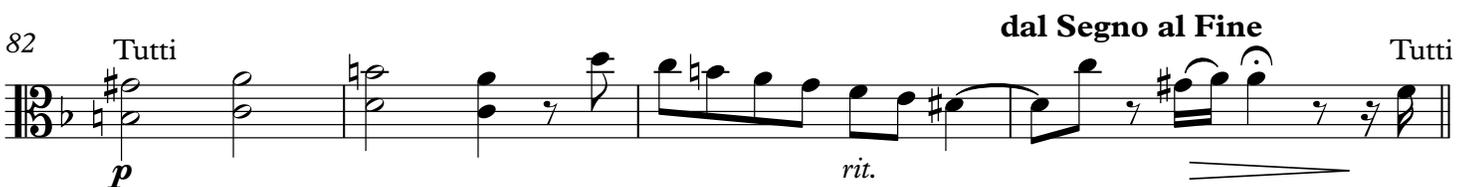


79



82

Tutti *p* *rit.* *dal Segno al Fine* *Tutti*



5 Violoncello bwv 83.1 s6

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Chorus for 2 Oboes, 2 Corno, Violin solo, Strings, Alto and Bc
arr. for 2 (3) Violins, 2 (1) Violas, and 2 Cellos

♩ = 84

Musical staff 1: Violoncello part, measures 1-4. Starts with a forte (*f*) dynamic and a trill (*tr*) in the second measure. The tempo is marked as quarter note = 84.

Musical staff 2: Violoncello part, measures 5-8. Ends with a piano (*p*) dynamic.

Musical staff 3: Violoncello part, measures 9-13.

Musical staff 4: Violoncello part, measures 14-17. Features a forte (*f*) dynamic and a piano (*p*) dynamic.

Musical staff 5: Violoncello part, measures 18-21.

Musical staff 6: Violoncello part, measures 22-26. Ends with a mezzo-forte (*mf*) dynamic.

Musical staff 7: Violoncello part, measures 27-32. Ends with a piano (*p*) dynamic.

Musical staff 8: Violoncello part, measures 33-37. Dynamics include piano (*p*), mezzo-piano (*mp*), piano (*p*), and mezzo-forte (*mf*).

Musical staff 9: Violoncello part, measures 38-41. Starts with a piano (*p*) dynamic.

43

47 *Tutti*

f *mp*

51

55

59

rit.

63 *(Fine)*

pp **2**

70

mp

75

p

79

ff

82 *dal Segno al Fine*

rit.

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arr. for 2 (3)Violins, 2 (1) Violas, and 2 Cellos

♩ = 84

f

6

mp

11

f

16

p

21

f

26

31

p *mf* *mp*

36

f *mp*

42



47



52



57



62



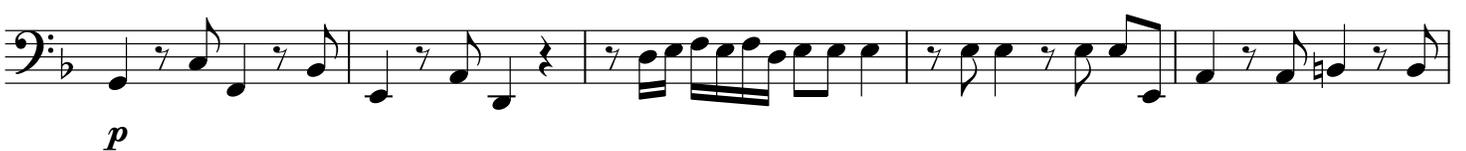
67



72



76



81

