

Quartets from Cantata 121.1 (5 to 4 part reduction)

Let **ff** Cantus Firmus parts always predominate

J. S. Bach [arr. Lang and Bartoli/ ed. Lang] BWV 121.1
Orchestra and 4 part Chorus "Christum wir sollen"
arr. in 4 parts: 1. and 2. Viola or Cello, 3. and 4. Cello

$\text{♩} = 84$

1 Viola bwv 121.1 s4 *p*

1 Violoncello bwv 121.1 s4 *p*

2 Viola bwv 121.1 s4 Part 3 *mp*

2 Violoncello bwv 121.1 s4 Part 3 *mp*

3 Violoncello bwv 121.1 s4 Part 3

4 Violoncello bwv 121.1 s4 lead *p*

7

Vla. 2 *mp*

Vc. *mp*

Vla. 1

Vc.

Vc. 1

Vc. 2 *mp*

14

Vla. 2 *mp*

Vc. *mp*

Vla. 1 *mp*

Vc. *mp*

Vc. 1 *ff molto passione*

Vc. 2 *mf*

21

Vla. 2

Vc.

Vla. 1

Vc.

Vc. 1

Vc. 2

27

Score for measures 27-32. The system includes staves for Vln. 2, Vc., Vln. 1, Vc., Vc. 1, and Vc. 2. The key signature is two sharps (F# and C#). The time signature is 3/4. Dynamics include *mp* and *p*.

33

Score for measures 33-38. The system includes staves for Vln. 2, Vc., Vln. 1, Vc., Vc. 1, and Vc. 2. The key signature is two sharps (F# and C#). The time signature is 3/4. Dynamics include *mf* and *ff*.

39

Score for measures 39-44. The system includes staves for Vln. 2, Vc., Vln. 1, Vc., Vc. 1, and Vc. 2. The key signature is two sharps (F# and C#). The time signature is 3/4. Dynamics include *mf*.

45

Score for measures 45-50. The system includes staves for Vln. 2, Vc., Vln. 1, Vc., Vc. 1, and Vc. 2. The key signature is two sharps (F# and C#). The time signature is 3/4. Dynamics include *p*.

51

Vla. 2 *mp*
 Vc. *mp*
 Vla. 1 *mp*
 Vc. *mp*
 Vc. 1 *mp*
 Vc. 2 *mp*

57

Vla. 2 *mp*
 Vc. *mp*
 Vla. 1 *mp*
 Vc. *mp*
 Vc. 1 *mp*
 Vc. 2 *mp*
ff molto passione

63

Vla. 2
 Vc.
 Vla. 1
 Vc.
 Vc. 1
 Vc. 2

69

Vla. 2
 Vc.
 Vla. 1
 Vc.
 Vc. 1
 Vc. 2

75

75

Vla. 2

Vc.

Vla. 1

Vc.

Vc. 1

Vc. 2

f

f

f

f

82

82

Vla. 2

Vc.

Vla. 1

Vc.

Vc. 1

Vc. 2

88

88

Vla. 2

Vc.

Vla. 1

Vc.

Vc. 1

Vc. 2

mf

mf

mf

mf

mf

mf

94

94

Vla. 2

Vc.

Vla. 1

Vc.

Vc. 1

Vc. 2

1 Viola bwv 121.1 s4

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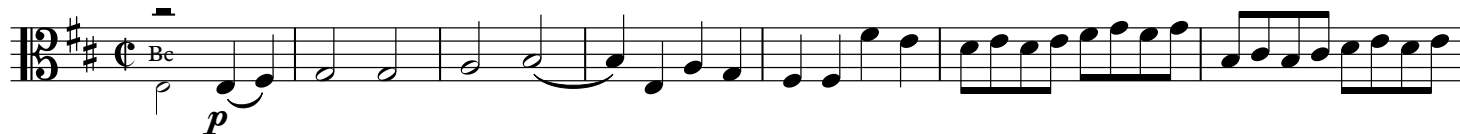
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♩ = 84



8



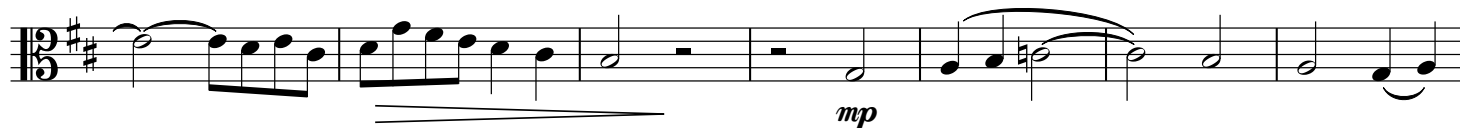
14



21



26



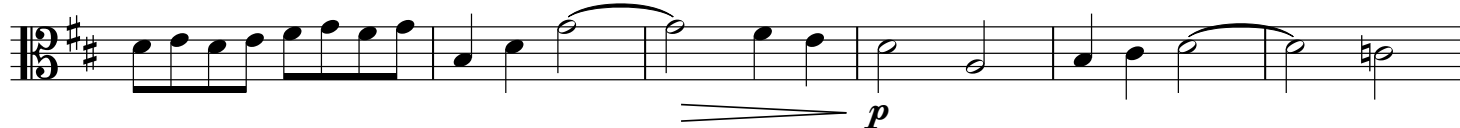
33



39



45



51



58



62



67



72



78



85



91



96



102



108



1 Violoncello bwv 121.1 s4

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p

8

mp

14

mp

21

26

mp

33

39

45

p

51

mp

58



62



67



72



78



85



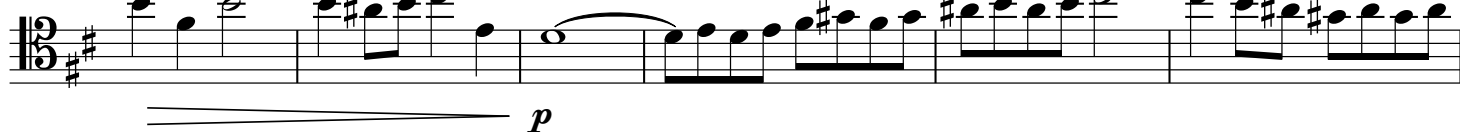
91



96



102



108



2 Viola bwv 121.1 s4

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

♩ = 84

Part 3

2

mp

10

14

mp

19

25

p

32

mf < *ff*

38

48

6

p *mp*

62

mp

67

71

75



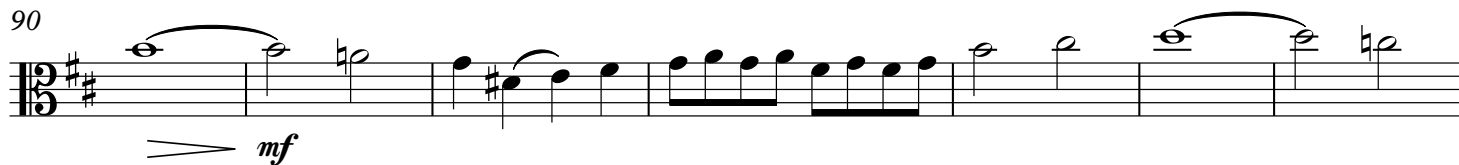
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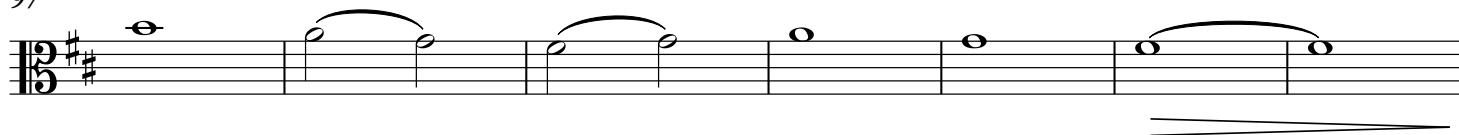
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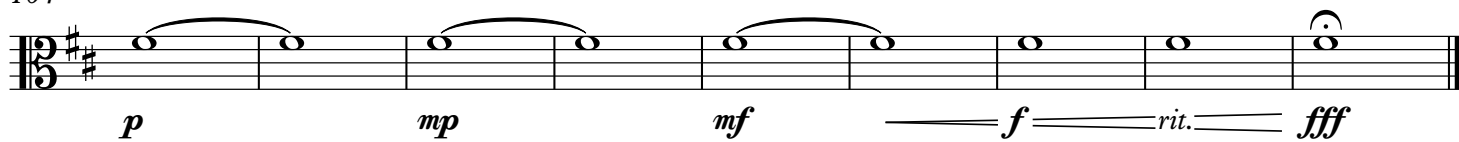
90



97



104



2 Violoncello bwv 121.1 s4

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Part 3
Be

2

10 *mp*

14

19 *mp*

25

32 *p*

38 *mf* *ff*

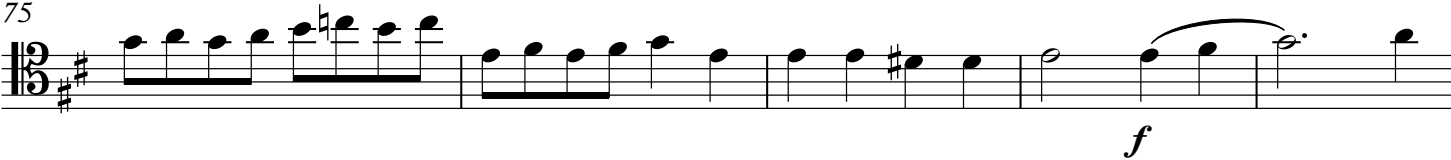
48 6

62 *p* *mp*

67 *mp*

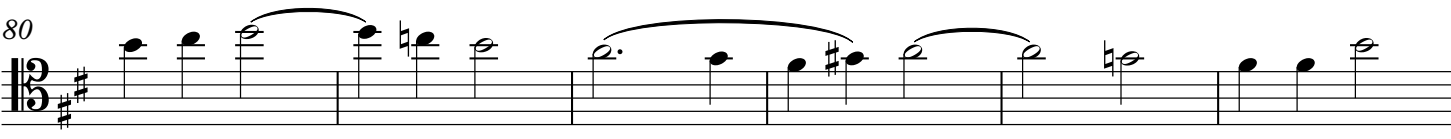
71

75



f

80

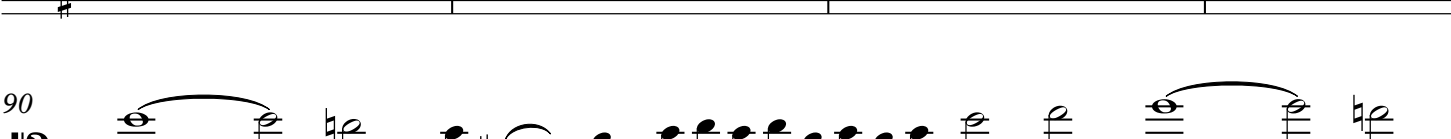


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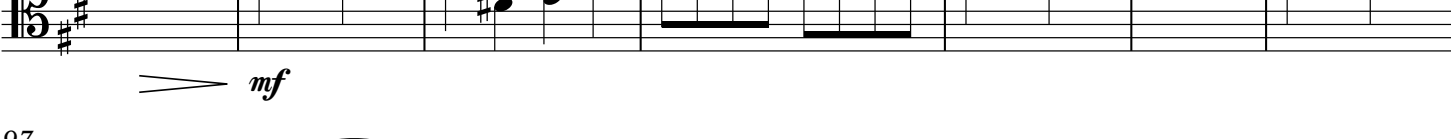
mf

90



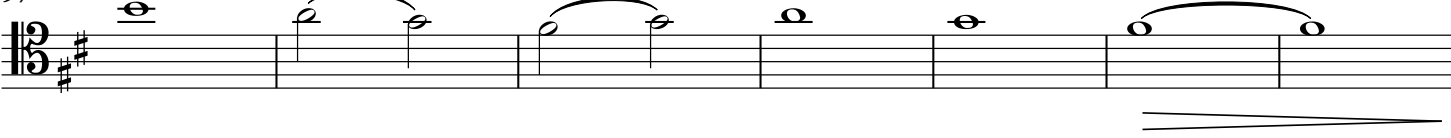
mf

97



mf

104



p *mp* *mf* *f* *rit.* *fff*

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Part 3

8

Bc

mf

17

ff molto passione

25

5

mf

36

40

45

p

52

mp

58

mp

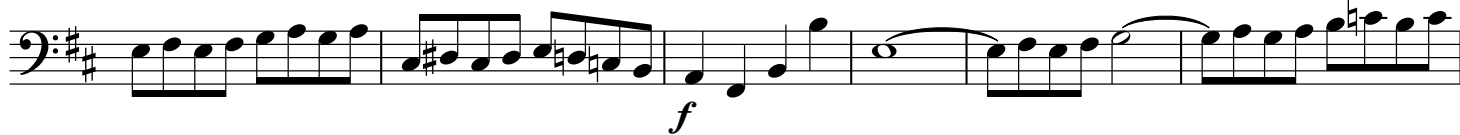
64



69



75



81



86



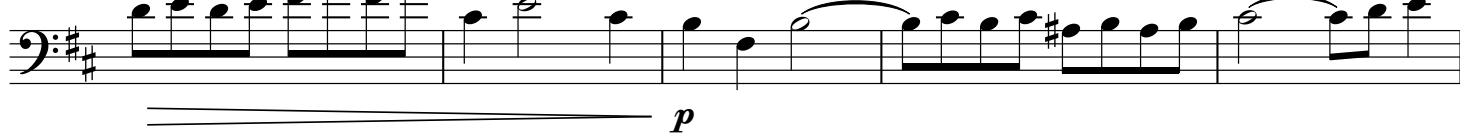
91



97



102



107



4 Violoncello bwv 121.1 s4

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

$\text{♩} = 84$
lead

p

7

mp

13

mf

18

23

28

p

33

mf

39

45

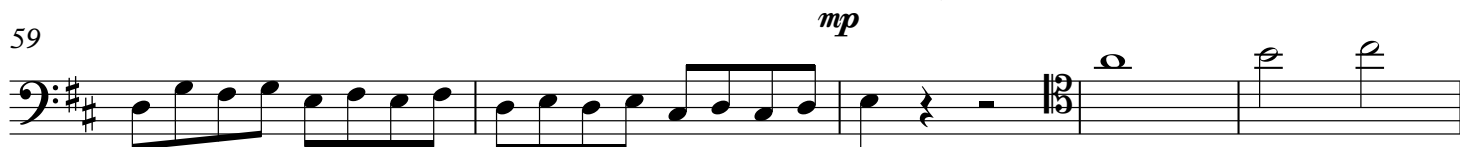
50



54



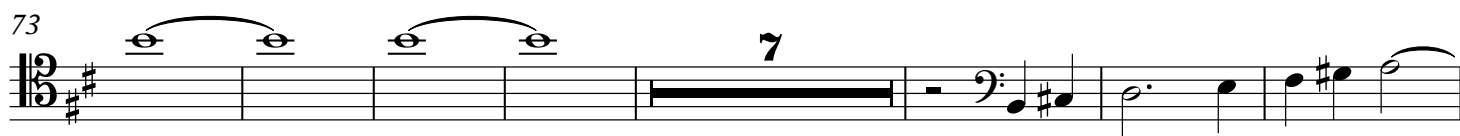
59



64



73



87



92



97



102



107

