

Quartets from Cantata 143.6

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 143.6

Aria for Fagotto, Strings, Tenor and Bc "Jesu, Retter"

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

$\text{♩} = 72$

G.P.

1 Violin
bwv 143.6 s4

2 Violin for Tenor Solo
bwv 143.6 s4

2 Viola for Tenor Solo
bwv 143.6 s4

2 Violoncello for Tenor Solo
bwv 143.6 s4

3 Viola for Fagotto
bwv 143.6 s4

3 Violoncello or Fagotto
bwv 143.6 s4

4 Violoncello for Bc
bwv 143.6 s4

The first system of the musical score consists of seven staves. The top staff is for Violin 1, followed by Violin 2, Viola 2, Violoncello 2, Viola 3, Violoncello 3, and Violoncello 4. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked as quarter note = 72. The first measure includes a 'G.P.' (Grave Performance) instruction. The score features various dynamics including *f* (forte) and *mp* (mezzo-piano). The notation includes slurs, accents, and articulation marks. The bottom of the system is marked with a *mp* dynamic.

The second system of the musical score consists of seven staves, labeled Vln. 1, Vln. 2, Vla., Vc., Vla., Vc., and Vc. at the beginning. The key signature remains B-flat major and the time signature is common time. The first measure of this system is marked with a '4' above the staff. Dynamics include *f* (forte) and *p* (piano). The notation continues with various rhythmic patterns and articulation.

8

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

12

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

16

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

19

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

23

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

27

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

31

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

34

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

37

Vln. 1

Vln. 2

Vla.

Vc.

Vla.

Vc.

Vc.

1 Violin bwv 143.6 s4

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Measures 1-6: *f*

Measures 7-13: *f*

Measures 14-21: *f*

Measures 22-27: *f*

Measures 28-33: *f*

Measures 34-36: *f*

2 Violin for Tenor Solo bww 143.6 s4

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

G.P. ♩ = 72

Bc Vc.

5

8

11

16

20

24

28

31

34

37

2

2 Viola for Tenor Solo bwv 143.6 s4

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

G.P. ♩ = 72
Bc

Vc.

5

8

12

16

19

23

27

30

33

36

2

2 Violoncello for Tenor Solo bwv 143.6 s4

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Aria for Fagotto, Strings, Tenor and Bc "Jesu, Retter"

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

G.P. ♩ = 72

Bc. Vc.

5

8

12

16

19

23

27

30

33

36

f

f

2

3 Viola for Fagotto bwv 143.6 s4

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LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 143.6

Aria for Fagotto, Strings, Tenor and Bc "Jesu, Reiter"

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

G.P. $\text{Bc} = 72$

5 *f* *p*

8

12

16 *f* *p*

19

22

25

28

31

34

37 *f* *rit.*

3 Violoncello or Fagotto bwv 143.6 s4

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

$\text{♩} = 72$
G.P.

Bc

5 *f* *p*

8

12

16 *f* *p*

19

22

25

28

31

34

37 *f* *rit.*

4 Violoncello for Bc bwv 143.6 s4

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J. S. Bach [arr. P. Lang] BWV 143.6

Aria for Fagotto, Strings, Tenor and Bc "Jesu, Reiter"

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

G.P. ♩ = 72
lead

5 *f* *mp*

8

12

16 *f* *mp*

19

22

26

29

32

35

38 *f* *rit.*

Detailed description: This is a musical score for the Cello part of a quartet from Cantata 143.6. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as G.P. (Grave) with a quarter note equal to 72 beats. The score consists of 12 staves of music, with measure numbers 5, 8, 12, 16, 19, 22, 26, 29, 32, 35, and 38 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *f* (forte) and *mp* (mezzo-piano). A *rit.* (ritardando) marking is present at the end of the piece, spanning the final measures.