

# Quartets from Cantata 156.1

J. S. Bach [arr. P. Lang] BWV 156.1

Arioso for Oboe, Strings and Bc

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

$\text{♩} = 84$

1 Violin  
bww 156.1 s4

2 Violin  
bww 156.1 s4

2 Viola  
bww 156.1 s4

3 Violin  
bww 156.1 s4

3 Viola  
bww 156.1 s4

4 Violoncello  
bww 156.1 s4

4

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

8

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

11

Violin 1: Treble clef, key signature of one sharp (F#), starting with a *p* dynamic. Measure 11 has a quarter rest, followed by eighth notes in measures 12 and 13. Measure 13 features a triplet of eighth notes. Violin 2: Treble clef, key signature of one sharp, starting with a *p* dynamic. Measures 11-13 consist of quarter notes. Viola: Bass clef, key signature of one sharp, starting with a *p* dynamic. Measures 11-13 consist of quarter notes. Violin 2 (second staff): Treble clef, key signature of one sharp, starting with a *p* dynamic. Measures 11-13 consist of quarter notes. Viola (second staff): Bass clef, key signature of one sharp, starting with a *p* dynamic. Measures 11-13 consist of quarter notes. Violoncello: Bass clef, key signature of one sharp, starting with a *p* dynamic. Measures 11-13 consist of quarter notes.

14

Violin 1: Treble clef, key signature of one sharp, starting with a *f* dynamic and a triplet of eighth notes. Measure 15 has a *p* dynamic. Violin 2: Treble clef, key signature of one sharp, starting with a *mf* dynamic. Measure 15 has a *p* dynamic. Viola: Bass clef, key signature of one sharp, starting with a *mf* dynamic. Measure 15 has a *p* dynamic. Violin 2 (second staff): Treble clef, key signature of one sharp, starting with a *mf* dynamic. Measure 15 has a *p* dynamic. Viola (second staff): Bass clef, key signature of one sharp, starting with a *mf* dynamic. Measure 15 has a *p* dynamic. Violoncello: Bass clef, key signature of one sharp, starting with a *mf* dynamic. Measure 15 has a *mp* dynamic.

17

Violin 1: Treble clef, key signature of one sharp, starting with a *f* dynamic and a triplet of eighth notes. Measure 18 has a *tr* (trill) and a *rit.* (ritardando) marking. Violin 2: Treble clef, key signature of one sharp, starting with a *mf* dynamic. Measure 18 has a *rit.* marking. Viola: Bass clef, key signature of one sharp, starting with a *mf* dynamic. Measure 18 has a *rit.* marking. Violin 2 (second staff): Treble clef, key signature of one sharp, starting with a *mf* dynamic. Measure 18 has a *rit.* marking. Viola (second staff): Bass clef, key signature of one sharp, starting with a *mf* dynamic. Measure 18 has a *rit.* marking. Violoncello: Bass clef, key signature of one sharp, starting with a *mf* dynamic. Measure 18 has a *rit.* marking.

1 Violin bwv 156.1 s4

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*mf*

4

8

*f*

11

*p*

14

*f*

17

*f*

*rit.*

*tr*

*tr*

2 Violin bwv 156.1 s4

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♩ = 84

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piece begins with a piano (*p*) dynamic. The first line (measures 1-5) features a series of eighth and quarter notes. The second line (measures 6-10) starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The third line (measures 11-15) includes dynamics of *p*, *mf*, and *p*. The fourth line (measures 16-20) features a mezzo-forte (*mf*) dynamic, a ritardando (*rit.*) marking, and concludes with a fermata over a whole note.

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

$\text{♩} = 84$

1  
*p*

6  
*mf* *p*

11  
*p* *mf* *p*

16  
*mf* *rit.*

# Quartets from Cantata 156.1

J. S. Bach [arr. P. Lang] BWV 156.1

Arioso for Oboe, Strings and Bc

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

♩ = 84

1

6

11

16

3 Viola bww 156.1 s4

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Arioso for Oboe, Strings and Bc

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

$\text{♩} = 84$

Measures 1-5 of the musical score. The notation is in a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The music consists of quarter and eighth notes. A dynamic marking of *p* (piano) is placed below the first measure.

Measures 6-10 of the musical score. The notation continues with quarter and eighth notes, including some sixteenth-note passages. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are placed below the notes. A slur covers measures 8 and 9.

Measures 11-15 of the musical score. The notation continues with quarter and eighth notes. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the notes. Slurs are used to group notes across measures.

Measures 16-20 of the musical score. The notation concludes with quarter and eighth notes, ending with a fermata over a whole note. Dynamic markings of *mf* (mezzo-forte) and *rit.* (ritardando) are placed below the notes. A final slur is present at the end.

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

♩ = 84

*mp*

6

*mf mp*

11

*p mf mp*

16

*mf rit.*