

# Sextets from Cantata 162.1

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 162.1

Aria for Corno, Strings, Bass, Fagotto and Bc "Ach, ich sehe"

arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

Vla.  $\text{♩} = 84$

1 Violin bww 162.1 s6  
2 Violin bww 162.1 s6  
3 Violin bww 162.1 s6  
3 Viola bww 162.1 s6  
4 Viola bww 162.1 s6  
5 Violoncello for Bass Solo bww 162.1 s6  
6 Violoncello for Bc bww 162.1 s6

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*poco rit.*  
*p*  
*p*  
*p*  
*p*  
*ff*  
*mf*

10

Vln. 1

Vln. 2

Vln. 3

Vla. 3

Vla. 4

Vc. 5

Vc. 6

13

Vln. 1

Vln. 2

Vln. 3

Vla. 3

Vla. 4

Vc. 5

Vc. 6

16

Vln. 1

Vln. 2

Vln. 3

Vla. 3

Vla. 4

Vc. 5

Vc. 6

19

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

22

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

*poco rit.*  
*tr*  
*poco rit.*  
*tr*  
*poco rit.*  
*tr*  
*poco rit.*  
*poco rit.*

25

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

*pp*  
*pp*  
*pp*  
*pp*  
*mf*  
*p*  
*tr~*

28

Musical score for measures 28-30. The score is for a string ensemble consisting of Violin 1, Violin 2, Violin 3, Viola 3, Viola 4, Violoncello 5, and Violoncello 6. Measure 28 shows the beginning of the section with various rhythmic patterns. Measure 29 continues the patterns. Measure 30 features a dynamic shift to *f* (forte) and includes a fermata over the first measure of the measure.

31

Musical score for measures 31-34. This section is characterized by rapid sixteenth-note passages in the upper strings. Measure 31 begins with a *p* (piano) dynamic. Measure 32 includes trills (*tr*) in the Violin 1 and Viola 4 parts. Measure 33 features a *ff* (fortissimo) dynamic in the Violoncello 5 part. Measure 34 concludes the section with a *p* dynamic.

35

Musical score for measures 35-37. Measure 35 shows a change in the Violin 2 part with a long note and a fermata. Measure 36 continues with sustained notes in the upper strings. Measure 37 features a more active rhythmic pattern in the Violoncello 5 part.

38 Vln. 2

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

*p*

42

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

*tr* *pp* *pp* *pp* *mf* *p*

46 **A tempo**

Vln. 1  
Vln. 2  
Vln. 3  
Vla. 3  
Vla. 4  
Vc. 5  
Vc. 6

*p* *tr* *rit.* *f* *rit.* *f* *rit.* *f* *rit.* *f* *mp* *rit.* *f*

50

Musical score for measures 50-52. The score is arranged in a system with seven staves. Vln. 1 (Violin I) is in treble clef, playing a melodic line with eighth notes and rests. Vln. 2 (Violin II) is in treble clef, playing a rhythmic accompaniment of eighth notes. Vln. 3 (Violin III) is in treble clef, playing a rhythmic accompaniment of eighth notes. Vla. 3 (Viola III) is in bass clef, playing a rhythmic accompaniment of eighth notes. Vla. 4 (Viola IV) is in bass clef, playing a rhythmic accompaniment of eighth notes. Vc. 5 (Violoncello V) is in bass clef, with a whole rest. Vc. 6 (Violoncello VI) is in bass clef, playing a rhythmic accompaniment of eighth notes. The music is in 4/4 time and features various accidentals such as flats and sharps.

53

Musical score for measures 53-55. The score is arranged in a system with seven staves. Vln. 1 (Violin I) is in treble clef, playing a melodic line with eighth notes and rests. Vln. 2 (Violin II) is in treble clef, playing a rhythmic accompaniment of eighth notes. Vln. 3 (Violin III) is in treble clef, playing a rhythmic accompaniment of eighth notes. Vla. 3 (Viola III) is in bass clef, playing a rhythmic accompaniment of eighth notes. Vla. 4 (Viola IV) is in bass clef, playing a rhythmic accompaniment of eighth notes. Vc. 5 (Violoncello V) is in bass clef, with a whole rest. Vc. 6 (Violoncello VI) is in bass clef, playing a rhythmic accompaniment of eighth notes. The music is in 4/4 time and features various accidentals such as flats and sharps.

1 Violin bwv 162.1 s6

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Vla.  $\text{♩} = 84$

6 *f*

11

16 *f*

21

26 *f* *poco rit.* *tr* *p*

34 *f* *p* *Vln. 2*

41 *pp*

45 *tr* *p* *rit.* *f* **A tempo**

50

54

2 Violin bwv 162.1 s6

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arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

Vla.  $\text{♩} = 84$

5 *f*

9 *poco rit.* *tr* *p*

14

18

22 *f* *tr*

25 *poco rit.*

31 *pp* *f* *tr*

36 *p*

42 *tr* *p*

46 *pp* *tr* *A tempo*

50 *p* *rit.* *f*

53

3 Violin bwv 162.1 s6

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arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

Vla.  $\text{♩} = 84$

5 *f*

9 *poco rit.* — *p*

15

20 *f*

24 *tr*

29 *poco rit.* — *pp*

34 *f* *p*

40 *p* *tr*

44 *pp* *p*

48 **A tempo**

53 *rit.* *f*

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J. S. Bach [arr. P. Lang] BWV 162.1

Aria for Corno, Strings, Bass, Fagotto and Bc "Ach, ich sehe"

arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

Vla.  $\text{♩} = 84$

5 *f*

9 *poco rit.* — *p*

15

20 *f*

24 *tr*

29 *poco rit.* — *pp*

34 *f* *p*

40 *p* *tr*

44

48 *pp* *p*  
A tempo

53 *rit.* *f*

# Sextets from Cantata 162.1

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 162.1

Aria for Corno, Strings, Bass, Fagotto and Bc "Ach, ich sehe"

arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

♩ = 84

6 *f*

10 *poco rit.* *p*

16

21 *f*

24

28 *poco rit.* *pp*

33 *f*

38 *tr* *p*

43 *p*

48 *pp* *p*

53 *A tempo* *rit.* *f*

5 Violoncello for Bass Solo bwv 162.1 s6

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Aria for Corno, Strings, Bass, Fagotto and Bc "Ach, ich sehe"

arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

♩ = 84

5

Bc

*ff*

10

14

18

5

Bc

*mf*

*tr*

27

30

2

Bc

*ff*

35

38

*tr*

42

*mf*

46

*f*

*rit.*

A tempo

7

Detailed description: This is a musical score for the Cello part of the aria "Ach, ich sehe" from Cantata BWV 162.1, arranged by P. Lang. The score is written in bass clef with a common time signature (C). It begins with a tempo marking of quarter note = 84. The piece is in G major and consists of 50 measures. The score is divided into systems of five measures each. Measure numbers 5, 10, 14, 18, 27, 30, 35, 38, 42, and 46 are indicated at the start of their respective systems. Performance instructions include dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte), as well as *rit.* (ritardando) and *A tempo*. There are also trills (*tr*) in measures 18 and 38. Fingerings are indicated by numbers 1-5 above notes. The score ends with a final cadence in measure 50.

6 Violoncello for Bc bwv 162.1 s6

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arr. in 6 parts: 1. and 2. Violin, 3. Violin or Viola, 4. Viola, 5. and 6. Cello

♩ = 84

6 *f*

11 *poco rit.* *mf*

16

21 *f*

26 *poco rit.* *p*

31 *f*

36 *p*

41

46 *p* *A tempo*

51 *mp* *rit.* *f*

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music, numbered 6, 11, 16, 21, 26, 31, 36, 41, 46, and 51. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano), as well as tempo markings like *poco rit.* (poco ritardando) and *A tempo*. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and phrasing slurs.