

16

Violin (Vln.) and Viola (Vla.) parts are shown in a grand staff. The Violin part is in treble clef and the Viola part is in alto clef. The music features eighth-note patterns and rests. The Violoncello (Vc.) parts are in bass clef. The first Vc. part has a melodic line with eighth notes, while the second Vc. part has a more rhythmic accompaniment.

19

Violin (Vln.) and Viola (Vla.) parts continue. The Violin part has a melodic line with eighth notes and rests. The Viola part has a similar melodic line. The Violoncello (Vc.) parts continue with their respective parts.

22

Violin (Vln.) and Viola (Vla.) parts continue. The Violin part has a melodic line with eighth notes and rests. The Viola part has a similar melodic line. The Violoncello (Vc.) parts continue with their respective parts.

26

Violin (Vln.) and Viola (Vla.) parts continue. The Violin part has a melodic line with eighth notes and rests. The Viola part has a similar melodic line. The Violoncello (Vc.) parts continue with their respective parts. The first Vc. part has a melodic line with eighth notes, while the second Vc. part has a more rhythmic accompaniment.

30

Violin I (Vln.) and Violin II (Vla.) parts play a rhythmic pattern of eighth notes. The Violin I part has a dynamic marking of *p* starting at measure 31. The Violin II part has a dynamic marking of *p* starting at measure 32. The Viola (Vla.) and Violoncello (Vc.) parts are silent until measure 32, where they enter with a dynamic marking of *f*. The Cello part has a dynamic marking of *p* at the end of measure 33.

34

The Violin I and Violin II parts continue with their rhythmic patterns. The Viola and Cello parts play a steady eighth-note accompaniment.

38

The Violin I and Violin II parts continue with their rhythmic patterns. The Viola and Cello parts play a steady eighth-note accompaniment.

42

The Violin I and Violin II parts continue with their rhythmic patterns. The Viola and Cello parts play a steady eighth-note accompaniment.

46

Violin I (Vln.)
Violin II (Vla.)
Viola (Vla.)
Violoncello I (Vc.)
Violoncello II (Vc.)

Measures 46-49. The score features a complex texture with multiple layers of sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The strings provide a rhythmic foundation with eighth and sixteenth notes, while the woodwinds and strings play intricate melodic and harmonic lines.

50

Violin I (Vln.)
Violin II (Vla.)
Viola (Vla.)
Violoncello I (Vc.)
Violoncello II (Vc.)

Measures 50-53. This section includes dynamic markings such as *f* (forte) and *opt. line* (optional line). The woodwinds and strings continue with their intricate patterns, with some instruments playing more active melodic lines. The overall texture remains dense and rhythmic.

54

Violin I (Vln.)
Violin II (Vla.)
Viola (Vla.)
Violoncello I (Vc.)
Violoncello II (Vc.)

Measures 54-57. The musical texture continues with similar rhythmic complexity. The woodwinds and strings maintain their intricate patterns, with some instruments playing more active melodic lines. The overall texture remains dense and rhythmic.

58

Violin I (Vln.)
Violin II (Vla.)
Viola (Vla.)
Violoncello I (Vc.)
Violoncello II (Vc.)

Measures 58-61. The musical texture continues with similar rhythmic complexity. The woodwinds and strings maintain their intricate patterns, with some instruments playing more active melodic lines. The overall texture remains dense and rhythmic.

62 (Fine)

Violin (Vln.) and Viola (Vla.) parts feature a *rit.* (ritardando) marking. The Viola part includes a *Bc* (breath mark) and a *f* (forte) dynamic. The Violoncello (Vc.) part includes a *Bc* and a *f*. The Double Bass (Vc.) part includes a *rit.* and a *p* (piano) dynamic. The section concludes with a *Fine* marking.

66

Violin (Vln.) and Viola (Vla.) parts feature a *Bc* (breath mark). The Viola part includes a *f* (forte) dynamic. The Violoncello (Vc.) part includes a *Bc* and a *f*. The Double Bass (Vc.) part includes a *Bc* and a *f*.

70

Violin (Vln.) and Viola (Vla.) parts feature a *Bc* (breath mark). The Viola part includes a *f* (forte) dynamic. The Violoncello (Vc.) part includes a *Bc* and a *f*. The Double Bass (Vc.) part includes a *Bc* and a *f*.

74

Musical score for measures 74-77. The score is for five instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and two parts of the Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests. The first two staves (Vln. and Vla.) have a similar melodic line, while the lower staves (Vc.) have a more rhythmic accompaniment.

78

D. C. al Fine

Musical score for measures 78-81. The score is for five instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and two parts of the Violoncello (Vc.). The key signature is one flat. The time signature is 3/4. The music concludes with a *rit.* (ritardando) marking in the final measure of each staff. The first two staves (Vln. and Vla.) have a similar melodic line, while the lower staves (Vc.) have a more rhythmic accompaniment.

1 Violin or Oboe solo bww 56.3 s3

Trios from Cantata 56.3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 56.3

Aria for Oboe solo, Bass and Bc "Endlich, endlich"

arr. for: 1. Oboe or Violin or Viola, 2. Viola or Cello, 3. Cello

♩ = 86

f

5

8 (opt. Fine)
poco rit.

12
p

16

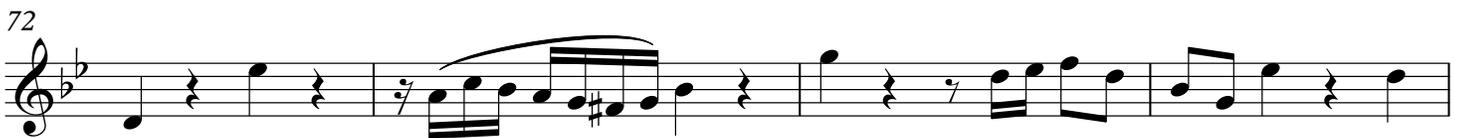
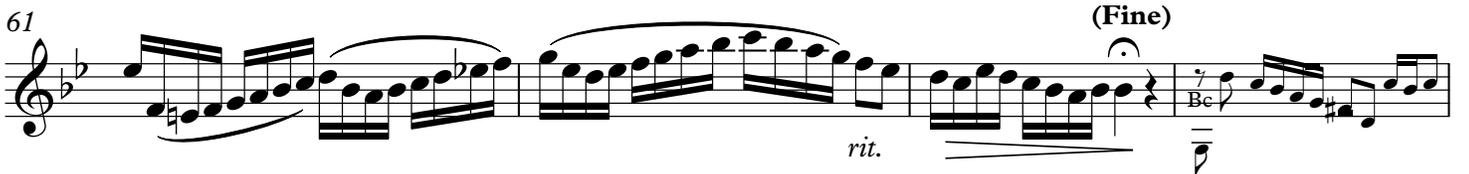
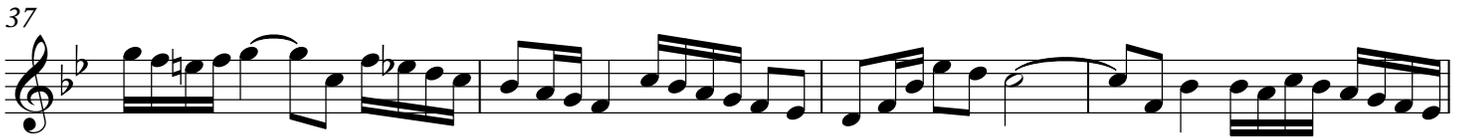
20

24
f

28

31
p

34



1 Viola for Oboe solo bwv 56.3 s3

Trios from Cantata 56.3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines) J. S. Bach [arr. P. Lang] BWV 56.3

Aria for Oboe solo, Bass and Bc "Endlich, endlich"

arr. for: 1. Oboe or Violin or Viola, 2. Viola or Cello, 3. Cello

♩ = 86

f

5

8

(opt. Fine)
poco rit.

12

p

16

20

24

f

28

31

p

34

37

41

45

49

54

58

61

65

69

73

77

D. C. al Fine

2 Viola for Bass Solo bwc 56.3 s3

Trios from Cantata 56.3
LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines) J. S. Bach [arr. P. Lang] BWV 56.3

Aria for Oboe solo, Bass and Bc "Endlich, endlich"

arr. for: 1. Oboe or Violin or Viola, 2. Viola or Cello, 3. Cello

Vln. $\text{♩} = 86$

opt. line

5 *f*

9 (opt. Fine) Solo
Bc *f*

13

17

21

24 4

31 Vln. *f*

35

39

Musical staff 39: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

43

Musical staff 43: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

47

Musical staff 47: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

50

Musical staff 50: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

53

Musical staff 53: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties. An "opt. line" is indicated above the staff, and a dynamic marking of *f* is present below the staff.

57

Musical staff 57: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

61

Musical staff 61: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties. A dynamic marking of *f* is present below the staff. Above the staff, the text "(Fine) Bc" and "Solo" are written.

66

Musical staff 66: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

71

Musical staff 71: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties.

76

Musical staff 76: A single staff in bass clef with a key signature of one flat. It contains a continuous eighth-note melody with various slurs and ties. Above the staff, the text "D. C. al Fine" is written. Below the staff, a dynamic marking of *rit.* is present.

2 Violoncello for Bass Solo bwv 56.3 s3

Trios from Cantata 56.3
LET VOICE SOLO PARTS ALWAYS PREDOMINATE
(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 56.3

Aria for Oboe solo, Bass and Bc "Endlich, endlich"

arr. for: 1. Oboe or Violin or Viola, 2. Viola or Cello, 3. Cello

opt. line

Vln. $\text{♩} = 86$

f

5

9

(opt. Fine) Solo

Bc

f

13

17

21

24

31

Vln.

f

35

39



43



47



50



53

opt. line

f



57



61

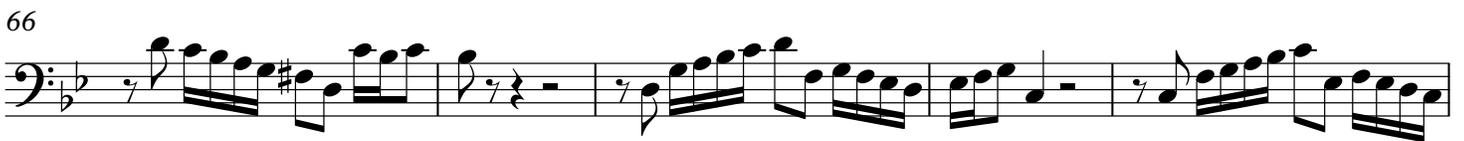
(Fine)
Bc

Solo

f



66



71



76

D. C. al Fine

rit.



3 Violoncello for Bc bwv 56.3 s3

Trios from Cantata 56.3
LET VOICE SOLO PARTS ALWAYS PREDOMINATE
(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 56.3

Aria for Oboe solo, Bass and Bc "Endlich, endlich"

arr. for: 1. Oboe or Violin or Viola, 2. Viola or Cello, 3. Cello

♩ = 86

f

6

(opt. Fine)
poco rit.

11

p

16

21

26

f

31

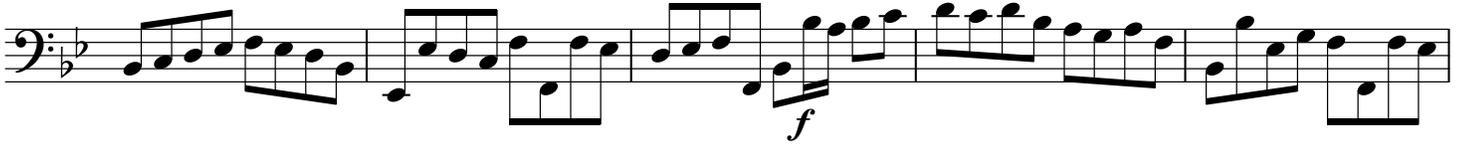
p

36

41

46

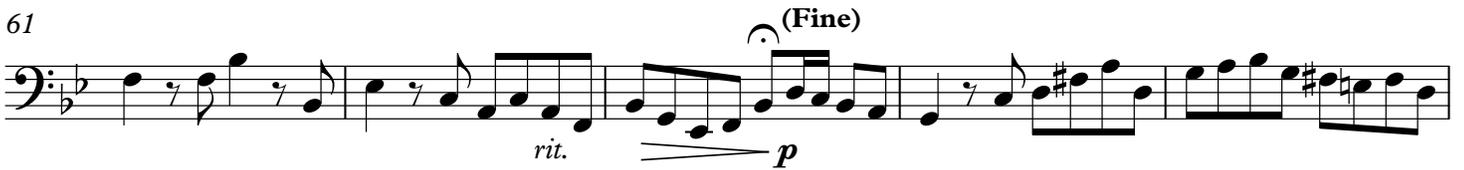
51



56



61



66



71



76

