

Quartets from Cantata 113.3 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 113.3

Aria for 2 Oboes d'amore, Bass, and Bc "Fuehrwahr, wenn"
arr. in 4 parts: 1. and 2. Violin or Oboe, 3. Viola or Cello, 4. Cello

$\text{♩} = 60$

1 Violin or Oboe
bww 113.3 s4

2 Violin or Oboe
bww 113.3 s4

3 Viola for Bass Solo
bww 113.3 s4

3 Violoncello for Bass Solo
bww 113.3 s4

4 Violoncello for Bc
bww 113.3 s4

Part 1

opt. line

f

f

f

f

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Part 1

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

p

p

f

f

mp

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

13

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

16

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

mf

mf

mf

19

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

tr

22 (tr)

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

p

p

f

f

mp

Part 1

Part 1

25

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

Detailed description: This system covers measures 25 to 27. The first violin (Vln. 1) and second violin (Vln. 2) parts feature rapid sixteenth-note passages. The viola (Vla.) and first cello (Vc.) parts play a steady eighth-note accompaniment. The second cello (Vc.) part has a more active role with eighth-note patterns. The key signature has one flat (B-flat).

28

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

mf
mf
mf

Detailed description: This system covers measures 28 to 30. The violin parts (Vln. 1 and 2) play a melodic line with eighth notes. The viola (Vla.) and first cello (Vc.) parts continue with eighth-note accompaniment. The second cello (Vc.) part has a more active role with eighth-note patterns. The dynamic marking *mf* (mezzo-forte) is present in the first and second violin parts.

31

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

p
p
f
f
mp

Detailed description: This system covers measures 31 to 33. The violin parts (Vln. 1 and 2) play a melodic line with eighth notes. The viola (Vla.) and first cello (Vc.) parts continue with eighth-note accompaniment. The second cello (Vc.) part has a more active role with eighth-note patterns. The dynamic markings *p* (piano) and *f* (forte) are present in the violin and cello parts, respectively. A *mp* (mezzo-piano) marking is also present in the second cello part.

34

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

Detailed description: This system covers measures 34 to 36. The violin parts (Vln. 1 and 2) play a melodic line with eighth notes. The viola (Vla.) and first cello (Vc.) parts continue with eighth-note accompaniment. The second cello (Vc.) part has a more active role with eighth-note patterns.

37

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

40

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

f
opt. line
f opt. line
f
f

43

46

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

tr.
rit.
rit.
rit.
rit.
rit.

1 Violin or Oboe bww 113.3 s4

Quartets from Cantata 113.3 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 113.3

Aria for 2 Oboes d'amore, Bass, and Bc "Fuehrwahr, wenn"

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

$\text{♩} = 60$

4 *f*

7 *tr*

12 *p*

16

19 *mf*

22 *tr*

27 *p*

31 *mf*

35 *p*

38

43 *f*

46 *tr*

rit.

2 Violin or Oboe bwv 113.3 s4

Quartets from Cantata 113.3 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 113.3

Aria for 2 Oboes d'amore, Bass, and Bc "Fuehrwahr, wenn"

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

♩. = 60

Part 1

4

7

13

16

20

23

27

31

35

38

43

46

f

p

mf

p

mf

p

2

rit.

3 Viola for Bass Solo bwv 113.3 s4

Quartets from Cantata 113.3 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 113.3

Aria for 2 Oboes d'amore, Bass, and Bc "Fuehrwahr, wenn"

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

$\text{♩} = 60$

Part 1

9

12

14

18

25

29

33

36

40

43

46

f

f

f

f

f

rit.

opt. line

3 Violoncello for Bass Solo bwv 113.3 s4

Quartets from Cantata 113.3 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 113.3

Aria for 2 Oboes d'amore, Bass, and Bc "Fuehrwahr, wenn"

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

♩ = 60

Bc

opt. line

f

5

f

8

f

11

f

13

f

16

4

Part 1

f

24

f

28

f

33



36



40



43



46



4 Violoncello for Bc bwv 113.3 s4

Quartets from Cantata 113.3 transposed to C

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 113.3

Aria for 2 Oboes d'amore, Bass, and Bc "Fuehrwahr, wenn"

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

♩. = 60

4

f

8

mp

10

10

13

13

16

16

19

mf

22

22

25

mp

28

28

31

mf

31

Musical staff 31: Bass clef, starting with a key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with some rests. A dynamic marking *mp* is placed below the staff with a hairpin indicating a crescendo.

34

Musical staff 34: Bass clef, continuing the melodic line with various rhythmic values and rests.

37

Musical staff 37: Bass clef, featuring a series of eighth and sixteenth notes.

40

Musical staff 40: Bass clef, showing a melodic phrase with a dynamic marking *f* and a hairpin indicating a decrescendo.

43

Musical staff 43: Bass clef, containing a sequence of notes with some rests.

46

Musical staff 46: Bass clef, ending with a double bar line. It includes a *rit.* marking and a hairpin indicating a decrescendo.