

Quintets from Cantata 137.3

LET SOLO PARTS ALWAYS PREDOMINATE
(opt. smal non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 137.3

Aria for 2 Oboes, Soprano, Bass, and Bc "Lobe den Herren"

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

$\text{♩} = 84$

1 Violin or Oboe
bww 137.3 s5

2 Violin or Oboe
bww 137.3 s5

3 Violin for Soprano Solo
bww 137.3 s5

3 Viola for Soprano Solo
bww 137.3 s5

4 Viola for Bass Solo
bww 137.3 s5

4 Violoncello for Bass Solo
bww 137.3 s5

5 Violoncello for Bc
bww 137.3 s5

8 **A tempo**

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

15

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

20

Vln. 1 *Bass* *mf*

Vln. 2 *mf* Part 1

Vln. 2 *tr*

Vla. *tr*

Vla.

Vc.

Vc. *mf*

26

Vln. 1

Vln. 2 *tr* *p*

Vln. 2 Part 1 *p*

Vla. Part 1 *mp*

Vla. *mp* Soprano

Vc. *mp* Soprano *mp*

Vc. *mp*

33

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 2

Vla.

Vla.

Vc.

Vc.

39

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Soprano

tr

tr

tr

tr

45

Part 2

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

mf

mf

mf

52

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

p

p

Bass

Bass

Part 2

Part 2

f

f

mp

59

Musical score for measures 59-65. The score is for a string ensemble with parts for Violin 1, Violin 2, Viola, and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 59-65 show a gradual build-up of texture. Violin 1 and 2 enter with a melodic line in measure 59, marked *p*. The Viola and Vc. parts provide harmonic support with rhythmic patterns. The score includes various articulations such as slurs and accents.

66

Musical score for measures 66-70. The score continues with the same instrumentation. Measures 66-70 feature a more active and rhythmic texture. The Violin 2 part has a prominent melodic line with slurs. The Viola and Vc. parts play more complex rhythmic patterns. The overall dynamics are consistent with the previous section.

71

Musical score for measures 71-76. The score begins with a section labeled "Part 2" in measure 71. The key signature changes to two sharps (F# and C#). The score is marked *f* (forte). Measures 71-76 show a more intense and rhythmic texture. The Violin 1 and 2 parts have prominent melodic lines. The Viola and Vc. parts provide a strong harmonic foundation with rhythmic patterns. The score includes various articulations such as slurs and accents.

78

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Part 2

pp

mf

mf

mf

p

85

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

92

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

A tempo

Musical score for measures 98-104. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'A tempo'. Dynamics include *f* (forte) and *rit.* (ritardando). Performance instructions include 'opt. line' for the second violin and viola parts. The score shows a variety of rhythmic patterns and melodic lines across the instruments.

Musical score for measures 105-111. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'A tempo'. Dynamics include *f* (forte) and *rit.* (ritardando). Performance instructions include 'tr.' (trill) for the first violin and 'opt. line' for the second violin and viola parts. The score shows a variety of rhythmic patterns and melodic lines across the instruments.

1 Violin or Oboe bwv 137.3 s5

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♩ = 84 arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Oboe, 3. Violin or Viola, 4. Viola or Cello, 5. Cello

8 *f* A tempo

23 *poco rit.* *p*

30 *mf*

46 *p* *pp*

52 *mf*

59 *p*

69 *p*

77 *f*

83 *pp*

94 A tempo

104 *f*

rit.

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

♩ = 84

Part 1

f **A tempo** *tr*

7

24 *poco rit.* *p* *tr* *p* **3** **8** Part 1

30 *mf* **2** **7** *tr* **Soprano**

45 *p* *pp*

52 *mf*

60 *p* **2**

69 *p* **2**

77 *f*

84 *pp* **3**

96 **A tempo** **2** *f*

105 *tr* *f* *rit.*

3 Violin for Soprano Solo bwv 137.3 s5

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$\text{♩} = 84$ arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Oboe, 3. Violin or Viola, 4. Viola or Cello, 5. Cello
Part 1 opt. line

9 **A tempo** *f* *poco rit.*—

18 *p* *f* *tr* **6**

30 Part 1

36 *mp* *tr*

45 **7**

53 Bass *f*

66 *f*

73 **6** Part 2

85 *mf*

93 *A tempo*

99 *opt. line*

104 *rit.* *f*

rit.

3 Viola for Soprano Solo bwv 137.3 s5

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$\text{♩} = 84$

Part 1 opt. line

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

Musical staff 1: Bass clef, 3/4 time signature. Starts with a fermata. Dynamics include *f* and *poco rit.*

Musical staff 2: Bass clef, starting with a fermata. Dynamics include *A tempo* and *f*.

Musical staff 3: Treble clef, starting with a fermata. Dynamics include *p* and *f*. Measure 6 is marked with a fermata.

Musical staff 4: Bass clef, starting with a fermata. Dynamics include *f*.

Musical staff 5: Bass clef, starting with a fermata. Dynamics include *mp* and *tr*.

Musical staff 6: Bass clef, starting with a fermata. Measure 7 is marked with a fermata. Bass part is indicated.

Musical staff 7: Bass clef, starting with a fermata. Dynamics include *f*.

Musical staff 8: Bass clef, starting with a fermata. Dynamics include *f*.

Musical staff 9: Bass clef, starting with a fermata. Measure 6 is marked with a fermata. Part 2 is indicated.

Musical staff 10: Bass clef, starting with a fermata. Dynamics include *mf*.

Musical staff 11: Bass clef, starting with a fermata. Dynamics include *mf*.

Musical staff 12: Treble clef, starting with a fermata. Dynamics include *A tempo* and *opt. line*.

Musical staff 13: Bass clef, starting with a fermata. Dynamics include *rit.* and *f*.

Musical staff 14: Bass clef, starting with a fermata. Dynamics include *rit.*

4 Viola for Bass Solo bwv 137.3 s5

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Aria for 2 Oboes, Soprano, Bass, and Bc "Lobe den Herren"

♩ = 84
Part 1

arr. in 5 parts: 1. Violin or Oboe, 2. Violin or Oboe, 3. Violin or Viola, 4. Viola or Cello, 5. Cello
opt. line

f *poco rit. p*

9 Solo **A tempo**

f

7

31 Soprano

mp

tr 6

52 Part 2

f

62

69 6

80 Part 2

mf

88

96 **A tempo**

104 opt. line

f *rit.*

4 Violoncello for Bass Solo bwv 137.3 s5

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♩ = 84

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

Part 1
opt. line

9 Solo **A tempo** *f* *poco rit. p*

17 *f*

31

31 Soprano

40 *mp*

52

52 Part 2

62 *f*

69

80

80 Part 2

88 *mf*

96 **A tempo**

104

opt. line

f *rit.* *rit.*

5 Violoncello for Bc bwv 137.3 s5

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Aria for 2 Oboes, Soprano, Bass, and Bc "Lobe den Herren"

♩ = 84

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

f

8 **A tempo**

poco rit. — *mp*

15

20

mf

26

mp

33

39

45

mf

