

Trios from Cantata 136.3

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

J. S. Bach [arr. P. Lang] BWV 136.3

Aria for Oboe d'amore, Alto and Bc "Es kommt ein Tag"

arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

Adagio

$\text{♩} = 72$

1 Oboe d'amore
bwv 136.3 s3

1 Violin or Oboe
bwv 136.3 s3

1 Viola bwv 136.3 s3

2 Violin for Alto Solo
bwv 136.3 s3

2 Viola for Alto Solo
bwv 136.3 s3

3 Violoncello for Bc
bwv 136.3 s3

4

Ob. d'A.

Vln. I

Vla.

Vln. 2

Vla.

Vc.

7

Ob. d'A.

Vln. I

Vla.

Vln. 2

Vla.

Vc.

10

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

p

Solo
f

Solo
f

p

Detailed description: This system of musical notation covers measures 10, 11, and 12. It features six staves: Ob. d'A., Vln. I, Vla., Vln. 2, Vla., and Vc. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 10 and 11 show a complex texture with rapid sixteenth-note passages in the woodwinds and strings. Measure 12 features a dynamic shift to *p* and the introduction of 'Solo' markings and *f* dynamics for the second violin and viola parts.

13

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

tr

tr

Detailed description: This system covers measures 13, 14, and 15. The instrumentation remains the same. Measure 13 continues the intricate woodwind and string patterns. Measure 14 shows a continuation of the texture. Measure 15 includes trill ornaments (*tr*) for the second violin and viola parts, adding a decorative element to the melodic lines.

16

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

Detailed description: This system covers measures 16, 17, and 18. The musical texture is dense and rhythmic, with rapid sixteenth-note figures in the woodwinds and strings. The key signature and time signature are consistent with the previous systems.

19

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

tr

tr

Detailed description: This system of music covers measures 19, 20, and 21. It features six staves: Oboe d'A., Violin I, Viola, Violin II, Viola, and Cello. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measures 19 and 20 show a complex texture with rapid sixteenth-note passages in the woodwinds and strings. Measure 21 features a trill (tr) in the Oboe d'A. and Violin I parts. The Cello part has a steady eighth-note accompaniment.

22

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

tr

tr

tr

Detailed description: This system covers measures 22, 23, and 24. The instrumentation remains the same. Measures 22 and 23 continue the intricate sixteenth-note patterns. Measure 24 features a trill (tr) in the Oboe d'A., Violin I, and Viola parts. The Cello part continues with its eighth-note accompaniment.

25

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

tr

f

tr

f

tr

f

mp

mp

f

Detailed description: This system covers measures 25, 26, and 27. Measures 25 and 26 feature dense sixteenth-note textures. Measure 27 includes a trill (tr) in the Oboe d'A., Violin I, and Viola parts, and a dynamic change to *f* (forte) in the Oboe d'A., Violin I, and Viola parts. The Violin II and Viola parts are marked *mp* (mezzo-piano), and the Cello part is marked *f*.

28

Ob. d'A. *p*

Vln. I *p*

Vla. *p*

Vln. 2 Part 1 *f* *tr*

Vla. Part 1 *f* *tr*

Vc. *p*

31

Ob. d'A.

Vln. I

Vla.

Vln. 2 *tr*

Vla. *tr*

Vc. *tr*

34

Ob. d'A.

Vln. I

Vla.

Vln. 2

Vla.

Vc.

37 *Alto* **Adagio**

Ob. d'A. *Alto*
Vln. I *Alto*
Vla. *Alto*
Vln. 2
Vla.
Vc.

f

41

Ob. d'A. *p*
Vln. I *p*
Vla. *p*
Vln. 2 *f*
Vla. *f*
Vc. *p*

44

Ob. d'A.
Vln. I
Vla.
Vln. 2 *tr*
Vla. *tr*
Vc.

47

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

tr

Detailed description: This system covers measures 47 to 49. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The woodwinds (Ob. d'A.) and strings (Vln. I, Vla., Vln. 2, Vla., Vc.) all play a rhythmic pattern of eighth notes. Trills are marked in measures 48 and 49 for the strings. The woodwinds have rests in measure 49.

50

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

f

opt. line

f

f

Detailed description: This system covers measures 50 to 52. The key signature is three sharps. The woodwinds (Ob. d'A.) and strings (Vln. I, Vla., Vln. 2, Vla., Vc.) play a rhythmic pattern of eighth notes. A forte (f) dynamic is indicated in measures 51 and 52. An optional line (opt. line) is provided for the Vln. 2 and Vla. parts in measure 52. The woodwinds have rests in measure 50.

53

Ob. d'A.
Vln. I
Vla.
Vln. 2
Vla.
Vc.

tr

tr

tr

Detailed description: This system covers measures 53 to 55. The key signature is three sharps. The woodwinds (Ob. d'A.) and strings (Vln. I, Vla., Vln. 2, Vla., Vc.) play a rhythmic pattern of eighth notes. Trills (tr) are marked in measures 54 and 55 for the woodwinds and strings. The woodwinds have rests in measure 53.

56

Ob. d'A.

Vln. I

Vla.

Vln. 2

Vla.

Vc.

58

Ob. d'A.

Vln. I

Vla.

Vln. 2

Vla.

Vc.

tr.

rit.

1 Oboe d'amore bwv 136.3 s3

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arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

Adagio ♩ = 72

Bc

Measures 1-4 of the musical score. Measure 1 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The first note is a quarter rest, followed by a quarter note G4. A dynamic marking of *f* (forte) is placed below the first measure. Measure 4 contains a trill (tr) over a dotted quarter note G4.

Measures 5-7 of the musical score. Measure 7 contains a trill (tr) over a dotted quarter note G4.

Measures 8-10 of the musical score. Measure 10 contains a dynamic marking of *p* (piano) below the staff.

Measures 11-14 of the musical score.

Measures 15-18 of the musical score.

Measures 19-22 of the musical score. Measure 22 contains a trill (tr) over a dotted quarter note G4.

Measures 23-25 of the musical score. Measure 25 contains a trill (tr) over a dotted quarter note G4.

Measures 26-27 of the musical score. Measure 26 contains a dynamic marking of *f* (forte) below the staff. Measure 27 contains a dynamic marking of *p* (piano) below the staff. The piece concludes with a double bar line, a 7-measure rest, and a final bar line.

Presto ♩ = 84

7

37 *Alto* **Adagio**

40 *f*

43 *p*

47 *f* 2

52 *tr* *b*

55

58 *tr* *rit.*

1 Violin or Oboe bwv 136.3 s3

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arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

Adagio ♩ = 72

Bc

27 **Presto** ♩ = 84 **7**

f *p*

37 **Alto** **Adagio**

f

40

p

43

47 **2** *f*

52 *tr*

55

58 *tr* *rit.*

1 Viola bwv 136.3 s3

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arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

Adagio ♩ = 72

Bc

f

4

tr.

7

tr.

10

14

p

18

22

tr.

25

tr.

27

f **Presto** ♩ = 84 *p*

37

Adagio *f* *tr.*

40

43

47

52

55

58

2 Violin for Alto Solo bww 136.3 s3

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arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

opt. line

Adagio ♩ = 72

5 *f*

8 Solo

12 *f* *tr*

17 *tr*

21

25 *mp* Part 1

29 **Presto** ♩ = 84 *f* *tr* *tr*

33

36 **Adagio** 2 *f*

42 *tr*

46 *tr*

49 *opt. line*
f

53

56

58 *rit.*

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arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

Adagio $\text{♩} = 72$

opt. line

5 Bc Part 1 *f*

8 *f* Solo

12 *f*

17 *tr*

21 *tr*

25

29 Part 1 *mp*

33 **Presto** $\text{♩} = 84$ *f* *tr*

36 *f*

42 **Adagio** 2 *f*

46 *tr*

46

tr

49

opt. line
f

53

56

58

rit.

3 Violoncello for Bc bwv 136.3 s3

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Adagio $\text{♩} = 72$

arr. in 3 parts: 1. Violin or Viola or Oboe or Oboe d'amore, 2. Violin or Viola, 3. Cello

6

11

16

21

26

31

35

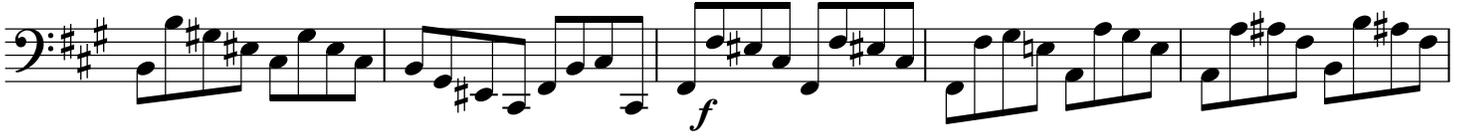
39

3 Violoncello for Bc bwv 136.3 s3

44



49



54



58

