

Trios from Cantata 64.7

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

J. S. Bach [arr. P. Lang] BWV 64.7
Aria for Oboe d'amore, Alto and Bc "Von der Welt"
arr. in 3 parts: 1. Oboe d'amore or Violin or Viola,
2. Violin or Viola or Cello, 3. Cello

$\text{♩} = 54$

1 Oboe d'amore
bww 64.7 s3

1 Violin or Oboe
bww 64.7 s3

1 Viola bww 64.7 s3

2 Violin for Alto Solo
bww 64.7 s3

2 Viola for Alto Solo
bww 64.7 s3

2 Violoncello for Alto Solo
bww 64.7 s3

3 Violoncello for Bc
bww 64.7 s3

5

Ob. d'A.

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

10

(opt. Fine)

Ob. d'A.

Vln. 1

Vla.

Vln. 2

Vla.

Vc.

Vc.

15

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

This system contains measures 15 through 19. It features seven staves: Ob. d'A., Vln. 1, Vla., Vln. 2, Vla., Vc., and Vc. The music is in 3/4 time with a key signature of one flat. Measures 15-16 show a melodic line in the woodwinds and strings, with trills (tr) marked above notes in measures 16 and 17. Measures 17-19 continue the melodic development with various articulations and dynamics.

20

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

This system contains measures 20 through 23. The instrumentation remains the same. Measures 20-21 show a more active woodwind and string texture. Measures 22-23 feature a prominent melodic line in the woodwinds, with some rests in the string parts.

24

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

This system contains measures 24 through 27. Measures 24-25 show a melodic line in the woodwinds and strings, with some rests in the string parts. Measures 26-27 continue the melodic development with various articulations and dynamics.

28 **G.P.** **A tempo**

Ob. d'A. *rit.* *p*

Vln. 1 *rit.* *p*

Vla. *rit.* *p*

Vln. 2 *rit.* *lead* *f*

Vla. *rit.* *lead* *f*

Vc. *rit.* *lead* *f*

Vc. *Alto* *f* *p*

32

Ob. d'A.

Vln. 1

Vla.

Vln. 2 *tr*

Vla. *tr*

Vc. *tr*

Vc.

36

Ob. d'A. *mp* *tr*

Vln. 1 *mp* *tr*

Vla. *mp* *tr*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Vc. *mp*

41

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

46

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

rit. *p*
rit. *p*
rit. *p*
rit. *p*
rit. *p*
rit. *p*

f *f* *f*
p

(Fine)

51

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

p
p
p

55

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

Detailed description: This system of music covers measures 55 to 58. It features seven staves: Ob. d'A., Vln. 1, Vla., Vln. 2, Vla., Vc., and Vc. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds and strings play a complex, rhythmic pattern with many slurs and ties. The first two measures of this system contain rests for the Oboe and Violin I parts.

59

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

opt. line
p
opt. line
p
opt. line
p
mp
mp
mp
pp

Detailed description: This system covers measures 59 to 62. It features the same seven staves as the previous system. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The Oboe and Violin I parts have 'opt. line' (optional line) markings above the final measure of the system. The Viola and Violoncello parts have *mp* markings, and the Violoncello part has a *pp* (pianissimo) marking at the end of the system.

63

Ob. d'A.
Vln. 1
Vla.
Vln. 2
Vla.
Vc.
Vc.

Detailed description: This system covers measures 63 to 66. It features the same seven staves. The music continues with complex rhythmic patterns. The Oboe and Violin I parts have 'opt. line' markings above the final measure of the system.

67

Ob. d'A. *rit.*

Vln. 1 *rit.*

Vla. *rit.*

Vln. 2 *rit.*

Vla. *rit.*

Vc. *rit.*

Vc. *rit.*

1 Oboe d'amore bwv 64.7 s3

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

2. Violin or Viola or Cello, 3. Cello

♩ = 54

6c
f
tr

6
tr

11
tr
tr
(opt. Fine)
Bc Part 2
p

16

22

27
rit.
G.P.
Alto
A tempo

31
p

35 *tr* *mp*

39 *tr*

44

48 *rit.* *p* (Fine)

51 *p*

55

59

62 *opt. line* *p*

66 *rit.* *D.C. al Fine*

1 Violin or Oboe bwv 64.7 s3 **Trios from Cantata 64.7**

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

♩ = 54

Bc
f
tr

6

tr

11

(opt. Fine)
Bc Part 2
p
tr *tr*

16

22

27

rit.
G.P. A tempo
Alto

31

p

35

tr *mp*

39

tr

44

48

rit. *p* (Fine)

51

p

55

59

62

opt. line

p

66

rit. D.C. al Fine

1 Viola bwv 64.7 s3

Trios from Cantata 64.7

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Aria for Oboe d'amore, Alto and Bc "Von der Welt"

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

2. Violin or Viola or Cello, 3. Cello

Bc $\text{♩} = 54$

f

6

tr.

11 (opt. Fine) Part 2

p

16

tr.

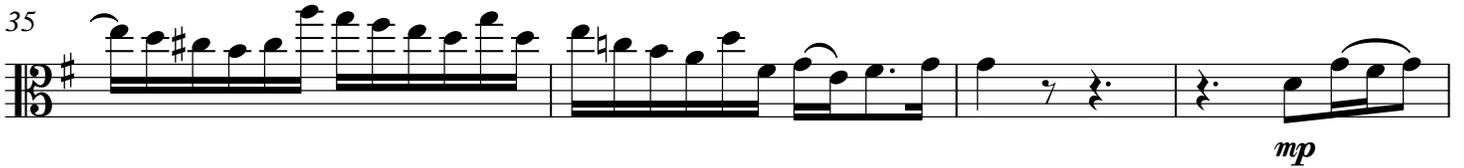
22

27 G.P. Alto A tempo

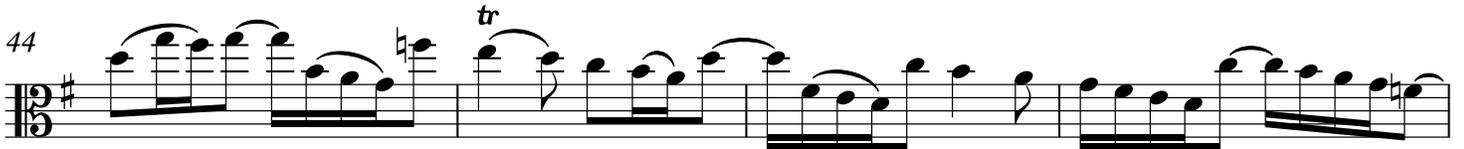
rit.

31

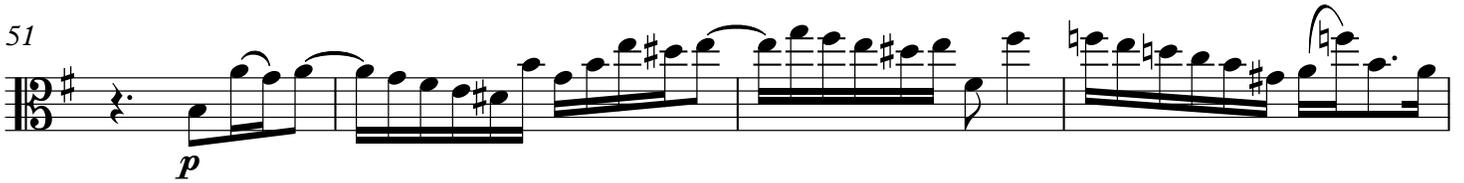
p

35  *mp*

39 *tr* 

44 *tr* 

48  *rit.* *p* (Fine)

51 *p* 

55 

59 

62 *opt. line* *p* 

66 *rit.* *D.C. al Fine* 

2 Violin for Alto Solo bwv 64.7 s3

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Aria for Oboe d'amore, Alto and Bc "Von der Welt"

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

2. Violin or Viola or Cello, 3. Cello

$\text{♩} = 54$ *opt. line*

part 1
Bc
f

8 (opt. Fine)
Bc
p *f*

14

20

26 A tempo lead
G.P.
rit. tr *f*

32 *tr*

38 *mp*

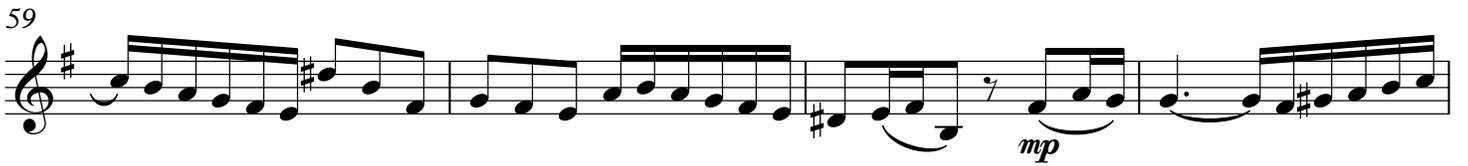
44 *rit.*

50 (Fine)
Bc
p *f*

54



59



63



67



D.C. al Fine

2 Viola for Alto Solo bwv 64.7 s3

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Aria for Oboe d'amore, Alto and Bc "Von der Welt"

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

2. Violin or Viola or Cello, 3. Cello

♩ = 54

part 1

opt. line

8

(opt. Fine)

14

20

26

A tempo lead

32

38

44

50

(Fine)

54

Musical staff 54: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests and slurs.

59

Musical staff 59: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests and slurs. The dynamic marking *mp* is placed below the staff.

63

Musical staff 63: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests and slurs.

67

Musical staff 67: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests and slurs. The dynamic marking *rit.* is placed below the staff, and **D.C. al Fine** is placed above the staff.

2 Violoncello for Alto Solo bww 64.7 s3

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Aria for Oboe d'amore, Alto and Bc "Von der Welt"

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

2. Violin or Viola or Cello, 3. Cello

♩. = 54

part 1

opt. line

f

8 (opt. Fine) *p* *f*

14

20

26 *rit.* *f* A tempo lead -G.P.

32 *tr*

38 *mp*

44 *rit.*

50 (Fine) *p* *f*

54

Musical notation for measures 54-58. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and a fermata over a half note in measure 57.

59

Musical notation for measures 59-62. The notation includes eighth and sixteenth notes, rests, and a fermata over a half note in measure 61. The dynamic marking *mp* is placed below the staff.

63

Musical notation for measures 63-66. The notation includes eighth and sixteenth notes, rests, and a fermata over a half note in measure 65.

67

Musical notation for measures 67-70. The notation includes eighth and sixteenth notes, rests, and a fermata over a half note in measure 69. The dynamic marking *rit.* is placed below the staff. The instruction **D.C. al Fine** is placed above the staff. A double bar line is at the end of the piece.

3 Violoncello for Bc bwv 64.7 s3

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Aria for Oboe d'amore, Alto and Bc "Von der Welt"

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

2. Violin or Viola or Cello, 3. Cello

♩. = 54

f

8 (opt. Fine)

15 *p*

22

29 *A tempo*
Alto
G.P.

36 *p*

43 *mp*

50 (Fine) *p*

56

61 *pp*

66 *rit.* D.C. al Fine