

Trios from Cantata 177.3 (transposed to F)

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 177.3

Aria for Oboe da caccia, Soprano and Bc "Verleih"

arr. in 3 parts: 1. Violin or Viola or Basset Horn, 2. Violin or Viola, 3. Cello

$\text{♩} = 54$

1 Viola or Violin
bwv 177.3 s3

2 Viola or Violin for Soprano Solo
bwv 177.3 s3

3 Violoncello for Bc
bwv 177.3 s3

f *opt. line* *p* *p* *p*

5

Vln. 1

Vla.

Vc.

f *f* *f*

10

Vln. 1

Vla.

Vc.

14

Vln. 1

Vla.

Vc.

poco rit. *tr* *p* *f* *mp*

19

Vln. 1

Vla.

Vc.

tr

23

Vln. 1

Vla.

Vc.

27

Vln. 1

Vla.

Vc.

31

Vln. 1

Vla.

Vc.

35

Vln. 1

Vla.

Vc.

40

Vln. 1

Vla.

Vc.

45

Vln. 1

Vla.

Vc.

p

pp

49

Vln. 1

Vla.

Vc.

tr

53

Vln. 1

Vla.

Vc.

57

Vln. 1

Vla.

Vc.

mp

f

mf

tr

61

Vln. 1

Vla.

Vc.

rit.

rit.

rit.

65

G.P.

Vln. 1

Vla.

Vc.

mf

70

Vln. 1

Vla.

Vc.

tr.

f

mp

p

75

Vln. 1

Vla.

Vc.

tr.

79

Vln. 1

Vla.

Vc.

tr.

83

Vln. 1

Vla.

Vc.

87

Vln. 1

Vla.

Vc.

92

Vln. 1

Vla.

Vc.

97

Vln. 1

Vla.

Vc.

f

opt. line

f

p

p

p

103

Vln. 1

Vla.

Vc.

f

f

f

109

Vln. 1

Vla.

Vc.

rit.

rit.

rit.

1 Basset Horn

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$\text{♩} = 54$

f *p* *tr* *f* *p* *tr* *poco rit.* *p* *tr* *f* *pp*

6 11 15 21 26 31 36 41 45 51

56 *mp*

62 *Meno mosso* *G.P.* *rit.* *Bc*

67 *A tempo* *mf* *tr.*

73 *p* *tr.*

79 *tr.*

85

91 *G.P.* *Bc*

96 *f*

101 *tr.* *p* *tr.* *f*

106

110 *tr.* *rit.*

1 Viola or Violin bwv 177.3 s3

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arr. in 3 parts: 1. Violin or Viola or Basset Horn, 2. Violin or Viola, 3. Cello

♩. = 54

6 *f* *p*

11 *f*

15 *tr*

21 *poco rit.* *p*

26 *tr*

31

36

41 *f*

45

51 *pp*

56 *mp*

62 *Meno mosso* *G.P.* *rit.* *Bc*

67 *A tempo* *mf* *tr.*

73 *p* *tr.*

79 *tr.*

85

91 *G.P.* *Bc*

96 *f*

101 *p* *f* *tr.*

106

110 *tr.* *rit.*

1 Violin

Trios from Cantata 177.3 (transposed to F)

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J. S. Bach [arr. P. Lang] BWV 177.3

Aria for Oboe da caccia, Soprano and Bc "Verleih"

arr. in 3 parts: 1. Violin or Viola or Basset Horn, 2. Violin or Viola, 3. Cello

♩. = 54

The musical score for Violin 1 of Cantata 177.3, BWV 177.3, J.S. Bach, arranged by P. Lang, is presented in F major, 6/8 time. The score consists of 54 measures, with a tempo of 54 beats per minute. The key signature is one flat (F major). The score is arranged in three parts: Violin or Viola or Basset Horn, Violin or Viola, and Cello. The score includes various musical notations such as dynamics (f, p, pp), trills (tr), and a tempo change (poco rit.).

Measures 1-5: *f* (forte), *tr* (trill), *p* (piano).

Measures 6-10: *f* (forte), *tr* (trill).

Measures 11-15: *poco rit.* (poco ritardando), *p* (piano).

Measures 16-20: *p* (piano).

Measures 21-25: *p* (piano).

Measures 26-30: *tr* (trill).

Measures 31-35: *f* (forte).

Measures 36-40: *f* (forte).

Measures 41-45: *pp* (pianissimo).

Measures 46-50: *pp* (pianissimo).

Measures 51-54: *pp* (pianissimo).

56 *mp*

62 *Meno mosso* *G.P.* *rit.* *Bc*

67 *A tempo* *mf* *tr*

73 *p* *tr*

79 *tr*

85

91 *G.P.* *Bc*

96 *f*

101 *tr* *p* *tr* *f*

106

110 *rit.* *tr*

2 Viola or Violin for Soprano Solo bwv 177.3 s3

Trios from Cantata 177.3 (transposed to F)

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 177.3

Aria for Oboe da caccia, Soprano and Bc "Verleih"

arr. in 3 parts: 1. Violin or Viola or Basset Horn, 2. Violin or Viola, 3. Cello

♩. = 54

Vln. 1 opt. line



8



15



19



25



31



37

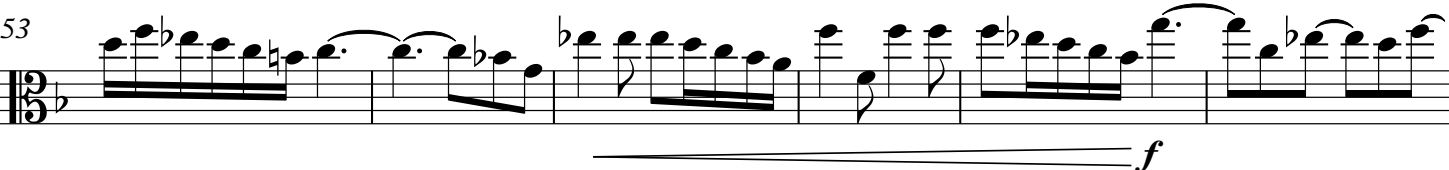


44

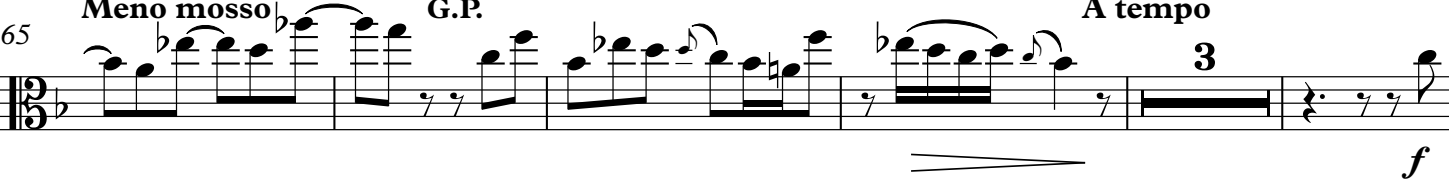


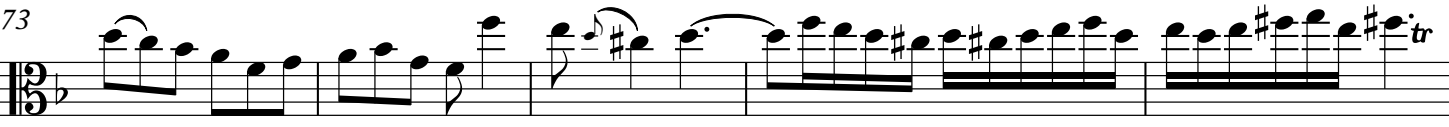
49



53 

59 

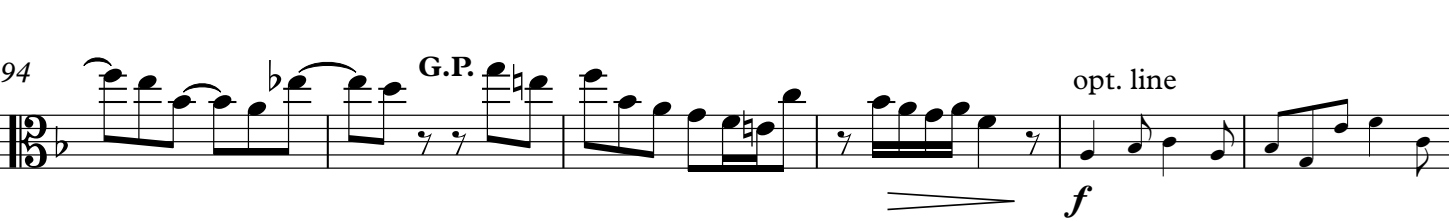
65 **Meno mosso** 

73 

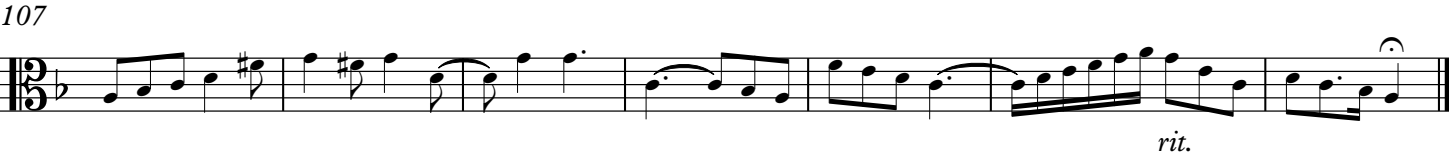
78 

82 

88 

94 

100 

107 

2 Violin for Soprano Solo

Trios from Cantata 177.3 (transposed to F)

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 177.3

Aria for Oboe da caccia, Soprano and Bc "Verleih"

arr. in 3 parts: 1. Violin or Viola or Basset Horn, 2. Violin or Viola, 3. Cello

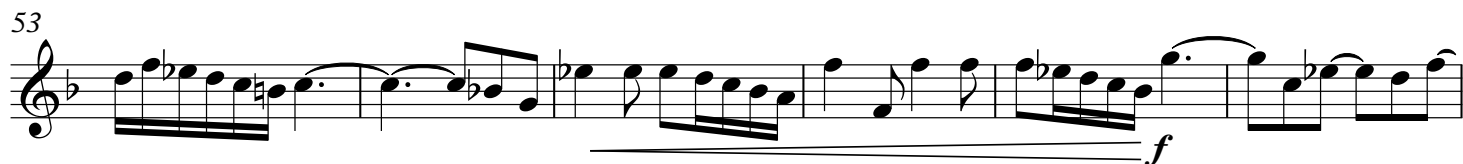
$\text{♩} = 54$

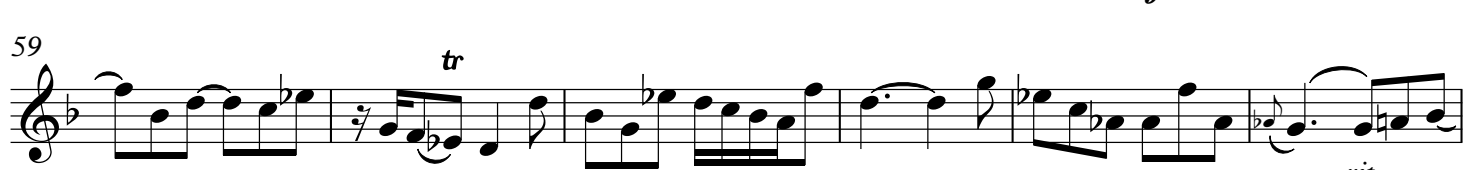
Vln. 1 opt. line

The musical score for Violin 1 consists of nine staves of music, numbered 1 through 49. The key signature is one flat (F major), and the time signature is 6/8. The score includes various dynamics and performance markings:

- Measure 1: *f* (forte)
- Measure 2: *p* (piano)
- Measure 8: *f* (forte)
- Measure 15: *poco rit.* (poco ritardando)
- Measure 19: *f* (forte)
- Measure 25: *tr* (trill)
- Measure 31: *tr* (trill)
- Measure 37: *tr* (trill)
- Measure 44: *mp* (mezzo-piano)
- Measure 49: *tr* (trill)

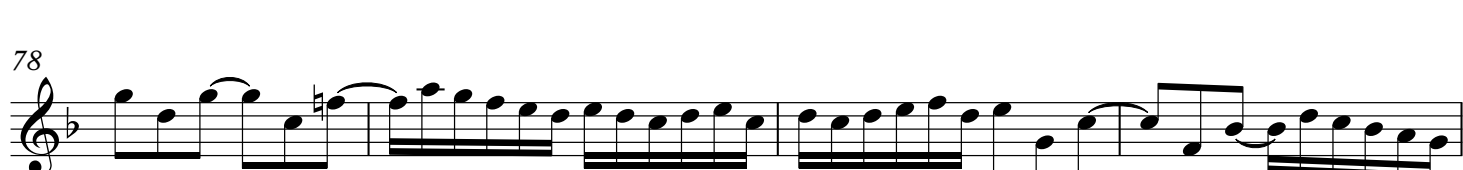
The score also includes a 3-measure rest in measure 37 and a 3-measure rest in measure 44.

53 

59 

65 **Meno mosso** **G.P.** **A tempo** **3** 

73 

78 

82 

88 

94 **G.P.** **opt. line** 

100 

107 

3 Violoncello for Bc bwv 177.3 s3

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Aria for Oboe da caccia, Soprano and Bc "Verleih"

♩. = 54

arr. in 3 parts: 1. Violin or Viola or Bassett Horn, 2. Violin or Viola, 3. Cello

The musical score is written for Cello in bass clef, 6/8 time, with a key signature of one flat (B-flat). The tempo is marked as ♩. = 54. The score consists of ten staves of music, with measure numbers 7, 13, 19, 24, 29, 34, 39, 45, and 49 indicated at the beginning of their respective staves. The dynamics are marked as *f* (forte), *p* (piano), *poco rit.* (poco ritardando), and *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and trills (marked 'tr'). The first staff begins with a *f* dynamic and a *p* dynamic later in the measure. The second staff begins with a *f* dynamic. The third staff begins with a *poco rit.* marking and a *mp* dynamic. The fourth staff begins with a *f* dynamic. The fifth staff begins with a *p* dynamic. The sixth staff begins with a *f* dynamic. The seventh staff begins with a *p* dynamic. The eighth staff begins with a *f* dynamic. The ninth staff begins with a *p* dynamic. The tenth staff begins with a *f* dynamic and includes trills (marked 'tr').

54

58

63

Meno mosso G.P. A tempo

rit.

mf

70

mp

76

83

87

92

G.P.

f

98

p

104

f

109

rit.

This musical score is for the Violoncello part of the third section of J.S. Bach's Cello Suite No. 3, BWV 177.3. It covers measures 54 through 109. The key signature is one flat (B-flat major or D minor). The score is written in bass clef. It features a variety of rhythmic patterns, including sixteenth and thirty-second note runs, and rests. Dynamic markings include *mf*, *mp*, *f*, and *p*. Performance instructions include *Meno mosso*, *A tempo*, *rit.* (ritardando), and *G.P.* (Grave Pause). The score is divided into systems, with measure numbers 54, 58, 63, 70, 76, 83, 87, 92, 98, 104, and 109 marking the beginning of new systems.