



15

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

20

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

24

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

29

Violin 1, Viola, Violin 2, Violin 1, Viola, and Violoncello parts for measures 29-33. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 29-31 feature dense rhythmic patterns in the strings. Measure 32 shows a change in texture with more sustained notes, and measure 33 concludes the section.

34

Violin 1, Viola, Violin 2, Violin 1, Viola, and Violoncello parts for measures 34-37. Measures 34-35 continue with rhythmic activity. Measure 36 features a dynamic marking of *ff* (fortissimo) for both the Violin 1 and Viola parts. Measure 37 shows further development of the rhythmic and melodic lines.

38

Violin 1, Viola, Violin 2, Violin 1, Viola, and Violoncello parts for measures 38-41. Measures 38-39 feature complex rhythmic patterns. Measure 40 includes a dynamic marking of *ff* for both the Violin 1 and Viola parts. Measure 41 concludes the section with sustained notes in the strings.

42

Vln. 1

Vla.

Vln. 2

Vla.

Vln. 1

Vla.

Vc.

47

Vln. 1

Vla.

Vln. 2

Vla.

Vln. 1

Vla.

Vc.

*f*

*rit.*

*opt. col Bc*

*p*

*f*

*rit.*

*rit.*

*rit.*

1 Violin or Oboe bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

$\text{♩} = 48$

*mf*

5

9

*p*

13

17

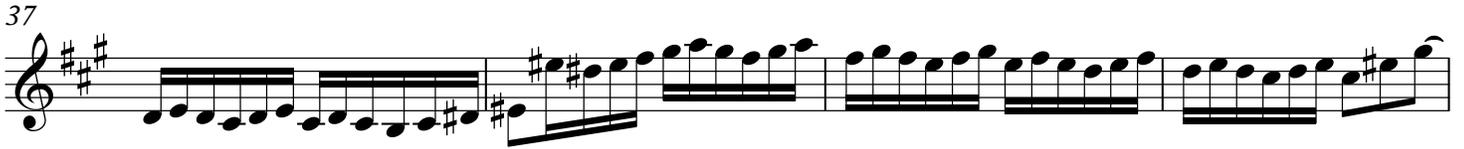
21

25

29

33

37



Musical staff 37-40: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third and fourth measures contain eighth-note patterns: G4-A4-B4-C#5, G4-A4-B4-C#5, G4-A4-B4-C#5, and G4-A4-B4-C#5.

41



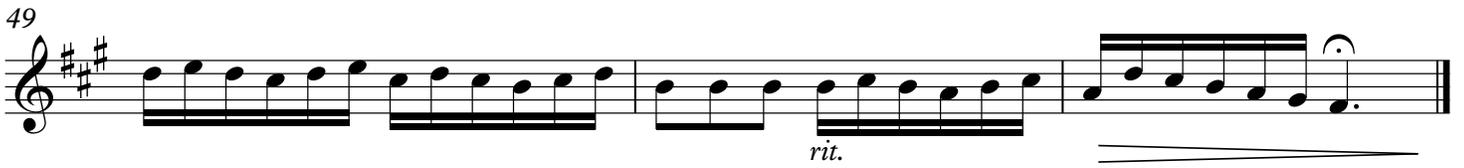
Musical staff 41-44: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third and fourth measures contain eighth-note patterns: G4-A4-B4-C#5, G4-A4-B4-C#5, G4-A4-B4-C#5, and G4-A4-B4-C#5.

45



Musical staff 45-48: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third and fourth measures contain eighth-note patterns: G4-A4-B4-C#5, G4-A4-B4-C#5, G4-A4-B4-C#5, and G4-A4-B4-C#5. A dynamic marking *f* is placed below the staff between measures 46 and 47.

49



Musical staff 49-52: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third and fourth measures contain eighth-note patterns: G4-A4-B4-C#5, G4-A4-B4-C#5, G4-A4-B4-C#5, and G4-A4-B4-C#5. A dynamic marking *rit.* is placed below the staff between measures 49 and 50. A fermata is placed over the final note of the fourth measure.

1 Viola bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

♩. = 48

5 *mf*

9 *p*

13

17

21

25

29

33

37

41

45

*< f*

49

*rit.*



2 Violin or Oboe bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

$\text{♩} = 48$   
Vln. 1

*mf*

5

9

*p*

13

17

21

25

29

33

37

41



Musical staff 41-44: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure starts with a quarter rest followed by eighth notes. The second measure has a half note with a sharp sign above it. The third measure has a quarter note with a sharp sign above it. The fourth measure has a quarter note with a sharp sign above it. The piece ends with a double bar line.

45



Musical staff 45-47: Treble clef, key signature of two sharps. The staff contains three measures of music. The first measure has a quarter note with a sharp sign above it. The second measure has a quarter note with a sharp sign above it. The third measure has a quarter note with a sharp sign above it. A dynamic marking *f* (forte) is placed below the staff with a hairpin crescendo leading to it. The piece ends with a double bar line.

48



Musical staff 48-50: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure has a quarter note with a sharp sign above it. The second measure has a quarter note with a sharp sign above it. A dynamic marking *rit.* (ritardando) is placed below the staff with a hairpin decrescendo leading to it. The piece ends with a double bar line.

2 Viola for Violin bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

$\text{♩} = 48$   
Vln. 1

*mf*

5

9

*p*

13

17

21

25

29

33

37

41

Musical staff for measures 41-44. The staff is in bass clef with a key signature of two sharps (F# and C#). It contains a continuous eighth-note pattern. Measure 41 starts with a quarter rest followed by eighth notes. Measures 42-44 continue the eighth-note pattern with some chromatic movement.

45

Musical staff for measures 45-47. The staff continues the eighth-note pattern. Measure 45 starts with a quarter rest. Measure 46 features a dynamic marking *f* (forte) with a hairpin indicating a crescendo. Measure 47 continues the eighth-note pattern.

48

Musical staff for measures 48-51. The staff continues the eighth-note pattern. Measure 48 starts with a quarter rest. Measures 49-50 feature a dynamic marking *rit.* (ritardando) with a hairpin indicating a decrescendo. Measure 51 ends with a quarter rest and a final note.

3 Violin for Soprano Solo bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

$\text{♩} = 48$   
Vln. 1

**6** Vln. 2

12

20

29

38

47 opt. col Bc

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

3 Viola for Soprano Solo bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

♩ = 48

Vln. 1

Vln. 2

6

ff

12

ff

20

ff

29

ff

38

ff

47

opt. col Bc

p rit.

4 Violoncello for Bc bwv 86.3 s4

# Quartets from Cantata 86.3

LET *ff* CANTUS FIRMUS PARTS ALWAYS PREDOMINATE

J.S. Bach [arr. P. Lang] BWV 86.3

Choral for 2 Oboes, Soprano and Bc "Und was der"

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

♩. = 48

7

*f*

13

*p*

19

24

29

36

42

47

*f* *rit.*