

Quartets from Cantata 3.5

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

J. S. Bach [arr. P. Lang] BWV 3.5

Duetto for 2 Oboes d'amore, Strings, Soprano and Alto "Wenn sorgen auf..."

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

3: Viola or Cello, 4: Cello

$\text{♩} = 84$

1 Oboe d'Amore
bwv 3.5 s4

1 Violin or Oboe
bwv 3.5 s4

2 Violin for Soprano Solo
bwv 3.5 s4

2 Viola for Soprano Solo
bwv 3.5 s4

2 Violoncello for Soprano Solo,
down 8va bwv 3.5 s4

3 Viola for Alto Solo
bwv 3.5 s4

3 Violoncello for Alto Solo,
down 8va bwv 3.5 s4

4 Violoncello bwv 3.5 s4

lead

f

4

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

7 (opt. Fine)

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla. Part 1

Vc. Part 1

Vc.

p

p

Soprano

Soprano

Soprano

f

f

p



10

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f

f

f

This musical score is for measures 13 through 15 of the 'The Swan' scene from Tchaikovsky's Swan Lake. The score is arranged for a woodwind and string ensemble. The woodwinds include an Oboe d'A (Ob. d'A.), a Violoncello (Vcl.), and a Viola (Vla.). The strings consist of Violins (Vln.), Violas (Vla.), Cellos (Vc.), and Double Basses (Vc.). The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment. The score is divided into measures by vertical bar lines, and the measures are numbered 13, 14, and 15 at the top.



This musical score is for measures 16 through 19 of the 'The Swan' scene from Swan Lake. It features a woodwind section and a string section. The woodwinds include an Oboe d'A (Ob. d'A.), two Violins (Vln. 1 and 2), a Viola (Vla.), and a Violoncello (Vc.). The strings consist of Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#), and the time signature is 4/4. The score is written for measures 16, 17, 18, and 19. The woodwinds play a melodic line with slurs and ties, while the strings provide a rhythmic accompaniment with eighth and sixteenth notes.

19

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f



22

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

Part 1

Part 1

Part 1

p

f

f

f

Soprano

Soprano

p

25

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f

f



28

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f

31

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.



34

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

37

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f

f

f



40

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f

49

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.



52

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

55

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

tr

tr

tr



58

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

f

f

f

61

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

p

f

f

f

p



65

Ob. d'A.

Vln. 2

Vln.

Vla.

Vc.

Vla.

Vc.

Vc.

[illegible]

1 Oboe d'Amore bwv 3.5 s4

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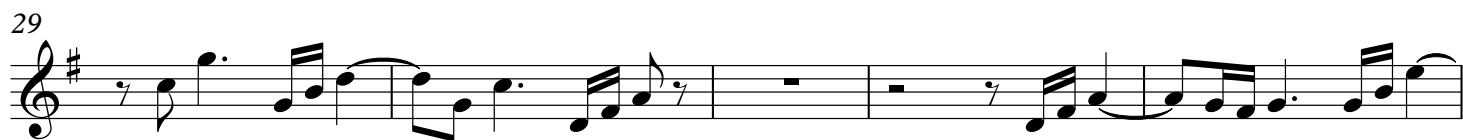
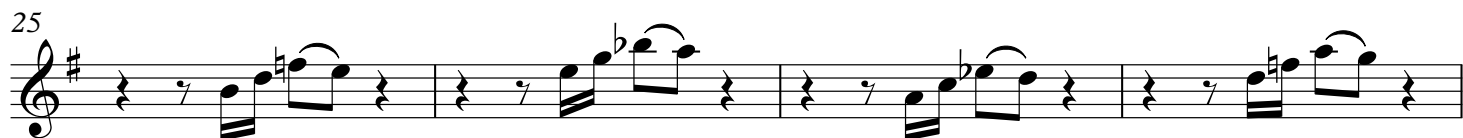
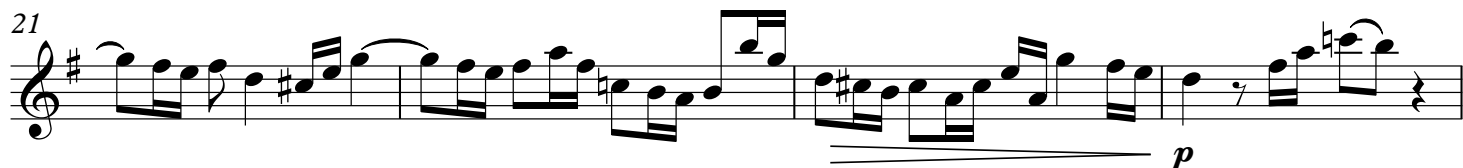
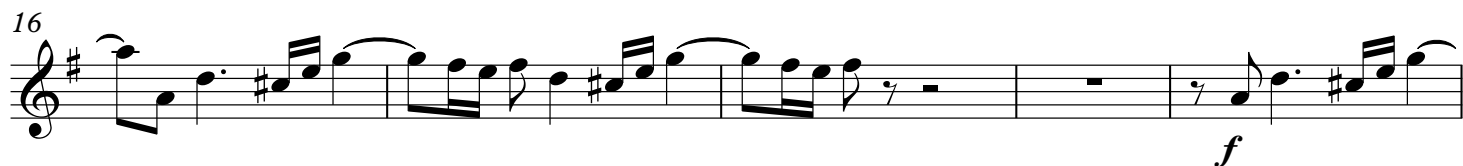
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3: Viola or Cello, 4: Cello

♩ = 84



38

f

42

46 (Fine) Vc.
rit. Soprano *p*

49

53

58 *f*

62 *p*

66

70 D.C. al Fine
rit.

The musical score is written for Oboe d'Amore. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score is divided into measures, with measure numbers 38, 42, 46, 49, 53, 58, 62, 66, and 70 indicated at the start of their respective staves. The first staff (38-41) starts with a rest followed by a forte (f) dynamic. The second staff (42-45) continues the melodic line. The third staff (46-48) includes a 'Fine' marking, a 'Vc.' (Violoncello) part, and a 'Soprano' part. The fourth staff (49-52) continues the melody. The fifth staff (53-56) has a rest followed by a melodic phrase. The sixth staff (58-61) starts with a forte (f) dynamic. The seventh staff (62-65) starts with a piano (p) dynamic. The eighth staff (66-69) continues the melody. The ninth staff (70-73) ends with a 'D.C. al Fine' marking and a ritardando (rit.) dynamic.

I Violin or Oboe bwv 3.5 s4

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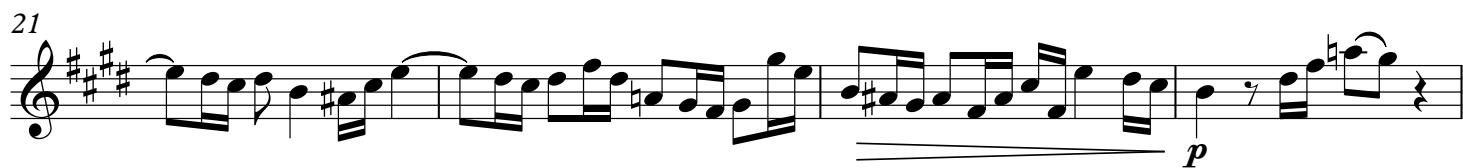
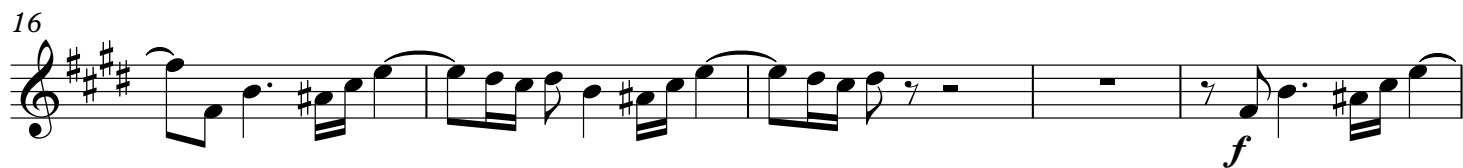
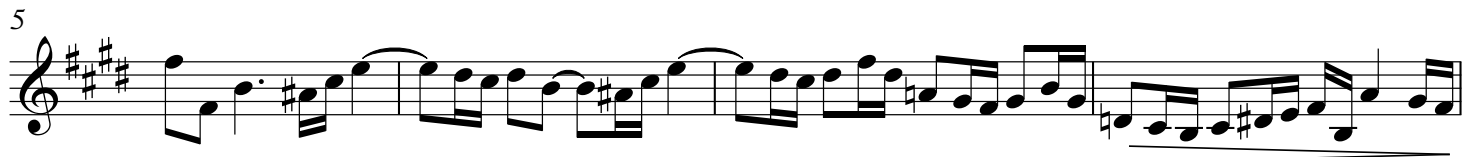
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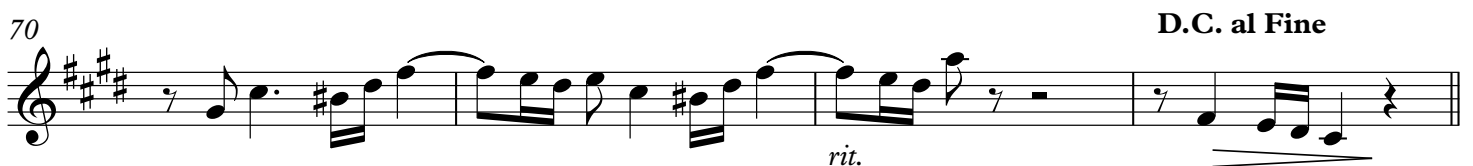
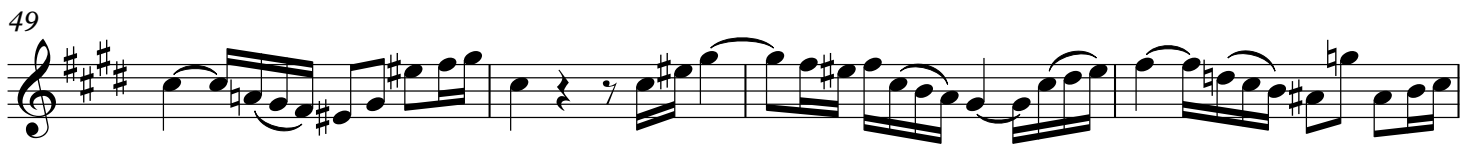
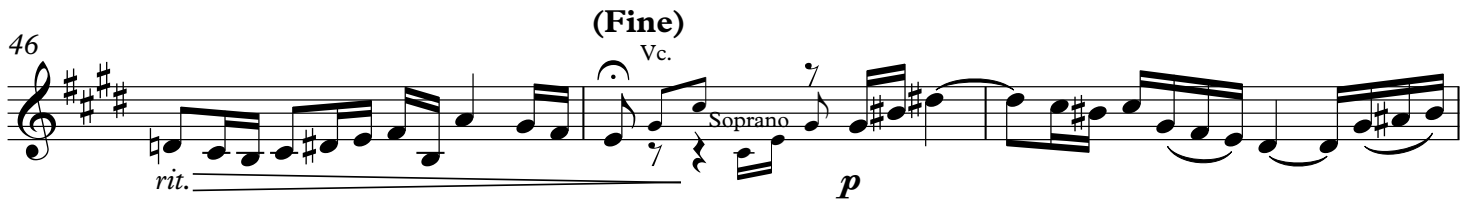
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2 Violin for Soprano Solo bwv 3.5 s4

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$\text{♩} = 84$ (opt. Fine) Soprano

13 *f*

17 2 Part 1

24 *f*

28

32

37 6 Part 1 (Fine) lead *f*

48

53 *tr*

58 3 *f*

66

70 *tr* D.C. al Fine

rit.

2 Viola for Soprano Solo bwv 3.5 s4

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Vc. Soprano

13 *f*

17 2

23 Part 1

28 *f*

32

37 (Fine) lead 6 Part 1

48 *f*

53 tr

59 3

66 *f*

70 tr D.C. al Fine

rit.

2 Violoncello for Soprano Solo, down 8va bwv 3.5 s4

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$\text{♩} = 84$ (opt. Fine) Soprano

Vc.

13 *f*

17 2

23 Part 1 *f*

28 *f*

32

37 (Fine) lead 6 Part 1

48 *f*

53 *tr*

59 3

66 *f*

70 D.C. al Fine *tr*

rit.

3 Viola for Alto Solo bwv 3.5 s4 Quartets from Cantata 3.5

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3: Viola or Cello, 4: Cello
(opt. Fine)

$\text{♩} = 84$

Vc. 5 Part 1

10 *f*

14

18 3 Soprano

26 *f*

31

35

(Fine)

40 6 Part 1 Soprano

51 *f*

56 3

63 *f*

68 D.C. al Fine

rit.

3 Violoncello for Alto Solo, down 8va bwv 3.5 s4

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(opt. Fine)

$\text{♩} = 84$
Vc.

5

Part 1

10

14

18

Soprano

26

31

35

(Fine)

40

6

Part 1

Soprano

51

55

3

62

68

f

D.C. al Fine

rit.

4 Violoncello bwv 3.5 s4

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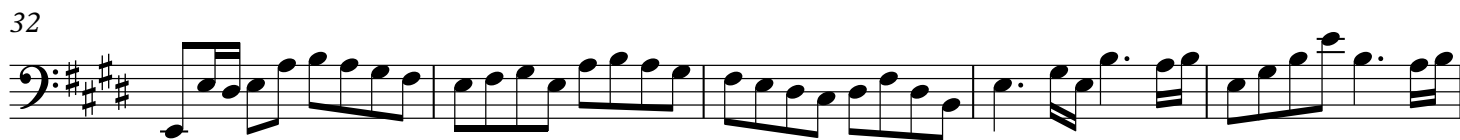
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♩ = 84
lead



37



41

**(Fine)**

Soprano

46



50



55



60



65



68



71

D.C. al Fine