

# Trios from Cantata 9.3

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

J.S. Bach [arr. P. Lang] BWV 9.3

Aria for Violin, Tenor and Bc "Wir waren schon..."  
arr. in 3 parts: 1. Violin, 2. Viola or Cello, 3. Cello

1 Violin bwv 9.3 s3  
*f*  
Vln. opt. line

2 Viola for Tenor Solo  
bwv 9.3 s3  
*f* opt. line

2 Violoncello for Tenor Solo  
bwv 9.3 s3  
*f*

3 Violoncello for Bc  
bwv 9.3 s3  
*f*

4

Vln. 1

Vla.

Vc.

Vc.

8

Vln. 1

Vla.

Vc.

Vc.

12

Vln. 1  
*p*  
Solo

Vla.  
*p* *f* Solo

Vc.  
*p* *f*

Vc.  
*p*

16

Vln. 1

Vla.

Vc.

Vc.

19

Vln. 1

Vla.

Vc.

Vc.

22

Vln. 1

Vla.

Vc.

Vc.

*mf*

25

Vln. 1

Vla.

Vc.

Vc.

*mf*

*mf*

*mf*

29

Vln. 1

Vla.

Vc.

Vc.

33

Vln. 1

Vla.

Vc.

Vc.

37

Vln. 1

Vla.

Vc.

Vc.

40

Vln. 1

Vla.

Vc.

Vc.

43

Vln. 1  
Vla.  
Vc.  
Vc.

This system contains measures 43, 44, and 45. The first violin part (Vln. 1) features a melodic line with eighth and sixteenth notes. The viola (Vla.) and two violas (Vc.) provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

46

Vln. 1  
Vla.  
Vc.  
Vc.

This system contains measures 46, 47, and 48. The first violin part (Vln. 1) continues its melodic line. The viola (Vla.) and two violas (Vc.) maintain their harmonic accompaniment with consistent rhythmic figures.

49

Vln. 1  
Vla.  
Vc.  
Vc.

*mf*

This system contains measures 49, 50, 51, and 52. The first violin part (Vln. 1) has a rest in measure 49 and then enters with a melodic line. The viola (Vla.) and two violas (Vc.) play a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measures 50, 51, and 52.

53

Vln. 1  
Vla.  
Vc.  
Vc.

*p* *f*

This system contains measures 53, 54, 55, and 56. The first violin part (Vln. 1) features a melodic line with dynamic markings of *p* (piano) and *f* (forte). The viola (Vla.) and two violas (Vc.) provide harmonic support with dynamic markings of *p* and *f*.

57

Vln. 1  
Vla.  
Vc.  
Vc.

This system contains measures 57, 58, and 59. The first violin part (Vln. 1) features a melodic line with eighth and sixteenth notes. The viola (Vla.) and two violas (Vc.) provide harmonic support with various rhythmic patterns, including sixteenth-note runs and sustained notes. The key signature is one sharp (F#).

60

Vln. 1  
Vla.  
Vc.  
Vc.

This system contains measures 60, 61, and 62. The first violin part continues its melodic development. The viola and violas parts show more complex rhythmic textures, with some measures featuring sixteenth-note passages. A trill (tr) is indicated in the second violin part at the end of measure 62. The key signature remains one sharp.

63

Vln. 1  
Vla.  
Vc.  
Vc.

*p* *f* *tr*

*p* *f* *tr*

This system contains measures 63, 64, 65, and 66. The first violin part has a more active, sixteenth-note texture. The viola and violas parts are marked with dynamics: *p* (piano) and *f* (forte). Trills (tr) are present in the second violin part at the end of measures 65 and 66. The key signature is one sharp.

67

Vln. 1  
Vla.  
Vc.  
Vc.

This system contains measures 67, 68, and 69. The first violin part features a melodic line with eighth notes. The viola and violas parts continue with their respective rhythmic patterns. The key signature is one sharp.

70

Vln. 1

Vla.

Vc.

Vc.

1 Violin bwv 9.3 s3

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5

9

13 *p*

17

21 *mf*

25

29

33 *p*

37

41

45

49

*mf*

54

*p*

58

62

66

70

74

*f*

78

82

85

*rit.* *p*

2 Viola for Tenor Solo bwv 9.3 s3

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

Vln. opt. line

7

13

18

23

28

35

40

45



50



56



60



65



69



73



77



83



2 Violoncello for Tenor Solo bwv 9.3 s3

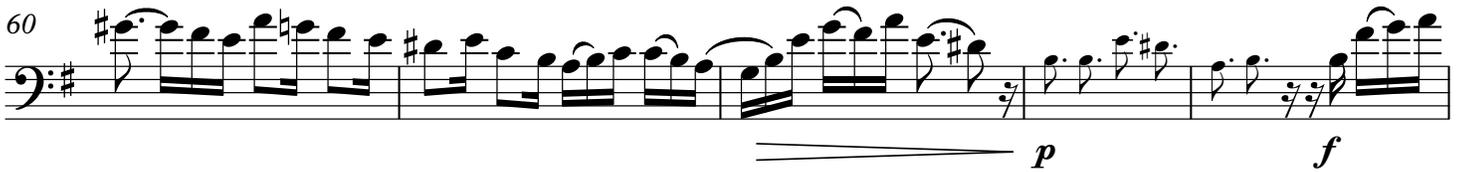
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1  
Vln. opt. line  
*f*



3 Violoncello for Bc bwv 9.3 s3

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Vln.

*f*

6

12

*p*

16

19

23

*mf*

28

34

*p*

38

42



46



49



53



58



63



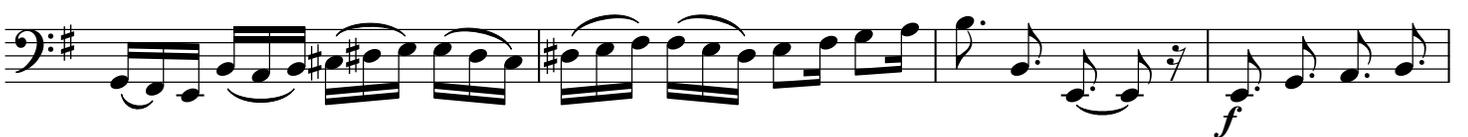
67



70



74



78



83

