



12

Tr

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

Detailed description: This system covers measures 12 to 15. It features six staves: Violin 1, Violin 2, Viola, Violin 2, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 12 starts with a trill (tr) in the first violin. The music is characterized by intricate rhythmic patterns and melodic lines across all instruments.

16

p

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

Detailed description: This system covers measures 16 to 19. It features six staves: Violin 1, Violin 2, Viola, Violin 2, Viola, and Violoncello. The key signature is three sharps and the time signature is 3/4. A piano (p) dynamic marking is present in measure 17. The music continues with complex textures and melodic development.

20

p

f

f

opt. line

mf opt. line

mf

opt. line

mf

f

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

Detailed description: This system covers measures 20 to 23. It features six staves: Violin 1, Violin 2, Viola, Violin 2, Viola, and Violoncello. The key signature is three sharps and the time signature is 3/4. Dynamic markings include piano (p) in measures 20 and 21, and forte (f) in measures 22 and 23. There are several optional lines (opt. line) for the Violin 2, Viola, and Violoncello parts in measure 23. The music concludes with a strong dynamic of forte.

24

First system of musical notation (measures 24-27). It includes staves for Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#). The music features complex rhythmic patterns with sixteenth and thirty-second notes, and various articulations like slurs and accents.

28

Second system of musical notation (measures 28-31). It includes staves for Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps. Dynamic markings include *p* (piano) and *f* (forte). The music continues with intricate rhythmic textures and some rests.

32

Third system of musical notation (measures 32-35). It includes staves for Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps. The music features dense rhythmic patterns and some rests, maintaining the complex texture established in the previous systems.

36

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

*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*f*

opt. line  
opt. line  
opt. line

40

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

*p*  
*p*  
*p*  
*p* *f*  
*p* *f*  
*p* *f*

tr  
tr  
tr

44

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

*p*  
*p*  
*p*  
*p*  
*p*  
*p*

48

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

52

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

56

Vln. 1

Vln. 2

Vla.

Vln. 2

Vla.

Vc.

Vc.

*f*

*f*

*f*

opt. line

*mf* opt. line

*mf*

opt. line

*mf*

*f*



# Quartets from Cantata 17.3 in original E

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 17.3

Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Aria ♩ = 72

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

41



Musical staff 41-44: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Measures 41-44 contain eighth and sixteenth note patterns with slurs and accents.

45



2

*p*

Musical staff 45-49: Treble clef, key signature of three sharps. Measure 45 starts with a fermata and a second ending bracket labeled '2'. Measures 46-49 feature sixteenth-note runs with slurs. Dynamic marking *p* is present below measure 46.

50



*tr.* *tr.*

Musical staff 50-54: Treble clef, key signature of three sharps. Measures 50-54 contain eighth-note patterns with slurs. Trills are marked with 'tr.' above measures 53 and 54.

55



Musical staff 55-57: Treble clef, key signature of three sharps. Measures 55-57 contain eighth-note patterns with slurs.

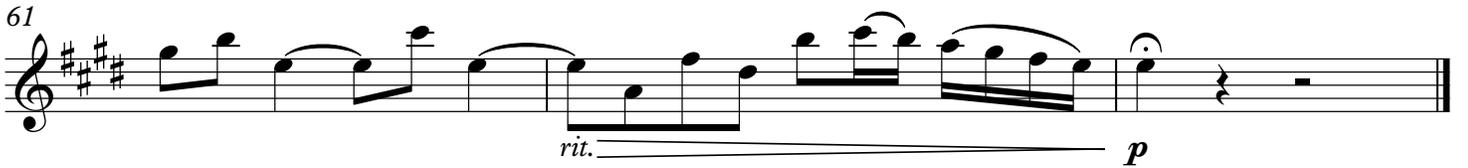
58



*f*

Musical staff 58-60: Treble clef, key signature of three sharps. Measures 58-60 contain eighth-note patterns with slurs. Dynamic marking *f* is present below measure 59.

61



*rit.* *p*

Musical staff 61-65: Treble clef, key signature of three sharps. Measures 61-65 contain eighth-note patterns with slurs. A deceleration line labeled 'rit.' spans measures 61-64. Dynamic marking *p* is present below measure 65.

2 Violin bwv 17.3 s4

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(opt. small non-cue notes for additional lines)

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Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Vln. 1 **Aria** ♩ = 72

5

8

12

16

20

24

28

32

37



# Quartets from Cantata 17.3 in original E

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 17.3

Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Vln. 1 Aria ♩ = 72

5

8

12

16

20

24

28

32

37

*f*

*tr*

*tr*

*p*

*p*

*f*

*p*

*f*

*p*

41



45



51



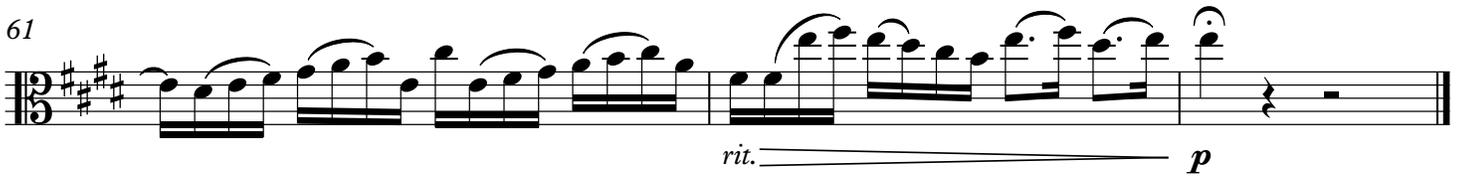
54



58



61



3 Violin for Soprano Solo bwv 17.3 s4

# Quartets from Cantata 17.3 in original E

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 17.3

Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Vln. 1 **Aria** ♩ = 72

**3** opt. line

*mf*

7

*f*

12

16

20

23 opt. line

*mf*

28

*f*

32

36 opt. line

*mf*

40 *p* *f* *tr*

44

48

51 *tr* *tr*

55

59 *opt. line* *>mf* *rit.* *p*

3 Viola for Soprano Solo bwv 17.3 s4

# Quartets from Cantata 17.3 in original E

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 17.3

Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Aria ♩ = 72

Vln. 1

3

opt. line

*mf*

7

12

16

20

23

opt. line

28

32

36

opt. line

40

*p f*

44

48

51

55

59

opt. line

*>mf rit. p*

3 Violoncello for Soprano Solo, down 8va bwv 17.3 s4

# Quartets from Cantata 17.3 in original E

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

(opt. small non-cue notes for additional lines)

J. S. Bach [arr. P. Lang] BWV 17.3

Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Vln. 1 Aria ♩ = 72

3

opt. line

*mf*

7

*f*

12

16

20

23

opt. line

*mf*

28

*f*

32

36

opt. line

*mf*

40

*p f*

Musical notation for measures 40-43. Measure 40 starts with a bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music features a sequence of eighth and sixteenth notes with various articulations. Measure 42 includes a trill marked 'tr'.

44

Musical notation for measures 44-47. The notation continues with eighth and sixteenth notes and slurs.

48

Musical notation for measures 48-50. The notation continues with eighth and sixteenth notes and slurs.

51

*tr* *tr*

Musical notation for measures 51-54. Measures 52 and 53 contain trills marked 'tr'. The notation continues with eighth and sixteenth notes and slurs.

55

Musical notation for measures 55-58. The notation continues with eighth and sixteenth notes and slurs.

59

opt. line

*>mf* *rit.* *p*

Musical notation for measures 59-62. Measure 59 starts with an accent and 'mf'. Measure 61 includes a 'rit.' marking with a wedge-shaped deceleration line. Measure 62 ends with a 'p' marking. An 'opt. line' is indicated above the first measure.

4 Violoncello for Bc bwv 17.3 s4

# Quartets from Cantata 17.3 in original E

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(opt. small non-cue notes for additional lines)

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Aria for Soprano, 2 Violins and Bc "Herr, deine Guete"

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

3. Violin or Viola or Cello, 4. Cello

Aria ♩ = 72

*f*

6

11

*p*

16

21

*f*

26

*p*

31

36

*f*

41

45



49



54



59

