

# Trios from Cantata 29. 3

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

J. S. Bach [arr. P. Lang] BWV 29. 3  
Aria for Violin solo, Tenor and Bc "Halleluja, Staerk' und Macht"  
arr. for 3 parts: 1. Violin, 2. Viola or Cello, 3. Cello

$\text{♩} = 84$

1 Violin solo bwv 29.3 s3

2 Viola for Tenor Solo bwv 29.3 s3

2 Violoncello for Tenor Solo bwv 29.3 s3

3 Violoncello for Bc bwv 29.3 s3

6

Vln. 1

Vla.

Vc.

Vc.

12

Vln. 1

Vla.

Vc.

Vc.

18

Vln. 1

Vla. Solo *p*

Vc. *f* Solo

Vc. *f*

24

Vln. 1 *p*

Vla.

Vc.

Vc.

The score is arranged in systems of four staves each. The first system (measures 1-5) includes a Violin solo part and three parts for Viola/Cello. The second system (measures 6-11) features the Violin 1 part and three Cello parts. The third system (measures 12-17) continues with Violin 1 and three Cello parts. The fourth system (measures 18-23) includes a Violin 1 part, a Viola Solo part, and two Cello parts. The fifth system (measures 24-29) features a Violin 1 part and three Cello parts. Dynamics include *f*, *opt. line*, *f*, *p*, and *f*. Performance instructions include *Solo* and *tr*.

30

Vln. 1

Vla.

Vc.

Vc.

36

Vln. 1

Vla.

Vc.

Vc.

42

opt. line

Vln. 1

Vla.

Vc.

Vc.

*mf*

opt. line

*mf*

opt. line

*mf*

48

Vln. 1

Vla.

Vc.

Vc.

*mf*

*p* Solo

*f* Solo

*f*

*p*

54

Vln. 1

Vla.

Vc.

Vc.

60

Vln. 1  
Vla.  
Vc.  
Vc.

This system covers measures 60 to 65. The first violin (Vln. 1) part begins with a whole rest in measure 60, followed by a melodic line starting in measure 61. The viola (Vla.) and two violas (Vc.) parts provide harmonic support with various rhythmic patterns and melodic fragments. The key signature is two sharps (F# and C#).

66

Vln. 1  
Vla.  
Vc.  
Vc.

This system covers measures 66 to 71. The first violin (Vln. 1) part features a melodic line with several slurs. The viola (Vla.) and two violas (Vc.) parts continue their respective parts, with the second viola (Vc.) showing some chromatic movement. The key signature remains two sharps.

72

Vln. 1  
Vla.  
Vc.  
Vc.

This system covers measures 72 to 77. The first violin (Vln. 1) part has a more active melodic line. The viola (Vla.) part has a significant rest in measure 73. The two violas (Vc.) parts continue with their parts, with the second viola (Vc.) showing some chromatic movement. The key signature remains two sharps.

78

Vln. 1  
Vla.  
Vc.  
Vc.

This system covers measures 78 to 83. The first violin (Vln. 1) part has a melodic line with some chromaticism. The viola (Vla.) part includes a trill (tr) and a dynamic marking of *mf*. The two violas (Vc.) parts also include trills and dynamic markings. The key signature remains two sharps.

84

Vln. 1  
Vla.  
Vc.  
Vc.

This system covers measures 84 to 89. The first violin (Vln. 1) part features a fast, rhythmic melodic line. The viola (Vla.) and two violas (Vc.) parts provide harmonic support with various rhythmic patterns and melodic fragments. The key signature remains two sharps.

90 (Fine)

Vln. 1

Vla.

Vc.

Vc.

*rit.* *p*

Solo

*mp* Solo

*mp*

lead

95

Vln. 1

Vla.

Vc.

Vc.

*p*

*p*

*p*

*pp*

100

Vln. 1

Vla.

Vc.

Vc.

*pp* Solo

*mp* Solo

*mp*

105

Vln. 1

Vla.

Vc.

Vc.

*pp*

*p*

*f*

*f*

*mf*

*mf*

110

Vln. 1

Vla.

Vc.

Vc.

*p*

*f*

115

Vln. 1

Vla.

Vc.

Vc.

*p*

*p f*

*pp*

*mp*

120

Vln. 1

Vla.

Vc.

Vc.

*p*

*pp*

125

Vln. 1

Vla.

Vc.

Vc.

*p*

*f*

*f*

130

Vln. 1

Vla.

Vc.

Vc.

*p*

135

Vln. 1

Vla.

Vc.

Vc.

*mp*

*rit.*

*p*

*rit.*

*p*

*rit.*

*p*

*rit.*

*p*

D.C. al Fine

1 Violin solo bwv 29.3 s3

# Trios from Cantata 29. 3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 29.3

Aria for Violin solo, Tenor and Bc "Halleluja, Staerk' und Macht"

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

$\text{♩} = 84$

*f* *tr*

7

14

21 *p*

28

34

40 *opt. line* *mf*

46

52 *p*

58

64

70

76

82

88

95

100

107

113

119

125

131

136

*mf*

(Fine)

*rit.* *p*

*p*

*pp*

*f*

*p*

*pp*

*p*

*p*

*mp*

*rit.* *p*

D.C. al Fine

2 Viola for Tenor Solo bwv 29.3 s3

# Trios from Cantata 29. 3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 29.3

Aria for Violin solo, Tenor and Bc "Halleluja, Staerk' und Macht"

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

$\text{♩} = 84$

opt. line

*f*

8

15

Solo  
*f*

22

29

36

42

opt. line  
*mf*

49

Solo  
*f*

55



62



69



76



83



90



97



104



110



116



122



128



135



2 Violoncello for Tenor Solo bww 29.3 s3

# Trios from Cantata 29. 3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

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

J. S. Bach [arr. P. Lang] BWV 29.3

Aria for Violin solo, Tenor and Bc "Halleluja, Staerk' und Macht"

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

$\text{♩} = 84$

opt. line



*f*



15



Solo

*f*



29



36



42



opt. line

*mf*

49



Solo

*f*

55



62

69

76

83

90

97

104

110

116

122

128

135

*mf*

*mp*

*p*

*mp*

*f*

*mf*

*p f*

*mp*

*f*

D.C. al Fine

*rit.* *p*

# Trios from Cantata 29. 3

LET VOICE SOLO PARTS ALWAYS PREDOMINATE

3 Violoncello for Bc bwv 29.3 s3 (opt. small non-cue notes for additional lines) J. S. Bach [arr. P. Lang] BWV 29.3

Aria for Violin solo, Tenor and Bc "Halleluja, Staerk' und Macht"

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

$\text{♩} = 84$



*f*



14



21



*p*

27



34



41



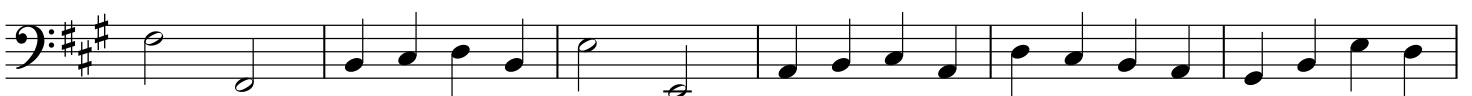
*mf*

48



*p*

54



60



66



73



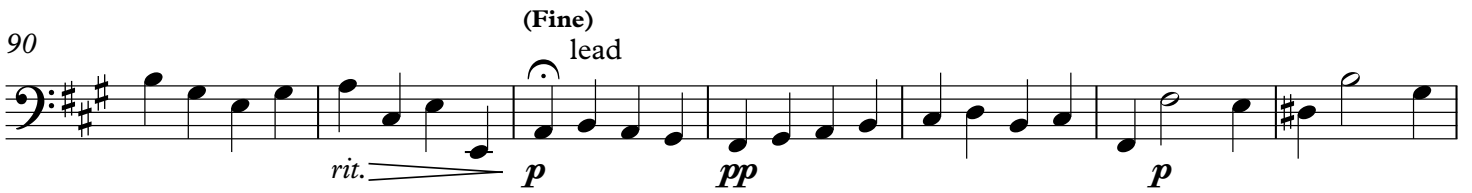
79



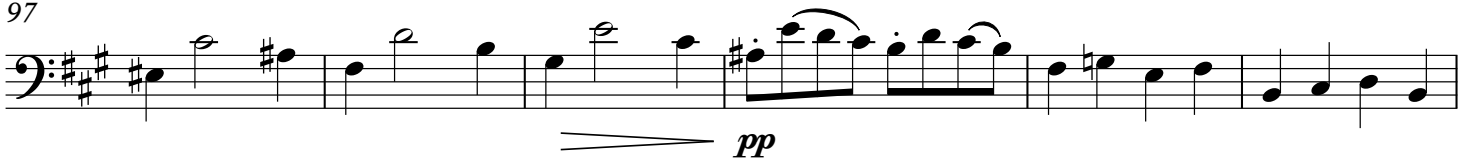
84



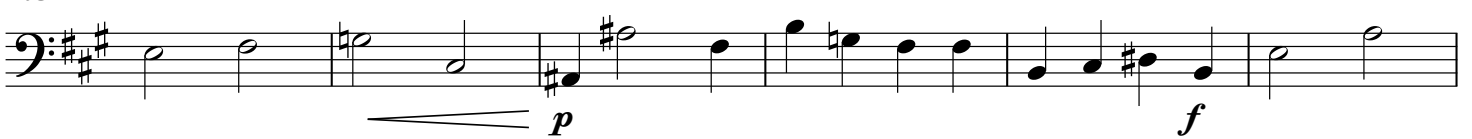
90



97



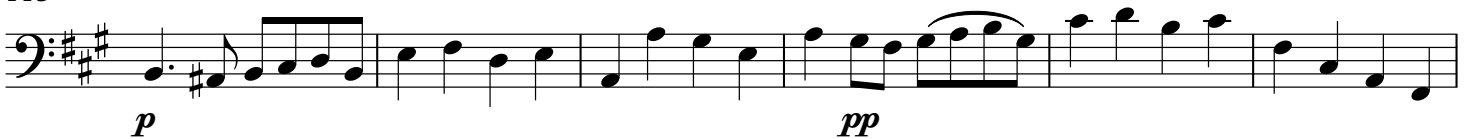
103



109



115



121



128



133

