

arr. H.J. van Alphen

# Quodlibet

J.S. Bach

*♩ = 84*

Dwarsfluit *mf*

Dwarsfluit *mf*

Hobo *mf*

Hobo *mf*

Alt-saxofoon *mf*

Klarinet in Bb *mf*

Klarinet in Bb *mf*

Basset-hoorn *mf*

Fagot *mf*

Fagot *mf*

Hoorn in F *mf*

Trompet in Bb *mf*

Piano *mf*

Viool *mf*

Viool *mf*

Altviool *mf*

Cello *mf*

Cello *mf*

Cello *mf*

Contrabas *mf*

8

Fl. *p*

Fl. *p*

Ob. *p*

Ob. *p*

A. Sax. *p*

Bb Kl. *p*

Bb Kl. *p*

Bst. Hn. *p*

Fgt. *p* *mf*

Fgt. *p*

F Hn. *p*

Bb Tpt. *p*

Pno. *p*

Vi. *p*

Vi. *p*

Vla. *p*

Vc. *p* *mf*

Vc. *p*

Vc. *p*

Ca. Bs. *p*

15

Fl. *pp*

Fl. *pp*

Ob. *pp*

Ob. *pp*

A. Sax. *pp*

B♭ Kl. *pp*

B♭ Kl. *pp*

Bst. Hn. *pp*

Fgt. *pp*

Fgt. *pp*

F Hn. *pp*

B♭ Tpt. *pp*

Pno. *pp*

VI. *pp* pizz. arco

VI. *pp* pizz. <

Vla. *pp* pizz. arco

Vc. *pp* pizz. <

Vc. *pp* pizz. <

Vc. *pp* pizz. <

Ca. Bs. *pp* pizz. <

21

Fl. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Ob. *mf* *f* *mf*

A. Sax. *mf* *f* *mf*

Bb Kl. *mf* *f* *mf*

Bb Kl. *mf* *f* *mf*

Bst. Hn. *mf* *f* *mf*

Fgt. *mf* *f* *mf*

Fgt. *mf* *f* *mf*

F Hn. *p* *mf* *f* *mf*

Bb Tpt. *f* *mf*

Pno. *mf* *f* *mf* *mf*

VI. *mf* *f* *mf* *pizz.*

VI. *arco* *mf* *f* *mf* *pizz.*

Vla. *mf* *f* *mf* *pizz.*

Vc. *mf* *f* *mf* *pizz.*

Vc. *arco* *mf* *f* *mf* *pizz.*

Vc. *arco* *mf* *f* *mf* *pizz.*

Ca. Bs. *mf* *f* *mf*

27

Fl.

Fl.

Ob.

Ob.

A. Sax.

B♭ Kl.

B♭ Kl.

Bst. Hn.

Fgt.

Fgt.

F Hn.

B♭ Tpt.

Pno.

Vl.

Vl.

Vla.

Vc.

Vc.

Vc.

Ca. Bs.

*rit.*

*arco*

Dwarsfluit 1

Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

2

*mf*

9

*p* *pp*

17

*mf*

23

*f* *mf*

29

*rit.*



# Hobo 1

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$

*mf* *p*

10 *pp*

17 *f*

24 *mf*

31 *rit.*



# Hobo 2

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$

*mf* *p*

14 *pp*

20 *mf* *mf*

27

# Klarinet in B $\flat$ 1

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$   
*mf* *p*

14 *pp* *pp* *mf*

22 *f* *mf*

30 *rit.*

# Klarinet in B $\flat$ 2

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$   
*mf* *p*

14 *pp* *mf*

24 *mf*

# Basset-hoorn

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

13

23

# Fagot

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

*mf* *p* *pp*

21

*mf* *f* *mf* *rit.*

*p* <

# Hoorn in F

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$

*mf* *p* *pp*

23 *f* *mf* *rit.*

# Trompet in B $\flat$

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$   
*mf*  
3  
*p*  
2

12  
*pp*  
5

23  
*f*  
*mf*  
*rit.*  
5

Piano

Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

mf

mf

Measures 1-6: The piece begins in G major, 3/4 time. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a simple bass line. Dynamics are marked *mf* in both hands.

7

p

Measures 7-12: The right hand continues with eighth-note patterns, including some sixteenth-note runs. The left hand maintains its bass line. Dynamics shift to *p* (piano) in the right hand.

13

pp

pp

Measures 13-17: The right hand features more complex sixteenth-note passages. The left hand continues with a steady bass line. Dynamics are marked *pp* (pianissimo) in both hands.

18

mf

Measures 18-21: The right hand continues with intricate sixteenth-note patterns. The left hand's bass line becomes more active. Dynamics are marked *mf* (mezzo-forte).

22

f

mf

mf

Measures 22-25: The right hand features a prominent sixteenth-note run. The left hand continues with a bass line. Dynamics are marked *f* (forte) in the right hand and *mf* in the left hand.



26

Musical score for measures 26-29. The treble clef staff features a complex melodic line with slurs, accents, and a key signature change to one sharp (F#) in the second measure. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes.

30

Musical score for measures 30-33. The treble clef staff has a melodic line with a long slur over measures 31-32. The bass clef staff includes a "rit." (ritardando) marking in measure 31. The piece concludes with a double bar line and repeat dots in both staves.

# Viola 1

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

*mf*

8

*p*

14

*pizz.*

*pp*

20

*arco*

*mf*

*f*

*pizz.*

*mf*

25

*arco*

31

*rit.*

# Viola 2

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

*mf*

7 *p*

13 *pizz.* *pp*

18 *arco* *mf* *f*

24 *pizz.* *mf* *arco*

30 *rit.*

# Altviool

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

*mf*

9

*p* *pp*

17

*pizz.* *arco* *pizz.*  
*mf* *f* *mf*

29

*arco*  
*rit.*

# Cello 1

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$

*mf*

6

*p*

11

*mf*

17 *pizz.*

*pp* *mf* arco

23

*f* *mf* *pizz.* arco

30

*rit.*

# Cello 2

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

$\text{♩} = 84$

mf p

12

pizz. arco  
> pp < mf

22

f mf pizz. arco

31

rit.

# Contrabass

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

mf p

12

pizz. arco  
pp mf

22

f mf  
pizz. arco

31

rit.

# Cello 3

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

Musical notation for measures 1-11. The piece is in G major (one sharp) and common time. The first system contains measures 1 through 11. Dynamics include *mf* and *p*. There are accents (>) over notes in measures 5 and 6.

12

Musical notation for measures 12-22. The second system contains measures 12 through 22. Dynamics include *pp* and *mf*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are accents (>) over notes in measures 13 and 14.

23

Musical notation for measures 23-32. The third system contains measures 23 through 32. Dynamics include *f* and *mf*. Performance instructions include *pizz.* and *arco*. A *rit.* (ritardando) marking is present at the end of the piece, indicated by a long horizontal line.



# Alt-Sax

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

*mf* *p* *pp*

17

*mf* *mf*

26

# Fagot 1

# Quodlibet

arr. H.J. van Alphen

J.S. Bach

♩ = 84

*mf*

6

*p*

11

*mf*

17

*pp* *mf* *f* *mf*

28

*rit.*