

Kantate Nr. 170

am 6. Sonntag nach Trinitas

Vergnügte Ruh, beliebte Seelenlust

Score

I-Aria

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 60

Oboe d'Amore

Violin I

Violin II

Viola

Alto

Harpsichord

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

4 2 5 2 4 6 6 5 6 4 3 6 4 3 6 7

7 6 5

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

2

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

6 4 3 7 4 3 7 7 6

8

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

Ver gnüg te Ruh, be lieb te See len lust,

6 4 5 3 4 3 7 4 2 5 4 6 6 4 3

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

11

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

ver gnüg te Ruh, be lieb te See len lust, ver gnüg te

$\frac{9}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

14

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

Ruh, be lieb te See len lust, be lieb te See len

$\frac{4}{2}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{4\#}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{4}{2}$ $\frac{5}{3}$

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

4

Ob. dam.
Vln. I
Vln. II
Vla.

Measures 17-19 of the score. The Oboe damoiseau part features a trill (tr) in measure 18. The Violin I and II parts have a similar melodic line, with the Violin I part also featuring a trill. The Viola part provides a steady accompaniment.

A
Hpschd.

lust, dich kann — mann nicht bei Höl len sün den, wohl a ber Him mels ein tracht fin den,

Measures 17-19 of the score. The Soprano part (A) sings the lyrics. The Harpsichord part (Hpschd.) provides a complex accompaniment with many accidentals and a steady bass line.

Ob. dam.
Vln. I
Vln. II
Vla.

Measures 20-22 of the score. The Oboe damoiseau part has a trill (tr) in measure 21. The Violin I and II parts have a similar melodic line, with the Violin I part also featuring a trill. The Viola part provides a steady accompaniment.

A
Hpschd.

du stärkst — al lein — die schwa che Brust, du stärkst — al

Measures 20-22 of the score. The Soprano part (A) sings the lyrics. The Harpsichord part (Hpschd.) provides a complex accompaniment with many accidentals and a steady bass line.

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

Ob. dam. 22

Vln. I 22

Vln. II

Vla.

A 22
lein die schwa che Brust, vergnü g te Ruh, vergnü g te Ruh, be lieb te See len

Hpschd.

5 4 # # 6 6 6 6 6

Ob. dam. 25

Vln. I 25

Vln. II

Vla.

A 25
lust, be lieb te See len lust!

Hpschd.

7 6 6 6 4 4 5 4 4 4# 6 6 5 6 7

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

6

Ob. dam. 28

Vln. I 28

Vln. II

Vla.

A 28

Hpschd. 28

Ob. dam. 30

Vln. I 30

Vln. II

Vla.

A 30

Hpschd. 30

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

Drum, drum sol len lau ter Tu gend ga ben in mei nem Her zen Woh nung

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

ha ben. Veignüg te Ruh, be lieb te See len lust! Drum sol len

Figured Bass: 6^b 5^b #6 7 6 6 6 6 6 5 7

Figured Bass: 7 5^b/₇ 4/2 7 6 6 6 6 7 4[#]/₂ 6 #6 5

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

8

Ob. dam. 

Vln. I 

Vln. II 

Vla. 

A 
lau ter Tu gend ga ben in mei nem Her zen Woh nung ha ben, drum, drum sol len lau ter Tu gend

Hpschd. 
6 5# 7 6 6 7# 6 # 6 7 6

Ob. dam. 

Vln. I 

Vln. II 

Vla. 

A 
ga ben in mei nem Her xen Woh nung ha ben.

Hpschd. 
6 7 4# 9 5# 4 5 4 4# 6 9 5

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

Vergnüg te Ruh, be lieb te See len lust, vergnüg te Ruh, be lieb te See len

6 6 7 7 4/2 3 6/2 4/2 6 6 7/3

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

lust, du stärkst al lein die schwa che Brust, du stärkst al

5 6 7/5 7 6 4

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

10

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

lein die schwa che Brust, vergnüg te Ruh, ver gnüg te Ruh, be lieb te See len.

$\frac{5}{4}$ 3 6 $\frac{6}{5}$ 6 $\frac{6}{4}$ $\frac{6}{3}$ 6

Ob. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

lust, be lieb te See len

$\frac{6}{5}$ 7 6 5 6 $\frac{6}{4}$ 3 $\frac{4}{2}$ 3 $\frac{4}{2}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ 3

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

55

b. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

4 3 4 3 6 4 3 7 7 6 4

58

b. dam.

Vln. I

Vln. II

Vla.

A

Hpschd.

5 4 3 6 5 4 3 7 4 4 3 5 7 7

J.S.Bach BWV 170(I) Kantate Nr. 170 Score

12

60

b. dam.

Vln. I

Vln. II

Vla.

A

Ipschd.

60

6

7²₅

6⁴₄

5₃

7⁴₂

5₃

2 - Recitativo (BWV 170)

for Alto & Continuo

Score

Moderato $\text{♩} = 90$

Johann Sebastian Bach (1685-170)

Arr. Michel Rondeau

Alto

Die Welt, das Sün - denhaus, bricht nur in Höl - len - lie - der aus und

Organo

A

sucht durch Haß und Neid des Sa - tans Bild an sich zu tra - gen. Ihr

Org.

A

Mund ist vol - ler Ot - ter - gift, der oft die Unschuld töd - lich trifft, und will allein von

8

A

Ra-cha, Ra-cha sa-gen. Gerechter Gott, wie weit ist doch der Mensch von dir ent-

Org.

7₅ 6₄ 2₂ # # 6₅

11

A

fer-net; du lieb-st, — je - doch sein Mund macht Fluch und Feind - schaft

Org.

13

A

kund und will den Näch - sten nur mit Fü - Ben tre - ten. Ach! die - se

Org.

16

A

Schuld ist schwer - lich zu ver - be - - - ten.

Org.

7₅ 6 # 6 6 5 5 4_#

6 7 7 5_#

3 - ARIA (BWV 170)

for Alto, Organ obligato & Strings

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Adagio ♩ = 65

Alto

Violin I

Violin II

Viola

Organ

A

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

2

7

A

Vln. I

Vln. II

Vla.

Org.

10

A

Wie jam-mern mich doch die ver-kehr-ten Her-zen, die dir, mein Gott, so sehr zu-wi-der

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

13

A

sein, die dir, mein Gott, so sehr, mein Gott, so sehr zu - wi - der

Vln. I

Vln. II

Vla.

Org.

15

A

sein. Ich zitt - - - re recht und füh - le tau-send Schmer - - - -

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

4

18

A

zen, tau - send Schmer - zen, wenn sie sich nur an

Vln. I

Vln. II

Vla.

Org.

20

A

Rach, an Rach und Haß,

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

22

A

an Rach und Haß er-freun,

Vln. I

Vln. II

Vla.

Org.

24

A

wenn sie sich nur an Rach und Haß er - freun.

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

6

26

A

Ge-rech-ter Gott, was magst du doch ge - den - ken, was

Vln. I

Vln. II

Vla.

Org.

29

A

magst du doch ge - den - - - - - ken, doch ge - den - - - -

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

32

A

ken, wenn sie al - lein mit

Vln. I

Vln. II

Vla.

Org.

34

A

rech - ten Sa - tans - rän - - - - - ken dein

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

8

A

37

schar-fes Straf-ge-bot so frech,

Vln. I

Vln. II

Vla.

Org.

A

39

dein schar-fes Straf - - - ge - bot so frech ver-lacht,

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

41

A

dein schar-fes Straf-ge - bot so frech ver-lacht,

Vln. I

Vln. II

Vla.

Org.

43

A

Ach!

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

10

45

A

oh - ne Zwei - fel hast du so ge - dacht, oh - ne Zwei - fel hast du so ge -

Vln. I

Vln. II

Vla.

Org.

47

A

dacht; Wie jam - mern mich doch die ver - kehr - ten Her - zen, wie jam

Vln. I

Vln. II

Vla.

Org.

J.S.Bach BWV 170 3 - ARIA Score

50

A

mern mich doch die ver - kehr - - - - ten

Vln. I

Vln. II

Vla.

Org.

52

A

Her - zen, wie jam - mern mich doch die ver - kehr - - - - ten

Vln. I

Vln. II

Vla.

Org.

55

A

Her-zen, wie jam - mern mich doch die ver - kehr - - - ten Her - zen! *D.C. al Fine*

Vln. I *D.C. al Fine*

Vln. II *D.C. al Fine*

Vla. *D.C. al Fine*

Org. *D.C. al Fine*

4 - RECITATIVO (BWV 170)

for Alto, Strings & Continuo

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato $\text{♩} = 70$

Alto

Wer soll-te sich dem - nach wohl hier zu le - ben wün-schen, wenn man nur Haß und Un-ge-mach vol sei-ner Lie-be

Violin I

Violin II

Viola

Organ

6 5 6 # 7 4#2

A

siecht? Doch weil ich auch den Feind wie mei-nen be-sten Freund nach Got - tes Vor - schrift lie - ben

Vln. I

Vln. II

Vla.

Org.

5 4#2 6 8

J. S. Bach (BWV 170) 4 - RECITATIVO Score

2

8

A

soll, so flicht mein Her - ze Zorn und Groll, und wünscht al - lein bei Gott zu

Vln. I

Vln. II

Vla.

Org.

8

8 7₄ 4/2 4/2 6/5

11

A

le - ben, der selbst die Lie - be heißt. Ach, ein - tracht - vol - ler Geist, wann wird er

Vln. I

Vln. II

Vla.

Org.

11

6 4/2 6 6₄ 7₄ 4/2

J. S. Bach (BWV 170) 4 - RECITATIVO Score

14

A

dir doch nur sein Him - mels Zi - on ge - ben?

Vln. I

Vln. II

Vla.

Org.

14

6 6

5 ARIA (BWV 170)

(for Alto, Flute, Oboe d' amore, Organ Obligato, Strings & Continuo)

Score

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Allegretto ♩ = 80

Alto

Flute

Oboe d'Amore

Violin I

Violin II

Viola

Organ

Cello

Harpsichord

4# 2 6 7 6 4 3

J.S. Bach (BWV 170) 5 ARIA Score

2

3

A

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

6 5 6 5 4 6 6 6

J.S. Bach (BWV 170) 5 ARIA Score

5

A

5

Fl.

Ob. dam.

5

Vln. I

Vln. II

Vla.

5

Org.

5

Vc.

5

Hpschd.

5/3 6/4 5/3

6 6 6 6

J.S. Bach (BWV 170) 5 ARIA Score

4
7

A

Mir

This staff shows the vocal line for the Alto part. It begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The word "Mir" is written below the final note.

Fl.

This staff contains the flute part, featuring a complex melodic line with many sixteenth notes and slurs.

Ob. dam.

This staff contains the oboe da camera part, with a melodic line consisting of eighth and quarter notes.

Vln. I

This staff contains the first violin part, featuring a melodic line with eighth and quarter notes.

Vln. II

This staff contains the second violin part, with a melodic line similar to the first violin.

Vla.

This staff contains the viola part, with a melodic line similar to the violin parts.

Org.

This staff contains the organ part, split into two staves. The right hand has a complex melodic line with many sixteenth notes, while the left hand has a simpler accompaniment.

Vc.

This staff contains the cello part, with a melodic line consisting of eighth and quarter notes.

Hpschd.

This staff contains the harpsichord part, split into two staves. It features a rhythmic accompaniment with chords and single notes.

6/4 6/5 6/4 5/3

J.S. Bach (BWV 170) 5 ARIA Score

9

A

e - kelt mehr zu le - ben,

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

4
2

6

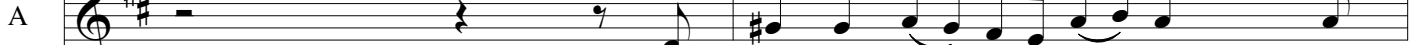
6

5

J.S. Bach (BWV 170) 5 ARIA Score

6

11

A 

mir e - kelt mehr zu le - ben, drum

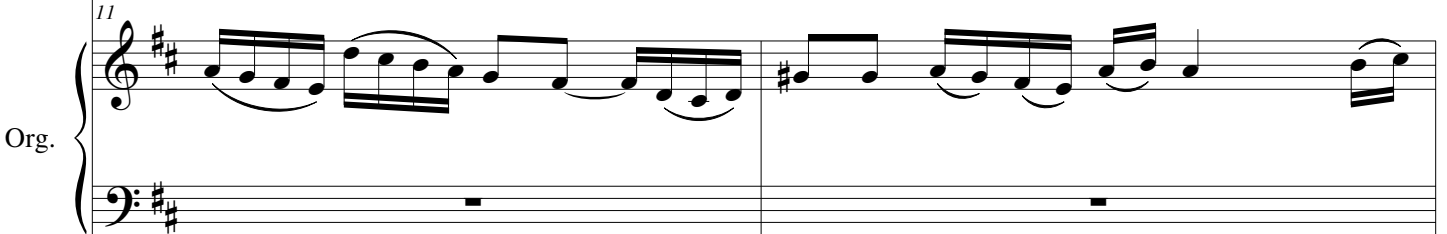
Fl. 

Ob. dam. 

Vln. I 

Vln. II 

Vla. 

Org. 

Vc. 

Hpschd. 

6/5 7 6/5

4#
2

6

J.S. Bach (BWV 170) 5 ARIA Score

13

A

nimm mich, Je - su, hin, mir e - kelt mehr zu le - ben, mir

13

Fl.

Ob. dam.

13

Vln. I

Vln. II

Vla.

13

Org.

13

Vc.

13

Hpschd.

7 6 4 5

J.S. Bach (BWV 170) 5 ARIA Score

8

15

A

e - kelt mehr zu le - ben, mir e - kelt mehr zu le - ben, drum

The vocal line for Soprano (A) begins at measure 15. It features a melodic line with eighth and sixteenth notes, including some triplets. The lyrics are: "e - kelt mehr zu le - ben, mir e - kelt mehr zu le - ben, drum".

Fl.

The flute line (Fl.) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets.

Ob. dam.

The oboe d'amore line (Ob. dam.) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets.

Vln. I

The violin I line (Vln. I) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets.

Vln. II

The violin II line (Vln. II) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets.

Vla.

The viola line (Vla.) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets.

Org.

The organ line (Org.) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets. The bass line is mostly rests.

Vc.

The violoncello line (Vc.) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets.

Hpschd.

The harpsichord line (Hpschd.) starts at measure 15 with a rest, followed by a melodic line with eighth and sixteenth notes, including triplets. The bass line is mostly rests.

4#
2

6

J.S. Bach (BWV 170) 5 ARIA Score

17

A
nimm mich, Je - su, hin, mir e - kelt mehr zu le - ben, zu

17

Fl.

Ob. dam.

17

Vln. I

Vln. II

Vla.

17

Org.

17

Vc.

17

Hpschd.

7 6 4 5 6 5 6 5

J.S. Bach (BWV 170) 5 ARIA Score

10

19

A

le - ben, mir

The vocal line for Soprano (A) begins at measure 19. It features a melodic phrase starting with a dotted quarter note, followed by an eighth note, and then a quarter note. The lyrics "le - ben, mir" are written below the notes.

Fl.

The flute line (Fl.) begins at measure 19 with a continuous eighth-note pattern, primarily consisting of eighth and sixteenth notes, with some slurs and accents.

Ob. dam.

The oboe da camera line (Ob. dam.) begins at measure 19 with a melodic line consisting of quarter and eighth notes, often playing in unison with the flute.

Vln. I

The violin I line (Vln. I) begins at measure 19 with a melodic line consisting of quarter and eighth notes, often playing in unison with the violin II.

Vln. II

The violin II line (Vln. II) begins at measure 19 with a melodic line consisting of quarter and eighth notes, often playing in unison with the violin I.

Vla.

The viola line (Vla.) begins at measure 19 with a melodic line consisting of quarter and eighth notes, often playing in unison with the violin II.

Org.

The organ line (Org.) begins at measure 19 with a complex texture, featuring a continuous eighth-note pattern in the right hand and a melodic line in the left hand.

Vc.

The violoncello line (Vc.) begins at measure 19 with a melodic line consisting of quarter and eighth notes, often playing in unison with the violin II.

Hpschd.

The harpsichord line (Hpschd.) begins at measure 19 with a complex texture, featuring a continuous eighth-note pattern in the right hand and a melodic line in the left hand. Fingerings are indicated below the notes: 4# 2, 6, 6 4, 5 3, 6 4, 5 3.

J.S. Bach (BWV 170) 5 ARIA Score

21

A

e - kelt mehr zu le - ben, drum nimm mich, Je - su, hin!

21

Fl.

Ob. dam.

21

Vln. I

Vln. II

Vla.

21

Org.

21

Vc.

21

Hpschd.

7 6 7 4# 7 6 5

J.S. Bach (BWV 170) 5 ARIA Score

12
23

A

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

4# 2 6 7 6 4 5 4 5 4 5

Detailed description: This is a page of a musical score for J.S. Bach's 5th Aria (BWV 170). The score is for a full orchestra and keyboard. It features staves for Flute (Fl.), Oboe da Camera (Ob. dam.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Organ (Org.), Violoncello (Vc.), and Harpsichord (Hpschd.). The key signature is D major (two sharps) and the time signature is 3/4. The page shows measures 12 through 23. The organ part is split into two staves. The harpsichord part is also split into two staves. The bottom of the page contains figured bass notation for the harpsichord: 4# 2, 6, 7, 6, 4 5, 4 5 4 5.

J.S. Bach (BWV 170) 5 ARIA Score

26

A

26

Fl.

Ob. dam.

26

Vln. I

Vln. II

Vla.

26

Org.

26

Vc.

26

Hpschd.

4# 2 6 6 5 4 5 6 7 # 6 6

J.S. Bach (BWV 170) 5 ARIA Score

14

29

A

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

Mir

29

30

31

32

4 5 4 5 #

6

J.S. Bach (BWV 170) 5 ARIA Score

31
A
e - kelt mehr zu le - - ben, mehr zu le - ben, mir

31
Fl.

Ob. dam.

31
Vln. I

Vln. II

Vla.

31
Org.

31
Vc.

31
Hpschd.

7₄ 6 7₄ 6 7₄/₂

J.S. Bach (BWV 170) 5 ARIA Score

16

33

A
e - kelt mehr zu le - ben, drum nimm mich, Je - su, hin, — mir

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

4# 2 6 7 6 6 9 4 5

J.S. Bach (BWV 170) 5 ARIA Score

35
A
e - kelt mehr zu le - ben, zu le - ben,

35
Fl.

Ob. dam.

35
Vln. I

Vln. II

Vla.

35
Org.

35
Vc.

35
Hpschd.

4 3 4 3 4/2 6 4

J.S. Bach (BWV 170) 5 ARIA Score

18

37

A

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

mir e - kelt mehr zu le - ben, drum

5 3 6 4 5 3 7 6 7 7 5

J.S. Bach (BWV 170) 5 ARIA Score

39

A

nimm mich, Je-su, hin!

39

Fl.

Ob. dam.

39

Vln. I

Vln. II

Vla.

39

Org.

39

Vc.

39

Hpschd.

6 4 3 6 4# 2 6 7 6 6 5

J.S. Bach (BWV 170) 5 ARIA Score

20

42

A

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

6 5 6 5 4 6 4 6

J.S. Bach (BWV 170) 5 ARIA Score

44

A

44

Fl.

Ob. dam.

44

Vln. I

Vln. II

Vla.

44

Org.

44

Vc.

44

Hpschd.

5 6 5

6 6

6 6

J.S. Bach (BWV 170) 5 ARIA Score

22

46

A

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

Mir

4 6 4 5

J.S. Bach (BWV 170) 5 ARIA Score

48

A

graut vor al - len Sün - den, lass mich dies_ Wohn - haus_ fin - den, wo -

48

Fl.

Ob. dam.

48

Vln. I

Vln. II

Vla.

48

Org.

48

Vc.

48

Hpschd.

J.S. Bach (BWV 170) 5 ARIA Score

24

50

A

selbst ich ru - hig bin, wo - selbst, wo-selbst ich ru - hig

50

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

J.S. Bach (BWV 170) 5 ARIA Score

52

A bin. Mir

52

Fl.

Ob. dam.

52

Vln. I

Vln. II

Vla.

52

Org.

52

Vc.

52

Hpschd.

6 5# 6 5#

J.S. Bach (BWV 170) 5 ARIA Score

26

54

A
graut vor al - len Sün - den, laß

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

7

4#
2

J.S. Bach (BWV 170) 5 ARIA Score

55

A

mich das Wohn - haus fin - den, wo -

55

Fl.

Ob. dam.

55

Vln. I

Vln. II

Vla.

55

Org.

55

Vc.

55

Hpschd.

6 5

J.S. Bach (BWV 170) 5 ARIA Score

28

56

A

selbst — ich — ru - hig bin, wo - selbst, wo - selbst ich ru - -

Fl.

Ob. dam.

Vln. I

Vln. II

Vla.

Org.

Vc.

Hpschd.

7 # 6 5 #

J.S. Bach (BWV 170) 5 ARIA Score

58

Fl. *tr* **D.C.**

Ob. dam. *tr* **D.C.**

Vln. I *tr* **D.C.**

Vln. II **D.C.**

Vla. **D.C.**

Org. *tr* **D.C.**

Vc. **D.C.**

Hpschd. *tr* **D.C.**

6
4

5 6 #