

# Cantate

Aus ersten Sammlungen nach Ornatibus

„O Ewigkeit, du Donnerwort.“

The vocal/piano score available for download is missing the tops of systems at  
1/31-32, 1/38-39, 4/6-7, 5/16-18, 5/50-51, 6/17-22, 6/44-48, 8/9, 8/16, 8/32-33, 9/11-13, 9/86-89.

NBA I/15; BC A95

1. S. after Trinity (BWV 75, 20, 39)

\*1 Jn. 4:16-21 (God is love; we ought also to love)

\*Lk. 16:19-31 (Parable of rich man and Lazarus)

Librettist: Unknown. This work begins Bach's cycle of chorale cantatas.

FP: 11 June 1724

(St. Nicholas)

The underlying chorale is in bar form (phrases 1-3 are repeated as 4-6 before concluding with phrases 7 & 8. Despite this bar form, Bach sets 4-6 to different music (the contrasting imitative section of 20/1. Thus ABA form is superimposed on AAB form. The cantus firmus is doubled by slide trumpet.

# Dominica I post Trinitatis.

## (I) Ewigkeit, du Donnerwort. (II)

20/1.

1. Chorus (Chorale Vs. 1) (See also 60-1.) •Eternity is a thunderous word that frightens me! (20/1).

Oboe I.

Oboe II.

Oboe III.

Violino I.

Violino II.

Viola.

Soprano.

Tromba da tirarsi col Soprano.

Alto.

Tenore.

Basso.

Continuo.

Instrumentation:  
Tromba, Tromba da tirarsi  
Oboe I, II, III  
Vln I, II  
Via  
SATB  
Continuo, Organo

French Overture represents regal pomp and power, and is thus the antithesis of the theme of the Sunday's Gospel lesson.

Bach begins the first cantata of his ambitious chorale cantata cycle with a French Overture.

Section 1: Regal, dotted rhythms (incorporates Chorale Phrases 1 to 3.)

Shivering 32nd notes prefigure vocal motive for "Donnerwort."

Instances of French Overture: BWV 61, 119, 194, 20, 110, 110. 75 has dotted rhythms but is in triple meter.

F major

4.

Long notes in the oboes prefigure the vocal phrase for "eternity"

D minor

B major

B. W. II.

C major

F major

F major

F major

B major

12.

Stile concitato = agitation.

Trumpet doubles cantus firmus.

Chorale Phrase 1.

Accompanying parts are homophonic here, unrelated to cantus firmus.

Text painting: long notes for "eternity."

B.W. II.

B major

16.

Stile concitato = agitation.

Don - - ner - - wort,  
 Don - ner. du Don - ner - wort, du Donner wort,  
 Don - ner. du Don - ner - wort, du Donner wort,  
 Don - - - - - ner wort, du Donner wort,

Text painting: Thunder shiver embellishment in Bass voice.

20.

Stile concitato = agitation.

Chorale Phrase 2.

F major

G minor      E major      F7 B. W. II.      C7 F major

Stile concitato = agitation.

Schwert, das durch die Seele bohrt, das durch die Seele bohrt, das durch die Seele bohrt, das durch die Seele bohrt.

Chord markings: F7, D major, G minor, G7

28.

bohrt, bohrt, bohrt, bohrt,

C major, D minor

R. W. II.

Chorale Phrase 3.

An - - fang son - - der

An - - fang son - - der

An - - fang son - - der

An - - fang son - - der

36.

D major G minor A7 D minor D minor

Eu - - de!

Eu - - de!

Eu - - de!

Eu - - de!

F major

B. W. II.

The first system of the musical score consists of a grand staff (treble and bass clefs) and a bass staff. The piano part features intricate rhythmic patterns with many sixteenth and thirty-second notes. Trills (tr) are marked above several notes in the upper staves. The bass staff contains a steady accompaniment.

C major

F major

44. Vivace. Fast, imitative section typical of French Overture (incorporates Chorale Phrases 4 to 6, even though the bar form of the hymn means these are the same as Phrases 1 to 3..

The second system continues the musical score. A specific melodic line in the upper staff is highlighted in yellow and labeled 'Subject' in red. Below it, another melodic line is labeled 'Countersubject' in red. The piano accompaniment continues with complex rhythmic textures.

Syncopations and shift of accent to beat 2 produces a sense of agitation.

C major

F major

B.W.V.

B major

D7 G major



The text is the second "A" of bar form (AAB). By setting the middle (fast, imitative) section of a French Overture to one of the Stollen instead of to the Abgesang, Bach shows he wanted to emphasize the opening text. Martin Petzoldt argues that by using the same text for this fast section, Bach is contrasting fleeting earthly time with eternity. See "Bach Kommentar, vol. 1, p. 41.

Chorale Phrase 4 (same as Phrase 1 (Bar form).

O E - wig - keit, Zeit  
 O E - wig - keit, o E - wigkeit. Zeit  
 O E - wig - keit, o E - wigkeit, Zeit  
 O E - wig - keit, o E - wig - keit,

Accompanying voices are mostly homophonic, unrelated to cantus firmus.

F major

B major

F7

oh - ne Zeit,  
 oh - ne Zeit, oh - ne Zeit,  
 oh - ne Zeit, oh - ne Zeit,  
 Zeit, Zeit oh - ne Zeit,

Delayed cadence mm. 62-65.

C7  
 B. W. II.  
 F7

Chorale Phrase 5 (same as Phrase 2).

ich weiss vor gro- sser Trau- rig- keit, vor gro- sser

Text painting: Chromaticism (derived from instrumental counter-subject) and leaps for the word "sorrow."

B major

G minor

Chorale Phrase 6 (same as Phrase 3)

keit nicht, wo nicht, nicht, nicht, nicht, nichtwo

Harmonic ambiguity

Text painting: Rests for "nothing."

C minor

D minor

B. W. II.

ich mich hin wen - - - de,  
 wo ich mich hin wen - - - de, wo ich mich hin - - - wen - - - de,  
 nicht, wo ich mich hin wen - de, wo ich mich hin wen - - - de;  
 ich mich hin wende, wo ich mich hin wen - - - de,

86.

F major B<sup>b</sup> 7 F7 B major G7 F major F7

Dramatic pause

Opening music returns (rewritten). This section incorporates Chorale Phrases 7 to 8.

After a dramatic pause, the music jerks forward in short bursts, the rhythm with rests related to text painting to follow (i.e., terror).

B major B 7 E major F7 B.A.V.II. E dim.7 F minor B major

**Chorale Phrase 7.**

mein ganz erschrockenes Herz erbebt, dass mir die Zung am Gau men

Now accompanying voices adopt dotted rhythms of French overture throughout.

Text painting: jerking rhythms with rests for "terrified."

C minor 97.

G minor

**Chorale Phrase 8.**

bebt, dass mir die Zung am Gau men

C minor

G minor

G minor B. W. II.

B major

Ascending bass line related to opening chorale line.

101.

Zung' am Gau - - men klebt. Text painting: held F in voices for "sticking."

Zung' am Gau - - - men klebt.

Gau - - - men klebt, am Gaumen klebt.

klebt, dass mir die Zung' am Gaumen klebt.

20/2. **RECITATIVO.**

Secco Tenor Recit. (Based on Chorale Vs. 2.)  
•Eternal damnation is like nothing on earth (20/2).

Text painting: Long note for "eternal."

Chromatic Saturation in the vocal part in 5 mm.

Tenore. **1.** Kein Un-glück ist in al - ler Welt zu fin - den, das e - - wig dau - ernd

Continuo. **G# dim.7 E7 A minor**

**4.** sei es muss doch endlich mit der Zeit einmal verschwinden. Ach! a - ber ach! die Pein der Ewig - keit hat nur kein Ziel; sie

**D minor B-flat F# E-flat**

Text painting: Chromatically descending bass for eternal pain.

**8.** trei - bet fort und fort ihr Marter - spiel, ja, wie selbst Jesus spricht, aus ihr ist kein' Er - lö - sung nicht.

**B dim.7 C7 F minor B. W. H. G major B dim.7 C minor B dim.7 C minor**

Chorale text verbatim.

This is apparently an allusion to the rich man's plight in Jesus' parable in the Gospel reading.

2/3. **ARIA.** Tenor Aria (Based on Chorale Vs. 3.)  
•Eternal flames of hell are no frivolous matter (20/3).

Violino I.

Violino II.

Viola.

Tenore.

Continuo.

*tasto.*

C minor

8.

*p*

*tr*

*p*

*p*

*p*

E - - - wigkeit,

C minor

Text painting:  
long notes for  
"eternity" and  
flickering,  
sequentially  
climbing  
motive,  
probably to  
represent  
flames.

16.

Chorale text verbatim.

du machst mir ban - - - - -

F minor

Text painting: Chromatic line for "fearful."

B. W. H.

24.

Text painting: held note for "long."

Chorale text verbatim.

wig. e - wig ist zu lan - ge! Ach, hier gilt fürwahr kein

F7 B minor

32.

Rhetorically emphasized word

Scherz, ach, hier gilt fürwahr kein Scherz, ach, hier gilt fürwahr kein Scherz.

E 7 A major B dim.7 E major E major

39.

Text painting: extravagant melisma for "flames" and "burns."

*tasto.* Flam

E major

B. W. II.

46.

men, die auf e-wig bren

51.

nen, ist kein Feu - er gleich - zu nennen, Flam - men, die auf e

G minor

56.

wig brennen, ist kein Feu - er gleich zu nen - nen;

Non-chord tones provides tension.

B major

G minor

G minor



61.

Text painting: repeated notes for "quake."

es erschrickt und hebt mein Herz,

G minor F minor

68.

es erschrickt und hebt mein Herz, wenn ich diese Pein beden

F minor G major G7 C minor F minor B7 E major

75.

- ke, wenn ich diese Pein

C minor N6 F minor C minor

B. W. H. G7

82.

be denke und den Sinn zur Höl- len leu - ke.

*lento.*

C minor

89.

Gesetzt, es dauerte der Verdammten Qual so viele Jahr, als an der Zahl auf Erden Gras, am Himmel Sterne wären; ge- setzt, es sei die Pein so weit hin- aus ge- stellt, als Menschen in der Welt von Anbeginn ge-

Secco.

Bass Recit. (Based on Chorale Vv. 5-6 of 16 stanzas.)

The chorale by Johann Rist (1642) was printed in both 12- and 16-stanza versions. See Dürr, "Die Kantaten," p. 440.

20/4. RECITATIVO.

1. C A D# F# E-flat G B-flat F

**Basso.**  
Chromatic saturation in the Vocal part in 8 mm.

**Continuo.**  
Text painting: high note for "firmament."

Gesetzt, es dauerte der Verdammten Qual so viele Jahr, als an der Zahl auf Erden Gras, am Himmel Sterne wären; ge- setzt, es sei die Pein so weit hin- aus ge- stellt, als Menschen in der Welt von Anbeginn ge-

D major D7 F# dim.7 D-flat E G7 C minor

"Rhetorical emphasis with high note for 'the extent to which pain is felt.'"

4.

Himmel Sterne wären; ge- setzt, es sei die Pein so weit hin- aus ge- stellt, als Menschen in der Welt von Anbeginn ge-

D7 G minor E dim.7 B. W. II. C7

7. A-flat

we\_sen, so wä\_re doch zu letz\_t der\_selben Ziel und Maass ge\_setzt, sie müs\_s-te doch ein\_mal auf\_

F minor G7 C minor

Chorale text verbatim.

Rhetorical emphasis with high note for "damned one."

10.

hö\_ren. Nun a\_ber, wenn du die Ge\_fahr, Ver\_damm\_ter, tau\_send Mil\_li\_o\_nen

C minor F# dim.7

Rhetorical emphasis with high note for "never."

Chorale text verbatim.

13.

Jahr mit al\_len Teufeln ausge\_standen, so ist doch nie der Schluss vor\_handen; die Zeit, so Niemand zäh-len

B7 E minor E7 F# dim.7 D major

16.

kann, fängt je-den Augen\_blick zu deiner See\_leu ew'gem Un\_gelück sich stets von neu\_em an.

G minor A7 D minor D minor

Bass Aria (Based on Chorale Vs. 9 of 16-stanza version.)  
 • God is just: eternal damnation for temporal sin (20/5).

Bach focuses on the first line of the 6-line aria ("God is just," using it for the entire A section of the da capo aria (in all, 2/3 the movement's length). The mood is operatic and quasi-jovial, perhaps to represent temporal pleasures. (The bass usually is the voice of authority.)

20/5. ARIA. 1.

Oboe I. Primary motive is derived from the vocal motive (e.g., m. 11).

Oboe II.

Oboe III.

Basso.

Continuo. Continuo begins with "Gott ist Gerecht" motive. *staccato.*

B major

The quasi-comic opera style of this aria allows Bach to create a mood that contrasts with the somber surrounding movements.

5.

B 7 E major F major B major

The justice of God is the theme of the entire A section, which covers only one line of text out of a total of six. This indicates that Bach decided to emphasize God's justice per se over the rest of the poem.

9.

Primary motives emphasize the strong syllable of "just."

Gott ist ge-recht, ge-recht, Gott ist ge-recht, Gott

B major

13.

ist gerecht, ist gerecht, ge-recht in seinen Wer-ken, Gott ist gerecht, Gott ist gerecht,

B. W. V.

17.

Gott ist gerecht, Gott ist gerecht, Gott ist ge-recht, Gott ist ge-recht, ist gerecht, Gott ist ge-

E major B major F major

21.

Text painting: melisma for God's works.

recht in seinen Wer-ken, in sei-nen Wer-ken:

B major

25.

E major B major

29.

Second section covers remaining 5 lines of text.

Chorale text verbatim.

Auf kur-ze Sünden die-ser

F major  
B major  
B major

Previous motives continue.

The remaining 5 lines of the aria are dispatched quickly with quasi-pattern declamation, perhaps intended to portray worldly, flippant indifference.

33.

Welt hat Er so lange Pein be-stellt, so lan-ge Pein be-stellt; ach wollte doch, wollte

G minor  
B dim.7  
C minor  
C minor  
C minor

37.

doch die Welt diess mer-ken, ach wollte doch die Welt diess mer-ken!

B. W. H.  
C minor

41.

Chorale text verbatim.

Kurz ist die Zeit, der Tod geschwind,

C minor B major

45.

be-denke diess, o Menschen-kind, kurz ist die Zeit, der Tod geschwind, be-den-ke diess,

G minor B major

49.

— beden-ke diess, o Menschen-kind, be-denke diess, be-denke diess, o Men-schenkind.

Adagio.

G minor B. W. H. D minor Da Capo. D minor

The rhyme scheme of this six-line poem is the same as that of the previous movement (ABBACC, with the first line repeated at the end). Perhaps the two texts originated as 2 stanzas of the same poem. However, Bach sets them very differently.

The style is that of a French courtly dance (passepied) with implied 3/2 meter super-imposed on 3/4 and many appoggiaturas from below ("port de voix"). Perhaps Bach intended to suggest another aspect of temporal worldliness. Martin Petzold suggests that it gives the impression of continual procrastination, reminiscent of Lot's wife fleeing Sodom. See "Bach Kommentar," vol. 1, p.43.

20/6. **ARIA.** Alto Aria (Based on Chorale Vs. 10 of 16-stanza version.)  
1. Exhortation to flee sin and its judgment (20/6).

Violino I.

Violino II.

Viola.

Alto.

Continuo.

D minor 7 5 6 6 7 5 # 6 # D minor 4 1 6 6 6 5 # # E 7

7.

O Mensch, erret - te dei - ne See - le, ent - flie - -

A minor A major D minor D minor

Text painting: melisma for "flee."

14.

- he Sa - tans Schla - ve - rei und ma - che dich von Sün - den frei, da - mit in je - ner Schwe - fel -

E 7 A mindr A minor C7 F major

B. W. II.



21.

höh - le der Tod, so die Ver - damm - ten plagt,

D7 G# dim.7 D minor D7 G major C7 F major

28.

nicht dei - ne See - le e - - - wig nagt. O Mensch, er - ret - - te dei - ne

D7 G minor D minor

35.

See - le, Mensch, er - ret - te dei - ne See - le, Mensch, er - ret - te dei - ne See - le.

D minor B. W. II. D minor

43.

Chord symbols: D7, G# dim., A minor, C# dim.7, G major, D7, C7

50.

Chord symbols: F major, D7, G minor, C# dim.7, D minor

57.

Chord symbols: D minor, B. W. II., D minor

To end Part 1, Bach writes a simple, 4-part setting of the chorale to re-establish the ecclesiastical setting (the voice of the congregation) 317

Chorale (Vs. 11 of 16-stanza version).

20/7. CHORAL. •Eternal torments will end when God ceases to be (20/7).

**Soprano.**  
Tromba da tirarsi.  
Oboe I. II. Violino I.  
col Soprano.

**Alto.**  
Oboe III. Violino II.  
coll' Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

F major      6 6      8 7      7 7 7      2 6 6      6

5.

D minor      F major      G minor      B major      F major      F major

B.W. II.

Martin Petzold thinks this chorale's statement that eternal punishment will end when God is no longer eternal alludes to the time when the Son of God left eternity and entered time. See "Bach Kommentar," vol. 1, p. 43.

The second part of the cantata may have reminded the listeners of the day's Epistle, specifically, 1 John 4:17b: "In this is love perfected with us, that we may have confidence for the day of judgment...." The bass aria that opens Part 2 (after the sermon) features the trumpet (referenced in the text) in fanfare calls to awake before the trumpet call that will someday announce the Day of Judgment. Dotted rhythms recall the cantata's French Overture. The C major tonality provides a foil to the minor tonalities of the many surrounding movements and perhaps suggests that the authoritative bass voice should be understood as the Vox Christi (Bach often uses C for Christ).

### SECONDA PARTE.

Bass Aria (Based on Chorale Vs. 13 of 16-stanza version).

20/8. **ARIA.** •Awake, lost sheep before trumpet of judgment sounds! (20/8).

**Tromba.**

Oboe I.  
Violino I.

Oboe II.  
Violino II.

Oboe III.  
Viola.

Basso.

Continuo.

1.

Fanfare

Oboe.

C major

3.

D minor

C major

5.

F major

B. W. II.

7.

Text painting: Fanfare figure imitated in voice. Vocal range: From low G to high E.

Wacht auf, wacht auf, wacht auf, wacht auf, wacht auf, wacht auf,

C major

10.

wacht auf, wacht auf, verlor - nie Schaafte, ermuntert euch vom Sün - den - schlafe, er - mun - tert euch,

C7 F major D7 G major G7

13.

er - muntert euch, er - muntert euch vom Sünden - schla

C major D7 G major D7

Text painting: Bass Voice has sustained note for "sleep" followed by sudden 16th notes that have repeated pitches in a kind of shiver.

16.

fe und bes\_sert eu\_er Le\_ben bald.

unis.

G major

19.

Wacht auf, wacht auf, wacht auf, eh die Po\_sau\_ne

G major

G7

A7

D minor

D7

22.

schallt, wacht auf, wacht auf, wacht auf, eh die Po\_sau\_ne

unis.

G major

G7

E7

A minor

Text Painting: Triplets in voice again suggest a shiver of fear, as referenced in the text.

25.

schallt, die euch mit Schrecken, mit

A minor

D7 G major C minor C7 F major F7

Text Painting: Triplets in voice again suggest a shiver of fear, as referenced in the text.

28.

Schrecken aus der Gruft zum Richter aller Welt, zum Richter aller Welt vor das Ge-

Text Painting: Low note for "tomb."

D7

G minor

C# dim.7

D minor

B dim.7

G7

C major

C7

31.

rich Shiver te, vor das Ge- rich - te

F minor

D7

B.W. II.

G7

C minor

Text painting: Long vocal melisma to indicate suspense of impending Day of Judgment.

34.

Musical score for measures 34-35. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The music is in C major. The first staff (top) has a melodic line with slurs. The second staff has a similar melodic line. The third staff (grand staff) has a complex texture with many notes. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The word "ruft." is written below the fourth staff.

C major

36.

Musical score for measures 36-37. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The music is in C major. The first staff (top) has a melodic line with slurs. The second staff has a similar melodic line. The third staff (grand staff) has a complex texture with many notes. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line.

38.

Musical score for measures 38-40. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The music is in C major. The first staff (top) has a melodic line with slurs and fingerings (1-5). The second staff has a similar melodic line. The third staff (grand staff) has a complex texture with many notes. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The text "B. W. II." is written below the fourth staff.

C major



The recitative relates directly to the Gospel reading of the day (Jesus' story of the rich man and poor Lazarus whose positions are reversed in eternity). As a result, the worldly (comic opera?) sounds of movements 20/5 and 20/6 may be understood retrospectively as temporal values to be avoided.

Secco Alto Recit. (Based on Chorale Vss. 13-14 of 16 stanzas).  
 20/9. **RECITATIVO.** •Death always imminent; forsake lusts of the world! (20/9).

Alto.  
 Chromatic saturation in the vocal part in 10 mm.

Continuo.  
 Constant harmonic instability, many modulations "flatward."

Text painting: Jutting upward motive<sup>2</sup> to depict pomp, arrogance, and wealth.

Sudden change of mood for plea to reconsider one's ways in light of possible immanent death.

Tree of Life in the Garden of Eden (Gen. 2:9, 22).

Highlighted text is chorale text verbatim.

In this ritornello duet, Bach creates a sense of (perhaps panicked) urgency referenced in the text's command to quickly relinquish worldly sin, referencing directly the rich man of the Gospel lesson.

Continuo Alto & Tenor Duet (Based on Chorale Vs. 15 of 16).  
 20/10. **DUETTO.** •World & sin rejected to avoid fate of rich man (20/10).

Alto.

Tenore.

Continuo.

Ritornello Continuo accompaniment only (quasi-ostinato)

Motive derived from the words "hör auf geschwind" (cease quickly).

The quick rhythms, short phrases, syllabic declamation, and the parallel, sweet 3rds and 6ths of the voices, suggest a childlike or even superficial demeanor, perhaps to suggest that the dire, agitated warning is being addressed to someone immature and childish.

8.

kind. o Men\_schen kind, hör' auf ge\_schwind, hör' auf ge\_

kind, Ritornello o Men\_schen kind, hör' auf ge\_schwind, hör' auf ge\_

C major A minor A minor

15.

schwind, o Menschen kind, hör' auf ge\_schwind, die Sünd' die Sünd' und Welt zu lie

schwind, hör' auf geschwind, geschwind, die Sünd' und Welt zu lie

C major A minor A minor

20.

ben, o Menschen kind, hör' auf ge

ben, o Menschen kind, hör'

C major

25.

schwind, die Sünd' und Welt zu lie - ben,

auf geschwind, die Sünd' und Welt zu lie - ben, Ritornello

C major

31.

dass nicht die Pein, dass nicht die Pein, wo Heu -

dass nicht die Pein, dass nicht die Pein, wo Heu - len und Zähn.klap -

C major D minor E minor



The warning to see oneself in the rich man of the Gospel parable is repeated with higher notes and extended melismas.

67.

Tröpflein Wasser haben kann. Ach spiegle dich am reichen Mann, ach spiegle dich am reichen Mann,  
 ein Tröpflein Wasser haben kann. Ach spiegle dich am reichen Mann, ach spiegle dich am reichen Mann

A minor A major C major G major G7

72.

der in der Qual,  
 dich am reichen Mann, der in der Qual,

C major C7 A7 D minor G7 C major

Text painting: long notes, long melisma, unstable harmony to portray the length & pain of eternal torment, mm. 72-82.

78.

in der  
 in der

D7 G minor E7

84.

Qual, der in der Qual auch nicht einmal ein Tröpflein Wasser haben  
 Qual auch nicht einmal ein Tröpflein Wasser haben

B major C major A minor

89.

kann.  
 kann.

Ritornello

A minor C major A minor

Part 2 ends like Part 1, with the simple, 4-part setting of the chorale to re-establish the ecclesiastical setting, the voice of the congregation.

Chorale (Vs. 16 of 16-stanza version: first 6 lines are identical to those in stanza 1).  
 •Eternity is a frightening word, receive me Jesus! (20/11).

20/11. CHORAL.

**Soprano.**  
Tromba da tirarsi.  
Oboe I. II. Violino I.  
col Soprano.

**Alto.**  
Oboe III. Violino II.  
coll' Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

F major 6 6 8 7 F major 7 5 2 7 7 7 6 6 8

5.

D minor 9 6 5 6 9 5 F major 6 6 6 3 7 5 G minor 4 # 6 5 8 7 8 7 5 F major 4 3 F major

