

Nr.4 Duett

Musical score for **Oboe**, **Violine**, **Sopran**, **Baß**, and **Basso continuo** (Kontrabass pizz.). The score is in 6/8 time, key signature of one sharp. The basso continuo part is written in bass clef with a tempo of *pizz.*

The vocal parts (Sopran and Baß) have no music written for them in this section.

Continuation of the musical score starting at measure 7. The instruments are the same: **Ob.**, **VI.**, **Sop.**, **Baß**, and **B.c.** The score is in 6/8 time, key signature of one sharp. The basso continuo part (B.c.) has a continuous eighth-note pattern.

13

Ob.

VI.

Sop.

Baß

B.c.

Du be - rei-test vor mir ei - nen

17

Ob.

VI.

Sop.

Du be-rei-test vor mir ei - nen Tisch,

Baß

Tisch, du be - rei-test vor mir ei-nen Tisch,

B.c.

23

Ob.

VI.

Sop.

Baß

B.c.

du be - rei-test vor mir ei-nen Tisch,

du be - rei-test vor mir ei-nen Tisch im

28

Ob.

VI.

Sop.

Baß

B.c.

An-ge-sicht mei- ner Fein - de, mei- ner Fein - de, mei- ner Fein - de,

33

Ob.

VI.

Sop.

Baß

B.c.

du be - rei-test vor mir ei-nen Tisch im

38

Ob.

VI.

Sop.

Baß

B.c.

An-ge-sicht mei- ner Fein - de, mei- ner Fein - - de.

im An-ge-sicht mei - ner Fein - - de.

43

Ob.

VI.

Sop.

Baß

B.c.

47

Ob.

VI.

Sop.

Baß

B.c.

Du sal - - - best mein Haupt mit

52

Ob.

VI.

Sop.

Öl,

Baß

Du sal - - - best mein Haupt mit Öl,

B.c.

57

Ob.

VI.

Sop.

Du sal - best mein Haupt mit Öl, mit Öl, du sal-

Baß

Du sal - best mein Haupt mit Öl, mit Öl,

B.c.

61

Ob.

VI.

Sop.

Baß

B.c.

- - - best mein Haupt mit Öl, du sal - - - best mein Haupt, du sal - - - best mein

du sal - - - best mein Haupt, du sal - - - best mein

66

Ob.

VI.

Sop.

Baß

B.c.

Haupt mit Öl, mit Öl, du sal-best mein Haupt mit Öl, mit Öl, du sal-best mein Haupt mit Öl

70

Ob.

VI.

Sop.

Bass

B.c.

Öl,
und schen - kest mir voll ein, und
Öl,

76

Ob.

VI.

Sop.

Bass

B.c.

schen - kest mir voll ein,
und schen kest mir voll ein, und schen kest mir voll

81

Ob.

VI.

Sop.

Baß

B.c.

und schen - kest, schen - kest mir voll ein, schen - kest mir voll
ein, und schen - kest mir voll ein, und schen.kest mir voll

86

Ob.

VI.

Sop.

Baß

B.c.

ein.

91

Ob.

VI.

Sop.

Baß

B.c.

Musical score for orchestra and basso continuo. The score consists of five staves. The first two staves are for woodwind instruments (Oboe and Viola), both in treble clef and common time. The Oboe has a continuous melody with eighth-note patterns and grace notes. The Viola provides harmonic support with sustained notes and eighth-note chords. The third staff is for Soprano voice in treble clef, which is silent throughout the measure. The fourth staff is for Bassoon (Baß) in bass clef, also silent. The fifth staff is for Double Bass (B.c.) in bass clef, providing harmonic support with sustained notes and eighth-note chords.

97

Ob.

VI.

Sop.

Baß

B.c.

Musical score for orchestra and basso continuo. The score consists of five staves. The first two staves are for woodwind instruments (Oboe and Viola), both in treble clef and common time. The Oboe and Viola play eighth-note patterns with grace notes. The third staff is for Soprano voice in treble clef, which is silent throughout the measure. The fourth staff is for Bassoon (Baß) in bass clef, also silent. The fifth staff is for Double Bass (B.c.) in bass clef, providing harmonic support with sustained notes and eighth-note chords.