

Vers 5  
Un poc' allegro

Oboe d'amore

Alto

Violoncellos

Contrabass

Piano reduction

The first system of the musical score is for measures 1-3. It features five staves: Oboe d'amore (treble clef, 12/8 time), Alto (treble clef, 12/8 time), Violoncellos (bass clef, 12/8 time), Contrabass (bass clef, 12/8 time), and Piano reduction (grand staff, 12/8 time). The key signature is one flat (B-flat major). The piano part begins with a forte (f) dynamic. Fingerings are indicated with numbers 1-5. The Oboe d'amore part has a melodic line with slurs and ties. The strings play a rhythmic accompaniment.

3

The second system of the musical score is for measures 4-6. It features five staves: Oboe d'amore (treble clef, 12/8 time), Alto (treble clef, 12/8 time), Violoncellos (bass clef, 12/8 time), Contrabass (bass clef, 12/8 time), and Piano reduction (grand staff, 12/8 time). The key signature is one flat. The piano part continues with a rhythmic accompaniment. Fingerings are indicated with numbers 1-7. The Oboe d'amore part has a melodic line with slurs and ties. The strings play a rhythmic accompaniment.

6

Was

The third system of the musical score is for measures 7-9. It features five staves: Oboe d'amore (treble clef, 12/8 time), Alto (treble clef, 12/8 time), Violoncellos (bass clef, 12/8 time), Contrabass (bass clef, 12/8 time), and Piano reduction (grand staff, 12/8 time). The key signature is one flat. The piano part continues with a rhythmic accompaniment. Fingerings are indicated with numbers 1-7. The Oboe d'amore part has a melodic line with slurs and ties. The strings play a rhythmic accompaniment. The word "Was" is written at the end of the system.

Gott thut, das ist wohl ge - than!

*p* *f*

7 5 6 7<sup>b</sup> 6 5 7 6 7 5 4 # 7 # 7 # 6 5

was

*p*

7 5<sup>b</sup> 6 6 7 # 6 6 # 6 4 6

Gott thut, das ist wohl ge - than! Muss ich den Kelch, den

*p*

7 5 6 7<sup>b</sup> 6 5 7 6 7 5 4 # 6 6 7 #

18

Kelch gleich schme - cken, muss ich den Kelch, den Kelch gleich schme - cken, der

6 6 7 # 6 7b 7 6 6 6 6 7 6 5b

21

bit - ter ist nach mei - nem Wahn, der bit - ter ist

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

4b 3 5 4 # 5 4 4+ 2+ 5# 6 5 5 7

24

nach mei - - nem Wahn, lass' ich mich doch nicht, doch nicht

7 6 6 7 5# 6 4+ 3

4 4 5 # 4 3

schre - - - chen, lass' ich mich doch nicht schre - -

7<sup>b</sup>/<sub>5</sub> 6/5 7<sup>#</sup> 5 6 7 4/2 5<sup>#</sup> 3

- cken, mich doch nicht schre - cken,

*tr f* *f*

6/5<sup>b</sup> 6/4 6 5<sup>#</sup> 7<sup>b</sup>/<sub>4</sub> 5/3 6 7<sup>b</sup>/<sub>5</sub> 6 5 6 4<sup>#</sup> 6

weil doch zu-letz ich werd' er - götzt

*p*

6 4<sup>#</sup>/<sub>2</sub> 4<sup>#</sup>/<sub>2</sub> 6 7<sup>#</sup> 6 6/4 5<sup>#</sup> 4<sup>#</sup>/<sub>2</sub> 6 7<sup>#</sup> 4<sup>#</sup>/<sub>2</sub>

34

— mit sü - ssem Trost, — mit sü - ssem Trost im Her - zen, — weil doch — zu-letzt ich

6 5 7 # 6 5 7 # 6 5 6 6 9 3

37

werd' er-götzt mit sü - ssem — Trost, — mit sü - ssem Trost, — mit sü - ssem Trost —

7 6 7b 9 8 6 5b 6 5 6 6b 4 2 7b 7 # 9 6 # 5 6

im Her - zen; da wei - chen al -

*f* *f* *p*

6 5 # 7 5 6b 7b 6 6 6 5 7 5b 7 9 4 # 6

- le Schmer - zen, da

*p*

7 7 # 5 5 6 7 # 6 3 5 4 6 7 9 # 5 4 2

weich - chen al - le Schmer - zen, al - le Schmer - zen, da

*p*

6 5b # 6 5 7 # 6 3 9 5 6 7b 7 6 5 6 6 5 # 6 5

49

wei - chen, da wei - chen, da wei - chen al - le Schmer -

6 5 7 7 6 6 5b 6 5

52

zen, da wei - chen al - le Schmer - zen, al - le Schmer - zen.

*f*

*tr* *f*

55

*f*

7/4 5/3 6 7b/5 6 6/5 6 4 # 6 7/4 5/3 6

