

Vergnügte Ruh', beliebte Seelenlust

Johann Sebastian Bach
BWV 170

1. Arie.

Violino I. e
Oboe d'amore.

Violino II.

Viola.

Alto.

Continuo.

musicalion
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Ver -

5 7 6 5 4 3 2 1

gnüg -

musicalion

klicken für mehr

4 3 2 1 6 4 3

ver - gnüg - - te Ruh', be - -

4 3 2

lieb - te See - len - lust, ver - gnüg - te Ruh', _____ be -

4/2 6 6/4 5/3 6 6

lieb - te See - te See - len

musicalion
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4+6/2 6/4 5/3 5/4 5/3

lust, dich kann man nicht bei Höl - len - sün - den, wohl a - ber Him - mels - ein - tracht fin - den.

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

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

5 6 4+ 5 6 7 6 5 4

lein die schwa- be-lieb - te See - len

4 6 6 6 6 6

lust, be - lieb - - - te See - len - lust.

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

First system of musical notation. The piano part (top two staves) features a complex melodic line with many beamed sixteenth and thirty-second notes. The bass part (bottom two staves) provides a harmonic foundation with sustained notes and some movement. Fingerings are indicated by numbers 1-5 below the notes.

Second system of musical notation. Similar to the first, it shows a dense piano part and a supporting bass part. A watermark is visible in the center of the system.

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Third system of musical notation. This system includes vocal lines with German lyrics. The piano part continues with intricate melodic patterns. The bass part has fingerings indicated below the notes.

Drum,

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

ha - ben. Ver-gnüg- te Ruh', — be - lieb- te See- len - lust! Drum sol- len

7 5 7 4 7 6 4 5 6 4+ 6 6 5

lau- ter Tu - drumsol- len lau - ter Tu - gend

6 5 7 6 6 7 6 6 — 7 9

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ga - ben in mei-nem Her- zen Woh - - nung ha - ben.

— 6 7 4+ 4 5 4 5 4 4+6 6 5

Ver-gnüg - te Ruh', be lieb te See - len-lust ver-gnüg- te Ruh', be- lieb- te See - len

6 6 7 7 4 5 6 4 6 7

lust, du stärkst al al -

5 6 7 7 (7) 6 4

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lein die schwa- che Brust, ver-gnüg - te Ruh', Vergnüg - te Ruh', be- lieb- te See - len

4 3 6 6 6 6 6



lust, be- lieb - - te See - len lust.

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

This system contains the first three measures of a musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line with fingerings. The key signature has two sharps (F# and C#), and the time signature is 4/4.



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4 3 6 4 3 6 4 3 7

This system contains measures 4 through 7. A semi-transparent orange oval with the text "musicalion" and "klicken für mehr" is centered over the music. The piano accompaniment continues with complex fingerings in both hands.



7 6 5 4 5 4 3 6 5

This system contains measures 8 through 10. The piano accompaniment features a dense texture of sixteenth and thirty-second notes in the right hand, while the left hand has a simpler bass line. The system concludes with a final measure.

Piano accompaniment for the first system of the hymn. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex, flowing melody in the right hand and a more rhythmic, supportive bass line in the left hand. The first system consists of four measures.

2. Recitativ.

Alto.

Continuo.

Die Welt, das Sün-den-haus bricht nur in Höl-len-lie-der aus und sucht durch Hass und Neid des

The recitative section is written for Alto and Continuo. The Alto part is in a single staff with a treble clef and a key signature of one sharp. The Continuo part is in a single staff with a bass clef and a key signature of one sharp. The lyrics are written below the Alto staff. The music is in a recitative style, with a simple, direct melody and a steady, rhythmic accompaniment.

Sa-tans Bild an

oft die Un-schuld tödt-lich

The recitative section continues with the Alto and Continuo parts. The lyrics are written below the Alto staff. The music is in a recitative style, with a simple, direct melody and a steady, rhythmic accompaniment.

trifft, und will al-lein von Ra-cha, Ra-cha sa-gen. Ge-rech-ter Gott, wie weit ist doch der Mensch von dir ent-

The recitative section continues with the Alto and Continuo parts. The lyrics are written below the Alto staff. The music is in a recitative style, with a simple, direct melody and a steady, rhythmic accompaniment.

fer-net: du liebst, Je-doch sein Mund macht Fluch und Feind-schaft kund und will den Näch-sten

The recitative section continues with the Alto and Continuo parts. The lyrics are written below the Alto staff. The music is in a recitative style, with a simple, direct melody and a steady, rhythmic accompaniment.

nur mit Fü-s-sen tre-ten. Ach! die-se Schuld ist schwer-lich zu ver-be-ten.

The recitative section continues with the Alto and Continuo parts. The lyrics are written below the Alto staff. The music is in a recitative style, with a simple, direct melody and a steady, rhythmic accompaniment.

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Typ: Digitale Noten zum Download

Titel: [Vergnügte Ruh', beliebte Seelenlust 1. Arie](#)

Komponist: [Johann Sebastian Bach](#)

Epoche: Barock

Thema: .Ohne Thema

Reihe/Zyklus: Kantaten: Vergnügte Ruh'

Schwierigkeit: Mittel

Instrumentierung Gruppe: Sologesang mit (Kammer-)Orchester

Arrangement: Solo>Ten+Ob+BC+[VI2+Vla+Vc]

Instrumentierung: Basso Continuo = BC (nummerierte Form)(1), Gesang Solo>Tenor(1), Oboe = Ob(1), Viola (Bratsche) = Vla(1), Violine (Geige) = VI(2), Violoncello (Cello) = Vc(1)