

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 3 (1)

Violin

9

15

20

25

30

34

# Musikalisches Opfer / BWV 1079-Ricercar a3 (1)

VI. 38

42

46

50

54

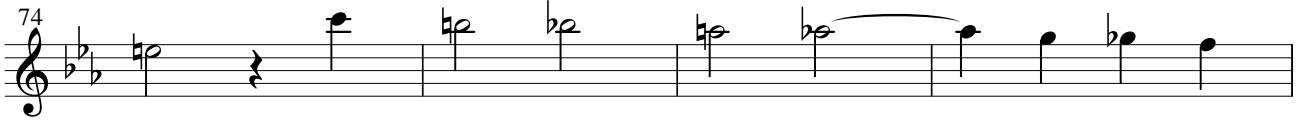
58

62

66

70

Musikalisches Opfer / BWV 1079-Ricercar a3 (1)

VI. 74 

78 

82 

87 

91 

95 

99 

103 

107 

# Musikalisches Opfer / BWV 1079-Ricercar a3 (1)

VI. 112

116

120

124

128

132

136

140

144

# Musikalisches Opfer / BWV 1079-Ricercar a3 (1)

VI. 148

152

156

160

164

169

174

178

182

The image displays a single-staff musical score for Violin VI, covering measures 148 to 182. The music is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score consists of nine lines of music, each beginning with a measure number. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at measure 182.

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 3 (1)

Viola

9

15

20

25

30

34

38

42

Musikalisches Opfer / BWV 1079-Ricercar a 3 (1)

Va. 46

50

54

58

62

66

70

74

78

82

Musikalisches Opfer / BWV 1079-Ricercar a 3 (1)

Va. 87

91

95

99

103

107

112

116

120

124



Musikalisches Opfer / BWV 1079-Ricercar a 3 (1)

128  
Va.  Musical notation for measure 128, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notation includes a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

132  Musical notation for measure 132, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

136  Musical notation for measure 136, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

140  Musical notation for measure 140, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

144  Musical notation for measure 144, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

148  Musical notation for measure 148, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

152  Musical notation for measure 152, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

156  Musical notation for measure 156, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

160  Musical notation for measure 160, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

164  Musical notation for measure 164, starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The notation includes a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

Musikalisches Opfer / BWV 1079-Ricercar a 3 (1)

Va. 169

174

178

182

The image shows four systems of musical notation for the first violin (Va.) part of the first movement of the Musical Offering, BWV 1079. The notation is in bass clef with a key signature of one flat (B-flat major or D minor). The first system (measures 169-173) features a melodic line with eighth and sixteenth notes. The second system (measures 174-177) continues the melodic development with some rests. The third system (measures 178-181) shows a more active melodic line with frequent sixteenth notes. The fourth system (measures 182-185) concludes the passage with a final cadence, including a fermata on the final note.

# MUSICALISCHES OPFER

## Ricercar a 3 (1)

Johann Sebastian Bach  
BWV 1079

Violoncello



26



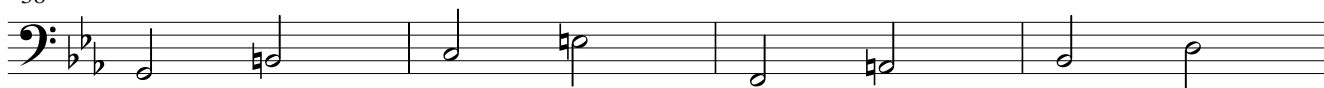
30



34



38



42



46



50



54



58



62



66



70



Musikalisches Opfer / Ricercar a3 (1) BWV 1079

Vc. 74

78

82

87

91

95

99 *tr* *tr*

103

107

112

116

120

124  $\overbrace{\quad}^3$   $\overbrace{\quad}^3$

128

Musikalisches Opfer / Ricercar a3 (1) BWV 1079

Vc. 132

136

140

144

148

152

156

160

164

169

174

178

182

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 6 (5)

Flöte

18

21

24

27

31

35

38

42

46

49

52

55

# Ricercar a 6 (5) BWV 1079

Fl. 58

61

67

70

73

76

79

82

85

88

91

94

97

100

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 6 (5)

Violine 1

4

9

13

17

21

24

27

31

35

38

42

46

49

52



# Ricercar a 6 (5) BWV 1079

VI. 1

55

58

61

64

67

69

73

76

79

82

88

91

94

97

100

Detailed description: This image shows the first system of a musical score for Violin I, labeled 'VI. 1'. The score consists of 14 staves of music, numbered from 55 to 100. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with a '2' below it appears at measure 82, indicating a repeat. The piece concludes with a double bar line at measure 100.

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

## Ricercar a 6 (5)

Violine 2

5

8

11

14

17

20

23

27

31

35

38

42

46

# Ricercar a 6 (5) BWV 1079

Musical score for Ricercar a 6 (5) BWV 1079, measures 49-100. The score is written in G minor (three flats) and 3/4 time. It consists of 12 staves of music. Measure 49 starts with a rest. Measure 55 contains a triplet of eighth notes. Measure 67 contains a triplet of eighth notes and the number '10' below the staff. Measure 79 contains a triplet of eighth notes. Measure 85 contains a triplet of eighth notes. Measure 91 contains a triplet of eighth notes. Measure 97 contains a triplet of eighth notes. Measure 100 ends with a double bar line and a fermata over the final note.

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 6 (5)

Viola

12

17

21

24

27

31

35

38

42

46

49

52

55

# Ricercar a 6 (5) BWV 1079

58

Va. 

61 

64 

66 

76 

79 

82 

85 

88 

91 

94 

97 

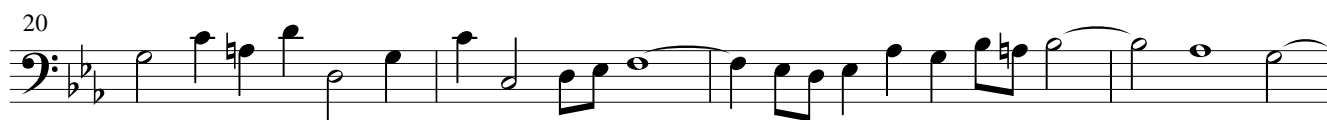
100 

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 6 (5)

Violoncello 1



## Ricercar a 6 (5) BWV 1079

Vc. 1

46

49

52

55

58

61

64

73

76

79

# Ricercar a 6 (5) BWV 1079

Vc. 1

82

85

88

91

94

97

100

Detailed description: This image shows the first staff of a musical score for Violin 1, covering measures 82 to 100. The music is in the key of B-flat major (two flats) and 3/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. Measure 82 starts with a quarter note G2, followed by a dotted quarter note F2, and then eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 85 features a sixteenth-note triplet (G4, A4, B4) beamed together, followed by a quarter note C5. Measure 91 begins with a quarter note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4. Measure 94 contains a sixteenth-note triplet (G4, A4, B4) and a quarter note C5. Measure 97 starts with a quarter note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4. Measure 100 concludes with a quarter note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4, and ends with a double bar line.



# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Ricercar a 6 (5)

Violoncello 2



27



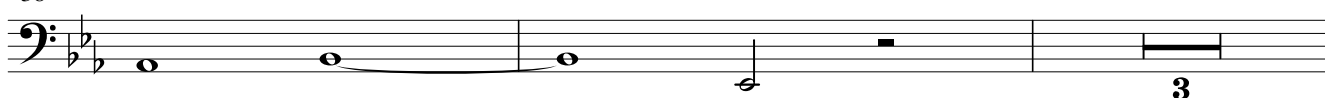
31



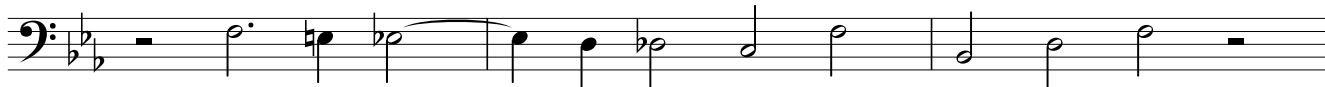
35



38



43



46



49



52



58



61



# Ricercar a 6 (5) BWV 1079

Vc. 2

64

67

70

72

76

79

86

88

91

97

100

# MUSICALISCHES OPFER

## Krebs Canon

### Canon a 2 cancrizans (3a)

J. S. Bach  
BWV 1079

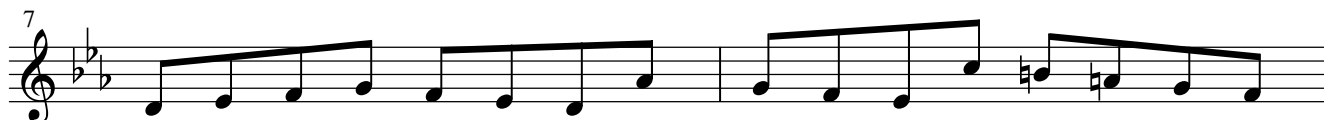


# MUSICALISCHES OPFER

## Krebs Canon

### Canon a 2 cancrizans (3a)

J. S. Bach  
BWV 1079



# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Canon a 2 per Motum contrarium (3c)

Flöte

4

6

9

12

14

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Canon a 2 per Motum contrarium (3c)

Violine

4

6

9

12

14

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Canon a 2 per Motum contrarium (3c)

Viola

4

6

9

12

14

# MUSICALISCHES OPFER

Canon a 2 per Augmentationem, contrario Motu (3d) Johann Sebastian Bach, BWV 1079

Violine

The image displays the violin part of the Canon a 2 per Augmentationem, contrario Motu (3d) by Johann Sebastian Bach, BWV 1079. The score is written in G minor (one flat) and 3/4 time. It consists of 36 measures, with measure numbers 3, 6, 8, 10, 13, 15, 17, 20, 23, 25, 28, 31, 33, and 36 indicated at the beginning of their respective staves. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some triplets. The key signature is G minor, and the time signature is 3/4. The score is presented on a single page with a white background and black ink.



# MUSICALISCHES OPFER

Canon a 2 per Augmentationem, contrario Motu (3d)

Johann Sebastian Bach, BWV 1079

Viola



Measures 1-2 of the Viola part. The first measure contains a half note G4, a quarter note F4, and a quarter note E4. The second measure contains a half note D4, a quarter note C4, and a quarter note B3.

3



Measures 3-5. Measure 3: quarter note B3, quarter note A3, quarter note G3, quarter note F3. Measure 4: quarter note E3, quarter note D3, quarter note C3, quarter note B2. Measure 5: quarter note A2, quarter note G2, quarter note F2, quarter note E2. Trills are marked above the notes in measures 4 and 5.

6



Measures 6-8. Measure 6: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 7: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 8: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Trills are marked above the notes in measures 7 and 8.

8



Measures 9-10. Measure 9: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 10: quarter note B1, quarter note A1, quarter note G1, quarter note F1. A trill is marked above the note in measure 9.

10



Measures 11-13. Measure 11: quarter note E1, quarter note D1, quarter note C1, quarter note B0. Measure 12: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Measure 13: quarter note D0, quarter note C0, quarter note B0, quarter note A0. A trill is marked above the note in measure 13.

13



Measures 14-16. Measure 14: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 15: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Measure 16: quarter note F0, quarter note E0, quarter note D0, quarter note C0. Trills are marked above the notes in measures 14 and 16.

15



Measures 17-19. Measure 17: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 18: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 19: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Trills are marked above the notes in measures 17 and 19.

17



Measures 20-22. Measure 20: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 21: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Measure 22: quarter note F0, quarter note E0, quarter note D0, quarter note C0.

20



Measures 23-25. Measure 23: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 24: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 25: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Trills are marked above the notes in measures 23 and 25.

BWV 1079 Canon a 2 per Augmentationem, contrario Motu (3d)

Va.

23

25

28

31

33

35

# MUSICALISCHES OPFER

Canon a 2 per Augmentationem, contrario Motu (3d)

Johann Sebastian Bach, BWV 1079

Violoncello

3

6

8

10

13

15

17

20

BWV 1079 Canon a 2 per Augmentationem, contrario Motu (3d)

Vc.

23

25

28

31

33

35

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

## Canon a 2 per tonos (3e)

Violine

4

7

10

13

16

19

22

25

# BWV1079-Canon a 2 per tonos (3e)

VI.

28

31

34

37

40

43

46

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Canon a 2 per tonos (3e)

Viola

4

7

10

13

16

19

22

25

# BWV1079-Canon a 2 per tonos (3e)

Va.

28

31

34

37

40

43

46



# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Canon a 2 per tonos (3e)



# BWV1079-Canon a 2 per tonos (3e)

Vc.

28

31

34

37

40

43

46

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Fuga canonica in Epiadiapente (4)

Flöte

10

16

21

25

29

33

37

## BWV1079-Fuga canonica in Epiadiapente (4)

Fl. 41

45

57

61

66

70

74

tr

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Fuga canonica in Epiadiapente (4)

Cembalo

Musical notation for measures 1-4 of the Cembalo part. The score is in G minor (three flats) and 3/4 time. The treble clef part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The key signature is G minor (three flats) and the time signature is 3/4.

Musical notation for measures 5-8 of the Cembalo part. The treble clef part continues with quarter notes D5, Eb5, and E5, followed by a half note F5. The bass clef part continues with quarter notes D4, Eb4, and E4, followed by a half note F4. The key signature is G minor (three flats) and the time signature is 3/4.

Musical notation for measures 9-12 of the Cembalo part. The treble clef part features a series of eighth notes: F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5. The bass clef part features a series of eighth notes: E4, D4, C4, Bb3, Ab3, G3, F3, E3. The key signature is G minor (three flats) and the time signature is 3/4.

Musical notation for measures 13-16 of the Cembalo part. The treble clef part features a series of eighth notes: E5, D5, C5, Bb4, Ab4, G4, F4, E4. The bass clef part features a series of eighth notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3. The key signature is G minor (three flats) and the time signature is 3/4.

Musical notation for measures 17-20 of the Cembalo part. The treble clef part features a series of eighth notes: D5, C5, Bb4, Ab4, G4, F4, E4, D4. The bass clef part features a series of eighth notes: C4, Bb3, Ab3, G3, F3, E3, D3, C3. The key signature is G minor (three flats) and the time signature is 3/4.

Musical notation for measures 21-24 of the Cembalo part. The treble clef part features a series of eighth notes: C5, Bb4, Ab4, G4, F4, E4, D4, C4. The bass clef part features a series of eighth notes: Bb3, Ab3, G3, F3, E3, D3, C3, Bb2. The key signature is G minor (three flats) and the time signature is 3/4.

# BWV1079-Fuga canonica in Epiadiapente (4)

Cemb.

25

29

33

37

41

45

49

# BWV1079-Fuga canonica in Epiadiapente (4)

53

Cemb.

57

61

66

70

74

# ENDLESS CANON ON THE ROYAL THEME

Canon perpetuus super Thema regium (2)

J. S. Bach  
BWV 1079

Flöte

3

5

7

9

11

13

15

17

19



# ENDLESS CANON ON THE ROYAL THEME

## Canon perpetuus super Thema regium (2)

J. S. Bach  
BWV 1079

Violine

The image displays a musical score for a violin, consisting of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is labeled 'Violine' on the left. The first staff begins with a treble clef and a common time signature. The music is written in a single line. The score is divided into measures, with measure numbers 3, 5, 7, 9, 11, 13, 15, 17, and 19 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' above the notes. The piece concludes with a final measure on the tenth staff, marked with a fermata and a double bar line.

# ENDLESS CANON ON THE ROYAL THEME

Canon perpetuus super Thema regium (2)

J. S. Bach  
BWV 1079

Violoncello

3

5

7

9

11

13

15

17

19

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis ( 7 )

Flöte

5

9

13

17

21

25

29

33

37

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

Fl. 41

45

49

53

57

61

65

69

73

77

81

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis (7)

Violine

14

19

22

25

29

33

37

41

45

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

VI.

49

53

57

61

65

69

73

77

81

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis (7)

Viola

7

12

14

16

20

24

28

32

36

40

# BWV 1079 - Canon a 4 Quaerendo invenietis (7)

Va. 44

48

52

56

60

64

69

72

76

80

Detailed description: This image shows the Violoncello (Va.) part of the Canon for four voices, BWV 1079, by Johann Sebastian Bach. The score is written in bass clef with a key signature of one flat (B-flat major). It consists of nine staves of music, numbered 44 through 80. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a fermata over the final note.



# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis ( 7 )

Violoncello



BWV 1079 - Canon a 4 Quaerendo invenietis (7)

Vc. 53

57

61

65

69

73

77

81

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis ( 7 )

Flöte

Violine

Viola

Violoncello

The first system of the musical score features four staves. The Flöte (Flute) staff is the only one with musical notation, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notation includes a quarter rest, followed by eighth and sixteenth notes, and a half note. The Violine (Violin), Viola, and Violoncello (Cello) staves are currently empty, each with a whole rest.

5

Fl.

Vi.

Va.

Vc.

The second system begins at measure 5. The Fl. (Flute) staff continues with a melodic line of eighth and sixteenth notes. The Vi. (Violin) staff remains empty with a whole rest. The Va. (Viola) staff has a whole rest for the first three measures, followed by a quarter rest and then a melodic line of eighth notes. The Vc. (Cello) staff remains empty with a whole rest.

9

Fl.

Vi.

Va.

Vc.

The third system begins at measure 9. The Fl. (Flute) staff continues with a melodic line. The Vi. (Violin) staff remains empty with a whole rest. The Va. (Viola) staff has a whole rest for the first two measures, followed by a melodic line of eighth notes. The Vc. (Cello) staff remains empty with a whole rest.

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

13

Fl.

Vl.

Va.

Vc.

17

Fl.

Vl.

Va.

Vc.

21

Fl.

Vl.

Va.

Vc.

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

25

Fl.

Vl.

Va.

Vc.

29

Fl.

Vl.

Va.

Vc.

33

Fl.

Vl.

Va.

Vc.

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

37

Fl.

Vl.

Va.

Vc.

41

Fl.

Vl.

Va.

Vc.

45

Fl.

Vl.

Va.

Vc.

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

49

Fl.

Vl.

Va.

Vc.

53

Fl.

Vl.

Va.

Vc.

57

Fl.

Vl.

Va.

Vc.

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

61

Fl.  
Vl.  
Va.  
Vc.

65

Fl.  
Vl.  
Va.  
Vc.

69

Fl.  
Vl.  
Va.  
Vc.



BWV 1079 - Canon a 4 Quaerendo invenietis (7)

73

Fl.

Vl.

Va.

Vc.

77

Fl.

Vl.

Va.

Vc.

81

Fl.

Vl.

Va.

Vc.

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis ( 7 )

Flöte

5

9

13

17

21

25

29

33

37

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

Fl. 

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis (7)

Violine

14

19

22

25

29

33

37

41

45

BWV 1079 - Canon a 4 Quaerendo invenietis (7)

VI.

49

53

57

61

65

69

73

77

81

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis (7)

Viola

7

12

14

16

20

24

28

32

36

40

# BWV 1079 - Canon a 4 Quaerendo invenietis (7)

Va. 44

48

52

56

60

64

69

72

76

80

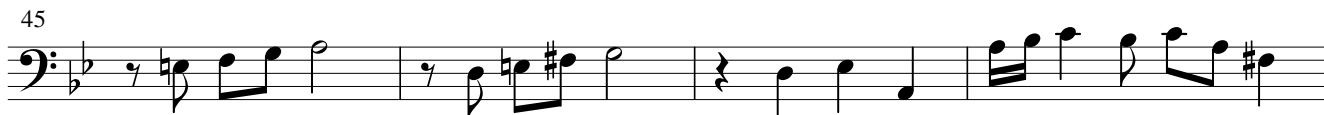
Detailed description: This image shows the Violoncello (Va.) part of the Canon for four voices, BWV 1079, by Johann Sebastian Bach. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). The music is in 3/4 time. The page contains measures 44 through 80. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a fermata over the final note in measure 80.

# MUSICALISCHES OPFER

Johann Sebastian Bach, BWV 1079

Four-part Riddle Canon  
Canon a 4 Quaerendo invenietis ( 7 )

Violoncello





# BWV 1079 - Canon a 4 Quaerendo invenietis (7)

Vc. 53

57

61

65

69

73

77

81