

**D**rama  
auf das Geburtsfest  
**August III.**

Königs von Polen, Churfürsten von Sachsen etc.

„Schleicht, spielende Wellen.“



# Drama.

## „Schleicht, spielende Wellen.“

**CORO.**

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.  
*piano*

Flauto traverso II.  
*piano*

Oboe I.

Oboe II.

Violino I.  
*piano*

Violino II.  
*piano*

Viola.  
*piano*

Soprano.

Alto.

Tenore.

Basso.

Continuo.  
*piano*  
*Tasto solo*

The image shows a page of musical notation for a piano piece. It consists of 12 staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score includes various dynamic markings such as *pianissimo*, *forte*, and *(forte)*. There are also performance instructions like *accomp.* and *forte* at the bottom. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece is identified as B.W. XX (2).

The musical score consists of piano accompaniment and three vocal parts. The piano part includes a section marked 'Tasto solo' at the bottom. The vocal parts have the following lyrics:

Soprano: Schleicht, spie-len - de Wel-len, und murmelt ge - lin - de,  
 Alto: Schleicht, spie-len - de Wel-len, und murmelt ge - lin - de,  
 Bass: Schleicht, spie-len - de Wel-len, und mur-melt ge - lin - de, schleicht,

*Tasto solo*  
 B.W. XX (2).

The musical score consists of 12 staves. The top four staves are for the piano accompaniment, and the bottom four staves are for the vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *forte*, *pianissimo*, and *piano*. The lyrics are in German and describe a scene of a mouse and a bird.

Lyrics (from top to bottom):  
 schleicht, — und murmelt ge - lin - de! nein, rau - - -  
 schleicht, — und murmelt ge - lin - de! nein, rau - - schet, rau - -  
 schleicht, — und murmelt ge - lin - de! nein, rau - - schet, rau - -  
 — und mur - - melt ge - lin - de! nein, rau - - schet, rau - -

Dynamic markings: *forte*, *pianissimo*, *piano*, *accomp.*

The image shows a page of a musical score, likely for piano and voice. It consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a vocal line. The middle systems are piano accompaniment, with multiple staves for the right and left hands. The bottom system contains the vocal line with German lyrics. The lyrics are:   
 - schet, rau - schet ge - schwin - de; schleicht, spie - len - de Wel -   
 - schet, rau - schet ge - schwin - de; schleicht, spie - len - de Wel -   
 - schet, rau - schet ge - schwin - de; schleicht, spie - len - de Wel -   
 - schet, rau - schet ge - schwin - de; schleicht, spie - len - de Wel -

*forte*  
*forte*  
*forte*  
*forte*  
*pianissimo*  
*(pianissimo)*  
*forte*  
*piano*  
*(pianissimo)*  
*forte*  
*piano*  
*forte*  
*piano*  
*forte*  
*piano*  
*forte*  
*piano*  
*forte*  
*piano*  
*forte*  
*piano*  
*forte*  
*piano*  
*forte*  
*pianissimo*  
*forte*  
*Tasto solo*  
*accomp.*

- len, und murmelt ge - lin - de, mur - melt ge - lin - de! nein,  
 - len, schleicht, — und murmelt ge - lin - de, und murmelt ge - lin - de! nein,  
 - len, schleicht, — und murmelt ge - lin - de, und murmelt ge - lin - de! nein,  
 - len, schleicht, spie - len - de Wel - len, und murmelt ge - lin - de, murmelt ge - lin - de! nein,



(piano)

rauschet ge\_schwinde, rauschet geschwinde, dass U - fer und Klip - pe zum öf\_tern er -

rauschet ge\_schwinde, rauschet geschwinde, dass U - fer und Klip - pe zum öf\_tern er -

rauschet ge\_schwinde, rauschet geschwinde, dass U - fer und Klip - pe zum öf\_tern er -

rauschet ge\_schwinde, rauschet geschwinde, dass U - fer und Klip - pe zum öf\_tern er -

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

The musical score consists of 13 staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next six staves are for the strings, with the first five in treble clef and the sixth in bass clef. The bottom two staves are for the strings, with the first in treble clef and the second in bass clef. The score includes dynamic markings such as *(piano)* and *(forte)*, and the instruction *klingt!* for the strings. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into measures, with some measures containing fingerings (e.g., 6, #, #, 7, 6, 5, 4, 6, 5).



The musical score consists of 14 staves. The top four staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the voice, with the right hand in treble clef and the left hand in bass clef. The lyrics are written in German and are repeated across the staves. The tempo is marked 'piano'.

Lyrics:

Schlecht, spie.len.de Wel.len, und murmelt ge - lin - - de, ge - lin - -

Schlecht, spie.len.de Wel.len, und mur.melt ge - lin - -

Schlecht,

Schlecht, spie.len.de Wel.len, und

(piano)

(piano)

(piano)

de, schleicht, spie-len-de Wel-len, und murmelt ge-lin-de,

de, schleicht, spie-len-de Wel-len, und murmelt ge-lin-de, ge-lin-de,

spie-len-de Wel-len, und mur-melt ge-lin-de, schleicht, Wel-len, und murmelt ge-lin-de,

mur-melt ge-lin-de, mur-melt ge-lin-de, und murmelt ge-lin-de, schleicht,

4 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2

*forte*  
*forte*  
*forte*  
*forte*  
*forte*  
*pianissimo* *forte*  
*pianissimo* *forte*  
*(pianissimo)* *forte*  
*piano* *forte*  
*piano* *forte*  
*piano* *forte*  
*piano* *forte*  
*pianissimo* *forte*

4 6 9 8  
 2 3 4 3

*Tasto solo* *accomp.* 6 6 # 2 6

schleicht, — und mur\_melt ge - lin - del nein, rau - - -  
 schleicht, — und mur\_melt ge - lin - del nein, rau - - schet, rau - -  
 schleicht, — und mur\_melt ge - lin - del nein, rau - - schet, rau - -  
 — und mur - - melt ge - lin - del nein, rau - - schet, rau - -

Musical score for a piano piece, page 15. The score consists of 13 staves. The top four staves are for the right hand, and the bottom five staves are for the left hand. The music is in G major and 3/4 time. The lyrics are: "schet, rauschet geschwinde, dass Ufer und Klippe zum öftern erklingt!".

The score includes dynamic markings such as *(piano)* and *tr.* (trill). The lyrics are:

- schet ge\_schwin\_de, dass U\_fer und Klip\_pe zum öftern er\_klingt!  
 - schet, rau\_schet ge\_schwin\_de, dass U\_fer und Klip\_pe zum öftern er\_klingt!  
 - schet, rau\_schet ge\_schwin\_de, dass U\_fer und Klip\_pe zum öftern er\_klingt!  
 - schet, rau\_schet ge\_schwin\_de, dass U\_fer und Klip\_pe zum öftern er\_klingt!

The score concludes with a *(piano)* marking and a final flourish.

The musical score on page 16 consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part is divided into three systems of staves. The first system of piano staves includes dynamics markings: *(piano)*, *(forte)*, *(piano)*, *(forte)*, *(piano)*, and *(forte)*. The second system of piano staves includes articulation markings: *t.*, *t.*, *t.*, and *t.*. The bottom system of staves includes a bass line with a *(forte)* dynamic marking. At the very bottom of the page, there is figured bass notation:  $\begin{matrix} 6 \\ 4 \end{matrix}$ ,  $\begin{matrix} 7 \\ 4 \\ 2 \end{matrix}$ ,  $\begin{matrix} 8 \\ 5 \\ 3 \\ 2 \end{matrix}$ ,  $\begin{matrix} 6 \\ 4 \end{matrix}$ , and  $\begin{matrix} 3 \\ 2 \\ 6 \\ 5 \end{matrix}$ .



The image shows a page of musical notation for a piano piece. It features a grand staff with five systems of staves. The first system consists of a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The second system consists of four treble clef staves. The third system consists of four treble clef staves. The fourth system consists of four treble clef staves. The fifth system consists of a bass clef staff and a grand staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the score, including *pianissimo*, *forte*, and *accomp.*. The piece is in a key with one sharp (F#) and a 2/4 time signature. The bottom of the page contains the text "Tasto solo" and "accomp." followed by a series of numbers: 4, 2, 4, 3, 5, 5, 2, 4, 6, 5, 6.



un poco allegro.

The musical score consists of a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. The vocal line is in a 3/4 time signature and includes the following lyrics:

die Freude, die un-se-re Fluthen er-re-get, die jeg-li-che  
 die Freude, die un-se-re Fluthen er-  
 die Freude, die un-se-re Fluthen er-  
 die Freude, die un-se-re Fluthen er-

11 5  
4 3

6

Wel-le zum Rauschen be - weget, durch rei - - sset die Däm - - me, wo -  
 re-get, die jeg-li - che Welle zum Rau - schen be - we - get, durch -  
 re-get, die jeg-li - che Welle zum Rau - schen be - we - get,  
 re-get, die jeg-li - che Welle zum Rau - - - - -

6 5 5 5



re-get, die jeg-li - che Wel-le zum Rauschen be - we - - get, durch - rei -

re-get, die jeg-li - che Wel-le zum Rauschen be - we - - get, durch - rei\_sset die

re-get, die jeg-li - che Wel-le zum Rauschen be - we - - get, durch - rei\_sset die

un-se - re Fluthen er - re-get, die jeg-li - che Wel-le zum Rauschen be - we\_get, durch -

jeg - li - che Wel - le zum Rauschen be - we - get, durch rei - sset die Däm - me,  
 jeg - li - che Wel - le zum Rauschen be - we - get, durch rei - sset die Däm - me,  
 rei - sset die Däm - me,  
 rei - sset die Däm - me, wo - rein sie Ver - wun - drung und

$\frac{6}{8}$        $\frac{6}{8}$       7      5       $\frac{6}{8}$        $\frac{6}{8}$

die Däm - me; die Freude, die un - se - re Flu - then er - re - get, die  
 die Freude, die un - se - re Flu - then er - re - - - get, die  
 un - se - re Fluthen er - re - get, die jeg - li - che Wel - le zum Rauschen be - we - get, durch -  
 un - se - re Fluthen er - re - get, die jeg - li - che Wel - le zum Rauschen be - we - get, durch -



jeg - li - che Wel - le zum Rauschen be - we - get, durch rei - sset die Däm - me,  
 jeg - li - che Wel - le zum Rauschen be - we - get, durch rei - sset die Däm - me,  
 rei - sset die Däm - me,  
 rei - sset die Däm - me, wo - rein sie Ver - wun - drung und

$\frac{6}{4}$   $\frac{6}{5}$  7 5  $\frac{6}{4}$   $\frac{6}{5}$

durch - rei - sset die Däm - me, wo - rein sie Ver - wun - drung und Schüch - ternheit zwingt.  
 wo - rein - sie Ver - wun - - - drung und Schüch - ternheit zwingt.  
 durch - rei - sset die Däm - me, wo - rein sie Ver - wun - drung und Schüch - ternheit zwingt.  
 Schüch - ternheit zwingt, Ver - wun - - - drung und Schüchternheit zwingt.

7

2

6

3

6

4

B. W. XX (2).

*Da Capo.*

## RECITATIVO.

**Weichsel.**

O glück-li-che Ver-än-de-rung! Mein Fluss, der im-mer dem Co-ey-tus gli-che, weil neu-lich

**Continuo.**

er von tod-ten Lei-chen und ganz zer-stückten Kör-pern lang-sam schliche, wird nun nicht dem Al-pha-us

wei-chen, der das ge-seg-ne-te Ar-ca-di-en be-netz-te. Des Ro-stes mür-ber

Zahn frisst die ver-wor-fen Waf-fen an, die stets der Zwi-etracht tol-le Wuth auf meiner Bür-ger Nacken die jün-gst des Him-mels har-ter Schluss Völ-ker

wetz-te. Wer bringt mir a-ber die-ses Glü-cke? Au-gust, der Un-ter-tha-nen Lust, der Schutz-gott seiner

Lan-de, vor des-sen Scep-ter ich mich bü-cke, und des-sen Huld für mich al-lei-ne wacht, bringt

die-ses Werk zu Stan-de. Drum singt ein Je-der, der mein Was-ser trinkt:

ARIA.

Violino I.

Violino II.

Viola.

Weichsel.

Continuo.

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

piano

piano

piano

tr

Schleuss des Ja - nus

piano

7 9 8 6 4 6 6 # 7 6 6

piano

piano

tem - pels Thü - ren, un - sre Her - zen - öff - nen wir, un - sre

7 7 6 6 5 7 9 8 2 5 6 6 7 6 5 6

Her - zen öff - nen wir; schleuss des Ja - nus - tem - pels Thüren, des Ja.nus.tempels

2 2 5 7 # 6 4 5 6 7 4 3 - 6 7 3 6 5

Thüren, un - sre Her - zen öff - - - nen wir, schleuss des Ja - nus -

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

tem - pels Thü - ren, un - sre Her - zen öff - - - - - nen wir, un - - sre

7 - 5 6 7 6 6 6 5 4 6 - 7 6 9 6 6 4

Her - zen öff - nen wir; schleuss des Ja - nus tem - pels Thüren, schleuss des Ja - nus -

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

- tem - pels Thü - ren, un - sre Her - zen öff - nen wir, un - sre Her - zen öff - -

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

- - nen, öff - nen wir.

*forte*

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

*piano*

*piano*

*piano*

Nächst den  
*piano*

4 3 6 6 7 6 6 6 9 8 6 5 6 6 6 5

dir — ge — tha' — nen Schwü — ren treibt — al — lein, Herr, dei — ne Gü — te un — ser kind — li — ches Ge — mü — the

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

*piano*

zum Ge — hor — sam — ge — gen dir, zum — Ge — hor — sam, zum —

6 6 7 6 4 3 6 9 4 6 6 6 4 #

— Ge - hor - sam! Nächst den dir ge - tha' - nen Schwü - ren treibt

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

— al - lein, Herr, dei - ne Gü - te un - ser kindli - ches Gemü - the zum Ge - hor - sam ge - gen

6 4 5 # 7 4 3 5 6 5 3 5 6 7 5 6 7 # 6 5 7

dir, zum Ge - hor - sam ge - gen dir, Herr, dei - ne Gü - te treibt unser kind -

6 5 9 8 6 5 9 8 6 5 9 8 6 7 6 5 9 8 7 6



liches Ge mü - the zum Ge hor - sam ge - gen dir, zum Ge hor - sam

6 5 4 3 4 2 7 7 (9) 9 6 9 4 6 6 6 5 4 7 6 4 2

ge - gen dir, Herr, deine Güte treibt zum Ge hor - sam ge - gen dir!

8 8 7 5 7 6 7 9 4 6 6 7 6 3 6 6 6 5 2 *Da Capo.*

RECITATIVO.

Elbe. So recht! be-glückter Weichsel-strom! Dein Schluss ist lo-bens-werth, wenn dei-ne Treue stets mit nur

Continuo.

3 4 4 3 6

mei-nen Wün-schen stimmt, an mei-ne Lie-be denkt, da mir es jetzt den Kö-nig wie-der und nicht et-wa mir gar den Kö-nig

5 6 6



ARIA.

Violino I.  
(Solo.)

Elbe.

Continuo.

Je - de Wo - ge mei - ner Wel - - - len ruft, ruft  
 das gol - den Wort, ruft das gol - den Wort Au - gust, je - de  
 Wo - ge mei - ner Wel - len ruft das gol - den Wort Au - gust!

*piano*  
Je - de  
*piano*

Fingerings: 6 4 5 4 5, 6 5 6 4 3, 4 4 5 6, 6 6 4 2

Wo - ge mei - ner Wel - len ruft das gol - den Wort An - gust,

Fingerings: 6 7 4 5, 5 7 4 5, 5 6 7 6 5, 5 6 7 6 5

je - de Wo - ge mei - ner Wel - len ruft das gol - den Wort An -

Fingerings: 6 4 5, 6 5 4 3, 4 4 5 6, 6 6 4 2

*forte*  
gust!  
*forte*

Fingerings: 6 6 6 6, 5 4 5 4, 5 4 5 4, 5 4 5 4

*piano*  
Je - de  
*piano*

Fingerings: 6 4 5 4 5, 6 5 6 4 3, 4 4 5 6, 6 6 4 2

Wo - ge mei - ner Wel - len, je - de

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

Wo - ge mei - ner Wel - len ruft, ruft, ruft das gol - den Wort Au -

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

gust, Au - gust, Au - gust! Je - de Wo - ge mei - ner Wel -

6 # 6 # 6 # 6 5 6 6 4 5 5b 4 5

len ruft das gol - den Wort August! *forte*

6 7 7 6 5 6 6 6 6 5 6 6 6 5b 6 5 6 4 2

Seht, Tri - *piano*

6 6 6 6 6 6 6 6 5b 6 5 5b 4 5 6 # 6 # 6

*piano*

to - - nen, mun - tre Söh - ne, wie von nie ge - spür - ter Lust mei - nes

Fingering: 6 7 4 2 3 6 # 4 2 6 7 6 # 6

Rei - ches Flu - - then schwel - - - - -

Fingering: 7 6 6 4 6 3 4 # 7 6 6 # 7 5 6 #

- - len, wenn in dem Zu - rü - e - pral - - - - -

Fingering: 6 5 6 7 7 6 7 6 6 6 6 7 4 3 6 6

*piano*

- len die - ses Na - mens sü - sse Tö - - ne hun - dert - fäl - - - - -

Fingering: 6 4 6 5 5 6 7 6 5 6 5 7 6 5 7 # 4 2

- tig wie - der - schal - - - - - len, hun - dert - fäl - tig wie - der - schal - - - - -

Fingering: 6 6 # 6 4 2 6 # 6 4 2 3 7 6 6 5 4 2 5 6 4 2 6 5

9 4 6 2 5 2 6 5 9 4 6 6 6 5 5 4 6 5

len, wenn in dem Zu - rü - cke

7 6 6 6 6 6 2 2 6 5 5 6 5

pral - len die - ses

# 6 7 6 6 6 2 6 2 6 5

Na - mens sü - sse Tö - ne hun - dert - fäl - tig wie - der - schal -

6 6 5 4 2 6 5 4 4 3 7 5 4 6 5 4 3 9 8 7 6

len, hun - dert - fäl - tig wie - der - schal - len.

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

*Da Capo.*

RECITATIVO.

Donau. Ich nehm' zu\_gleich an dei\_ner Freu\_de Theil, be\_tag\_ter Va\_ter vie\_ler Flüs\_se! Denn

Continuo.

wis\_se, dass ich ein gro\_sses Recht auch mit an dei\_nem Hel\_den ha\_be. Zwar

blick' ich nicht dein Heil, so dir dein Sa\_lo\_mo ge\_biert, mit schee.len Au\_gen an, weil

Kar\_lens Hand, des Him\_mels self\_ne Ga\_be, bei uns den Reichsstab führt. Wem a\_ber ist wohl

un\_be\_kannt, wie noch die Wur\_zel je\_ner Lust, die dei\_nem gü\_tigsten Tra\_jan von

dem Ge\_nuss der hol\_den Jo\_se\_phi\_ne al\_lein be\_wusst, an mei\_nen U\_fern grü\_ne?



ARIA.

Oboe d'amore I.

Oboe d'amore II.

Donau.

Continuo.

6 4 # 2 7 7 6 6 5 6 6 6 6 7 6 6 4

6 6 5 7 4 3 5 6 4 7 7 4 # 6 4 7

*piano*

*piano*

Reis, von Habsburgs

*piano*

7 4 4 7 6 7 6 6 6 # 5 7 # 6 7 4 # 2 7

ho - hem Stam - me, dei - ner Tu - gend hel - le Flam - me

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

kennt, be - wun - dert, rühmt mein Strand; Reis, von Habs - burgs

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

ho - hem Stam - me, dei - ner Tu - gend hel - le Flam - me

6 6 7 3 6 6 7 9 8 4 7 6 6 4 5

kennt, be - wun - dert, kennt, be - wundert, rühmt mein Strand,

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

kennt, be - wun - dert, bewundert, rühmt mein Strand.

7 4 # 5 5 6 2 6 4 5 5 # 5 5 4 5

*forte*

*forte*

4 # 2 7 6 6 6 6 5 4 #

7 4 # 6 7 7 4 x 6 3 3 5 7 4 6 7 5 6

*piano*

*piano*

*piano*

Reis, — von Habs — — burgs ho — — hem Stam\_me,

6 5 5 # 7 5 # 6 6 6 5 4 3 6 5 6 6

dei — — ner Tu — — gend hel — — le Flam — me kennt, — be — wun — dert,

7 6 6 7 6 7 5 6 5 9 6 6 5 6 7 5 6 7

First system of the musical score. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has two sharps (F# and C#). The lyrics are: "rühmt — mein Strand, kennt, be - wun - - dert, kennt, be - wundert, rühmt mein". The piano accompaniment features a rhythmic pattern of eighth notes. The bass line includes fingering numbers: 5, 5, 6, 7, 5, 4, #, 7, 5.

Second system of the musical score. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The lyrics are: "Strand, — kennt, be - wun - dert, bewundert, rühmt mein". The piano accompaniment continues with eighth notes. The bass line includes fingering numbers: 7, 5, 7, #, 6, 4, 7, 5, 2, #, 4, 7, 5, 6, 4, #, 5, 6, 6, #, 5, 6, 4, #.

Third system of the musical score. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The word "forte" is written above the piano accompaniment and below the bass line. The lyrics are: "Strand, —". The piano accompaniment features a rhythmic pattern of eighth notes. The bass line includes fingering numbers: 6, 6, 4, #, 4, 7, 6, 6, 5, #, 6, 6, 6, 6, 6, 6, 7, 6, 4, #, 4.

Fourth system of the musical score. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The piano accompaniment continues with eighth notes. The bass line includes fingering numbers: 6, 6, 5, #, 7, 5, 3, 6, 4, #, 7, 6, 4, #, 6, #.

*piano*

Du stammst von den Lorbeer-

*(piano)*

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

*(piano)*

zwei - gen, drum muss dei - ner E - he Band

6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2

- auch den fruchtbar'n Lorbeern glei - chen, drum muss dei - ner

6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2

*forte*

E - he Band auch den frucht - bar'n Lor - beern glei - chen.

*forte*

6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2 | 6 5 4 3 2

*piano*  
*forte*  
*piano*  
Du stammst von den

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

Lor - beer-zwei - gen, drum muss dei - ner E - he Band

6 7 9 8 5 2 6 (#) 6 6 5 7 6 5

auch den fruchtbarn Lor-beern glei -

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

- chen, drum muss dei - ner Lie - be Band auch den fruchtbarn Lorbeern glei - chen.

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

*Da Capo.*

## RECITATIVO.

Pleisse.

Continuo.

Ver-zeiht, be-moos-te Häupter starker Ströme, wenn ei-ne Nympe eu-ren Streit und

eu-er Re-den stö-ret. Der Streit ist ganz ge-recht; die Sa-che gross und

kost-bar, die ihm näh-ret. Mir ist ja voll Lust an-noch be-wusst, und mei-ner Nym-phen fro-hes

Scher-zen, so wir bei un-sers Sie-ges-hel-den An-kunft spür-ten, der da ver-

dient, dass al-le Un-ter-tha-nen ih-re Her-zen, denn He-ca-tom-ben sind zu schlecht, ihm her zu

ei-nem Op-fer führ-ten. Doch hört, was sich mein Mund er-küht euch vor-zu-

sa-gen: Du, des-sen Fluth der Inn und Lech ver-meh-ren, du sollst mit uns dies

Kö\_nigs\_paar ver\_eh\_ren, doch uns das\_sel\_be gän\_zlich ü\_ber\_las\_sen. Ihr bei\_den

an\_dern sollt\_euch brü\_der\_lich ver\_tra\_gen, und, müsst ihr die\_se dop\_pel\_te Re\_gierungs\_son\_ne auf

ei\_ne Zeit, doch wech\_sel\_weis', ent\_beh\_ren, euch in Ge\_duld und Hoff\_nung fas\_sen.

**ARIA.**

Flauto traverso I. *piano* *forte*

Flauto traverso II. *piano* *forte*

Flauto traverso III. *piano* *forte*

Pleisse.

Continuo. *sempre piano*



First system of musical notation, including piano and bass staves with complex melodic lines and figured bass notation.

Second system of musical notation, including piano and bass staves with lyrics and dynamic markings like "piano" and "pianissimo".

*piano* *pianissimo* (*piano*)

*piano* *pianissimo* *piano*

*piano* *pianissimo* (*piano*)

*pianissimo*

Hört doch! der sanf\_ten Flö\_ten Chor er\_freit die Brust, er\_götzt das Ohr, hört

Third system of musical notation, including piano and bass staves with lyrics and dynamic markings like "(pianissimo)" and "(piano)".

(*pianissimo*) (*piano*)

*pianissimo* *piano*

(*pianissimo*) (*piano*)

doch! der sanf\_ten Flö\_ten Chor, hört doch! der sanf\_ten

Flö - ten Chor er - freut die Brust, er - götzt — das Ohr, der sanf - ten Flö - ten

2 6 5 6 2 6 6 6 5 6 4 5 6 6

Chor er - freut die Brust, ergötzt das Ohr.

*forte*  
*forte*  
*forte*

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

*piano* *forte* *piano*  
*piano* *forte* *piano*  
*piano* *forte* *piano*

4 6 9 8 6 5 -  
2 5 4 3 4 #

*forte*  
*forte*  
*forte*

*piano*  
*piano*  
*piano*

Der un - zer - trenn - ten

Ein - tracht Stär - ke macht die - se net - te Har - mo - nie, und thut noch grössre Wunder.

First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of three staves: two in treble clef and one in bass clef. The lyrics are: "wer\_kedies merkt, und stimmt doch auch wie sie, dies merkt, und stimmt doch auch,". The word "wer\_kedies" is written with a line through the 'k'. The piano part includes dynamic markings of *forte* in the first, second, and third staves. Below the piano staves are figured bass notations: 7 6 5 / 5 4 3, 6 / 6 4 3, and 6 7 #.

Second system of the musical score. The vocal line continues with the lyrics: "dies merkt, und stimmt doch auch wie sie, dies merkt, und stimmt, und". The piano accompaniment continues with dynamic markings of *piano* in the first, second, and third staves. Below the piano staves are figured bass notations: 7 6 5, 7 7 2 4 #, and 6 5 4 3 2 #.

Third system of the musical score. The vocal line concludes with the lyrics: "stimmt doch auch wie sie." The piano accompaniment features dynamic markings of *forte* and *(piano)* in the first and second staves, and *piano* in the third staff. Below the piano staves are figured bass notations: 6 4 #, 6 5, 7 8 #, 6 4, and 6 4 #.

*piano*

*piano*

*piano*

Der unzertrennten Ein - tracht Stär - ke macht diese nette Har - mo - nie, und

# 8 6 7# 2 9 4 6 # # 7 7 6 #

thut noch gröss're Wun - der - wer - ke, dies merkt, und stimmt, dies merkt, und stimmt doch

# 2 (H) # 6 # 2)

auch, und stimmt doch auch wie sie, dies merkt, und stimmt doch auch wie

4 6 9 8  
2 5 4 3

sie, dies merkt, und stimmt doch auch wie sie. — Hört doch! der sanften Flö - - ten

7 7  $\frac{6}{4}$   $\frac{7}{4}$  6 7  $\frac{6}{4}$   $\frac{5}{2}$   $\frac{6}{4}$   $\frac{5}{2}$

Chor er - freut die Brust, er - götzt — das Ohr, der sanf - ten Flö - - ten Chor

$\frac{6}{5}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{2}$  6 — 7 — 6 5  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{3}$  6  $\frac{4}{2}$

er - freut — die Brust, er - götzt das Ohr.

*forte* *forte* *forte*

6  $\frac{6}{4}$   $\frac{7}{5}$   $\frac{7}{4}$   $\frac{5}{3}$   $\frac{7}{4}$   $\frac{5}{3}$   $\frac{6}{5}$

*Dal Segno.*

## RECITATIVO.

Wechsel, Elbe, Donau, Pleisse.

Wechsel. Elbe.

Ich muss, ich will ge - hor - sam sein. Mir geht die

Continuo.

Donau.

Tren - nung bit - ter ein, doch mei - nes Königs Wink ge - bie - tet mei - nem Wil - len. Und ich bin  
dei - nes U - fers Wohl

Pleisse.

fer - tig, eu - ren Wunsch, so viel mir mög - lich, zu er - fül - len. So krönt die Ein - tracht eu - ren

Violini. *piano*

Viola. *piano*

Schluss. Doch schaut, wie komm'ts, dass man an eu - ren Gesta - den so viel Al - tä - re heute baut? Was soll das

Tan-zen der Na-ja-den? Ach! irr' ich nicht, so seh' ich, wie das längst gewünsch-te Licht durch  
so sieht man heut' in

6 3/5 2/2 6

ei-nen Glanz mich rühret, von dem Au-gust, der Er-de süsse Lust, den theuren Namen führet. Ei! nun wohl  
frohem Glan-ze glühen, das un-sre Lust, den gütigsten Au-gust, der Welt und uns ge-liehen.

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

an! da uns Ge-le-gen-heit und Zeit die Hände beut, so stimmt mit mir noch ein-mal an:

6/4 6 6 6



**CORO.**

The musical score is arranged in a system of 13 staves. The top three staves are for Tromba I, II, and III, all in treble clef with a 12/8 time signature. The fourth staff is for Timpani in bass clef. The fifth and sixth staves are for Oboe I and Oboe II, both in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The seventh and eighth staves are for Violino I and Violino II, both in treble clef with a key signature of one sharp and a 12/8 time signature. The ninth staff is for Viola in alto clef with a key signature of one sharp and a 12/8 time signature. The tenth, eleventh, and twelfth staves are for Soprano, Alto, and Tenore, all in alto clef with a key signature of one sharp and a 12/8 time signature. The thirteenth staff is for Continuo in bass clef with a key signature of one sharp and a 12/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The Continuo part includes figured bass notation at the bottom of the staff.

Die himm - li - sche Vor - sicht der e - - wi - gen Gü - te be -

Die himm - li - sche Vor - sicht der e - wi - gen Gü - te be -

Die himm - li - sche Vor - sicht der e - - wi - gen Gü - te be -

Die himm - li - sche Vor - sicht der e - wi - gen Gü - te be -

schir - me dein Le - ben, durchlauch - ter Au - gust! -

schir - me dein Le - ben, durchlauch - ter Au - gust! -

schir - me dein Le - ben, durchlauch - ter Au - gust! -

schir - me dein Le - ben, durchlauch - ter Au - gust! -

Die himm - lische Vor - sicht der e - - wigen Gü - te be -

Die himm - li - sche Vor - sicht der e - - wigen Gü - te be -

Die himmli - sche Vor - sicht der e - wi - gen Gü - te be -

Die himmli - sche Vor - sight der e - wi - gen Gü - te be -

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

schir - me dein Le - - ben, durchlauch - ter Au - gust! So viel - - sich nur Tro - - pfen in

schir - me dein Le - - ben, durchlauch - ter Au - gust! So viel sich nur Tro - pfen in

schir - me dein Le - - ben, durchlauch - ter Au - gust! So viel sich nur Tro - - pfen in

schir - me dein Le - - - ben, durchlauch - ter Au - gust! So viel - - - sich nur Tropfen in

6 6 6 6

heu - - ti - gen Stun - den in un - sern be - moos - ten Ca - nä - len be - fun - den, um -

heu - - ti - gen Stun - den in un - sern be - moos - ten Ca - nä - len be - fun - den, um -

heu - - ti - gen Stun - den in un - - sern bemoosten Ca - nä - len be - fun - den, um -

heu - ti - gen Stun - den in un - sern be - moos - ten Ca - nä - len be - fun - den, um -

5 6 6 # 6 6 4 6 7 6 6 6 5 (6)

fan - - ge be - stän - dig dein ho - hes Ge - mü - the Ver - gnü - - -  
 fan - - - - ge be - stän - dig dein ho - hes Ge - mü - the Ver - gnü - - -  
 fan - - ge be - stän - - - - dig dein ho - hes Ge - mü - the Ver - gnü - gen, Ver -  
 fan - - ge be - stän - dig dein ho - hes Ge - mü - the Ver - gnü - - - - gen, Ver -

3 5 # 4 7 5 6 7 5 # 6 5 4 3 6 7 6 5 7 #

The image shows a page of a musical score, numbered 64. It consists of several staves. At the top, there are four staves for a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Below these are four more staves for a voice part, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The vocal lines are simpler, with lyrics in German. The lyrics are: "gen und Lust!" on the first two staves, and "gnü - gen und Lust!" on the last two staves. At the bottom of the page, there are some numbers: 5 2 6 6 # 6 5 6 5 6 6 6.





lauch - ter Au - gust! —

lauch - ter Au - gust! —

lauch - ter Au - gust! —

lauch - ter Au - gust! —

6 5 # 6 6 5 2 6 5 6 2 6

Die himm - li - sche Vor - sicht der e - - wi - gen Gü - te be -

Die himm - li - sche Vor - sicht der e - - wi - gen Gü - te be -

Die himm - li - sche Vor - sicht der e - - wi - gen Gü - te be -

Die himm - li - sche Vor - sicht der e - - wi - gen Gü - te be -

6 5 2 6 5 5 7 4 6 5 6 7b 6

The musical score consists of 12 measures. The piano accompaniment is written for the right and left hands. The vocal parts are written for soprano, alto, and tenor/bass. The lyrics are in German and are repeated for each voice part. The tempo is marked 'piano'.

schir - - me dein Le - - ben, durch lauch - ter Au - gust! So viel - - sich nur Tro - pfen in

schir - - me dein Le - - ben, durch lauch - ter Au - gust! So viel - - sich nur Tro - pfen in

schir - me dein Le - ben, durch lauch - ter Au - gust!

schir - - me dein Le - - ben, durch lauch - ter Au - gust!

This musical score is for a piece titled "B.W. XX (2)". It is a complex arrangement featuring multiple staves. The top section consists of four staves: two treble clefs and two bass clefs. The middle section consists of four staves: two treble clefs and two bass clefs. The bottom section consists of four staves: two treble clefs and two bass clefs. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and dynamic markings such as *tr* (trills) and *t* (accents). The score is presented in a traditional layout with a large brace on the left side grouping the staves.

fan - ge bestän - dig dein ho - hes Gemü - the Ver - gnü - - - gen, Ver - gnü - gen und Lust!

umfan - ge bestän - - dig dein ho - hes Gemüthe Ver - gnü - - - gen, Ver - gnü - gen und Lust!

*Du Capo.*