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## **Johann Sebastian Bach's Werke**

**Bach, Johann Sebastian**

**Leipzig, [1873]**

Dramma per Musica. Vereinigte Zwietracht der wechselnden Saiten

[urn:nbn:de:bsz:31-330404](https://nbn-resolving.org/urn:nbn:de:bsz:31-330404)

„Vereinigte Anstalt der wechselnden Künste.“

**D**ramma per musica

zu einer Universitäts-Feyer

Dr. <sup>als</sup> Gottleib Kurbt

die Professur erhielt.

Leyppig 1726.





DRAMMA PER MUSICA.

„Vereinigte Zwietracht der wechselnden Saiten.“

MARCIA.

The first system of the musical score is titled "MARCIA." and is arranged for Trombe (Trumpets) and Timpani. It consists of seven staves. The top two staves are for the Trombe, with the first staff in G major and the second in D major. The bottom three staves are for the Timpani, with the first staff in G major and the second in D major. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#).

The second system of the musical score continues the "MARCIA." piece. It consists of seven staves, with the same instrumentation as the first system. The music continues with the same rhythmic pattern and key signature. The system concludes with a double bar line and repeat signs.

B.W. XX (2).



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The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are grouped by a brace on the left. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first four measures of the system are mostly rests, with some notes appearing in the lower staves. The notation includes various note values, rests, and dynamic markings.



The second system of the musical score also consists of eight staves, with the same layout as the first system. This system contains more active musical notation, including many sixteenth and thirty-second notes, as well as rests and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

B. W. XX (2).



## CORO.\*

Tromba I.  
 Tromba II.  
 Tromba III.  
 Timpani.  
 Oboe d'amore I. Flauto traverso I. coll' Oboe I.  
 Oboe d'amore II. Flauto traverso II. coll' Oboe II.  
 Taille.  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Continuo.

\* Vergleiche Band 19 Seite 46 ff.



The musical score is arranged in two systems. The first system consists of five staves: two grand piano staves (treble and bass clef) and three string staves (violin I, violin II, and viola). The piano part features intricate, rapid arpeggiated figures in both hands, primarily in the right hand. The string part provides a rhythmic accompaniment with eighth-note patterns. The second system consists of five staves: two grand piano staves and three string staves. The piano part continues with similar arpeggiated patterns, while the string part maintains its rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

B.W. XX (2).



The musical score is arranged in two systems. The first system consists of four staves: a grand staff (treble and bass clefs) and two additional staves. The second system consists of six staves: a grand staff (treble and bass clefs) and four additional staves. The notation includes various rhythmic figures, such as sixteenth-note runs and dotted rhythms, and dynamic markings like *tr* (trill) and *tr* (trill). The key signature is one sharp (F#) and the time signature is 3/4. The bottom four staves of the second system are mostly empty, indicating that the instruments they represent are silent for this section.

B. W. XX (2).



The musical score consists of 14 staves. The first 10 staves are for piano accompaniment, with the first three staves grouped by a brace on the left. The piano part features intricate rhythmic patterns, including sixteenth-note runs and triplet figures. The first staff has a '7' above it, and the fifth and seventh staves have a '6' above them. The last two staves of the piano part are empty. The 11th staff is a vocal line in bass clef with the following lyrics:   
 Ver - ei - nig - te Zwietracht der wechselnden Saiten, der rollenden Pauken durch.

B. W. XX (2).



Ver - ei - nig - te Zwi - tracht der wechselnden Saiten, der rol - lenden Pauken durch dringender Knall, ver -

Ver - ei - nig - te Zwi - tracht der wechselnden Saiten, der rol - lenden Pauken durch dringender Knall,

Ver - ei - nig - te Zwi - tracht der wechselnden Saiten, der rol - lenden Pauken durch dringender Knall,

dringen - der Knall! Ver - ei - nig - te Zwi - tracht der wechselnden Saiten, der rol - lenden Pauken durch dringender Knall, ver -

B.W. XX (27).



ei - - - - - nig - te Zwie - - tracht der wech - - - - - selnden

ver - ei - - - - - nig - te Zwietracht der wech - - - - - selnden

ver - ei - - - - - nig - te Zwietracht der wech - - - - - selnden

ei - - - - - nig - te Zwietracht der wech - - - - - selnden

B. W. XX (2).



Sai - ten, der rol - - lenden Pau - - ken, der rol - - lenden Pau - - ken durch  
 Saiten, der rol - - lenden Pau - - ken, der rol - - lenden Pau - - ken durchdrin - gen der  
 Sai - ten, der rol - - lenden Pau - - ken, der rol - - lenden Pauken durchdrin - gen der  
 Saiten, der rol -

B. W. XX (2).



dringender Knall, der rollenden Pauken durch.

Knall, der rollenden Pauken durch.

Knall, der rollenden Pauken durch.

lenden Pauken durchdringender Knall, der rollenden Pauken durch.

B. W. XX (2).



The musical score consists of ten staves. The top four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom six staves are for piano accompaniment: Right Hand (treble clef), Left Hand (bass clef), and four additional staves for a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal lines enter in the first measure with the lyrics "drin-gender Knall!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some passages in the right hand featuring sixteenth-note runs.

B.W. XX. 02.



The musical score consists of 14 staves. The top four staves are for the piano, with the first three in treble clef and the fourth in bass clef. The bottom four staves are for the bass, with the first three in bass clef and the fourth in bass clef. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. The bass part provides a steady accompaniment with eighth and sixteenth notes. The notation includes various ornaments and dynamic markings.

B. W. XX (2).



Locket den lü-sternen Hö- rer her- bei,  
Locket den lü-sternen Hö- rer her- bei,  
Locket den lü-sternen Hö- rer her- bei,  
Locket den lü-sternen Hö- rer her- bei,

B. W. XX (2).



saget mit euren froh lockenden Tönen und doppelt ver-meh-re-tem Schall:

saget mit euren froh lockenden Tönen und doppelt ver-meh-re-tem Schall:

saget mit euren froh lockenden Tönen und doppelt ver-meh-re-tem Schall de-nen mir emsig er-ge-be-nen

saget mit euren froh lockenden Tö-nen und doppelt ver-meh-re-tem Schall:

B. W. XX (2).







The musical score consists of a grand staff with piano accompaniment and four vocal staves. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts are in a key with two sharps (D major or B minor) and have the following lyrics:

was hier der Lohn — der Tugend sei.  
 Lohn — der Tu — gend sei.  
 was hier der Lohn — der Tugend sei.  
 Lohn — der Tugend sei.

B. W. XX (2).



The musical score consists of 14 staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom ten staves are for the piano accompaniment, including the right and left hands for the grand piano (G, P) and the basso continuo (C). The score is in G major (one sharp) and 3/4 time. The lyrics are: "Locket den lü-sternen Hö-rer her-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some passages in the right hand featuring sixteenth-note runs.

B.W. XX (2.)



bei, locket den lü - - - sternen Hö - - - rer her-bei, saget mit eu-ren froh - lockenden Tönen und

bei, lo-cket den lü-sternen Hö-rer her-bei, saget mit eu-ren froh - lockenden Tönen und

bei, locket den lü - - - sternen Hö-rer her-bei, saget mit eu-ren froh - lockenden Tönen und

bei, locket den lü-ster-nen Hö - - - rer her-bei, saget mit eu-ren froh - lockenden Tönen und

B. W. XX (2).



doppelt ver\_meh\_re\_tem Schall: was hier der Lohn der Tugend  
 doppelt ver\_meh\_re\_tem Schall: was hier der Lohn der Tugend  
 doppelt ver\_meh\_re\_tem Schall de\_nen mir em\_sig er\_ge\_be\_nen Söh\_nen: was hier der Lohn der Tugend  
 doppelt ver\_meh\_re\_tem Schall: was hier der Lohn der Tu\_gend

B.W. XX (2).



Adagio.

Allegro.

The musical score consists of two systems. The first system is for the piano, featuring four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The second system is for the voice, with four staves: two for the soprano (treble clef) and two for the bass (bass clef). The lyrics are in German and are written below the voice staves. The tempo changes from Adagio to Allegro at the beginning of the second system.

sei, was hier der Lohn der Tugend sei, was hier der Lohn der Tu - gend sei.  
 sei, was hier der Lohn der Tugend sei, was hier der Lohn der Tu - gend sei.  
 sei, was hier der Lohn der Tugend sei, was hier der Lohn, der Lohn der Tugend sei.  
 sei, was hier der Lohn der Tugend sei, was hier der Lohn, der Lohn der Tu - gend sei. Ver -

B. W. XX (2).



ei - nig - te Zwietracht der wecheln den Sai - ten, der rol - len - den Pauken durch - drin - gen der Knall! Ver -

B. W. XX (2).



ei\_nig\_te Zwietracht der wechsl\_n.den Sai\_ten, der rol\_len.den Pau\_ken durch drin.gen.der Knall, ver\_

ei\_nig\_te Zwietracht der wechsl\_n.den Sai\_ten, der rol\_len.den Pau\_ken durch drin.gen.der Knall,

ei\_nig\_te Zwietracht der wechsl\_n.den Sai\_ten, der rol\_len.den Pau\_ken durch drin.gen.der Knall, ver\_

ei\_nig\_te Zwietracht der wechsl\_n.den Saiten, der rol\_len.den Pauken durch drin.gen.der Knall,



The musical score consists of a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line. The vocal line is in a high register and includes the following lyrics:

ei - - - nig - te Zwie - - tracht der wech - - - seln - den Sai -  
ver - ei - - - nig - te Zwie - tracht der wech - - -  
ei - - - nig - te Zwi - tracht der wech -  
ver - ei - - - nig - te Zwi - tracht der wech

B. W. XX (2).







The musical score consists of several systems of staves. The first system includes a grand staff with four staves (two treble and two bass clefs) and a vocal line. The second system also has a grand staff with four staves and a vocal line. The third system features a grand staff with four staves and a vocal line with lyrics. The lyrics are: "ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten, der". The fourth system continues the grand staff with four staves and a vocal line with lyrics: "ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten,". The fifth system continues the grand staff with four staves and a vocal line with lyrics: "ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten,". The sixth system continues the grand staff with four staves and a vocal line with lyrics: "Knall, ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten, der wech - seln - den Sai - ten, der rol - len - den".

B. W. XX (26)



rol - len - den Pau - ken durch - dringen - der Knall!  
 der rol - len - den Pau - ken durch - dringen - der Knall!  
 der rol - len - den Pau - ken durch - dringen - der Knall!  
 Pau - ken durch - dringen - der Knall!

B. W. XX (2).



A musical score for a piece identified as B.W. XX (2). The score is written on 15 staves. The first four staves are grouped together with a brace on the left. The fifth and sixth staves are also grouped with a brace. The seventh and eighth staves are grouped with a brace. The ninth, tenth, and eleventh staves are grouped with a brace. The twelfth, thirteenth, and fourteenth staves are grouped with a brace. The fifteenth staff is a single line. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. The piece concludes with a final cadence on the fifteenth staff.

B. W. XX (2).



A musical score for a piece titled "B. W. XX (2)". The score is written for a grand piano and consists of 11 staves. The top two staves are the right-hand part, and the bottom two staves are the left-hand part. The middle seven staves are empty. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The piece features a complex texture with many sixteenth and thirty-second notes, often beamed together. The first four measures of the right-hand part are marked with a forte (f) dynamic. The left-hand part has a more rhythmic, eighth-note pattern. The score ends with a double bar line.

B. W. XX (2).



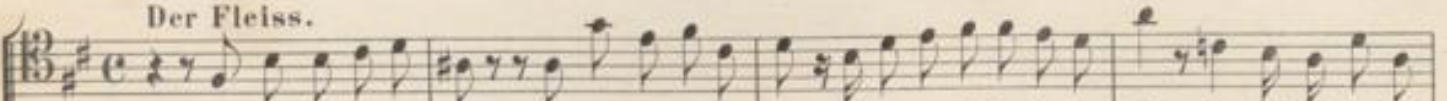
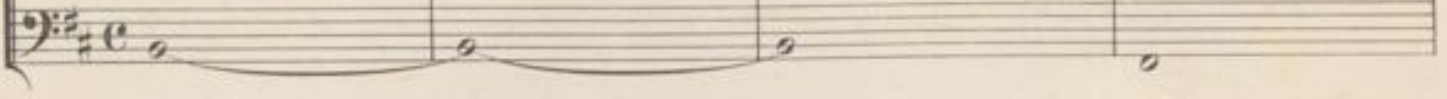
The musical score is arranged in two systems. The first system consists of four staves: two treble clefs (likely for the right hand of a piano) and two bass clefs (likely for the left hand of a piano). The second system consists of six staves: two treble clefs and four bass clefs, suggesting a larger ensemble or a different instrument arrangement. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *l* (piano) and *tr* (trill). The notation includes slurs, ties, and fermatas.

B. W. XX (2).



## RECITATIVO.

## Der Fleiss.

Tenore.    
 Continuo. 

Wen treibt ein edler Trieb zu dem, was Ehre heisst, und wessen lobbegieriger Geist sehnt sich mit dem zu  
 prangen, was man durch Kunst, Verstand und Tugend kann erlangen: der trete meine Bahn beherzt mit stets erneuten  
 Kräften an! Was jetzt die junge Hand, der munt're Fuss erwirbt, macht, dass das alte Haupt in  
 keiner Schmach und banger Noth verdirbt. Der Jugend angewandte Säfte erhalten denn des Alters matte  
 Kräfte: und die in ihrer besten Zeit, wie es den Faulen scheint, in nichts als lau'ter Müh und  
 ste'ter Arbeit schweben, die können nach erlangtem Ziel an Eh'ren satt, in stol'zer Ruhe  
 leben; denn sie erfahren in der That, dass der die Ruhe recht geniesset, dem sie ein saurer Schweiß versüset.



ARIA.

Oboe d'amore I. *piano* *forte*

Violino I. *piano* *forte*

Violino II. *piano* *forte*

Viola. *piano* *(forte)*

Tenore.

Continuo.

*piano*

*piano*

Fleiss.

Zieht eu-ren Fuss nur nicht zu rü-cke, — ihr, — die ihr mei-nen Weg erwählt,



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

zieht eu - ren Fuss nur nicht zu\_rü\_cke, ihr, die - ihr mei - - - - - nen Weg er\_wählt,

*piano*

zieht eu - ren Fuss nur nicht zu\_rü\_cke, ihr,

*pianissimo* *pianissimo*  
*(pianissimo)* *pianissimo*

die - ihr mei - - - - - nen Weg er\_wählt, zieht euren Fuss nur nicht zu.



First system of musical notation. It consists of six staves: two for the vocal line (Soprano and Alto), two for the piano accompaniment (Right and Left Hand), and two for the basso continuo. The vocal line has lyrics: "rü - cke, — ihr, die ihr meinen Weg — er - wählt." The piano accompaniment features dynamic markings: *forte* and *piano* alternating across the system.

Second system of musical notation, continuing the vocal and piano parts from the first system. It includes the same six staves and dynamic markings.

Third system of musical notation. The vocal line has lyrics: "Das Glü - cke mer - ket eu - re Schritte, — die Eh - re zählt." The piano accompaniment features dynamic markings: *piano* and *forte*.

B. W. XX (2).



— die sauren Tritte: — da — mit, dass nach vollbrachter Strasse euch werd' in glei — chem Ü — bermaasse der

Lohn von ih — nen zu — ge — zählt.

*forte*

Das Glücke mer — ket eu — re

*piano*

B. W. XX (2).



Schritte, — die Eh-re zählt — die sauren Tritte: — da — mit, dass nach vollbrachter Stra —

— sse euch werd in ei — nem gleichen Maa —

— sse der Lohn — von ihnen zu — ge — zählt.

*forte*

*forte*

B. W. XX (2).



Musical score for the first system, consisting of six staves. The top two staves are for the right hand of a piano, with dynamics *piano* and *forte*. The middle two staves are for the left hand, with dynamics *forte*, *piano*, and *forte*. The bottom two staves are for the vocal line, with the word "Zieht" appearing at the end of the system.

Musical score for the second system, consisting of six staves. The top two staves are for the right hand of a piano, with dynamics *piano* and *pianis.*. The middle two staves are for the left hand, with dynamics *piano* and *piano*. The bottom two staves are for the vocal line, with the lyrics:

— eu — ren Fuss nur nicht zu rü\_cke, — ihr, — die ihr mei-nen Weg erwählt, zieht — eu — ren Fuss —

Musical score for the third system, consisting of six staves. The top two staves are for the right hand of a piano, with dynamics *simo* and *(piano)*. The middle two staves are for the left hand, with dynamics *pianissimo* and *piano*. The bottom two staves are for the vocal line, with the lyrics:

— nur nicht zu rü\_cke, ihr, die — ihr mei — — nen Weg er\_wählt,

B. W. XX (2).



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

ihr, die ihr mei - nen Weg er - wählt.

*Dal Segno.***RECITATIVO.** Ehre und Glück.

Ehre.

Basso. Dem nur al - lein soll mei - ne Woh - nung of - fen sein, der sich zu

Continuo.

dei - nen Söh - nen zäh - let, und statt der Ro - sen - bahn, die ihm die Wol - lust zeigt, sich dei - nen

Dor - nen - weg er - wäh - let. Mein Lor - beer soll hin - fort nur sol - che Schei - tel zie - ren, in

de - nen sich ein im - mer - re - gend Blut, ein un - er - schrock - nes Herz und un - ver - dross - ner Muth zu al - ler



## Soprano. Glück.

Arbeit lässt ver-spü-ren. Auch ich will mich mit mei-nen Schät-zen bei dem, den du er-

wählst, stets las-sen fin-den. Den will ich mir zu ei-nem an-ge-neh-men Ziel von mei-ner Lie-be

se-tzen, der stets für sich ge-nug, für And're nie zu viel von de-nen

sich durch Müh' und Fleiss er-wor-ben Ga-ben ver-meint zu ha-ben. Ziert denn die un-er-müd'-te

Hand, nach mei-ner Freun-din ihr Ver-spre-chen, ein ih-rer Tha-ten würd'-ger

Stand, so soll sie auch die Frucht des Ü-ber-flus-ses bre-chen. So kann man die, die sich be-

flei-ssen, des Lor-beers Wür-di-ge zu hei-ssen, zu-gleich glück-se-lig prei-sen.

B. W. XX (2).



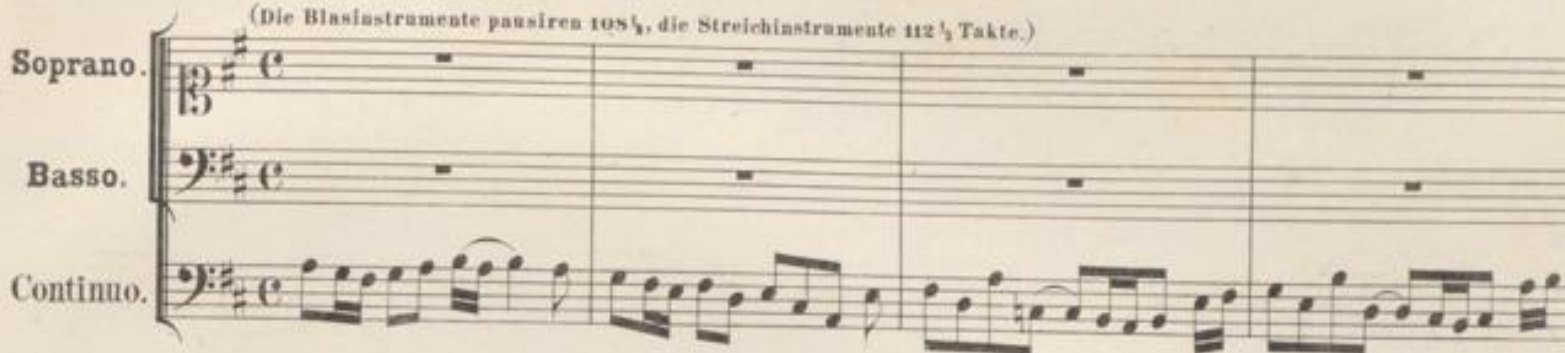
DUETTO e RITORNELLO.

(Die Blasinstrumente pausiren 108  $\frac{1}{2}$ , die Streichinstrumente 112  $\frac{1}{2}$  Takte.)

Soprano.

Basso.

Continuo.



Ehre.

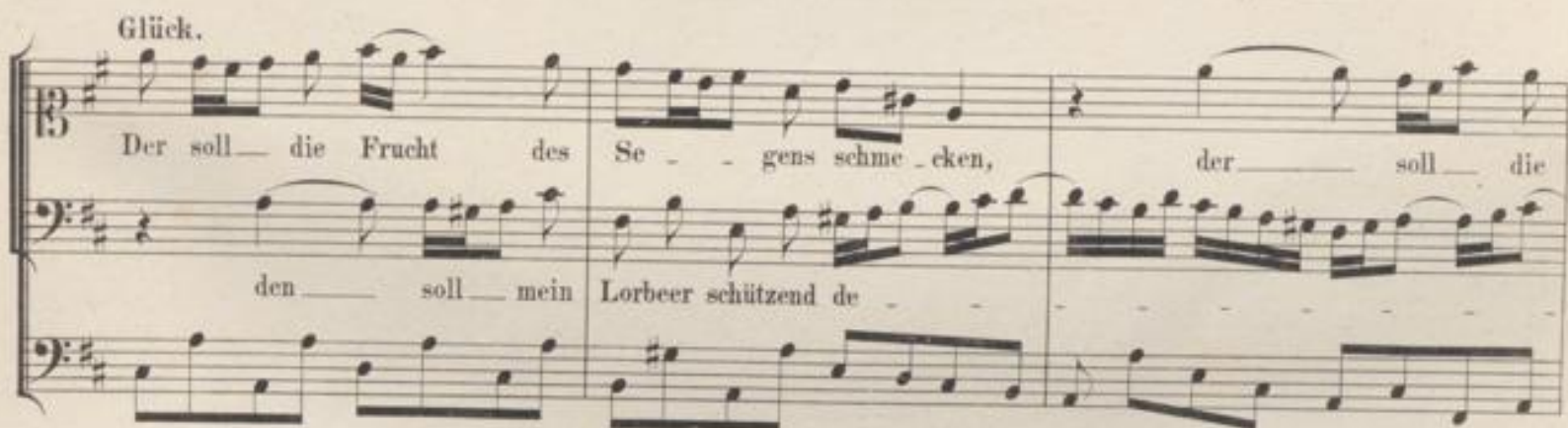
Den soll mein Lorbeer schützend decken,



Glück.

Der soll die Frucht des Segens schmecken, der soll die

den soll mein Lorbeer schützend de



Frucht des Segens schmecken, der soll die Frucht des Segens schmecken, der

cken,



durch den Fleiss zu Sternen steigt, der durch den Fleiss zu

der durch den Fleiss zu Sternen steigt, zu



B. W. XX (2).



Ster - nen steigt.

Ster - nen steigt.

Der soll die Frucht des Se - gens schmecken, die Frucht des Se - gens, des

Den soll mein Lor - beer

Se - gens schmecken, der soll die Frucht des Se - gens schme - cken, der soll die

schü - tzend de - cken, mein Lor - beer schü - tzend de - cken, den soll mein Lor - beer

Frucht des Se - gens schme

schü - tzend de - cken, den soll mein Lor - beer schü - tzend

cken, der durch den Fleiss

de - cken, den soll mein Lorbeer schützend de - cken, der durch den Fleiss zu



— zu Sternen steigt, zu Ster - nen steigt.  
 Ster - - nen steigt, der durch den Fleiss zu Ster - nen steigt.

NB Be - netzt des Schweißes Thau die Glieder, — so fällt er

in die Muscheln nieder, — wo er — der Ehre Perlen zeugt,

— wo er der Eh - re Per - len zeugt.

NB. Mit dem Schlusse des „Da Capo“ setzt das Ritornello ein. B.W. XX (2).



Wo die er-hitzten Tropfen flie-ssen, da wird ein Strom daraus ent-  
 spriessen, der de - nen Segens-bä - chen gleicht; wo die er - hitzten Tropfen fliessen, da  
 wird ein Strom da - raus ent - sprie-ssen, der de - nen Se - gens - bä - chen gleicht.

*Da Capo.*

**RITORNELLO.\***

(Mit dem Schlussaccorde des voranstehenden Duettes einsetzend.)

Tromba I.

Tromba II.

Oboe d'amore I. II.  
e Taille.

Violino I.

Violino II.

Viola.

Continuo.

\* Vergleiche Band 19 Seite 30: Trio a 2 Corni e 3 Oboi all'unisono.



The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes repeat signs with first and second endings.

The second system continues the musical piece with six staves. It maintains the same instrumental and rhythmic complexity as the first system, with various note values and repeat structures.

**RECITATIVO.**  
Dankbarkeit.

Alto.   
 Continuo.

Es ist kein lee-res Wort, kein oh-ne Grund er-reg-tes Hoffen, was euch der Fleiss als

B. W. XX (2).



eu-ren Lohn ge-zeigt; ob-gleich der har-te Sinn der Un-vergnügten schweigt, wenn sie nach ihrem Thun ein

glei-ches Glück be-trof-fen. Ja, zei-get nur in der A-strä-a durch den Fleiss ge-

öff-ne-ten und auf-ge-schloss'-nen Tem-pel, an ei-nem so be-liebt als theu-ren Leh-ter, ihr,

ihm so sehr ge-treu, als wie ver-pflicht'-ten Hö-ter, der Welt zu-fol-ge ein Ex-

em-pel, an dem der Neid der Eh-re, Glück und Fleiss ver-ein-ten Schluss ver-wun-tern muss.

Es müs-se die-se Zeit nicht so vor-ü-ber geh'n! Lasst durch die Gluth der an-ge-zündten Kerzen, die

Flam-men eu-ter ihm ergeben Her-zen, den Gön-tern so, als wie den Nei-tern sch'n.



ARIA.

Flauto traverso I.

Flauto traverso II.

Violino I. II., e Viola.

Alto.

Continuo.

Dankbarkeit.

Ät - zet die - ses An - ge - den - ken, üt - zet die - ses An -

B. W. XX (2).







ein! Ät - zet die - ses An - - ge -

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are "ein! Ät - zet die - ses An - - ge -".

den - ken, ät - zet die - ses An - - ge - den - ken in den härt' -

This system contains the second system of music. The vocal line continues with the lyrics "den - ken, ät - zet die - ses An - - ge - den - ken in den härt' -". The piano accompaniment continues with similar melodic and harmonic patterns.

- sten Mar - mor

This system contains the third system of music. The vocal line concludes with the lyrics "- sten Mar - mor". The piano accompaniment features a more active right-hand part with many sixteenth notes.

B. W. XX (2).



ein!

Doch die

Zeit verdirbt den Stein. Lasst viel mehr aus euren Tha-

B. W. XX (2).



ten eures Lehrers Thun er-ra - - then.

This system contains the first system of musical notation, including a vocal line and piano accompaniment. The lyrics are: "ten eures Lehrers Thun er-ra - - then."

Kann man

This system contains the second system of musical notation. The lyrics "Kann man" are positioned at the end of the system.

aus den Fruch - ten le - sen, wie die Wur - - zel sei ge - we - sen,

This system contains the third system of musical notation. The lyrics are: "aus den Fruch - ten le - sen, wie die Wur - - zel sei ge - we - sen,"

B. W. XX (2).



mus - sie un - ver - gäng - lich, un - ver - gäng - lich

sein, un - ver - gäng - lich sein,

lich sein,

B.W. XX (2).

*Da Capo.*



## RECITATIVO.

Fleiss, Ehre, Glück und Dankbarkeit.

Violino I.,  
ed Oboe d'amore I.

Violino II.,  
ed Oboe d'amore II.

Viola,  
e Taille.

Tenore.

Continuo.

Fleiss.

Ihr Schläf - ri - gen, her - bei! Er - blickt an meinem mir be - lieb - ten

Kort - ten, wie dass in mei - nen Wor - ten kein eit - ler Wahn ver - bor - gen sei. Sein

an - noch zar - ter Fuss fing kaum zu ge - hen an, so - gleich be - trat er mei - ne

B. W. XX (2).



Bahn, und, da er nun so zeitig an gefan gen, was Wun der? dass er kann sein Ziel so früh er lan gen. Wie

sehr er mich ge liebt, wie eif rig er in mei nem Dienst ge we sen: lässt die ge lehr te Schrift auch

an dern Län dern le sen. Al lein, was such ich ihn zu lo ben! Ist der nicht

B. W. XX (2).



schon ge-nug er-ho-ben, den der gross-mäch-ti-ge Monarch, der, als Au-gust, Ge-lehr-te ken-net, zu

sei-nen Leh-rer nen-net. **Basso. Ehre.** Ja, ja, ihr ed-len Freunde, seht! wie ich mit Kort-ten bin ver-

hun-den. Es hat ihm die ge-wog'ne Hand schon manchen Kranz ge-wunden. Jetzt soll sein höh-ler



Stand ihm zu dem Lorbeer die\_nen, der un\_ter ei\_nem mächtigen Schutz wird immer\_während grü\_nen.

**Soprano. Glück.**  
So kann er sich an mei\_nen Schätzen, da er durch eu\_re Gunst sich mir in Schooss ge\_

**Alto. Dankbarkeit.**  
bracht, wenn er in stol\_zer Ru\_he lacht, nach eig'ner Lust er\_götzen. So ist, was



ich gehofft, er.füllt, da ein so un.ver.hoff.tes Glück, mein nie ge.nug gepries.ner Kort.te! der

Freunde Wünschen stillt. Drum denkt ein Je.der auch an sei.ne Pflicht zu.rück, und sucht dir jetzt durch sein Be.

zeigen die Früchte seiner Gunst zu reichen. Es stimmt, wer nur ein wahrer Freund will sein, jetzt mit uns ein.

B. W. XX (2).



## CORO.

Tromba I.  
 Tromba II.  
 Tromba III.  
 Timpani.  
 Flauto traverso I.  
 Flauto traverso II.  
 Oboe d'amore I.  
 Oboe d'amore II.  
 Taille.  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Continuo.

Kortte le-be, Kort-te blühe, Kort-te le-be, Kort-te  
 Kortte le-be, Kort-te blühe, Kort-te le-be, Kort-te  
 Kortte le-be, Kort-te blühe, Kort-te le-be, Kort-te  
 Kortte le-be, Kort-te blühe, Kort-te le-be, Kortte



blühe, Kort-te le-be, Kort-te blühe, Kort-te lebe, Kortte blü - he!

blühe, Kort - te le-be, Kort - te blühe, Kort - te lebe, Kortte blü - he!

blühe, Kort-te le-be, Kort-te blühe, Kort-te lebe, Kortte blü - he!

blühe, Kort - te le-be, Kort - te blühe, Kort - te lebe, Kortte blü - he!

B. W. XX (2).



A handwritten musical score on aged paper, consisting of 14 staves. The score is organized into three systems. The first system (staves 1-4) includes a vocal line (treble clef) and three piano accompaniment parts (treble, alto, and bass clefs). The second system (staves 5-8) continues the vocal and piano parts. The third system (staves 9-14) features five piano accompaniment parts (three treble clefs and two bass clefs) and a final bass line. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including yellowing and some foxing.

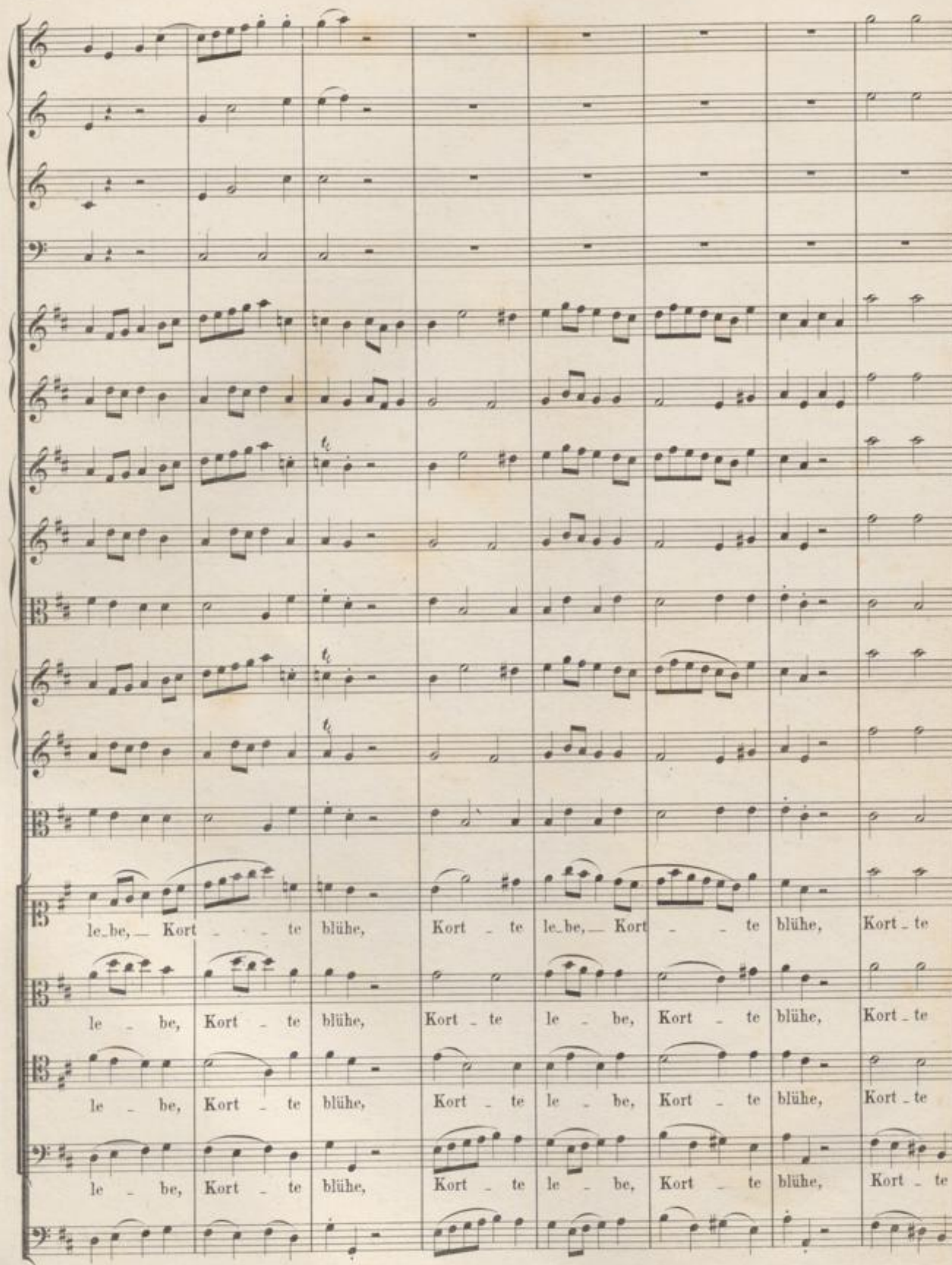
B.W. XX (2).



The image shows a page of a musical score, numbered 131. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves. The first system has four staves (treble and bass clefs), and the second system has four staves (treble and bass clefs). The vocal line is positioned below the piano accompaniment and consists of five staves, each with the lyrics "Kort - te" written below it. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are also some markings above the notes, possibly indicating articulation or dynamics.

B. W. XX (4).





The image shows a page of a musical score, page 132. It features a vocal line and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The piano part consists of a right-hand treble staff and a left-hand bass staff. The vocal line is in a bass clef. The lyrics are: "le-be, - Kort - - te blühe, Kort - te le-be, - Kort - - te blühe, Kort - te le - be, Kort - te blühe, Kort - te le - be, Kort - te blühe, Kort - te le - be, Kort - te blühe, Kort - te". The score is divided into two systems. The first system has 8 measures, and the second system has 8 measures. The piano accompaniment is a simple harmonic support for the vocal line.



le.be, Kort - te blühe, Kort - te le.be, Kortte blü - - he!

le.be, Kort - te blühe, Kort - te le.be, Kortte blü - - he!

le.be, Kort - te blühe, Kort - te le.be, Kortte blü - - he!

le.be, Kort - te blühe, Kort - te le.be, Kortte blü - - he!

B. W. XX (2).



B. W. XX (2).



The musical score consists of 15 staves. The first four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The next seven staves are for the voice, with treble and bass clefs. The lyrics are written below the voice staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Der mir  
Den mein Lorbeer un . ter . stützt,

B. W. XX (2).



selbst im Schoosse sitzt, muss in ungezählten Jahren stets ge -  
 Der die Herzen zu sich neigt, muss in ungezählten Jahren stets ge -  
 Der durch mich stets höher steigt, muss in ungezählten Jahren stets ge -  
 muss in ungezählten Jahren stets ge -

B.W. XX (2).



ehrt in Segen steh'n, und zwar

ehrt in Segen steh'n, und zwar

ehrt in Segen steh'n, und zwar

ehrt in Segen steh'n, und zwar

B. W. XX (2).



wohl der Neider Schaaren, aber nicht der Feinde sehn, aber nicht der Feinde sehn.

wohl der Neider Schaaren, aber nicht der Feinde sehn, und zwar wohl der Neider Schaaren, a - ber nicht der Feinde sehn.

wohl der Neider Schaaren, aber nicht der Feinde sehn, und zwar wohl der Neider Schaaren, a - ber nicht der Feinde sehn.

wohl der Neider Schaaren, aber nicht der Feinde sehn, und zwar wohl der Neider Schaaren, a - ber nicht der Feinde sehn.

wohl der Neider Schaaren, aber nicht der Feinde sehn, und zwar wohl der Neider Schaaren, a - ber nicht der Feinde sehn.

*Da Capo.*

B. W. XX (2).