

Drama
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 with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings are present throughout, including *pianissimo*, *forte*, and *(forte)*. At the bottom of the page, there are markings for *pianissimo*, *forte*, and *accomp.* (accompaniment), along with some numerical figures (6, 6, #, 7, 6, 6, 7) that likely refer to chord voicings or fingerings.

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

Tasto solo
B.W. XX (2).

The image shows a page of a musical score, page 7. It consists of 12 staves. The top four staves are for the piano accompaniment, and the bottom eight staves are for the voice. The music is in G major and 3/4 time. The lyrics are in German and describe a cat's behavior. The piano part includes dynamic markings like 'piano' and 'piano *tr*'. The voice part includes lyrics such as '- schet, rau - schet ge - schwin - de; schleicht, spie - len - de Wel -'. At the bottom of the page, there are some numbers: 6, 7, 6, 4/2, 6, 6, 7, #, 2, 6, 7, 2.

(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 piano part features dynamic markings of *(piano)* and *(forte)*. The bottom five staves are for strings, with the first four in treble clef and the fifth in bass clef. Each string staff is marked with *(piano)* and *(forte)*. The instruction *klingt!* is written above the first four string staves. The score includes various musical notations such as notes, rests, and slurs. At the bottom of the page, there are performance markings: a fermata over a note, a sharp sign (#), and a measure number 77. Below the measure number, there are two sets of fingering numbers: $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ and $\begin{matrix} 4 & 6 \\ 2 & 5 \end{matrix}$.

The image shows a page of musical notation for a piano piece. It consists of 13 staves. The top four staves are grouped together with a brace on the left. The next six staves are also grouped with a brace. The bottom three staves are individual. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pianissimo* and *forte* are placed below the notes. Performance instructions like *Tasto solo* and *(accomp.)* are also present. At the bottom of the page, there are some numbers and a reference to 'B.W. XX (2)'.

The musical score consists of 15 staves. The top four staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The next six staves are for the voice, with the lyrics written below the notes. The lyrics are: "Schleicht, spie.len.de Wel.len, und murmelt ge - lin - - de, ge - lin - -". The bottom three staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The score includes dynamic markings such as "piano" and "t" (tutti). The key signature is one sharp (F#) and the time signature is 3/4.

(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

- 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!

6 72 5 6 4 6 4 5 6 6 6
 2 2 3 4 5

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

rein sie Ver-wundrung und Schüch-tern-heit zwingt; die Freude, die un-se-re Fluthen er-
 rei-sset die Däm-me; die Freude, die un-se-re Fluthen er-
 durch-rei-sset die Däm-me; die Freude, die un-se-re Fluthen er-
 -schen be-we-get, die Freude, die

5 5 6 7 6

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-isset die

re-get, die jeg-li - che Wel-le zum Rauschen be - we - get, durch - rei-isset 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 un - se - re Flu - then er - re - get, die jeg - li - che Wel - le zum Rauschen be - we - get, durch - un - se - re Flu - then 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

6/4 6/5 7 5 6/4 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

er von tod-ten Lei-chen und ganz zer-stückten Kör-pern langsam 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:

Continuo.

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 6

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

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

- - nen, öff - nen wir.

forte

musical score for the first system, featuring piano accompaniment and vocal lines with lyrics "Nächst den". The system includes treble and bass staves for piano and vocal staves. The piano part has a complex texture with many sixteenth notes. The vocal part is in a higher register. The key signature has two sharps (F# and C#). The time signature is 4/4. The lyrics "Nächst den" are written above the vocal line. The word "piano" is written below the piano staves. There are some performance markings like *mf* and *sf*.

musical score for the second system, featuring piano accompaniment and vocal lines with lyrics "dir ge-tha'nen Schwü-ren treibt al-lein, Herr, dei-ne Gü-te un-ser kind-li-ches Ge-mü-the". The system includes treble and bass staves for piano and vocal staves. The piano part continues with similar rhythmic patterns. The vocal part has the lyrics written below the notes. The key signature remains two sharps. The time signature is 4/4. The lyrics "dir ge-tha'nen Schwü-ren treibt al-lein, Herr, dei-ne Gü-te un-ser kind-li-ches Ge-mü-the" are written below the vocal line. The word "piano" is written below the piano staves. There are some performance markings like *mf* and *sf*.

musical score for the third system, featuring piano accompaniment and vocal lines with lyrics "zum Ge-hor-sam-ge-gen dir, zum Ge-hor-sam, zum". The system includes treble and bass staves for piano and vocal staves. The piano part continues with similar rhythmic patterns. The vocal part has the lyrics written below the notes. The key signature remains two sharps. The time signature is 4/4. The lyrics "zum Ge-hor-sam-ge-gen dir, zum Ge-hor-sam, zum" are written below the vocal line. The word "piano" is written below the piano staves. There are some performance markings like *mf* and *sf*.

— 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 6 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 6 5 3 5 6 4 7 5 6 # 7 8 6 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 7 6 7 8 9 4 6 6 7 6 3 6 6 6 5 4 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

nimmt. Ge - borgt ist nicht ge - schenkt: du hast den gü - tig - sten Au - gust von mir be -

geht, dess hol - de Mie - nen das Bild des gro - ssen Va - ters wei - sen, den hab' ich dir ge - lieh'n, ver -

eh - ren und be - wun - dern sollst du ihn, nicht gar aus mei - nem Schooss und Ar - men rei - ssen.

Dies schwö - re ich, o Herr! bei dei - nes Va - ters A - sche, bei dei - nen Sieg's - und Eh - ren - Bah - nen.

Arioso.

Eh' sol - len mei - ne Was - ser sich noch mit dem rei - chen Gan - ges mi - schen und ih - ren

Ursprung nicht mehr wis - sen! Eh' soll der Ma - la - bar an mei - nen U - fern fi - schen: eh'

ich will ganz und gar dich, theu - er - ster Au - gu - stus, mis - sen!

ARIA.

Violino I.
(Solo.)

Elbe.

Continuo.

First system of musical notation. Violino I (Solo.) is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. Elbe is in alto clef with the same key signature and time signature. Continuo is in bass clef with the same key signature and time signature. The Continuo part includes figured bass notation: 6 6, 6 #, 6 5, 6, 6 5, 4 5, 4 5.

Second system of musical notation. Continuo part includes figured bass notation: 4 5, 6 4 5, 6 5, 5 6, 6 5, 5 5, 6 5, 6 #.

Third system of musical notation. The vocal line (Elbe) has lyrics: *piano* Je - de Wo - ge mei - ner Wel - - - len ruft, ruft. The Continuo part includes figured bass notation: 6 #, 6 #, 6 #, 6 #, 7, 6 6, 6 7, 6 5.

Fourth system of musical notation. The vocal line (Elbe) has lyrics: das gol - den Wort, ruft das gol - den Wort Au - gust, je - de. The Continuo part includes figured bass notation: 4 5, 4 5, 7 5, 6 5, 6, 7 6 5 #, 6 7 #, 6 5.

Fifth system of musical notation. The vocal line (Elbe) has lyrics: *piano* Wo - ge mei - ner Wel - len ruft das gol - den Wort Au - gust! *forte*. The Continuo part includes figured bass notation: 6 4 2, 6 5 #, 6 6 6 6 6 4 2, 6 7, 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 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 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.

6 — 5

wis_se, dass ich ein gro_sses Recht auch mit an dei_nem Hel_den ha_be. Zwar

6 — 5b 6 4 5 3

blick' ich nicht dein Heil, so dir dein Sa_lo_mo ge_biert, mit schee.len Au_gen an, weil

5 — 6 6 5b 7b 7#

Kar_lens Hand, des Him_mels self_ne Ga_be, bei uns den Reichsstab führt. Wem a_ber ist wohl

6 — 6 2 6 5b

un_be_kannt, wie noch die Wur_zel je_ner Lust, die dei_nem gü_tigsten Tra_jan von

5b 6 5 4 2 3b

dem Ge_nuss der hol_den Jo_se_phi_ne al_lein be_wusst, an mei_nen U_fern grü_ne?

6 5 — 6 #

ARIA.

Oboe d'amore I.

Oboe d'amore II.

Donau.

Continuo.

Reis, von Habs - burgs

piano

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

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

4 # 2 7 6 6 6 6 5 4 #

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

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 5 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 and sixteenth notes. The bass line includes fingering numbers: 6 5 #, 5 —, 6 5, 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 similar rhythmic patterns. The bass line includes fingering numbers: 7, 5, 7 #, 6 4 3, 7 5 2, 6 4, 7 5 6 4, 6 5, 6 5 #, 5 6, 6 4, 5 #.

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, forte". The piano accompaniment features a more active rhythmic pattern. The bass line includes fingering numbers: 6 6 4 #, 6 5, 6 6, 6 5 #, 6 6 6 5, 6 6 6 5, 6 6 7, 6 4 4, 6 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 its rhythmic pattern. The bass line includes fingering numbers: 6 5, 6 4 #, 7 5 3, 6 4 3, 7 6 4 #, 6 4 3.

Musical score system 1, first system. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The key signature has two sharps (F# and C#). The lyrics are: "Du stammst von den Lorbeer-". The word "piano" is written above the piano accompaniment. Below the bass line, there are numbers: 7 5 4 | 7 6 5 4 | 6 5 6 # 5 7 # | 6 | 5 6 | 6 4 2 | 6 4 3 | 6 5.

Musical score system 2, second system. It consists of three staves. The lyrics are: "zwei - gen, drum muss dei - ner E - he Band". The word "(piano)" is written above the piano accompaniment. Below the bass line, there are numbers: 6 4 3 | 6 7 | 6 6 | 5 3 6 7 | 6 7 | 7 5 # 6 4 | 3.

Musical score system 3, third system. It consists of three staves. The lyrics are: "— auch den fruchtbar'n Lorbeern glei - chen, drum muss dei - ner". Below the bass line, there are numbers: 6 5 4 # | 6 5 | 4 2 2 | 5 # | 6 4 | 5 4 2 | # | 6 5.

Musical score system 4, fourth system. It consists of three staves. The lyrics are: "E - he Band auch den frucht - bar'n Lor - beern glei - chen." The word "forte" is written above the piano accompaniment. Below the bass line, there are numbers: 6 7 | 7 6 5 | 6 5 | 6 5 4 # | 6 5 | 4 # | 4 2 | 7 4 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

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*

piano *forte*

piano *forte*

piano *forte*

First system of musical notation, including piano accompaniment for the first system. It consists of four staves: two treble clefs and two bass clefs. The music is in G major and 3/4 time. The bass line includes figured bass notation: 6, 3, 6, 6, 7, 7, 7, 6, 6.

Second system of musical notation, including vocal lines and piano accompaniment. It consists of four staves. The piano accompaniment includes dynamic markings: *piano*, *pianissimo*, and *(piano)*. The vocal line includes the following lyrics: "Hört doch! der sanf_ten Flö_ten Chor er_freit die Brust, er_götzt das Ohr, hört".

Third system of musical notation, including vocal lines and piano accompaniment. It consists of four staves. The piano accompaniment includes dynamic markings: *(pianissimo)* and *(piano)*. The vocal line includes the following lyrics: "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 5 6 6

Chor er - freut die Brust, ergötzt das Ohr.

forte
forte
forte

2 6 6 6 7 5 2 6 3 4 6 5 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 piano part consists of four staves (treble and bass clefs). The vocal line is in a single staff with a treble clef. The key signature has one sharp (F#). The lyrics are: "wer_kedies merkt, und stimmt doch auch wie sie, dies merkt, und stimmt doch auch,". The piano part includes dynamic markings of *forte* in the first, second, and third staves. Below the piano staves, there are figured bass notations: 7 6 5 4 3 2, 6 4 3, 6 7 #.

Second system of the musical score. It continues the vocal line and piano accompaniment. The piano part consists of four staves. The vocal line is in a single staff with a treble clef. The key signature has one sharp (F#). The lyrics are: "dies merkt, und stimmt doch auch wie sie, dies merkt, und stimmt, und". The piano part includes dynamic markings of *piano* in the first, second, and third staves. Below the piano staves, there are figured bass notations: 7 6 5, 7 2 4 #, 6 5, 6 5, 6 5, 6 5.

Third system of the musical score. It continues the vocal line and piano accompaniment. The piano part consists of four staves. The vocal line is in a single staff with a treble clef. The key signature has one sharp (F#). The lyrics are: "stimmt doch auch wie sie." The piano part includes dynamic markings of *forte* and *(piano)* in the first, second, and third staves. Below the piano staves, there are figured bass notations: 6 4 #, 6 5, 6 5, 6 5, 6 5.

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 with 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 - sicht 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 #

gen und Lust!

gen und Lust!

gnü - gen und Lust!

gnü - gen und Lust!

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

Die himm - lische Vor - sicht der e - wigen Gü - te be - schir - me dein Le - ben, durch.

Die himm - lische Vor - sicht der e - wi - gen Gü - te be - schir - me dein Le - ben, durch.

Die himmli - sche Vor - sicht der e - wigen Gü - te be - schir - me dein Le - ben, durch.

Die himmli - sche Vor - sicht der e - wi - gen Gü - te be - schir - me dein Le - ben, durch.

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

The musical score consists of 12 measures. The piano accompaniment is written for the right and left hands. The vocal parts are arranged in four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the vocal staves. The piece concludes with a fermata over the final notes.

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!

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,

The musical score consists of 12 staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass). The next five staves are for the piano accompaniment, including the right and left hands. The bottom two staves are for a basso continuo or another vocal part. The lyrics are written in German and are placed below the piano accompaniment 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.