

Glückwunschkantate zum Geburtstage des Kurprinzen

Laßt uns sorgen, laßt uns wachen

Dramma per musica

BWV 213

Corno da caccia I, II

Oboe I, auch Oboe d'amore

Oboe II

Violino I, II

Viola I, II

Soprano (Wollust)

Alto (Herkules)

Tenore (Tugend)

Basso (Mercur)

Continuo

Laßt uns sorgen, laßt uns wachen

BWV 213

1. Chorus

The musical score for the first chorus of 'Laßt uns sorgen, laßt uns wachen' (BWV 213) is presented in a multi-staff format. The score includes parts for two horns (Corno I and Corno II), two oboes (Oboe I and Oboe II), two violins (Violino I and Violino II), and a viola. The vocal parts for Soprano, Alto, Tenore, and Basso are shown as empty staves, indicating that the vocalists are silent during this section. The Continuo part is also present at the bottom. The music is in 3/8 time and features several trills (tr) and slurs. The Continuo part ends with a 'piano' dynamic marking.

11

tr

tr

tr

forte *piano* *forte*

This musical score is for piano and bass. It begins with a dynamic marking of *11* (fortissimo) and includes several trills (*tr*). The piano part features complex rhythmic patterns, including sixteenth-note runs and chords. The bass part has a more melodic line with dynamic changes from *forte* to *piano* and back to *forte*. The score is divided into systems, with the first system containing two staves, the second system containing two staves, the third system containing three staves, and the fourth system containing four staves. The final system contains a single bass staff.

20 tr

8

Laßt uns sor-gen, laßt uns wa-chen,
Laßt uns sor-gen, laßt uns wa-chen,
Laßt uns sor-gen, laßt uns wa-chen,
Laßt uns sor - - - -

29

First system of piano introduction, measures 29-32. Treble and bass clefs. Treble clef has a melodic line starting in measure 30. Bass clef has a rhythmic accompaniment of eighth notes.

Second system of piano introduction, measures 33-36. Treble and bass clefs. The word "piano" is written below the first measure of both staves.

Third system of piano introduction, measures 37-40. Treble, bass, and tenor clefs. The word "tr" (trill) is written above the final notes in all three staves.

Vocal entry, first system, measures 41-48. Treble clef. Lyrics: "laßt uns sor - - - - - gen, laßt uns sor - gen,"

Vocal entry, second system, measures 41-48. Treble clef. Lyrics: "laßt uns sor - - - - - gen, laßt uns sor - - - - - gen, laßt uns sor - gen,"

Vocal entry, third system, measures 41-48. Treble clef. A small number "8" is written below the first measure. Lyrics: "laßt uns sor - - - - - gen, laßt uns sor - - - - - gen, laßt uns sor - gen,"

Vocal entry, fourth system, measures 41-48. Bass clef. Lyrics: "- - - - - gen,"

Piano accompaniment, first system, measures 41-48. Bass clef. The word "piano" is written below the first measure, and "forte" is written below the final measure.

39

forte

laßt uns wa - chen ü - ber un - sern Göt - ter - sohn, laßt uns sor - gen,

laßt uns wa - chen ü - ber un - sern Göt - ter - sohn, laßt uns sor - gen,

^s laßt uns wa - chen ü - ber un - sern Göt - ter - sohn,

laßt uns wa - chen ü - ber un - sern Göt - ter - sohn,

piano

47

laßt uns wa - chen, laßt uns wa - chen, laßt uns sor - -

laßt uns wa - chen, laßt uns wa - chen, laßt uns sor - -

laßt uns wa - chen, laßt uns sor - gen, laßt uns wa - chen, laßt uns sor - -

laßt uns wa - chen, laßt uns sor - gen, laßt uns wa - chen, laßt uns sor - gen,

forte *piano* *forte*

55

- gen, laßt uns wa - chen, laßt uns sor - gen,
 - gen, laßt uns wa - chen, laßt uns sor - gen,
 - gen, laßt uns wa - chen, laßt uns sor - gen,
 laßt uns wa - chen, laßt uns sor - gen, laßt uns wa - chen, laßt uns sor - gen,
 laßt uns wa - chen, laßt uns sor - gen,

63

laßt uns wa-chen, laßt uns sor - - - gen, laßt uns sor - - - gen,

laßt uns wa-chen, laßt uns sor - - - gen, .

laßt uns sor - - - gen,

laßt uns wa-chen, laßt uns sor - - - gen, laßt uns sor - - - gen,

piano

73 *tr*

tr

tr

laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter - sohn.

laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter - sohn.

8 laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter - sohn.

laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter - sohn.

forte

82

tr

tr

5

This musical score page contains measures 82 through 89. It is written in a key signature of one flat (B-flat) and a common time signature. The score is organized into four systems. The first system consists of two staves. The second system consists of two staves. The third system consists of three staves: a piano staff (treble clef), a bass staff (treble clef), and a bass staff (bass clef). The fourth system consists of four empty staves. The fifth system consists of one bass staff. The notation includes various rhythmic values, slurs, ties, and trills (marked 'tr').

90

Two staves of music in G major. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet. The second staff contains a bass line with quarter and eighth notes.

Two staves of music in G major. The first staff continues the melodic line with eighth and sixteenth notes. The second staff continues the bass line with quarter and eighth notes.

Two staves of music in G major. The first staff continues the melodic line with eighth and sixteenth notes. The second staff continues the bass line with quarter and eighth notes.

Four empty musical staves, two in treble clef and two in bass clef, with a small '8' in the bottom left corner.

Two staves of music in G major. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with quarter and eighth notes.

97

Two staves of musical notation, both containing rests for measures 97 through 102.

Two staves of musical notation for measures 103-108. The upper staff contains a melodic line with slurs and accents, while the lower staff contains a bass line.

Three staves of musical notation for measures 109-114. The upper two staves feature melodic lines with trills (tr) and slurs. The lower staff is a bass line.

Vocal staves with lyrics for measures 115-120. The lyrics are: "Un - ser Thron wird auf Er - den herr - lich und ver - klä - ret".

Un - ser Thron wird auf Er - den herr - lich und ver - klä - ret

Un - ser Thron wird auf Er - den herr - lich und ver - klä - ret

Un - ser Thron wird auf Er - den herr - lich und ver - klä - ret

Un - ser Thron wird auf Er - den herr - lich und ver - klä - ret

Bass line for measures 115-120, corresponding to the lyrics above.

104

Piano accompaniment for the first system, measures 1-6. The music is in a minor key with a common time signature. The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

Piano accompaniment for the second system, measures 7-12. The right hand has a more active melodic line with some grace notes, while the left hand continues with a consistent rhythmic pattern.

Piano accompaniment for the third system, measures 13-18. This system includes a bass line in the bottom staff, which is primarily composed of eighth notes.

Vocal line for the first voice part, measures 1-6. The lyrics are: wer - den, herr - lich und ver - klä -

Vocal line for the second voice part, measures 1-6. The lyrics are: wer - den, herr - lich und ver - klä -

Vocal line for the third voice part, measures 1-6. The lyrics are: wer - den, herr - lich und ver - klä - ret wer - den, ver -

Vocal line for the fourth voice part, measures 1-6. The lyrics are: wer - den, herr - lich und ver - klä - ret wer - den, ver -

Piano accompaniment for the fourth system, measures 19-24. This system continues the bass line from the previous system, ending with a sharp sign on the final note.

111

- - - ret wer - den, un - ser Thron, un - ser Thron — wird aus
 - - - ret wer - den, un - ser Thron, un - ser Thron — wird aus
 8 klä - - - - ret wer - den, un - ser Thron wird aus ihm — ein
 klä - - - - ret wer - den, un - ser Thron — wird aus

118

Piano accompaniment for measures 118-121. The right hand plays chords and the left hand plays a rhythmic accompaniment of eighth notes.

Vocal line and piano accompaniment for measures 122-125. The vocal line features trills (tr) and the piano accompaniment continues with eighth notes.

Vocal line and piano accompaniment for measures 126-129. The vocal line features trills (tr) and the piano accompaniment continues with eighth notes.

ihm ein Wun - der ma - chen.
ihm ein Wun - der ma - chen.
8 Wun-der ma - chen.
ihmein Wun - der ma - chen.

piano forte piano

126

Two staves of music in G major. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and rests. The second staff contains a similar melodic line. Both staves have a fermata over the final measure.

tr

Two staves of music. The first staff starts with a trill (tr) over a note. The music features a mix of eighth and sixteenth notes with various accidentals. The second staff provides a rhythmic accompaniment with eighth notes.

Two staves of music continuing the piece. The first staff has a melodic line with eighth notes and rests. The second staff has a rhythmic accompaniment with eighth notes and rests.

Four staves of music, all of which are empty, indicating a section of the score that has been redacted or is otherwise blank.

forte

A single bass staff of music starting with a *forte* dynamic marking. It contains a melodic line with eighth notes and rests.

133

Un - ser Thron wird auf

Un - ser Thron wird auf

Un - ser Thron wird auf

Un - ser Thron wird auf

140

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains rests for the first five measures, followed by a melodic phrase in the last two measures. The bass staff contains rests for all seven measures.

Second system of musical notation, consisting of a treble staff and a bass staff. Both staves contain melodic lines with various note values and rests.

Third system of musical notation, consisting of three staves: treble, middle, and bass. Each staff contains melodic lines with various note values and rests.

Four vocal staves with lyrics. The lyrics are: "Er - den herr - lich und ver - klä - ret wer - den, herr - lich und ver - klä - ret". The lyrics are distributed across the four staves, with some syllables appearing on multiple staves. The lyrics are: "Er - den herr - lich und ver - klä - ret wer - den, herr - lich und ver - klä - ret".

Final system of musical notation, consisting of a single bass staff with a melodic line.

147

154

Thron, un - ser Thron — wird aus ihm ein Wun - der ma - chen. Laßt uns sor - gen,

wer - den, un - ser Thron wird aus ihm ein Wun - der ma - chen. Laßt uns sor - gen,

8 wer - den, un - ser Thron — wird aus ihm ein Wun - der ma - chen. Laßt uns sor - gen,

Thron — wird aus ihm ein Wun - der ma - chen. Laßt uns sor - gen,

163

laßt uns wa-chen ü - ber un - sern

laßt uns wa-chen ü - ber un - sern

laßt uns wa-chen ü - ber un - sern

laßt uns wa-chen ü - ber un - sern

piano forte piano forte

171

Musical notation for the first system, measures 1-4. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a quarter-note bass line in the left hand.

Musical notation for the second system, measures 5-8. The vocal line continues with a quarter note Bb4, a quarter rest, and then a half note C5. The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the third system, measures 9-12. The vocal line has a quarter note D5, a quarter rest, and then a quarter note E5. The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the fourth system, measures 13-16, including lyrics. The vocal line has a quarter note F5, a quarter rest, and then a quarter note G5. The piano accompaniment continues with the same rhythmic pattern.

Göt - ter - sohn, laßt uns sor - - - - -

Göt - ter - sohn, laßt uns sor - - - - - gen,

⁸ Göt - ter - sohn, laßt uns sor - - - - - gen, laßt uns sor - gen,

Göt - ter - sohn, laßt uns sor - - - - - gen,

Musical notation for the fifth system, measures 17-20. The piano accompaniment continues with the same rhythmic pattern. The instruction *piano* is written below the staff.

piano

181

Two staves of music. The first staff has a treble clef and a key signature of one flat. It contains several measures of rests, followed by a melodic phrase starting with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The second staff has a bass clef and contains several measures of rests, followed by a melodic phrase starting with a quarter note G3, eighth notes F3 and E3, and a quarter note D3.

Two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It contains several measures of music, including a melodic phrase with a dotted line above it. The bottom staff is a piano accompaniment line in bass clef with a key signature of one flat, providing harmonic support for the vocal line.

Two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It contains several measures of music, including a melodic phrase with a dotted line above it. The bottom staff is a piano accompaniment line in bass clef with a key signature of one flat, providing harmonic support for the vocal line.

Two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It contains several measures of music, including a melodic phrase with a dotted line above it. The bottom staff is a piano accompaniment line in bass clef with a key signature of one flat, providing harmonic support for the vocal line. The lyrics are: "gen, laßt uns wa-chen ü - ber un - sern Göt - ter - sohn, laßt uns sor - gen, laßt uns wa-chen ü - ber un - sern Göt - ter - sohn, laßt uns".

Two staves of music. The top staff is a piano accompaniment line in bass clef with a key signature of one flat. It contains several measures of music, including a melodic phrase with a dotted line above it. The bottom staff is a piano accompaniment line in bass clef with a key signature of one flat, providing harmonic support for the vocal line. The dynamics are marked as "forte" and "piano".

190

laßt uns wa - chen, laßt uns sor - gen, laßt uns wa - chen, laßt uns
 laßt uns wa - chen, laßt uns sor - gen, laßt uns wa - chen, laßt uns
 sor - gen, laßt uns wa - chen, laßt uns wa - chen, laßt uns
 sor - gen, laßt uns wa - chen, laßt uns wa - chen, laßt uns

forte *piano* *forte*

198

sor - - - - - gen, laßt uns wa - chen, laßt uns

sor - - - - - gen, laßt uns wa - chen, laßt uns

sor - - - - - gen, laßt uns wa - chen, laßt uns

sor - gen, laßt uns wa - chen, laßt uns sor - gen, laßt uns wa - chen, laßt uns

206

tr

tr

tr

tr

sor - gen, laßt uns wa-chen, laßt uns sor - - - - -

sor - gen, laßt uns wa-chen, laßt uns sor - - - - -

⁸ sor - gen, laßt uns wa-chen, laßt uns sor - - - - -

sor - gen, laßt uns wa-chen, laßt uns sor - gen, laßt uns sor -

215

- - - gen, laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter -

- - - gen, laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter -

8 - - - gen, laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter -

- - - gen, laßt uns sor - gen, laßt uns wa - chen ü - ber un - sern Göt - ter -

224

tr

sohn.

sohn.

s sohn.

sohn.

232

tr

tr

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one flat. It contains measures 232 and 233. Measure 232 features a series of eighth notes, followed by a quarter rest and another eighth-note sequence. Measure 233 starts with a quarter rest, followed by eighth notes, and ends with a dotted quarter note marked with a trill (tr). The lower staff begins with a bass clef and contains measures 232 and 233. Measure 232 has a whole rest, followed by eighth notes and a dotted quarter note marked with a trill (tr). Measure 233 continues with eighth notes and a dotted quarter note marked with a trill (tr).

This system contains two staves of music. The upper staff has a treble clef and a key signature of one flat. It contains measures 234 and 235. Measure 234 has a quarter rest, followed by eighth notes and a dotted quarter note. Measure 235 continues with eighth notes and a dotted quarter note. The lower staff has a bass clef and a key signature of one flat. It contains measures 234 and 235. Measure 234 has a quarter rest, followed by eighth notes and a dotted quarter note. Measure 235 continues with eighth notes and a dotted quarter note.

This system contains two staves of music. The upper staff has a treble clef and a key signature of one flat. It contains measures 236 and 237. Measure 236 has a quarter rest, followed by eighth notes and a dotted quarter note. Measure 237 continues with eighth notes and a dotted quarter note. The lower staff has a bass clef and a key signature of one flat. It contains measures 236 and 237. Measure 236 has a quarter rest, followed by eighth notes and a dotted quarter note. Measure 237 continues with eighth notes and a dotted quarter note.

This system contains four staves of music, all with a key signature of one flat. Measures 238 through 241 are shown as whole rests across all staves. The staves are arranged from top to bottom: Treble clef, Bass clef, Treble clef, and Bass clef. The number '8' is written below the second staff.

This system contains one staff of music with a bass clef and a key signature of one flat. It contains measures 242 and 243. Measure 242 has a quarter rest, followed by eighth notes and a dotted quarter note. Measure 243 continues with eighth notes and a dotted quarter note.

2. Recitativo

Alto
Herkules

Und wo? Wo ist die rech-te Bahn, da ich den ein-ge-pflanz-ten Trieb, dem Tu-gend, Glanz und

Continuo

6

4

Ruhm und Ho-heit lieb, zu sei-nem Zie-le brin-gen kann? Ver-nunft, Ver-stand und Licht be-gehrt dem

7

al-len nach-zu-ja-gen. Ihr schlan-ken Zwei-ge, könnt ihr nicht Rat o-der Wei-se sa-gen?

3. Aria

Violino I

Violino II

Viola

Soprano
Wollust

Continuo

8

17

26

pianissimo

pianissimo

piano

Schla- - - - - fe, mein Lieb - -

pianissimo

34

- - - - - ster, und pfl - - - - - ge der Ruh - - - - - , schla-fe, mein

42

Lieb-ster, und pfe-ge der Ruh, fol - ge der Lok-kung ent-brann-ter Ge - dan-ken, schla - fe, mein

50

Lieb-ster, und pfe - ge der Ruh, fol - ge der Lok-kung ent-brann-ter Ge-dan-ken.

forte

57

65

piano

piano

piano

Schla - fe, mein Lieb - ster, und pfl - e ge der

piano

72

Ruh, schla - fe, mein Lieb - ster, und pfl - e ge der Ruh, fol - ge der Lok - kung ent -

79

brann - ter Ge - dan - ken, fol - ge der Lok - kung ent - brann - ter Ge - dan - ken, fol - ge

86

der Lok-kung, fol - - - ge der Lok - kung ent - brann - - -

94

forte

forte

forte

- - - ter Ge-dan - ken.

forte

102

110

piano

piano

Schmek - ke die Lust der lü - ster-nen Brust, und er-

piano

117

piano

ken-ne kei-ne Schran-ken, er- ken-ne kei-ne Schran-ken, kei-ne Schran -

124

tr

- ken, und er-ken - ne kei - ne Schran - ken, schmek-

132

- ke die Lust der lü - ster - nen Brust, und er - ken - ne kei - ne Schran - ken, kei - ne

138

piano

piano

Schran - ken, schmek - ke die Lust der lü - ster - nen Brust, und er - ken - ne

145

adagio

adagio

kei - ne Schran - ken.

Da capo

4. Recitativo

Soprano
Wollust

Tenore
Tugend

Continuo

Auf! fol - ge mei - ner Bahn, da ich dich oh - ne Last und

3

Zwang mit sanf - ten Trit - ten wer - de lei - ten. Die An - mut ge - het schon vor - an, die Ro - sen

6

vor dir aus - zu - brei - ten. Ver - zie - he nicht, den so be - que - men Gang mit Freu - den zu er - wäh - len.

9

Wo - hin, mein Her - ku - les, wo - hin? Du wirst des rech - ten We - ges feh - len. Durch Tu - gend,

12

Wer wä - het sich den Schweiß, der in Ge -
Müh und Fleiß er - he - bet sich ein ed - ler Sinn.

15

mäch - lich - keit und scher - zen - der Zu - frie - den - heit sich kann sein wah - res Heil er -

17

wer - ben?
Das heißt: sein wah - res Heil ver - der - ben.

5. Aria

Oboe d'amore
piano f p f

Alto Herkules

Alto Echo

Continuo
pizzicato

8

tr
piano f p

15

f p f p f p

Treu - es E - cho, treu - es E - cho,

7

piano

23

treu - es E - cho die - ser Or - ten, sollt ich bei den Schmei - chel - wor - ten sü - ßer Lei - tung ir - rig -

29

f p f p f

sein, sollt ich ir - rig sein, sollt ich ir - rig sein? Treu - es E - cho,

37

piano

treu - es E - cho die - ser Or - ten, sollt ich bei den Schmei - chel - wor - ten sü - ßer Lei - tung ir - rig - sein? Gib mir

44

dei-ne Ant-wort: Nein! Gib mir— Ant-wort: Nein! Sollt ich bei den Schmei-del-
Nein, nein.

51

wor-ten sü-ber Lei-tung ir-rig sein—? Gib mir Ant-wort: Nein, nein,
Nein, nein,

58

nein! Gib mir dei-ne Ant-wort!
nein, nein!

66

O - der soll-te das Er-mah-nen, das so man-cher Ar-beit

73

nah, mir die We-ge bes-ser bah - - - nen? Ach! so sa-ge, ach!

80

so sa-ge lie-ber: Ja! Ach! so sa-ge lie-ber: Ja, ja, ja, ja,
Ja, ja, ja, ja,

88

ja, ach! so sa-ge lie-ber:
ja, ja, ja!

96

O-der soll-te das Er-mah-nen, das so man-cher Ar-beit

103

nah —, mir die We-ge bes-ser bah - - - - -

110

- - - - - nen? Ach! so sa-ge lie-ber: Ja! Ach! so sa-ge lie-ber:

117

Ja! Ach! so sa-ge lie-ber: Ja, ja, ja, ja, ja, ja,

Ja, ja, ja, ja,

124

ja, ja! Ach! so sa-ge lie-ber: ja, ja, ja!

132

6. Recitativo

Tenore
Tugend

8 Mein hoff-nungs-vol-ler Held! dem ich ja selbst ver-wandt und an-ge-bo-ren

Continuo

4

8 bin, komm und er-fas-se mei-ne Hand und hö-re mein ge-treu-es

6

8 Ra-ten, das dir der Vä-ter Ruhm und Ta-ten im Spie-gel vor die Au-gen stellt.

9

8 Ich fas-se dich und füh-le schon die folg-ba-re und mir ge-weih-te Ju-gend. Du

12

8 bist mein ech-ter Sohn, ich dei-ne Zeu-ge-rin, die Tu-gend.

7. Aria

Oboe

Violino Solo

Tenore Tugend

Continuo

4

tr

7

10

tr

tr

8

13

piano

piano

8 Auf mei - nen Flü - geln sollst du schwe - - - - -

16

piano

8 - - - - - ben, auf mei - nem Fit - - - - - tich stei - - - - - gest du den

19

forte

forte

8 Ster - nen wie ein Ad - ler zu:

22

piano

8 auf mei - nen Flü - geln sollst du schwe -

25

forte

piano

8 - ben, auf mei - nen Flü - geln sollst du

28

8 schwe - - - - - ben, auf mei - nem Fit - tich stei -

31

8 - - - - - gest du den Ster - nen wie ein Ad - ler

34

forte

8 zu.

This system contains measures 34, 35, and 36. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a *forte* dynamic marking. The middle staff is a treble clef with a common time signature, containing a fermata over a whole note and the instruction "8 zu." below it. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, featuring a rhythmic accompaniment of eighth notes.

37

forte

tr

8

This system contains measures 37, 38, and 39. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature, marked *forte*. It features a melodic line with a trill (tr) in measure 39. The middle staff is a treble clef with a common time signature, containing a fermata over a whole note and the number "8" below it. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, featuring a rhythmic accompaniment of eighth notes.

40

8

This system contains measures 40, 41, and 42. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a treble clef with a common time signature, containing a fermata over a whole note and the number "8" below it. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, featuring a rhythmic accompaniment of eighth notes.

43

tr

tr

8

This system contains measures 43, 44, and 45. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature, featuring a melodic line with trills (tr) in measures 44 and 45. The middle staff is a treble clef with a common time signature, containing a fermata over a whole note and the number "8" below it. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, featuring a rhythmic accompaniment of eighth notes.

46

piano

piano

8 Und durch mich soll dein Glanz, dein

49

simile

8 Glanz und Schimmer sich zur Vollkommenheit erheben, sich

52

forte

forte

8 zur Vollkommenheit erheben.

55

8

58

piano

8 Und durch mich soll dein Glanz

61

8 , dein Glanz und Schimmer sich zur Voll -

64

8 kom - men - heit er - he -

67

adagio

8 - ben, soll dein Glanz und Schimmer, soll durch mich sich zur Voll - kom - menheit erheben.

Da capo

8. Recitativo

Tenore
Tugend

Die wei - che Wol - lust lok - ket zwar; al - lein, wer kennt nicht die Ge - fahr, die

Continuo

4 Reich und Hel - den kränkt, wer weiß nicht, o Ver - füh - re - rin, daß du vor - längst und künf - tig - hin, so

7 lang es nur den Zei - ten denkt, von uns - rer Göt - ter Schar auf e - wig mußst ver - sto - ßen sein?

9. Aria

Violino I

tr
unisoni e staccato

Alto
Herkules

Continuo

9 piano

Ich

17

will dich nicht hö - ren, ich will dich nicht wis - sen, ver - wor - fe - ne Wol - lust, ich ken - ne dich nicht, ich

25

will nicht, ich mag nicht, ich will dich nicht hö-ren, ich

33

will dich nicht wis-sen, ich will dich nicht hö-ren, ich will dich nicht

40

wis-sen, ver-wor-fe-ne Wol-lust, ich ken-ne dich nicht, ich will dich nicht hö-ren, ich

47

will dich nicht wis-sen, ver-wor-fe-ne Wol-lust, ich ken-ne dich nicht, ich will nicht,

54

ich mag nicht, ich will dich nicht hö-ren, ich

61

piano

mag dich nicht wis - sen, ich will dich nicht hö - ren, ich will dich nicht

68

forte

wis - sen, ver - wor - fe - ne Wol - lust, ich ken - ne dich nicht.

76

84

tr

Denn die Schlan - gen, so mich

92

woll - ten wie - gend fan - gen, so mich woll - ten wie - gend fan - gen,

99

piano

hab ich schon lan-ge zer-mal-met, zer-ris-sen, schon lan - - - - ge zer -

106

forte

mal-met, schon lan - - - - ge zer-ris-sen, zer-mal-met, zer-ris-sen.

114

piano

Denn die

122

Schlan - gen, so mich woll - ten wie - gend fan - gen, hab ich schon lan - ge zer -

129

mal-met, zer-ris-sen, hab ich schon lan - - - - ge zer-mal-met, zer-ris-sen.

Da capo

10. Recitativo

Alto
Herkules

Tenore
Tugend

Continuo

Ge-lieb-te Tu-gend, du al-lein sollst mei-ne Lei-te-rin be-stän-dig sein. Wo du be-fieh-lst, da geh ich

4

hin, das will ich mir zur Richt-schnur wäh-len. Und ich will mich mit dir so fest und so ge-nau ver-

7

Wer will ein sol-ches Bünd-nis tren-nen?

8 mäh-len, daß oh-ne dir und mir mein We-sen nie-mand soll er-ken-nen. Wer will ein sol-ches Bünd-nis tren-nen?

11. Aria Duetto

Viola I

Viola II

Alto
Herkules

Tenore
Tugend

Continuo

7

8

14

tr

Ich bin dei - ne, ich bin dei - ne,
Du bist mei - ne,

8

21

ich küs - se dich, küs - se mich, ich küs - se dich, küs - se mich
kü - se mich, ich küs - se dich, küs - se mich, ich küs - se dich, ich küs - se

8

27

küs - se mich, ich küs - se dich, ich bin dei - ne,
dich, küs - se mich, du bist mei - ne,

33

du bist mei - ne, ich küs - se dich, ich küs - se dich,
ich bin dei - ne, küs - se mich, küs - se mich, küs - se mich,

39

ich küs - se dich, ich küs - se dich, küs - se mich.
küs - se mich, küs - se mich, ich küs - se dich.

45

52

Ich ____ bin
Du ____ bist

59

dei - ne, du ____ bist mei - ne, ich ____ bin dei - ne, du ____ bist
mei - ne, ich ____ bin dei - ne, du ____ bist mei - ne,

65

mei - ne, bist mei - - - ne, ich küs - se dich, küs - se mich,
 8 ich bin dei - - - ne, küs - se mich, ich küs - se dich,

71

ich küs - se dich, küs - se mich, ich küs - se dich, küs - se mich.
 8 küs - se mich, ich küs - se dich, küs - se mich, ich küs - se

77

ich bin dei - ne, ich küs - se dich, küs - se mich, ich bin
 8 dich, küs - - - se mich, ich küs - se dich, du bist mei - ne, küs -

83

dei - ne, ich küs - - se dich, küs-se mich, ich bin dei - ne, du bist
 - se mich, ich küs-se dich, du bist mei - ne, du bist mei - ne, ich bin

89

mei - ne, ich küs - se dich, ich küs-se dich, ich küs-se dich, ich
 dei - ne, küs - - se mich, küs - se mich, küs - se mich, küs - se mich, küs-

95

küs-se dich, ich küs - se dich, ich küs-se dich.
 - se mich, küs - se mich, küs - se mich.

102

108

115

Wie Ver - lob - te sich ver - bin - den,

Wie Ver - lob - te sich ver - bin - den, wie die Lust, die

121

wie die Lust, die sie emp - fin - den, treu, treu -
 sie emp - fin - den, treu, treu - und zart - und ei -

127

und zart - und ei - fe - rig, so, so bin
 fe - rig, so, so bin ich, so bin ich

133

ich, so bin ich.
 - , so bin ich.

140

Wie Ver - lob - te sich ver - bin - den,
Wie Ver - lob - te sich ver - bin - den,

147

wie Ver - lob - te sich ver - bin - den, wie die Lust, die sie emp -
wie Ver - lob - te sich ver - bin - den, wie die Lust, die sie emp -

154

fin - den, treu und zart, treu und zart und ei - fe - rig, treu, zart und
fin - den, treu und zart, treu und zart und ei - - - -

160

ei - - - - - fe - rig, so bin ich, so, so bin ich.
- fe-rig, so bin ich, so, so bin ich.

Da capo

12. Recitativo accompagnato

Violino I

Violino II

Viola

Basso Merkur

Schaut, Göt-ter, die-ses ist ein Bild von Sach-sens Kur-prinz Fried-rihs Ju-gend! Der mun-tern Jah-re

Continuo

4

Lauf weckt die Ver-wun-de-rung schon jetzt-und auf. So man-cher Tritt, so man-che Tu-gend. Schaut, wie das

7

treu - e Land mit Freu - den an - ge - füllt, da es den Flug des jun - gen Ad - lers sieht, da es den

10

Schmuck der Rau - te sieht, und da sein hoff - nungs - vol - ler Prinz der all - ge - mei - nen Freu - de blüht.

13

Schaut a - ber auch der Mu - sen fro - he Rei - hen und hört ihr sin - gen - des Er - freu - en:

13. Chorus

The musical score is arranged in a system with the following parts from top to bottom:

- Corno I**: Treble clef, 2/4 time, melodic line.
- Corno II**: Treble clef, 2/4 time, melodic line with a slur over the first two measures.
- Oboe I**: Treble clef, 2/4 time, melodic line.
- Oboe II**: Treble clef, 2/4 time, melodic line with a slur over the first two measures.
- Violino I**: Treble clef, 2/4 time, melodic line.
- Violino II**: Treble clef, 2/4 time, melodic line with a slur over the first two measures.
- Viola**: Alto clef, 2/4 time, melodic line.
- Chor der Musen**: Four vocal parts (Soprano, Alto, Tenore, Basso) in bass clef, 2/4 time. The lyrics "Lust der" are written below the vocal lines in the final measure.
- Continuo**: Bass clef, 2/4 time, accompaniment line.

5

Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

8 Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

10

15

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de -

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de -

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de -

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de -

20

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich! Dei - ner—

25

The image shows a musical score for five systems. Each system consists of two staves. The first four systems are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The fifth system is for a voice part, with a treble clef staff above a bass clef staff. The lyrics are written below the voice staff. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: "Tu - gend Wür - dig - keit ste - het — schon der Glanz be - reit, und die Zeit ist be - gie - rig zu er -".

Tu - gend Wür - dig - keit ste - het — schon der Glanz be - reit, und die Zeit ist be - gie - rig zu er -

30

schei - nen: ei - le, mein Fried- rich, sie war - tet auf dich, ei - le, ei - le, mein

34

Two musical staves, both in treble clef with a key signature of one flat. The first staff contains a whole rest in each of the five measures. The second staff also contains a whole rest in each of the five measures.

Two musical staves, both in treble clef with a key signature of one flat. The first staff contains a whole rest in each of the five measures. The second staff also contains a whole rest in each of the five measures.

Three musical staves. The top two are in treble clef with a key signature of one flat. The bottom one is in bass clef with a key signature of one flat. The top staff has notes in measures 3, 4, and 5. The middle staff has notes in measures 3, 4, and 5. The bottom staff has notes in measures 3, 4, and 5.

Four musical staves. The top three are in treble clef with a key signature of one flat and contain whole rests. The bottom staff is in bass clef with a key signature of one flat and contains notes. Below the bottom staff are the lyrics: "Fried-rich, mein Fried-rich, ei - le, sie war - - - - - tet, sie".

A single musical staff in bass clef with a key signature of one flat, containing a sequence of notes across five measures.

39

war - - tet auf dich.

44

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de-rieh!

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de-rieh!

8
Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de-rieh!

Lust der Völ-ker, Lust der Dei-nen, blü-he, hol-der Frie-de-rieh!

49

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). Measures 49 and 50 are mostly rests. In measure 51, the upper staff has a quarter note G4, and the lower staff has a quarter note F4. In measure 52, the upper staff has a quarter note A4, and the lower staff has a quarter note G4. In measure 53, the upper staff has a quarter note B4, and the lower staff has a quarter note A4.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat. Measures 54 and 55 feature a melodic line in the upper staff with eighth notes and a sustained bass note in the lower staff. In measure 56, the upper staff has a quarter note G4, and the lower staff has a quarter note F4. In measure 57, the upper staff has a quarter note A4, and the lower staff has a quarter note G4. In measure 58, the upper staff has a quarter note B4, and the lower staff has a quarter note A4.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat. Measures 59 and 60 feature a melodic line in the upper staff with eighth notes and a sustained bass note in the lower staff. In measure 61, the upper staff has a quarter note G4, and the lower staff has a quarter note F4. In measure 62, the upper staff has a quarter note A4, and the lower staff has a quarter note G4. In measure 63, the upper staff has a quarter note B4, and the lower staff has a quarter note A4.

The fourth system of music consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. All staves have a key signature of one flat. Measures 64 through 68 are entirely empty, representing a section of the score where the instruments are silent.

The fifth system of music consists of a single bass clef staff. It contains measures 69 through 73. The music features a melodic line with eighth notes and quarter notes, ending with a phrase of eighth notes in the final measure.

54

Lust der Völ - ker, Lust der Dei - nen, blü - he,
 Lust der Völ - ker, Lust der Dei - nen, blü - he,
 Lust der Völ - ker, Lust der Dei - nen, blü - he,
 Lust der Völ - ker, Lust der Dei - nen, blü - he,

59

hol - der Frie - de - rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -

hol - der Frie - de - rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -

hol - der Frie - de - rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -

hol - der Frie - de - rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -

64

rich!
rich!
rich!

rich! Dei - ner Tu - gend Wür - dig - keit ste - het schon der Glanz be - reit, und die Zeit ist be -

69

gie - rig zu er - schei - nen, ei - le, mein Fried-rich, sie war - tet auf dich, ei - le,

73

ei - le, mein Fried-rich, mein Fried-rich, ei - le, sie war - - - - -

78

- tet, sie war - tet auf dich.

8

83

Lust der Völ - ker, Lust der Dei - nen, blü - he,

Lust der Völ - ker, Lust der Dei - nen, blü - he,

Lust der Völ - ker, Lust der Dei - nen, blü - he,

Lust der Völ - ker, Lust der Dei - nen, blü - he,

87

hol - der Frie - de - rich!

hol - der Frie - de - rich!

hol - der Frie - de - rich!

hol - der Frie - de - rich!

92

This musical score page contains measures 92 through 95. It is written in a key signature of one flat (B-flat) and a common time signature. The score is organized into four systems of staves. The first system consists of two staves. The second system consists of two staves. The third system consists of three staves, including a bass clef staff at the bottom. The fourth system consists of four staves, all of which are empty, indicating a section where the instruments are silent. The fifth system is a single bass clef staff containing musical notation for measures 92-95. The notation includes various note values, rests, and slurs, typical of a piano accompaniment or instrumental score.

96

Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -
 Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -
 Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -
 Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de -

100

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

⁸ rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!

rich! Lust der Völ - ker, Lust der Dei - nen, blü - he, hol - der Frie - de - rich!