

„Preise dein Glück, gesegnetes Sachsen.“

Dramma per musica

zum Jahrestage der Wahl Augustus III. zum polnischen König

am 5. October 1734.

„Preise dein Glücke, gesegnetes Sachsen.“

CHOR.

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

- Tromba I.
- Tromba II.
- Tromba III.
- Timpani.
- Flauto traverso I.
- Flauto traverso II.
- Oboe I.
- Oboe II.
- Violino I.
- Violino II.
- Viola.
- Soprano I.
- Alto I.
- Tenore I.
- Basso I.
- Soprano II.
- Alto II.
- Tenore II.
- Basso II.
- Continuo.

The score is written in 3/8 time and D major. The vocal parts (Soprano I, Alto I, Tenore I, Basso I, Soprano II, Alto II, Tenore II, Basso II) are currently silent, indicated by a horizontal line with a fermata. The instrumental parts, including the woodwinds, strings, and continuo, are active and play a rhythmic accompaniment.

This musical score is for a piece in G major (one sharp, F#). It consists of 12 staves. The first four staves are grouped by a brace on the left and contain the main melodic and harmonic material. The top two staves are in treble clef, and the bottom two are in bass clef. The fifth through eighth staves are also grouped by a brace and contain a more complex melodic line, likely for a second voice or instrument. The bottom two staves of this group are in bass clef. The final four staves (ninth to twelfth) are empty, indicating that the piece ends before these staves are fully utilized. The notation includes various note values, rests, and ornaments, particularly in the upper staves.

This musical score is for a piece identified as B.W. XXXIV. It consists of 18 staves. The top four staves are grouped by a brace on the left and contain the main melodic and harmonic material. The first two staves are in treble clef, and the next two are in bass clef. The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom section of the score, from the 13th to the 18th staff, contains a series of empty staves, each with a large number '13' written at the beginning, suggesting a section that is either a placeholder or a specific technical exercise. The final staff at the bottom shows a continuation of the bass line from the previous section.

This musical score is for a piece in G major, BWV XXXIV. It consists of a piano accompaniment and a vocal line. The piano part is written for the right and left hands, with the right hand playing a complex, flowing melody and the left hand providing a steady bass line. The vocal line is written in a single staff, featuring a melodic line with some rests. The score is arranged in a system with 12 staves. The first four staves are for the piano accompaniment (treble and bass clefs). The next four staves are for the vocal line (treble clef). The final four staves are for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece is in a major key and has a moderate tempo.

This musical score is for a piano and voice piece. It features a grand piano accompaniment with multiple staves and a vocal line. The piano part includes a complex texture with many sixteenth-note passages and trills. The vocal line is written in a soprano clef and includes the lyrics: "Prei-se dein Glücke, prei-se,". The score is divided into measures by vertical bar lines, and the piano part is grouped by a brace on the left.

Musical score for B. W. XXXIV, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are:

frei - se dein
 - se dein Glü - cke, ge - seg - ne - tes
 frei -

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *tr* (trills). The piano accompaniment features a prominent trill in the right hand.

Glü-cke, ge-seg-ne-tes Sach-sen, prei-se dein Glü-cke, ge-seg-

Sach-sen, prei-se dein Glü-cke, dein Glü-cke, ge-seg-

- se dein Glü-cke, dein Glü-cke, ge-seg-

- se dein Glü-cke, ge-seg-ne-tes Sach-sen, ge-seg-

prei-se dein Glü-cke, prei-

prei-se dein Glü-cke, prei-

prei-se dein Glü-cke, prei-

prei-se dein Glü-cke, prei-

- ne - tes Sach - sen, prei - se dein Glü - cke, ge - seg -
 - ne - tes Sach - sen, prei - se dein Glü - cke, ge - seg -
 - ne - tes Sach - sen, prei - se dein Glü - cke, dein Glü - cke, ge - seg - ne - tes
 - ne - tes Sach - sen, prei - se dein Glü - cke, ge - seg -
 - se dein Glü - cke, prei - se dein Glü - cke,
 - se dein Glü - cke, prei - se dein Glü - cke,
 - se dein Glü - cke, prei - se dein Glü - cke, prei -
 - se dein Glü - cke, prei - se dein Glü - cke,

-ne-tes Sachsen, ge-seg-ne-tes Sachsen,
 -ne-tes Sachsen, ge-seg-ne-tes Sachsen,
 Sach-sen, ge-seg-ne-tes Sachsen,
 -ne-tes Sachsen, ge-seg-ne-tes Sachsen,
 prei-
 prei-
 -se dein
 -se dein Glü-cke, ge-seg-ne-tes
 prei-
 prei-

prei- -se dein Glü-cke, prei- -

prei- -se dein Glü-cke, prei- -

prei- -se dein Glü-cke, prei- -

prei- -se dein Glü-cke, prei- -

- - - - -se dein Glü-cke, dein Glü-cke, ge - seg- - -

Glü-cke, ge- - seg- ne-tes Sach- sen, prei- - - -se dein Glü-cke, ge - seg- - -

Sach- - - - -sen, prei- - - -se dein Glü-cke, dein Glü-cke, ge - seg- - -

- - - - -se dein Glü-cke, ge - seg- - - - -ne-tes Sachsen, ge - seg- - - -

- se dein Glü-cke, prei- -se dein Glücke,
 - se dein Glü-cke, prei- -se dein Glücke,
 - se dein Glü-cke, prei- -se dein Glücke,
 - se dein Glü-cke, prei- -se dein Glücke, prei- -

- ne - tes Sach- - - sen, prei- - -se dein Glücke, ge - seg - ne - tes Sach - sen,
 - ne - tes Sach- - - sen, prei- - -se dein Glücke, ge - seg - ne - tes Sach - sen,
 - ne - tes Sach- - - sen, prei- - -se dein Glücke, ge - seg - ne - tes Sach - sen,
 - ne - tes Sach- - - sen, prei- - -se dein Glücke, ge - seg - ne - tes Sach - sen,

Sachsen, prei- -se dein Glü-cke, weil Gott den_ Thron deines
 Sachsen, prei- -se dein Glü-cke, weil Gott den Thron deines
 Sachsen, prei- -se dein Glü-cke, weil Gott den_ Thron deines
 Sachsen, prei- -se dein Glü-cke, weil Gott den_ Thron deines
 seg- ne - tes Sachsen, ge- seg- ne- tes Sachsen, weil Gott den_ Thron deines
 seg- ne - tes Sachsen, ge- seg- ne- tes Sachsen, weil Gott den Thron deines
 - -se dein Glü-cke, ge- seg- ne- tes Sachsen, weil Gott den_ Thron deines
 - -se dein Glü- - -cke, ge- seg- ne- tes Sachsen, weil Gott den_ Thron deines

RECITATIV.

Flauto traverso I.

Flauto traverso II.

Soprano.

Continuo.

Ja, ja! Gott ist uns noch mit seiner Hülfe nah', und schützt Au-gustus'

Thron. Er macht, dass der gesammte Nor-den durch sei - ne Königs-Wahl be - frie - digt worden.

Wird nicht der Ostsee schon durch der besiegt'en Weichsel Mund Augustus' Reich zugleich mit sei - nen Waf - fen

kund? Und läs - set er nicht je - ne Stadt, die sich so lang ihm wi - der - set - zt

Königs er - hält, prei - se dein Glü - cke, prei - se dein Glü - cke, ge -
 Königs er - hält, prei - se dein Glü - cke, prei - se dein Glü - cke, ge -
 Königs er - hält, prei - se, prei - se dein Glü - cke, ge -
 Königs er - hält, prei - se, prei - se dein Glü - cke, ge -
 Königs er - hält, dein Glü - cke, prei - se dein Glü - cke, ge -
 Königs er - hält, dein Glü - cke, prei - se dein Glü - cke, ge -
 Königs er - hält, prei - se dein Glü - cke, ge -
 Königs er - hält, prei - se, prei - se dein Glü - cke, ge -

seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.
 seg-ne - tes Sachsen, weil Gott den Thron dei - nes Königs er - hält.

This musical score is a complex arrangement for piano and strings. It consists of 18 staves. The top four staves are for the piano, with the first two in treble clef and the last two in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features intricate rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The string section, comprising the remaining 14 staves, is divided into four parts: Violin I (staves 5-6), Violin II (staves 7-8), Viola (staves 9-10), and Cello/Double Bass (staves 11-14). The strings play a more melodic and harmonic role, often in unison or octaves, with some parts featuring sustained notes and others with rhythmic accompaniment. The bottom four staves (15-18) are for the Cello/Double Bass, with the first two in bass clef and the last two in bass clef. The score is a single system, with all staves aligned to the same vertical bar lines.

This musical score is for a piece in G major, BWV XXXIV. It consists of 12 staves. The top two staves are for the vocal line, with a soprano staff and an alto staff, both in treble clef. The next two staves are for the piano accompaniment, with a right-hand staff and a left-hand staff, both in treble clef. The bottom six staves are for a solo instrument, with a right-hand staff and a left-hand staff, both in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing six staves. The first system contains the vocal line, piano accompaniment, and the beginning of the solo line. The second system contains the continuation of the solo line. The music is written in a clear, legible style with standard musical notation, including notes, rests, and bar lines.

This musical score is for a piece identified as B.W. XXXIV. It consists of 13 staves. The first four staves are grouped together with a brace on the left and contain vocal or melodic lines. The fifth through eighth staves are also grouped with a brace and contain more complex melodic or instrumental lines, some featuring ornaments. The ninth through twelfth staves are grouped with a brace and contain accompaniment parts, mostly consisting of rests. The thirteenth staff is a separate bass line at the bottom of the page. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and decorative ornaments.

Fröhliches Land, fröhlich
Fröhliches Land, fröhlich
Fröhliches Land, fröhlich
Fröhliches Land, fröhlich
...danke dem Himmel,
...danke dem Himmel,
...danke dem Himmel,
...danke dem Himmel,

-li-ches Land, dan-ke dem Him-mel und küsse die Hand, die dei-ne
 -li-ches Land, dan-ke dem Him-mel und küsse die Hand, die dei-ne
 -li-ches Land, dan-ke dem Him-mel- und küsse die Hand, die dei-ne
 -li-ches Land, dan-ke dem Him-mel und küsse die Hand, die dei-ne
 dan-ke dem Himmel, fröh-li-ches Land, fröh-li-ches Land,
 dan-ke dem Himmel, fröh-li-ches Land, fröh-li-ches Land,
 dan-ke dem Himmel, fröh-li-ches Land, fröh-li-ches Land,
 dan-ke dem Himmel, fröh-li-ches Land, fröh-li-ches Land,

Wohlfahrt lässt täg- lich wachsen und dei- ne Bürger in Sicherheit stellt.

Wohlfahrt lässt täg- lich wachsen und dei- ne Bürger in Sicherheit stellt.

Wohlfahrt lässt täg- lich wachsen und dei- ne Bürger in Sicherheit stellt.

Wohlfahrt lässt täg- lich wachsen und dei- ne Bürger in Sicherheit stellt.

dan- ke dem Himmel und küsse die Hand.

dan- ke dem Himmel und küsse die Hand.

dan- ke dem Himmel und küsse die Hand.

dan- ke dem Himmel und küsse die Hand.

This musical score is for a piece in G major, 3/4 time. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. The vocal line is written in a soprano clef and includes the lyrics "Fröh-liches". The score is divided into two systems. The first system contains 12 measures, and the second system contains 6 measures. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: "Fröh-liches" (Soprano), "Fröh-liches" (Alto), "Fröh-liches" (Tenor), and "Fröh-liches" (Bass).

...dan-ke dem Himmel, dan-ke dem Himmel, fröh-li-ches Land,
 ...dan-ke dem Himmel, dan-ke dem Himmel, fröh-li-ches Land,
 ...dan-ke dem Himmel, dan-ke dem Himmel, fröh-li-ches Land,
 ...dan-ke dem Himmel, dan-ke dem Himmel, fröh-li-ches Land,
 Land, fröh - - - li - ches Land, dan - ke dem Him-mel und küsse die
 Land, fröh - - - li-ches Land, dan - ke dem Him-mel und küsse die
 Land, fröh - - - li-ches Land, dan - ke dem Him-mel und küsse die
 Land, fröh - - - li-ches Land, dan - ke dem Him-mel und küsse die

fröh - li - ches Land, dan - ke dem Him - mel und küs - se die
fröh - li - ches Land, dan - ke dem Him - mel und küs - se die
fröh - li - ches Land, dan - ke dem Him - mel und küs - se die
fröh - li - ches Land, dan - ke dem Him - mel und küs - se die

Hand, die dei - ne Wohlfahrt noch täg - lich lässt wachsen, dei - ne Bür - ger in Si - cher - heit
Hand, die dei - ne Wohlfahrt noch täg - lich lässt wachsen und dei - ne Bür - ger in Si - cher - heit
Hand, die dei - ne Wohlfahrt noch täg - lich lässt wachsen und dei - ne Bür - ger in Si - cher - heit
Hand, die dei - ne Wohlfahrt noch täg - lich lässt wachsen und dei - ne Bür - ger in Si - cher - heit

Hand, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicher - heit stellt.

Hand, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicherheit stellt.

Hand, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicherheit stellt.

Hand, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicherheit stellt.

stellt, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicher - heit stellt.

stellt, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicherheit stellt.

stellt, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicherheit stellt.

stellt, die dei - ne Wohl - fahrt noch täg - lich lässt wach - sen und dei - ne Bür - ger in Sicherheit stellt.

RECITATIV.

Oboe I.

Oboe II.

Tenore.

Continuo.

Wie können wir, Grossmächtigster August, die unverfälschten Trie-be von unsrer

Ehrfurcht, Tren' und Lie-be dir anders als mit grösster Lust zu dei-nen Füssen le-gen?

Fliesst nicht durch dei-ne Va-ter-hand auf unser Land des Himmels Gna-den - se-gen mit reichen Strömen

zu? Und trifft nicht unsre Hoffnung ein, wir würden noch zu unsrer Ruh' in dei-ner

Huld, in deinem We-sen des grossen Vaters Bild und sei-ne Thaten le-sen?

ARIE.

Oboe d'amore I. II.,
Violino I.

Violino II.

Viola.

Tenore.

Continuo.

piano

piano

piano

piano

forte

forte

forte

piano

piano

Musical score for the first system, featuring piano accompaniment. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature is one sharp (F#). The tempo is marked *forte*. The music consists of a complex piano accompaniment with various rhythmic patterns and dynamics.

Musical score for the second system, featuring piano accompaniment and vocal entry. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature is one sharp (F#). The tempo is marked *piano*. The piano accompaniment continues with a steady rhythm. The vocal line enters in the second measure with the lyrics:

Frei-lich trotz Au-gu-stus' Na-me, ein so ed-ler.

The piano part is marked *(piano)* at the beginning of the system.

Musical score for the third system, featuring piano accompaniment and vocal entry. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature is one sharp (F#). The piano accompaniment continues with a steady rhythm. The vocal line enters in the first measure with the lyrics:

Göt-ter Same al-ler Macht der Sterb-lich-keit, frei-lich trotz Au-gu-stus'

Na - me, — ein — so ed. — ler Göt. — ter Sa - me al.

— ler Macht der Sterblich - keit, frei - lich trotz — Au - gu - stus' Na - me al - ler

Macht der Sterblichkeit.

forte

forte

(forte)

(forte)

Frei-lich trotz Au-gu-stus'

Na-me, ein so ed-ler Göt-ter Sa-



me al-ler Macht der Sterb-lichkeit, frei-lich trotz Au-



gu-stus' Na-me, ein so ed-ler Göt-ter Sa-



me al - ler Macht der Sterblichkeit, frei - lich trotz Au - gu - stus'

Na - me, ein so ed - ler Göt - ter Sa - me al -

ler Macht der Sterb - lich - keit, al - ler Macht der Sterb - lich -

Adagio.



Musical score system 1, featuring five staves. The top two staves are treble clef, the middle two are alto clef, and the bottom is bass clef. The key signature has one sharp (F#). Dynamics include *forte* and *piano*. The word "keit." is written on the second staff.



Musical score system 2, featuring five staves. The top two staves are treble clef, the middle two are alto clef, and the bottom is bass clef. The key signature has one sharp (F#).



Musical score system 3, featuring five staves. The top two staves are treble clef, the middle two are alto clef, and the bottom is bass clef. The key signature has one sharp (F#).

Und die Bür-ger der Pro-vin-zen sol-cher tu-gend haf-ten Prinzen le-

-ben, le-ben in der güld-

forte
-nen Zeit, und die Bür-ger der Pro-vin-zen sol-cher tu-gend haf-ten

Prin - zen le - - - - - ben in der güld' - - - - - nen Zeit,

und

die Bür - - - - - ger der Pro - vin - zen sol - cher tu - - - - - gend - - - - - haf - - - - - ten

Prin-zen le- - - - -ben in der güld'-nen, der güld'- -nen

Zeit, die Bür-ger der Pro-vin- -zen sol-cher tu-gend-haf-ten Prin- -zen le- - - -

Adagio.
-ben in der güld'nen, in der güld'-nen Zeit.

Da Capo.

RECITATIV.

Basso. Continuo.

Was hat dich sonst, Sar-ma-ti-en, be-wo-gen, dass du vor deinem Kö-nigs-Thron den

Säch-si-schen Pi-ast, des grossen An-gust würd'gen Sohn, hast al-len an-dern für-ge-zo-gen?

Nicht nur der Glanz durchlauchter Ahnen, nicht seiner Länder Macht, nein! sondern seiner Tugend Pracht riss aller

dei-ner Un-ter-thanen und so ver-schied'ner Völ-ker Sinn mehr ihn al-lein, als seines Stammes Glanz und

angeerbten Schein, fussfäl-lig anzu-beten hin. Zwar Neid und Ei-fersucht, die leider! oft das

Gold der Kronen noch we-ni-ger, als Blei und Ei-sen schonen, sind noch ergrimmt auf dich, o grosser

König! und haben deinem Wohl geflucht. Je-doch ihr Fluch verwandelt sich in Segen, und ih-re Wuth ist

wahr-lich viel zu we-nig, ein Gli-cke, das auf Fel-sen ruht, im mind'sten zu be-we-gen.

ARIE.

Presto.

Oboe. *staccato sempre*

Violino I.

Violino II.

Viola.

Basso.

Continuo.

piano

piano

piano

Ra - se nur, ver - weg' - ner - Schwarm, in - dein eig' - nes

(piano) §

Ein - ge - wei - de, ra - se nur, ra - se, verweg'ner Schwarm, verweg'ner Schwarm,

forte
forte
forte
forte
— in dein eig' - nes Ein - ge - wei - de,
forte

piano
piano
piano
piano
ra - se nur, ver - weg'ner Schwarm, ra - - se nur, ra - -
(piano)

- se nur, ra - - se nur in dein eig' nes Ein - ge - wei - de, in dein eig' - - nes

Ein - ge - wei - - - - - de, ra - - - - - se nur,

ver - weg' ner Schwarm, ra - - - - - se nur, ver - weg' ner Schwarm, ra - - - - - se nur

Musical score for the first system. The piano accompaniment consists of four staves (treble and bass clefs). The vocal line is on a single staff. The key signature is two sharps (F# and C#). The tempo is marked *forte*. The lyrics are: "in dein eig' - nes Ein - ge - wei - de!"

Musical score for the second system. The piano accompaniment consists of four staves (treble and bass clefs). The key signature is two sharps (F# and C#). The tempo is marked *forte*.

Musical score for the third system. The piano accompaniment consists of four staves (treble and bass clefs). The vocal line is on a single staff. The key signature is two sharps (F# and C#). The tempo is marked *piano*. The lyrics are: "Wa - sche nur den fre - chen Arm, vol - - ler".

Wuth, vol - ler Wuth, wa - sche nur den fre - chen Arm, vol -

- - - - - ler Wuth, in - un - schuld' - ger Brü - der Blut, uns zum

Ab - scheu, dir zum Lei - de, uns - zum Ab - scheu, dir - zum Lei - de, uns zum

Ab - - - scheu, dir - - - zum Lei - - - de, dir - - - zum Lei - - - de!

(forte)

Weil das Gift und der

(piano)

Grimm von dei - - - nem Neide, weil das Gift und der Grimm von dei - - - nem

Nei - - - - - de dich mehr, dich mehr,

mehr, dich mehr - - - als Au - gu - stum trifft. Ra - - - -

- se - - - nur, ver - weg' - ner Schwarm, ra - - se

Dal Segno. §

RECITATIV.

Flauto traverso I.

Flauto traverso II.

Soprano.

Continuo.

Ja, ja! Gott ist uns noch mit seiner Hülfe nah', und schützt Au-gustus'

Thron. Er macht, dass der gesammte Nor-den durch sei - ne Königs-Wahl be - frie - digt worden.

Wird nicht der Ostsee schon durch der besiegt'en Weichsel Mund Augustus' Reich zugleich mit sei - nen Waf - fen

kund? Und läs - set er nicht je - ne Stadt, die sich so lang ihm wi - der - setzet

hat, mehr sei-ne Huld als sei - nen Zorn empfin - den? Das macht, ihm ist es ei - ne

Lust, der Un - ter - tha - nen Brust durch Lie - be mehr denn Zwang zu bin - den.

ARIE.

Flauto traverso I. II.

Soprano.

Violini, e Violetta.

Durch die von Ei - fer ent -

flam - me - ten Waf - fen, durch die von Ei - fer ent - flam - me - ten

Waf - fen, Fein - de be - stra - fen, bringt zwar Man - chem Ehr -

und Ruhm, durch die von Ei-fer ent-flam-

-meten Waf-fen, Fein-de be-stra-fen, bringt

zwar Man-chem Ehr'; Man-chem Ehr' und Ruhm, durch die von Ei-

-fer ent-flam-me-ten Waf-fen, Fein-de be-stra-fen, bringt

zwar Man-chem Ehr'; Man-chem Ehr' und Ruhm;

a - - ber die Bos - heit mit

Wohl - that ver - gel - ten, ist nur - - - der Hel - - -

- - - den, ist Au - - - gu - - stus' Ei - - gen - thum,

a - - ber die Bos - heit mit Wohl - that ver -

gel - ten, ist nur der Hel -

- den, ist Au - gu - stus' Ei - genthum, Au - gu - stus' Ei - genthum, die

Bos - heit mit Wohl - that ver - gel - ten, ist nur der Hel - den

Ei - gen - thum, ist nur Angu - stus' Ei - gen - thum, ist nur Au - gu - stus'

Adagio.
Ei - genthum, Au - gu - stus' Ei - gen - thum, Au - gu - stus' Ei - genthum.

Dal Segno.

RECITATIV.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Tenore.

Basso.

Continuo.

The musical score is for a recitative section. It features 14 staves for various instruments and voices. The key signature is one sharp (F#) and the time signature is common time (C). The Tenore part has the following lyrics: "Lass doch, o theurer Landesva.ter, zu, dass uns're Musenschaar den Tag, der dir so". The other parts (Tromba I, II, III, Timpani, Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano, Basso, Continuo) are mostly silent, indicated by rests.

glücklich ist gewesen, an dem im vor'gen Jahr Sar-ma-tien zum König dich er-lesen, in ih-rer unschuldvollen

Ruh' ver-eh-ren und be-sin-gen dür-fe.
 Zu ei-ner Zeit, da al-les um uns blitzt und

The image shows a musical score for a piece, likely a song or a short instrumental. The score is written in G major (one sharp) and 3/4 time. It consists of several staves. The top four staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simpler, more rhythmic pattern. The next three staves are for the vocal line, with the first staff containing a melodic line and the second and third staves containing a bass line. The vocal line is written in a soprano or alto clef. The lyrics are: "kracht, ja, da der Franzen Macht". The score is divided into two measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The score is written in a standard musical notation style.

kracht, ja, da der Franzen Macht

(die doch so vielmal schon gedämpft worden) von Sü-den und von Norden auch unserm

Vaterland mit Schwert und Feuer dräut, kann die-se Stadt so glücklich sein, dich, mächt'gen Schutzgott uns'rer

Lin - den, und zwar dich nicht al - lein, auch dein Gemahl, des Landes Son - ne, der Unterthanen Trost und

The musical score consists of 14 staves. The first four staves (treble and bass clefs) form a piano accompaniment with intricate sixteenth-note patterns. The next five staves (treble clefs) are for a string quartet, with the first three playing sustained notes and the fourth playing a melodic line. The final four staves (bass clefs) are for a vocal line. The lyrics are in German and are placed below the vocal staves.

The lyrics are:

Won - ne, in ihrem Schooss zu finden.
 Wie soll - te sich bei

The image shows a musical score for a voice and piano piece. The score is written on 15 staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The next six staves are for the voice, with the right hand on the top two and the left hand on the bottom two. The bottom two staves are for the piano accompaniment, with the right hand on the top and the left hand on the bottom. The music is in the key of D major (two sharps) and 3/4 time. The lyrics are in German and are written below the voice staves. The tempo marking 'a tempo' is placed above the voice staff in the third measure of the second system. The lyrics are: 'so viel Wohlergeh'n der Pindus nicht vergnügt und glücklich seh'n! Himmel! lass dem Neid zu'.

Trutz, dem Neid zu Trutz un - - ter solehem Göt - ter - schutz sich die Wohlfahrt uns' - rer Zei -

Himmel! lass dem Neid zu Trutz, dem Neid zu

Himmel! lass dem Neid zu Trutz, dem Neid zu Trutz un - - - ter solehem Göt - ter -

ten in viel tau - send Zwei-ge breiten, Him -

Trutz un - ter sol - chem Göt - ter - schutz in viel tausend Zwei-ge breiten, Him -

schutz in viel tau-send Zwei-ge breiten, in viel tausend Zwei-ge breiten, Himmel! lass dem

- - mel! lass dem Neid zu Trutz un-ter solchem Göt-ter-schutz sich die
 - - mel! lass dem Neid zu Trutz un-ter solchem Göt-ter-schutz sich die
 Neid zu Trutz, dem Neid zu Trutz, dem Neid zu Trutz unter solchem Göt-ter-schutz sich die Wohl-

Wohlfahrt uns' rer Zei - ten in viel tau - send Zwei - ge breiten.

Wohlfahrt uns' rer Zei - ten in viel tau - send Zwei - ge breiten.

- fahrt uns' rer Zei - ten in viel tau - send Zwei - ge breiten.

The musical score consists of ten staves. The first four staves are for a vocal ensemble (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of one sharp (F#). The fifth through eighth staves are for a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The ninth and tenth staves are for a solo voice part, with a bass clef and a key signature of one sharp. The lyrics are in German and are repeated across the vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

CHOR.

The musical score is arranged in a standard orchestral format. The top section includes three Tromba parts (I, II, III) and Timpani. The middle section includes two Flauto traverso parts (I, II), two Oboe parts (I, II), Violino I and II, and Viola. The bottom section includes Soprano, Alto, Tenore, Basso, and Continuo. The score is written in 6/8 time and G major. The Tromba parts and Flauto traverso parts have a melodic line with eighth notes and quarter notes. The Timpani part has a rhythmic pattern of eighth notes. The Violino and Viola parts have a similar melodic line. The Continuo part has a bass line with eighth notes and quarter notes. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent.

Stifter der Reiche, Be - herrscher der Kro - nen, bau - e den Thron, den Au - gustus besitzt,
 Stifter der Rei - che, Be - herrscher der Kro - nen, bau - e den Thron, den Au - gustus besitzt,
 Stifter der Reiche, Be - herrscher der Kro - nen, bau - e den Thron, den Au - gustus besitzt,
 Stifter der Reiche, Be - herrscher der Kro - nen, bau . e den Thron, den Au - gustus besitzt,

Stifter der Rei-che, Be - herrscher der Kronen, bau-
 Stifter der Rei-che, Be - herrscher der Kro - nen,
 Stifter der Rei-che, Be - herrscher der Kro - nen,
 Stifter der Rei-che, Be - herrscher der Kro - nen,

den Thron, den Au - gu - stus be - sitzt. Zie - re sein Haus, sein Haus mit un -
 bau - e den Thron, den Au - gu - stus be - sitzt. Zie - re sein Haus, sein Haus mit
 bau - e den Thron, den Au - gu - stus be - sitzt. Zie - re sein Haus, sein Haus mit un -
 bau - e den Thron, den Au - gu - stus be - sitzt. Zie - re sein Haus

- ver - gäng - li.chem Wohl - er - geh'n aus, lass uns die Län - der in Friede bewoh - nen,
 un - vergäng - li.chem Wohl - er - geh'n aus, lass uns die Län - der in Friede be - woh - nen,
 - ver - gäng - li.chem Wohl - er - geh'n aus, lass uns die Länder in Friede be - woh - nen,
 mit un - vergäng - li.chem Wohl - er - geh'n aus, lass uns die Länder in Friede bewoh - nen,

die er mit Recht und mit Gnade beschützt.

die er mit Recht und mit Gnade beschützt.

die er mit Recht und mit Gnade beschützt.

die er mit Recht und mit Gnade beschützt.

The image shows a page of a musical score, page 317. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are written in a single system with four staves. The keyboard part is written in two systems, each with two staves (right and left hand). The music is in a key with one sharp (F#) and a common time signature. The lyrics, repeated in all four voices, are: "die er mit Recht und mit Gnade beschützt." The score includes various musical notations such as notes, rests, and bar lines.

Stif-ter der Rei-che, Be - herrscher der Kro - nen, bau - e den Thron, den Au -

Stif-ter der Rei - che, Be - herrscher der Kro - nen, bau - e den Thron, den Au -

Stif-ter der Rei-che, Be - herrscher der Kro - nen, bau - e den Thron, den Au -

Stifter der Rei-che, Be - herrscher der Kro - nen, bau-e den Thron, den Au -

gu - stus be - sitzt,
 gu - stus be - sitzt,
 gu - stus be - sitzt,
 gu - stus be - sitzt,

The musical score consists of a piano accompaniment and three vocal parts. The piano part is written in G major and 3/4 time, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts are in G major and 3/4 time. The lyrics are: "Stif-ter der Rei-che, Be-herr-scher der Kro-nen, bau-e den Thron, den Au-". The lyrics are repeated in three different vocal parts, with slight variations in phrasing and ornamentation (trills) in the upper parts.

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written for grand piano (G-clef) and bass (F-clef) staves, with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are arranged in four staves, each with a different clef and key signature: Soprano (G-clef, F#), Alto (C-clef, F#), Tenor (C-clef, F#), and Bass (F-clef, F#). The lyrics are in German and are repeated across the four vocal parts.

Lyrics:

gu-stus be-sitzt. Zie-re sein Haus, sein Haus mit un-ver-gäng-lichem

gu-stus be-sitzt. Zie-re sein Haus mit un-ver-gäng-lichem

gustus be-sitzt. Zie-re sein Haus mit un-ver-gäng-lichem

gustus be-sitzt. Zie-re sein Haus, sein Haus mit un-ver-gäng-lichem

The musical score consists of ten staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are for the keyboard accompaniment, with the right hand (RH) on the top two staves and the left hand (LH) on the bottom four staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Wohl-er-geh'n aus, lass uns die Länder in Friede bewoh-nen, die er mit Recht und mit Gnade beschützt." The lyrics are repeated on four different vocal staves.

Da Capo.