

„Vereinigte Ansehracht der wechselnden Zeiten.“

**D**ramma per musica

zu einer Universitäts-Feier

Dr. <sup>als</sup> G<sup>ott</sup>lieb K<sup>urt</sup>ze

die Professur erhielt.

Lipzig 1726.



# DRAMMA PER MUSICA.

„Vereinigte Zwietracht der wechselnden Saiten.“

## MARCIA.

The first system of the musical score is titled "MARCIA." and features two main instrumental parts: Trombe (Trumpets) and Timpani. The score is written in common time (C) and the key signature has one sharp (F#). The Trombe part is in the upper staves, and the Timpani part is in the lower staves. The music consists of rhythmic patterns and melodic lines for both instruments.

The second system of the musical score continues the "MARCIA." piece. It features the same instrumental parts as the first system. The music continues with rhythmic patterns and melodic lines. A double bar line with a repeat sign and a second ending bracket is visible in the middle of the system. The key signature remains one sharp (F#).



The first system of the musical score consists of seven staves. The top three staves are for the vocal line, with the first staff in treble clef and the second and third in alto clefs. The bottom four staves are for the piano accompaniment, with the first two in treble clef and the last two in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a series of rests in the vocal line, followed by a melodic phrase in the piano accompaniment.



The second system of the musical score continues the composition with seven staves. It features a more active vocal line with frequent eighth and sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with various textures, including sixteenth-note patterns in the right hand and steady eighth-note patterns in the left hand. The system concludes with a repeat sign and a fermata over the final measure.

## CORO.\*

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

\* Vergleiche Band 19 Seite 16 ff.

A musical score for piano, consisting of 13 staves. The top two staves are grand staff notation (treble and bass clefs). The next six staves are grouped by a brace on the left and contain two systems of treble and bass clef staves. The bottom three staves are also grouped by a brace and contain two systems of treble and bass clef staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into five measures. The first three measures contain mostly rests in the upper staves and rhythmic patterns in the lower staves. The last two measures feature dense, rapid sixteenth-note passages in the upper staves, while the lower staves continue with rhythmic patterns.

This musical score is a complex arrangement for piano and strings. It consists of 14 staves. The top four staves are for the piano, with the first two in treble clef and the last two in bass clef. The next four staves are for the strings, with the first two in treble clef and the last two in bass clef. The bottom four staves are for other instruments, with the first two in treble clef and the last two in bass clef. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The piano part is particularly dense with rapid passages. The string part provides a steady accompaniment with some melodic lines. The bottom staves appear to be for a woodwind or brass section, with some notes present but many rests.

The image shows a page of a musical score, likely for a symphony. It consists of several systems of staves. The top three systems are for woodwinds and strings, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The middle two systems are for brass instruments, with a key signature of two sharps (F# and C#) and a time signature of 3/4. The bottom system is for a vocal line, with lyrics in German: "Ver - ei - nig - te Zwietracht der wechselnden Saiten, der rollenden Pauken durch...". The score is written in a formal, classical style with clear notation and dynamic markings.



Ver - ei\_nig\_te Zwi-tracht der wech-selnden Saiten, der rol-lenden Pauken durch dringender Knall, ver -

Ver - ei\_nig\_te Zwi-tracht der wech-selnden Saiten, der rol-lenden Pauken durch dringender Knall,

Ver - ei\_nig\_te Zwi-tracht der wech-selnden Saiten, der rol-lenden Pauken durch dringender Knall,

dringen der Knall! Ver - ei\_nig\_te Zwi-tracht der wech-selnden Saiten, der rol-lenden Pauken durch dringender Knall, ver -

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

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

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

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

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

dringender Knall, der rol - - - lenden Pauken durch-

Knall, der rol\_lenden Pauken durch-

Knall, der rol\_lenden Pauken durch-

- lenden Pauken durchdringender Knall, der rol\_lenden Pau - - - ken durch-

drin-gender Knall!

drin-gender Knall!

drin-gender Knall!

drin-gender Knall!

This musical score is arranged for piano and bass. It consists of 12 staves. The top four staves are grouped by a brace on the left and contain piano parts. The next four staves are grouped by a brace and contain bass parts. The bottom four staves are also grouped by a brace and contain bass parts. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano parts feature intricate rhythmic patterns, including sixteenth-note runs and complex chordal textures. The bass parts provide a steady accompaniment with a mix of eighth and sixteenth notes. The overall texture is dense and rhythmic.

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

saget mit euren froh lockenden Tönen und doppelt vermehretem Schall:  
 saget mit euren froh lockenden Tönen und doppelt vermehretem Schall:  
 saget mit euren froh lockenden Tönen und doppelt vermehretem Schall denen mir emsig ergebene  
 saget mit euren froh lockenden Tönen und doppelt vermehretem Schall:



was hier der Lohn der Tugend sei, was hier der Lohn der Tugend sei,

was hier der Lohn der Tugend sei, was hier der Lohn der Tugend sei, was hier der

Söh - nen: was hier der Lohn der Tugend sei, was hier der Lohn der Tugend sei,

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

The musical score consists of two systems. The first system features a grand staff with five staves: two for the piano (treble and bass clefs) and three for the voice (soprano, alto, and bass clefs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The voice parts enter in the second measure with the lyrics: "was hier der Lohn — der Tugend sei." The second system continues the piano accompaniment and includes the lyrics: "Lohn — der Tu — gend sei." The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

The musical score consists of several systems. The first system shows the piano introduction with a treble clef and a key signature of one sharp (F#). The second system shows the piano accompaniment with both treble and bass clefs. The third system shows the vocal parts, with lyrics in German: "Locket den lü - - - sternen Hö - - - rer her -". The lyrics are repeated for three different vocal parts. The piano accompaniment continues throughout the vocal parts.

bei, locket den lü - - - stern<sup>n</sup> Hö - rer herbei, saget mit eu - ren froh - lockenden Tönen und  
 bei, lo - cket den lü - stern Hö - rer her - bei, saget mit eu - ren froh - lockenden Tönen und  
 bei, locket den lü - - - stern<sup>n</sup> Hö - rer her - bei, saget mit eu - ren froh - lockenden Tönen und  
 bei, locket den lü - ster - nen Hö - - - rer her - bei, saget mit eu - ren froh - lockenden Tönen und

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

Adagio.

Allegro.

The musical score consists of two systems. The first system is for the piano accompaniment, featuring a grand staff with treble and bass clefs. The second system is for the voice, with a single staff in a soprano clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo changes from Adagio to Allegro. The lyrics are in German and are repeated across four lines of the voice staff.

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

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

sei, was hier der Lohn der Tugend sei, was hier der Lohn, der Lohn der Tugend sei.

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

ei - nig - te Zwi - tracht der wech - seln - den Sai - ten, der rol - len - den Pau - ken durch - drin - gen - der Knall! Ver -

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

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

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

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



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

The image shows a musical score for a piece with vocal lines and piano accompaniment. The score is written in G major and 3/4 time. It consists of a grand staff (treble and bass clefs) and a vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal line is a single melodic line with lyrics in German. The lyrics are: "ten, der rol - lenden Pau - ken durch drin - gen der Knall, - selnden Saiten, der rol - lenden Pau - ken durchdrin - gen der Knall, - selnden Saiten, der rol - lenden Pau - ken durchdrin - gen der Knall, - selnden Saiten, der rol - lenden".

ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten, der  
 ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten,  
 ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten,  
 Knall, ver - ei - nig - te Zwi - tracht der wech - seln - den Sai - ten, der wech - seln - den Sai - ten, der rol - len - den

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

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

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

Pau - ken durch - dringen - der Knall!

This musical score is for a piece titled "B. W. XX (2)". It consists of 13 staves. The top four staves are grouped by a brace on the left and contain piano accompaniment. The fifth and sixth staves are also grouped by a brace and contain piano accompaniment with dynamic markings of *t* (piano) and *f* (forte). The seventh and eighth staves are grouped by a brace and contain piano accompaniment with dynamic markings of *f* (forte). The ninth, tenth, and eleventh staves are grouped by a brace and contain piano accompaniment. The twelfth and thirteenth staves are grouped by a brace and contain piano accompaniment. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to forte (*f*).

This musical score is arranged in two systems. The first system consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble clefs and one bass clef). The second system consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble clefs and one bass clef). The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system features a complex texture with rapid sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves. The second system continues this texture with similar rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings.

This musical score is for a piece titled "B.W. XX (2)". It is a complex arrangement featuring multiple staves. The top section consists of four staves: two treble clefs and two bass clefs. The middle section consists of four staves: two treble clefs and two bass clefs. The bottom section consists of four staves: three bass clefs and one bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several trills marked with a "tr" symbol and a fermata over a note. The score is presented in a clean, black-and-white format.

## RECITATIVO.

## Der Fleiss.

Tenore.

Continuo.

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



ARIA.

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

Violino I. *piano* *forte*

Violino II. *piano* *forte*

Viola. *piano* (*forte*)

Tenore.

Continuo.

*piano*

*piano*

Fleiss.

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

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

zieht eu - ren Fuss nur nicht zu rü - cke, ihr, die - ihr mei - - nen Weg er - wählt,

*piano*

zieht eu - ren Fuss nur nicht zu rü - cke, ihr,

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

die - ihr mei - - nen Weg - er - wählt, zieht euren Fuss nur nicht zu

First system of musical notation. It features a vocal line and piano accompaniment. The piano part includes staves for the right and left hands of the grand piano, and a separate bass line. The vocal line has lyrics: "rü\_cke, — ihr, die ihr meinen Weg — er\_wählt." The piano part has dynamic markings: *forte* and *piano*.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part has dynamic markings: *forte*.

Third system of musical notation. It continues the vocal and piano parts. The piano part has dynamic markings: *piano*. The vocal line has lyrics: "Das Glü\_cke mer\_ket eu\_re Schritte, — die Eh\_re zählt."

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

Lohn — von — ih — nen zu — ge — zählt.

*forte*

*forte*

*forte*

*forte*

Das Glücke mer — ket eu — re

*piano*

*piano*

*piano*

*(piano)*

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

— sse euch werd' in ei — nem gleichen Maa —

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

*forte*

*forte*

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

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

*sino* (*piano*)  
*sino* (*piano*) *piano*  
*pianissimo* *piano*  
*pianissimo* (*piano*)  
 — nur nicht zu rü\_cke, ihr, die — ihr mei - nen Weg er wählt,

*(forte)* *(piano)*

*(forte)* *(piano)*

*(forte)*

*forte*

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

*Dal Segno.*

**RECITATIVO. Ehre und Glück.**

Ehre.

**Basso.**

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

**Continuo.**

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

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

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

## Soprano. Glück.

Ar.beit lässt ver.spü.ren. Auch ich will mich mit mei.nen Schä.tzen bei dem, den du er -

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

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

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

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

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

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



**DUETTO e RITORNELLO.**

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

Soprano.

Basso.

Continuo.

Ehre.

Den soll — mein Lor — beer schü — tzend de — eken,

Glück.

Der soll — die Frucht des Se — gens schme — eken, der — soll — die

den — soll — mein Lorbeer schützend de —

Frucht des Se — gens schme — eken, — der soll die Frucht des Se — gens schme — eken, der

eken,

durch — den Fleiss zu Ster — nen steigt, — der durch den Fleiss — zu

der durch den Fleiss — zu Sternen steigt, — zu

Ster - nen steigt.

Ster - nen steigt.

Der soll die Frucht des Se - gens schmecken, die Frucht des Se - gens, des  
Den soll mein Lor - beer

Se - gens schmecken, der soll die Frucht des Se - gens schme - cken, der soll die  
schü - tzend de - cken, mein Lor - beer schü - tzend de - cken, den soll mein Lor - beer

Frucht des Se - gens schme -  
schü - tzend de - cken, den soll mein Lor - beer schü - tzend

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

— zu Sternen steigt, zu Sternen steigt.

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

Be - netzt des Schweisses Thau die Glieder, - so fällt er

NB

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

- wo er der Eh - re Per - len zeugt.

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

Wo die erhitzen Tropfen fließen, da wird ein Strom daraus ent-

sprossen, der denen Segensbächen gleicht; wo die erhitzen Tropfen fließen, da

wird ein Strom daraus entsprossen, der denen Segensbächen gleicht.

*Da Capo.*

**RITORNELLO.\***

(Mit dem Schlussaccorde des voranstehenden Duettes einsetzend.)

Tromba I.

Tromba II.

Oboe d'amore I, II,  
e Taille.

Violino I.

Violino II.

Viola.

Continuo.

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

The first system of the musical score consists of six staves. The top two staves are for the right hand of a keyboard instrument, showing intricate sixteenth-note passages. The bottom four staves are for the left hand, featuring a steady eighth-note accompaniment. A repeat sign is present at the end of the system.

The second system continues the musical piece with the same six-staff structure. It features similar rhythmic complexity in both hands, with a repeat sign at the end.

**RECITATIVO.**

Dankbarkeit.

Alto. Es ist kein lee\_res Wort, kein oh\_ne Grund er\_reg\_tes Hoffen, was euch der Fleiss als

Continuo.

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

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

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

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

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

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

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

ARIA.

Flauto traverso I.

Flauto traverso II.

Violino I. II., e Viola.

Alto.

Continuo.

*piano sempre*

The first system of the musical score consists of five staves. The top staff is for Flauto traverso I, followed by Flauto traverso II, Violino I. II., e Viola, Alto, and Continuo. The music is in 3/4 time with a key signature of one sharp (F#). The first two staves (flutes) have melodic lines with various ornaments and slurs. The violin and viola staff has a rhythmic accompaniment of eighth notes. The alto and continuo staves provide harmonic support.

The second system of the musical score continues the instrumentation from the first system. It includes vocal lyrics for the Alto part. The lyrics are: "Dankbarkeit. Ät - zet die - ses An - ge - den - ken, ät - zet die - ses An". The piano accompaniment continues with the same rhythmic pattern of eighth notes in the violin and viola parts.







ein!

Doch die

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

ten eures Lehrers Thun er. ra - - then.

Kann man

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



muss sie un - ver - gäng - lich, un ver - gäng - lich

This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment with five staves. The piano part includes a right-hand treble staff, a left-hand treble staff, a right-hand bass staff, and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 4/4.



sein, un - ver - gäng - lich sein.

This system contains the next five measures. The piano accompaniment features a prominent arpeggiated figure in the right-hand bass staff, marked with a '2.' and a '5.' indicating fingerings. The vocal line continues with the lyrics.



lich sein.

This system contains the final five measures of the piece. The piano accompaniment continues with the arpeggiated figure. The vocal line concludes with the lyrics.

**RECITATIVO.**

Fleiss, Ehre, Glück und Dankbarkeit.

Violino I.,  
ed Oboe d'amore I.

Violino II.,  
ed Oboe d'amore II.

Viola,  
e Taille.

Tenore.

Continuo.

Musical score for the first system. It includes staves for Violino I, Violino II, Viola, Tenore, and Continuo. The Tenore part has the lyrics: "Ihr Schläf - ri - gen, her - bei! Er - blickt an meinem mir be - lieb - ten". Above the Tenore staff, the word "Fleiss." is written.

Musical score for the second system. It includes staves for Violino I, Violino II, Viola, Tenore, and Continuo. The Tenore part has the lyrics: "Kort - ten, wie dass in mei - nen Wor - ten kein eit - ler Wahn ver - bor - gen sei. Sein".

Musical score for the third system. It includes staves for Violino I, Violino II, Viola, Tenore, and Continuo. The Tenore part has the lyrics: "an - noch zar - ter Fuss fing kaum zu ge - hen an, so - gleich be - trat er mei - ne".

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

schr er mich ge-licht, wie eif-rig er in mei-nem Dienstge-we-sen: lässt die ge-lehr-te Schrift auch

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

schon ge\_nug er\_ho\_ben, den der gross\_mäch\_ti\_ge Monarch, der, als Au\_gust, Ge\_lehr\_te ken\_net, zu

**Basso. Ehre.**  
sei\_nen Leh\_rer nen\_net. Ja, ja, ihr ed\_len Freunde, seht! wie ich mit Kort\_ten bin ver\_

bun\_den. Es hat ihm die ge\_wog'ne Hand schon manchen Kranz ge\_wunden. Jetzt soll sein hö\_h\_rer

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

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

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



ich gehofft, erfüllt, da ein so un-verhoff-tes Glück, mein nie ge-nug gepries'-ner Kort-te! der

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

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

## CORO.

Tromba I. *t*  
 Tromba II.  
 Tromba III.  
 Timpani.  
 Flauto traverso I.  
 Flauto traverso II.  
 Oboe d'amore I. *t*  
 Oboe d'amore II.  
 Taille.  
 Violino I. *t*  
 Violino II. *t*  
 Viola.  
 Soprano.  
 Korte le-be, - Kort - - te blühe, Kort - te le-be, - Kort - - te  
 Alto.  
 Korte le - be, Kort - te blühe, Kort - te le - be, Kort - - te  
 Tenore.  
 Korte le - be, Kort - - te blühe, Kort - te le - be, Kort - te  
 Basso.  
 Korte le - be, Kort - te blühe, Kort - te le - - - be, Korte  
 Continuo.

The musical score is for a chorus and includes the following parts: Tromba I, II, and III; Timpani; Flauto traverso I and II; Oboe d'amore I and II; Taille; Violino I and II; Viola; Soprano; Alto; Tenore; Basso; and Continuo. The score is in 2/4 time and G major. The vocal parts have the lyrics: "Korte le-be, - Kort - - te blühe, Kort - te le-be, - Kort - - te".

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

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

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

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

This page of a musical score features a piano accompaniment and a string quartet. The piano part is written in a grand staff with treble and bass clefs, containing a complex melodic line with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note pattern. The string quartet consists of four staves: two violins (treble clef), two violas (alto clef), and two cellos (bass clef). The strings play a rhythmic accompaniment of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 't' (tutti) and 'f' (forte). The key signature has two sharps (F# and C#), and the time signature is 4/4.

A musical score for voice and piano. The score is written on 15 staves. The top four staves are for the voice, and the remaining 11 staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex texture with multiple voices, including a prominent bass line. The lyrics 'Kort - te' are written at the end of the score, aligned with the vocal line.

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

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

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

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

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





The image shows a page of musical notation for piano and voice. It consists of 14 staves. The top 10 staves are for the piano accompaniment, with the right hand on the top two staves and the left hand on the bottom two staves. The bottom four staves are for the voice, with the vocal line on the top staff and three staves for the basso continuo. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Der mir Den mein Lorbeer un ter stützt,". There are several 't' markings above notes in the piano part, likely indicating trills. A '2' marking is above a note in the voice part. The page number '135' is in the top right corner.

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

ehrt in Segen steh'n, und zwar

ehrt in Segen steh'n, und zwar

ehrt in Segen steh'n, und zwar

ehrt in Segen steh'n, und zwar

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

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

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

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

*Da Capo.*