

Trauer-Die

auf den Tod

der Königin Christiane Eberhardine.

Erster Theil.

GORO.

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

- Flauto traverso I.
- Flauto traverso II.
- Oboe (d'amore) I.
- Oboe (d'amore) II.
- Violino I.
- Violino II.
- Viola.
- Viola da gamba I.
- Viola da gamba II.
- Liuto I. II.
- Soprano.
- Alto.
- Tenore.
- Basso.
- Continuo.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (Soprano, Alto, Tenore, Basso) are currently blank, indicating they are not yet written or are silent in this section. The instrumental parts are filled with complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. The Continuo part provides a steady bass line.

This musical score is for a piece titled "B.W. XII(3)". It consists of 13 staves. The first five staves are grouped by a brace on the left and contain treble clef notation. The sixth staff is a grand staff with a bass clef. The seventh and eighth staves are grand staves with bass clefs. The ninth staff is a bass clef staff. The tenth, eleventh, and twelfth staves are grand staves with bass clefs. The thirteenth staff is a bass clef staff. The score is divided into three measures. The first measure contains complex melodic lines in the upper staves and a rhythmic bass line. The second measure continues these patterns. The third measure features a significant increase in dynamics, with many notes marked with a forte (f) dynamic. The key signature is one sharp (F#), and the time signature is 3/4.

B.W. XII(3)

The image shows a page of musical notation for a piece in G major, BWV XIII, (3). The score is arranged in 14 staves. The first 10 staves are grouped by a brace on the left. The first 9 staves are treble clefs, and the 10th is a bass clef. The last 4 staves are bass clefs. The music is in 3/8 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

The image displays a musical score for BWV XIII (3). It features a complex arrangement of staves. The upper portion consists of ten staves of piano accompaniment, with the top two staves grouped by a brace. The lower portion contains five vocal staves, each with a treble or bass clef and a 13/8 time signature. The lyrics 'Lass, Fürstin,' are written below the vocal staves. The score includes various musical notations such as trills, slurs, and dynamic markings.

lass noch ei - nen Strahl ___ aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl ___ aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl ___ aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass noch ei - nen Strahl ___ aus Sa - - lems Stern - ge - wöl - ben schie - ssen,

lass, Fürstin, lass noch ei - nen Strahl aus

lass, Fürstin, lass noch ei - nen

lass, Fürstin, lass noch ei - nen

lass, Fürstin, lass noch ei - nen Strahl aus

Sa - lems Stern - ge - wöl - ben schiessen,
 Strahl aus Sa - lems Sternge - wöl - ben schiessen,
 Strahl aus Sa - lems Sternge - wöl - ben schiessen,
 Sa - - lems Sternge - wöl - ben schiessen,

und sieh, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen
 und sieh, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen
 und sieh, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen
 und sieh, mit wie viel Thränen-güs-sen, mit wie viel Thränen-güs-sen um-rin-gen

wir dein Eh-ren-mahl; lass, Für-stin, Für-stin, lass noch ei-nen
 wir dein Eh-ren-mahl; lass, Für-stin. Für-stin, lass noch ei-nen
 wir dein Eh-ren-mahl; lass, Für-stin, Für-stin, lass noch ei-nen
 wir dein Eh-ren-mahl; lass, Für-stin, Für-stin, lass noch ei-nen

Strahl, lass noch ei - nen Strahl aus Salems Sterne - wöl - ben schie - ssen, und sieh,
 Strahl, lass noch ei - nen Strahl aus Salems Sterne - wöl - ben schiessen, und sieh.
 Strahl, lass noch ei - nen Strahl aus Salems Sterne - wöl - ben schiessen, und sieh,
 Strahl, lass noch ei - nen Strahl aus Salems Sterne - wöl - ben schiessen, und sieh,

sich, mit wie viel Thränen-güs-sen, mit wie viel Thrä - nen - güs-sen, mit wie viel Thränen -
 sich, mit wie viel Thrä - - nen - güs-sen, mit wie viel Thränen ..
 sich, mit wie viel Thrä - - nen - güs-sen, mit wie viel Thrä-nen -
 sich, mit wie viel Thränen-güs - - sen, und sich, mit wie viel Thrä - - nen -

güssen um-rin - gen wir dein Ehren - mahl, mit wie viel Thrä - nen-güssen um-

güs-sen umrin - gen wir dein Ehren - mahl, mit wie viel Thrä - nen-güssen um-

güs-sen umrin - gen wir dein Ehren - mahl, mit wie viel Thrä - nen-güssen um-

güssen um-rin - gen wir dein Ehren - mahl, und sieh, mit wie viel Thrä - nen - güs - sen um -

rin - gen wir dein Eh - ren - mahl.

rin - gen wir dein Eh - ren - mahl.

rin - gen wir dein Eh - ren - mahl.

rin - gen wir dein Eh - ren - mahl.

The musical score is written for a single instrument, likely a harpsichord or keyboard. It is in G major (one sharp) and 3/4 time. The piece is characterized by its intricate texture, featuring rapid sixteenth and thirty-second note passages in both hands. The right hand part is particularly dense, with many beamed notes and slurs. The left hand part provides a steady accompaniment with similar rhythmic patterns. The score is divided into three measures by vertical bar lines.

B.W. XIII.(3)

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Lass, Für-stin, lass noch ei - nen Strahl — aus

Sa-lem's Stern - ge - wöl - ben schie - ssen,

Sa - - lems Stern-ge-wöl - ben schie - ssen.

Sa - - lems Stern-ge-wöl - ben schie - ssen,

Sa - - lems Stern-ge-wöl - ben schie - ssen,

lass. Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

lass. Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

lass, Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

lass. Fürstin, lass noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben



The image shows a page of a musical score, numbered 20. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is written in a bass clef and includes the lyrics: "schiessen und sieh, mit". The score is divided into three measures. The first measure contains the word "schiessen", and the second and third measures contain "und sieh, mit". The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment is complex, with many sixteenth and thirty-second notes. The vocal line is simpler, with a few notes per measure.

wie viel Thrä - nen - güs - sen, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl,
 wie viel Thrä - nen - güs - sen, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl,
 wie viel Thrä - nen - güs - sen, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl,
 wie viel Thrä - nen - güs - sen, mit wie viel Thrä - nen - güs - sen um - rin - gen wir dein Eh - ren - mahl,

lass, Fürstin, Fürstin, lass noch einen Strahl, lass noch einen
 lass, Fürstin, Fürstin, lass noch einen Strahl, lass noch einen
 lass, Fürstin, Fürstin, lass noch einen Strahl, lass noch einen
 lass, Fürstin, Fürstin, lass noch einen Strahl, lass noch einen

Strahl aus Salems Sterne - wöl - ben schie - ssen, und sieh, sieh, mit
 Strahl aus Salems Sterne - wöl - ben schiessen, und sieh, sieh, mit wie viel Thrä - nen.
 Strahl aus Salems Sterne - wöl - ben schiessen, und sieh, sieh, mit
 Strahl aus Salems Stern - ge - wöl - ben schiessen, und sieh, sieh, mit

wie viel Thrä - - - nen - güssen, mit wie viel Thränen - güssen umrin - gen wir dein Eh - ren -
 güs - sen, mit wie viel Thrä - - nen - güssen, mit wie viel Thrä - nen - güs - sen umrin - gen wir dein Eh - ren -
 wie viel Thrä - - - nen - güssen, mit wie viel Thrä - nen - güs - sen umrin - gen wir dein Eh - ren -
 wie viel Thrä - nen - güs - - - sen, und sieh, mit wie viel Thrä - - - nen - güs - sen umrin - gen wir dein Eh - ren -

mahl, mit wie viel Thränen umringen wir dein Ehrenmahl.
 mahl, mit wie viel Thränen umringen wir dein Ehrenmahl.
 mahl, mit wie viel Thränen umringen wir dein Ehrenmahl.
 mahl, und sieh, mit wie viel Thränen umringen wir dein Ehrenmahl.

RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

Dein Sach-sen, dein be-stürz-tes Mei-ssen er-starrt bei

dei-ner Kö-nigs-gruft; das Au-ge thränt, die Zun-ge ruft: mein

Schmerz kann un-beschreiblich hei-ssen! Hier klagt Au-gust, und Prinz und

Land, der A - del ächzt, der Bür - ger trau - ert wie hat dich

nicht das Volk be - dau - ert, so - bald es dei - nen Fall em - pfand!

ARIA.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

Ver- - stummt, verstummt, ver -

stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten, ver -

stummt, verstummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!

First system of musical notation. The piano part includes several triplet markings (3) over eighth notes. The vocal line consists of rests for the first two measures.

Second system of musical notation. The piano part continues with accompaniment. The vocal line begins with the lyrics: "Kein Ton ver-mag der Län-der Noth, bei ih-rer theu-ren Mut-ter Tod, o Schmerzenswort! recht an-zu-".

Third system of musical notation. The piano part continues with accompaniment. The vocal line continues with the lyrics: "deu-ten; o Schmer-zens-wort, o Schmer-".

Fourth system of musical notation. The piano part continues with accompaniment. The vocal line concludes with the lyrics: "-zenswort! kein Ton ver-mag der Län-der Noth, bei ih-rer theuren Mut-ter".

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Tod, o Schmer - zens - wort! o Schmer -". The piano accompaniment consists of two staves with complex rhythmic patterns.

Second system of the musical score. The vocal line continues with the lyrics: "zens - wort! recht an - zu - deu - ten." The piano accompaniment features several triplet markings (indicated by a '3' over the notes).

Third system of the musical score, primarily consisting of piano accompaniment. It features intricate rhythmic patterns and multiple triplet markings throughout the system.

Fourth system of the musical score, primarily consisting of piano accompaniment. It continues with complex rhythmic patterns and triplet markings. The word "Ver -" is visible at the end of the system.



stummt, verstummt, ihr hol - den Sai - ten, ihr hol - den Sai - ten, verstummt, ihr hol - den Sai - ten, ver -



stummt, ver - stummt, ihr hol - den Sai - ten, verstummt, verstummt, ihr hol - den Sai - ten!



System 3: Instrumental accompaniment with triplets and sixteenth notes.



System 4: Instrumental accompaniment with triplets and sixteenth notes.

RECITATIVO (a tempo).

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Viola da gamba I.

Viola da gamba II.

Liuto I.

Liuto II.

Alto.

Continuo.

pizzicato

pizzicato

pizzicato

pizzicato

pizzicato

Der Glocken be_bendes Ge_tön soll un_srer trüben Seelen Schrecken durch ihr ge.

The musical score consists of 13 staves. The top two staves are for the right hand of the piano, featuring intricate sixteenth-note patterns. The next two staves are for the left hand, with a more melodic and harmonic accompaniment. The bottom two staves are for the vocal line, which includes the following German lyrics:

schwung'nes Er-ze wecken, und uns durch Mu-ik und A-der-gehn. O, könn-te nur dies ban-ge Klin-gen, dav-on das

Ohr unstäglich gelt, der gan - zen Eu - ro - pä - er - welt ein Zeugniß unsres Jammers bringen!

ARIA.

Viola da gamba I.

Viola da gamba II.

Alto.

Liuto I. II.
(e Continuo).

The first system of the musical score consists of four staves. The top two staves are for Viola da gamba I and II, both in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The third staff is for the Alto, also in treble clef with the same key signature and time signature. The bottom staff is for the Liuto I. II. (e Continuo), in bass clef with the same key signature and time signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

The second system of the musical score consists of four staves. The top two staves are for Viola da gamba I and II, both in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The third staff is for the Alto, also in treble clef with the same key signature and time signature. The bottom staff is for the Liuto I. II. (e Continuo), in bass clef with the same key signature and time signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

Wie starb — die Hel — — — — — din so vergnügt, wie

The third system of the musical score consists of four staves. The top two staves are for Viola da gamba I and II, both in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The third staff is for the Alto, also in treble clef with the same key signature and time signature. The bottom staff is for the Liuto I. II. (e Continuo), in bass clef with the same key signature and time signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

starb — die Hel — din, die Hel — din so — ver — gnügt. wie starb — — — — — die

Hel - din so vergnügt. ver - gnügt, wie starb — die Hel - din so vergnügt, wie starb —

— die Hel - din so vergnügt, wie starb — die Hel - din so vergnügt,

wie starb die Hel - din, wie starb —

— die Hel - din, die Hel - din so vergnügt! —

Wie

mu - thig hat ihr Geist ge - rungen, da sie des To - des Arm be - zwungen, noch eh er ih - re Brust be - siegt, noch

eh, noch eh er ih - re Brust be - siegt!

Wie

ma - thig hat ihr Geist ge - rungen, da sie des To - des Arm be - zwungen noch eh' er ih - re Brust besiegt, —

— noch eh' er ih - re Brust be - siegt, noch eh' er ih - re Brust besiegt, — noch eh' er

ih - re Brust besiegt, — noch eh' er

ih - re Brust be - siegt. Wie starb die Hel -

- - din so vergnügt, wie starb die Hel - din, die Hel - din so ver - gnügt, wie

starb die Hel - din so ver - gnügt, ver - gnügt, wie starb die

Hel - din so ver - gnügt, wie starb die Hel - din so vergnügt, wie starb

die Hel-diu so vergnügt, wie starb die Hel - - din, wie starb

die Heldin, die Hel - - din so vergnügt!

RECITATIVO (a tempo).

Oboe(d'amore)I.

Oboe(d'amore)II.

Tenore.

Continuo.

Ihr Le - ben liess die Kunst zu Ster - ben in un-verrückter Ü - bung

sehn; un-mög-lich konnt'es dann gesehn.sich vor dem To-de zu entfär-ben.

Ach se - lig! wessen grosser Geist sich ü - ber die Na - tur er-he-bet, vor

Gruft und Särgen nicht er - be-bet, wenn ihn sein Schöpfer schei - den heisst.

CORO.

Flauto traverso I.

Flauto traverso II.

Oboe (d'amore) I.

Oboe (d'amore) II.

Violino I.

Violino II.

Viola.

Viola da gamba I.

Viola da gamba II.

(Liuto I. col Continuo.)

Liuto I. II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

An dir, du Vorbild grosser

An dir, du Vorbild grosser Frau - en, an dir. er - hab - - ne Kö - ni -

An dir, du Vorbild grosser
 Frau - en, an dir, du Vorbild grosser Frau - en, an dir, er - hab - - ne Kö - ni -
 gin, er - hab - - - - - ne Kö - ni - gin, an dir, er - hab -

(a due)

Frau - en, an dir, er - hab' - - ne Kö - ni - gin, an dir, du Vor - bild gro - sser
 gin, an dir, — du Vorbild gro - - sser Frau - en, an dir. du Vor - bild gro - sser
 - ne Kö - ni - gin, er - hab' - - ne Kö - ni - gin, — an dir, du Vor - bild gro - sser
 An dir, du Vor - bild grosser Frau - en, an dir. du Vor - bild gro - sser

Frau - en, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - - bensepfle - - ge -
 Frau - en, an dir, er - hab' - ne Kö - ni - gin, an dir, du Glau - - bensepflige -
 Frau - en, an dir, an dir, er - hab' - - ne Kö - ni - gin, an dir, du Glau - bens - pfl - e - ge - -
 Frau - en, an dir, er - hab'ne Kö - ni - gin, an dir, du Glau - bens - pfl - e - ge - rin, war

rin, war die-ser Grossmuth Bild zu schau - en.

rin, war die-ser Grossmuth Bild zu schau - en.

rin, war die-ser Grossmuth Bild zu schau - en.

die-ser Grossmuth Bild zu schau - en.

This musical score is for a piece in G major, 3/8 time, BWV XIII (3). It features a complex texture with multiple staves. The upper system consists of two treble clef staves, with the top staff containing a melodic line and the second staff providing accompaniment. Below these are four empty treble clef staves. The lower system begins with two bass clef staves, each containing a melodic line, followed by four empty bass clef staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 3/8.

A musical score for BWV XIII (3) in G major, 3/8 time. The score is arranged for a grand piano and includes a vocal line. The piano part features a complex texture with multiple staves: the right hand has two staves with intricate melodic lines and arpeggiated figures, while the left hand has two staves with a steady eighth-note accompaniment. The vocal line is on a single staff, with lyrics 'An dir, du' appearing at the end of the piece. The score is written in G major (one sharp) and 3/8 time. The key signature is G major, and the time signature is 3/8. The piece is in 3/8 time and consists of 16 measures. The vocal line enters in the final measure with the lyrics 'An dir, du'.

An dir, du Vorbild grosser Frau - en, an dir, er - hab' - - ne Kö - ni -
 Vorbild grosser Frau - en, an dir, er - hab' - - ne Kö - ni - gin, an dir, — du Vorbild gro - - sser

gin, an dir, er hab' - - - ne Kö-ni - gin, er - hab' - - - ne
 Frau - en, an dir, er - hab' - - - ne Kö - -
 An dir, du Vor.bild grosser Frau - en, an dir, er - hab' - - - ne Kö - ni -
 An dir, du Vor.bild gro.sser

Kö-ni-gin, an dir, du Vorbild grosser Frau-en, an dir, er - hab' - ne Kö - ni - gin, an
 - ni - gin, an dir, du Vorbild grosser Frau-en, an dir, er - hab' - ne Kö - ni - gin, an
 gin, an dir, an dir, du Vorbild gro-sser Frau-en, an dir, an dir, er - hab' - - - - ne Kö-ni-
 Frau - en, an dir, du Vorbild gro - sser Frau-en, an dir, er-hab'.ne Kö - ni - gin, an dir, du

dir, du Glau - - bens - p f l e - - g e - r i n, w a r d i e - s e r G r o s s m u t h B i l d z u s c h a u - - e n.

dir, du Glau - - bens p f l e - - - g e - r i n, w a r d i e - s e r G r o s s m u t h B i l d z u s c h a u - - e n.

gin, an dir, du Glaubens p f l e - g e - r i n, w a r d i e - s e r G r o s s m u t h B i l d z u s c h a u - - e n.

Glau - - bens - p f l e - - g e - r i n, w a r d i e - s e r G r o s s m u t h B i l d z u s c h a u - - e n.

Trauer-Ode

auf den Tod

der Königin Christiane Eberhardine.

Zweiter Theil.

ARIA.

Flauto traverso.

Oboe (d'amore).

Violino I.

Violino II.

Viola da gamba I.II.

Tenore.

Liuto I.II. e Continuo.

The musical score is presented in three systems. Each system contains a vocal line (Tenore) and instrumental accompaniment for Flauto traverso, Oboe (d'amore), Violino I, Violino II, Viola da gamba I.II, and Liuto I.II. e Continuo. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the aria with a complex flute melody and a steady bass line. The second system continues the flute's intricate patterns while the vocal line remains mostly silent. The third system concludes the passage with a final flourish from the flute and a sustained chord in the bass.

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto). The next two staves are the piano accompaniment (Right and Left Hand). The bottom two staves are additional piano accompaniment (Right and Left Hand). The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the musical score consists of six staves. The top two staves are vocal lines. The next two staves are the piano accompaniment. The bottom two staves are additional piano accompaniment. The lyrics are: "Der E - - - wig - keit - - - sa - phir - nes".

The third system of the musical score consists of six staves. The top two staves are vocal lines. The next two staves are the piano accompaniment. The bottom two staves are additional piano accompaniment. The lyrics are: "Haus zieht, Für - - stin, dei - ne hei - - tern Bli - eke von un - srer Nie - - drigkeit zu - rü - eke,".

von un - s'rer Nie - drigkeit zu - rü - ecke; der E -

- wigkeit sa - phir - nes Haus zieht, Für

- stin, dei - ne hei - tern Bli - cke von un - s'rer Nie - drigkeit zu - rü - ecke und filgt der Er - den Denk bild aus.

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto). The middle two staves are the piano accompaniment (Right and Left Hand). The bottom two staves are the bass line (Bass and Tenor). The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines feature melodic phrases with some grace notes and slurs. The piano accompaniment includes arpeggiated chords and rhythmic patterns.

The second system continues the musical score with six staves. The vocal lines (Soprano and Alto) are more active, with the Soprano line having a melodic flourish. The piano accompaniment and bass line provide harmonic support. The lyrics for the vocal lines are: "Einstarker Glanz vonhundert Sonnen, der un_sern Tag zurMit_ter -".

The third system concludes the musical score with six staves. The vocal lines (Soprano and Alto) continue the melody. The piano accompaniment and bass line maintain the harmonic structure. The lyrics for the vocal lines are: "nacht und un_sre Son - ne fin_ster macht, hat dein ver - klär - tesHaupt um - spon -".

The first system of the musical score consists of six staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom four staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various rests.

The second system of the musical score consists of six staves. It continues the vocal and piano parts from the first system. The vocal line has some rests in the first few measures. The piano accompaniment continues with its intricate rhythmic texture. The word "nen." is written below the piano part in the third measure.

The third system of the musical score consists of six staves. It continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment continues with its intricate rhythmic texture. The lyrics are written below the piano part.

Ein starker Glanz von hundert Son-nen, der unsern Tag zur Mitternacht und unsere Son - ne



fin_ster macht, hat dein ver_klär_tes Haupt um - spon -

This system contains the first five measures of the musical score. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a figured bass line. The key signature has one sharp (F#) and the time signature is 3/4.



nen .

This system contains the next five measures of the musical score. It continues the vocal line and piano accompaniment from the previous system. The lyrics "nen ." are positioned below the vocal line in the fifth measure.



This system contains the final five measures of the musical score on this page. It concludes the vocal line and piano accompaniment. The lyrics are not present in this system.

RECITATIVO.

Basso.

Was Wun - der ist's? Du bist es werth, du Vor - bild al - ler kö - ni -

Continuo.

(6)

gin - nen! Du muss - test al - len Schmuck ge - win - nen, der dei - ne Schei - tel jetzt ver - klärt. Nun trägst du

vor des Lam - mes Thro - ne, an - statt des Pur - purn Ei - tel - keit, ein per - len - rei - nes Unschuldskleid, und spot - test

(Arioso.)

der ver - lass - nen Kro - ne. So weit - - - der vol - - - le Weich - sel - strand, der

Nie - ster und die War - - the flie - sset, so weit sich Elb und Muld' er - gie - sset, er -

hebt - - - dich Bei - des, Stadt und Land; so weit - - -

der vol - le Weichselstrand, der Nie - ster und die War - the flie - sset, so weit sich Elb und Mul - der - gie - sset, er - hebt dich Stadt und Land, Stadt und Land, er - hebt dich Stadt und

RECITATIVO.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Basso.

Continuo.

Land. Dein Tor - gau geht im Trau - er - klei - de, dein Pretsch wird kraftlos, starr und

matt; denn da es dich ver - lo - ren hat, ver - liert es sei - ner Au - gen Wei - de.

CORO.

Flauto traverso I.

Flauto traverso II.

Oboe(d'amore) I.

Oboe(d'amore) II.

Violino I.

Violino II.

Viola.

Viola da gamba I.

Viola da gamba II.

Liuto I.II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

A musical score for BWV XIII (3) for guitar. The score is written on 12 staves. The first six staves are grouped by a brace on the left and represent the right hand, with the top two staves being the treble clef and the bottom four being the bass clef. The last six staves are grouped by a brace on the left and represent the left hand, with the top two staves being the bass clef and the bottom four being the bass clef. The music is in G major (one sharp) and 3/4 time. The piece consists of a single melodic line in the right hand and a single bass line in the left hand. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties. The piece concludes with a final cadence in the last measure.

A musical score for BWV XIII (3), consisting of 11 staves. The score is written in G major (one sharp) and 3/4 time. The first six staves are grouped by a brace on the left and contain the right-hand part of the piece. The next three staves are also grouped by a brace and contain the left-hand part. The final two staves are single staves at the bottom of the page. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Doch. Köni - gin! du stirbest nicht, du stir - - best nicht, doch, Kö_ni_gin! du stir -

Doch, Köni - gin! du stirbest nicht, du stir_best nicht, doch.Kö_u_i_gin! du stirbest

Doch, Kö_ni_gin! du stirbest nicht, du stir_best nicht, doch.Kö_ni_gin! du stirbest

Doch, Kö_u_i_gin! du stirbest nicht, du stir_best nicht, doch.Kö_nigin! du stirbest

Fine.

B.W. XIII.

best nicht, man weiss, was man an dir be_ses_sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be_ses_sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be_ses_sen; die Nachwelt wird dich nicht vergessen,

nicht, du stirbest nicht, man weiss, was man an dir be_ses_sen; die Nachwelt wird dich nicht vergessen,

bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - -
 bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - -
 bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - bau
 bis die - ser Welt - - - bau einst zer - bricht, bis die - ser Welt - -

- bau einst zerbricht. Ihr Dichter, schreibt! wir wollen's le_sen, ihr Dichter, schreibt, wir wollen's le_sen: Sie
 - bau einst zerbricht. Ihr Dichter, schreibt! wir wollen's le_sen, ihr Dichter, schreibt, wir wollen's le_sen: Sie
 einst — zerbricht. Ihr Dichter, schreibt! wir wollen's le_sen, ihr Dichter, schreibt, wir wollen's le_sen: Sie
 - baueinst zerbricht. Ihr Dichter, schreibt! wir wollen's le_sen, ihr Dichter, schreibt, wir wollen's le_sen: Sie

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen; ihr

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

ist der Tu-gend Ei-genthum, der Un-tertha-nen Lust und Ruhm, der Kö-ni-ginnen Preis ge-we-sen; ihr

Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der
 Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der
 Dichter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der
 Dich-ter, schreibt! ihr Dichter, schreibt! ihr Dichter, schreibt! wir wollen's lesen: Sie ist der Tu_gend Ei_genthum, der

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

Un-tertha-nen Lust und Ruhm, der Kö-ni-gin-nen Preis ge-we-sen.

95

6,

Trauer-Ode,

Lebender Lob und

Leben der Königin

Christiane Eberhardine

von Königl. Maj. und Schriftf.

Christianen, Herr Antwan

Königin in Pöhlen, Leinw.

Erstausg. in Leipzig, bey Joh. Gleditsch, 1727.

von Leipzig

in der Pauliner

Kirche zu Leipziger Gasse,

abgedruckt bey Joh. Gleditsch



*Original Partitur.
Aus Forcels Nachlass.
Böhlen*

*W
H. Gleditsch
1727
J. 18*

1. Tombeau de L. M. la Reine de France.

A handwritten musical score for a piece titled "Tombeau de L. M. la Reine de France." The score is written on 20 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several annotations in the left margin, including "Violon", "Violon II", "Violon III", "Violon IV", "Violon V", "Violon VI", "Violon VII", "Violon VIII", "Violon IX", "Violon X", "Violon XI", "Violon XII", "Violon XIII", "Violon XIV", "Violon XV", "Violon XVI", "Violon XVII", "Violon XVIII", "Violon XIX", and "Violon XX". The score is written in a cursive, handwritten style.

Handwritten musical score for a piano piece. The score consists of approximately 15 staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are several instances of heavy blacked-out passages, likely indicating corrections or deletions. The bottom section of the score includes a vocal line with the following lyrics:

Traverset / auf / Eder / Kauf / gefühlten / Er / rauer / Rede.

The score is written in a cursive, handwritten style, characteristic of a composer's manuscript. The paper shows signs of age and wear.

A handwritten musical score consisting of two systems of staves. The first system contains 12 staves, and the second system contains 8 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several instances of text written in a cursive hand, some of which appear to be corrections or annotations. The paper shows signs of age and wear, with some ink bleed-through and faint markings.