

Auf den Damenstag
von
Dr. A. J. Müller.
Leipzig, den 3 August 1795.

Der zufriedengestellte Aulus.

Dramma per Musica.

„Zerrißet, zersprenget, zertrümmert die Gruft.“

Der zufriedengestellte Acolus.

DRAMMA PER MUSICA.

„Zerreisset, zersprenget, zertrümmert die Gruft.“

Chor der Winde.

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

The musical score is written for a wind choir and orchestra. The wind choir consists of three trumpets (Tromba I, II, III), two horns (Corno I, II), two flutes (Flauto traverso I, II), and two oboes (Oboe I, II). The orchestra includes timpani, violin I and II, viola, and continuo. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The score is in 3/4 time and features a key signature of one sharp (F#). The wind choir part is marked 'Chor der Winde' and begins with a series of notes in the first measure, followed by rests in the second and third measures, and then continues in the fourth measure. The orchestra provides accompaniment throughout the piece.

This musical score consists of 15 staves. The top two staves are for the right hand, with the upper staff containing a melodic line and the lower staff containing a more rhythmic accompaniment. The next two staves are for the left hand, with the upper staff featuring a melodic line and the lower staff containing a rhythmic accompaniment. The remaining nine staves are for a grand staff, with the upper three staves in treble clef and the lower three staves in bass clef. The score includes various musical notations such as trills (tr), slurs, and complex rhythmic patterns. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a final cadence on the 15th staff.

B.W.XI. (2)

This musical score is for the second part of the Minuet in G major, BWV 1002, by Johann Sebastian Bach. It is a single-movement piece in 3/4 time, consisting of 16 measures. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece features a simple, elegant melody with a few trills and a repeat sign in the final measure. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and trills. The score is presented on a single page with a large bracket on the left side.

B.W.V. 1002 (2)

A musical score for a piece titled "B.W. XI. (2)". The score is written for a grand piano and consists of 15 staves. The top two staves are the treble clef (right hand), and the bottom two staves are the bass clef (left hand). The middle nine staves are grouped by a brace on the left and represent the inner voices of the piano. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into five measures by vertical bar lines. The first measure features a complex, fast-moving melodic line in the upper right hand, while the lower right hand and left hand play more rhythmic accompaniment. The subsequent measures continue this texture with various melodic and harmonic developments. The final measure concludes with a cadence in both hands.

B.W. XI. (2)

This musical score consists of 14 staves. The top two staves are grouped by a brace and contain treble clefs. The next two staves are grouped by a brace and contain bass clefs. The remaining ten staves are grouped by a brace and contain treble clefs. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and articulation marks. A trill (tr) is indicated above a note in the fourth measure of the third bass staff. The score concludes with a double bar line and a fermata over the final note.

B.W. XI. (2)

A complex musical score for a multi-instrument ensemble. The score is written on 18 staves. The top four staves are grouped by a brace on the left and represent the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The next six staves are grouped by a brace and represent the woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The bottom four staves are grouped by a brace and represent the brass instruments (Trumpets, Trombones, and Tuba/Euphonium). The music is in a key with one sharp (F#) and a 3/4 time signature. It features intricate melodic lines, rhythmic patterns, and dynamic markings. The score is divided into four measures by vertical bar lines. A small number '7' is located at the bottom left of the page.

rei - ssel, zersprenget, zertrümmert die Gruft,

rei - ssel, zertrümmert die Gruft,

- ssel, zertrümmert die Gruft,

rei - ssel, zertrümmert die Gruft,

Zer - reisset, zer -
Zer - reisset, zer -
Zer - reisset, zer -
Zer - reisset, zer -

The musical score consists of a piano accompaniment and four vocal parts. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are in German and are repeated across the four vocal staves.

Lyrics:

sprenget, zer - trümmert die Gruft, zer - rei - sset, zer spreng - get, zer.
sprenget, zer - trümmert die Gruft, zer - rei - sset, zer spreng - get, zer.
sprenget, zer - trümmert die Gruft, zer - rei - sset, zer spreng - get, zer.
sprenget, zer - trümmert, zer trümmert die Gruft, zer - rei - sset, zer.

trüm - - - - - mert die Gruft, die un - serm Wü - then Gränze giebt.

trüm - - - - - mert die Gruft, die un - serm Wü - then Grän - ze giebt.

trüm - - - - - mert die Gruft, die un - serm Wü - then Gränze giebt.

spreu - - - - - get, zer trüm - - mert die Gruft, die un - serm Wü - then Gränze giebt.

This musical score consists of 15 staves. The top four staves are grouped by a brace on the left and contain a vocal line with a key signature of one flat (B-flat) and a 3/4 time signature. The next six staves are also grouped by a brace and contain a piano accompaniment in treble clef with a key signature of two sharps (D major). The bottom five staves are grouped by a brace and contain a piano accompaniment in bass clef with a key signature of two sharps (D major). The score is divided into four measures by vertical bar lines. The notation includes various note values, rests, and accidentals.

The musical score is arranged in 15 staves. The first four staves are grouped by a brace on the left. The next six staves are also grouped by a brace. The bottom five staves are for a voice part, with the first three being empty and the last one containing the text 'Zer-'. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Zer - rei_sset, zer - sprenget, zertrümmert die Gruft, zer - rei_sset, zer -

Zer - rei_sset, zer - sprenget, zer - trümmert die Gruft, zer - rei_sset, zersprenget,

rei_sset, zer - sprengel, zer - trümmert die Gruft, zer - rei_sset,

Zer - rei_sset, zersprengel, zertrümmert die Gruft, zer -

sprengt, zer - trümmert die Gruft,
 zer - trümmert die Gruft,
 zer - sprengt, zertrümmert die Gruft!
 reisset, zersprengt, zertrümmert die Gruft,

zerreisset, zersprengt, zersprengt, zertrümmert, zertrümmert die
 zerreisset, zersprengt, zersprengt, zertrümmert, zertrümmert die
 zerreisset, zersprengt, zersprengt, zertrümmert, zertrümmert die
 zerreisset, zersprengt, zersprengt, zertrümmert, zertrümmert die

Gruft, zerrei sset, zersprengt, zertrümmert die
 Gruft, zerrei sset, zersprengt, zertrümmert die
 Gruft, zerrei sset, zersprengt, zertrümmert die
 Gruft, zerrei sset, zersprengt, zertrümmert die

tr

Gruft, zer - rei - sset, zerspren - get, zer - spren - get, zer - trümmert, zer - trümmert die Gruft, Gruft, zer - rei - sset, zerspren - get, zer - spren - get, zer - trümmert, zer - trümmert die Gruft, Gruft, zer - rei - sset, zerspren - get, zer - spren - get, zer - trümmert, zer - trümmert die Gruft, sset, zer spren - get, zer trüm - mert die Gruft,

die un_serm Wü - - - - - then Grän_ze giebt.

die un_serm Wü - - - - - then Grän - - - - - ze giebt.

die un_serm Wü - - - - - then Grän - - - - - ze giebt.

die un_serm Wü - - - - - then Gränze giebt.

(tr)

The musical score consists of 14 staves. The top four staves are for piano accompaniment, with the right hand on the first two and the left hand on the last two. The bottom four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in German and are repeated in four parts, one for each voice type.

Soprano (S):
 durchbrechet die Luft, dass sel - ber die Son - ne zur Finsterniss wer - de.

Alto (A):
 durchbrechet die Luft, dass sel - ber die Son - ne zur Finsterniss wer - de;

Tenor (T):
 durchbrechet die Luft, dass sel - ber die Son - ne zur Finsterniss wer - de;

Bass (B):
 durchbrechet die Luft, dass sel - ber die Son - ne zur Finsterniss wer - de;

durch - bre - chet die Luft, dass sel - ber die Son - ne zur Fin - sterniss wer -

durch - bre - chet die Luft, dass sel - ber die Son - ne zur Fin - sterniss wer -

durch - bre - chet die Luft dass sel - ber die Son - - ne zur Fin - sterniss wer -

durch - bre - chet die Luft, dass sel - ber die Son - - ne zur Fin - sterniss wer -

de, dass selber die Sonne zur Finsterniss werde, durchbrechet die Luft,
 durchbrechet die Luft, durchbrechet die Luft, durchbrechet die Luft,
 durchbrechet die Luft, dass selber die Sonne zur Finsterniss

dass sel-ber die Son - - - ne zur Fin - - - sterniss wer - - de; durchschneidet die
 durchbrechet die Luft, dass sel-ber die Son-ne zur Fin - - - sterniss wer - - de; durchschneidet die
 wer - de, durch - bre-chet die Luft, dass sel-ber die Son - - ne zur Finsterniss wer - - de; durchschneidet die
 durch - bre-chet die Luft, dass sel-ber die Sonne zur Finsterniss wer - - de; durchschneidet die

Flu - - then, durchwüh-let die Er - - - de, dass sich der Him - - - mel selbst be - trübt,

Flu - - then, durchwüh-let die Er - - - de, dass sich der Him - - - mel selbst be - trübt,

Flu - then, durchwüh-let die Er - - - de, dass sich der Him - - - mel selbst be - trübt,

Flu - then, durchwüh-let die Er - - - de, dass sich der Him - - - mel selbst be - trübt,

dass sich der Him - mel selbst be - trübt!

dass sich der Him - mel selbst be - trübt!

dass sich der Him - mel selbst be - trübt!

dass sich der Him_mel selbst be - - trübt, selbst be - trübt!

RECITATIVO.

Tromba I. b \flat e
 Tromba II.
 Tromba III.
 Timpani.
 Corno I.
 Corno II.
 Flauto traverso I.
 Flauto traverso II.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 Aeolus.
 Continuo.

Ja! ja! die Stunden sind nunmehr nah, dass ich euch treuen Unterthanen den Weg aus

The image shows a page of a musical score, page 165. It features a voice line at the bottom and a piano accompaniment consisting of 14 staves. The piano part is divided into two systems of seven staves each. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are in German and are placed below the voice line. The lyrics are: "eurer Einsamkeit, nach bald ge.schloss'ner Sommerszeit, zur Freiheit werde bahnen. Ich geb' euch Macht, vom". The score includes various musical notations such as notes, rests, and dynamic markings.

eurer Einsamkeit, nach bald ge.schloss'ner Sommerszeit, zur Freiheit werde bahnen. Ich geb' euch Macht, vom

A - bend bis zum Mor - - gen, vom Mit - tag bis zur Mit - ter - nacht mit eu - rer Wuth zu

ra - sen, die Blumen, Blätter, Klee, mit Kälte, Frost und Schnee ent -

setz_lich an - zu - bla - - sen. Ich geb' euch

Macht, die Ce_dern um - zu - schmei - ssen, und Ber - ge - gi - pfel auf - zu -

The image shows a page of musical notation for a voice and piano piece. It consists of 15 staves. The top four staves are for the piano accompaniment, and the bottom five staves are for the voice. The music is in 7/8 time and the key signature has two sharps (F# and C#). The lyrics are in German and are written below the voice staves. The lyrics are: "rei - - ssen. Ich geb' euch Macht, die un-ge-".

stü-men Meeres - flu - - then durch eu - ren Nachdruck zu erhöh'n, dass das Ge -

stirne wird vernu - then, ihr Feuer soll durch euch ver - lö - schend untergehn.

ARIA.

Oboe col Violino I.

Violino I.

Violino II.

Viola.

Aeolus.

Continuo.



piano

Wie will ich lustig la - - -



- chen, wie

will ich lustig la - - - - - chen, wenn AL-les durchein - an - - -

- - - der geht, wie will ich lu-stig la - - - - - chen, wie will ich lustig la - - -

chen, wie willich lustig la - - - - - chen, wenn Al - - -

- les durcheinan - - - - - der geht !

Wenn selbst der Fels nicht si - - - cher

steht, wenn selbst der Fels nicht si - - - cher steht und

wenn die Dä_cher kra - - -

- - chen, und wenn die Dä - cher kra - - -



chen, so will ich lustig la - - -



- chen, so will ich lu - - stig la - - - chen, lustig la - chen!



Wie



will ich lustig la - - - - - chen, wenn Al-les durch ein an -

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment with four staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "will ich lustig la - - - - - chen, wenn Al-les durch ein an -".



- - - der geht! Wenn selbst der Fels nicht si - - - cher steht, - - - - - wenn selbst der Fels nicht

This system contains measures 5 through 8. The lyrics are: "- - - der geht! Wenn selbst der Fels nicht si - - - cher steht, - - - - - wenn selbst der Fels nicht". There is a fermata over the first measure of this system.



si - - - cher steht, - - - - - und

This system contains measures 9 through 12. The lyrics are: "si - - - cher steht, - - - - - und".

wenn die Dä - cher kra - - -

- chen, so

will ich lustig la - - - - - chen, will ich lu - stig la - - - - - chen, lu - stig la - chen!

RECITATIVO.

Zephyrus.

Ge - fürcht' - ter Ae - o - lus, dem ich im Schoo - sse son - sten

Continuo.

lie - ge, und dei - ne Ruh' ver - gnüge, lass deinen harten Schluss mich doch nicht all - zu früh erschrecken; ver -

zle - - he, lass in dir, aus Gunst zu mir, ein Mit - leid noch er - - we - cken.

ARIA.

Viola d'amore.

Viola da gamba.

Zephyrus.

Continuo.

The first system of the musical score consists of four staves. The top staff is for Viola d'amore (treble clef), the second for Viola da gamba (alto clef), the third for Zephyrus (alto clef), and the fourth for Continuo (bass clef). The music is in 3/8 time and G major. The Viola d'amore and Viola da gamba parts feature intricate, flowing melodic lines with many slurs and ornaments. The Continuo part provides a steady bass line.

The second system continues the instrumental accompaniment. The vocal line enters in the middle of the system with the lyrics "Fri-sche Schat -". The instrumental parts continue with their respective melodic and harmonic lines.

The third system continues the instrumental accompaniment. The vocal line enters with the lyrics "ten, fri - sche Schatten, mei - - ne Freu - de, se - het, wie ich schmerz - lich". The instrumental parts continue with their respective melodic and harmonic lines.

The fourth system continues the instrumental accompaniment. The vocal line enters with the lyrics "schi - - - de, wie ich schmerzlich schei - de, kommt,". The instrumental parts continue with their respective melodic and harmonic lines.

kommt, kommt, be - dau - ert mei - - ne Schmach, fri - sche

Schat - ten, mei - ne Freu - - de, se - het, wie ich schmerz - lich schei - - de,

kommt, be - dau - - - - - ert mei - ne Schmach.

Win - det euch, win - det



euch, ver - wai - - sten Zwei - ge, ach! ich schwei - ge,



ach! ich schweige, ach! ich schweige, se - het mir nur



jam - mernd nach.



Fri - - sche Schatten, mei - - ne Freu -



de, fri - sche Schat - - -



- - - - ten, fri - - scho Schatten, mei - - ne Freu - de, se - het, wie ich



schmerz - lich schei - - - - de, wie ich schmerz - lich schei - de,



kommt, kommt, kommt, be - - dau - - ert

mei - - ne Schmach; fri - sche Schat - ten, mei - ne Freu - de, se - het, wie ich

schmerz - lich schei - de, kommt, be - dau - - - - - ert mei - ne Schmach.

(??)

RECITATIVO.

Aeolus. Bei - nahe wirst du mich be - wegen. Wie? seh' ich nicht Po - mona hier, und, wo mir recht, die Pa - llas auch bei

Continuo.

ihr? Sagt, Werthe, sagt, was fordert ihr von mir? Euch ist gewiss sehr viel da - ran ge - le - gen.

ARIA.

Oboe d'amore.

Pomona.

Continuo.

Kö - nen nicht die rothen Wan - gen,

wo mit mei - - ne Früchte pran - gen, dein ergrim_m_tes Her - ze fan - -

- - gen, kö - - nen nicht die ro_then

Wan - - - gen, wo mit meine Fruch - - - te

prau - - - gen, dein ergrim - tes Her.ze fan - - - - - gen, ach, so sa - ge, ach, so

sa - ge, kannst du sehn, sa - ge, kannst du sehn, ach, - - - so sa - ge, kannst du

sehn, wie die Blät.ter von den Zweigen sich be - trübt zur Er - de beu - gen, um ihr E - lend ab - zu -

.. nei - gen, das an ih - nen soll geschehn.

Ah, so sa_ge, kannst du sehn, so sa_ge, kannst du sehn, so sa_ge, kannst du sehn, wie die Blätter von den

Zweigen sich be_trübt zur Er_de beu-gen, um ihr E_lend ab_zu_nei-gen, das an ih_nen soll ge-

sehnen, um ihr E_lend ab_zu_nei-gen, das an ih_nen soll geschehn.

RECITATIVO.

Pallas.

Pomona.

Continuo.

So willst du, grimmiger Ae-o-lus, - gleich wie ein Fels und Stein bei meinen Bit-ten

Wohl-an! ich will und muss auch meine Seufzer wa-gen, vielleicht wird mir, was er, Po-mo-na, dir still-sein?

schweigend ab-ge-schlagen, von ihm ge-währt. Wohl! wenn er ge-gen mich sich gü-ti-ger er-klärt.

Wohl! wenn er ge-gen Dich sich gü-ti-ger er-klärt.

ARIA.

Violino Solo.

Pallas.

Continuo.

An - ge - neh - mer Ze - phy -

rus, an - ge - neh - mer Ze - phy - rus,

an - ge - neh - mer Ze - phy -

rus, an - ge - neh - mer Ze - phy - rus, dein von Bi - sam rei - cher

Kuss und dein lau - schend Küh - len soll auf mei - nen Hö - hen

spie - - len, soll auf mei - - nen Hö - - - - - hen spie - - - - -

len.

Gro - - sser Kö - - nig, gro - - sser Kö - - nig, Ae - - o - -

lus, sa - ge doch dem Ze - - phy - rus, dass sein Bi - - sam - - rei - cher

Kuss und sein lau - sehend Küh - - - - - len soll auf mei - - nen Hö - - - - -

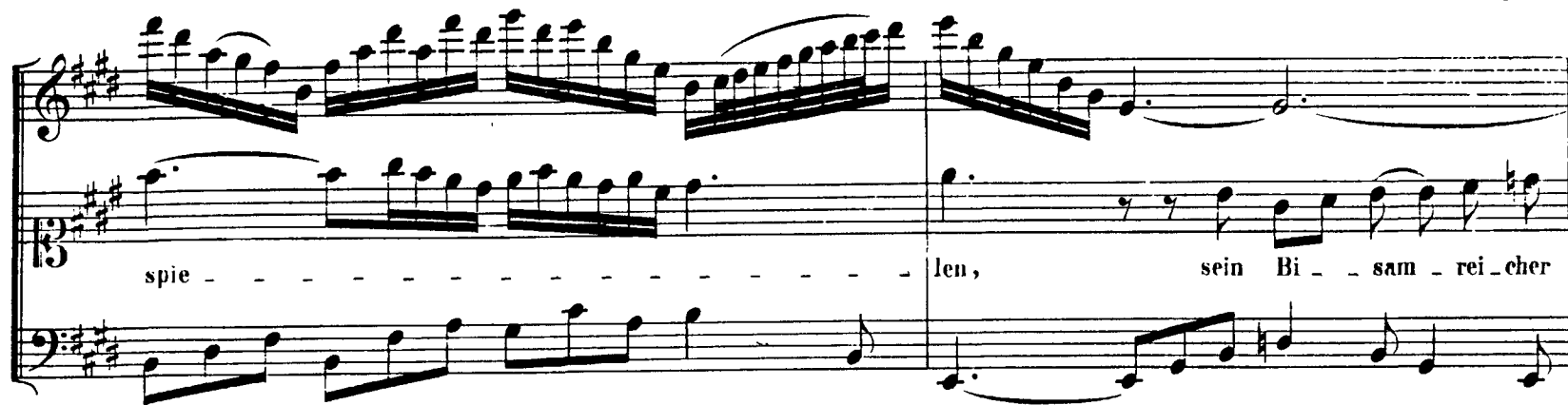
spie - - len, auf mei - - nen Hö - - hen spie - -

len. :Gro-sser Kö - nig, gro-sser Kö - nig, Ae - o -

lus, sa - ge doch dem Ze - - phy - rus, dass sein Bi - - sam - - rei - cher

Kuss und sein lau - schend Küh - - - - - len soll auf mei - nen Hö - - hen

spie - - len, auf mei - - - - - nen Hö - - hen, auf mei - nen Hö - - hen



spie - - - - - len, sein Bi - - sam - rei - cher



Kuss und sein lau - schend Küh - - - - - len soll auf mei - nen Hö - - - -



- - - - - hen spie - - len.




RECITATIVO.

Flauto traverso I.

Flauto traverso II.

Pallas.

Aeolus.

Continuo.

Mein Ae_o_lus, ach! stö-re nicht die Fröh-lichkeiten, weil meiner Musen Heli-con ein

Fest, ein' an-ge-nehme Fei-er auf seinen Gi-pfeln an-ge-stellt. So sa-ge mir: wa-rum denn dir be-

son-ders die-ser Tag so theuer, so werth und hei-lig fällt?— O Nachtheil und Ver-druss! soll ich denn

Mein Müller, mein August, der Pi-e-rinnen Freud' und Lust, eines Weibes Willen in meinem Re-giment erfüllen?— Dein

und mein ge-liebter Sohn er-le-bet die ver-gnügten Zei-ten, da
Müller, dein August! Dein Müller, dein Au-gust!

ihm die E-wigkeit sein wei-ser Na-me prophe-zeit.
Dein Müller! dein Au-gust! der Pi-e-rinnen Freud' und

Lust, und dein ge-liebter Sohn er-le-bet die ver-gnügten Zeiten, da ihm die E-wig-keit sein wei-ser Name prophe-

zeit? Wohl-an! ich las-se mich be-zwingen, eu-er Wunsch soll euch ge-lin-gen.

ARIA.

Tromba I.

Tromba II.

Tromba III.

Timpani. (tr)

Corno I.

Corno II.

Aeolus.

Continuo.

The first system of the musical score consists of eight staves. Tromba I, II, and III are in the upper register, playing a melodic line with eighth-note patterns. Timpani is in the lower register, playing a rhythmic pattern with a trill (tr) indicated above the first measure. Corno I and II are in the upper register, playing a melodic line with eighth-note patterns. Aeolus is in the lower register, playing a rhythmic pattern. Continuo is in the lower register, playing a rhythmic pattern.

The second system of the musical score consists of eight staves. Tromba I, II, and III are in the upper register, playing a melodic line with eighth-note patterns. Timpani is in the lower register, playing a rhythmic pattern. Corno I and II are in the upper register, playing a melodic line with eighth-note patterns. Aeolus is in the lower register, playing a rhythmic pattern. Continuo is in the lower register, playing a rhythmic pattern.

The image displays two systems of musical notation. Each system consists of two grand staves (piano) and one violin staff. The piano parts are written in treble and bass clefs, while the violin part is in treble clef. The music features complex rhythmic patterns, including sixteenth-note runs and slurs. The first system spans 8 measures, and the second system spans 8 measures. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as slurs, accents, and trills.

Zu - rü_cke, zu - rü_cke, ge - flü_gel_ten Winde,

zu - rü_cke, zu - rü_cke, ge - flü_gel_ten Win_de, be - säuf_ti - get euch, be - säuf_ti - get

euch, zu - rü-cke, zu - rü - eke, ge - flü -

- - gel - ten Win-de, ge - flü -

(tr)

- gel - ten Win - de, be - säuf - - - - - li - get euch, be - säuf - - - - - tigt

Detailed description: This system contains the first six measures of the piece. It features a vocal line in the bass clef and piano accompaniment in the treble and bass clefs. The piano part includes a prominent trill in the right hand starting in the second measure. The vocal line begins with the lyrics '- gel - ten Win - de, be - säuf - - - - - li - get euch, be - säuf - - - - - tigt'. A trill marking '(tr)' is placed above the first note of the piano accompaniment in the second measure.

euch. Doch

Detailed description: This system contains the next six measures. The piano accompaniment continues with complex textures, including trills and arpeggiated figures. The vocal line continues with the lyrics 'euch. Doch'. The system concludes with a final cadence in the piano part.

The first system of the musical score consists of eight staves. The top four staves are grouped by a brace on the left and contain vocal parts: two treble clefs and two bass clefs. The bottom four staves are grouped by a brace on the left and contain piano accompaniment: two treble clefs and two bass clefs. The vocal lines feature various rhythmic patterns, including eighth and sixteenth notes, with some rests. The piano accompaniment includes a prominent bass line with sixteenth-note patterns in the lower register. The lyrics "we - - - - - het ihr gleich, so weht doch" are positioned below the vocal staves.

we - - - - - het ihr gleich, so weht doch

The second system of the musical score continues with eight staves, maintaining the same layout as the first system. The vocal parts continue with their respective melodic lines, and the piano accompaniment provides harmonic support with consistent rhythmic patterns. The lyrics "jetzund, nur ge - lin - de, so weht doch jetz - und, nur ge - lin - - de, so weht doch jetzund, nur" are placed below the vocal staves.

jetzund, nur ge - lin - de, so weht doch jetz - und, nur ge - lin - - de, so weht doch jetzund, nur



Musical score system 1, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "geln - de." in the first measure. The piano accompaniment consists of two staves with complex rhythmic patterns.



Musical score system 2, continuing the vocal and piano parts. The vocal line includes the lyrics "Zu - rü - cke, zu - rü - cke, ge -" in the final measure. A trill (tr) is marked in the piano accompaniment. The piano accompaniment continues with intricate textures.

flü - gel - ten Win - de!

(tr)

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics 'flü - gel - ten Win - de!'. The second staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A trill '(tr)' is indicated above a note in the vocal line.

Zu - rü - cke, zu - rü - cke, ge - flü - gel - ten Win - de, be - sänf - ti - get euch, be -

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'Zu - rü - cke, zu - rü - cke, ge - flü - gel - ten Win - de, be - sänf - ti - get euch, be -'. The piano accompaniment continues with similar rhythmic patterns. The lyrics are spread across the vocal line, with hyphens indicating syllables across notes.

säuf-ti - get euch, be - säuf - - ti - get euch, zu - rü_cke, be - säuf - - ti - get

euch, zu - rü_cke, zu - rü_cke, zu - rü_cke, zu - rü_cke, ge -

flü - - - gel-ten Winde, be - säuf - - - - ti-gel

euch, zu - rü_cke, zu - rü_cke, ge - flü - - - - gel-ten Winde, zu -

The image displays a musical score for a vocal and piano piece. The score is written on two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "rü_cke, zu - rü_cke, ge - flü - gel_ten Winde!". The piano accompaniment consists of two grand staves (treble and bass clefs). The second system continues the piano accompaniment with two grand staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as trills and slurs. The overall style is characteristic of 18th or 19th-century classical music.

rü_cke, zu - rü_cke, ge - flü - gel_ten Winde!

The image displays two systems of musical notation. Each system consists of two staves: a piano (piano) staff and a violin (violin) staff. The piano part is written in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The violin part is written in treble clef with a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The first system contains 8 measures, and the second system contains 8 measures. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped with beams. The violin part consists of a melodic line with various note values and rests. A trill (tr) is indicated in the second measure of the second system on the violin staff. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

RECITATIVO.

Pallas. Was Lust! ent-ste-het in der Brust, dass

Pomona. Was Freude! ent-ste-het in der Brust,

Zephyrus. Welch Vergnügen! ent-ste-het in der Brust,

Continuo.

sich nach unsrer Lust die Wü_n_sche müs_sen fü - - - gen, dass sich nach un_srer Lust die

dass sich nach un_srer Lust die Wü_n_sche müssen fü - - - - - gen, dass

dass sich nach unsrer Lust die Wü_n_sche müs_sen fü - - - gen,

Wü_n_sche müs_sen fü - - - - - gen, die Wü_n_sche müs_sen fü - - - gen.

sich nach un_srer Lust die Wü_n_sche müs_sen fü - - - - - gen.

dass sich nach un_srer Lust die Wü_n_sche müs_sen fü - - - gen.

So

So kann ich mich bei grünen Zweigen noch ferner-hin vergnügt bezeigen.

7 8

So richt' ich in vergnügter Ruh meines August's Lustmahl zu.
 sch' ich mein Ergötzen an meinen reifen Schätzen.

Wir sind zu deiner Fröhlichkeit mit gleicher Lust bereit, wir sind zu deiner Fröh - - - - -
 Wir sind zu deiner Fröhlichkeit mit gleicher Lust bereit, wir sind zu deiner Fröh-lichkeit mit gleicher Lust be -

- - - - - liehkeit, wir sind zu deiner Fröh - liehkeit mit glei - - - - - cher
 reit, mit gleicher Lust be - reit, wir sind zu deiner Fröh - - - - - lieh-keit mit

Lust be-reit.
 gleicher Lust be-reit.

DUETTO.

Flauto traverso I. II.
all' unisono.

Pomona.

Zephyrus.

Continuo.

The first system of music shows the Flauto traverso I. II. part with a melodic line in treble clef. The Pomona and Zephyrus parts are represented by two staves with a large 'B' and a sharp sign, indicating they are silent. The Continuo part is in the bass clef, providing a rhythmic accompaniment.

The second system continues the musical notation. The Flauto traverso part has a more active melodic line. The Pomona and Zephyrus parts remain silent.

The third system shows the Flauto traverso part with a complex melodic passage. The Pomona and Zephyrus parts are still silent.

The fourth system includes lyrics for the Pomona and Zephyrus parts. The Flauto traverso part has a melodic line above the lyrics. The Continuo part continues its accompaniment.

Zweig' und Ae - - - ste, Zweig' und

Ae - - ste, Zweig' und Ae - ste zol - len dir zu dei - nem

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.

Fe - ste ih - rer Ga - - - ben Ue - ber - fluss.

This system contains measures 5 through 8. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 8 features a triplet of eighth notes in the vocal line.

Und mein Scher - - - zen soll und muss, mein Scher - - - zen

This system contains measures 9 through 12. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The piano accompaniment has a more active role in this system.

soll und muss, dei - nen Au - gust zu ver - eh - ren, - die - ses Ta - ges Lust ver -

This system contains the final four measures (13-16) of the piece. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The piece concludes with a final cadence.

meh - - ren, mein Scher-zen soll und muss, deinen Au-gust zu ver-eh - ren, die - ses Ta - ges Lust ver

meh - - ren.

f
Ich brin - ge dir Fröch.te, ich brin - ge dir Fröch.te mit Freu - -
Ich brin - ge mein Lis - peln, mein Lis - - - peln mit Freu - -

- - den herbei, ich brin - ge dir Fröh - mit Freu - - - den herbei, dass Al - les zum
 - - den herbei, ich brin - ge mein Lis - peln mit Freu - - - - - den herbei, dass Al - les zum

Scher - zen voll - kom - - - me - ner sei, dass Al - - les zum Scher - - -
 Scher - zen voll - kom - - - me - ner sei, zum Scher - - -

- - - zen, dass Al - les zum Scher - zen voll - kom - - - - - me - ner sei.
 zen voll - kom - - - - - me - ner sei.

Ich brin - ge dir Fruch - te, dir Fruch - -
 Ich brin - ge mein Lis - peln, ich brin - ge mein

- te mit Freu - - den herbei, ich brin - ge dir Fruch - te mit Freu - - den herbei, dass Al - les zum
 Lis - peln mit Freu - - den herbei, ich brin - ge mein Lis - peln mit Freu - - den herbei, dass Al - les zum

Scher - zen voll - kom - - - mener sei, zum Scher -
 Scher - zen voll - kom - - - mener sei, dass Al - les zum Scher - - - zen, dass Al - les zum

- zen voll - kom - - - mener sei.
 Scher - zen voll - kom - - - mener sei.

RECITATIVO.

Pallas.

Ja, ja! ich lad' euch selbst zu dieser Fei_er ein: er_hebet euch zu meinen Spitzen, wo schon die

Continuo.

Mu_sen freu_dig sein, und ganz ent_brannt vor Ei_fer si_tzen. Auf! lasset

uns, in_dem wir ei_len, die Luft mit fro_hen Wünschen theilen.

CHOR.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are on the right. The score is divided into measures by vertical bar lines. The key signature is one sharp (F#), and the time signature is 2/4. The instruments and their parts are:

- Tromba I.**: Treble clef, 2/4 time. Part 1: Quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest.
- Tromba II.**: Treble clef, 2/4 time. Part 2: Quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest.
- Tromba III.**: Treble clef, 2/4 time. Part 3: Quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest.
- Timpani.**: Bass clef, 2/4 time. Part 4: Quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2.
- Corno I.**: Treble clef, 2/4 time. Part 5: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Corno II.**: Treble clef, 2/4 time. Part 6: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Flauto traverso I.**: Treble clef, 2/4 time. Part 7: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Flauto traverso II.**: Treble clef, 2/4 time. Part 8: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Oboe I.**: Treble clef, 2/4 time. Part 9: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Oboe II.**: Treble clef, 2/4 time. Part 10: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Violino I.**: Treble clef, 2/4 time. Part 11: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Violino II.**: Treble clef, 2/4 time. Part 12: Quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Viola.**: Bass clef, 2/4 time. Part 13: Quarter note G3, quarter note G3, quarter note G3, quarter note G3, quarter note G3, quarter note G3, quarter note G3, quarter note G3.
- Soprano.**: Bass clef, 2/4 time. Part 14: Quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest.
- Alto.**: Bass clef, 2/4 time. Part 15: Quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest.
- Tenore.**: Bass clef, 2/4 time. Part 16: Quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest.
- Basso.**: Bass clef, 2/4 time. Part 17: Quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest.
- Continuo.**: Bass clef, 2/4 time. Part 18: Quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2, quarter note G2.

This musical score consists of 15 staves. The top four staves are grouped by a brace on the left and contain treble and bass clefs. The next six staves are also grouped by a brace and contain treble clefs. The bottom five staves are grouped by a brace and contain bass clefs. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and bar lines, with some staves featuring more complex rhythmic patterns and accidentals.

This page of a musical score contains 15 staves. The top three staves are grouped by a brace on the left and contain treble clefs. The next two staves are grouped by a brace and contain bass clefs. The remaining ten staves are grouped by a brace and contain treble clefs. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music is organized into measures by vertical bar lines.

Musical score for a choral piece, page 219. The score features a piano accompaniment with multiple staves and a vocal line. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line consists of five staves, each with a different clef (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics "Vi - - vat!" are written below the vocal staves. The score is in G major and 4/4 time.

The musical score consists of a grand staff with piano accompaniment and four vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal parts are in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in German and are repeated across the four vocal staves.

Lyrics for the vocal parts:

Vi - - - vat! vi - vat August, August vi - vat, sei beglückt ge - lehr - ter Mann!

Vi - - - vat! Vi - - - vat! Vi - - - vat!
 Vi - - - vat! Vi - - - vat! Vi - - - vat!
 Vi - - - vat! Vi - - - vat! Vi - - - vat!
 Vi - - - vat! Vi - - - vat! Vi - - - vat!

vi - vat Au - gust, Au - gust vi - vat, sei beglückt ge - lehr - ter Mann! Dein Ver - gnü - gen müsse blü - - hen,

vi - vat Au - gust, Au - gust vi - vat, sei beglückt ge - lehr - ter Mann! Dein Ver - gnügen müs - se blü - - hen,

vi - vat Au - gust, Au - gust vi - vat, sei beglückt ge - lehr - ter Mann! Dein Ver - gnü - gen müsse blü - - hen,

vi - vat Au - gust, Au - gust vi - vat, sei beglückt ge - lehr - ter Mann! Dein Ver - gnügen müsse blü - hen, dass dein

dass dein Leh-ren, dein Be - mü - hen mö - ge sol - che Pflanzen zie - hen, - wo - mit ein Land sich ein - - stens

dass dein Leh-ren, dein Be - mü - hen mö - ge sol - che Pflanzen zie - hen, - wo - mit ein Land sich ein - - stens

dass dein Lehren, dein Be - mühen mö - ge solche Pflanzen zie - hen, wo - mit ein Land sich ein - - stens

Lehren, dein Be - mü - - hen mö - ge solche Pflanzen zie - - hen, wo - mit ein Land sich einstens

schmü_cken kann. Vi - - - vat! Vi - - - vat!

schmüecken kann. Vi - - - vat! Vi - - - vat!

schmüecken kann. Vi - - - vat! Vi - - - vat!

schmüecken kann. Vi - - - vat! Vi - - - vat!

Vi - - - vat! vi - vat August, August vi - vat, sei beglückt ge - lehr - ter Mann! Vi - - - vat!

Vi - - - vat! vi - vat August, August vi - vat, sei beglückt ge - lehr - ter Mann! Vi - - - vat!

Vi - - - vat! vi - vat August, August vi - vat, sei beglückt ge - lehr - ter Mann! Vi - - - vat!

Vi - - - vat! vi - vat August, August vi - vat, sei beglückt ge - lehr - ter Mann! Vi - - - vat!

Vi - - - vat! Vi - - - vat! vi - vat Au - gust, Au - gust vi - vat,
 Vi - - - vat! Vi - - - vat! vi - vat Au - gust, Au - gust vi - vat,
 Vi - - - vat! Vi - - - vat! vi - vat Au - gust, Au - gust vi - vat,
 Vi - - - vat! Vi - - - vat! vi - vat Au - gust, Au - gust vi - vat,

sei beglückt ge - lehr - ter Mann! Dein Ver - gnügen müs - se blü - hen, dass dein Leh - ren, dein Be - mühen, dein
 sei beglückt ge - lehr - ter Mann! Dein Ver - gnügen müs - se blühen, dass dein Leh - ren, dein Be - mühen mö - ge
 sei beglückt ge - lehr - ter Mann! Dein Ver - gnügen müs - se blü - hen, dass dein Leh - ren, dein Be - mü - hen mö - ge
 sei beglückt ge - lehr - ter Mann! Dein Ver - gnügen müs - se blü - - hen, dass dein Leh - ren, dein Be -

Lehren, dein Be - mü - hen mö - ge sol - che Pflanzen ziehen, womit ein Land sich ein - stens schmücken kann.
 sol - che Pflan - - zen zie - - hen, wo - mit ein Land sich ein - stens schmücken kann.
 sol - che Pflanzen zie - - hen, wo - mit ein Land, ein Land sich ein - stens schmücken kann.
 mühen mö - ge sol - che Pflanzen ziehen, wo - mit ein Land sich ein - stens schmücken kann.

Da Capo.