

Cantata in einer Taffel-Music

*zum Zutritt des 1727 Jahres
bey der Königl. Taffel abgesungen.*

Complete Score

Johan Helmich Roman

Edition AddeLudde

1. Sinfonia

Grave

The image displays a musical score for the first movement of a symphony, titled "1. Sinfonia". The tempo is marked "Grave". The score is written for seven instruments: Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, Bassoon, and Basso Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The score is organized into seven staves, each corresponding to an instrument. The notation includes various note values, rests, and dynamic markings. The Oboe 1 and Violin 1 parts feature a prominent melodic line with a series of eighth notes. The Bassoon and Basso Continuo parts provide a steady bass line with a mix of quarter and eighth notes. The Viola part consists of a series of quarter notes. The Violin 2 part has a more active role with eighth notes. The Oboe 2 part has a similar role to the Violin 2. The score is presented in a clean, black-and-white format with standard musical notation.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

5

tr

The image shows a page of a musical score for woodwinds and strings. It consists of seven staves. The top two staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2). The next two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The fifth staff is for Viola (Vla.). The bottom two staves are for Bassoon (Bsn.) and Bass Clarinet (B.C.). The music is in a key signature of one sharp (F#) and a common time signature. The first measure of the top two staves has a '5' above the first note and a trill ('tr') above the second note. The score is divided into four measures by vertical bar lines. The notation includes various note values, rests, and articulation marks.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

10

tr

tr

tr

tr

Detailed description: This is a page of a musical score for a string quartet and woodwinds. It contains six staves: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., and Bsn./B.C. The music is in 4/4 time with a key signature of two sharps (F# and C#). The first four measures are shown. The first violin (Vln. 1) and first oboe (Ob. 1) parts feature a melodic line with eighth-note patterns and trills (tr) in measures 10 and 12. The second violin (Vln. 2) and second oboe (Ob. 2) parts play a more rhythmic accompaniment. The viola (Vla.) and bassoon/bass clarinet (Bsn./B.C.) parts provide harmonic support with quarter and eighth notes. A measure number '10' is placed above the first measure of the first staff.

Presto fugato

1. 2. 15

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

Detailed description: This is a page of a musical score for a symphony orchestra, titled "Presto fugato". The score is written for six parts: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., and Bsn. Below the woodwinds are two parts for Bassoon (B.C.). The music is in a key with two sharps (F# and C#) and a common time signature. The score is divided into two main sections, labeled "1." and "2.", with a double bar line between them. The number "15" is written above the second section. The first section (1.) consists of two measures. The second section (2.) begins with a rest for the first two measures, followed by a series of rhythmic patterns. The woodwinds (Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C.) play a complex, rhythmic pattern in the second section, while the strings (Vln. 1, Vln. 2, Vla., Bsn., and B.C.) play a simpler, more melodic line. The score is written in a standard musical notation style with a treble clef for the woodwinds and a bass clef for the strings.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

The image shows a musical score for a woodwind and string ensemble. It consists of seven staves, each labeled with an instrument: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a consistent style across all staves, featuring a mix of eighth and sixteenth notes, often beamed together. The woodwinds (Ob. 1, Ob. 2, Bsn., and B.C.) play a rhythmic pattern of eighth notes, while the violins (Vln. 1 and Vln. 2) and viola (Vla.) play a more melodic line with some sixteenth-note passages. The score is divided into three measures by vertical bar lines.

20

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

Detailed description: This is a page of a musical score, page 6, showing measures 20, 21, and 22. The score is for a woodwind and string ensemble. The key signature is D major (two sharps) and the time signature is 4/4. The instruments are: Ob. 1 (Oboe 1), Ob. 2 (Oboe 2), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Bsn. (Bassoon), and B.C. (Bass Clarinet). The notation is as follows: Measure 20: Ob. 1 and Vln. 1 play a melodic line starting on G4, moving up to A4, B4, and C5. Ob. 2, Vln. 2, and Vla. play a similar line starting on E4. Bsn. and B.C. play a rhythmic accompaniment of eighth notes. Measure 21: Ob. 1 and Vln. 1 have a whole rest. Ob. 2, Vln. 2, and Vla. continue their melodic line. Bsn. and B.C. continue their accompaniment. Measure 22: Ob. 1 and Vln. 1 play a fast sixteenth-note passage. Ob. 2, Vln. 2, and Vla. play a melodic line. Bsn. and B.C. continue their accompaniment.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

25

Detailed description: This is a page of a musical score for woodwinds and strings. It contains six staves, each with a label on the left: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. The music is written in treble clef for the first five staves and bass clef for the last two. The key signature has two sharps (F# and C#). The score is divided into three measures. The first measure (measure 23) shows the beginning of a melodic line in the woodwinds and a rhythmic pattern in the strings. The second measure (measure 24) continues the melodic line, with some rests in the strings. The third measure (measure 25) features a melodic phrase in the woodwinds and a rhythmic pattern in the strings. A measure number '25' is written above the first staff in the third measure. The notation includes various note values, rests, and dynamic markings.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

This musical score is for a woodwind and string ensemble. It consists of seven staves, each with a label on the left: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into three measures. The first measure contains a complex melodic line for Ob. 1 and Vln. 1, with a similar but less complex line for Ob. 2 and Vln. 2. The second measure continues these lines. The third measure features trills (tr) in the first and third staves, and rests in the second and fourth staves. The fifth and sixth staves (Vla., Bsn., and B.C.) play a consistent rhythmic pattern of eighth notes throughout all three measures.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

The image shows a page of a musical score for woodwinds and strings. The score is written in G major (one sharp) and 4/4 time. It consists of seven staves: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. The woodwind parts (Ob. 1, Ob. 2, and Bsn.) feature trills (tr) and a 30-measure slur. The string parts (Vln. 1, Vln. 2, Vla., Bsn., and B.C.) provide harmonic support with various rhythmic patterns and slurs.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

This musical score is for a woodwind and string ensemble. It consists of eight staves, each with a label on the left: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into three measures. The woodwinds (Ob. 1, Ob. 2, Bsn., and B.C.) play a rhythmic pattern of eighth notes, while the strings (Vln. 1, Vln. 2, and Vla.) play a similar pattern of eighth notes. The woodwinds and strings play in unison in the first measure, and then the woodwinds play a melodic line in the second and third measures, while the strings continue their rhythmic pattern.

35

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

Detailed description: This is a page of a musical score, page 11, starting at measure 35. The score is for a woodwind and string ensemble. The key signature is one sharp (F#), and the time signature is 4/4. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), a Bassoon (Bsn.), and a Bass Clarinet (B.C.). The string section includes Violins 1 and 2 (Vln. 1 and Vln. 2) and a Viola (Vla.). The score consists of three measures. In measure 35, the Oboe 1 and Violin 1 parts have a dynamic marking of mf . The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The woodwinds and strings play in a similar rhythmic pattern, with some variations in pitch and dynamics across the measures.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

p

40

Detailed description: This is a page of a musical score for a string quartet and woodwinds. It contains six staves: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., and Bsn./B.C. The key signature is two sharps (F# and C#). The first staff (Ob. 1) has a measure number '40' above it. The dynamic marking '*p*' (piano) is placed below the first measure of each staff. The woodwind parts (Ob. 1, Ob. 2, Vla., Bsn., B.C.) play a melodic line in the first measure, then hold a whole note in the second, third, and fourth measures. The string parts (Vln. 1, Vln. 2) play a rhythmic pattern of eighth notes in the first measure, then continue with a similar pattern in the subsequent measures.

Ob. 1
f

Ob. 2
f

Vln. 1
f

Vln. 2
f

Vla.
f

Bsn.
f

B.C.
f

The image shows a musical score for a string and woodwind ensemble. It consists of seven staves, each labeled with an instrument: Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first three measures are shown. The strings (Vln. 1, Vln. 2, Vla., Bsn., B.C.) play a rhythmic pattern of quarter notes, while the woodwinds (Ob. 1, Ob. 2) play a more melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of each staff.

45

Ob. 1 *p*

Ob. 2 *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Bsn. *p*

B.C. *p*

Detailed description: This musical score page contains measures 45 through 48. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a system with six staves. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), a Viola (Vla.), a Bassoon (Bsn.), and a Bass Clarinet (B.C.). The string section includes Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The Viola part is mostly silent, indicated by rests. The Bassoon and Bass Clarinet parts play a steady, low-register accompaniment of quarter notes. The Oboe and Violin parts play a melodic line consisting of eighth and sixteenth notes, often beamed together. The dynamic marking *p* (piano) is present at the beginning of each staff.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

50

f

f

f

f

f

f

f

Detailed description: This is a page of a musical score for a string and woodwind ensemble. It contains six staves, labeled Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., Bsn., and B.C. from top to bottom. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score shows measures 48, 49, 50, and 51. Measure 50 is marked with a rehearsal mark '50' above the first staff. The dynamic marking 'f' (forte) is placed below the first staff of each measure from 49 to 51. The woodwinds (Ob. 1, Ob. 2, Bsn., B.C.) play a rhythmic pattern of eighth notes, while the strings (Vln. 1, Vln. 2, Vla.) play a similar pattern. The Vla. part starts in measure 49. The Bsn. and B.C. parts have a similar rhythmic pattern, with the B.C. part starting in measure 49.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

55

Adagio

tr

4+
2

6

#

This musical score page contains six staves of music, labeled Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., and Bsn. Below the Bsn. and B.C. staves are two additional staves for figured bass. The music is in a key with two sharps (F# and C#) and a common time signature. The first staff (Ob. 1) features a melodic line with a flat (b) and a sharp (#) in the first measure, followed by a sequence of notes with slurs and a trill (tr) in the fourth measure. The second staff (Ob. 2) plays a rhythmic accompaniment of eighth notes. The third staff (Vln. 1) mirrors the melodic line of the first staff. The fourth staff (Vln. 2) plays a rhythmic accompaniment of eighth notes. The fifth staff (Vla.) plays a rhythmic accompaniment of eighth notes. The sixth staff (Bsn.) plays a rhythmic accompaniment of eighth notes. The seventh staff (B.C.) plays a rhythmic accompaniment of eighth notes. The eighth staff (B.C.) plays a rhythmic accompaniment of eighth notes. The figured bass staves contain the following figures:
Staff 7: b # 6 6 6
Staff 8: 3 5

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Bsn.

B.C.

6+

Detailed description: This is a page of a musical score for woodwinds and strings. It contains six staves, labeled Ob. 1, Ob. 2, Vln. 1, Vln. 2, Vla., and Bsn./B.C. The music is in the key of D major (two sharps) and 4/4 time. The first three staves (Ob. 1, Vln. 1, Vla.) feature a melodic line with trills (tr) and grace notes (7) in measures 64, 65, and 67. The woodwinds (Ob. 2, Bsn., B.C.) play a rhythmic accompaniment of eighth notes. The strings (Vln. 2) play a steady eighth-note pattern. Measure 65 includes a fermata over a whole note in the first three staves. The page ends with a double bar line and the number '6+' below the B.C. staff.

2. Aria

Flute

Soprano

Violin

Basso Continuo

This musical score is for the first system of the '2. Aria'. It features four staves: Flute, Soprano, Violin, and Basso Continuo. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute and Violin parts are highly melodic and intricate, with many slurs and ties. The Soprano part is mostly silent, indicated by a horizontal line. The Basso Continuo part provides a simple harmonic accompaniment with a steady bass line.

Fl.

S.

Vln.

B. C.


This musical score is for the second system of the '2. Aria'. It features four staves: Flute (Fl.), Soprano (S.), Violin (Vln.), and Basso Continuo (B. C.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute and Violin parts continue their melodic lines, with a '5' marking above a measure in the Flute part. The Soprano part remains silent. The Basso Continuo part continues its accompaniment.


Fl.  10


S. 


Vln. 

B. C. 

Fl.  *p*

S.  Sü - ße Ziet - en eil - et nicht. War -

Vln.  *p*

B. C.  *p*

15

Fl.

S.

Vln.

B. C.

tet an - ge-neh - me Stun - den. Sü - ße Zei -

20

Fl.

S.

Vln.

B. C.

- - - - - ten eil - et

Fl. *f*

S. nicht.

Vln. *f*

B. C. *f*

Fl. 25

S.

Vln.

B. C.

Fl. *p*

S. *tr*
 War - tet an - ge - neh - me Stun - den. Sü - ße

Vln. *p*

B. C. *p*

30
 Fl.

S. *tr*
 Zei - ten ei - let nicht. War - tet an - ge - neh - me

Vln.

B. C.

Fl. 35

S.
Stun - den war - tet an - ge - neh - me Stun - den Sü - ße Zei - ten

Vln.

B. C.

Fl.

S.
eil - et nicht. Sü - ße Zei - ten war - tet,

Vln.

B. C.

Fl. ⁴⁰

S.
war - tet an - ge - neh - me Stun - den.

Vln.

B. C.

Fl.

S.
Ei - let nicht, eil - et nicht.

Vln.

B. C.

45

Fl.

S.

War - tet sü - ße Zei -

Vln.

B. C.

Fl.

S.

ten

Vln.

B. C.

50 **Adagio**

Fl.

S. eil - et nicht. an - ge - neh - me Stun - den war - tet

Vln.

B. C.

55 **a tempo**

Fl. *f*

S. an - ge - neh - me Stun - den.

Vln. *f*

B. C. *f*

Fl. ⁶⁰

S.

Vln.

B. C.

Detailed description: This system of music features four staves. The Flute (Fl.) staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic line of eighth notes, marked with a '60' above the first measure. The Saxophone (S.) staff is in treble clef with the same key signature and contains three whole rests. The Violin (Vln.) staff is in treble clef with the same key signature and plays a melodic line of eighth notes, mirroring the Flute's part. The Bassoon (B. C.) staff is in bass clef with the same key signature and plays a simple bass line of quarter notes.

Fl.

S.

Vln.

B. C.

Detailed description: This system continues the musical score with four staves. The Flute (Fl.) staff is in treble clef with a key signature of two sharps (F# and C#). It continues the melodic line of eighth notes with some slurs and accents. The Saxophone (S.) staff is in treble clef with the same key signature and contains three whole rests. The Violin (Vln.) staff is in treble clef with the same key signature and continues the melodic line of eighth notes. The Bassoon (B. C.) staff is in bass clef with the same key signature and continues the bass line of quarter notes.

65

Fl.

S.

Vln.

B. C.

Fine

Schwe-den

70

Fl.

S.

Vln.

B. C.

hat nun ü - ber - wun - den Ru - he, Frie - de, Glaub und Licht hat sich

75

Fl.

S.

Vln.

B. C.

wie - der ein - ge - fun - den. Ru - he, Frie - de, Glaub und Licht hat sich

80

D.C. al Fine

Fl.

S.

Vln.

B. C.

wie - der ein - ge - fun - den, hat sich ein - ge - fun - den.

3a. Recitative

Bass (Baritone)

Wie wil - tu von uns flie - hen Du alt - es

Basso Continuo

B.

Jahr, du schö - ne Zeit in der man mit Ver-gnüg - lig - keit ge - se - hen

B.C.

5

B.

Land und Leu - te blü - hen. Lebt uns - er gro - ße Frie - de -


B.C.

B.

rich nicht in er-wünsch-tem Glü-cke? Hat er nicht un - ter sich ge-tret - en all - er Fein - de

B.C.

#

B.  Arm der Fels - en brech - en

B.C. 

20
B.  kan doch mö - ge sei - ne Kraft an and - re Kräf - te

B.C. 

B.  leg - en. O theur-er Frie-de - rich dein An - litz giebt ja nichts von

B.C. 

25
B.  sich als laut - er Gnad-en - blick - e Wer geht von dir je miß-ver-gnügt zu - rück-e

B.C. 

36. Recitative

Bass (Baritone)

Wie wil - tu von uns flie - hen du alt - es

Basso Continuo

The image shows two staves of music. The top staff is for the Bass (Baritone) voice, written in a bass clef with a common time signature (C). The melody consists of eighth and quarter notes. The bottom staff is for the Basso Continuo, also in a bass clef with a common time signature. It features a single bass note (F#) in the first measure, followed by a whole note (F#) in the second measure.

Jahr, du schö - ne Zeit in der man mit Ver-gnüg - lig - keit ge - seh - en

The image shows two staves of music. The top staff is for the Bass (Baritone) voice, written in a bass clef with a common time signature. The melody consists of eighth and quarter notes. The bottom staff is for the Basso Continuo, also in a bass clef with a common time signature. It features a half note (F#) in the first measure, followed by a whole note (F#) in the second measure.

Soprano

Land und Leu - te blü - hen Lebt un - ser

The image shows two staves of music. The top staff is for the Soprano voice, written in a bass clef with a common time signature. The melody consists of eighth and quarter notes. The bottom staff is for the Basso Continuo, also in a bass clef with a common time signature. It features a half note (F#) in the first measure, followed by a whole note (F#) in the second measure.

gro - ße Frie - de - rich nicht in er - wünsch - ten Glück - e

□

Bass

O theur - er Frie - de - rich dein An - litz giebt ja nichts von

sich als laut - er Gnad-en - blick - e Wer geht von dir je miß - ver-gnügt zu-rück - e

□

4. Aria

Bass (Baritone) *tr* *tr*
Dein Au - ge gleich dem Son - nen Lich - te das ü - ber

Violin *tr*

Basso Continuo

B. 5
Berg und Thä - ler scheint. Dein Au - ge gleich

Vln.

B.C.

B.
dem Son - nen Lich - te das ü - ber

Vln.

B.C.

B. Berg

Vln.

B.C.

10 B. und Thä - ler scheint, das ü - ber Berg und

Vln.

B.C.

15 B. Thä - ler scheint. Dein

Vln. *f* *tr* *tr*

B.C. *f*

B. *tr.* Au - ge gleicht dem Son - nen Lich - te das ü - ber Berg — und

Vln. *p*

B.C. *p*

B. *tr.* 20 Thä - ler scheint. Dein Au - ge gleicht — dem

Vln.

B.C.

B. Son - nen — Lich - te das ü - ber Berg und Thä -

Vln.

B.C.

B. ²⁵
 ler, Berg und Thä - ler scheint.

Vln.

B.C.

f

f

B. ³⁰
 Dein Au - ge gleicht dem

Vln.

B.C.

p

p

tr.

tr.

B. ³³
 Son - nen Lich - te das ü - ber Berg und Thal, das ü - ber Berg und

Vln.

B.C.

tr.

tr.

B. ³⁵ Thal. *tr.*

Vln.

B.C.

B. *tr.* das

Vln.

B.C.

B. ⁴⁰ ü - ber Berg und Thä - ler scheint.

Vln. *f*

B.C. *f*

B. 

Vln. 

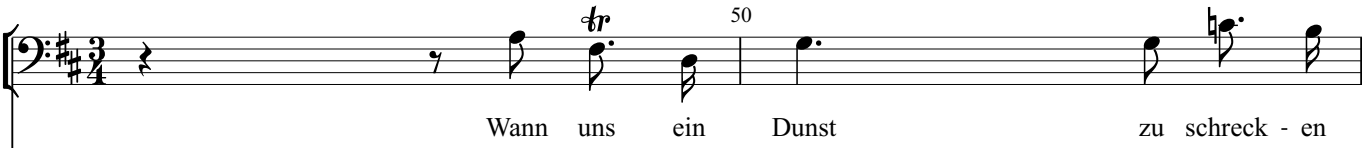
B.C. 

45 Fine

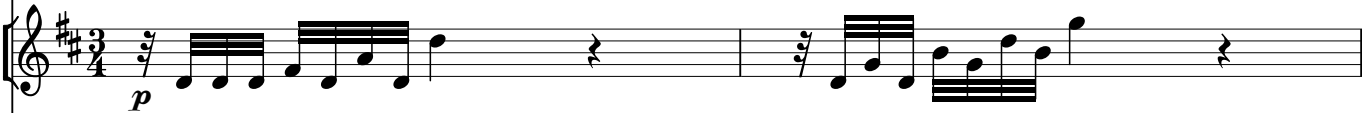
B. 


Vln. 

B.C. 

B. 

Wann uns ein Dunst zu schreck - en

Vln. 

B.C. 

p ₄
2

B. meint so ist dein Strahl von dem Ge -

Vln.

B.C.

4
2+

B. wick - te das er durch Dampf und Ne - bel

Vln.

B.C.

B. ⁵⁵ dringt und uns die Klar - heit wie - der bringt. D.C. al Fine

Vln.

B.C.

5a. Recitative

Soprano

Groß-mäch-tig-ste und hol-de Kö-nig-in Wer dich nur

Basso Continuo

sieht wirft al-len Kum-mer hin du bist ein Klei-nodt die-ser Er-den zu tau-send

Jahr wird dein-es gleich-en kaum von der Na-tur ge-bil-det wer-den die

Gott - es - furcht ist dein ge - schmei - de die Sanft - muht dei - ne

Pracht zur Gna - de brauchst du dei - ne Macht drumb bist du uns - er

4
2

Freu - de und das Land - es Au - gen - wei - de

15

Drumb bist du uns - re Freu - de und des Land - es Aug - en -

Drumb bist du uns - re Freu - de und des Land - es Aug - en -

Drumb bist du uns - re Freu - de und des Land - es Aug - en -

wei - de, des Land - es Aug - en - wei - de.

wei - de, des Land - es Aug - en - wei - de.

wei - de, des Land - es Aug - en - wei - de.

6. Aria

Soprano

Violin

Basso Continuo

S.

Hertz und Brust fühlt nur Lust wo so hol-de

Vln.

B.C.

p

S.

Göt - ter wach-en wo so hol-de Göt - ter wach-en Hertz und

Vln.

B.C.

S. *tr* Brust fühlt Lust wo *tr* so _____ hol - de

Vln.

B.C.

S. Göt - ter wach - en wo so hol - de Göt - ter wach -

Vln.

B.C.

S. en. Wo so hol - de


Vln. *f* 3 3 *p* 3 3


B.C. *f* *p*


S.  Göt - ter wach - en wo so hol - de Göt - ter wach - en fühlt Hertz und

Vln. 

B.C. 

S.  Brust nur Lust fühlt Hertz und Brust wo so hol - de Göt -


Vln. 


B.C. 


S.  ter wach - en wo so hol - de Göt - ter

Vln. 

B.C. 

S.  wach - en wo - so hol - de Göt - ter wach - en

Vln. 

B.C. 

S.  wo so hol - de Göt - ter wach - en fühlt Hertz und Brust nur

Vln. 

B.C. 

S.  Lust wo so hol - de Göt - ter wach - - - -

Vln. 

B.C. 

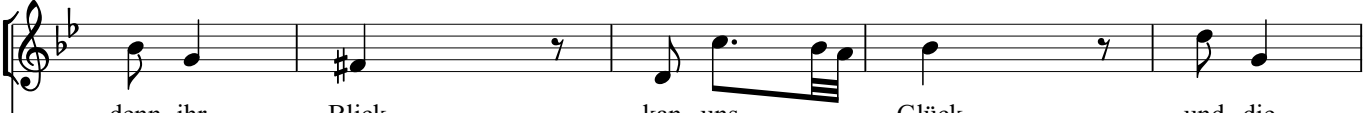
Adagio

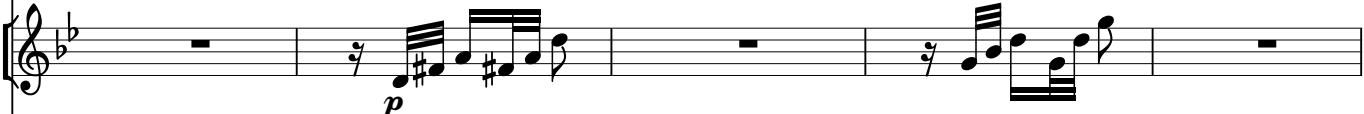
S. 
Vln. 
B.C. 


S. 
Vln. 
B.C. 

Fine

S. 
Vln. 
B.C. 

S.  denn ihr Blick kan uns Glück und die


Vln.  *p*

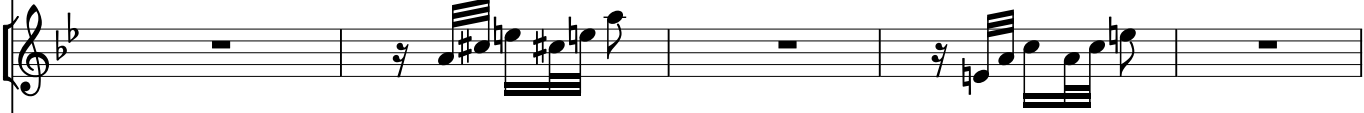
B.C.  *p*


S.  Welt und die Welt zum Him - mel mach - en *tr*

Vln. 

B.C. 

S.  zum Him - mel mach - en *tr* denn ihr Blick kan uns

Vln. 

B.C. 

S. Glück und die Welt zum

Vln.

B.C.

S. Him - mel mach - en

Vln.

B.C.

Adagio

S. und die Welt zum Him - mel mach - en.

Vln.

B.C.

D.C. al Fine

7a. Recitative

Soprano

Wir schmeck-en ja bey die-sen Zei-ten be-reits die Süß-ig-

Basso Continuo

S.

kei-ten wor-nach wir uns so lang ge-seht Man sieht den Glants des

B.C.

S.


5
Ad-els täg-lich stei-gen wer Band und Tapf-er-keit Er-fahr-en-


B.C.

S.

heit die Kunst zu re-den und zu schwei-gen: die Wiss-en-schaft von and-rer Völ-ker


B.C.

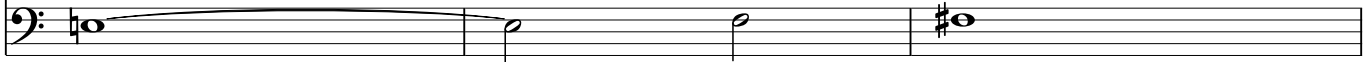
S. 
 Macht Ge - schick - lich - keit so fremb - de hoch - ge - bracht Be - lebt - heit

B.C. 

S. 
 Art - ig - keit und Tu - gend sind ja das einz - ge Ziel der A - de - lich - en Ju - gend

B.C. 

S. 
 die Kir - che steht auf ein - em Fel - sen Stein kein Sturm kein Wet - ter kan sie

B.C. 

S. 
 rüh - ren der Lehr - er muß das Wort des Her - ren rein im sein - em Mun - de führ - en.

B.C. 

20

S. 

 Der Kauf - man läst die See - gel zie - hen und schift mit vol - len

B.C. 

S. 

 Wind wo Schu - tze sind: durch sein be - mü - hen wird uns-er Eis - en Di - a -

B.C. 

25

S. 

 mant A - laun wird Zuck - er - kand das Kup-fer Gold der Stahl wird E - del -

B.C. 


S. 

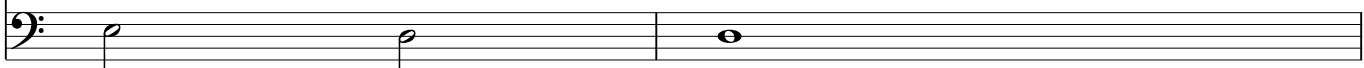
 stein selbst uns - er Holtz wird El - fen - bein der Ack - er -

B.C. 

S. 
 mann durch-wüh-let Thal und Fel - der und fin-det wie er oh - ne Geld - er in


B.C. 

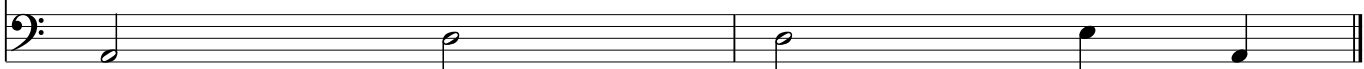
30 S. 
 Reich - thum le - ben kan Er stimmt in Ruh ein Froh - es Lied - chen

B.C. 
 6+ #

S. 
 an sein Ack - er Kuh und Scha - fe gibt sein - er Müh - sam-keit den

B.C. 
 6+

35 S. 
 Lohn kein Mar - tis Sohn stöht ihn am sanft - en Schla - fe.

B.C. 

76. Recitative

Soprano:

Wir schmeck-en ja bey die - sen Zei - ten be - reits die Süß - ig -

Basso Continuo

The first system of music features a Soprano line in treble clef and a Basso Continuo line in bass clef. Both are in common time (C). The Soprano line contains a recitative melody with lyrics: "Wir schmeck-en ja bey die - sen Zei - ten be - reits die Süß - ig -". The Basso Continuo line consists of a single bass note (B-flat) in the first measure and a whole note (B-flat) in the second measure.

kei - ten wor-nach wir uns so lang ge - sehnt Man sieht den Glants des

The second system continues the recitative. The Soprano line has lyrics: "kei - ten wor-nach wir uns so lang ge - sehnt Man sieht den Glants des". The Basso Continuo line has a whole note (B-flat) in the first measure and a whole note (B-flat) in the second measure.

A - dels täg - lich stei - gen die Kir - che steht auf ein - em Fel - sen -

5

The third system continues the recitative. The Soprano line has lyrics: "A - dels täg - lich stei - gen die Kir - che steht auf ein - em Fel - sen -". The Basso Continuo line has a whole note (B-flat) in the first measure and a whole note (B-flat) in the second measure.

8. Aria

Andante

Bass

Violin

Basso Continuo

B.

Vln.

B.C.

Ihr See-gens-vol - le Zei - ten ihr

p

p

5

6+

B.

Vln.

B.C.

soll - et uns be - glei - ten biß zu der stil - len Gruft biß

B. 10
 zu der stil - len Gruft Ihr See - gens - vol - le Zei - ten ihr

Vln.

B.C.

B.
 sol - let uns be - glei - ten biß zu der stil - len Gruft Last

Vln.

B.C.

B. 15
 güld - ne Stroh - me schie - ßen Last Milch und Hon - ig flie - ßen biß

Vln.

B.C.

B. euch das Schick - sahl ruft biß euch das Schick - sahl ruft Und

Vln.

B.C.

B. al - les heist voll - en - den ja Welt und Him - mel en - den Last

Vln.

B.C.

20
B. güld - ne Strö - me schie - ßen Last Milch und Hon - ig flie - ßen bis

Vln.

B.C.

B. euch das Schick - sahl ruft biß euch das Shick - sahl ruft und

Vln.

B.C.

B. al - les heist Voll - end - en ja Welt und Him - mel end - ²⁵

Vln.

B.C.

B. en ja Welt und Him - mel end - en.

Vln.

B.C.

9a. Recitative

Bass

Doch nein es kan nicht seyn das schick-sahl ist ent -

Basso Continuo

64

B.

ge - gen Wer kan dir Zeit in Feß - el leg - en? Nicht hält den

B.C.

65

B.

Lauf der wun-der-schnell-en Zeit-en auf der Au - ge Blick so ein-mahl ist ent -

B.C.

66

No. Recitative

Bass

Doch nein es kan nicht seyn Wer kan dir Zeit in Fess - el

Basso Continuo

B.

leg - en? nichts hält den Lauf der wun - der - schnell - len Zei - ten auf

B.C.

5

B.

drumb fahr nur wohl du alt - es Jahr doch reich - e zu dem

B.C.

4
2

B.

neu - en die Schätz - e dar die du biß - her hast vol - len auf uns streu - en

B.C.

10. Duet

Violin 1

Violin 2

Soprano

Bass

Basso Continuo

Bleib zu - rück-e du hast uns ge-nung ge -
fal - ches Glü-cke du hast uns ge-nung ge -

Vln. 1

Vln. 2

S.

B.

B.C.

5

plagt Angst der See-len seyð in E - wig - keit ver -
plagt Furcht und Qwä-hlen seyð in E - wig - keit ver -

10

Vln. 1

Vln. 2

S.

B.

B.C.

jagt Falsch - es Glü-cke du hast uns ge - nung ge -

jagt bleib zu - rü-cke du hast uns ge - nung ge -

15

Vln. 1

Vln. 2

S.

B.

B.C.

plagt ge - nung ge - plagt Furcht und Qwäh-len seyð in

plagt ge - nung ge - plagt Angst der See-len seyð in

20

Vln. 1

Vln. 2

S.

B.

B.C.

f

f

E - wig - keit ver - jagt.

E - wig - keit ver - jagt.

25

Vln. 1

Vln. 2

S.

B.

B.C.

Fine

p

p

p

Was das Fried - ens-band zer -

Vln. 1

Vln. 2

S.

B.

B.C.

30

theil - et Un - recht Auf - ruhr Krieg und Mord Ei - gen -

Vln. 1

Vln. 2

S.

B.

B.C.

35

nutz und Miß - gunst ei - let mit dem alt - en Jah - re fort

Was das

Vln. 1

Vln. 2

S.

B.

B.C.

Fried - ens-band zer - theil-et Un - recht Auf - ruhr Krieg und Mord Ei - gen-

40

Vln. 1

Vln. 2

S.

B.

B.C.

Un - recht Auf - ruhr Krieg und Mord

nutz und Miß - gunst eil - et Was das

45

Vln. 1

Vln. 2

S.

B.

B.C.

Ei - gen - nutz und Miß - gunst

Fried - ens - band zer - thei - let Ei - gen - nutz und Miß - gunst

D.C. al Fine

Vln. 1

Vln. 2

S.

B.

B.C.

ei - let mit dem alt - en Jah - re fort.

ei - let mit dem alt - en Jah - re fort.

11. Recitative

Soprano:

Gib uns - ern Fried - e - rich und Ul - ri - ca Ele - o -

Basso Continuo

no - ren die uns zum Schutz vom Him - mel sind er - koh - ren des Him - mels Kraft und

5

Schein. Schreib Ihren Ru - hen ins Buch der Ster - nen ein Ver - läng - re Ihr - e

Jah - re daß uns - re Nach - welt küß - en kan den Glantz der sil - ber - farb - nen

Haa - re Streckt al - le Kräft - e dran Glück Weiß - heit Heyl und

Seeg - en und Schüt - tet auf dies Kö - nig - lich - e Hauß den bes - ten Kern von eür - en ge - ben

Bass:

aus Ver-wand - le dich in laut - er güld-nen Reg - en du wol-ke-trüb - er Nacht Ihr

Ster - ne zeig - et eu - er Macht Es seüf - zen treü - e Knech - te Ach!

daß dies Löw - en Paar uns jung - e Löw - en bräch - te.

12. Duet

Soprano
Gül - de - ne Zei - ten wir sehn rüch von wei - ten kom - met er -

Bass
Gül - de - ne Zei - ten wir sehn rüch von wei - ten kom - met er -

Violin 1

Violin 2

Viola

Basso Continuo

10

S.
freu - et ver - neu - et die Welt. La - bet die Hertz - en mit

B.
freu - et ver - neu - et die Welt. Lab - et die Hertz - en mit

Vln. 1
f *p*

Vln. 2
p

Vla.
p

B.C.
p

S. lieb-lich - en Schertz-en schaf - fet waß lüst - er - nen See - len ge - füllt.

B. lieb-lich - en Schertz - en schaf - fet waß lüst - er - nen See - len ge - füllt.

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a musical score for a vocal piece and instrumental accompaniment. The vocal parts (Soprano and Bass) have lyrics in German. The instrumental parts include Violin 1, Violin 2, Viola, and Bassoon. The score is written in G major (one sharp) and 4/4 time. The vocal lines are in treble and bass clefs respectively. The instrumental parts are in their respective clefs. The lyrics are: 'lieb-lich - en Schertz-en schaf - fet waß lüst - er - nen See - len ge - füllt.' The number '15' is written above the first measure of the vocal lines.

S. *f* *p* Nichts als Ver - gnü - gen soll uns be - sie - gen

B. *p* Nichts als Ver - gnü - gen soll uns be - sie - gen

Vln. 1 *f* *p*

Vln. 2 *p*

Vla. *p*

B.C. *p*

25 30

S. Nichts als Ver - gnü - gen Lust und Er - götz - en soll nim - mer ent - stehn

B. Nicht als Ver - gnü - gen Lust und Er - götz - en soll nim - mer ent - stehn

Vln. 1

Vln. 2

Vla.

B.C.

35

S. 
 biß wir mit Freu - den von hin - nen schei - den und zu der Qwel -

B. 
 biß wir mit Freu - den von hin - nen schei - den und zu der Qwel -

Vln. 1 


Vln. 2 

Vla. 

B.C. 

40

S. le der frö - lig - keit gehn ————— biß wir mit

B. le zu der frö - lig - keit biß wir mit

Vln. 1

Vln. 2

Vla.

B.C.

S. Freu-den zu der Qwel - - - le

B. freu - den biß wir zu der Qwel - le

Vln. 1

Vln. 2

Vla.

B.C.

45

tr

tr

tr

tr

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features six staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The music is in the key of D major (two sharps) and 3/4 time. The Soprano and Bass parts have German lyrics. The instrumental parts include trills in the first and second violins. A measure number '45' is placed above the Soprano staff. The score is written in a clean, professional style with standard musical notation.

50 55

S. und zu der Qwel - le der frö - lig-keit gehn.

B. zu der Qwel - le der frö - lig-keit gehn.

Vln. 1

Vln. 2

Vla.

B.C.