

Kantate zum akademischen Trauerfestakt
für die Kurfürstin Christiane Eberhardine

Laß, Fürstin, laß noch einen Strahl

BWV 198

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

Laß, Fürstin, laß noch einen Strahl

BWV 198

1.

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

3

This musical score page, numbered 182, contains a complex arrangement of music. It begins with a treble clef and a key signature of two sharps (F# and C#). The first system consists of four staves. The top staff features a melodic line with a triplet of eighth notes marked with a '3' above it. The second staff continues the melodic line with various rhythmic values. The third and fourth staves provide harmonic support with chords and rests. The second system consists of six staves. The first two staves are treble clefs with a steady eighth-note accompaniment. The third staff is a bass clef with a similar eighth-note accompaniment. The fourth and fifth staves are bass clefs with more complex rhythmic patterns, including sixteenth and thirty-second notes. The sixth staff is a bass clef with a simple eighth-note accompaniment. The third system consists of four staves, all of which are empty, indicating a section of rests for all instruments. The fourth system consists of one staff, a bass clef with a simple eighth-note accompaniment, similar to the one in the second system.

6

This musical score page, numbered 183, contains a complex arrangement of music. It begins with a measure number '6' in the top left. The score is organized into two main systems. The first system consists of four staves: the top two are in treble clef, and the bottom two are in bass clef. The second system consists of six staves: the top two are in treble clef, the middle two are in bass clef, and the bottom two are in bass clef. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with rests, particularly in the upper staves. The bottom-most staff of the second system shows a bass line with a series of eighth and sixteenth notes, including some rests. The overall style is that of a classical or contemporary instrumental piece.

9

The musical score consists of two systems. The first system contains ten staves of instrumental music, including a bass line at the bottom. The second system contains four staves of vocal music with lyrics, and a bass line at the bottom. The lyrics are: "Laß, Für-stin, Laß, Für-stin, Laß, Für-stin, Laß, Für-stin,".

Laß, Für-stin,
 Laß, Für-stin,
 Laß, Für-stin,
 Laß, Für-stin,

12

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,

15

laß, Für-stin, laß noch ei - nen Strahl — aus

laß, Für-stin, laß noch ei - nen

laß, Für-stin, laß noch ei - nen

laß, Für-stin, laß noch ei - nen Strahl — aus

18

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

Strahl aus Sa - lems Stern - ge - wöl - ben schie - ßen,

Strahl aus Sa - lems Stern - ge - wöl - ben schie - ßen,

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

21

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with intricate rhythmic patterns, including many sixteenth and thirty-second notes.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with intricate rhythmic patterns, including many sixteenth and thirty-second notes.

The fourth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music includes lyrics in German. The lyrics are: "und sieh, mit wie - viel Trä - nen - güs - sen, mit - wie - viel Trä - nen - güs - sen um - rin - gen".

The fifth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with intricate rhythmic patterns, including many sixteenth and thirty-second notes.

24

wir dein Eh-ren-mal; laß, Für-stin, Für-stin, laß noch ei-nen
wir dein Eh-ren-mal; laß, Für-stin, Für-stin, laß noch ei-nen
wir dein Eh-ren-mal; laß, Für-stin, Für-stin, laß noch ei-nen
wir dein Eh-ren-mal; laß, Für-stin, Für-stin, laß noch ei-nen

Strahl, laß noch ei - nen Strahl aus Sa - lems Sternge - wöl - ben schie - ßen, und sieh,

Strahl, laß noch ei - nen Strahl aus Sa - lems Sternge - wöl - ben schie - ßen, und sieh,

Strahl, laß noch ei - nen Strahl aus Sa - lems Sternge - wöl - ben schie - ßen, und sieh,

Strahl, laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben schie - ßen, und sieh,

30

sieh, mit wie-viel Trä-nen-güs-sen, mit wie-viel Trä - nen - güs-sen, mit wie - viel Trä - nen -
 sieh, mit wie - viel Trä - - - nen - güs-sen, mit wie - viel Trä - nen -
 sieh, mit wie - viel Trä - - - nen - güs-sen, mit wie - viel Trä - nen -
 sieh, mit wie-viel Trä - nen - güs - - - sen, und sieh, mit wie-viel Trä - - - nen -

33

güs-sen um-rin-gen wir dein Eh-ren-mal, mit wie-viel Trä-nen-güs-sen um-
güs-sen um-rin-gen wir dein Eh-ren-mal, mit wie-viel Trä-nen-güs-sen um-
güs-sen um-rin-gen wir dein Eh-ren-mal, mit wie-viel Trä-nen-güs-sen um-
güs-sen um-rin-gen wir dein Eh-ren-mal, und sieh, mit wie-viel Trä-nen-güs-sen um-

36

rin - - gen wir dein Eh - ren - mal.

rin - - gen wir dein Eh - ren - mal.

rin - - gen wir dein Eh - ren - mal.

rin - gen wir dein Eh - ren - mal.

7

39

This musical score consists of 11 staves. The first two staves are treble clef, the next two are bass clef, and the final three are bass clef. The music is in a key with two sharps (F# and C#) and a 7/8 time signature. Measures 39 and 40 feature complex, fast-moving melodic lines with many beamed notes and slurs. Measure 41 is a simpler, more rhythmic line. The bottom three staves (measures 42-44) are mostly empty, with only the bottom-most staff containing a simple bass line.

42

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

45

Sa - lems 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,

48

laß, Für-stin, laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

laß, Für-stin, laß noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

laß, Für-stin, laß noch ei - nen Strahl aus Sa - lems Stern - - ge - wöl - ben

laß, Für-stin, laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

51

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Measure 51 starts with a treble clef and a key signature of one sharp. The music continues through measures 52 and 53, ending with a double bar line.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music continues from the previous system, with a similar melodic and rhythmic structure. Measure 54 starts with a treble clef and a key signature of one sharp. The music continues through measures 55 and 56, ending with a double bar line.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music continues from the previous system, with a similar melodic and rhythmic structure. Measure 57 starts with a treble clef and a key signature of one sharp. The music continues through measures 58 and 59, ending with a double bar line.

The fourth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music continues from the previous system, with a similar melodic and rhythmic structure. Measure 60 starts with a treble clef and a key signature of one sharp. The music continues through measures 61 and 62, ending with a double bar line. The lyrics are: "schie - ßen, und sieh_, mit" on the first staff, "schie - ßen, und sieh, mit" on the second staff, "schie - ßen, und sieh, mit" on the third staff, and "schie - ßen, und sieh, mit" on the fourth staff.

The fifth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music continues from the previous system, with a similar melodic and rhythmic structure. Measure 63 starts with a treble clef and a key signature of one sharp. The music continues through measures 64 and 65, ending with a double bar line.

54

wie - viel Trä - nen - güs - sen, mit — wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal,

wie - viel Trä - nen - güs - sen, mit — wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal,

wie - viel Trä - nen - güs - sen, mit — wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal,

wie - viel Trä - nen - güs - sen, mit wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal,

57

laß, Für-stin, Für-stin, laß noch ei - nen Strahl, laß noch ei - nen
 laß, Für-stin, Für-stin, laß noch ei - nen Strahl, laß noch ei - nen
 laß, Für-stin, Für-stin, laß noch ei - nen Strahl, laß noch ei - nen
 laß, Für-stin, Für-stin, laß noch ei - nen Strahl, laß noch ei - nen

60

Strahl aus Sa-lems Stern-ge - wöl - ben schie-ßen, und sieh, sieh, mit
 Strahl aus Sa-lems Stern-ge - wöl - ben schie-ßen, und sieh, sieh, mit wie-viel Trä - nen-
 Strahl aus Sa-lems Stern-ge - wöl - ben schie-ßen, und sieh, sieh, mit
 Strahl aus Sa-lems Stern - ge-wöl - ben schie-ßen, und sieh, sieh, mit

63

wie - viel Trä - - nen - güs-sen, mit wie - viel Trä - nen - güs-sen um-rin-gen wir dein Eh-ren -
 güs-sen, mit wie-viel Trä - - nen - güs-sen, mit wie - viel Trä - nen - güs-sen um-rin-gen wir dein Eh-ren -
 wie - viel Trä - - nen - güs-sen, mit wie - viel Trä - nen - güs-sen um-rin-gen wir dein Eh-ren -
 wie-viel Trä-nen-güs - - sen, und sieh, mit wie-viel Trä - - nen - güs-sen um-rin-gen wir dein Eh-ren -

66

mal ———, mit wie-viel Trä - nen güs-sen um-rin - - gen wir dein Eh - ren-mal.

mal ———, mit wie-viel Trä - nen-güs-sen um-rin - - gen wir dein Eh - ren-mal.

mal ———, mit wie-viel Trä - - nen-güs-sen um-rin - - gen wir dein Eh - ren-mal.

mal, und sieh, mit wie-viel Trä - - nen - güs - - sen um - rin - gen wir dein Eh - ren-mal.

2. Recitativo

Violino I

Violino II

Viola

Soprano

Continuo

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

3

dei-ner Kö-nigs-gruft; das Au-ge trânt, die Zun-ge ruft: Mein

6

Schmerz kann un-be-schreib-lich hei-ßen! Hier klagt Au-gust und Prinz und

51

9

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

12

nicht das Volk be-dau-ert, so-bald es dei-nen Fall emp-fand!

6

3. Aria

Violino I

Violino II

Viola

Soprano

Continuo

4

7

Ver - stummt, ver - stummt, ver -

10

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

13

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

16

19

22

Kein Ton ver-mag der Län-der Not bei ih-rer teu-ren Mut-ter Tod, o Schmer-zens-wort! recht an - zu -

25

deu-ten; o — Schmer - - zens - wort, o Schmer - - - - -

28

- - - zens-wort! kein Ton ver-mag der Län - der Not bei ih-rer teu-ren Mut-ter

31

Tod, o — Schmer - - zens - wort! o Schmer - - - - -

34

- zens - wort! recht an - zu - deu - - ten.

37

40

Ver -

43

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

46

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

49

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

52

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

4. Recitativo

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

- Flauto traverso I**: Treble clef, G major key signature, 3/4 time signature. It plays a continuous eighth-note pattern.
- Flauto traverso II**: Treble clef, G major key signature, 3/4 time signature. It plays a similar eighth-note pattern.
- Oboe I**: Treble clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a half note in the second measure.
- Oboe II**: Treble clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a half note in the second measure.
- Violino I**: Treble clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a *pizzicato* eighth-note pattern in the second measure.
- Violino II**: Treble clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a *pizzicato* eighth-note pattern in the second measure.
- Viola**: Alto clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a *pizzicato* eighth-note pattern in the second measure.
- Viola da gamba I**: Alto clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a *pizzicato* eighth-note pattern in the second measure.
- Viola da gamba II**: Alto clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a whole rest in the second measure.
- Liuto I**: Alto clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a whole rest in the second measure.
- Liuto II**: Alto clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a whole rest in the second measure.
- Alto**: Alto clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a vocal line in the second measure with the lyrics: "Der Glock-ken be - ben - des Ge-tön soll uns-rer".
- Continuo**: Bass clef, G major key signature, 3/4 time signature. It has a whole rest in the first measure and a whole rest in the second measure.

3

pizzicato

trü-ben See-len Schrek-ken durch ihr ge-schwung-nes Er-ze wek-ken und uns durch Mark und A - dern gehn.

6

O, könn-te nur dies ban-ge Klin-gen, da-vondas Ohr uns täg-lich geßt, der

4/2

9

gan - zen Eu - ro - pä - er - welt ein Zeug-nis uns-res Jam - mers brin-gen!

5. Aria

Viola da gamba I

Viola da gamba II

Alto

Liuto I, II
Continuo

Musical score for measures 1-4. The system includes staves for Viola da gamba I, Viola da gamba II, Alto, and Liuto I, II/Continuo. The key signature is one sharp (F#) and the time signature is 12/8. The music features intricate rhythmic patterns in the lute and viola parts, with the alto part remaining silent.

Musical score for measures 5-8. The system includes staves for Viola da gamba I, Viola da gamba II, Alto, and Liuto I, II/Continuo. The key signature is one sharp (F#) and the time signature is 12/8. The alto part begins with the lyrics: "Wie starb die Hel - - - din so ver - gnügt-, wie".

Musical score for measures 9-11. The system includes staves for Viola da gamba I, Viola da gamba II, Alto, and Liuto I, II/Continuo. The key signature is one sharp (F#) and the time signature is 12/8. The alto part continues with the lyrics: "starb die Hel-din, die Hel-din so ver-gnügt-, wie starb die".

14

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

17

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

20

wie starb die Hel-din, wie starb

23

die Hel-din, die Hel-din so ver-gnügt!

26

30

Wie

34

mu - tig hat ihr Geist ge - run - gen, da sie — des To - des Arm be - zwun - gen, noch eh er ih - re Brust be - siegt, noch

37

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

41

Wie —

44

mu - tig hat ihr — Geist ge-run-gen, da sie des To-des — Arm be-zwun-gen, noch eh er ih - re Brust be-siegt —

47

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

50

ih - re Brust be-siegt —, noch eh er

53

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

57

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

60

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

63

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

66

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

69

die Hel-din, die Hel- - din so ver-gnügt-!

73

77

6. Recitativo

Oboe *d'amore* I

Oboe *d'amore* II

Tenore

Continuo

8 Ihr Le - ben ließ die Kunst zu ster - ben in un - ver - rück - ter Ü - bung

8 sehn; un - mög - lich konnt es denn ge - schehn, sich vor dem To - de zu ent - fär - ben.

8 Ach se - lig! wes - sen gro - ßer Geist sich ü - ber die Na - tur er - he - bet, vor

8 Gruft und Sär - gen nicht er - be - bet, wenn ihn sein Schöp - fer schei - den heißt.

7.

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

An dir, du Für-bild gro-ßer

An dir, du Für-bild gro-ßer Frau - en, an dir, er - hab - - ne Kö - ni -

7

8

An dir, du Für-bild gro-ßer
 Frau - en, an dir, du Für-bild gro-ßer Frau - en, an dir, er - hab - - ne Kö - ni -
 gin, du Für - - bild gro - ßer Frau - en, an dir, an dir, er - - hab -

13

Frau - en, an dir, er - hab - - ne Kö - ni - gin, an dir, du Für - bild gro - ßer

gin, an dir, du Für - bild gro - - ßer Frau - en, an dir, du Für - bild gro - ßer

- ne Kö - ni - gin, er - hab - - ne Kö - ni - gin, an dir, du Für - bild gro - ßer

An dir, du Für - bild gro - ßer Frau - en, an dir, du Für - bild gro - ßer

19

Frau - en, an dir, er - hab - ne Kö - ni - gin, an dir, du Glau - - bens - pfle - - ge -

Frau - en, an dir, er - hab - ne Kö - ni - gin, an dir, du Glau - - bens - pfle - ge -

Frau - en, an dir, an dir, er - hab - - ne Kö - ni - gin, an dir, du Glau - bens - pfle - ge - -

Frau - en, an dir, er - hab - ne Kö - ni - gin, an dir, du Glau - bens - pfle - ge - rin, war

26

rin, war die-ser Groß-mut Bild zu schau - en.

rin, war die-ser Groß-mut Bild zu schau - en.

rin, war die-ser Groß-mut Bild zu schau - en.

die-ser Groß-mut Bild zu schau - en.

33

The first system of music contains measures 33 through 39. It features two staves with treble clefs and a key signature of one sharp (F#). The upper staff contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The lower staff contains a corresponding accompaniment line. Measures 34, 35, 36, 37, 38, and 39 are marked with a '3' above the staff, indicating a triplet. The system concludes with a double bar line.

The second system consists of four empty musical staves, each with a treble clef and a key signature of one sharp (F#). These staves are currently blank, suggesting they are reserved for future notation or are part of a multi-measure rest.

The third system of music contains measures 40 through 46. It features two staves with a 12/8 time signature and a key signature of one sharp (F#). The upper staff contains a melodic line with eighth and sixteenth notes, and rests. The lower staff contains a corresponding accompaniment line. The system concludes with a double bar line.

The fourth system consists of six empty musical staves, each with a treble clef and a key signature of one sharp (F#). These staves are currently blank, suggesting they are reserved for future notation or are part of a multi-measure rest.

40

f.

An dir, du

8

47

An dir, du Für-bild gro-ßer Frau - en, an dir, er - hab - - ne Kö-ni -
 Für-bild gro-ßer Frau - en, an dir, er - hab - - ne Kö - ni - gin, an dir, du Für-bild gro - - ßer

54

gin, an dir, er-hab - - - ne Kö-ni - gin, er - hab - - ne
 Frau - en, an dir, er - hab - - - - - - - ne Kö -
 An dir, du Für-bild gro-ßer Frau - en, an dir, er - hab - - ne Kö - ni -
 An dir, du Für-bild gro-ßer

Kö - ni - gin, an dir, du Für - bild gro - ßer Frau - en, an dir, er - hab - ne - Kö - ni - gin, an
 - ni - gin, an dir, du Für - bild gro - ßer Frau - en, an dir, er - hab - ne Kö - ni - gin, an
 gin, an dir, an dir, du Für - bild gro - ßer Frau - en, an dir, an dir, er - hab - - - - ne Kö - ni -
 Frau - en, an dir, du Für - bild gro - ßer Frau - en, an dir, er - hab - ne Kö - ni - gin, an dir, du

67

dir, du Glau - - bens-pfle - - ge - rin, war die - ser Groß - mut Bild zu schau - - en.

dir, du Glau - - bens-pfle - - ge - rin, war die - ser Groß - mut Bild zu schau - - en.

gin, an dir, du Glau - - bens-pfle - - ge - rin, war die - ser Groß - mut Bild zu schau - - en.

Glau - - bens - p f l e - - ge - rin, war die - ser Groß - mut Bild zu schau - - en.

Fine della 1ma Parte

Pars 2da
Nach gehaltener Trauerrede

8.

Flauto traverso

Oboe *d'amore*

Violino I

Violino II

Viola da gamba I, II
Liuto I, II

Tenore

Continuo

5

10

15

20

Der E - - - - - wig - keit

25

sa - phir - - nes Haus zieht, Für - - - - - stin, dei - ne hei - - - - - tern Blick - ke

29

8 von uns-rer Nied - - rig-keit zu-rük-ke, von uns - rer Nied - - rig-keit zu-rük - -

33

8 - - ke; der E - - - - -

37

8 - - - - - wig-keit sa-phir - nes Haus zieht, Für - - - - -

41

— stin, dei - ne hei-tern Blik - ke — von uns - rer Nie - drig-keit zu - rük - ke — und tilgt der

45

Er - den Dreck-bild aus.

50

Ein star-ker

55

Glanz von hun-dert Son-nen, der un-tern Tag— zur Mit-ter - nacht und uns-re Son -

59

- ne fin-ster macht, hat dein ver - klär - tes Haupt um - spon -

64

69

- nen.

74

Ein star-ker Glanz von hun-dert Son - nen, der un-sern Tag zur

78

Mit-ter-nacht und uns-re Son - ne fin-ster macht, hat dein ver-klär-tes Haupt um-

82

spon -

87

- nen.

91

- nen.

9. Recitativo

Basso *Was Wun - der ists? Du bist es wert, du Für - bild al - ler Kö - ni -*

Continuo

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

6 vor des Lam - mes Thro - ne an - statt des Pur - purs Ei - tel - keit ein per - len - rei - nes Un - schulds - kleid und spot - test

9 der ver - laß - nen Kro - ne. So - weit _____ der vol - le Weich - sel - strand, der

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

17 hebt _____ dich bei - des, Stadt und Land; so - weit _____

21 - der vol - le Weich - sel - strand, der Nie - ster und die War - the flie - ßet, so - weit sich Elb' und Muld' er -

26

gie - bet, er - hebt dich Stadt und Land, Stadt und Land, er - hebt dich Stadt und

31

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Basso

Continuo

Land. Dein Tor-gau geht im Trau-er-klei-de, dein Pretzsch wird kraft-los, starr und

34

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

10. Chorus ultimus

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 musical score is written for a chamber ensemble and vocalists. It consists of 12 staves. The top four staves are for woodwinds: Flauto traverso I and II, and Oboe d'amore I and II. The next four staves are for strings: Violino I and II, Viola, and Viola da gamba I and II. The fifth staff from the top is for Lute (Liuto I, II). The next three staves are for vocalists: Soprano, Alto, and Tenore. The final staff is for Continuo. The key signature is one sharp (F#) and the time signature is 12/8. The music is in a common rhythmic pattern, with many notes beamed together. The vocal parts are mostly rests, indicating that the vocalists are not singing in this section.

4

The musical score on page 242 is organized into several systems. The first system consists of four treble clef staves, each containing a line of music. The second system consists of three bass clef staves, also containing musical notation. The third system consists of four empty treble clef staves. The fourth system consists of one bass clef staff with musical notation. The key signature for the entire piece is two sharps (F# and C#). The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, and features various rhythmic patterns and phrasing. The notation includes stems, beams, and various note heads, with some notes having accidentals (sharps and naturals). The overall style is that of a complex, possibly contemporary or modern, musical composition.

8

Musical score for a piece on page 243. The score consists of 11 staves. The first four staves are treble clefs, the next four are alto clefs, and the last three are bass clefs. The music is in 2/4 time and D major. The first system contains four measures of music. The second system contains four measures, with the second staff in the second measure containing a whole rest. The third system contains four measures, with the second staff in the second measure containing a whole rest. The fourth system contains four measures, with the second staff in the second measure containing a whole rest. The fifth system contains four measures, with the second staff in the second measure containing a whole rest. The sixth system contains four measures, with the second staff in the second measure containing a whole rest. The seventh system contains four measures, with the second staff in the second measure containing a whole rest. The eighth system contains four measures, with the second staff in the second measure containing a whole rest. The ninth system contains four measures, with the second staff in the second measure containing a whole rest. The tenth system contains four measures, with the second staff in the second measure containing a whole rest. The eleventh system contains four measures, with the second staff in the second measure containing a whole rest.

Doch, Kö - ni - gin! du stir - best nicht, du stir - best nicht -, doch,

Doch, Kö - ni - gin! du stir - best nicht, du stir - best nicht,

Doch, Kö - ni - gin! du stir - best nicht, du stir - best nicht,

Doch, Kö - ni - gin! du stir - best nicht, du stir - best nicht,

15 (27)

Kö - ni - gin! du stir - - - best nicht —, man weiß, was man an dir be-ses-sen;
 doch, Kö - ni - gin! du stir-best nicht, du stir-best nicht —, man weiß, was man an dir be-ses-sen;
 doch, Kö - ni - gin! du stir - best nicht, du stir-best nicht —, man weiß, was man an dir be-ses-sen;
 doch, Kö - ni - gin! du stir - best nicht, du stir-best nicht —, man weiß, was man an dir be-ses-sen;

18 (30)

die Nach-welt wird dich nicht ver-ges-sen, bis die - ser Welt - -

die Nach-welt wird dich nicht ver-ges-sen, bis die - ser Welt - -

die Nach-welt wird dich nicht ver-ges-sen, bis die - ser Welt - -

die Nach-welt wird dich nicht ver-ges-sen, bis die - ser Welt - -

22 (34)

- bau einst zer-bricht_, bis die - ser Welt - bau einst zer-bricht. Ihr Dich-ter, schreibt! wir

- bau einst zer-bricht_, bis die - ser Welt - bau einst zer-bricht. Ihr Dich-ter, schreibt! wir

- bau einst zer-bricht_, bis die - ser Welt - bau einst zer-bricht. Ihr Dich-ter, schreibt! wir

- bau einst zer-bricht_, bis die - ser Welt - bau einst zer-bricht. Ihr Dich-ter, schreibt! wir

38 (53)

wol-len's le-sen, ihr Dich-ter, schreibt, wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der
 wol-len's le-sen, ihr Dich-ter, schreibt, wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der
 wol-len's le-sen, ihr Dich-ter, schreibt, wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der
 wol-len's le-sen, ihr Dich-ter, schreibt, wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der

41 (56)

Un-ter-ta-nen Lust und Ruhm, der Kö - ni - gin - nen Preis ge - we - sen - ; ihr Dich - ter, schreibt! ihr

Un-ter-ta-nen Lust und Ruhm, der Kö - ni - gin - nen Preis — ge - we - sen - ; ihr Dich - ter, schreibt! ihr

Un-ter-ta-nen Lust und Ruhm, der Kö - ni - gin - nen Preis — ge - we - sen - ; ihr Dich - ter, schreibt! ihr

Un-ter-ta-nen Lust und Ruhm, der Kö - ni - gin - nen Preis — ge - we - sen - ; ihr Dich - ter, schreibt! ihr

45 (60)

Dich-ter, schreibt! ihr Dich-ter, schreibt! wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der
 Dich-ter, schreibt! ihr Dich-ter, schreibt! wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der
 Dich-ter, schreibt! ihr Dich-ter, schreibt! wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der
 Dich-ter, schreibt! ihr Dich-ter, schreibt! wir wol-len's le-sen: Sie ist der Tu-gend Ei-gen-tum, der

48 (63)

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

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

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

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

67

The first system of music consists of four staves. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. The notation is consistent across all four staves, suggesting a multi-measure rest or a specific instrumental part.

The second system of music consists of eight staves. The top two staves are treble clefs, and the bottom six staves are bass clefs. The key signature remains two sharps. The music continues with similar rhythmic patterns, including some slurs and ties. The notation is more varied than the first system, with some notes beamed together and some slurs.

The third system of music consists of four empty staves, two treble clefs and two bass clefs, with a key signature of two sharps. Each staff begins with a fermata symbol, indicating a full measure rest.

The fourth system of music consists of a single bass clef staff. The key signature is two sharps. The music continues with rhythmic patterns similar to the previous systems, including some slurs and ties.

71

First system of musical notation, measures 71-74. It consists of four staves in treble clef, all with a key signature of two sharps (F# and C#). The music is a continuous melodic line with eighth and sixteenth notes, often beamed together.

Second system of musical notation, measures 71-74. It consists of six staves. The top two are treble clef, and the bottom four are bass clef. The key signature remains two sharps. The music continues with various rhythmic patterns and rests.

Third system of musical notation, measures 71-74. It consists of four staves, all of which are empty, indicating a section of rests or a placeholder for another instrument.

Fourth system of musical notation, measures 71-74. It consists of a single bass clef staff with musical notation, continuing the piece.

75

The musical score is organized into three systems. The first system contains four staves of treble clef music. The second system contains four staves of alto clef music. The third system contains three staves: the top two are treble clef staves with large rests, and the bottom one is a bass clef staff with a melodic line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests and phrasing slurs.