

2. Coro. *)

The musical score is arranged in a standard orchestral format. The top section includes three Trumpets (Tromba I, II, III) and Timpani. The middle section includes Oboe d'amore I and II (with Flauto traverso I and II as alternatives), and Taille. The bottom section includes Violino I and II, Viola, and the vocal quartet (Soprano, Alto, Tenore, Basso). The Continuo is at the very bottom. The score is in 6/8 time with a key signature of one sharp (F#). The vocal parts are currently silent, indicated by dashes on their staves. Trills (tr) are marked in the Oboe d'amore I, Violino I, and Violino II parts.

*) Melodie siehe Brandenburgisches Konzert No. 1., Satz III.

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Musical score for BWV 207 - S. 4, page 5. The score is written for a single melodic line (likely a violin or flute) and a keyboard accompaniment (piano or organ). The score is divided into five measures. The first three measures are mostly rests for the right hand, while the last two measures have active right-hand parts. The left hand and bass line are active throughout.

Musical score for BWV 207 - S. 5, page 10. The score consists of 15 staves. The first four staves are a grand staff with treble and bass clefs. The next six staves are a grand staff with two treble clefs and one bass clef. The final five staves are a grand staff with two treble clefs and one bass clef. The music is in G major and 3/4 time. It features complex rhythmic patterns, including sixteenth-note runs and trills. Trills are marked with 'tr' above the notes. The score is divided into five measures by vertical bar lines.

Ver - ei - nig - te Zwie-tracht_ der_ wech-seln-den Sai-ten,_ der_

rol - len - den__ Pau - ken durch - drin - gen - der__ Knall! Ver - ei - nig - te Zwie - tracht der__

Ver - ei - nig - te Zwie - tracht__ der__

Ver - ei - nig - te Zwie - tracht__ der__

Ver - ei - nig - te Zwie - tracht__ der__

wech - seln - den Sai-ten, der rol - len - den Pau - ken durch - drin - gen - der Knall, ver -

wech - seln - den Sai-ten, der rol - len - den Pau - ken durch - drin - gen - der Knall,

wech - seln - den Sai-ten, der rol - len - den Pau - ken durch - drin - gen - der Knall,

wech - seln - den Sai-ten, der rol - len - den Pau - ken durch - drin - gen - der Knall, ver -

ei - nig - te Zwie - tracht der wech -
 ver - ei - nig - te_ Zwie-tracht der
 ver - ei - nig - te Zwie-tracht der
 ei - nig - te Zwie-tracht der wech -

wech - - seln - den Sai - ten, der rol - - len - den

wech - - seln - den Sai - ten, der rol - - len - den Pau - -

wech - - seln - den Sai - ten, der rol - - len - den

- - seln - den Sai - ten, der rol - -

Pau - - ken, der rol - - len - den Pau - - ken durch -
 ken, der rol - - len den Pau - - ken durch drin - gen - der
 Pau - - ken, der rol - - len - den Pau - ken durch - drin - gen - der

drin - gen - der Knall,
Knall,____
Knall,____
- len - den Pau - ken durch - drin - gen - der Knall,____ der

der rol - len - den Pau - ken durch - drin - gen - der Knall!
 der rol - len - den Pau - ken durch - drin - gen - der Knall!
 der rol - len - den Pau - ken durch - drin - gen - der Knall!
 rol - len - den Pau - ken durch - drin - gen - der Knall!

The musical score for BWV 207 - S. 15, page 45, features a complex texture of sixteenth-note patterns. The score is organized into four systems of staves. The first system (staves 1-4) is empty. The second system (staves 5-10) contains the main musical content, with six staves of music. The third system (staves 11-14) is empty. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The music is written in a style characteristic of Bach's Notebook for Anna Bach.

This page of a musical score contains measures 49 through 52. The score is written for a multi-instrument ensemble, with staves for various instruments. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex texture with multiple voices. The upper staves (treble clefs) contain melodic lines, while the lower staves (bass clefs) provide harmonic support. The piece is in a major key, and the tempo is likely moderate. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also trills marked with 'tr' in the lower staves.

Lo - cket den lü - ster - nen Hö - rer her - bei, sa - get mit eu - ren froh -

Lo - cket den lü - ster - nen Hö - rer her - bei, sa - get mit eu - ren froh -

Lo - cket den lü - ster - nen Hö - rer her - bei, sa - get mit eu - ren froh -

Lo - cket den lü - ster - nen Hö - rer her - bei, sa - get mit eu - ren froh -

lo-cken - den Tö-nen und dop - pelt ver - meh-re - tem Schall:

lo-cken - den Tö-nen und dop - pelt ver - meh-re - tem Schall:

lo-cken - den Tö-nen und dop - pelt ver - meh-re - tem Schall: de - nen mir

lo-cken - den Tö-nen und dop - pelt ver - meh-re - tem Schall:

em - sig er - ge - be - nen Söh - nen: was hier der Lohn der Tu - gend

was hier der Lohn der Tu - gend

was hier der Lohn der Tu - gend

was hier der Lohn der Tu - gend

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

der Tu - gend sei.
- gend sei.
_ der Tu-gend sei.
_ der Tu-gend sei.

Lo - cket den

Lo - cket den lü - -

Lo - cket den lü - -

Lo - cket den lü - ster-nen

lü - ster - nen Hö - rer her - bei, lo - cket den lü - - - ster - nen

- ster - nen Hö - rer her - bei, lo - cket den lü - ster - nen

- ster - nen Hö - rer her - bei, lo - cket den lü - - - ster - nen

Hö - - - rer her - bei, lo - cket den lü - ster - nen Hö - -

Hö - rer her - bei, sa - get mit eu - ren froh - lo - cken - den Tö - nen und
 Hö - rer her - bei, sa - get mit eu - ren froh - lo - cken - den Tö - nen und
 Hö - rer her - bei, sa - get mit eu - ren froh - lo - cken - den Tö - nen und
 - rer her - bei, sa - get mit eu - ren froh - lo - cken - den Tö - nen und

dop - pelt ver - meh-re - tem_ Schall:
 dop - pelt ver - meh-re - ten Schall:
 dop - pelt ver - meh-re - ten Schall de - nen mir em - sig er - ge - be - nen
 dop - pelt ver - meh-re - ten Schall:

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

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

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

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

ei - nig - te Zwie - tracht der wech - seln - den Sai - ten, der rol - len - den Pau - ken durch -

Ver - ei - nig - te Zwie - tracht der wech - seln - den Sai - ten, der

Ver - ei - nig - te Zwie - tracht der wech - seln - den Sai - ten, der

Ver - ei - nig - te Zwie - tracht der wech - seln - den Sai - ten, der

drin - gen - der Knall! Ver - ei - nig - te Zwie - tracht der wech - seln - den Sai - ten, der

rol - len - den Pau - ken_ durch - drin - gen - der Knall, ver - ei -

rol - len - den Pau - ken_ durch - drin - gen - der Knall, ver - ei -

rol - len - den Pau - ken durch - drin - gen - der Knall, ver - ei -

rol - len - den_ Pau - ken durch - drin - gen - der Knall, ver - ei -

- - ten, der rol - - len - den Pau - - ken durch -

- seln - den Sai - ten, der rol - - len - den Pau - -

- seln - den Sai - ten, der rol - - len - den Pau - -

- seln - den Sai - ten, der rol - - - - -

drin - - gen-der Knall, ver - ei - nig - te Zwie-tracht der
ken durch drin - - gen-der Knall, ver - ei - - - -
ken durch-drin - - gen-der Knall, ver - ei - - - -
- - - - - len-den Knall, ver - ei - nig - te Zwie-tracht der wech - seln - den

wech - - - seln - den Sai - - - ten, der rol - - - len - den
 - nig - te Zwie-tracht der wech - seln - den Sai - ten, der rol - len - den
 - nig - te Zwie-tracht der wech - seln - den Sai - ten, der rol - len - den
 Sai - ten, der wech - seln - den Sai - ten, der rol - len - den Pau - - -

The musical score for BWV 207, page 113, features a harpsichord accompaniment and a vocal line. The harpsichord part is written in G major and 3/4 time, with a complex rhythmic pattern of eighth and sixteenth notes. The vocal line consists of four staves, each with the lyrics "Pau-ken durch-drin-gen - der Knall!". The vocal line is written in G major and 3/4 time, with a simple rhythmic pattern of quarter notes. The lyrics are repeated four times, corresponding to the four staves of the vocal line.

The musical score is arranged in 14 staves. The first four staves (treble and bass clefs) contain introductory or preparatory music. The fifth and sixth staves (treble clef) feature a complex melodic line with trills and sixteenth-note passages. The seventh and eighth staves (bass clef) provide a rhythmic accompaniment. The remaining six staves are empty.

Musical score for BWV 207 - S. 37, page 121. The score consists of 15 staves. The top four staves (1-4) are grouped by a brace on the left and contain complex rhythmic patterns, including sixteenth-note runs and a trill (tr) in the first staff. The next six staves (5-10) are also grouped by a brace and contain more rhythmic patterns, including eighth-note runs and sixteenth-note runs. The bottom five staves (11-15) are grouped by a brace and contain simpler rhythmic patterns, including eighth-note runs and quarter-note runs. The key signature is one sharp (F#) and the time signature is 3/4.

This page of the musical score for BWV 207, page 126, contains measures 1 through 5. The score is written for a grand piano and is divided into two systems. The first system consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The second system consists of eight staves: four treble clefs (right hand) and four bass clefs (left hand). The key signature is one sharp (F#), and the time signature is 3/4. The music features complex rhythmic patterns, including sixteenth-note runs and trills. Trills are specifically marked with 'tr' above notes in measures 1, 2, 3, 4, and 5. The notation includes various articulations such as slurs and accents, and rests are used to indicate pauses in the melody.