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5 Marches - Mus. Hs. 448

Molter, Johann Melchior

[S.l.], 1745

Stimmen

urn:nbn:de:bsz:31-17745

Hautbois primo

Marche

The image displays a handwritten musical score for the first oboe part (Hautbois primo). The score is organized into two distinct sections, each beginning with the word "Marche".

The first section consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *ff* (fortissimo) and *h* (accents) are present throughout the piece.

The second section also consists of seven staves of music, starting with a treble clef, a key signature of one sharp, and a common time signature. It continues the musical themes established in the first section, featuring similar rhythmic patterns and dynamic markings.

The handwriting is in dark ink on aged, slightly yellowed paper. There are some faint, illegible markings at the bottom of the page, possibly bleed-through from the reverse side.

Marche ³

Marche ⁴

Hautbois Secundo

Marche

The first system of the handwritten musical score for Hautbois Secundo, titled 'Marche'. It consists of six staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'h' (piano) and 'f' (forte), scattered throughout the piece. The first staff begins with a treble clef, a sharp sign, and a common time signature. The piece concludes with a double bar line and repeat dots.

The second system of the handwritten musical score for Hautbois Secundo, also titled 'Marche'. It consists of six staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar rhythmic patterns and dynamic markings as the first system. The second staff begins with a treble clef, a sharp sign, and a common time signature. The piece concludes with a double bar line and repeat dots.

3

Marsch

Handwritten musical score for a march, measures 1-12. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'h' (forte) and 'r' (ritardando). The piece concludes with a double bar line and repeat dots.

Marsch 4

Handwritten musical score for a march, measures 13-24. The music continues on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features similar rhythmic patterns and dynamic markings as the first section. The piece ends with a double bar line and repeat dots.

Carinetto

Marche

The image shows a handwritten musical score for a clarinet, titled "Carinetto". The score is divided into two sections, both labeled "Marche". The first section is in 3/4 time and consists of four staves of music. The second section is in 2/4 time and also consists of four staves. The notation is handwritten and includes various rhythmic patterns, accidentals, and dynamic markings such as "f" and "h". There are some stains and foxing on the aged paper, particularly in the lower half of the page.

3

Marche

Handwritten musical score for 'Marche 3'. It consists of four staves of music in G major and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like 'acc' (accents) and 'tr' (trills). The piece concludes with a double bar line and repeat dots.

4

Marche

Handwritten musical score for 'Marche 4'. It consists of four staves of music in G major and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like 'acc' (accents) and 'tr' (trills). The piece concludes with a double bar line and repeat dots.

3¹

Handwritten musical score for 'Marche 3 1'. It consists of three staves of music in G major and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like 'acc' (accents) and 'tr' (trills). The piece concludes with a double bar line and repeat dots.

Märch 1-4

Basson

Molten. (1. Part.)

1
Marche

The first march is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features a more complex rhythmic pattern with many sixteenth notes. The fourth and fifth staves continue the piece, ending with a double bar line and repeat signs.

2
Marche

The second march is written on five staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by frequent sixteenth-note runs. The first staff starts with a treble clef and a key signature of one sharp. The second staff continues the piece. The third and fourth staves show more intricate rhythmic patterns. The fifth staff concludes the piece with a double bar line and repeat signs.

Marche 3



Marche 4



Marche 5



Marche

Marche

3

Marche

4

Marche

5

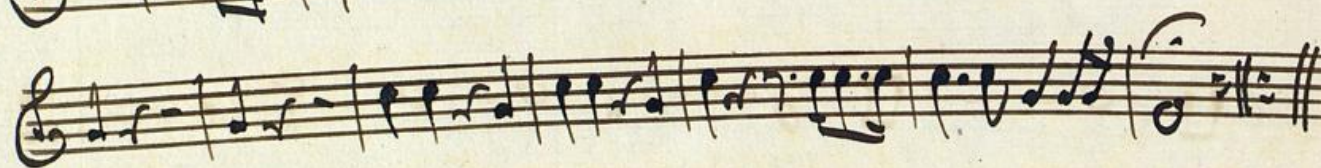

Corno Secondo

Marche G C 3


Marche G C

5

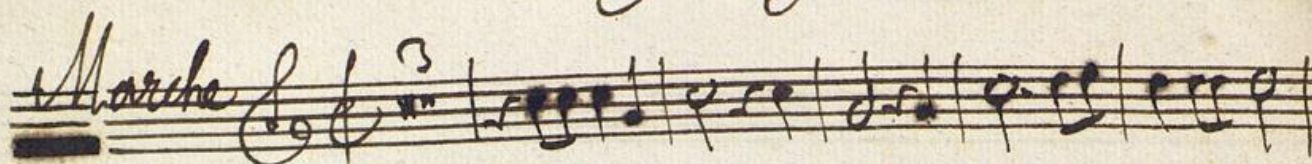
Marche 



Marche 



Corno Secondo

Marche 

Bei Mus. Hs. 1130 ge-
funden, gehört zu
Mus. Hs. 448! 26.8.70 Hä.

Handwritten title or text at the top of the page, possibly a signature or name.

The image shows a page of aged, yellowed musical manuscript paper. At the top, there is a line of handwritten musical notation. This notation includes a treble clef, a key signature of one flat (B-flat), and a series of notes, some of which are beamed together. The notes appear to be in a single melodic line. Below this first staff, there are nine more staves, all of which are empty and show only the horizontal lines of the staff. The paper has some minor stains and foxing, particularly near the top edge.