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Romeo und Julie - Don Mus.Ms. 183

Benda, Georg

[S.l.], 1790 (1790c)

Flöte I

urn:nbn:de:bsz:31-73138

Erster Act
Flauto. *mo*

Mus. No. 183.

and^{te} *Con Moto*:

Solo:

Recitativo.

auch für Karstühn, die Häuzerin der wachst. Das flümmert küßler flügel

Solo.
Doch die ganze Pöcklung mit mir augerwachst. für müßig brüwa

and^{te} *mod.^{to}*

v. f.

ruf. ich fuß - la mir den Hockwaden nach. Das pfändet mir, der

ringt im dübel fließt

Solo

pin: and^{te}

Vielleicht Karolinen ruf, vielleicht fied ich dieß

bald im grabe wieder

von dir Romeo von dir ga-

Früh, was soll mich länger auf der Welt? allein wo bleibt er?

Sorg für fußtritt, alle glinder zithern mit der fründlich außst. Mein selbsterzähl noch

Adagio:

immer
and: te
fial
solo!
Der Mond erbleich!
und in die geliebte So der Zauch!
arie Tacet

N: 2: arie Tacet

N: 3: arie Tacet

N: 4: Finale Tacet

Volh: Zwoiter act:

Zweiter Act:

allegro. Spirituoso:

This page contains a handwritten musical score for the second act, consisting of ten staves. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Solo*. The score begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as *allegro. Spirituoso*. The music features complex rhythmic patterns and melodic lines across the staves. There are several instances of *Solo* markings, indicating passages for a soloist. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Andantino.

pp: *solo:*

Recitativo

auf muthlich yflorist *zweyten uind dreyten drit yflorist* *stiller yflorist*

solo:

Tempo. i. mo: *al. lo:* *adagio:*

v. f.

ancanta mod:to

N:6: arie Tacet:

N:7: arie Tacet:

N:8: arie Tacet:

N:10: arie N:9: Recitativ: Tacet: Recitativo.

un poco lento:

Soll ich, und zu schnell löst in der galienbau am se-wafern

a Tempo:

allegro

aber viel arwafern

Ja. wärrich gijft, Comuzo wäsubryt du durt dierfu wong durt abgründt

offman raefen zu nutzigen. was sag ich? was sag ich? Nein

horz ich, dnu redet froz dnu waudal ofraacht dief froz!

arg wärrich

rathung's Frau

offman, wau

allegro: astry:

allegro:

arg wänigst machst das Augliß, *a Tempo:*

abhängig brauch, doch wie! wenn kein so was in Romas nicht

hoffen! wenn man gaffon nicht zu voranzog ofon Dingel

alleg. assai moderato:

alleg.

alleg. moderato. Tacet:

Vollj. Dritter act:

Dritter Akt.

N. 33.

adagio. assai:

A handwritten musical score on aged paper, consisting of ten staves. The music is written in a single system with a treble clef and a 4/4 time signature. The tempo is marked 'adagio. assai:'. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and ties. There are several dynamic markings: 'f' (forte), 'p' (piano), and 'sf' (sforzando). The notation includes many accidentals (sharps and flats) and phrasing slurs. The handwriting is clear and professional, typical of a composer's manuscript.

Largo. Tacet:

Duett. arien Tacet.

N: 12: Tacet.

N: 13: Duett arie

allegro:

Handwritten musical notation for a duet arie, featuring five staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The music is written in a cursive style typical of 18th-century manuscripts.

v: f:

Solo; adagio.

Allegro: allegro:

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The word "Fine" is written at the end of the eighth staff.

The image shows a page of ten blank musical staves. Each staff is composed of five parallel horizontal lines, spaced evenly. The staves are arranged vertically, one above the other, with a consistent gap between them. The paper is aged and has a slightly yellowish tint. There is no musical notation or other markings on the page.