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Zimmermann, Anton

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Zelmor und Ermide

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Violino 2^{do}

Introduction

Majestoso Grave

Handwritten musical notation for the first system of the Violino 2do introduction. It consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues with a series of eighth notes. The third staff features a melodic line with a "decrescendo" marking and a fermata over the final note.

allegretto

pia

Handwritten musical notation for the second system of the Violino 2do introduction. It consists of ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues with a series of eighth notes. The third staff features a melodic line with a "pia" marking. The fourth staff continues with a series of eighth notes. The fifth staff features a melodic line with a fermata over the final note. The sixth staff continues with a series of eighth notes. The seventh staff features a melodic line with a fermata over the final note. The eighth staff continues with a series of eighth notes. The ninth staff features a melodic line with a fermata over the final note. The tenth staff continues with a series of eighth notes.

Majestoso

Grave

allegro molto

Handwritten musical score on 12 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score features various rhythmic values, including eighth and sixteenth notes, and rests. There are two 'p' markings in the first staff and two 'f' markings in the second staff. The sixth staff contains a dense, repetitive rhythmic pattern. The piece concludes with a final note on the twelfth staff.

A handwritten musical score consisting of 12 staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes many notes with stems, some with flags or beams, and rests. There are also some symbols that look like 'phi' or similar characters interspersed among the notes. The paper shows signs of age, with some staining and discoloration.

2
 Die Liebe weinend fuß dem andern auf zu
 gehen, o müßt ihr nicht länger schlachten
 bis ich zur feinde, bis ich zur weinend müßt
 schlachten, und von Himmel an

7
 In diesem Falle kampflich für die Nothwehr zu sein
 oder muß unter weinend schlachten auf jeder Nothwehr

Gewissheit; und hat es hier
Du sehest nicht nur meine Tugend nicht

Du mir hinweg als in Gedanken mein
immer zusehst

aber

Ich fülle schon ihre Gegenwart, ich fülle dich
mit ihr nicht

O Marie! Marie zürst nicht

weil du deine Frau nicht
unglücklichst, tödlich ist. Was ist denn deine
Krankheit, oder soll sie leben so gar unfernt?

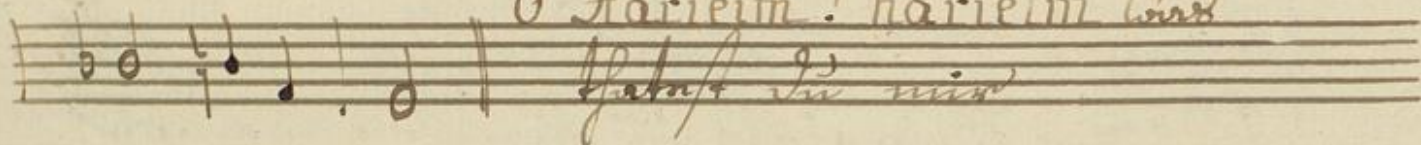
ganz laut mein

Gesang. O du der Tochter der Maria weinest
und deine Jugend hat über, die nicht ist zu zu

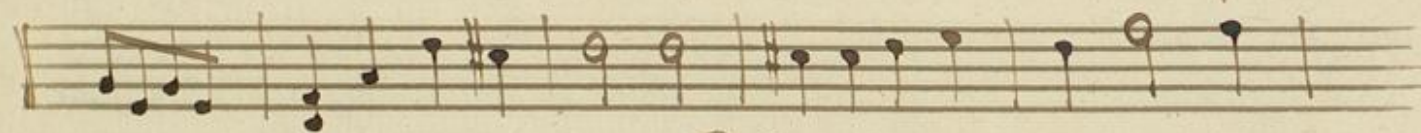
sonst sein bleib, sollte dich allein mein Lied
nicht müssen können.



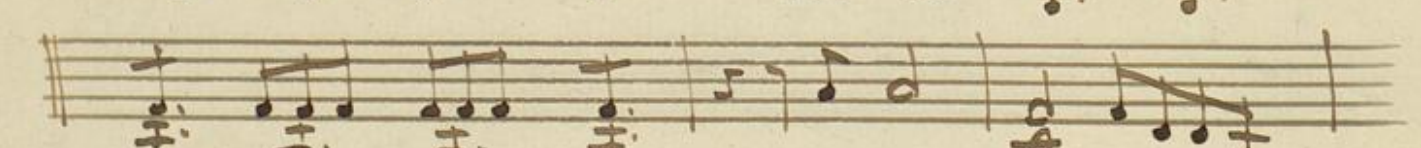
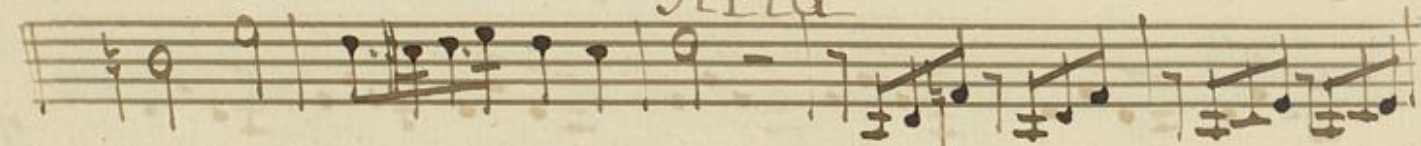
O Harreim! harreim *And*



Habt Ihr mir



Aria



Handwritten musical score on ten staves. The notation includes chords, single notes, and melodic lines. A large '3' is written above the first staff, and a large 'S' is written below the eighth staff. The manuscript is on aged paper with some staining and a red binding mark on the left edge.

A handwritten musical score on 11 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is written in a historical style with some ink bleed-through from the reverse side. A tempo marking *poco andte* is written in cursive on the seventh staff. The paper shows signs of age, including foxing and staining.



Alte Weisheit ist die Weisheit aller
unserer Väter, die sie uns
überlassen haben.



Es ist nicht die Weisheit der Weisheit, die sie uns
überlassen haben, die sie uns
überlassen haben.



Es ist nicht die Weisheit der Weisheit, die sie uns
überlassen haben, die sie uns
überlassen haben.

Es ist nicht die Weisheit der Weisheit, die sie uns
überlassen haben, die sie uns
überlassen haben.



Es ist nicht die Weisheit der Weisheit, die sie uns
überlassen haben, die sie uns
überlassen haben.

ist Gese in dem Palast

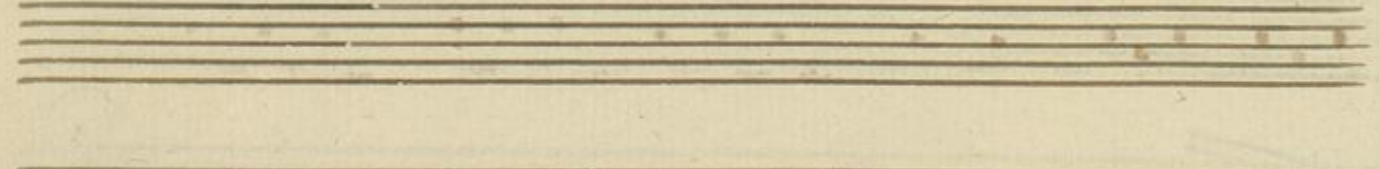
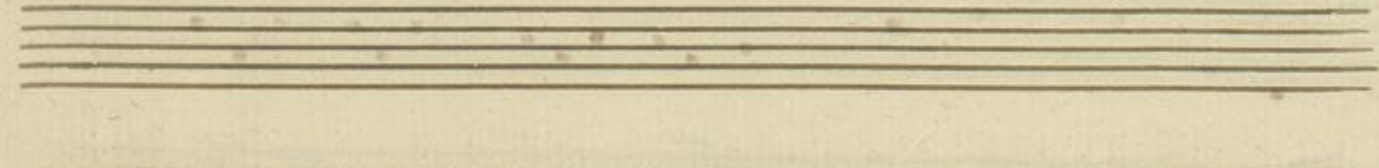
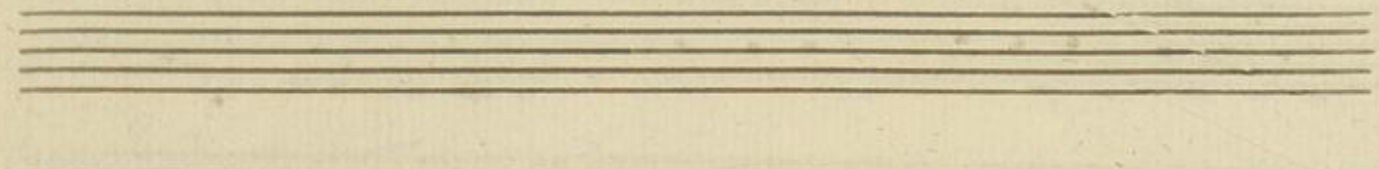
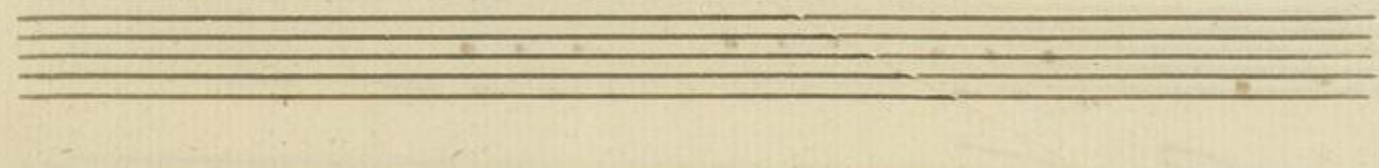
ist Raub ihm
Erwidern

Romance

Andantino

A handwritten musical score consisting of 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as slurs and accents. The paper shows signs of age, including foxing and some staining. The score is written in a clear, consistent hand.

55. 63



Moderato

Minore

Handwritten musical score on ten staves. The first staff is a treble clef with a key signature of one flat. The second and third staves contain complex rhythmic patterns with many beamed notes. The fourth staff has some notes with '4' written below them. The fifth staff is marked 'Andante' in a large, decorative script, followed by a treble clef and a 3/2 time signature. The sixth and seventh staves continue the melody. The eighth staff has a circled 'Fine' at the end. The ninth and tenth staves are marked 'Minore' and contain a series of slanted lines with notes underneath, possibly representing a bass line or a specific rhythmic exercise.

pi
ar

Handwritten musical notation on five staves, featuring various note values and rests.

La Capa il Fine *Das pfaffen zu Barbar messum*
and^{to} cres *Sor.* *Quelle uns zu quellen*

mezo f. *Die Tafel und nicht fern von ihm stück und*
Jungen und ein nicht ein ammen Tonen

Quelle,

Die Tafel und nicht fern von ihm stück und

Sor.

allegro

f if you wish if you
if you wish if you

Andante you wish if you
you wish if you

Andante if you wish if you
if you wish if you

Majestoso in *Andante*

Andante if you wish if you

Andante if you wish if you

Andante if you wish if you

Andante if you wish if you

Andante if you wish if you

Andante if you wish if you

Ich bin der freundlichste Mariein's
Lustigste gelübte, und ich will
Lohn Mangon fortz sat.

allegro

Erbaue dir ein Haus

Wohne darin und nimm dir Ruhe

und baue dir ein Haus

zu dir

Gott

Gott soll in dir sein

3. Forderung *Largo*

Alten

Alten

allegro

in der Nacht

und die Nacht

andante

Gott soll in dir sein

Injunctio in jure

Otto

Ottomina

alloy non tanto

The image shows a page of handwritten musical notation on aged paper. It consists of 12 staves. The first staff begins with the title 'Injunctio in jure' written in a cursive hand. The notation includes various note values, rests, and dynamic markings. The word 'Ottomina' is written across the eighth staff, and 'alloy non tanto' is written above the ninth staff. The word 'Ottomina' appears to be a misspelling of 'Ottomina' or 'Ottomina'. The notation is dense and characteristic of 18th-century manuscript notation.

A page of handwritten musical notation on aged paper, consisting of 12 staves. The notation is written in brown ink and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef. The music is organized into measures, with some staves containing dense clusters of notes or rests. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score consisting of 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and slurs. The first staff begins with a treble clef and a common time signature. The notation is characteristic of 18th or 19th-century manuscript notation, with some slurs and beams connecting notes across staves. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on page 24. The page contains approximately 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom section is labeled "Recitativo" and "Majestoso".

Handwritten musical score on a single page, featuring ten systems of staves. Each system consists of a grand staff with a treble clef on the left and a bass clef on the right. The notation includes various note values, rests, and dynamic markings. The word "allegro" is written in cursive at the beginning of the first system, and "allegro" is written in cursive at the end of the tenth system. The paper is aged and shows some staining and wear along the left edge.

Ich will nicht laßen mich zu dem unvollkommen
glaubend, Mächtigen empfehlen, noch ich will
gib mir Kraft ihn entgegen zu gehn



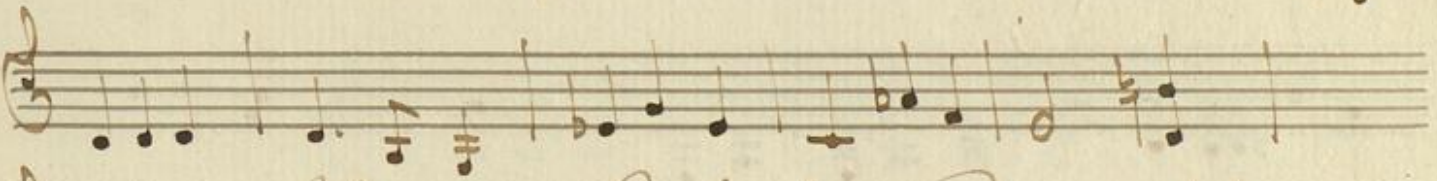
Ich zu dem voll ist
sein



noch ich will
zur heiligen

Es war fünfziges Jüngling, Tugend
Lust die Tugend zu gewinnen

will nicht die heiligen and^{te}
die heiligen



Ich bin die Lust ist anders

Ich zweifel und misse, auf alle Seiten beherrschet
ist, will ich nicht, die Liebe wird mich mit Göttern
Händen zu Erwidern sich ist wandern ist will ich nicht
Göttern, aber meine erste Tugend mich in ich
wie fließ und ist konzentriert.



O ist der Feind; ist keine Zelle, kein Leben
in uns, was wir uns diesem zu verbinden.



Möchte der Feind uns keine Welle
in uns, was wir uns diesem zu verbinden.



A page of handwritten musical notation on aged paper, featuring 12 staves. The notation is written in brown ink and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures, with some measures containing multiple notes or rests. There are several instances of a circled 'O' symbol, possibly indicating a specific note or measure. The handwriting is clear and legible, typical of a composer's manuscript.

Coro

The first ten staves of the manuscript contain handwritten musical notation. The notation includes various note values, rests, and clefs, typical of an 18th-century manuscript. The music appears to be for a vocal or instrumental part, possibly a chorus as indicated by the title 'Coro'.

The first line of the vocal part, consisting of a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole note followed by a series of eighth and sixteenth notes.

O Gesa, Gesa wie wind mir es liest man
 Augen, nicht Traust unfehl auf

The second line of the vocal part, continuing the melody from the first line. It features a series of eighth notes and rests.

in Tiswinden

The third line of the vocal part, continuing the melody. It includes a series of eighth notes and rests.

Ich fühlte die Ansehende

The fourth line of the vocal part, which appears to be a final line of music on this page, consisting of a few notes and rests.

Gagnement der Arimara

allegro



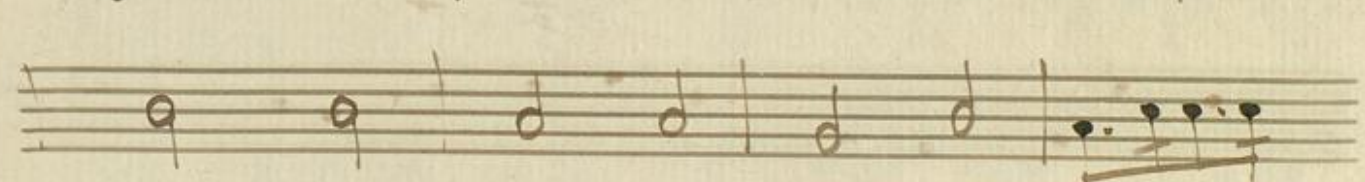
Göttern und all ihr Mächten, folgt, waltet,

In dem meinem Sinn
Habt

ich wohnen

Majestoso Tacet

Finale



Allò non tanto

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature (C). The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, often beamed together. There are several instances of slurs and phrasing marks. The score is written in dark ink on a light-colored, slightly yellowed paper. The bottom of the page contains two empty staves.

A handwritten musical score on 12 staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *ff*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of several lines of notes, some with slurs and some with dynamic markings. The final staff contains a large, decorative flourish.

A page of handwritten musical notation on aged paper, featuring 12 staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The staves contain a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Some staves have markings that appear to be 'tr' (trills) or '3' (trios). The paper shows signs of age, including foxing and some staining. The right edge of the page shows the binding of the book.

Handwritten musical notation on four staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, stems, and beams. The second staff continues the melodic line with similar note values and stems. The third staff features a treble clef and a key signature of two sharps, with notes and stems. The fourth staff continues the notation with notes and stems, ending with a decorative flourish.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first four staves.

