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Polonaises - Don Mus.Ms. 1068

Körnlein, Justus

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Adagio und Polonoise

für

Horn



1.

2

Adagio und Polonaise

von
J. Körnlein.

Mus. Nr. 1060

Introduzione

Corn obblig. in F.

Adagio. $\frac{3}{4}$ 4. Solo.

4. Solo.

p

f

morendo.

1.

Polonaise. $\frac{3}{4}$ 5. Solo.

5. Solo.

tutti. 4. Solo.

tutti. 4. Solo.

2.

f

ff

Solo.

con forza.

dolce.

3.

4. *dolce.*

3.

13.

Solo

Solo.

2. *ritar. Solo.*

3. *for.*

f

V. P. S.

Solo

ritar:

piu mosso.

fin.

1. & 2.

Adagio und Polonaise

von
B. Körnlein.

Violino primo.

Introduzione.

Adagio

Handwritten musical notation for the first staff of the introduction. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are mostly eighth and sixteenth notes, with some triplets. Dynamic markings include *ppp.*, *for.*, and *po.*.

Handwritten musical notation for the second staff of the introduction. It continues the melodic line with various rhythmic patterns. Dynamic markings include *pp.* and *Solo.*

Handwritten musical notation for the third staff of the introduction. The melody continues with a mix of eighth and sixteenth notes. Dynamic markings include *pp.*

Handwritten musical notation for the fourth staff of the introduction. The melody continues with a mix of eighth and sixteenth notes. Dynamic markings include *ff.*

Handwritten musical notation for the fifth staff of the introduction. The melody continues with a mix of eighth and sixteenth notes. Dynamic markings include *decr.* and *pp.*

Handwritten musical notation for the sixth staff of the introduction. The melody continues with a mix of eighth and sixteenth notes. Dynamic markings include *ppp.*

Handwritten musical notation for the seventh staff of the introduction. The melody continues with a mix of eighth and sixteenth notes. Dynamic markings include *morendo.*

Handwritten musical notation for the first staff of the Polonaise. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are mostly eighth and sixteenth notes. Dynamic markings include *pp.*

Handwritten musical notation for the second staff of the Polonaise. It continues the melodic line with various rhythmic patterns. Dynamic markings include *Solo.* and *Tutti.*

Handwritten musical notation for the third staff of the Polonaise. It continues the melodic line with various rhythmic patterns. Dynamic markings include *pp.* and *ff.*

Handwritten musical notation for the fourth staff of the Polonaise. It continues the melodic line with various rhythmic patterns. Dynamic markings include *Solo.* and *bis pp.*

Handwritten musical notation for the fifth staff of the Polonaise. It continues the melodic line with various rhythmic patterns. Dynamic markings include *pp.*

V. S.

Handwritten musical score, first system. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The first measure is marked *ff.*. A crescendo hairpin spans the first two measures, leading to a *pp.* dynamic. The word *tutti.* is written above the second measure. The second staff continues the melody, marked *ff.* at the end. The third and fourth staves provide harmonic accompaniment with chords and rhythmic patterns.

Handwritten musical score, second system. It consists of two staves. The first staff is marked *Solo.* and contains eight numbered measures (1-8). The dynamics are marked *mf.* for measures 1, 4, and 5, and *pp.* for measures 2, 3, 6, and 7. The second staff provides accompaniment for these measures.

Handwritten musical score, third system. It consists of two staves. The first staff continues the *Solo.* line with a *pp.* dynamic. The second staff provides accompaniment.

Handwritten musical score, fourth system. It consists of two staves. The first staff continues the *Solo.* line. The second staff provides accompaniment.

Handwritten musical score, fifth system. It consists of two staves. The first staff is marked *tutti.* and *ff.*. The second staff provides accompaniment.

Handwritten musical score, sixth system. It consists of two staves. The first staff is marked *Solo.* and *pp.*. The second staff provides accompaniment.

Handwritten musical score, seventh system. It consists of two staves. The first staff continues the *Solo.* line. The second staff provides accompaniment.

Handwritten musical score, eighth system. It consists of two staves. The first staff continues the *Solo.* line. The second staff provides accompaniment.

Handwritten musical score, ninth system. It consists of two staves. The first staff continues the *Solo.* line. The second staff provides accompaniment, ending with a *pp.* dynamic.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into systems of two staves each. Key markings include:

- fz.* (forzando)
- po.* (piano)
- tutti*
- ritar.* (ritardando)
- lolo* (solo)
- mfo.* (mezzo-forte)
- Tutti.* (Tutti)
- for.* (forzando)

The music features complex textures with many beamed notes and rests, typical of a Baroque or Classical instrumental work. The key signature changes from one sharp to one flat during the piece.

po.
fz.

Solo.

p.

ritar.

Solo.

p.

mf.

p.

f.

f.

f.

tutti!

f.

Solo.

p.

ritar.

p.

più mosso.

f.

Adagio und Polonaise

von N. Körnlein

Violino secondo.

Adagio. $3/4$ *pppo.* *Solo.* *for.* *ppo.* *pppo.*

ppo. *morendo.*

Polonaise. $3/4$ *ppo.* *Solo.*

tutti *Solo.*

tutti. *ffo.*

Solo. 1. 2. 3. 4. 5. 6. 7. 8. *ppo.* *mfo.* *ppo.*

mfo.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). Performance markings include *tutti*, *Solo*, and *ritard.* (ritardando). The score is written in a cursive hand typical of 18th or 19th-century manuscripts.

Staff 1: *ppp*

Staff 2: *tutti*, *for.*

Staff 3: *Solo*, *ppp*

Staff 4: *ppp*, *mfo.*

Staff 5: *tutti*, *Solo*

Staff 6: *mfo.*, *ppp*

Staff 7: *ppp*, *tutti*, *ff*, *ppp*

Staff 8: *ritard.*, *ppp*

Staff 9: *ppp*

Staff 10: *mfo.*

tutti.

Handwritten musical score on ten staves. The notation includes various dynamics and performance instructions:

- For.* (Fortissimo) at the beginning of the first staff.
- ff.* (fortissimo) in the second measure of the first staff.
- vi* (vibrato) written in red above the first staff.
- arco.* (arco) above the third staff.
- pizz.* (pizzicato) above the fourth staff.
- ritar.* (ritardando) above the seventh staff.
- mf.* (mezzo-forte) above the eighth staff.
- bis.* (bis) above the ninth staff.
- pp.* (pianissimo) appears in several measures across the staves.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes from one flat to two flats. The piece concludes with a double bar line and a decorative flourish.

tutti. *Solo.*

fo. *po.*

po. ritard.

piu mosso. *for.*

Adagio und Polonaise

von
F. Körnlein.

Viola.

Adagio. 3/4 *ppp.* *Solo.* *pp.*

morendo.

Polonaise. 3/4 *pp.* *Solo.*

tutti.

Solo.

tutti.

V. S.

1. 2. 3. 4. 5. 6. 7. 8.

mf *pp* *mf* *pp* *pp*

tutti.

ff *ff*

mf *pp*

tutti. *Solo.*

mf *pp*

pp *ff* *pp* *ff* *ff* *ff* *ff* *ff*

tutti. *ff*

ritar.

ff *pp* *pp*

ppp.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- tutti* and *tata* in red ink above the second staff.
- for.* (forte) markings below the second and third staves.
- arco.* (arco) above the seventh staff.
- Solo.* above the eighth staff.
- pp.* (pianissimo) and *pizz.* (pizzicato) markings below the eighth staff.
- ritar.* (ritardando) above the ninth staff.
- pp.* (pianissimo) markings below the ninth and tenth staves.
- A red *do* marking above the fifth staff.
- A red *tr* marking above the fourth staff.

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *mfo*, *po*, *f*, *Solc.*, *ritar.*, and *piu mosso*. The piece concludes with a double bar line and a repeat sign.

Four empty musical staves at the bottom of the page.

Adagio und Polonaise
v. Körnlein.

Violoncello & Bass.

Adagio. 3/4 *ppp* Solo. *for.* *po.*

Polonaise. 3/4 *pp* *tutti* *ff* *Solo.* *Bassi* *Cello: solo.* *ppp* *morendo.* *po: arco.*

tutti.

Musical staff 1: Treble clef, 2/4 time signature. Starts with a whole note chord, followed by a series of eighth notes. Dynamics include *mf* and *ff*.

Musical staff 2: Treble clef, 2/4 time signature. Continuation of the eighth-note pattern from the previous staff.

Musical staff 3: Treble clef, 2/4 time signature. Features a sequence of four first endings, numbered 1 through 4. Dynamics include *mf* and *pp*.

Musical staff 4: Treble clef, 2/4 time signature. Continuation of the sequence, with dynamics *mf* and *pp*.

Musical staff 5: Treble clef, 2/4 time signature. Dynamics include *mf* and *pp*.

arco.

Musical staff 6: Treble clef, 2/4 time signature. Dynamics include *pp*, *ff*, and *mf*. The word *tutti* is written above the staff.

Musical staff 7: Treble clef, 2/4 time signature. Dynamics include *pp*, *pp*, and *pp*. The word *Solo.* is written above the staff.

Musical staff 8: Treble clef, 2/4 time signature. Dynamics include *pp* and *pp*. The word *arco.* is written below the staff.

Musical staff 9: Treble clef, 2/4 time signature. Dynamics include *pp* and *mf*. The word *tutti.* is written above the staff.

Musical staff 10: Treble clef, 2/4 time signature. Dynamics include *pp*. The word *Solo.* is written above the staff.

Musical staff 11: Treble clef, 2/4 time signature. Dynamics include *pp* and *ff*. The word *tutti.* is written below the staff.

Musical staff 12: Treble clef, 2/4 time signature. Dynamics include *pp* and *ff*. The word *tutti.* is written below the staff.

Musical staff with notes and accidentals.

Musical staff with notes and dynamics: *ff*, *ff*, *ff*, *po: ritav:*, *po:*

Musical staff with notes and dynamics: *Obo.*, *po:*

Musical staff with notes and dynamics: *Bassi.*

Musical staff with notes and dynamics: *mf*, *tutti*

Musical staff with notes and dynamics: *ff*, *for:*, *ff*

Musical staff with notes and dynamics.

Musical staff with notes and dynamics: *vi*

Musical staff with notes and dynamics.

Musical staff with notes and dynamics: *Solo.*, *po:*

Musical staff with notes and dynamics: *arco.*, *po:*, *pep:*

Musical staff with notes and dynamics.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- ritar. tanto.* (ritardando) on the third staff.
- arco.* (arco) on the fourth staff.
- mf.* (mezzo-forte) on the fifth staff.
- pp.* (pianissimo) on the fifth and sixth staves.
- Solo.* (Solo) on the sixth, seventh, and eighth staves.
- tutti.* (tutti) on the seventh staff.
- ritar.* (ritardando) on the eighth staff.
- più mosso.* (più mosso) on the ninth staff.

The score concludes with a double bar line and a final chord on the tenth staff.

Adagio und Polonaise
von J. Kornlein
Flauto 1^{mo}

Handwritten musical score for Flute 1, consisting of 11 staves. The score is titled "Adagio und Polonaise" and is by "J. Kornlein". The tempo is "Adagio" and the time signature is 3/4. The key signature has one sharp (F#). The score includes various dynamics such as *for.*, *ppp.*, *pp.*, *f.*, *mf.*, *f.*, *pp.*, *ff.*, *tutti.*, and *Solo.*. The piece is divided into sections, with measures 2, 6, 7, 8, 12, 13, 21, 25, and 25 marked. The score concludes with a double bar line and the signature "J. Kornlein".

tutti. *6. Tutti*

for. *fo.* *fo.* *fo.*

2. *7.* *2.* *4.*

pp. *f.* *pp.* *f.*

pp. *ritar.* *16. Solo.* *fo.*

16. *ritar.* *16.* *ritar.* *pp.* *f.* *tutti*

7. *pp.* *ritar.* *pü mo fso.*

fo.

Adagio und Polonaise

von J. Kohnlein

Flauto 2^{da}.

Adagio. $\text{C} \flat \frac{3}{4}$ 2. *fz.* *po.* 12. Solo.

fz. *po.* *pppo.* 12.

Polonaise. $\text{C} \flat \frac{3}{4}$ 14. tutti. *fz.*

Solo. *po.* 4

9. tutti. *fz.*

25. *fz.*

33. *po.* *fz.* *fz.*

fz. *p.* 2. tutti. *fz.*

25. tutti. *fz.*

2.

V. S.

Handwritten musical score on a single page, numbered 2 in the top right corner. The score is written in a cursive hand and includes the following elements:

- Staff 1:** Treble clef, key signature of two flats (B-flat, E-flat). It begins with a fermata over a whole note, followed by a second fermata. Above the staff are markings "7.", "2.", and "Solo." with a large flourish. The music continues with a melodic line.
- Staff 2:** Bass clef. It starts with a fermata, followed by a melodic line with a dynamic marking of *pp.* and a fermata.
- Staff 3:** Bass clef. It features a melodic line with a dynamic marking of *ff.* and a *ritar:* marking.
- Staff 4:** Bass clef. It begins with a fermata and the number "36.". The music consists of a series of notes with a dynamic marking of *ff.* and a *tutti.* marking.
- Staff 5:** Treble clef. It starts with a fermata and the number "7.". The music includes a dynamic marking of *pp.* and a *ritar:* marking.
- Staff 6:** Bass clef. It begins with a fermata and the number "7.". The music includes a dynamic marking of *pp.* and a *ritar:* marking. The piece concludes with a double bar line and a final flourish.

The lower portion of the page contains several empty musical staves.

Adagio und Polonaise
von
J. Hornlein.

Oboe primo.

Adagio. $\text{C} \flat \frac{3}{4}$ 2. *pp* *ppp*

8. *f* 1. *f* 116. *pp* *ppp*

Polonaise. $\text{C} \flat \frac{3}{4}$ 14. *pp* *tutti* *for.*

Solo. 7. *f* *for.*

2. *tutti* *for.*

Solo. *mfo.* *pp*

4. *Solo* *mfo.* *tutti* *pp*

6. *pp* *for.* *for.*

21. *mfo.* 8. *for.*

2. *f*

J. H.

tutti

f.

22.

tutti.

ff. *ff.* *ff.*

vi

Solo.

ff.

pp.

ppp.

pp.

ppp.

Solo.

pp.

pp.

tutti.

pp.

Solo.

mf.

pp.

Handwritten musical score on four staves. The first staff contains a melodic line in treble clef with a key signature of one flat. The second staff begins with a dynamic marking *p* and a *tutti* instruction, followed by a crescendo leading to a *ff* dynamic. The third staff features a *ritar.* (ritardando) instruction and a *piu mosso* (piu mosso) instruction, with a *p* dynamic marking. The fourth staff concludes with a double bar line and a fermata.

Seven empty musical staves on the page, arranged vertically below the first four staves.

A page of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on aged paper. The staves are evenly spaced and occupy most of the page's vertical space. The paper has a slightly yellowed or aged appearance with some minor foxing or staining, particularly towards the bottom right.

Adagio und Polonaise

Oboe secondo.

von
J. Körnlein. 2.

Adagio. $\text{C} \flat \frac{3}{4}$

1. 8. 1. *for.* 11. 6. *po.* *po.*

Polonaise. $\text{C} \flat \frac{3}{4}$ 14. *tutti.*

Solo. *for.* 7.

1. *for.*

2. *tutti.* *fo.*

Solo. *mfo.* 14. *po.* *tutti.* *mfo.* 21.

po. *fo.* *fo.*

mfo. *po.* *fo.* *po.* *tutti.*

po. *fo.* 22.

po.

J. S.

tutti.

f. for: > Ho:

6is

ui

fo:

po:

1.

1.

3.

po:

po: >

f. ritard: Solo.

8.

mf. po:

f. tutti.

< for:

73.

po: ritard: po: più mosso. fo:

Adagio und Polonaise
von
J. Körnlein.

Fagotto 1^{mo}:

Adagio. 2. *for.* *ppp.*

Solo. 8. *f.* *pp.* *f.* *pp.* *ppp.* *f.* *tutti.*

Polonaise. *f.*

Solo. 11. *f.*

pp. *tutti.* *pp.*

Solo. *mfo.* *pp.*

mfo. *Solo.* *pp.*

mfo. *tutti.* *2f.* *pp.* *8.*

for. *f.* *pp.* *2!*

The musical score is written on ten staves. The first section is 'Adagio' in 3/4 time, marked '2.' and 'for.', with dynamics ranging from 'ppp.' to 'f.'. It includes a 'Solo. 8.' marking. The second section is 'Polonaise' in 3/4 time, marked 'f.'. It includes a 'Solo. 11.' marking. The score is filled with musical notation including notes, rests, and dynamic markings. The piece concludes with a '2!' marking and a signature 'J. K.'.

tutti.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

Key markings and annotations include:

- ppp.* (pianissimo) at the beginning of the first staff.
- for.* (forte) in the first and second staves.
- tutti.* in the second staff.
- 1.* and *22.* in the second staff.
- ff.* (fortissimo) in the third staff.
- ppp.* in the fourth staff.
- 7.*, *8.*, *3.*, and *8.* in the fifth staff.
- Solo.* in the sixth staff.
- ppp.*, *mf.* (mezzo-forte), and *pp.* in the sixth staff.
- for.* in the seventh staff.
- pp.* and *ritar.* (ritardando) in the eighth staff.
- ppp.*, *piu mosso.* (piu mosso), and *ff.* in the ninth staff.

The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Adagio und Polonaise
von
J. Körnlein.

Fagotto 2^o

Handwritten musical score for Bassoon 2, consisting of 12 staves. The score is divided into two main sections: "Adagio" (measures 1-13) and "Polonaise" (measures 14-24). The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings such as *so*, *pp*, *ppp*, *ff*, *mf*, and *ppp*, as well as performance instructions like "Solo", "tutti", and "1. Solo". The notation includes notes, rests, and bar lines. The piece concludes with a double bar line and a signature "F. S." at the bottom right.

tutti.

for:

22.

tutti

ff.

ff.

ff.

ppp.

ff.

ppp.

7.

8.

f.

3.

ppp.

pp.

ritar.

Sola

ppp.

8.

mf.

ppp.

f.

tutti!

for:

3.

ppp.

ritar.

ppp.

più mosso.

for:

Adagio und Polonaise *Corno primo in F.*
von J. Körnlein.

Adagio. $\frac{3}{4}$ 2. *for.* 12. *f.* 1. *f.*
17. *tutti.* *for.* 14. *f.*
Solo. *f.* 8.
tutti
for.
Solo. *mfo.* *po.*
13.
mfo. *po.* 43. *po.* *tutti.*
for. *for.* *f.*
25. *tutti.* *f.* *fa.* *for.*
vi
se
1. *ppp.*
J. Körnlein

7.
15.
p_o:

f_o:
ritard:
36.

tutti.
f_o:
4.
3.
ritard:

5.
piu mosso. f_o:

Blank musical staves for continuation or other parts of the score.

Adagio und Polonaise
von
J. Körmlein.

Corno secondo in F.

Adagio. $\frac{3}{4}$ 2. *for.* 12. 1.

17.

Polonaise. $\frac{3}{4}$ 14. *tutti.* *for.*

Solo. *ff.* 8.

for. *ff.*

Solo. *pp.* *mf.* *mf.*

13. *pp.* 43. *tutti.* *ff.* 25.

V. S.

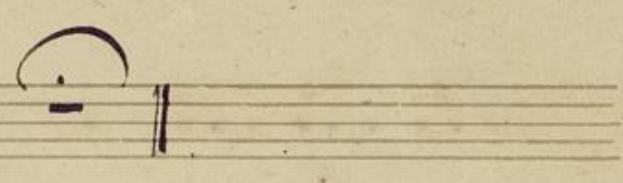
tutti.

Handwritten musical score on ten staves. The notation includes various dynamics and performance instructions:

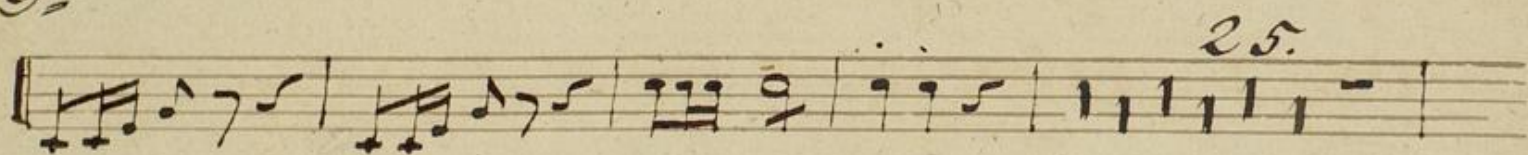
- Staff 1: *ff.*, *for.*, *>*, *ff.*
- Staff 2: *vi* (written in red)
- Staff 3: *pe* (written in red)
- Staff 4: *ppp.*
- Staff 5: *pp.*, *15.*
- Staff 6: *1.*, *36.*, *ff.*, *tutti.*
- Staff 7: *ritar.*
- Staff 8: *4.*, *3.*, *5.*, *ff.*, *ritar.*, *piu mosso.*
- Staff 9: *ff.*

Adagio und Polonaise Clarino *1^{mo}* in F.

von
J. Körnlein.

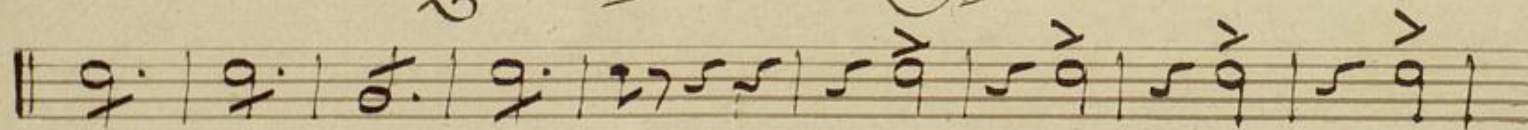
Adagio. C $\frac{3}{4}$ 36. 

Polonaise. C $\frac{3}{4}$ 14. *tutti.*
for. 8.
tutti. *for.*
for. 

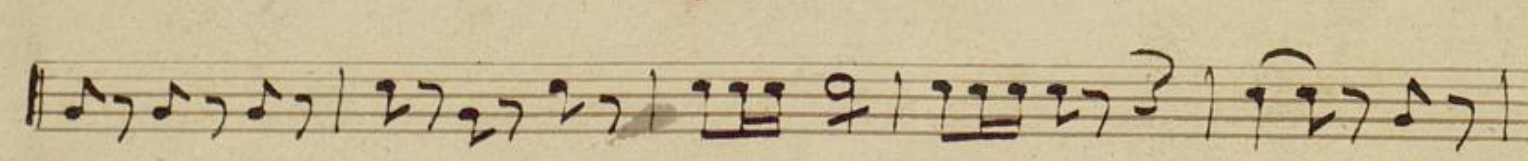
25. 

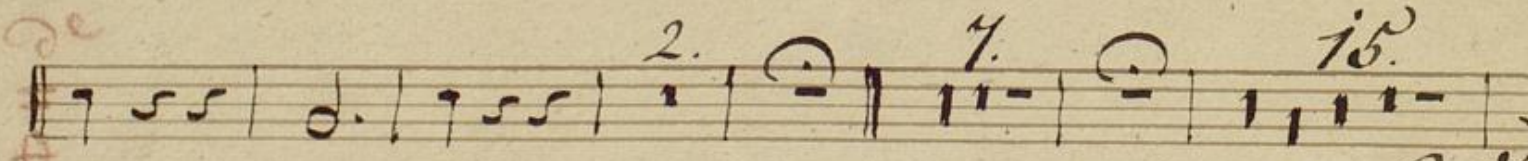
48. *for.* *tutti.* *for.* *for.* *for.* 

25. *for.* *for.* *for.* 







2. 7. 15. 

V. S.

15 Solo.

Handwritten musical score on four staves. The first staff is a treble clef with notes and rests, marked *po.* and *f.*. The second staff is a bass clef with notes and rests, marked *fo.*, *ritart.*, and *tutti.*. The third staff is a bass clef with notes and rests, marked *fo.*, *ritart.*, and *pü mosso fo.*. The fourth staff is a bass clef with notes and rests, marked *4.*, *3.*, and *5.*. The number *36.* is written above the second staff.

Adagio und Polonaise

von
J. Körnlein.

Clarinete 2^{da} in F.

Adagio. $\frac{3}{4}$ 36. | Polonaise. $\frac{3}{4}$ 14.

tutti. for: $\frac{3}{4}$ 8. tutti. 11. Solo.

for: $\frac{3}{4}$ 8. tutti. for: $\frac{3}{4}$ 11. Solo.

$\frac{3}{4}$ 8. tutti. for: $\frac{3}{4}$ 11. Solo.

Solo 25. $\frac{3}{4}$ 48. tutti. for: $\frac{3}{4}$ 25.

$\frac{3}{4}$ 48. tutti. for: $\frac{3}{4}$ 25.

$\frac{3}{4}$ 25. tutti. for: $\frac{3}{4}$ 48.

$\frac{3}{4}$ 25. tutti. for: $\frac{3}{4}$ 48.

$\frac{3}{4}$ 48. tutti. for: $\frac{3}{4}$ 25.

$\frac{3}{4}$ 25. tutti. for: $\frac{3}{4}$ 48.

$\frac{3}{4}$ 48. tutti. for: $\frac{3}{4}$ 25.

$\frac{3}{4}$ 25. tutti. for: $\frac{3}{4}$ 48.

ritar: $\frac{3}{4}$ 30. *f. p.*

36 *tutti.*

4. 3. 5. *fo.* *ritard.* *più mosso.* *fo.*

Adagio und Polonaise
von
J. Körnlein. Tympani in F. u. C.

14. tutti!

Adagio tacet. Polonaise. $\frac{3}{4}$

f. *ff.* *for.*

tutti. *for.*

75. *tutti.* 25.

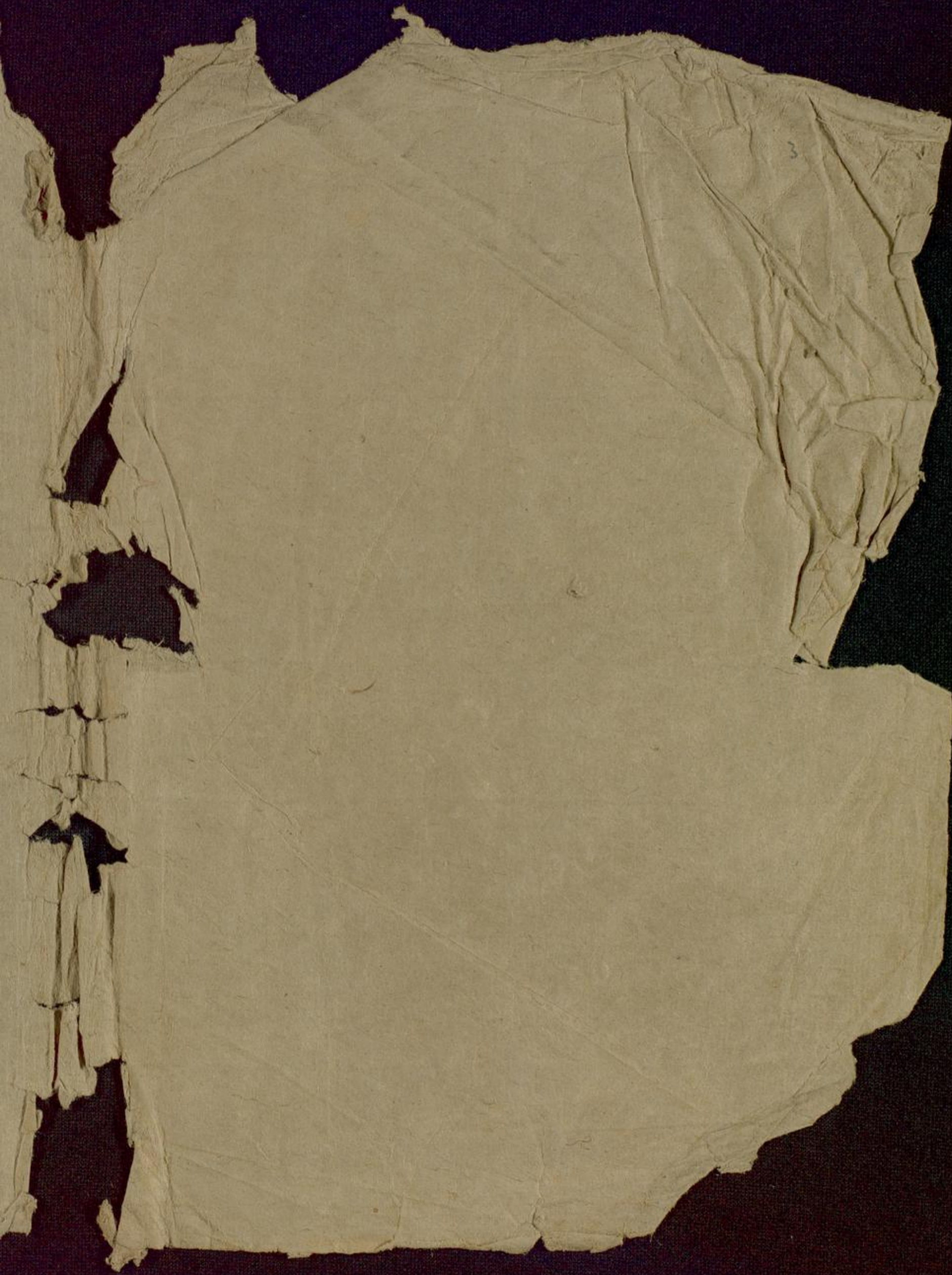
for.

for.

20. *for.* 1. 36. *ritar.*

for. 4. 3. 5. *for.* *ritar: più mosso*

A page of handwritten musical notation on aged, yellowed paper. The page contains 14 staves of music. The notation is written in dark ink and includes various note values, stems, and rests. The first staff begins with a treble clef. The music is arranged in a single system across the staves. There are some ink smudges and faint pencil markings on the paper, particularly in the upper half. The bottom two staves are mostly blank, with only a few faint lines visible.



3

