

Badische Landesbibliothek Karlsruhe

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8 Exercises - Don Mus.Ms. 1263

Käfer, Johann Philipp □**[LibrettistIn]**□

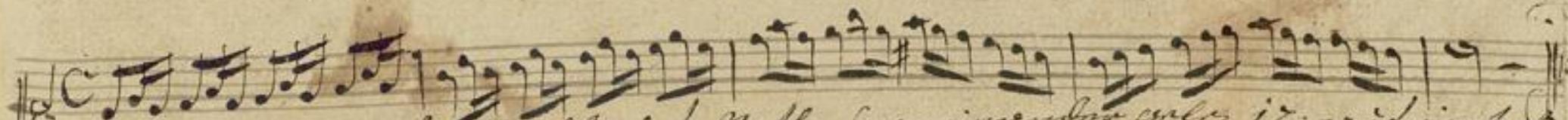
[S.l.], 1768 (1768)

[Übungen für Taktwerte, Solmisation, Tonart etc. mit kleinen Beispielen]

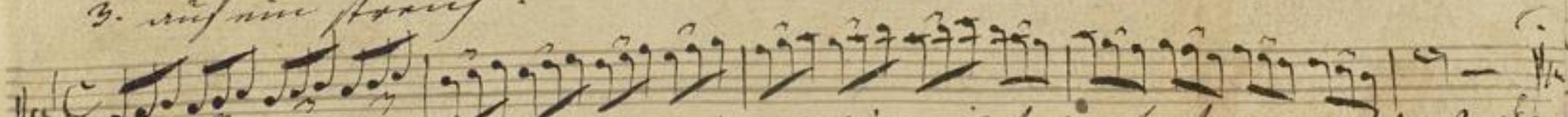
urn:nbn:de:bsz:31-100222



Der gleichf. z-fache od. z-greß Nothf. geyß 32. rief mir heil, 8. rief mir stey.



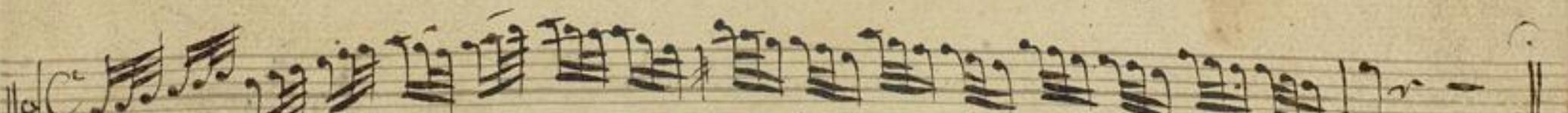
Der gleichf. vierf. und zoglate Nothf. so annimendts geyß 12. rief mir heil
3. rief mir stey.



Der gleichf. vierf. und z-greß rief 12. rief mir heil, 3. rief mir stey.



Der gleichf. z-fache und z-greß 24. rief mir heil, 6. rief mir stey.



Der gleichf. z-mal z-fache annimendts geyß rief 24. rief mir heil,
6. rief mir stey.

31

A page of handwritten musical notation on six staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The music consists of a single melodic line. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The paper shows signs of age, with some staining and wear at the bottom.

A page from a handwritten musical manuscript, featuring six staves of music. The notation is in a historical style, likely from the 17th or 18th century. The first staff is the most complex, with dense, overlapping notes and slurs. The subsequent staves show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The paper is aged and shows some staining, particularly a large water stain in the lower right quadrant. The left edge of the page shows the binding of the book, with some notation visible on the adjacent page.

Andante. ecc.

Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some passages written in a more compact, shorthand style. There are several measures with rests and some markings that appear to be 'tu' or 'tu' with a line above it.

ex cis. ecc. Solmis.

Meno mos.

Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some passages written in a more compact, shorthand style. There are several measures with rests and some markings that appear to be 'tu' or 'tu' with a line above it.

Partial view of handwritten musical notation on the adjacent page. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some passages written in a more compact, shorthand style. There are several measures with rests and some markings that appear to be 'tu' or 'tu' with a line above it.

ex. d. Solmisation

re mi fa Sol la di ut.

ut re mi fa Sol la di ut

Allegro.

das ist das $\frac{2}{4}$ selb Lied, das pflagt man nimmer im rühm.

ex. Dis.

Sol la di ut re mi fa Sol

adante arioso.

199 *Allegro. ex dis solmis:*

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation consists of a single melodic line with various rhythmic values and slurs.

ex e. Salmisatio ex dis solmisaton

Handwritten musical notation for the second system, continuing the melodic line from the first system.

ex f. Salmisation unuf ex fis.

Handwritten musical notation for the third system, including a common time signature (C) and a treble clef. The notation includes a large decorative flourish at the end of the line.

Solladi ut re mi fa sol la si ut re mi fa sol

Handwritten musical notation for the fourth and fifth systems, continuing the melodic line with various rhythmic patterns and slurs.

Partial view of handwritten musical notation on the adjacent page, showing a treble clef and a key signature of one sharp.

ex fis. nunt man sic f. solmis.

38.

Allegro.

ex g. solmisation.

~~ut re mi fa~~ ut re mi fa sol la si ut re mi fa.

allabreve. Zeit. wird gahy wir im $\frac{2}{11}$ tal laut.

27. ex. cis. Solmis. ex a. in d m.

Tempo di Menuto.

Solmis

ex a. in d m. fa Sol la si ut re mi fa Sol la si ut re mi

Allargato assai.

ex.

ex. 6. Solmis: ex h.

38.

Andante.

ut si ut sol ex.

Solo ex b.

ut re mi fa sol la si ut re mi fa sol ca di ut

ex b. ex h. Solmis: ation.

Adagio

Andante.

Stacc. Solo.

The first five staves of the manuscript show a complex melodic line with frequent sixteenth and thirty-second note runs. The notation includes various accidentals and dynamic markings such as *mf* and *sol*.

The sixth staff contains rhythmic figures: a quarter note, an eighth note, a half note, a quarter note, a half note, and a quarter note, each with a stem and a beam.

4. *l'ist* 8. *l'ist* *nur halb* *nur ganz* 2. *l'ist* 3. *l'ist* *stillschweigen*

stillschweigen. ich selbst schweigen. 3. selbst schweigen.

The seventh and eighth staves continue the musical piece. The seventh staff begins with a large slurred section, followed by rhythmic notation. The eighth staff contains a final melodic line with various note values and rests.

Obblig. Solo.

Handwritten musical notation on the left page, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of several staves with notes and rests.

Main handwritten musical score on the right page. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is written in a historical style with various note values and rests. The notation includes a series of chords and melodic lines across several staves. There are some markings above the first few staves, possibly indicating fingerings or articulation. The paper shows signs of age, including some staining and wear.