

# **Badische Landesbibliothek Karlsruhe**

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## **Das Fischermädchen - Don Mus.Ms. 1976a,b**

**Wagner, Johann Nepomuk**

**[S.l.], 1830 (1830c)**

7. Melodram. Recitativo & Aria. Moderato

[urn:nbn:de:bsz:31-116844](https://nbn-resolving.org/urn:nbn:de:bsz:31-116844)

*Adagio* 19. *Allo non tanto*

Handwritten musical score for a piece in G major, marked *Adagio* and then *Allo non tanto*. The score consists of ten staves of music. The first staff shows the tempo change and the key signature change to G major. The music features a melodic line with various ornaments and a bass line with chords and some grace notes. Dynamics include *f* and *p*.

No. 7.

Melodram Recite Aria

*moder.*

*so*  
füllt ihr Reimliche Längen *allegro*  
mit all sein Gedacht.

*so*  
Der Vater will  
sich an freyheit auf.

Er wirft in unruh  
sal man nicht

*so* *Rec: Gott sei barm-*

*so*  
freizig Kind er ist, zu sein

*And.* O wach — für dich an Gott, für Sünder mit uns

Müß, wach zu sein an Herrn und Schicksal

O Gott ich ruffe dich, wie du dich ruffest

leucht, und wünschst Licht der Demut, demütigen

Sei mit mir im Himmel Preisen.

*moder:*

*Allo*

*post ist mein frisches Glas*

*G. S.*

ich hab' sie gefunden, mit mir ergoß die Brunnen

Sucht sie mit meiner Hand, in über sie

ergoß die Brunnen die Luft

3. moder.

Handwritten musical score on page 17, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'pp'. The notation includes various rhythmic values and articulation marks. The score is written in a historical style, likely from the 18th or 19th century. The page number '17' is visible in the top right corner.

Handwritten musical notation on four staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* and *mf*. The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and complex, featuring many beamed notes and slurs. The fourth staff ends with a double bar line and a fermata-like flourish.

Ten empty musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely blank, showing only the lines and some faint ghosting of the notation from the previous section.