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

Wagner, Johann Nepomuk

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

Pauken

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

Timpani No 19766

No 1. 2. 3. 4. Tacet

No 5. Marcia

in Es: B.

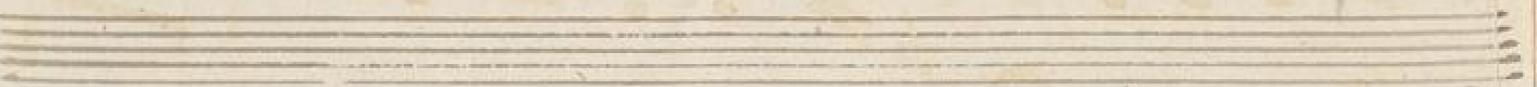
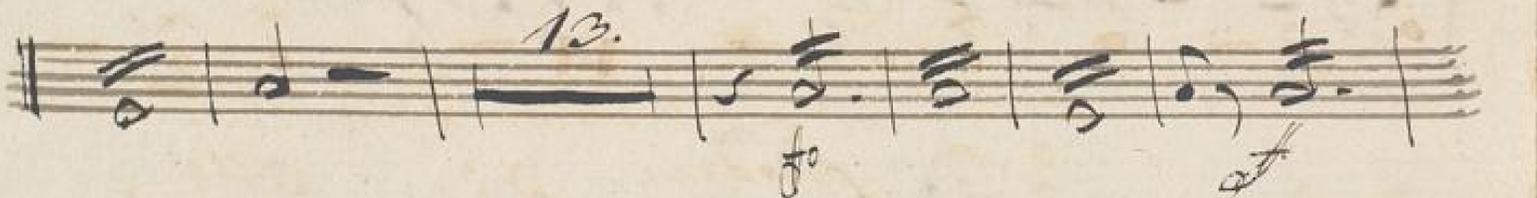
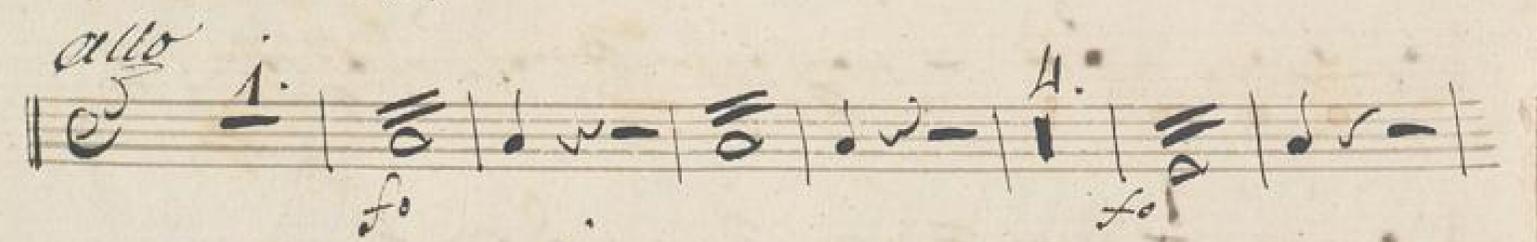
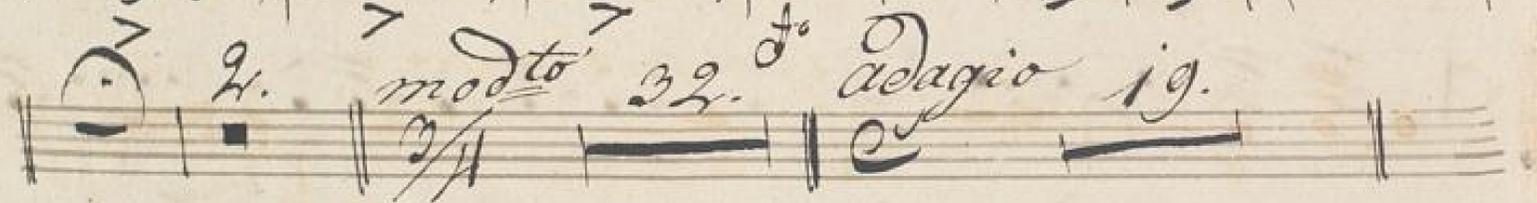
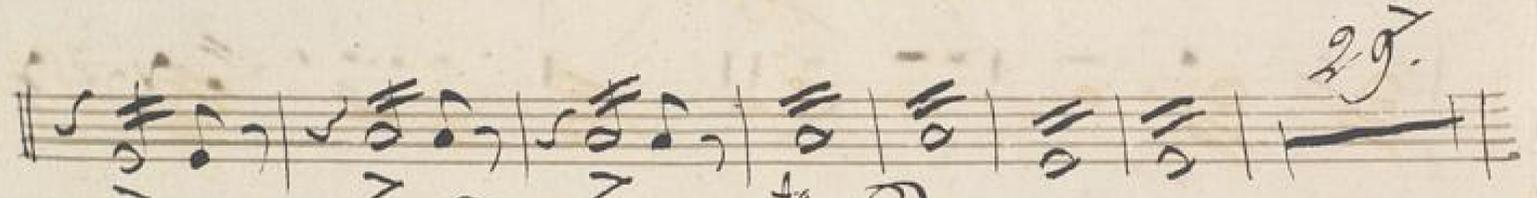
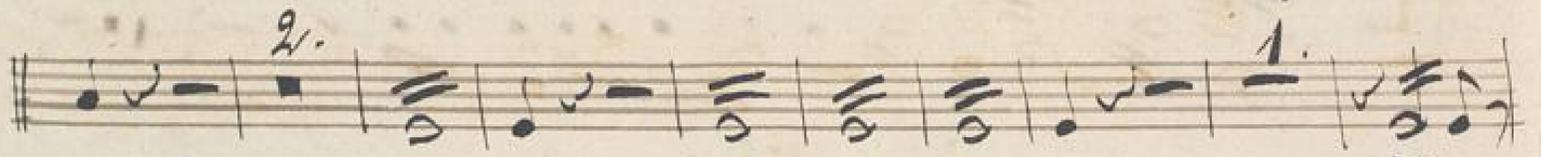
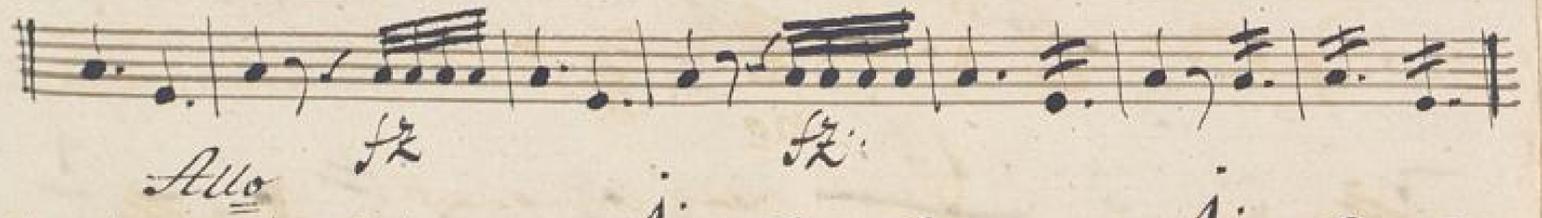
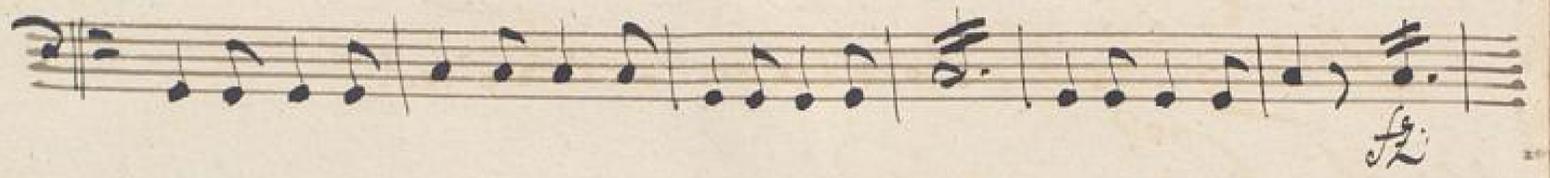
Handwritten musical notation for No 5. Marcia, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *ff*. Rehearsal marks with numbers 17, 7, 8, and 11 are present above the staves. The music is written in a style characteristic of 19th-century manuscript notation.

No 6.

in C. G.

Handwritten musical notation for No 6, consisting of two staves. The notation includes a treble clef, a common time signature, and dynamic markings such as *vivace* and *molto*. The music is written in a style characteristic of 19th-century manuscript notation.

Empty musical staves at the bottom of the page.



Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures with notes, rests, and dynamic markings such as *f* and *ff*. A tempo or performance instruction "24." is written above the first measure of the second staff. The bottom staff begins with a bass clef and a key signature of one flat. The notation continues with notes and rests, ending with a double bar line and a fermata over the final note.

Eight empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

No 8. g. Tacet.

No 10. Chor

in D. A.

Alto Vivace 6/8 12. f

2. 7.

1. 17. f

Musical notation for the first system of No. 10.

No 11. Schlaf Chor

in C. H.

Alto maestoso 4.

Musical notation for the first system of No. 11.

4. 10.

piu vivo

Musical notation for the second system of No. 11.

Musical notation for the third system of No. 11.

