

# **Badische Landesbibliothek Karlsruhe**

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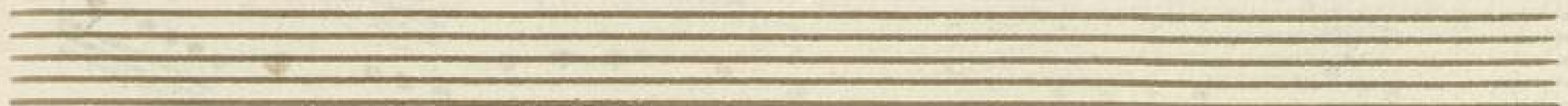
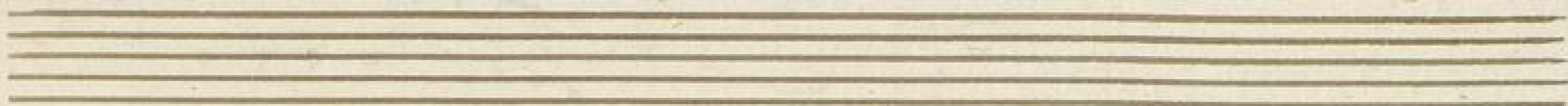
## **Zelmor und Ermide - Don Mus.Ms. 2081**

**Zimmermann, Anton**

**[S.l.], 1780 (1780c)**

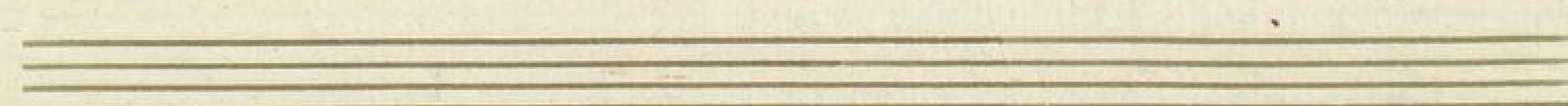
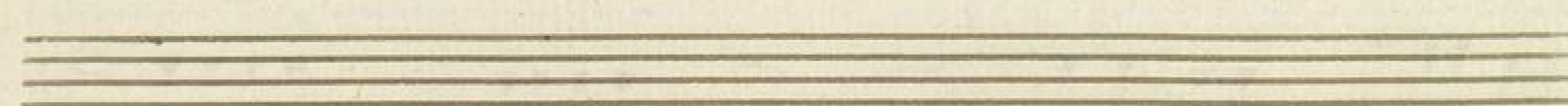
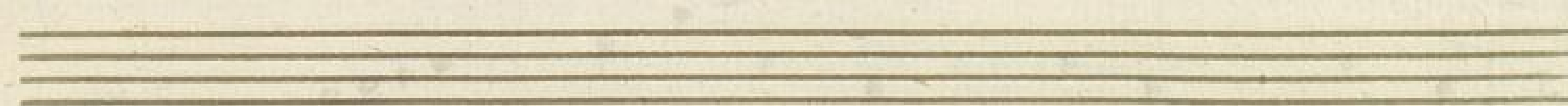
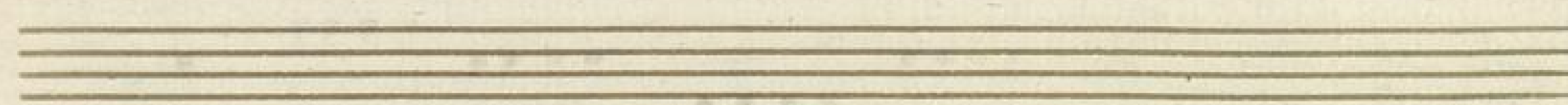
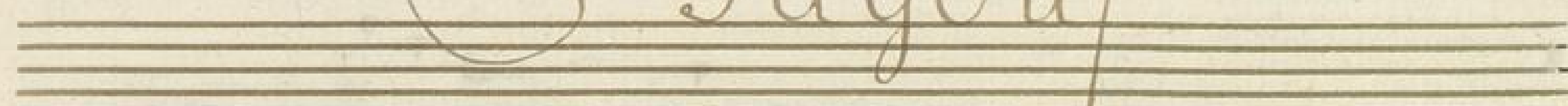
Fagott I & II

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Tagott;

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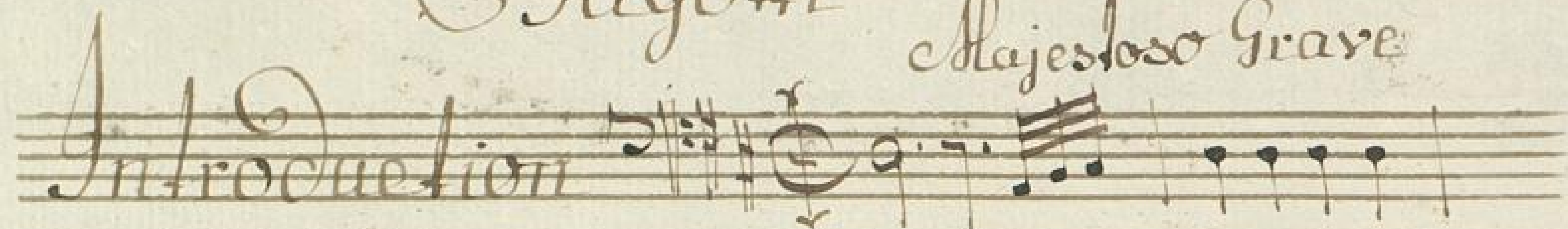




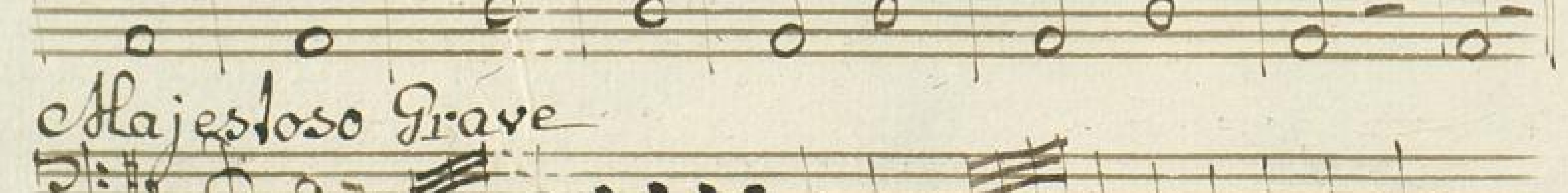
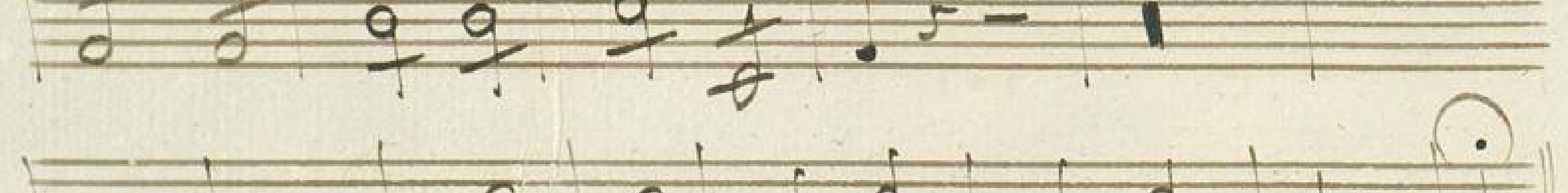
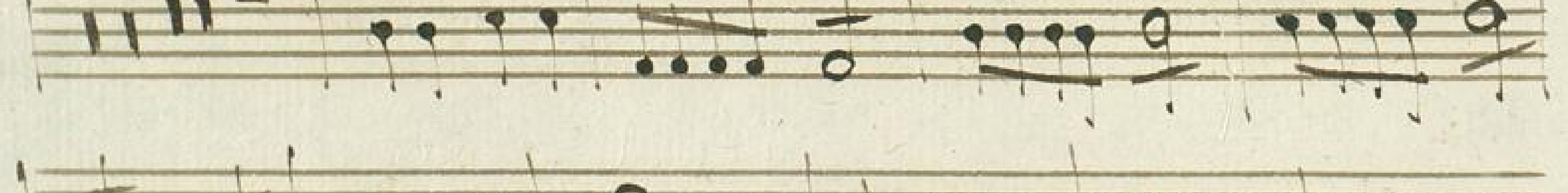
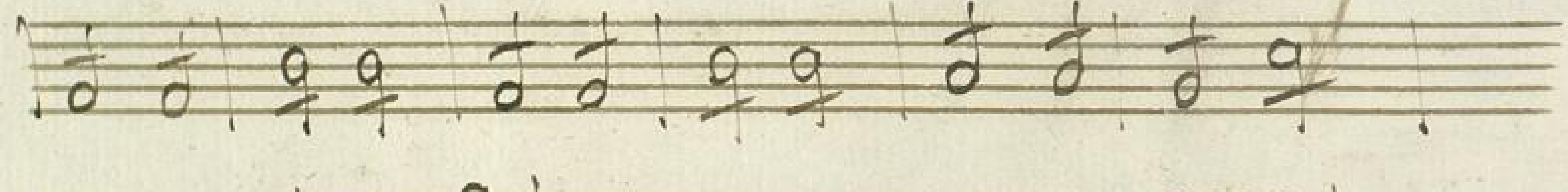
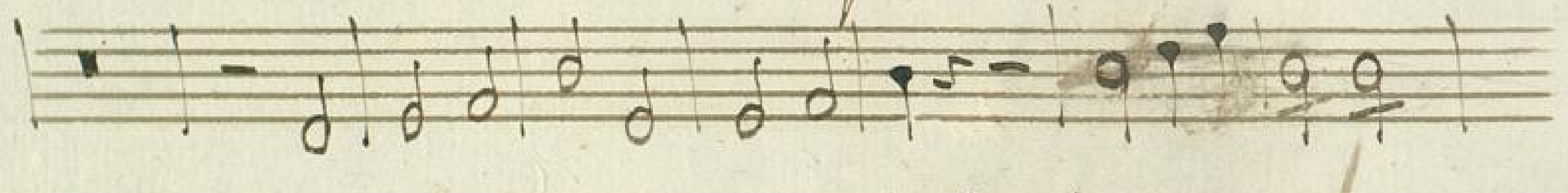
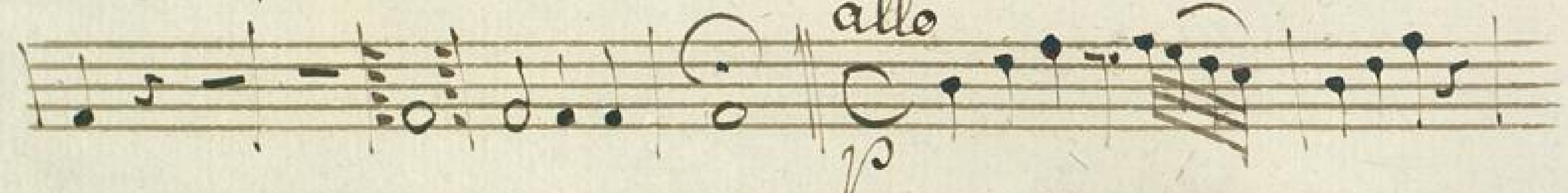
# Fagotti

Majestoso Grave

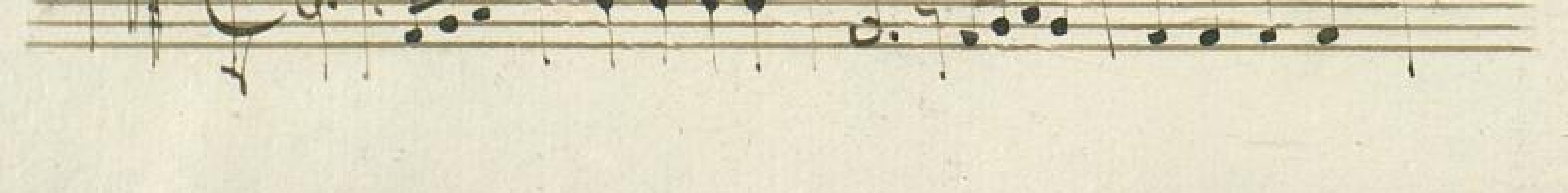
Introduction



alleg<sup>ro</sup>



Majestoso Grave





Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The tempo marking *allegro molto* is written on the third staff. The score features complex rhythmic patterns and melodic lines across the staves.



Die fieser Sünden die unter mannen sind kommen wir zu  
 jenseit, o müß dir die nach längerer Sünden, bis ich zu fände  
 bis ich dir zu manne müß die Sünde und die Sünde  
 an ihm müß die Sünde.

In diesem Falle bestreift die die Sünde  
 Mari nur, die die Sünde die Sünde die Sünde  
 die Sünde die Sünde die Sünde die Sünde die Sünde

Gedenken wir das hat ich dir, die die die die die  
 die die die die die die die die die die die die die die  
 die die die die die die die die die die die die die die



allegro

auf Hüften Jesu sein zugewandt  
auf Hüften Jesu sein zugewandt

andante

o Herr Jesu Christ  
o Herr Jesu Christ

o Herr Jesu Christ

aus Leiden mein Gefang  
aus Leiden mein Gefang

aus Leiden mein Gefang

aus Leiden mein Gefang

Hallelujah



aria

Handwritten musical notation for the first system of the aria, consisting of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth and sixteenth notes. The second staff is a bass clef with a melody of eighth notes. The third staff is a bass clef with a melody of quarter notes. Dynamics include 'p' and 'pp' markings.

*poco and<sup>te</sup> quasi allegro*

Handwritten musical notation for the second system of the aria, consisting of seven staves. The first staff is a treble clef with a 3/4 time signature and a melody of eighth notes. The second staff is a bass clef with a melody of eighth notes. The third staff is a bass clef with a melody of quarter notes. The fourth staff is a bass clef with a melody of quarter notes. The fifth staff is a bass clef with a melody of quarter notes. The sixth staff is a bass clef with a melody of quarter notes. The seventh staff is a bass clef with a melody of quarter notes. Dynamics include 'p' and 'pp' markings.

*Tempo 1<sup>mo</sup>*

Handwritten musical notation for the third system of the aria, consisting of two staves. The first staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The second staff is a bass clef with a melody of eighth notes. Dynamics include 'p' and 'pp' markings.



*poco and<sup>te</sup>*

*Majestoso*

*V.S.*



A page of handwritten musical notation on aged paper, featuring 12 staves. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The paper shows signs of age, including some staining and foxing. The music appears to be a single melodic line, possibly for a violin or flute. The notation is dense and covers most of the page.



A page of handwritten musical notation consisting of 12 staves. The notation is written in dark ink on aged, yellowish paper. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slanted lines drawn through the staves, possibly indicating corrections or deletions. The notation is dense and fills most of the page.



Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "Moderato", "Ad inore", "Decres", and "3 Takte lang". The notation is in a cursive, historical style.



A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The music is written in a cursive hand on aged paper.

*And*  $\frac{3}{4}$  *Al. p. f.*

A handwritten musical score for the 'And' section, consisting of three staves. The notation is in a cursive hand and includes dynamic markings like *mf* and *f*. The time signature is  $\frac{3}{4}$ .



Minore

O nun steh ich auf Anhebs Gelübde ich steh.



and<sup>te</sup>

Die Pfaffen sind nicht für den heiligen Geist  
cres

zu sein, sondern nur zu Tadeln

Die Pfaffen sind nicht für den heiligen Geist  
zu sein, sondern nur zu Tadeln

zu sein, sondern nur zu Tadeln  
zu sein, sondern nur zu Tadeln

Die Pfaffen sind nicht für den heiligen Geist  
zu sein, sondern nur zu Tadeln

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zu sein, sondern nur zu Tadeln

Die Pfaffen sind nicht für den heiligen Geist  
zu sein, sondern nur zu Tadeln

and<sup>te</sup>

Die Pfaffen sind nicht für den heiligen Geist  
zu sein, sondern nur zu Tadeln

Die Pfaffen sind nicht für den heiligen Geist  
zu sein, sondern nur zu Tadeln

Die Pfaffen sind nicht für den heiligen Geist  
zu sein, sondern nur zu Tadeln



Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with lyrics: "Wohl am Tisch sitzen wir uns gleich"

Handwritten musical notation on a single staff with the tempo marking "allegro" and a dynamic marking "f".

Handwritten musical notation on a single staff with lyrics: "Freude, wie wir geben, aber nicht die  
Gnugsamste Gab, von uns gebracht, denn wir  
wissen, dass da nicht and<sup>te</sup>  
unter dem Tisch."

Handwritten musical notation on a single staff with lyrics: "Dass gelobt hat"

Handwritten musical notation on a single staff with lyrics: "Die Angewandte prangt mir die ganz. Und wir sind  
die ganze Zeit zu sein, denn wir sind von  
Lammes Wort."

Handwritten musical notation on a single staff with the tempo marking "allegro".

Handwritten musical notation on a single staff with lyrics: "ist das nicht ist nicht  
ist mir, wie wir wissen"

Handwritten musical notation on a single staff with the tempo marking "and<sup>te</sup>" and lyrics: "mit mir zu handeln"

Handwritten musical notation on a single staff with lyrics: "Freude, ist das nicht nicht nicht  
denn ist nicht wie handeln"

Handwritten musical notation on a single staff with lyrics: "Freude"  
"majestoso f"



Handwritten musical notation on a single staff. The lyrics are "Lasset mich zuweilen".

Handwritten musical notation on a single staff. The lyrics are "ist lauter".

Handwritten musical notation on two staves. The lyrics are "Lasset mich zuweilen".

Handwritten musical notation on two staves. The lyrics are "Lasset mich zuweilen ist die lieben".

Handwritten musical notation on two staves. The lyrics are "Lasset mich zuweilen ist die lieben".

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Handwritten musical notation on two staves. The lyrics are "Lasset mich zuweilen".



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The text includes:

- Stave 1: *flühen* *allegro* *in der ersten*
- Stave 2: *und zur letzten* *andante* *ausgerichtet*
- Stave 3: *Trübsal* *in sich* *allegro*
- Stave 4: *andante* *allegro*
- Stave 5: *f* *f* *f* *f*
- Stave 6: *Trübsal* *allegro*

The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *allegro*, *andante*, and *f*. There are also some slanted lines and other markings on the staves.



A handwritten musical score consisting of 11 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f.* (forte) and *ff.* (fortissimo). The score features several instances of slurs and ties, indicating phrasing and melodic lines. The handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute.



Majestoso

allegro

cr.

ist nunmehr ein, ist fühlend, alle  
 Arimazens nicht

Das nun nicht lichte mich zu dem  
 im unvollständigen zu dem

Machtige Empfinden, was nun nicht gib mir Luft, ich  
 nicht mehr zu dem.

allegro

was nun nicht  
 ich nicht

andante

was nun nicht  
 ich nicht

Es war vorziges Jüngling, nun nicht, ich nicht, ich nicht  
 Gmüthen, nun nicht, ich nicht, ich nicht

andantino

aber ich nicht  
 ich nicht



Das zehnte und letzte auf allen Tritten  
 Gebirgen Welt ist, Welt ist nicht, ein Leben  
 wird mich mit Gasmuror Märcen zu Erwinden sein, ist auch  
 ist Welt zu nicht Anisou, aber meine fester fangon  
 mich in izon Lammou, ein flos und ist konizuerigla

alle

O ist der Feind, ist der Feind, ein  
 abginn in mich vor meine fester zu  
 habungon.

andte

mochte der

Einmal mich / mich woleben Lügen mich  
 Lautlich vor mich geht zu habungon.

This section contains several staves of handwritten musical notation. It includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The notation consists of various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. There are also some decorative flourishes and a large circle containing a dot, possibly a fermata or a specific musical instruction.



*all'o*

O Corpo, Corpo Mio non mi  
Basta non mi  
volgi tu, *and<sup>te</sup>* if *risorto* *al* *fulgore* *divino*  
non *sent* *mi*. *non* *sent* *mi*. *non* *sent* *mi*.  
*In* *anima*.

*al'o*

*In* *anima* *non* *sent* *mi*. *non* *sent* *mi*. *non* *sent* *mi*.  
*In* *anima* *non* *sent* *mi*. *non* *sent* *mi*. *non* *sent* *mi*.

*Majestoso*



Finale Majestoso

Handwritten musical score for 'Finale Majestoso'. The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'allegro non molto' is written above the second staff. The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The notation is in a cursive, handwritten style. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.



