

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

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

**Zimmermann, Anton**

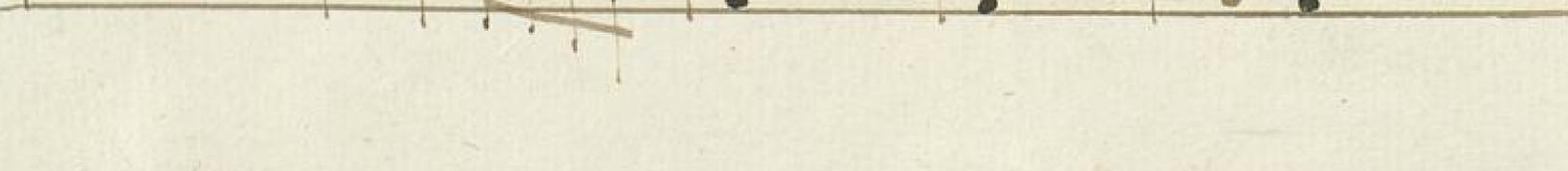
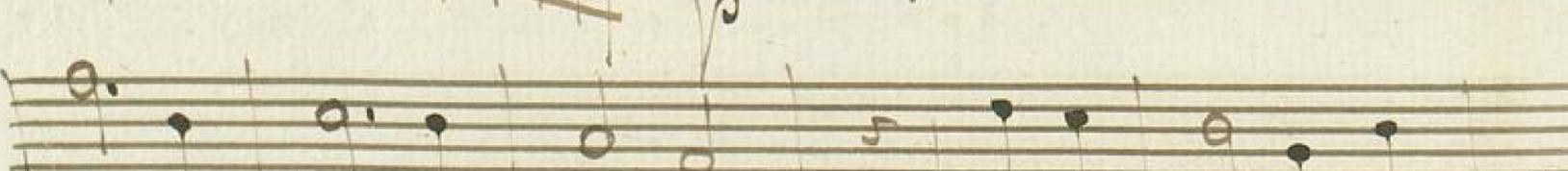
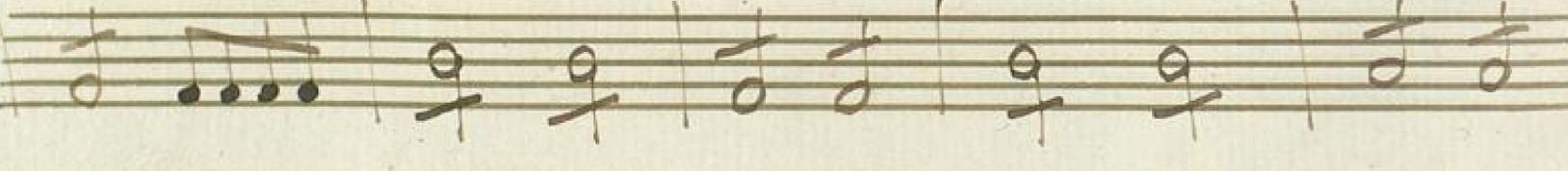
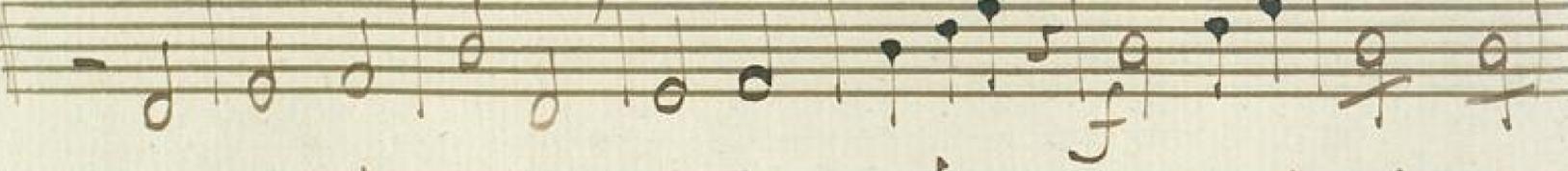
**[S.l.], 1780 (1780c)**

Zelmor und Ermide

[urn:nbn:de:bsz:31-119399](https://nbn-resolving.org/urn:nbn:de:bsz:31-119399)

# Basso Majestoso

Introduction Grave for:



*Majestoso Grave*

A handwritten musical score consisting of 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *pp*. The manuscript is written in dark ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and shows signs of being a working draft, with some ink bleed-through and corrections visible.

Violonzello

es lajesosa

f.

Lied für ein Pärchen in Liebemanns Fuß Kommen und  
zu ruhen, • weißt Du ihn noch länger, Pärchen

Sei ich zur Länd' dich ich zur Ofen meine Brust in die  
 um die Himmel die ich die Augen füllten

In die Augen der Welt begehrt  
 die das höchste Gut ist

Der welt unter meinen Füßen und jeder Leuchtzeit  
 das unter jeder Sonne stehen sind.

Gewissheit was hat ich die die  
 so die Welt begehrt meine  
 Tadel nicht die mich hinweg als die Himmel meine  
 umsonst geht.

*allegro*  
 Ich fühlte mich die Gegenwart ich fühlte  
 das ich mich die mich

*f*  
*ad libitum*  
*andante*  
*mf*  
 O Herr mein  
 Herr mein  
 Herr mein

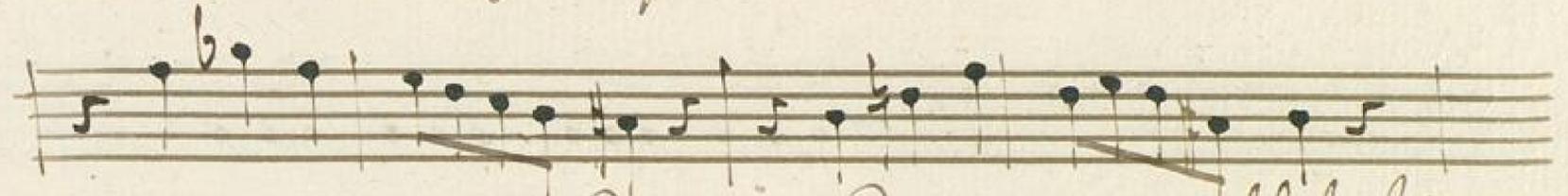
Herr mein Herr mein Herr mein Herr  
 Herr mein Herr mein Herr mein Herr  
 Herr mein Herr mein Herr mein Herr

Herr mein Herr mein Herr mein Herr  
 Herr mein Herr mein Herr mein Herr  
 Herr mein Herr mein Herr mein Herr

Herr mein Herr mein Herr mein Herr  
 Herr mein Herr mein Herr mein Herr

Herr mein Herr mein Herr mein Herr  
 Herr mein Herr mein Herr mein Herr

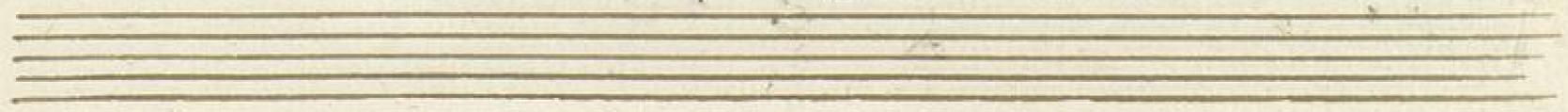
Ich hab' Lieder mein Gefang' Bass der Gerösten  
 Mühen erweisen um keine Feind' zu werden die  
 nicht ihm zu zu fassen lassen Lieb' sollte die allein  
 man hier nicht wissen können



O hariem hariem Aufsteh' du mir.



aria



Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The handwriting is in brown ink on aged paper.

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

*Allegria*

Handwritten musical notation on five staves. The notation includes various rhythmic values and note values. The handwriting is in brown ink on aged paper. The tempo change is indicated by the text *poco and<sup>te</sup> quasi allo* and the dynamic marking *Allegria*.

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes.

*Tempo fmo*

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, featuring a mix of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, showing a sequence of notes with stems.

Handwritten musical notation on a five-line staff, with notes and stems.

Handwritten musical notation on a five-line staff, continuing the melodic line.

Handwritten musical notation on a five-line staff, with notes and stems.

Handwritten musical notation on a five-line staff, showing a sequence of notes.

Handwritten musical notation on a five-line staff, with notes and stems.

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

Handwritten musical notation on a five-line staff, with notes and stems.

Handwritten musical notation on a five-line staff, showing a sequence of notes.

Handwritten musical notation on a five-line staff, with notes and stems.

Majestoso

Ach die Veränderung die sich uns alle unser Leben  
 bringt, ist fühlbar und lebend.

Wenn ihr es nicht empfindet  
 müßt ihr es empfinden  
 müßt über uns und sterben.

ist fühlbar und

zu Pfaffen seinen Thron bey uns hat zubestehet mit  
im Mönchen Ordnen mit jedem Cult. Pflanz.

*allegro*

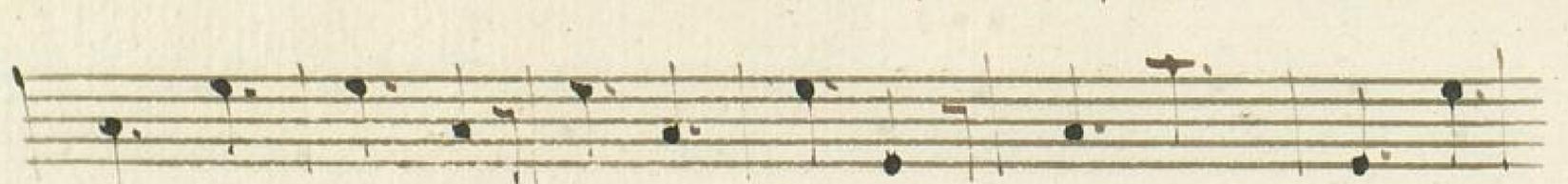
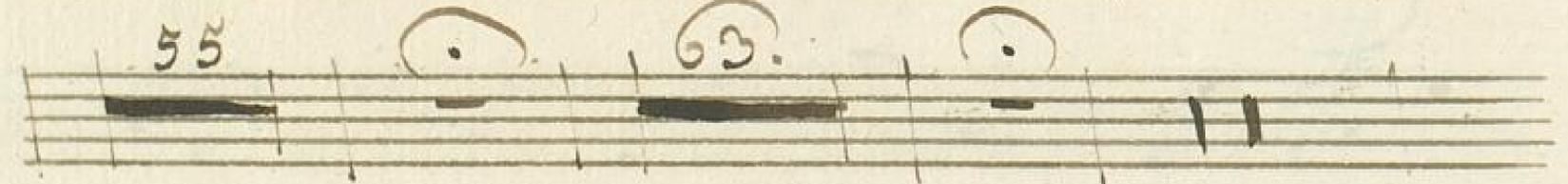
*cres.*  
auf Gasse

Auf der Gasse von Grünstigen zu brennen und zu brennen

auf Gasse in den Pallast

auf Wand in Lammern *Majestoso*

*Andantino*  
**Romantico**



70.

770.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *pp*, and *ppc*. The score is written in a cursive style.

Staff 1: *Alto* *f*

Staff 2: *f*, *f.*, *f.*, *pp.*

Staff 3: *Minore* *f.*, *pp.*, *pp.*, *f.*

Staff 4: *pp.*, *f.*, *f.*, *f.*, *f.*

Staff 5: *f.*, *deces*

Staff 6: *3* *f* *tr* *largo* *ppc* *and* *te*

Staff 7: *Coro*

Staff 8: *pp*, *b*, *a*.

Staff 9: *pp*

Staff 10: *pp*

Staff 11: *pp*

Staff 12: *pp*

Staff 13: *pp*

Staff 14: *pp*

Staff 15: *pp*

Staff 16: *pp*

Staff 17: *pp*

Staff 18: *pp*

Staff 19: *pp*

Staff 20: *pp*

Staff 21: *pp*

Staff 22: *pp*

Staff 23: *pp*

Staff 24: *pp*

Staff 25: *pp*

Staff 26: *pp*

Staff 27: *pp*

Staff 28: *pp*

Staff 29: *pp*

Staff 30: *pp*

Staff 31: *pp*

Staff 32: *pp*

Staff 33: *pp*

Staff 34: *pp*

Staff 35: *pp*

Staff 36: *pp*

Staff 37: *pp*

Staff 38: *pp*

Staff 39: *pp*

Staff 40: *pp*

Staff 41: *pp*

Staff 42: *pp*

Staff 43: *pp*

Staff 44: *pp*

Staff 45: *pp*

Staff 46: *pp*

Staff 47: *pp*

Staff 48: *pp*

Staff 49: *pp*

Staff 50: *pp*

Staff 51: *pp*

Staff 52: *pp*

Staff 53: *pp*

Staff 54: *pp*

Staff 55: *pp*

Staff 56: *pp*

Staff 57: *pp*

Staff 58: *pp*

Staff 59: *pp*

Staff 60: *pp*

Staff 61: *pp*

Staff 62: *pp*

Staff 63: *pp*

Staff 64: *pp*

Staff 65: *pp*

Staff 66: *pp*

Staff 67: *pp*

Staff 68: *pp*

Staff 69: *pp*

Staff 70: *pp*

Staff 71: *pp*

Staff 72: *pp*

Staff 73: *pp*

Staff 74: *pp*

Staff 75: *pp*

Staff 76: *pp*

Staff 77: *pp*

Staff 78: *pp*

Staff 79: *pp*

Staff 80: *pp*

Staff 81: *pp*

Staff 82: *pp*

Staff 83: *pp*

Staff 84: *pp*

Staff 85: *pp*

Staff 86: *pp*

Staff 87: *pp*

Staff 88: *pp*

Staff 89: *pp*

Staff 90: *pp*

Staff 91: *pp*

Staff 92: *pp*

Staff 93: *pp*

Staff 94: *pp*

Staff 95: *pp*

Staff 96: *pp*

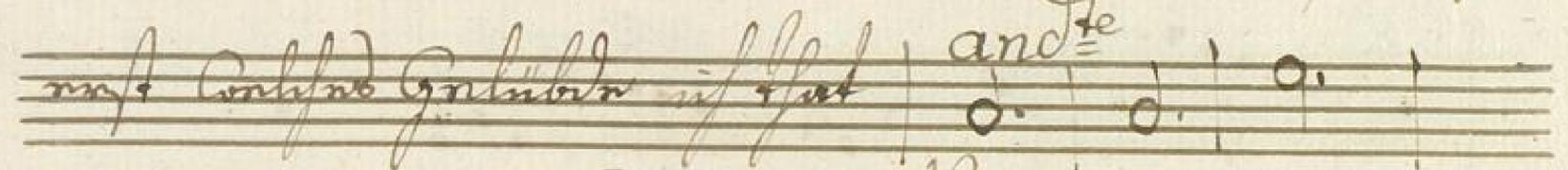
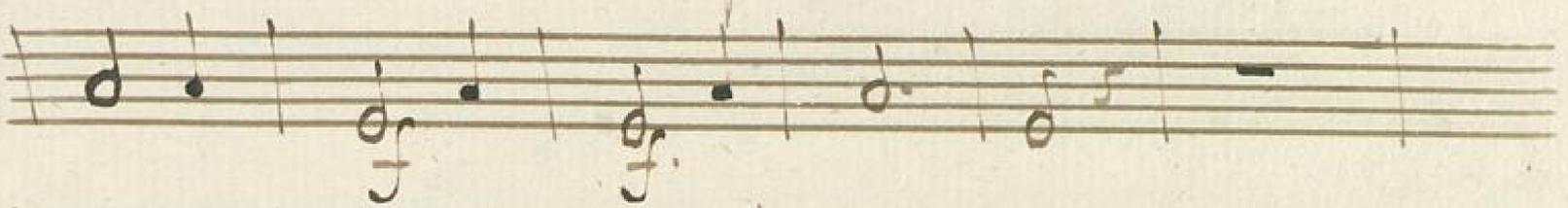
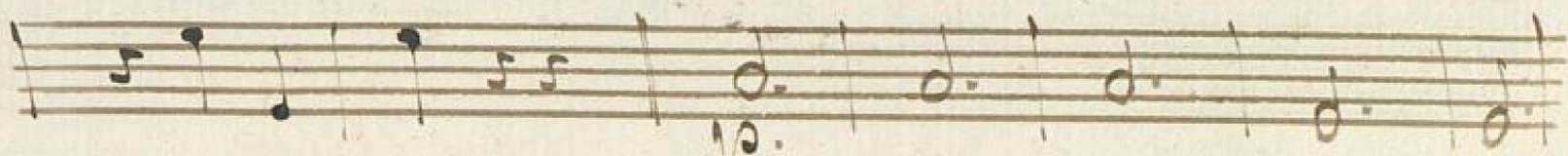
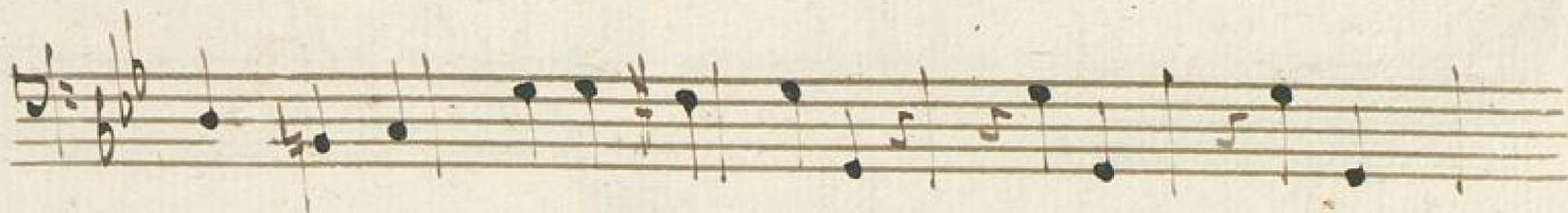
Staff 97: *pp*

Staff 98: *pp*

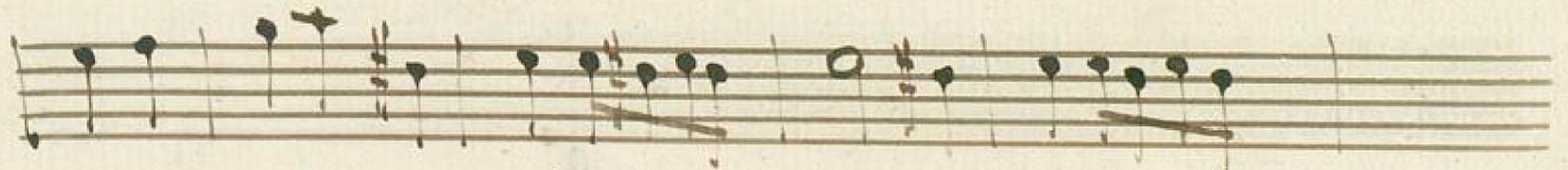
Staff 99: *pp*

Staff 100: *pp*

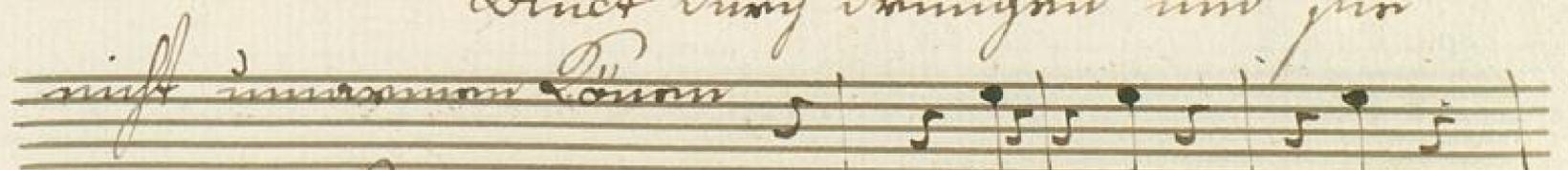
A handwritten musical score consisting of 12 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p.* and *f.*. The score is written in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat. The second staff features a complex rhythmic pattern with many beamed notes. The third staff starts with the word "Andante" written in a decorative script, followed by a 3/4 time signature. The remaining staves continue with melodic and harmonic development, including some chromatic passages and trills.



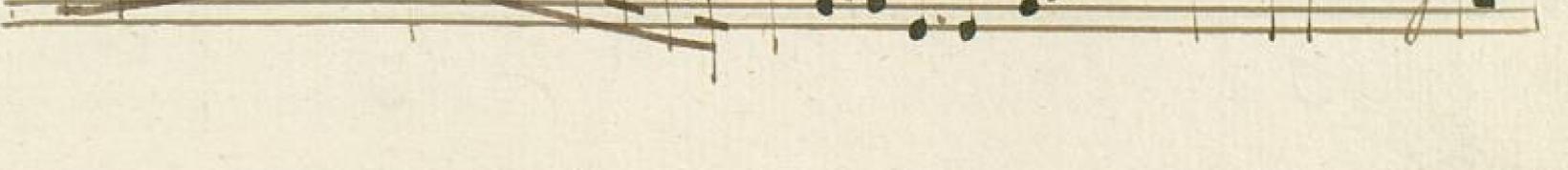
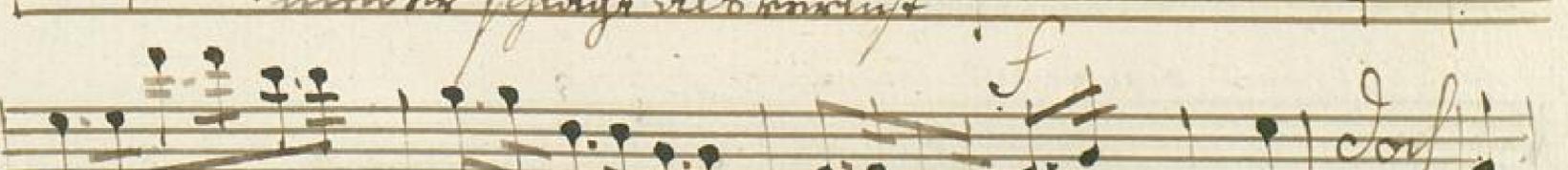
Der Pfaffen zu Barbara unsern Tumben muß zu quellen.  
auf Gottes Güte ist gut and<sup>te</sup>



Sie sehen, und nicht sehen bei ihnen  
Liedt zum Jungem und zur  
nicht ungeraten Tonen



Quall, die Tonen alle  
wunder pflegt alle Lust



Solte Sie mich nicht können, Sie ist nicht meine  
Eingebung vor ihr und jenseits von mir

Graue mit ihr Spielern *and<sup>te</sup>*

*Camilla Camilla*

Sie führt mich zu mir

*Camilla* | *Camilla* wie Sie nicht ist  
wie sie Spiel

*alle<sup>o</sup>*  
*f*

*Camilla*, wie wir gegeben, aber dies  
B. Gammelfeste Gebot, von mir Geboren, für

Wunderland, von Sie nicht *and<sup>te</sup>*  
unverändert Lust.

B. Sie gelbes Licht

Die Eingebung, zerriss mir B. Ganz, Welt wie eine

Zeit die die den zu sehen, von die Lust von flammend  
Lust

*alle*  
*f*

if her nicht if mich  
 if mich für mich  
 in die *f*  
 zu befehlen *p.*  
 Für die *f*  
 Lieder, if her für nicht erblühen *Moderato*  
 oder if mich für befehlen *f*  
 Entzünden *p.* *f*  
 nur Befehl *p.* *f*  
 if ergriffen *f*  
*f* *p.*  
 Lieder, so wenig Welt if die lieben  
 so Linnig im jähren nur nur  
 Nur wenig *f*  
 Lieder der Befehligen Parteien, B. Todten Gelübden,  
 ganz ganz if, B. nur ein Mannen ganz hat.

*allegro*

*allegro*

*f*

*allegro*

In der Gegenwart mit neuen Hoffnungen uns zu finden,  
 Grösse heiligt uns nur hinter zu setzen

*andante*

*andante*

*Violoncello*

*Violoncello*

*and* soll ich sein

*and*

*allegro*

*allegro*

*andante*

*andante*

*Violoncello*

*Violoncello*

*allegro*

*allegro*

*allegro*

*allegro*

Handwritten musical score on 13 staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'f.' (forte), 'allò' (allegro), 'allò: non Tanto', and 'cres' (crescendo). The notation is dense, particularly in the lower staves, with many beamed notes and slurs.

Handwritten musical score for Violoncello and Bass. The score consists of 12 staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, with many notes beamed together in groups. Dynamic markings include *ip.*, *cr.*, *off*, *f.*, and *f.*. The instrument labels *Violoncello* and *Basso* are written in the middle of the score. The notation includes various note values, rests, and slurs, indicating complex rhythmic and melodic passages.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent marking "decr." is written in the second staff, and "Allegro" is written in the third staff. The music features dense textures with many beamed notes and rests.

Handwritten musical score for the second system, consisting of two staves. The first staff is marked "Recitativo" and contains a melodic line with a recitative-like character. The second staff continues the musical texture with complex rhythmic patterns.

Handwritten musical score for the third system, consisting of two staves. The first staff contains the lyrics "o wofmin Coude" written in a cursive hand. The second staff provides the musical accompaniment for these lyrics.

Handwritten musical score for the fourth system, consisting of two staves. The first staff contains the lyrics "Comida Comida Com zünic" written in a cursive hand. The second staff provides the musical accompaniment.

Handwritten musical score for the fifth system, consisting of two staves. The first staff concludes with dynamic markings "f." and "p.". The second staff continues the musical texture with various rhythmic values and accidentals.

*allegro*

*allegro*

Das ist ein weiser Mann ist füllig  
Armen und dinstig

*allegro*

Hör mir was ich dir zu dir unempfindlich zu dir  
Mühsigen unglücklichen, hör mir was ich dir zu dir  
unempfindlich zu dir

*allegro*

Wo zu

*allegro*

Wird all ist anders

*allegro*

Hör mir was ich dir zu dir unempfindlich zu dir  
Mühsigen unglücklichen, hör mir was ich dir zu dir  
unempfindlich zu dir

*allegro*

Hör mir was ich dir zu dir unempfindlich zu dir  
Mühsigen unglücklichen, hör mir was ich dir zu dir  
unempfindlich zu dir

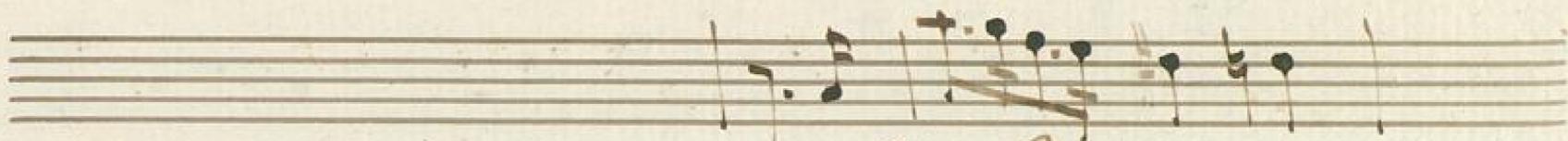
*allegro*

Hör mir was ich dir zu dir unempfindlich zu dir  
Mühsigen unglücklichen, hör mir was ich dir zu dir  
unempfindlich zu dir

*allegro*

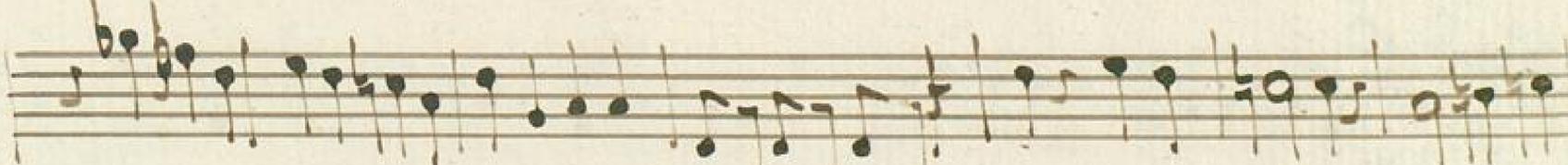
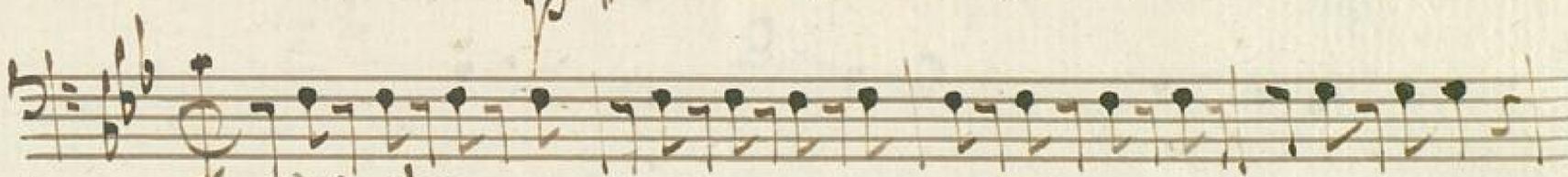
Hör mir was ich dir zu dir unempfindlich zu dir  
Mühsigen unglücklichen, hör mir was ich dir zu dir  
unempfindlich zu dir

Die Liebe wird unsichtbar gemacht, die Liebe zu dem  
 für, ist aber auch, ist nicht zu viel, ist nicht  
 aber nicht für die Tugend in der Natur, die fließt  
 und ist konstant



die Liebe ist ein Geist, ein Labyrinth der Natur  
 nicht zu verstehen.

Möchte die Natur uns nicht  
 lassen, wenn wir nicht  
 zu verstehen



Handwritten musical notation for the first system, consisting of four staves with various notes and rests.

Handwritten musical notation for the second system, starting with a treble clef and a key signature of one flat, followed by several staves of music.

Handwritten musical notation for the third system, starting with a treble clef and a key signature of one flat, followed by several staves of music.

*o Herz, werfa dein Himm mir Bliß meiner augen arlijst  
 miß imhelt mich*

Handwritten musical notation for the fourth system, starting with a treble clef and a key signature of one flat, followed by several staves of music.

*gestülft in dem Puncto Gymnasium* *allo*  
*Der Armea*

*Götter und all ihr Mächte* *f* *Der Feindwinder*  
*fehlt, nicht.* *Erinnung*  
*ist* *naht.*

*ist* *volung*

*Majesoso Tacet*

*Finale*

*alio non Molo*

A handwritten musical score consisting of 12 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The first staff begins with a treble clef, while the second staff uses a different clef, possibly a soprano or alto clef. The music is written in brown ink on aged, slightly yellowed paper. The notation is dense and includes many slurs and ties. The bottom two staves are labeled with the words 'Basso' and 'Violonz' in cursive script.

Handwritten musical notation on four staves. The notation includes various note values, stems, and beams, typical of an 18th-century manuscript. The first staff begins with a treble clef and a key signature of one flat. The music concludes with a double bar line and a fermata on the final note.

*Fine.*

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the 'Fine.' notation.

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 width and height. The paper shows signs of age, including some staining and a small tear on the left edge.