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**Die in Lieb' und Treu' bestehende Dankbarkeit - Mus. Hs.
907**

Sigl, Franz A. M.

[S.l.], 1761

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907

[11 St. = 26 Bl.]

MUSICALISCHE SERENATA

In die
In Lieb und Frey
bestehende Concertbüchlein

Als das
aller erfreulichste Gode

Nahmens-Sest, des
Durchleuchtigsten Fürsten und Herrn Herren

LUDOVICI GEORGII SIMPERTI

Regierenden Herrn Herrn Marggrafen zu Baden Baden.
Hoch Fürstliche Durchleucht.

Meines allergehrigsten Fürsten und Herrn Herrn.

Unserhöchster Decret.

Unserhöchster Herr und
Hoch Durchleucht.

[vor 1761]

SSS
Sigl
1761

G *all. 29.*

Symphonia Sacel. Tutti. *Loin floriss grosse alogero, Dursch diez. lig. hoch,*
fürstlich Marggrä, Nides haus, Loin floriss grosse alogero, Dursch diez. lig. hoch, fürstlich
Marggrä, Nides haus. Marggrä, Nides haus. Dem Rabmen zu ziften. Dem woffhandt zu ziften
Dem Rabmen zu ziften. Dem woffhandt zu ziften. wir den den in Höllern
Dafur fimaub wir denckten wir denckten .. in Höllern Dafur fimaub ..

Recitat. Ich liebe Feiglig .. Der große Luderlig. Symphonia

Recitat. Sacel et Aria *Ma a Senore Solo!*

Recitat. Das soll ich? was ist das für ein Ding? geliebte Schwester, sagt mir,
warum? warum auf Grund das ist, so ich mich von die Dirscheilungen. Genug ist bräutigam
was, ich hab alle von Trugmuntz. Das ist für die die züchtigkeit wie ich
bedenken die Dirscheilung hast jetzt nicht zu, dann ist bin aus der alle zücht
Nam nicht der Frölichkeit, auf ständen ihre zeit, und nicht gleichmüßig, unger, fenny, nach
der Dirscheilung Dirscheilung.

Aria *Da vollt sich*

Recitativo Aria ^{3^{ta}} a Soprano Solo

Recitativo $\text{C} \frac{3}{4}$ 16 Lieb und Wirt. Ausser Sorgen und gemüthlos Segnet der Lieb

um seine gaudet Soß Ist der daubbarheit ist gaudet.

Chorus. $\text{C} \frac{3}{4}$ Lob dich höchst begünstigte Gabe dich der Himmel

Himmel stößt vorwärts - - - - - Lob dich höchst begünstigte Gabe

dich der Himmel Himmel stößt vorwärts - - - - - deine Tränen tag

in beglück - - - - - von weisheit blüß Lob

höchste begünstigte Gabe dich der Himmel stößt vorwärts deine Tränen tag

weisheit in beglücktem weisheit blüß in beglück - - - - - weisheit blüß.

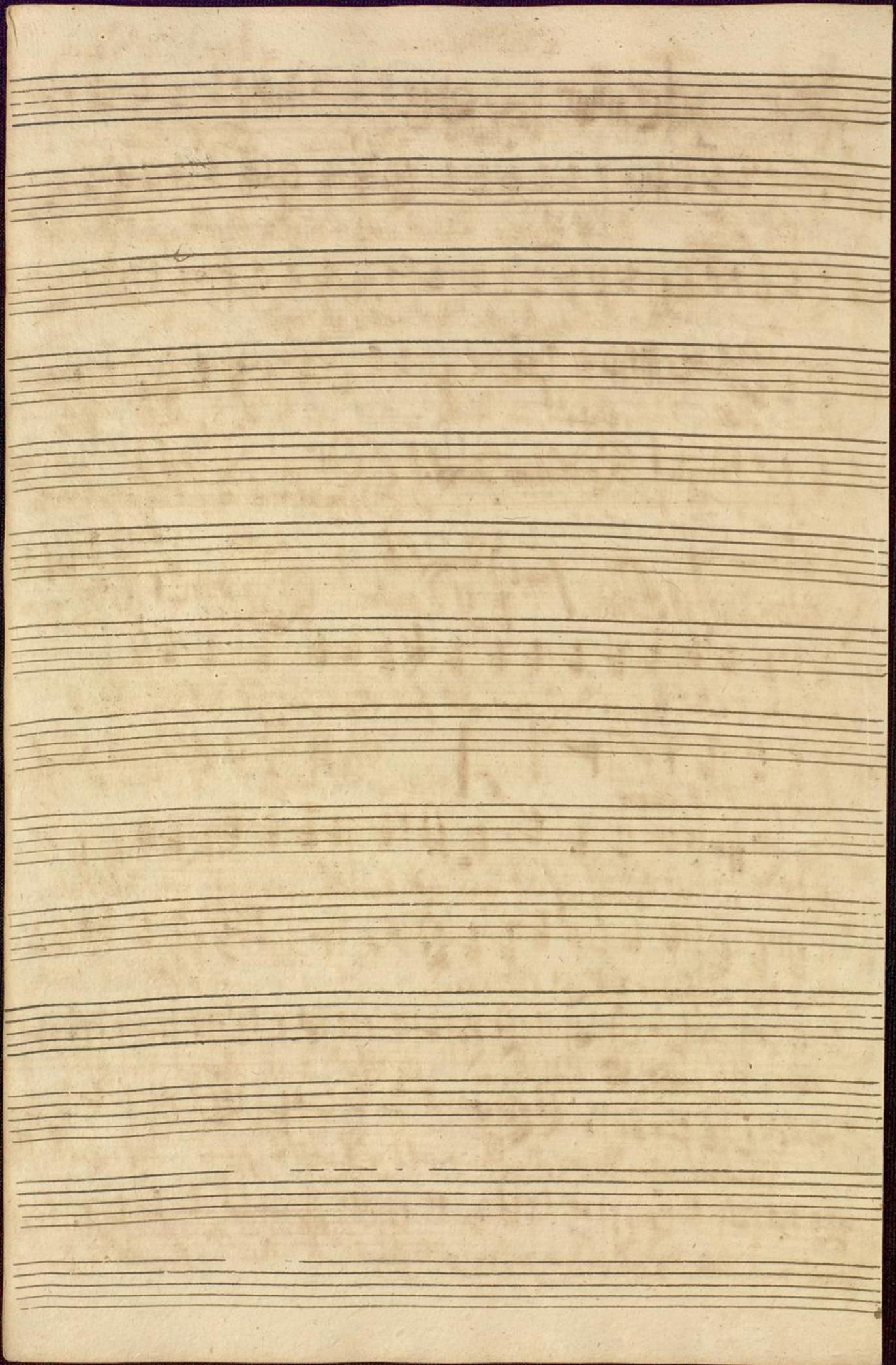
deinem Namen jeder Pf - - - - - deinem Namen gott frommer

deinem Namen von gott frommer - - - - - deinem Namen jeder Pf deinem

deinem Namen gott frommer gott frommer Ad Legere Ad florire, wie die göttern

Da capo al Segno fine

haben vorstelt dir und deinem zu gedacht. 172.



Handwritten musical notation with lyrics: "Herrn andern ist was jagt uns ihn uns ihm im hohen Trago."

Musical notation with lyrics: "Quetto zum Einget a 30 paffen | Recitat: et Aria. La. Lucell"

Musical notation with lyrics: "Recitat: ... unsere Sorgen und zumeister Jugend der Lieb und Truo."

Musical notation with lyrics: "Haut. ... der Dankbarkeit ist laudt!"

Musical notation with lyrics: "Gloria. ... Loba furcht vorzueghe Gaste der Himmel Himmel"

Musical notation with lyrics: "Höll' vorach u ... Dein Namens Tag vorzueghe Dein Namens Tag vor"

Musical notation with lyrics: "In zueghe begluehen woff' laudt begluehen woff' laudt blu u ... ja loben furcht"

Musical notation with lyrics: "vorzueghe Gaste Dief der Himmel Höll' vorachfen Dein Namens Tag vorzueghe"

Musical notation with lyrics: "in begluehen woff' laudt blu u ja in begluehen begluehen woff' laudt blu."

Musical notation with lyrics: "Deinen Namen Gott vorach u ... Dein Namen jedes Jahr"

Musical notation with lyrics: "Deinen Nam u nem Dein Namen Gott vorachfen Ho Regize Ho florize"

Musical notation with lyrics: "Wir die götten haben vorach die und die um zuegedacht. 112."

all.

Ort. M. Gloriam.

1. Tenore, die Untertönigkeit.

29



Symphonia Sacel.

Tutti. Sois florire horssie Regie... ze Durchleüchtligst

Fürstlich Marggrä, Nides Hauß, Sois florire horssie Regiere Durchleüchtligst

Marggrä, Nides Marggrä, Nides Hauß, Marggrä, Nides Hauß. Duu Verhoren zu

zischen die woffrändt zu fischen wir durchm wir durchm wir

Doncken in, stöcken Jaso Himant. Da capo al legro Fine

Recitat:

Dab, sollt froiglic, der groost Ludewig, florizen Regieren,

ja ja dab, soll glück zick auß foden, von wir ihm ausdrückt worden,

Symphonia Sacel.

Recitat: Durchleüchtligst Groosler, Fürst und Herr,

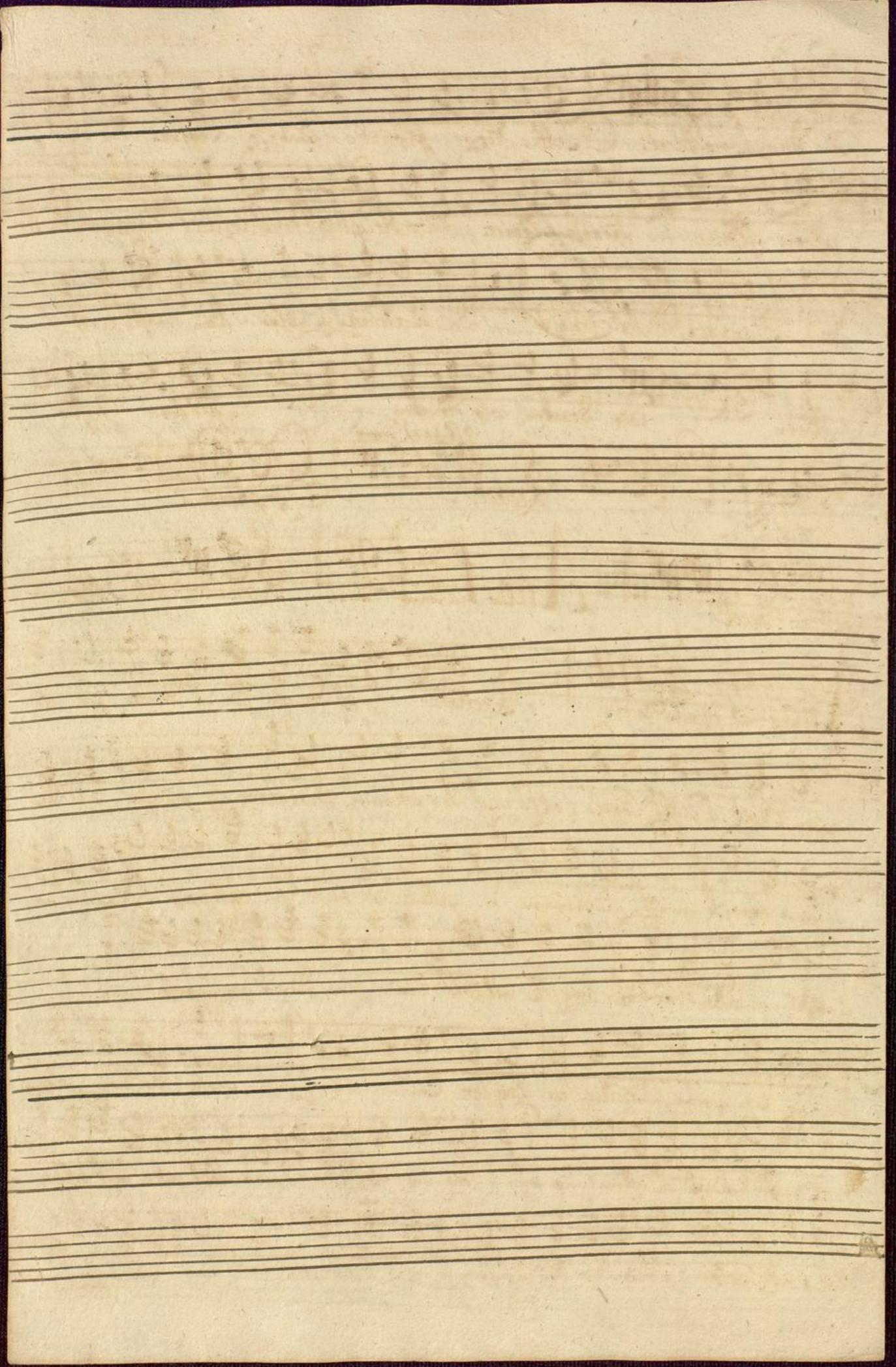
du wird woffröndlich, und ganz vorwöndlich, die Laß in deine Augen fallt,

das miß vor andrey stöcken allen, zu die von Gofen Himant abzufrigen, und

vor die Fürstlich gnaden Ehren zu unigen, das dglück gottverden hat. Und woff

gar Luch, das in der Afal, so ist die Darsich, jagu mag, was te die Himant

will, dab ist an dein glorricum Verhoren-Tag, der götten wiffen erfüll.



allegro. *AD* Gloriam # Bass. die Dankbarkeit

Symphonia Tacet. Tutti. *Flora florire* *horro Regere*
Flora florire horro Regere *Der Heiligste Herrfürstlich Marggrävliches*
hauß Marggrävliches Hauß *Den Rathern zu zusehen den wohlstand zu*
führen wie douchen wie douchen *in stettero Jahr*
à l'alto et Tenore
Recitat. *Symphonia.*

Recitat. Tacet. *Aria* *ma* *à l'alto et Tenore* *Recitativo à l'alto et Tenore.*

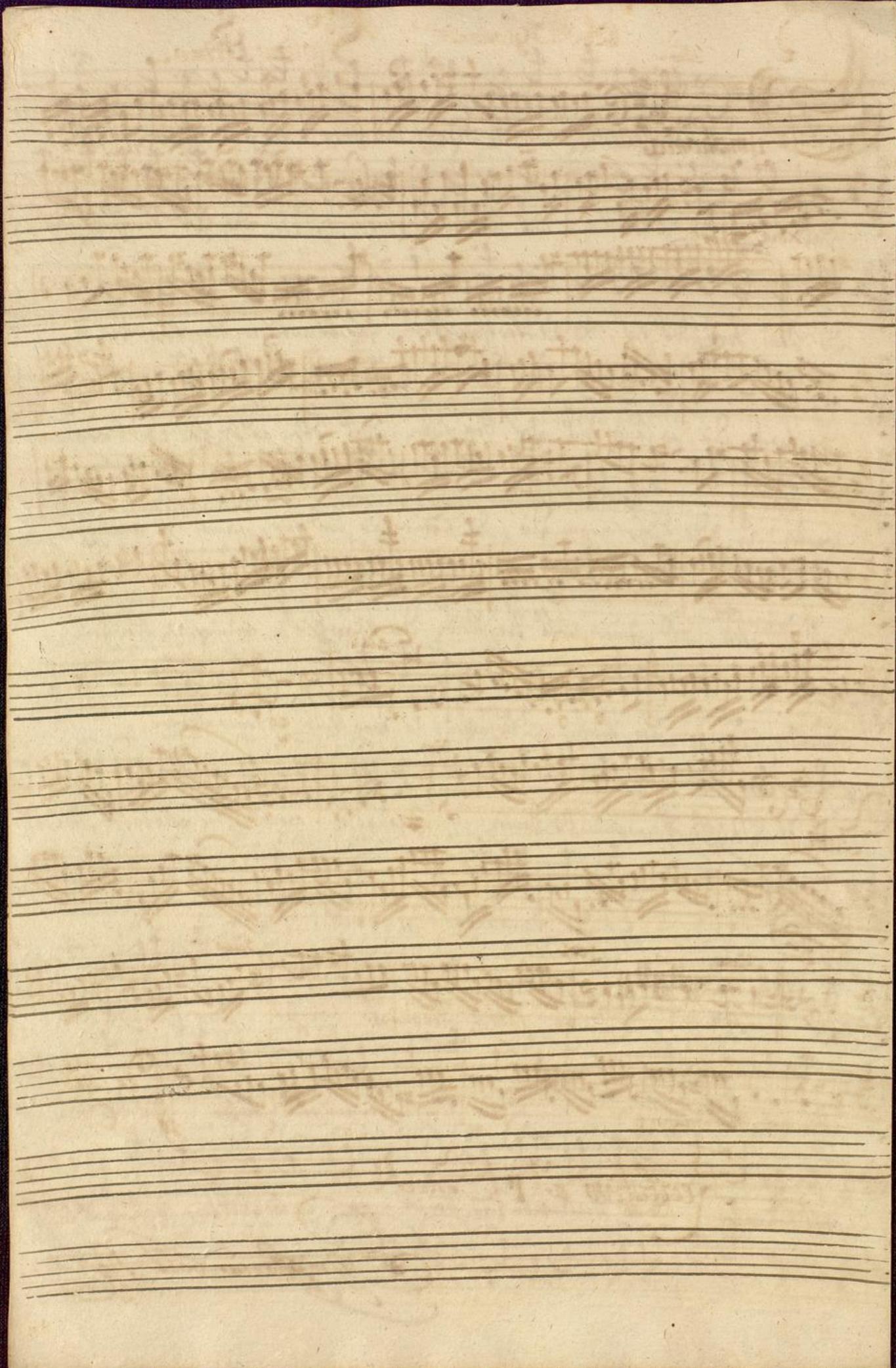
Aria *à l'alto et Tenore* *Recitat.* *Ich douchen sein ich douchen sein*
derer Thel ist nicht grogge, als mich der Thonig Herrschen zu zungen, und der
hoffam grogge unach zu Reggen. allin ist finde kein yolegnheit, der die so
losis mein dankbarlich, wie sie gelichte daria, wie digne anzusehen gey!
das ist der meinig Sprädigster fürster Konunig mag. Arin? die dam joch
nicht nicht, weil ich allin nur bin, von mir yoffen, so warthet aber mich allin
ist wunde yoffen, aich ander bey zusehen, der Ratherns-fest und darto wof zusehen

Obt wohl geliebt. *Quetto* *Alantrel* *Alto Solo* *Quello zuu ying*

Recitat: *Alm alfordam, will ich ruzzt, will frind, yim Rabmens-felgroszt*
Hoils zu geringsten danckbarkeit, Hoils auch ob meiner willigkeit, mich zu den
andern stellen do fort den lob und Ehren mich begyngellen.

Aria *Seus*
danckbar und erbaulich sein ist ein Paß
yo alle wissen danckbar und erbaulich sein ist ein Paß
ein Paß yo alle wissen an diese sache ist mich an diesen
sache ist mich bestirktu alle ich zart noch war und sein danckbar und er
baulich sein ist ein Paß yo alle wissen
an diese sache ist mich an diese sache ist mich bestirktu da ich zart noch war und sein
da ich zart noch war und sein. wilt großer dacht, und grovon
dasen Trobündel die and yingstig machen mich die danckbarkeit um die
danckbarkeit zu sacht die berru a grot die berru a grot dinez sacht

Ca. Caro al Segno fine



S

allegro *All. Gloriam* *Violino Primo*

Symphonia

Handwritten musical score for Violino Primo, measures 1-28. The score is written on ten staves in G major and 3/4 time. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include 'f' and 'fz'. A 'Coda' symbol is present at the end of the section.

Tutti

Handwritten musical score for Tutti, measures 29-48. The score is written on five staves in G major and 3/4 time. It continues the complex rhythmic patterns. Dynamic markings include 'piano', 'fz', and 'piano'. A 'Coda' symbol is present at the end of the section.

Recitativo a|| *Tacet*

Symphonia volti Sige

Allegro.
Symphonia

Finis

Da capo al segno. Finis

This section of the manuscript contains the first part of a symphony. It begins with the tempo marking 'Allegro.' and the title 'Symphonia'. The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The section concludes with a double bar line and the word 'Finis' written above the staff. Below this, there is a 'Da capo al segno' instruction, indicating a repeat of the section, followed by another 'Finis' marking.

Recitativo | 29 | *Facel*

Aria

pia. *for.* *pia.* *forte*

pia. *for.* *piano*

This section of the manuscript contains an aria. It begins with the title 'Aria' in a large, decorative font. The score is written on seven staves. The first staff is a treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'piano' are used. The section concludes with a double bar line.

forte

fine *pia:* *da capo*

Recitativo Tacet *Arias* *Da Capo* *af. quod* *93*

pia: *for. b*

piano

forte *fine* *da capo*

Recitativo *Duetto* *Cello tacet* *pausa* *94*

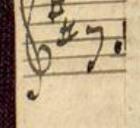
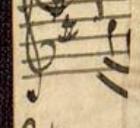
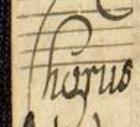
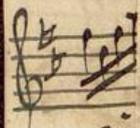
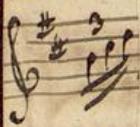
Recitativo *à 5. pausa tacet* *95*

A page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 12 staves. The notation includes various rhythmic values, clefs, and dynamic markings. Key performance instructions are written in large, flowing cursive script, including 'Recitativo Tacet', 'Arias', 'Duetto', and 'Recitativo à 5. pausa tacet'. There are also smaller annotations like 'af. quod', 'piano', 'forte', 'pia:', 'for. b', and 'da capo'. The page is numbered '93' and '94' at different points. The handwriting is characteristic of 18th or 19th-century musical manuscripts.

Allo
Aria *Solo*

Allo
For:
pia:
pianissimo *For:*
piano *For:* *pia:*
forte
pia:
For:
Finis
For:
Da Capo all' fine *Recitativo Tacet*
poco presto
Tornus
pia:

Aria



[Faint, mirrored handwritten musical notation, likely bleed-through from the reverse side of the page.]

[Faint, mirrored handwritten text, likely bleed-through from the reverse side of the page.]

Missa Gloria + Violino Solo

allegro

Symphonia

Handwritten musical score for Violino Solo, featuring multiple staves of music. The score includes various annotations such as *ad:*, *29*, *vi*, *utti.*, *forte*, *piu:*, *piu*, *piu:*, *forte*, and *Da capo*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

Recitativo a/|| Tacet

Symphonia volti Sigh



Pia: *For:*

Pia: *Forle* *Pians* *Forle*

Pia: *Forle* *Fine* *Pia:*

Da Capo *Recitativo Tacet*

Aria *Adagio* *Forle*

Pians *Forle*

Pia: *For:*

Fine

Da Capo *Recitativo Tacet*

Duetto à l'anticoel
Alto Solo & Organ Solo // *Duetto*

Recitativo à 5 suoni Solo // *Aria*

Primo volti Solo

allegro
honoris

Pia:

Forde

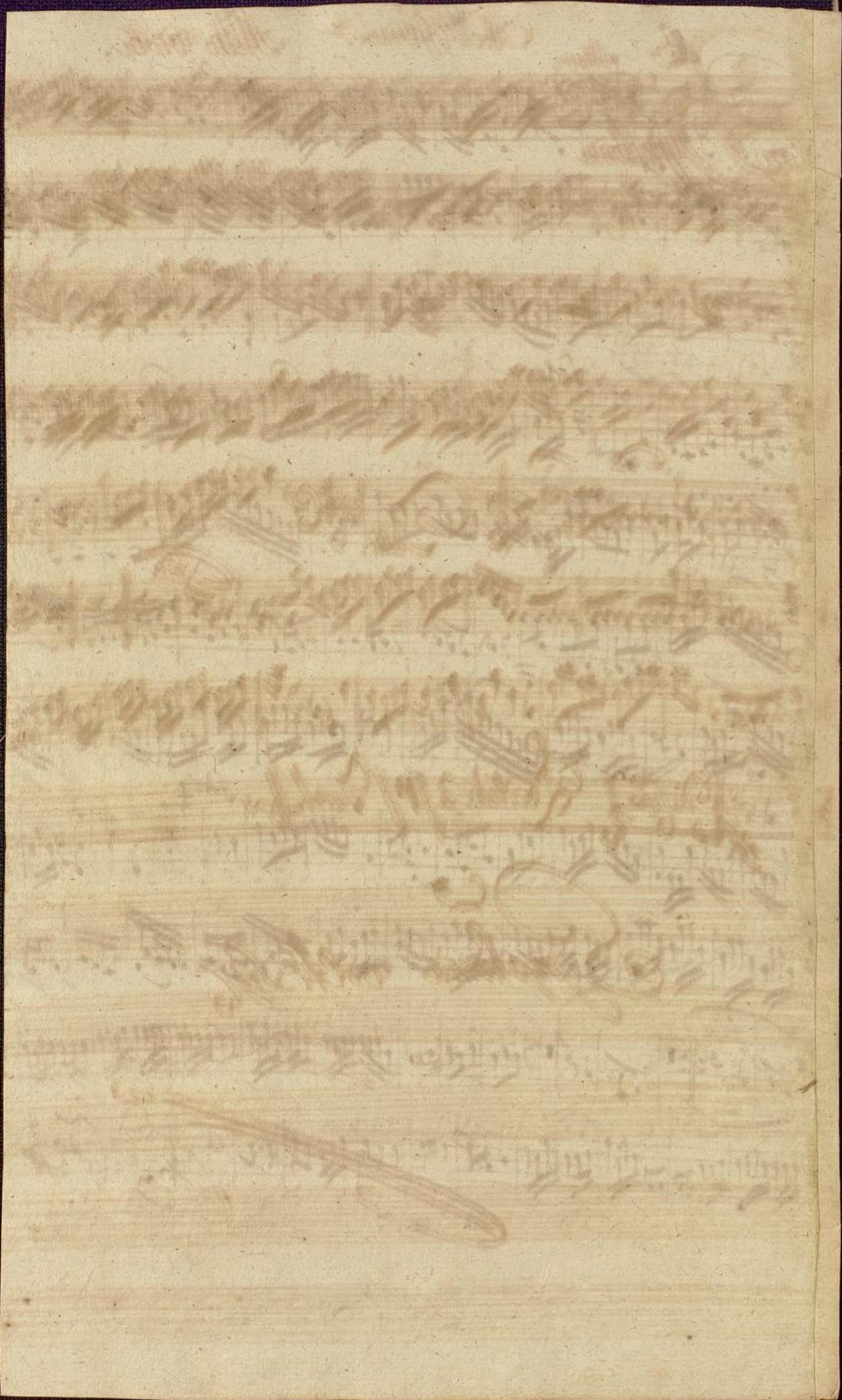
Pia:

For:

Finis

Da Capo

172



Allegro Gloria. 7 Alto viola.

Symphonia

19. da capo Recitat. a // Tacet

Symphonia volti Sigl

allegro.

Symphonia

The symphony section consists of approximately 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is characterized by dense, repetitive rhythmic patterns, likely representing a woodwind or string ensemble. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. A large, decorative initial 'S' is written at the beginning of the first staff.

Adagio.

Recitativo: 29 / 30

Aria

affect.

The aria section consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are the basso continuo line, written in a bass clef with a common time signature (C). The notation is more melodic and expressive than the symphony, with many slurs and dynamic markings. The word 'Aria' is written in a large, decorative font at the beginning of the first staff.

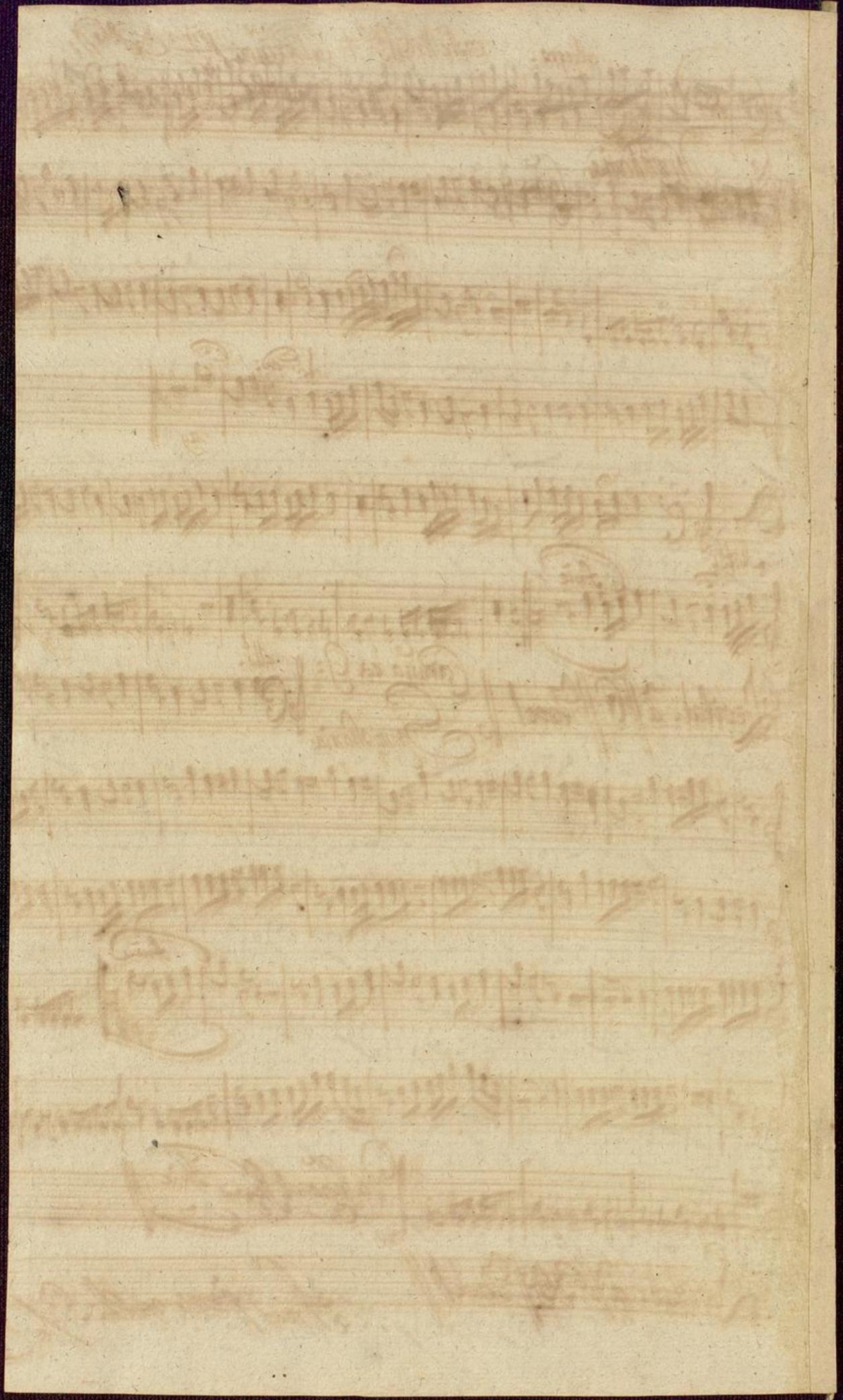
Andante *allegro*

piano *forte* *fine*

Recitativo *Andante* *Chorus* *presto*

presto *piano* *fine*

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink and consists of approximately 12 staves. The top two staves contain clear, legible musical notation, including notes, rests, and clefs. The remaining staves are filled with faint, ghostly impressions of musical notation, which appear to be bleed-through from the reverse side of the page. Some of these impressions are more distinct than others, showing notes and stems. There are also some handwritten annotations in black ink scattered across the page, including a circled section on the fifth staff and some markings on the sixth and seventh staves. The overall appearance is that of an old, possibly working draft or a page from a composer's sketchbook.



allegro

Allegro Gloria *Fundamento.*

Symphonia

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a series of eighth and sixteenth notes, with some rests and dynamic markings.

Handwritten musical notation for the second system, continuing the melodic line with various rhythmic values and dynamic markings such as *piu:* and *forte*.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp. It includes dynamic markings like *piu:* and *forte*, and some numerical annotations like 40 and 29.

Handwritten musical notation for the fourth system, starting with a treble clef and a key signature of one sharp. It includes the marking *fortat:* and continues with rhythmic notation.

Handwritten musical notation for the fifth system, consisting of a treble clef, a key signature of one sharp, and a common time signature. The notation shows a few notes and rests.

Symphonia volti Sig

al^o

Symphonia

pia: f. f. Fine

Da Capo al Segno Fine

Recitat:

Fine

Handwritten musical score on five staves. The notation includes treble clefs, various time signatures (e.g., 3/4, 6/8), and dynamic markings such as *piano* and *f*. The score is densely written with notes, rests, and accidentals. Some measures are numbered, such as 41 and 42. The handwriting is in a historical style, likely from the 18th or 19th century.

Section labeled *Recitat.* (Recitative). It consists of a single staff with a treble clef and a common time signature. The notation is sparse, featuring long horizontal lines and some notes, characteristic of recitative notation. The word *Recitat.* is written in a decorative, calligraphic hand at the beginning of the staff.

Section labeled *Adagio*. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is more complex, with many notes and rests. The word *Adagio* is written above the first few measures.

Continuation of the *Adagio* section. The grand staff continues with intricate melodic and harmonic lines. The notation is dense and detailed.

Final section of the page, continuing the *Adagio* piece. It shows the concluding measures of the piece, with a final cadence and a double bar line.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a section labeled "Aria" and a section labeled "Recital". The notation is dense, with various musical symbols, clefs, and accidentals. The paper shows signs of age, including discoloration and some staining.

Aria

Recital:

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various time signatures, and complex rhythmic patterns. Key markings include *Allegro*, *Andante*, *Sublime*, *Andante*, *Duetto*, *Allegro*, *Andante*, *Finis*, and *Allegro*. The score concludes with a large, decorative flourish and the number 30.

Recital:

Handwritten musical score for the Recital section. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C).

Tempo giusto

Aria

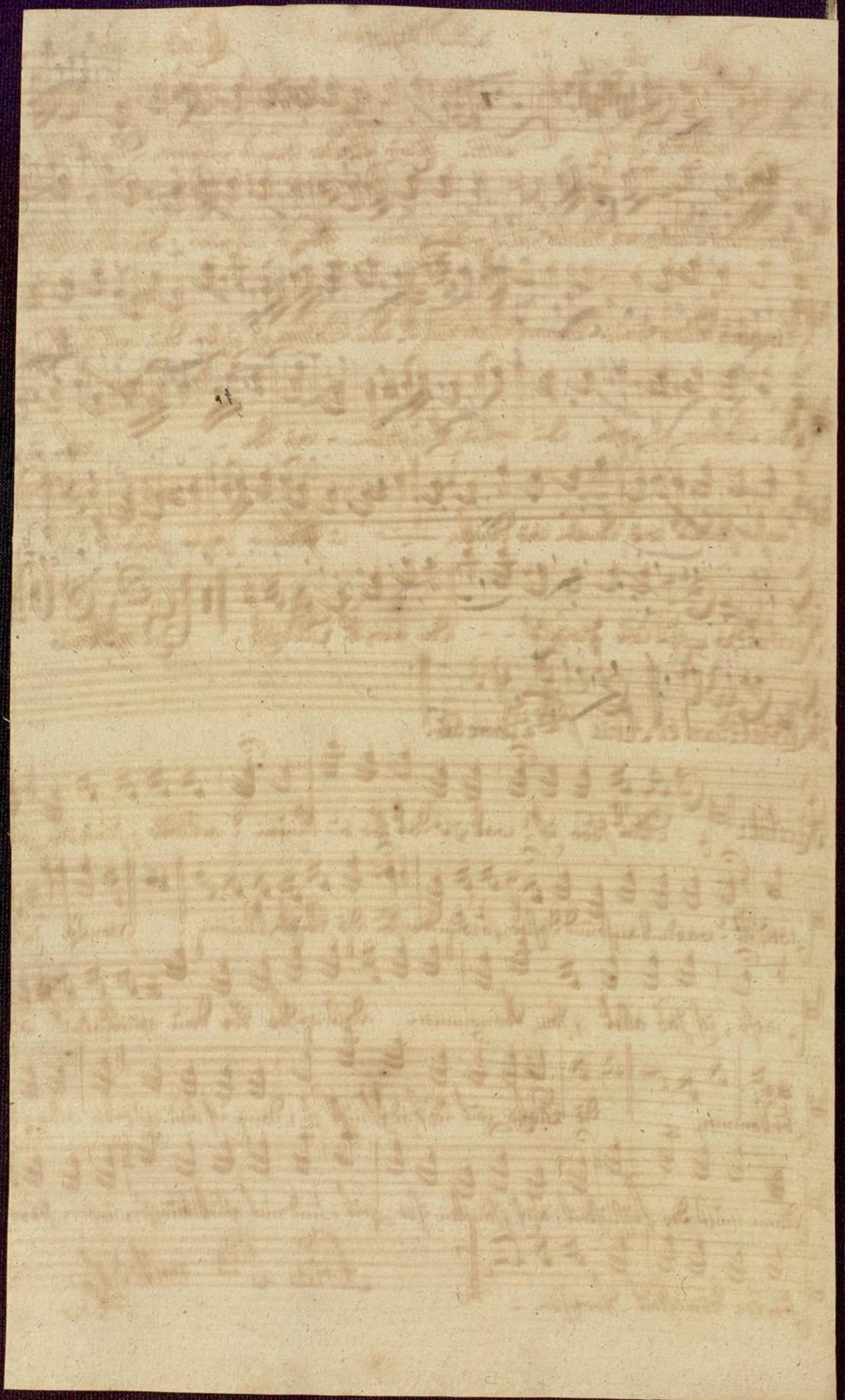
Handwritten musical score for the Aria section. It consists of seven systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). Performance markings include *Diapason*, *Andte*, *Andte*, and *Andte*. There are also numerical markings like 4# and 6.

Adagio

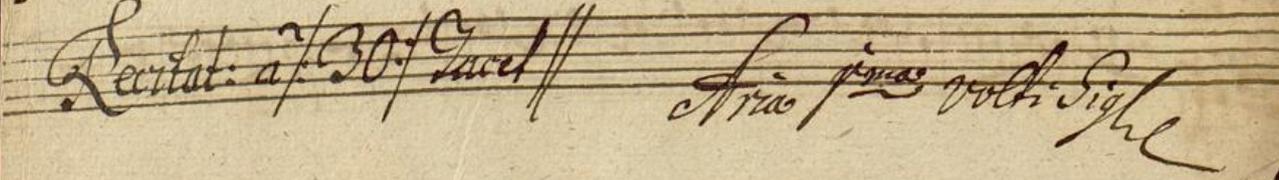
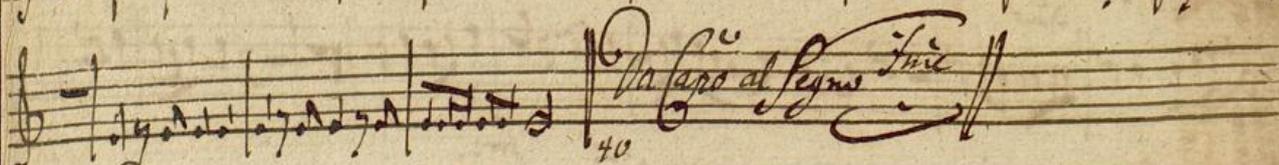
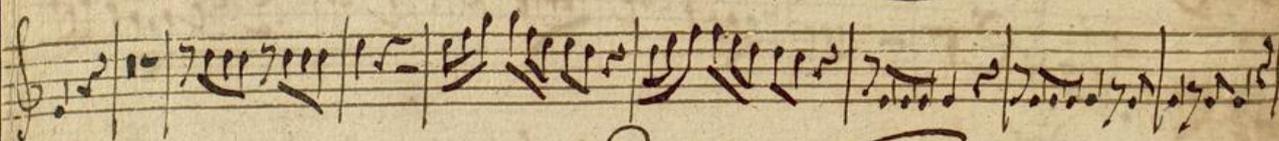
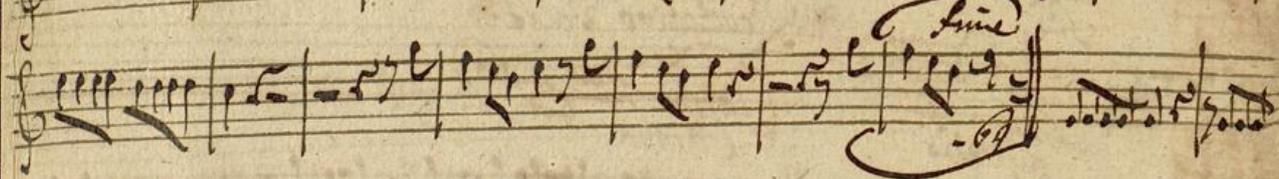
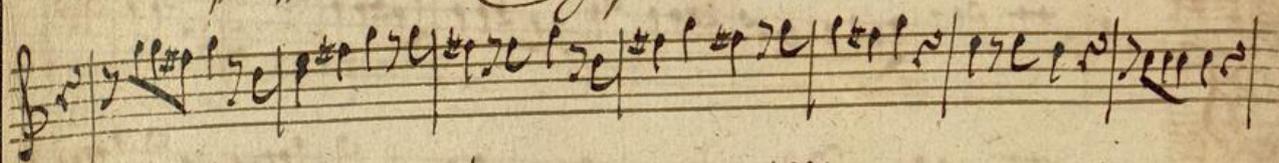
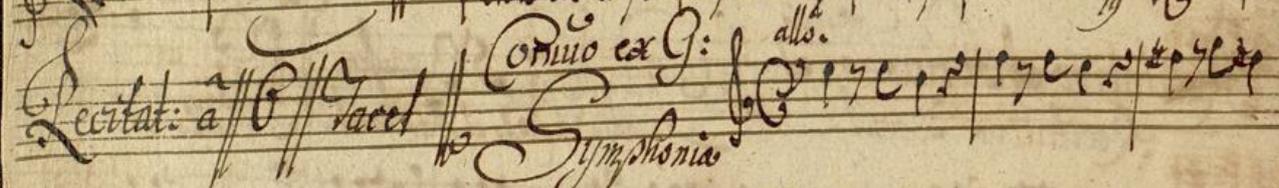
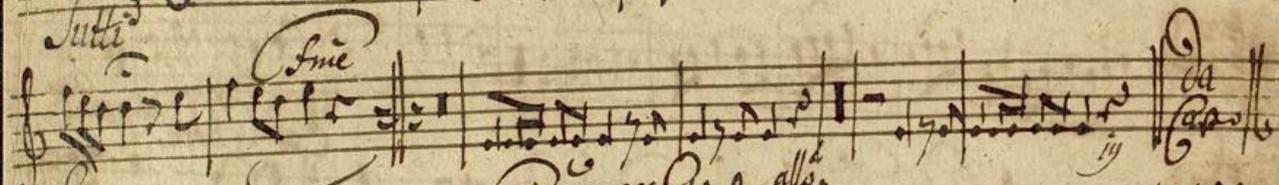
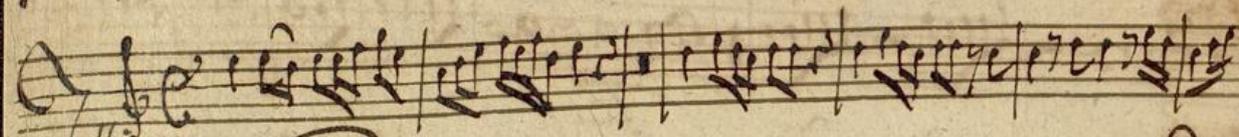
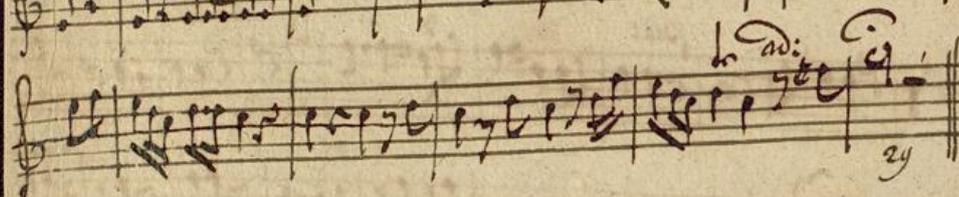
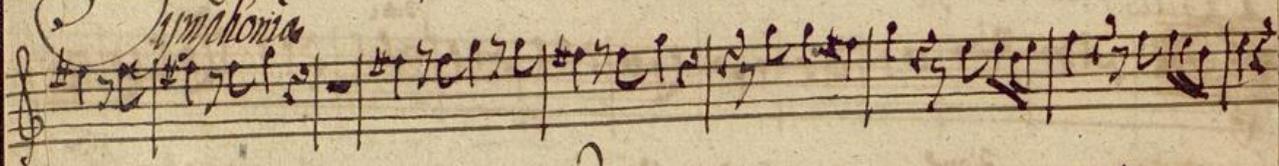
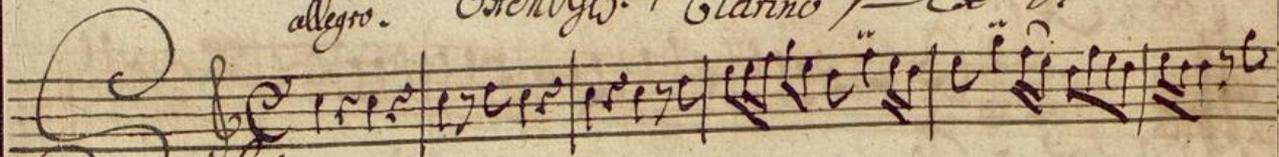
Da capo
al basso

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *adagio*, *ad:*, *affec:*, *libero*, *allegro*, and *molto*. The score is written in a historical style, likely from the 18th or 19th century. The manuscript shows signs of age, including some staining and wear.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *mf*, *luti*, and *f*. Measure numbers 77, 79, 83, 85, 93, and 98 are visible. The score concludes with the instruction *Da capo al segno fine* and the number 112.



allegro. Flauto G^{ro} + Clarino primo C^{ro}



Ornato *Ca. f.*

Aria *f* *mo*

piano *pianissimo* *f* *mo*

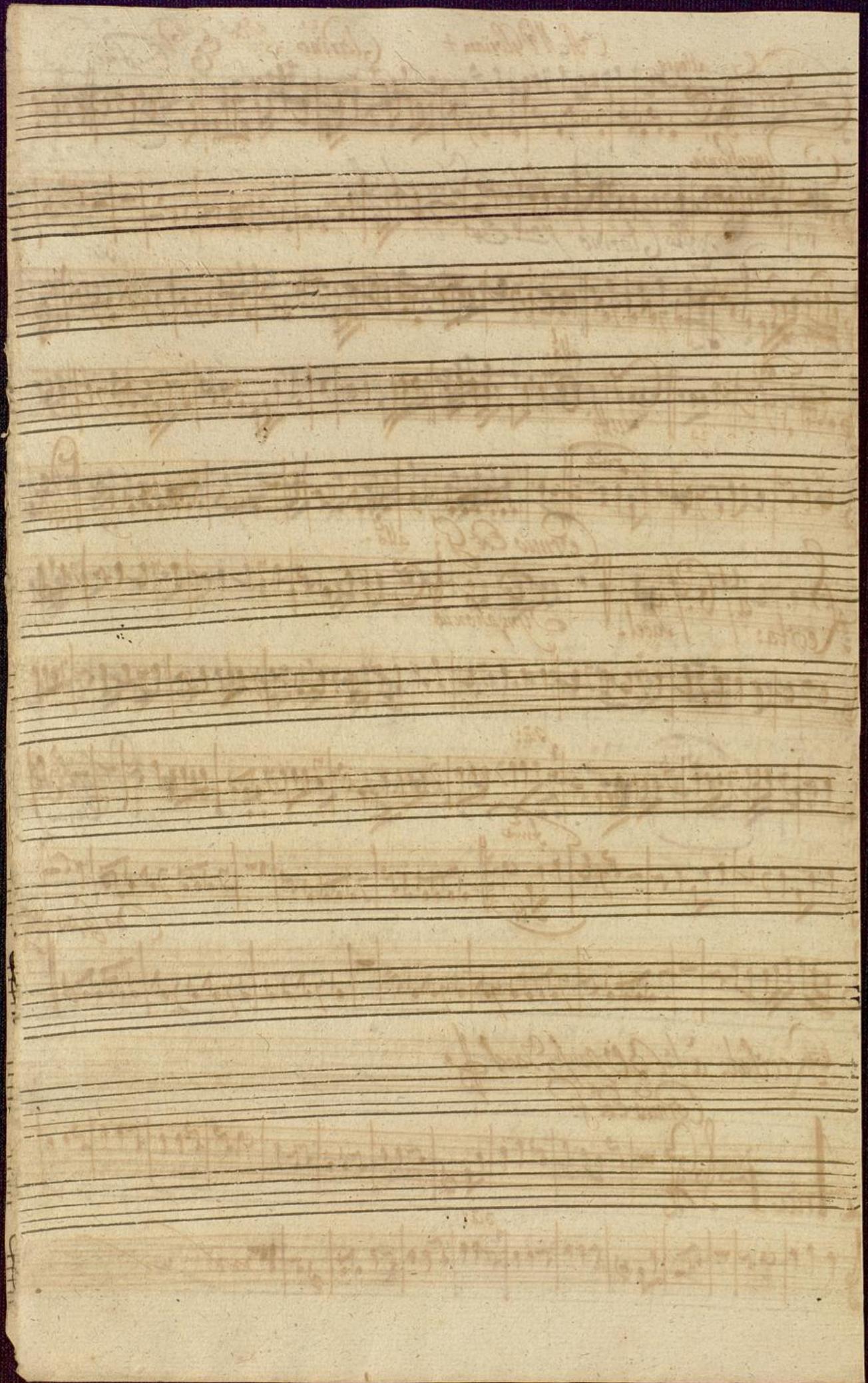
Recitativo *Aria* *2da* *et* *3da* *pausen*
Recitativo Tacet *Quello a Flauto el Alto Sacel.* *Quello*

f *p* *Quello* *a Flauto* *el Alto Sacel.* *Quello*

Quello *f* *mo* *Ca. f. vel* *Ornato*

piano *f* *mo* *Ca. f. vel* *Ornato*

Handwritten musical score on aged paper. The score consists of several staves of music. The first staff is a single melodic line. The second staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The title "Recitativo Tacet" is written above the second staff. Below the title, "Clarin" and "jms. Et D." are written. The third staff begins with a large, decorative initial letter, possibly "C" or "H". The music continues on several staves, ending with a double bar line and the word "fine". The final staff is marked "Adagio al Segno" and ends with a double bar line and a fermata. The paper shows signs of age, including discoloration and some faint, illegible markings.



Handwritten musical notation on a five-line staff, featuring various note values and rests. The word *Da:* is written above the staff. The notation includes a treble clef and a key signature of one flat.

Recitativo *Da*
Recitativo Tacet

Handwritten musical notation on a five-line staff. The word *Da* is written above the staff. The notation includes a treble clef and a key signature of one flat.

Recitativo Tacet

Handwritten musical notation on a five-line staff. The word *Da* is written above the staff. The notation includes a treble clef and a key signature of one flat.

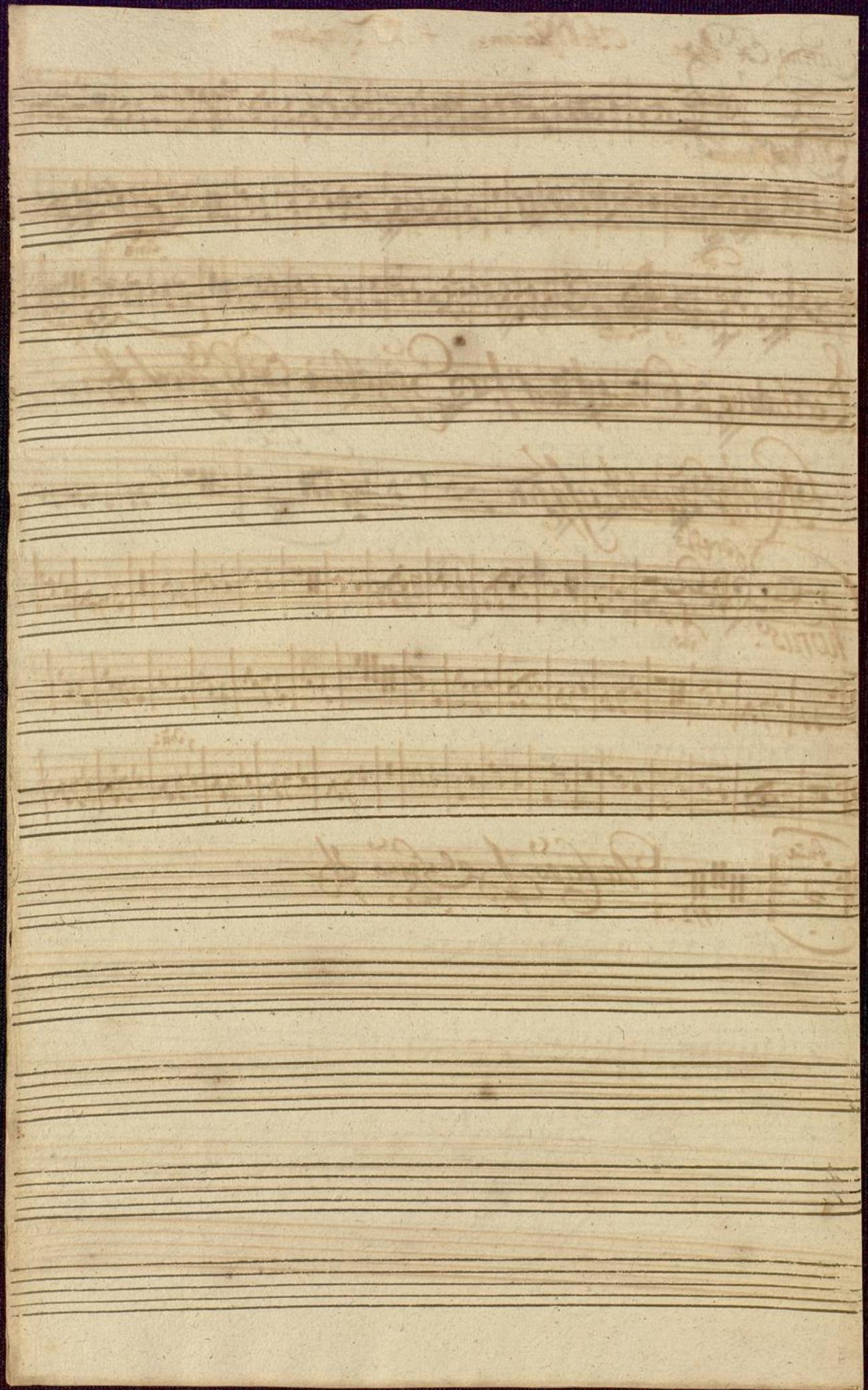
Handwritten musical notation on a five-line staff. The word *Da:* is written above the staff. The notation includes a treble clef and a key signature of one flat.

Recitativo Tacet

Chorus volti Singl

Carino Cæ. D.

Chorus



allegro *St. Gloriam. + Tympano*

Symphonia

Adagio
29 *Allegro*
Adagio
30

Recitativo a Part. Sacet / Symphonia a G. Sacet

Relig. Sacet usqz

Chorus

Finis

Da Capo dal Segno

Finis

112.

