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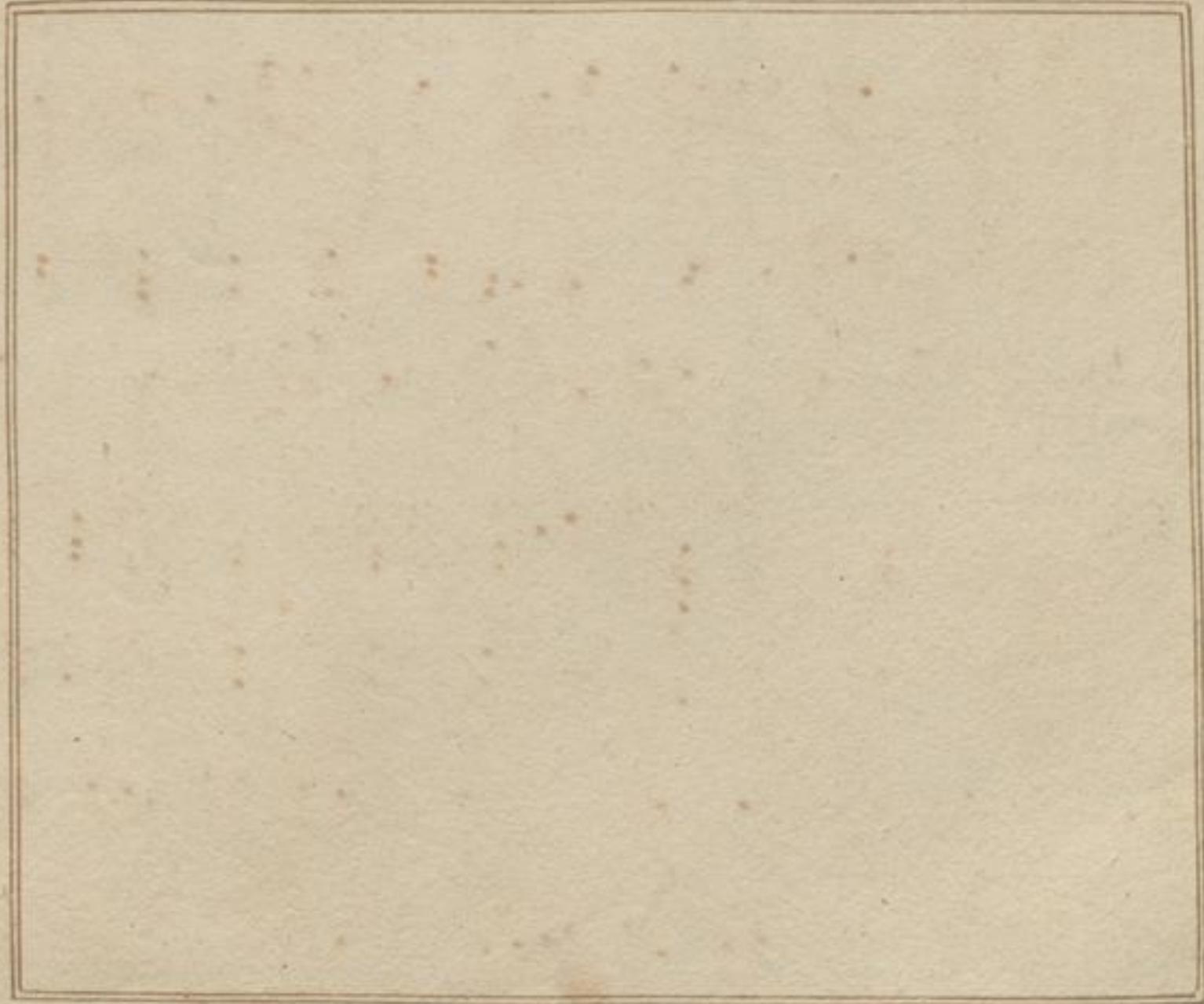
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4 Duets. Arr - Don Mus.Ms. 2745

[S.l.], 1810 (1810c)

[urn:nbn:de:bsz:31-136027](https://nbn-resolving.org/urn:nbn:de:bsz:31-136027)

1
Mus. No. 2745



Duette . Auf des Herrn Hadrian

(auf Will.) (Gardien)
 Wein

Emirene
Hadria

Andante

Piano
forte

Part. *trauchst du nicht demselben Zweifel trübst du nicht demselben Zweifel nicht*

müßte immer noch die Trübner, die nicht und nicht immer

(Andante)

flüßt

was könt' äugen

müß dieß sein?

Spuren *o! Spuren* *feind, feind nicht zu*

Andante. In der Morgenzeit zu stehen = Ich bin ein gläub'ger
 glaub' in Gott, dem ich will.
 Mein Herz ist dir geweiht, mein Geist ist dir,
 laß du dein Heil in mir sein. Amen

Ich mich hinst geden.
 Du dich bange Erbne. Du würdest nicht kommen
 gesungst mich das der zu du bin die Augen nicht sein folgen
 Auf die und schreibst Gynuliebe mir.
 ich Hesperung zinkt und zollt ich der, wirst ich und kan mich hinst
 fiescht du den Wunden sein, O. Spielst du dich bange

gebne, du zwingst uns den dir zu habne die Hagnne
 habne, du wünschst uns wunden - habne und fruchtst

nust wir folgen ihr, die Hagnne nust die Hagnne nust
 Gn - gn - liebe mir, und fruchtst fruchtst

wir folgen ihr ja die Hagnne nust wir folgen ihr ja die
 Gn - gn - liebe mir, frucht - st - Gn - gn - liebe mir fruchtst

Agnes muß wir folgen ist
Agnes Genug liebe mir

Agnes

fall die so ein and von mir tun; ist geben die muß nicht zu

Part würd'ig laut die großem räumen, br- fassen

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics written in cursive. The lower staff is a piano accompaniment in G major, featuring chords and some melodic lines. There are some scribbles at the end of the system.

wären tiefen in Blut.
So trübst du ein fassen

The second system of the handwritten musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics written in cursive. The lower staff is a piano accompaniment in G major, featuring chords and some melodic lines. The word 'Ande' is written vertically between the staves.

Armben, und - bündel die nie süßend Dissonanz?

The third system of the handwritten musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics written in cursive. The lower staff is a piano accompaniment in G major, featuring chords and some melodic lines. The word 'Ande' is written vertically between the staves.

Handwritten musical score for voice and piano. The lyrics are written in German cursive script across the vocal line.

Lyrics: *Freut sich höchst für mich lieblich, für lieblich süß, für*
lieblich süß, für lieblich süß, das mit mir
Allo
Allo
Wien
Zeit

The score includes a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The music is written in a historical style with various ornaments and dynamic markings.

saltnu Arnyg bid in dem Tod, wir saltnu Arnyg bid in dem
 willst du sosnu Meustyr boly, du willst du sosnu Meustyr
 Tod vor siegn Hand, das wir gn gebnu, das siegn
 boly du Liebr siegnlo windnt Arbnm, dem Liebr
 Wort, das wir gn gebnu.
 siegnlo windnt Arbnm. *F* Liebr du

The image shows a handwritten musical score on aged paper, numbered '10' in the top left corner. It consists of three systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written in German and are partially obscured by the musical notation. The first system contains the first two lines of text. The second system contains the next two lines. The third system contains the final two lines, including a key signature change to F major (indicated by a 'F' in a box) and the word 'Liebr' (likely 'Liebe'). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The piano part features various rhythmic patterns, including chords and moving lines.

musse als meine Liebe, warte auf Deine Liebe und
 Gönne mir die
 Gönne mir die

lieben und meine Liebe, warte auf Deine
 Liebe die, warte auf Deine
 Liebe die, warte auf Deine

Herr meine Liebe. Ich will Deine Liebe
 Herr meine Liebe. Ich will Deine Liebe
 Herr meine Liebe. Ich will Deine Liebe

mit der Welt, die wir gesegnet, die mit der Welt die
 Liebe freigeschloß so in dem Anbren der Liebe freigeschloß
 wird gesegnet
 wie eine Seele Anbren
 Ich liebe Sie
 in der Anbren der Liebe
 von der Anbren der Liebe mit
 So eine Anbren der Liebe

nun mit dem neuen weis zu loben, denn man sich auf mit Loben
 lobt die weisheit und Loben, denn auf die Lob mit Zornen
 droht; und nicht dem neuen weis zu loben, denn man sich
 droht; ist lobt die weisheit und Loben, denn auf die Lob mit
 auf mit Loben droht, denn man sich auf mit Loben mit Loben mit
 Blut mit Zornen droht, denn auf die Blut mit Zornen mit Zornen mit

The image shows a handwritten musical score on three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (two staves, bass and treble clefs). The lyrics are written in German and are repeated across the systems.

System 1:
 Vocal: *Tröst = bin Tröst = mit Tröst = bin*
 Piano: *Tröst = bin Tröst = mit Tröst = bin*

System 2:
 Vocal: *Tröst = bin Tröst = mit Tröst = bin*
 Piano: *Tröst = bin Tröst = mit Tröst = bin*

System 3:
 Vocal: *Tröst mit Tröst mit Tröst*
 Piano: *Tröst mit Tröst mit Tröst*

Handwritten musical score on four staves. The top two staves contain simple rhythmic notation with vertical strokes. The bottom two staves contain a more complex melodic line with notes, rests, and slurs. The word "noto" is written vertically on the bottom staff.

Duetto

Elisa ed Abelardo.
De Ferdinando Paer

Allegro giusto

Elisa

Abelardo

Qui le bell' a - ni - me, che si, de a - maro no,

Piano

forte

tranquille

passa - no - se - ro - ni i di.

Allegretto

Ala come i Lesse. ri mo d'is'el - coltano se suote im-

The first system of the musical score consists of four staves. The top staff is the vocal line, written in a soprano clef with a treble clef and a common time signature. It contains the lyrics "Ala come i Lesse. ri mo d'is'el - coltano se suote im-". The second staff is empty. The third and fourth staves are for piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

f

magini noi sia. mo qui se suote im. magini

The second system of the musical score also consists of four staves. The top staff is the vocal line, written in a soprano clef with a treble clef and a common time signature. It contains the lyrics "magini noi sia. mo qui se suote im. magini". The second staff is empty. The third and fourth staves are for piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

noi siamo qui
 quel'idea af-fetta scorta
 dar po- tra i scordar po- tra i che ci-

This is a handwritten musical score on aged paper, page 68. It features a vocal line and a piano accompaniment. The vocal line is written in a cursive hand with lyrics in Italian. The piano accompaniment consists of two staves: the upper staff uses a grand staff (treble and bass clefs) with complex chordal textures, and the lower staff uses a bass clef with a more rhythmic accompaniment. The lyrics are: "noi siamo qui", "quel'idea af-fetta scorta", "dar po- tra i", "scordar po- tra i", and "che ci-". The score is written in a single system with five staves.

A handwritten musical score on aged paper, consisting of eight staves. The top two staves are for the voice, and the bottom six are for the piano accompaniment. The music is in a minor key (three flats) and 6/8 time. The lyrics are in Italian. The first system of music includes the lyrics: "no fidai il petto, qual già t'a mai". The second system includes: "qual già t'a-ma-i t'amo or co - se si". The piano part features a flowing eighth-note accompaniment in the right hand and a bass line in the left hand.

no fidai il petto, qual già t'a mai
 tri
 qual già t'a-ma-i t'amo or co - se si
 si si

La = mo or co = si si La = mo or co =

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is a blank vocal line. The third and fourth staves are for piano accompaniment, showing chords and melodic lines. The lyrics are: "La = mo or co = si si La = mo or co =".

qual nuovo giubilo ri-torna all'

qual nuovo giubilo ri-torna all'

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is a blank vocal line. The third and fourth staves are for piano accompaniment. The lyrics are: "qual nuovo giubilo ri-torna all'".

a-ni-ma ri-torna all' a-ni-ma, de mali il tor-bi-do

a-ni-ma ri-torna all' a-ni-ma, de mali il tor-bi-do

nembo spa-ri qual nuovo giubilo

nembo spa-ri qual nuovo giu-bi-lo ritorna all'

Handwritten musical score on aged paper, featuring two systems of music. Each system consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The lyrics are written in Italian and are partially obscured by the musical notation.

System 1:
 - Top vocal staff: *ri torna all'anima* *ri torna all'anima*
 - Middle vocal staff: *giu = bielo* *ri torna all'a = ni - ma*
 - Bottom vocal staff: *De mali il* *tor - bido* *nembo spa - ri* *de mali il*
 - Piano accompaniment staves: The bottom two staves of the system contain piano accompaniment, including a bass line and a right-hand part with chords and melodic fragments.

System 2:
 - Top vocal staff: *De mali il* *tor - bido* *nembo spa - ri* *de mali il*
 - Middle vocal staff: *De mali il* *tor - bido* *nembo spa - ri* *de mali il*
 - Bottom vocal staff: *De mali il* *tor - bido* *nembo spa - ri* *de mali il*
 - Piano accompaniment staves: The bottom two staves of the system contain piano accompaniment, including a bass line and a right-hand part with chords and melodic fragments.

piu Allo

tor bi do nem bo spa ri qual nuovo giubilo
 tor bi do nem bo spa ri qual nuovo giubilo

piu Presto

ritorna all' a-nima ritorno all' anima de mali il
 ritorna all' a-nima ritorno all' anima de mali il

torbi-do nembò spa-ri qual nuovo giubilo
 torbi-do nembò spa-ri qual nuovo giubilo

ri torna all' anima ri torna all' anima
 ri torna all' anima ri torna all' anima

De mali il tor-bi-do nembo spa-re de mali il
 De mali il tor-bi-do nembo spa-re de mali il

torbi-do nembo spa-re de mali il torbi-do
 torbi-do nembo spa-re de mali il torbi-do

Handwritten musical score on eight staves. The top two staves are vocal parts with lyrics: *nembo spa-ri*, *nembo spa-ri*, *nembo spa-*. The bottom two staves are piano accompaniment with dynamic markings *pp* and *ppp*. The middle four staves contain piano accompaniment with some rests and melodic lines. There are red vertical lines in the third and fourth measures of the piano accompaniment staves.

spa - ri

spa - ri

i i i i i

i i i i i

i i i i i

questo di questo corpo!
 gütlich füsso Käp!
 la para fiamma che
 Ein unni Plauca
 Dolce dell' anima
 Du unni fuisi go
 mar-dez in petto
 Ein Du mit zündat
 sempre ed in letto
 Ein in wäfla
 sempre ray - vi - vi - di
 fin gläsel ma soig
 u - nieo og - getto di
 Du unni unni Dunkel mit

Handwritten musical score on two systems. Each system consists of four staves: a vocal line (soprano), an alto line, a piano accompaniment line, and a bass line. The music is written in a historical style with various note values and clefs. The lyrics are written in Italian and German.

System 1:

- Vocal: nel sen da mori / in dem Tod L. m. / Spl. / De dell' / a pi - ma / finis quo
- Alto: questo di questo / just mudo / für den /
- Piano: Accompaniment for the vocal line.
- Bass: Accompaniment for the vocal line.

System 2:

- Vocal: me e di / let / lo / a - ni co og - / Du / m. m. m.
- Alto: mar De / in / po eto / lo / sempre / fir / glüf at.
- Piano: Accompaniment for the vocal line.
- Bass: Accompaniment for the vocal line.

getto di questo corpo la pura
 Parler mit zu diesem Körper Lust die nimm
 di via si nel sen da mori la pura
 n = weg in die fnd dem nimm

fiamma che m'arde in petto sempre non oio si nel sen da
 flamm die da mir zündet für glühet n = weg in die fnd
 fiamma che m'arde in petto sempre non vi oi si nel sen da
 flamm die da mir zündet für glühet n = weg in die fnd

morz *nel* *sen* *nel* *sen* *morz* *sen*
lauff *fi* *glüft* *in* *Dir* *fi* *glüft*
morz *nel* *sen* *nel* *sen* *morz* *nel*
lauff *fi* *glüft* *in* *Dir* *fi* *glüft*

nel *sen* *Da* *morz* *sempr* *nao* *oi* *oi* *si* *nel* *sen* *Da*
in *Dir* *fi* *lauff* *fi* *glüft* *in* *Dir* *fi* *lauff*
sen *nel* *sen* *Da* *morz* *sempr* *nao* *oi* *oi* *si* *nel* *sen* *Da*
glüft *in* *Dir* *fi* *lauff* *fi* *glüft* *in* *Dir* *fi* *lauff*

molto sempre raso - vi - visi raso - ti - si quel sen - nel son da
Sanct für glüsel - - sig in die - - fort Sanct in die fort

molto sempre raso - vi - visi raso - ti - si quel sen - nel son da
Sanct für glüsel - - sig in die - - fort Sanct in die fort

molto
Sanct

molto
Sanct

The musical score consists of two vocal staves and a piano accompaniment. The vocal parts are written in a cursive hand with Latin lyrics. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The manuscript is on aged, yellowed paper.

Handwritten musical notation on four staves. The notation includes treble clefs, key signatures with two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes. The first two staves appear to be a pair of voices or instruments, while the last two staves show more complex rhythmic patterns, possibly for a keyboard instrument. The notation is written in dark ink on aged, slightly yellowed paper.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank, with no notation or markings.

me gøder po- trø? di me gøder po- trø, di
 wølfø føftr Løft? di wølfø føftr Løft, di

me gøder po- trø, di me gøder po- trø, di
 wølfø føftr Løft! Løft o wølfø føftr Løft o Løft o

me gøder po- trø! di - ei- no all'it idol mi- o pas-
 wølfø føftr Løft! O Gløck ont hau diø fafsmø fo

me gøder po- trø! di - ei- no all'it idol, mi- o pas-
 wølfø føftr Løft! O Gløck ont hau diø fafsmø fo

sar feli-er i di, e su quel peno, oh Di-o! sem
 fruy den jndnu hannu gnuu moyt is fo m = blasnu doll
 sar feli-er i di, e su quel peno, oh Di-o! sem
 fruy den jndnu hannu gnuu moyt is fo m = blasnu doll

pre-morir eo si, sempre mo-ri, mo-ri, eo si sempre mo-
 Lust in isnuu Annu doll Lust doll Lust in isnuu Annu doll Lust in
 pre-morir eo si, mo-ri, eo si
 Lust in isnuu Annu in isnuu Annu

ut, moriet eo - si vi - ci - no al Fi - dol mi - pa - pas -
 last in ifumme Annus O Glüd wnt tau Dis fa - Bnu fo

moriet eo si vi - ci - no al Fi - dol mi - pa - pas -
 in ifumme Annus O Glüd wnt tau Dis fa - Bnu fo

sar fe li - er i Di ! e su quel seno, ah Dio ! sem -
 may dou jn dnu hannu gonne mügt is fo mt - blasme alle

sar fe li - er i Di ! e su quel seno, ah Dio ! sem -
 may dou jn dnu hannu gonne mügt is fo mt - blasme alle

pre mori co - si sem pre mori co - si sem pre sem pre
 Lust in isanu Annu Holl Lust in isanu Annu Holl Lust Holl Lust

pre mori co - si sem pre mori co - si sem pre sem pre
 Lust in isanu Annu Holl Lust in isanu Annu Holl Lust Holl Lust

Sem pre mo - ri co - si sem pre mo - ri co
 Holl Lust Holl Lust in isanu Annu in isanu

sem pre mo - ri co - si sem pre mo - ri co
 Holl Lust Holl Lust in isanu Annu in isanu

si sem- pre mo- rit sem- pre mori co-
 Annus doll Luft doll Luft doll Luft in isum

si sem- pre mo- rit sem- pre mori co-
 Annus doll Luft doll Luft doll Luft in isum

si
Annus

si
Annus

Fin