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**Das Unterbrochene Opferfest. Excerpts - Don Mus.Ms.
2054a-c**

Winter, Peter

[S.l.], 1820 (1820c)

[urn:nbn:de:bsz:31-142972](https://nbn-resolving.org/urn:nbn:de:bsz:31-142972)

Quintetto Missa.

Andante
Sostenuto

2. *Allegro*
Verfühl ist gesätt.

mußt zum Traue gefun dein Verfühl ist gesätt

dein Verfühl ist gesätt, wie sollen wir uns sagen, wie

sollen wir uns sagen o Summ in diesem Welt,

Summ o Summ o Summ = = = in diesem Welt, o Summ

= = = in diesem Welt. *Alto molto*
Kom laß und fort *aufwärts auf*

3:2.

waila *inf waila* uf wai = lu miu wimm Au = gan =
 blit uf wai = lu miu si = und Au = gan blit *min*
min was miu was uf un = gfinde uf
 luf = = = = *min* das ogfon sein was miu! was uf un =
gfinde uf luf = = = = *min* das ogfon sein! uf
waila *inf waila* was miu was miu luf
min das ogfon sein = = das ogfon = ogfon

Pain = = Das Gefueh Pain
 auf weilt
 mid laugt. *21.* *Adagio* *Etwas*
 Das ist das Pflumen *Das ist das Pflumen*
 Das ist das Pflumen *Das Pflumen*
 ist das Das Pflumen, on laugt die Laiden ab
 on
 laugt die Laiden ab von Man = Man grem mit Pflumen von =
 Pflum im Pflum Gubdas Das Pflumen von Pflum im Pflum
 Gub das Man grem grem = Man Pflum im Gub, von = Pflum im

1. *Allegro*

Diefen gab, *ich folge* so müßend wird und tanzend ich
 Goldem malifa sein, bald wird der Holzstoß brennen bald
 wird der Holzstoß brennen und Raub und Raub = = =
 = = = Rein Rön = zum Rein malifa sein
 malifa sein bald wird der Holzstoß brennen bald wird der Holzstoß
 brennen und Raub und Raub = = = = = Rein Röngeon
 Rein und Raub = = = = = = = = = = = = = = = Rein

Kon-zen sind — sind Kon-zen sind sind Kon-zen sind sind

Kon-zen sind.



Quintetto.

No 2054c

Evira.

Andante

Sostenuto

2. Wutheil ist gesüßelt so muß zum Tod
 gesung sein Wutheil ist gesüßelt sein Wutheil ist ge-
 süßelt, mein solches ich möchte um Leid zu haben loset man
 = = loset man als mein Walt loset man = = = loset
man als mein Walt Alto hört laß und font. auf weilt auf
weilt o bleib zu weilt ist weilt auf weilt

la o bleib zu=mit auf er=ni=la o bleib zu=mit
 mit mir weil ich mich in o bleib zu=mit mit mir
 Angen=blit o bleib zu=mit mit mir
 Angen=blit auf! bleib! o bleib auf
 er=ni=la mit er=ni=la Angen=blit, o bleib mit er=ni=la
 Angen=blit, auf er=ni=la bei
 Gott'm Dancet mich, in München's Armen Saal Wird bey d. in München

Was man? ich? was man, so mag zum Tod gehen!

Adagio Ruft ist das Todestöflerchen Ruft = ist das

So = = das Stöflerchen Ruft ist das So = das Stöflerchen

Die Lieder ab den Menschen gem und Ruten was steht im Luffen

Graub, Ruft ist das Todestöflerchen, so singt die Lieder ab, das

Menschen gem was steht, im Graub was steht im Graub *labb*

Alto wohlf ist sol = so muß sich von und trauern wie frucht mich ich sein bell

Quintetto

Incas.

No 2054c

Andante

Sostenuto

Du mußt zum Ho-der gesehn sein
 Unheil ist gescheh Du mußt zum Ho-der
 gesehn sein Unheil ist gescheh wir sollen mit uns sehen wir
 sollen mit sehen O Freund o Freund
 O Freund in diesem Welt O Freund in diesem Welt
 Hand luf und fent auf wils auf wils

auf weila auf weila o bleib zuhant auf weila
 la o bleib zuhant mein mein *auf weila*
Prin o bleib zuhant! mein mein Augen = blit
 o bleib zuhant mein mein Augen = blit auf
 weila, o bleib, auf weila! o bleib wehmen = wehmen auf =
 = wehmen = da laß mich das oeffnen Prin, laß das o = zoffen mich
 Prin auf weila *wehmen = wehmen = da*

Ein bald wird der Holzstoß brennen bald wird der Holzstoß brennen
 Hand dein Können und Hand dein Kö- zen sein wachse
 Ein wachse Ein bald wird der Holzstoß brennen, bald wird der Holzstoß
 brennen und Hand dein Können, und Hand dein Kö- zen sein und
 Hand dein Kö- zen sein dein Kö- zen sein dein Kö- zen
 Hand dein Kö- zen sein.

Quintetto.

No 20540

Mafferu.

Andante
Sostenuto

Es muß zum Tode gehen sein
 Unthun ist gefüllt *Unthun ist gefüllt* Es muß zum Tode
 gehen sein Unthun ist gefüllt *Wir sollen wir ga-*
 nügt und Leid sich gehen *mirka* lobet man als
 kein Malt lobet man als kein Malt. *Allo molto*
Wir sind auf uns selbst. man kommt und gehen nicht

auf zögen nicht 2. auf zögen nicht nur fort 1.
 Du gabst dein Wort 2. Du gabst dein Wort 1.
 auf zögen nicht 2. Du gabst dein Wort 1. Du gabst dein
 Wort auf zögen nicht! 1. auf zögen nicht 2. Du gabst dein
 Wort 3. fort fort 1. auf zögen nicht! 2.
 fort fort 2. bald liebten dich 1. willst du den Namen
 Man in Miefes) Namen sagen 3. ich muß dich winden =

Quintetto

Murney

Ms. 2054c

Andante
Sostenuto

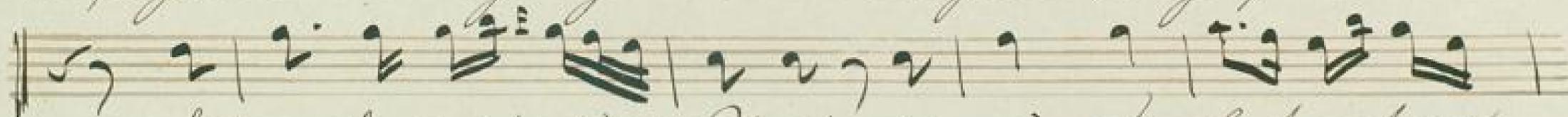


Verthail ist ge-füllt

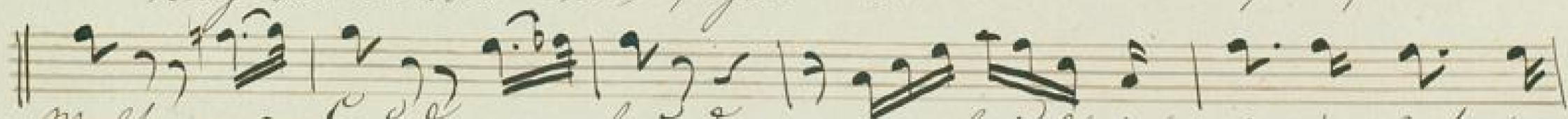
ist



muß zum Tod ge-fan mein Verthail ist ge-füllt



Verwandten wie ich schon in einem Hof-ge-fan



Molt, o Lamm o Lamm o Lamm in einem Hof-ge-fan



Molt o Lamm in einem Hof-ge-fan Molt.

Com. Cap. 13.



font

auf gehen will.

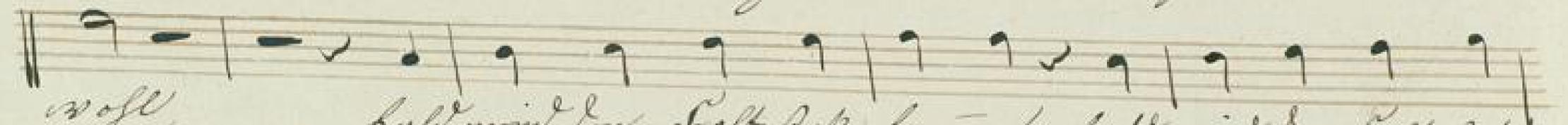
ist nicht

4. f.

ist, kauft ist das 40 = das Pfund, an Pfund die Laidan
 ab an Pfund die Laidan Pfund die Laidan ab
 Manchen Gum und Rum von Stunt in Ruffen Gub, das Manchen
 Gum von Stunt in Gub das Manchen Gum von Stunt in Ruffen
 Gub von Stunt in Gub, lutt woff, lutt woff lutt
 woff ist folgen die wir müssen jetzt mit Rum, die Rumzugut mind
 sein, bald wird der Holzstoß buntan, mit Rum und Rumgen sein



und Hund mein Kö- gen sein labet wohl labet



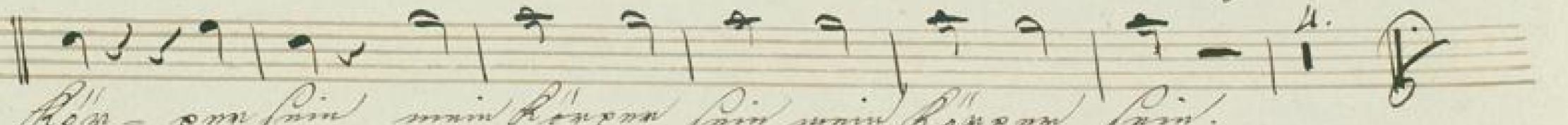
wohl. bald wird der Goltzpoß brennen, bald wird der Goltzpoß



brennen und Hund mein Kögen, und Hund mein Kö- gen



sein und Hund mein Kö- gen sein mein



Kö- gen sein mein Kögen sein mein Kögen sein.



Quintetto

Violino Primo

No 2037c

Andante

Allegro

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a treble clef and a common time signature. The first staff contains a series of quarter and eighth notes. The second staff has a fermata over a quarter note, with a '2.' above it. The third staff features a trill-like figure with a 'V' below it. The fourth staff continues with quarter notes and some slurs. The fifth staff has a 'V' below it. The sixth and seventh staves are filled with sixteenth-note passages, each with a 'V' below it. The eighth staff continues with sixteenth-note passages. The ninth staff has a 'V' below it. The tenth staff ends with a 'pp' dynamic marking and a fermata over the final notes.

26.

adagio

2. Colla parte

sub twofl fo sub

wofl

Allegro Furioso

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The first staff begins with a treble clef and a key signature of two flats. The second staff contains a *f* dynamic marking. The third staff features a *ff* marking. The fourth staff includes a *f* marking. The fifth staff has a *f* marking. The sixth staff begins with a treble clef and a key signature of two flats, followed by a rest and a fermata.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

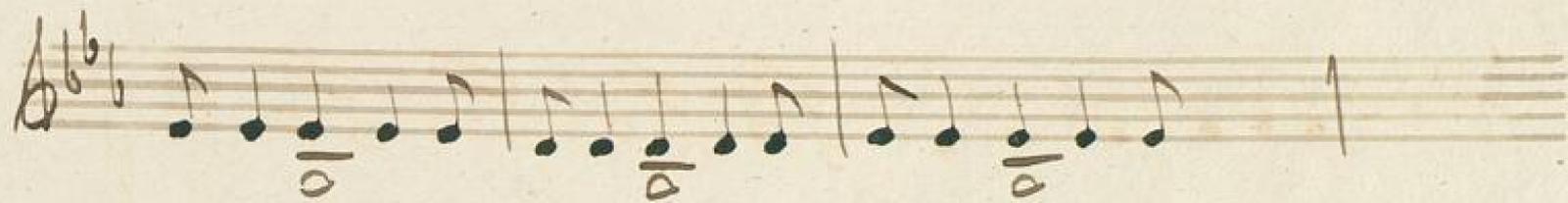
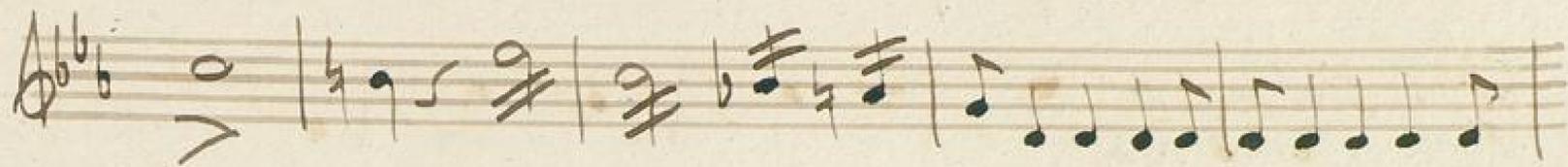
Quintetto Violino Secondo *Muz057*

Andante $\frac{2}{4}$ *f* *f* 8.

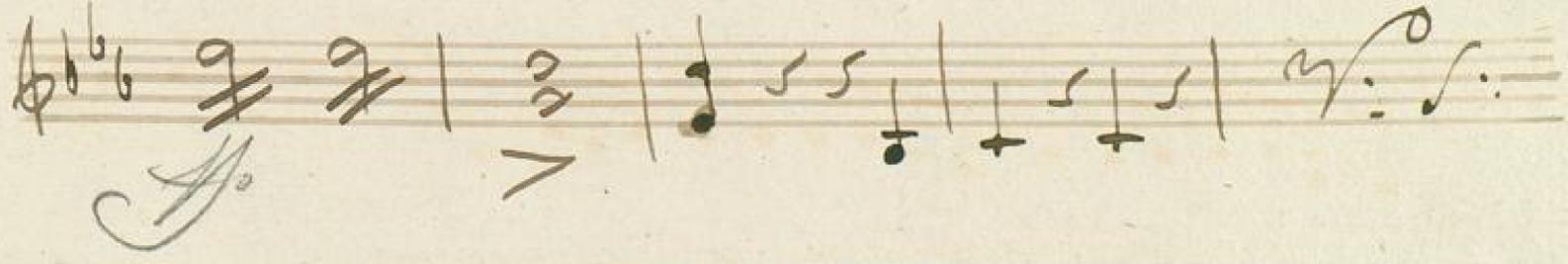
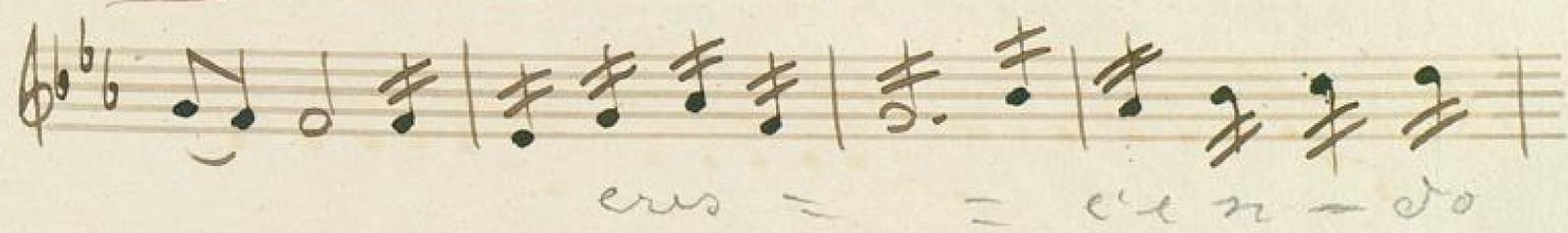
Allegro

2.

A handwritten musical score on ten staves, arranged in two systems of five staves each. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *mf* and *ti*. The first staff begins with a whole rest followed by a half note. The second staff has a *2.* marking above the first measure. The third staff features several *mf* markings. The fourth staff has *mf* markings and a fermata over the final note. The fifth staff includes a *6* marking below the first measure and a fermata over the final note. The sixth staff ends with a double bar line. The seventh staff has a fermata over the final note. The eighth, ninth, and tenth staves continue the melodic line with various note values and articulation marks.



Colla parte



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' and 'p' are present. There are also handwritten annotations in cursive, including 'crea' and 'ce n = do'. The score concludes with a double bar line and a fermata on the final note of the eighth staff.

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

Quintetto *Viola* 2. No. 7. 7
An 20370

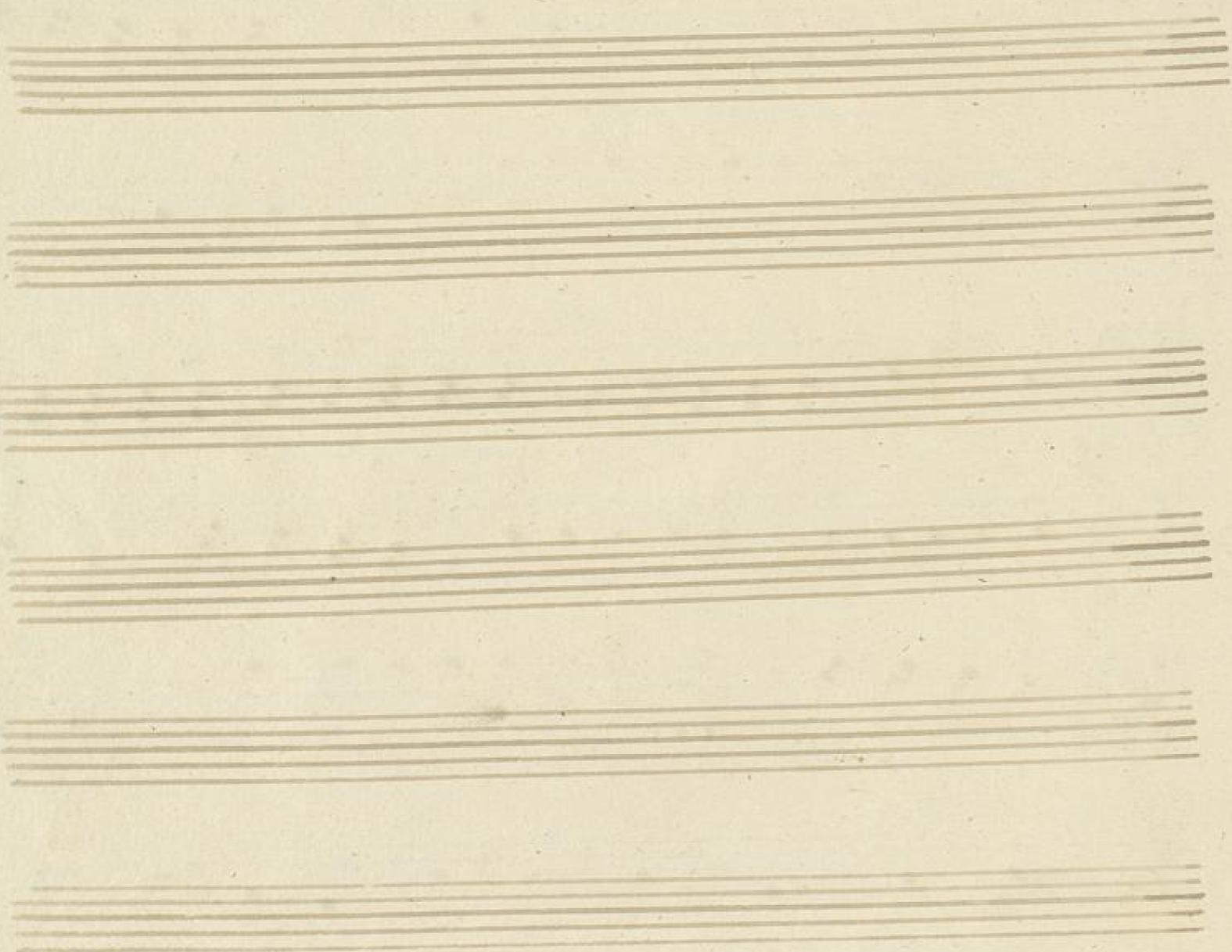
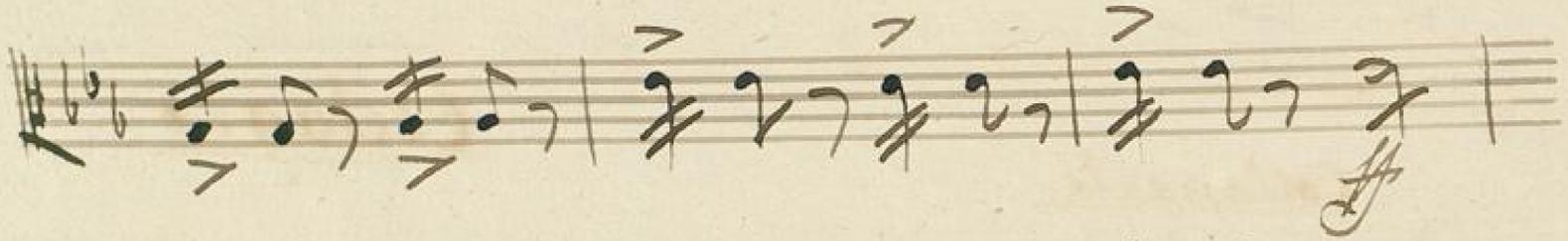
Andante 8.

Allegro

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single instrument or voice. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece. A second ending bracket is visible in the second staff. The handwriting is clear and legible.

Colla parte

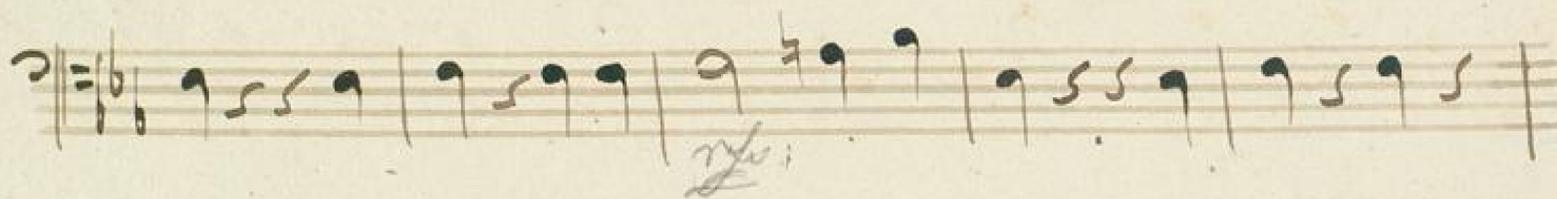
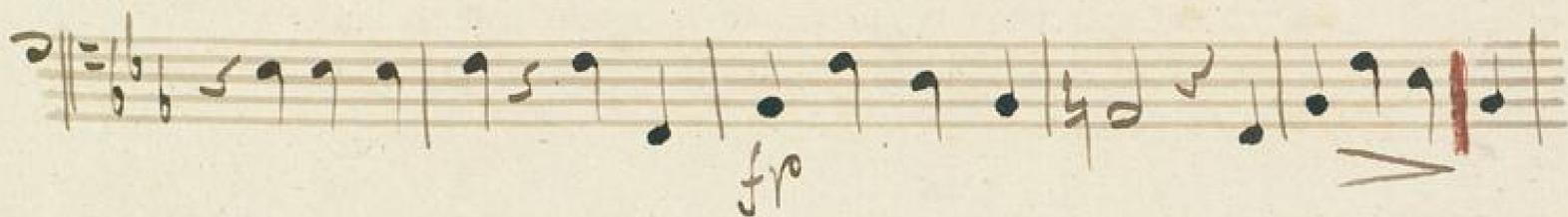
Allo Furioso



Quintetto Basso & Violoncello

Actus II^{do}
No. 7.
No. 2054c

Andante



26.
Adagio

Colla parte
 Cello
 Cello

Allo Furioso *ff*

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of a series of notes and rests, with some notes marked with accents (>) and a forte dynamic marking (f) at the end.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes notes, rests, and dynamic markings such as accents (>) and a forte marking (f).

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes notes, rests, and a fermata over the final note.

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

Quintetto.

Clarinetto 1^{mo} in B.

No 20540

Andante

ff

Allegro 8.

Adagio

4.
adagio.

Musical staff with notes and rests.

4. *Allro Furioso*
colla parte. *l.*

smorz

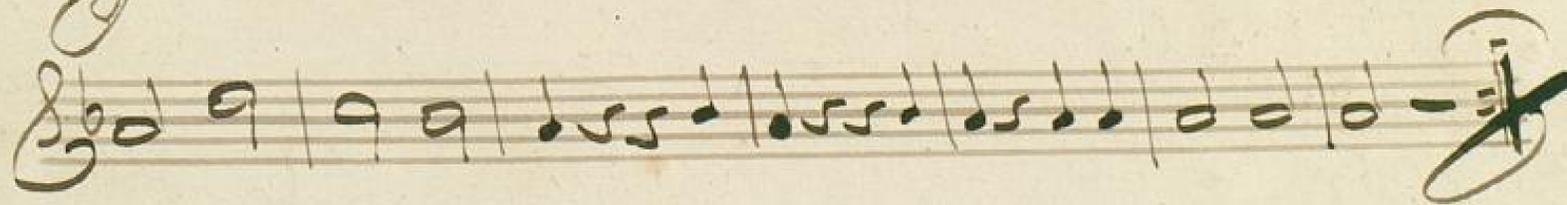
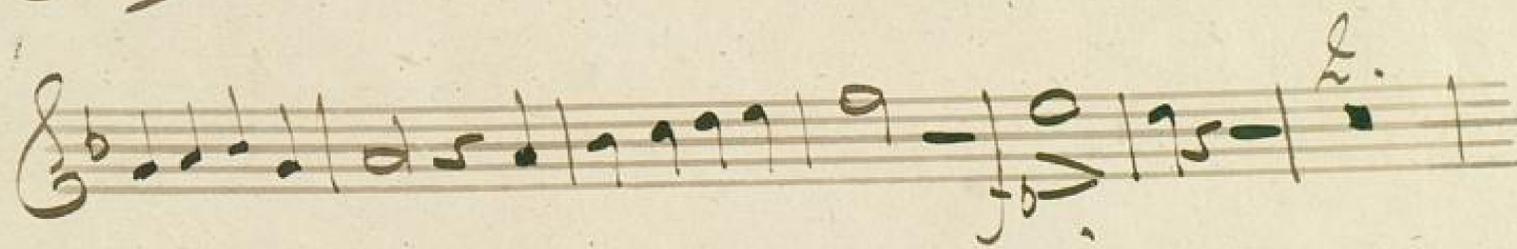
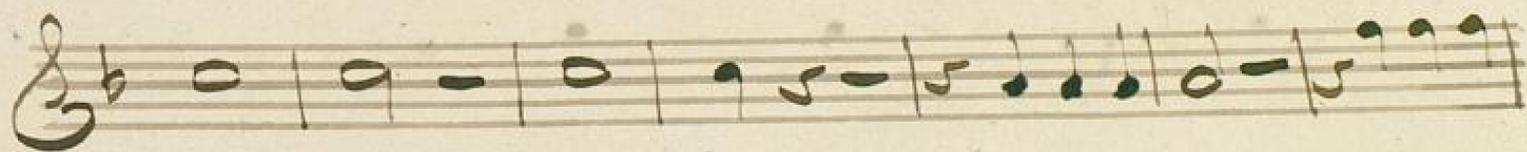
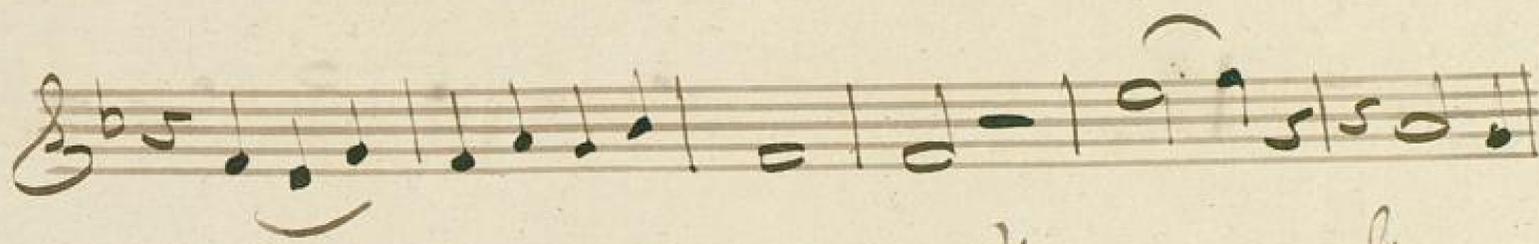
Quintetto.

Clarinetto *2^{do}* in B. No 2054c

Andante

1. cello

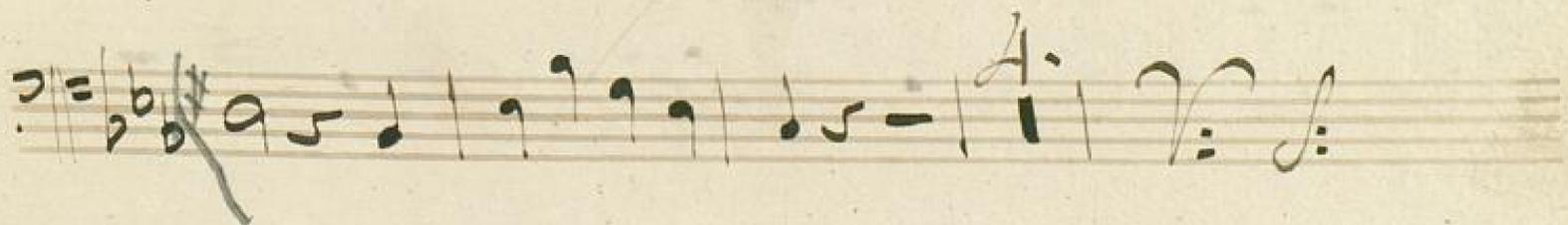
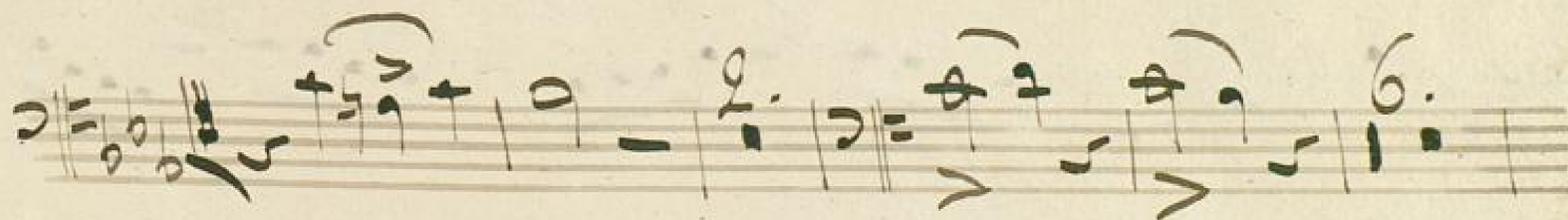
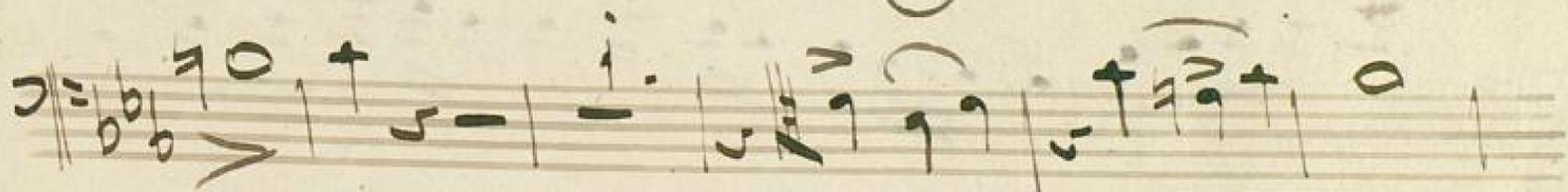
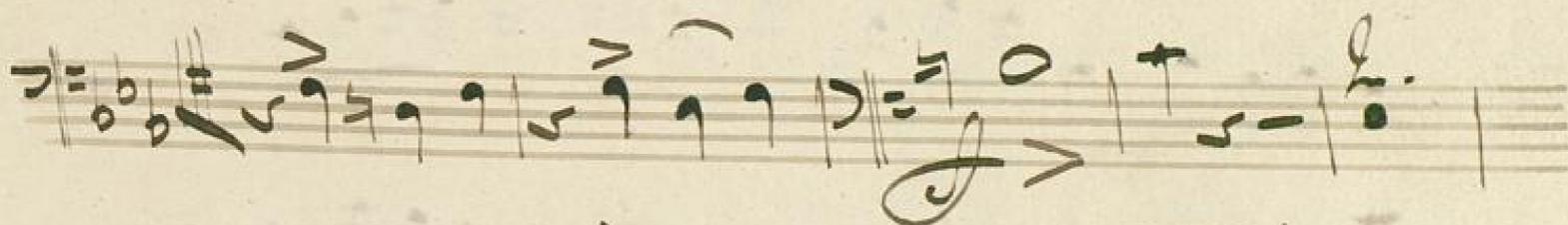
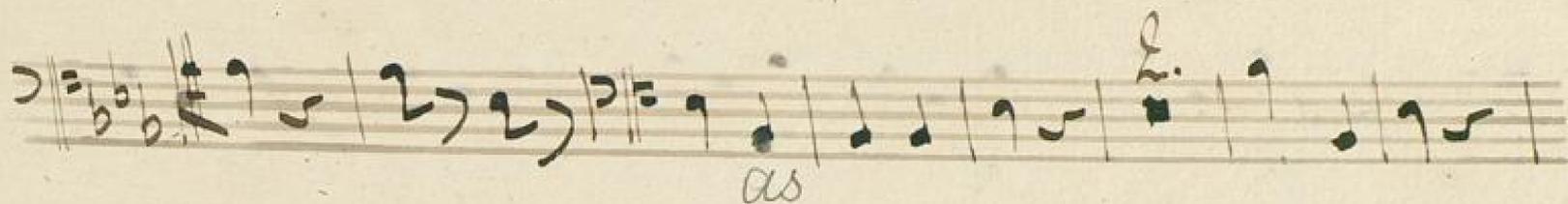
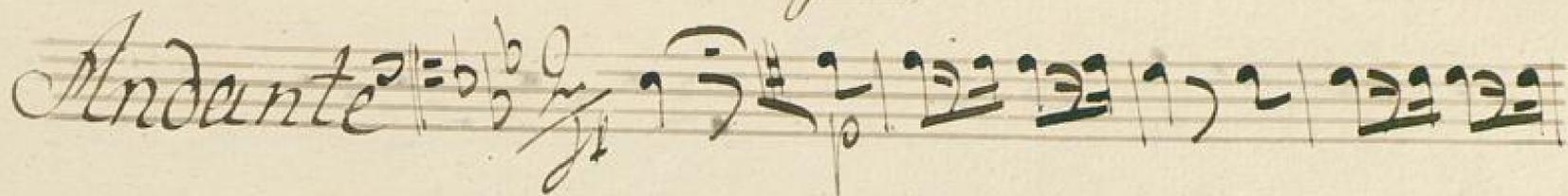
Adagio

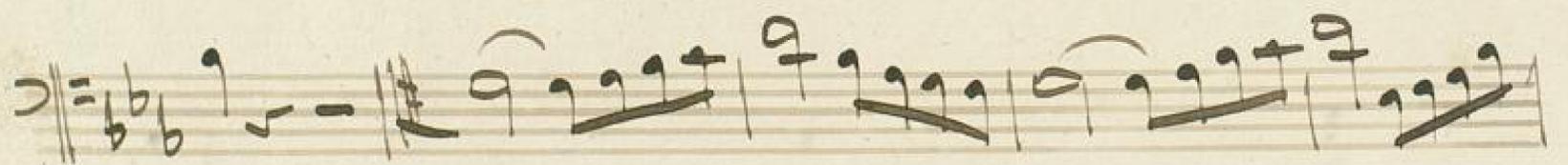
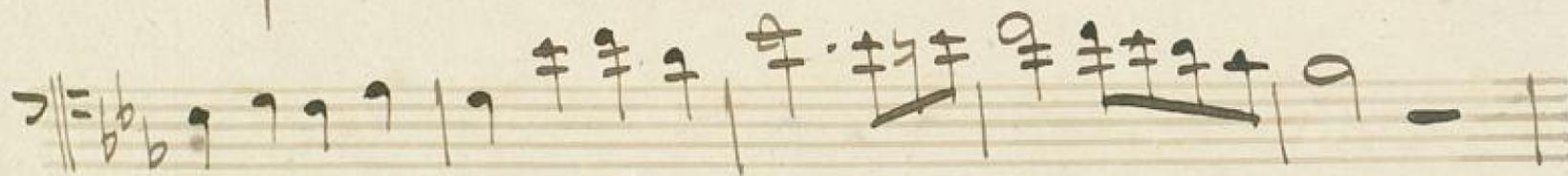
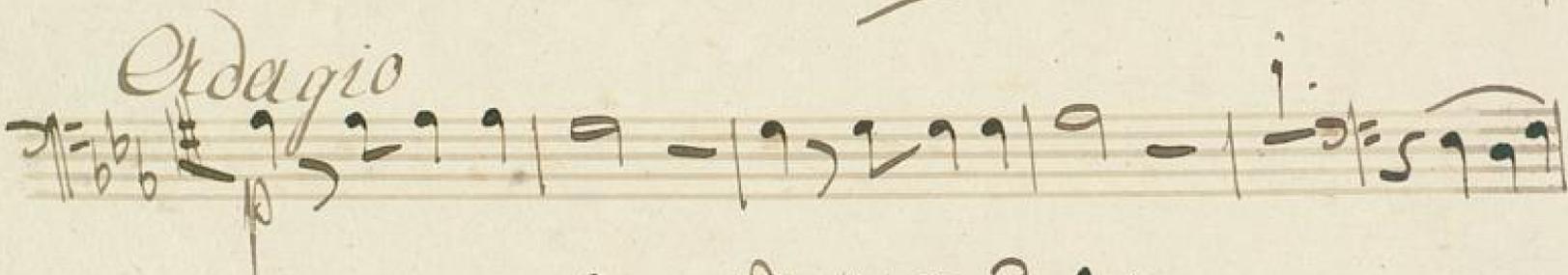
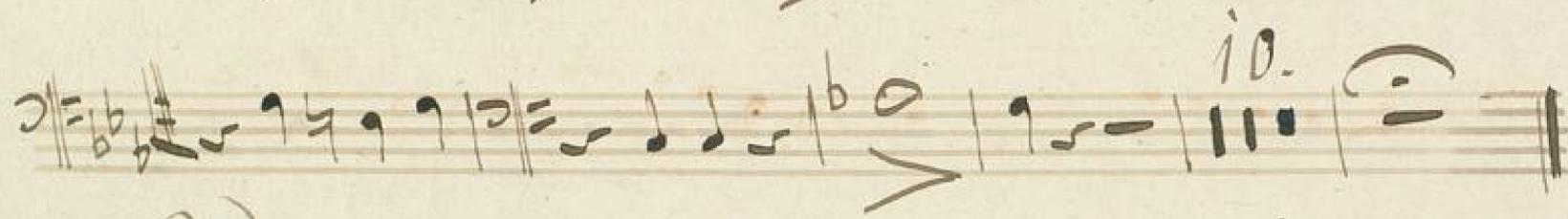


Quintetto.

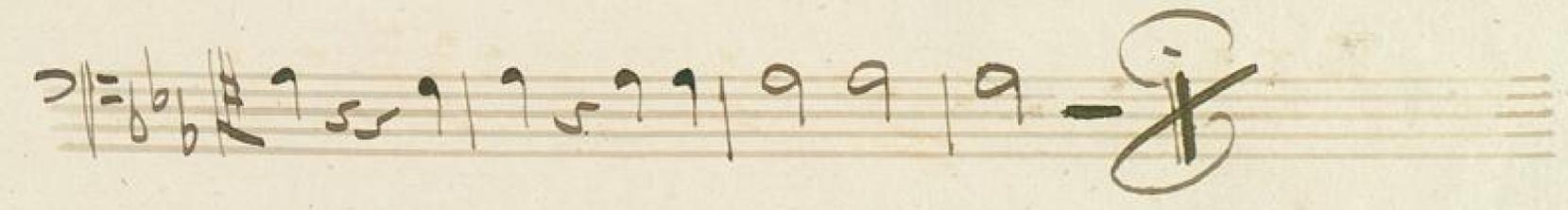
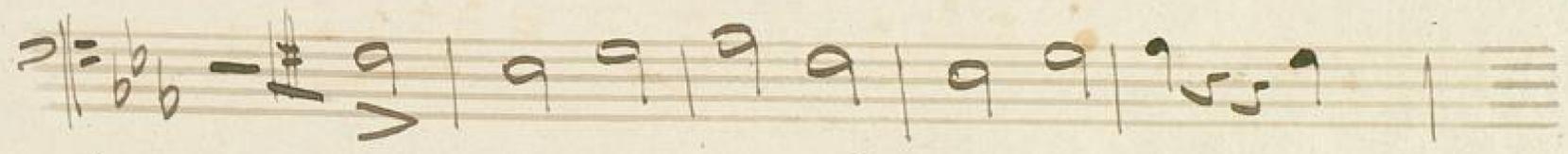
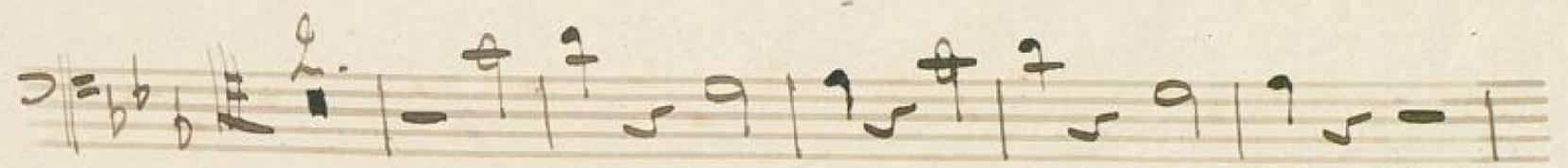
Fagotto Primo.

No 20540





A.
colla parte. Cello Furioso.



The image shows a page of aged, cream-colored paper with ten sets of blank musical staves. Each set consists of five horizontal lines. The paper has a slightly textured appearance with some minor foxing and small dark spots scattered across the surface. The staves are arranged vertically down the page, with a small gap between each set. The overall appearance is that of a blank manuscript page from an old book or notebook.

Op. 111

Quintetto

And. in Op. 111

Das unterbrochne Opferfest

pour

le grand orchestre

40

Winter

Quintetto. Fayotto Secondo.

Andante *ff.* *l. i.*

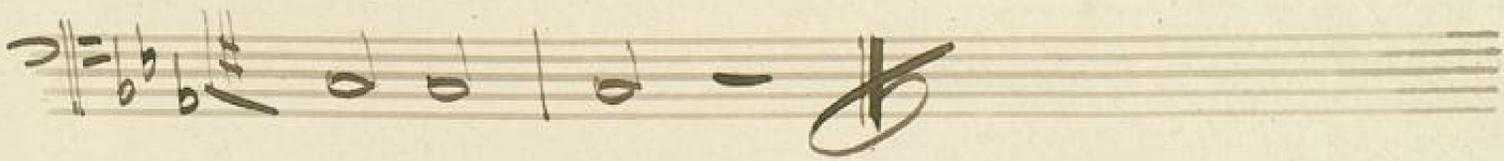
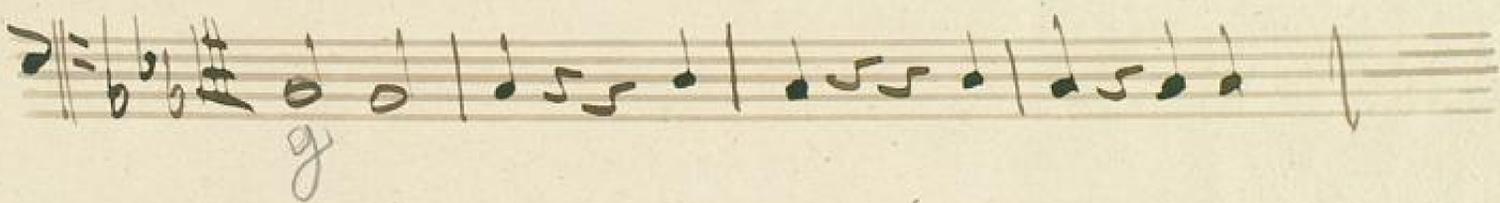
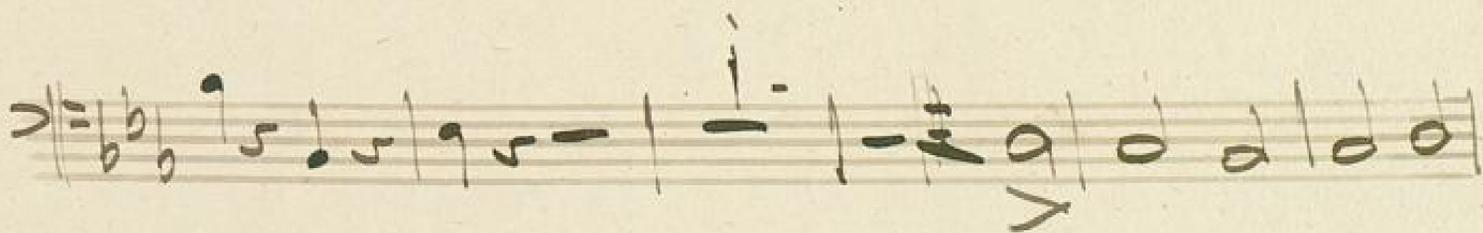
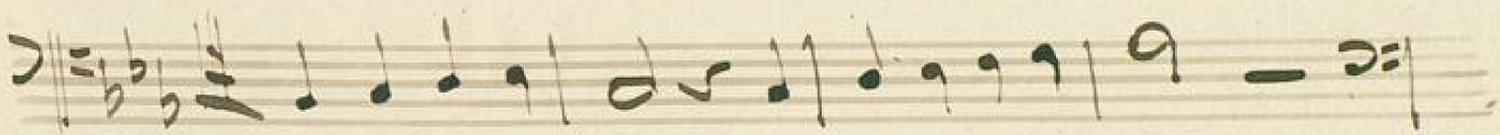
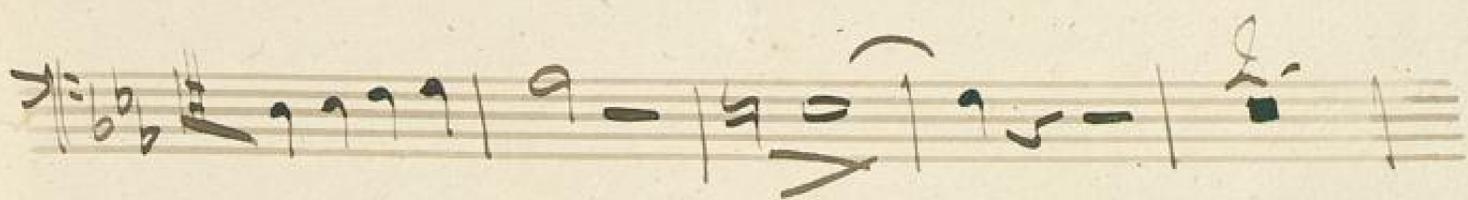
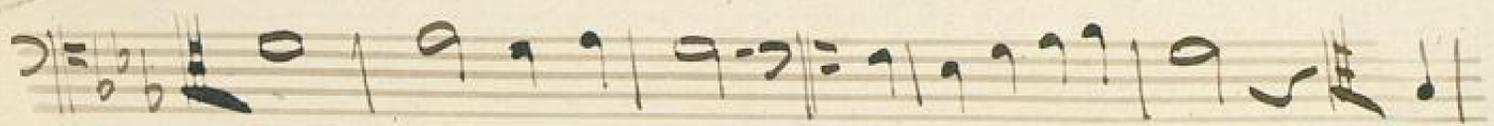
4. *Crucero* *l. l.*

6. *3.*

l. i.

10. *adagio.*

collap. *Crucero furioso.*



The image shows a single page of aged, yellowish paper with ten horizontal musical staves. Each staff is composed of five parallel lines. The paper has a slightly textured appearance and shows signs of wear, including some creases and discoloration, particularly along the right edge. The staves are arranged vertically down the page, with a small gap between each one. There is no musical notation or other markings on the page.

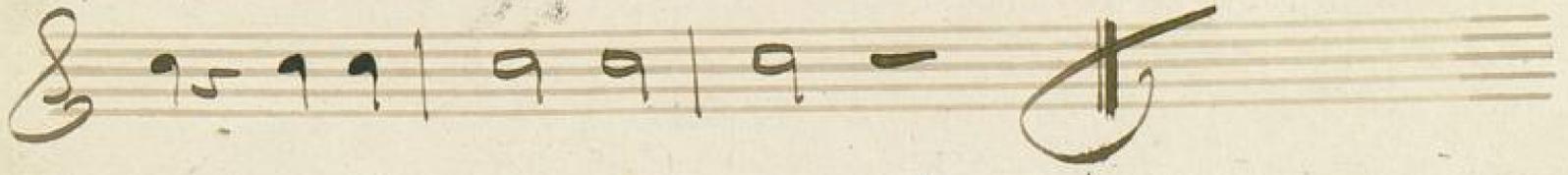
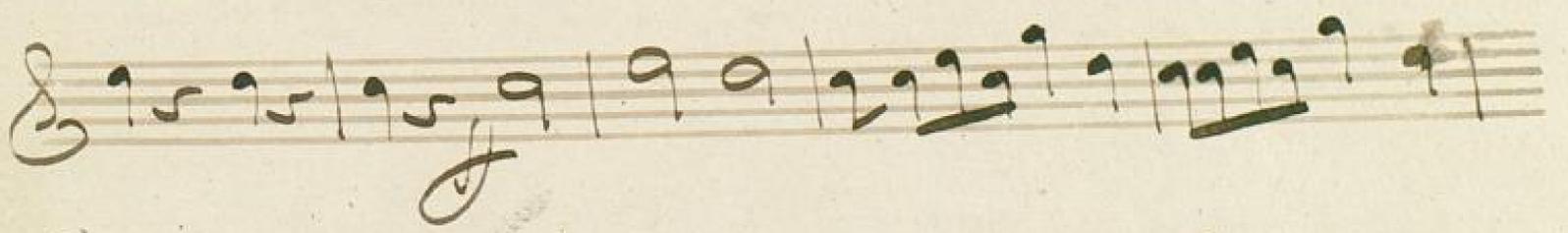
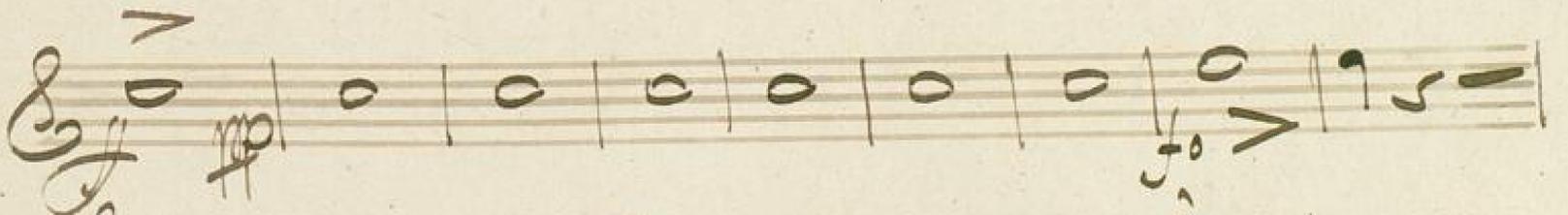
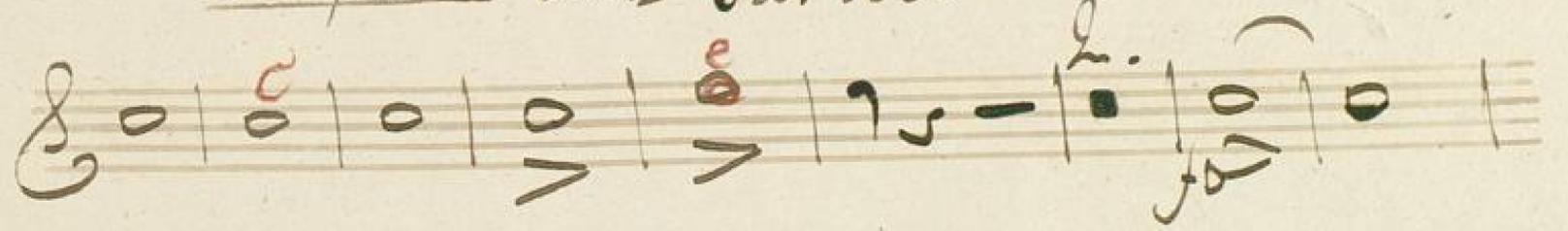
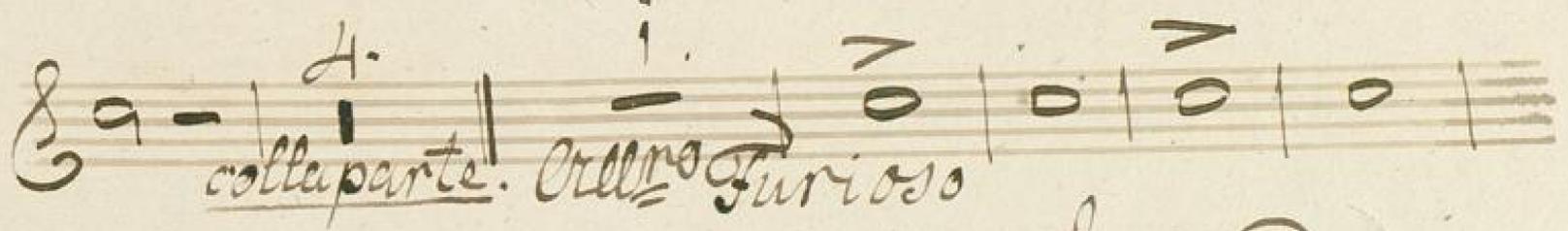
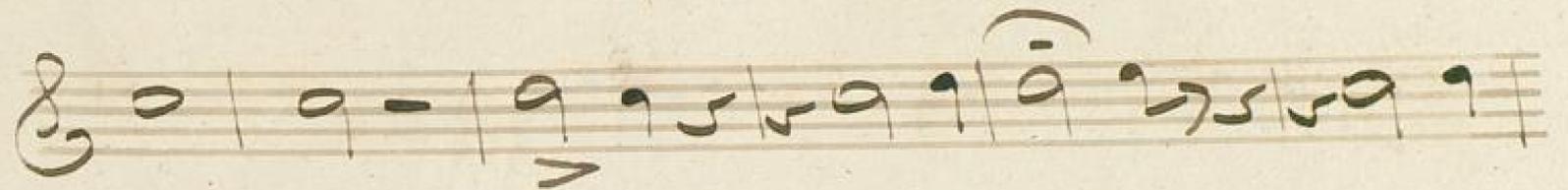
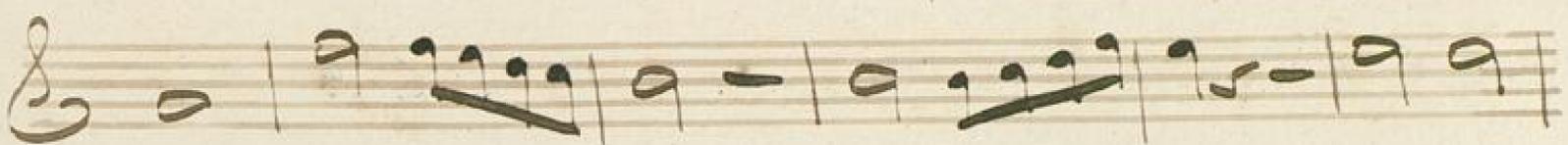
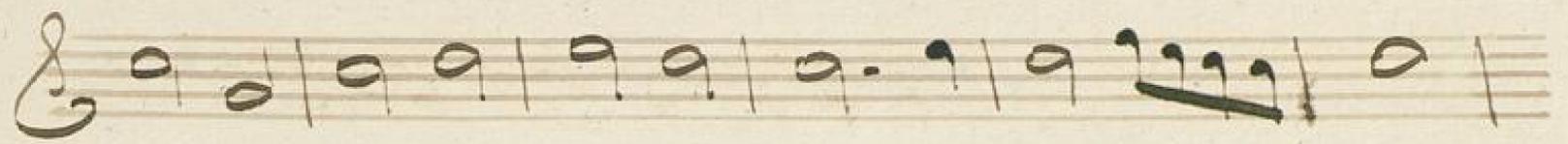
Quintetto

Corno Primo in C.

No 2054c

Andante &

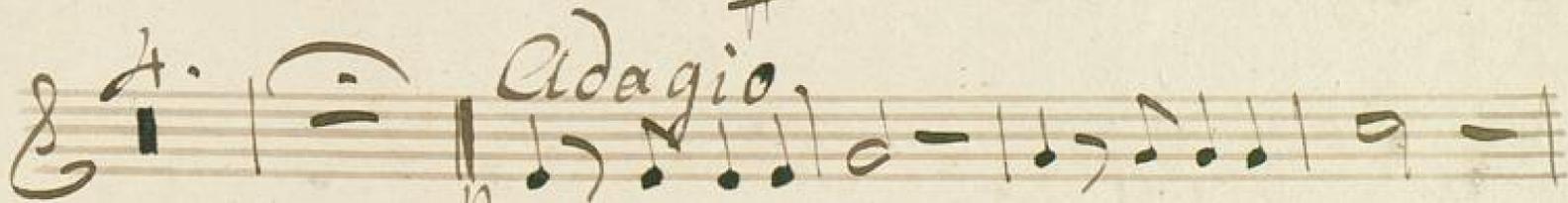
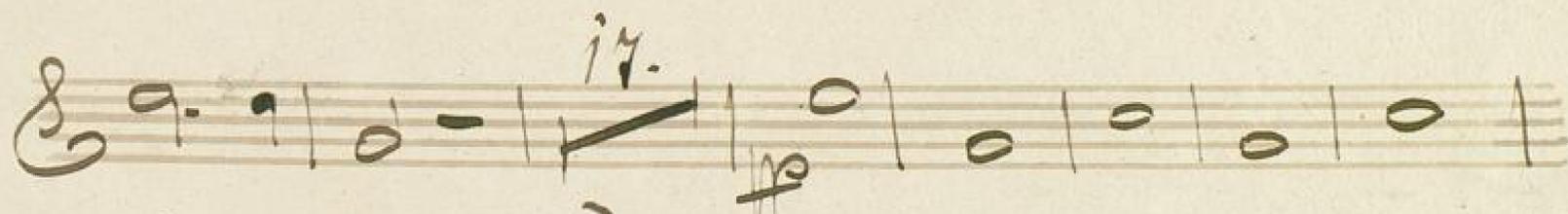
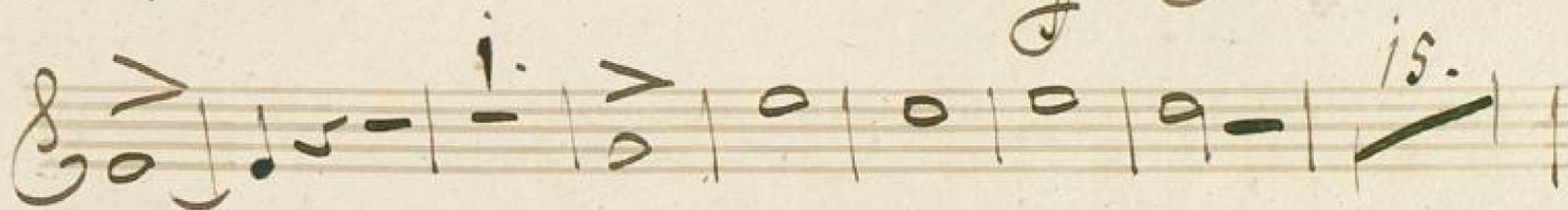
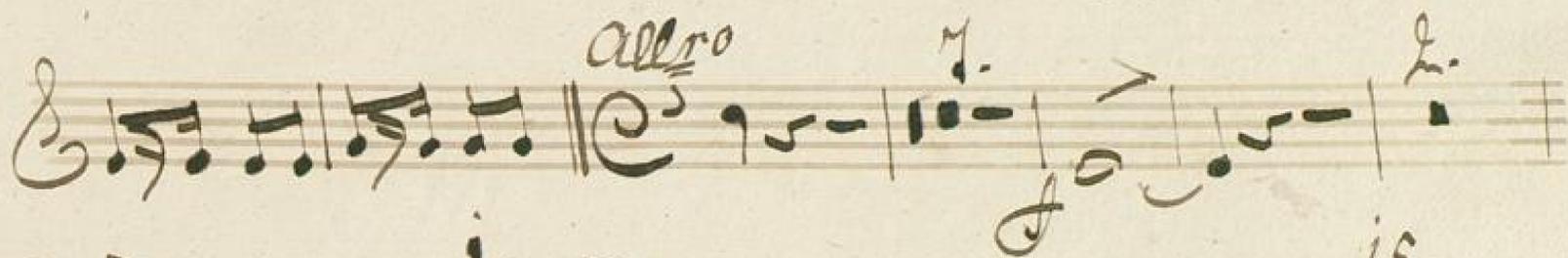
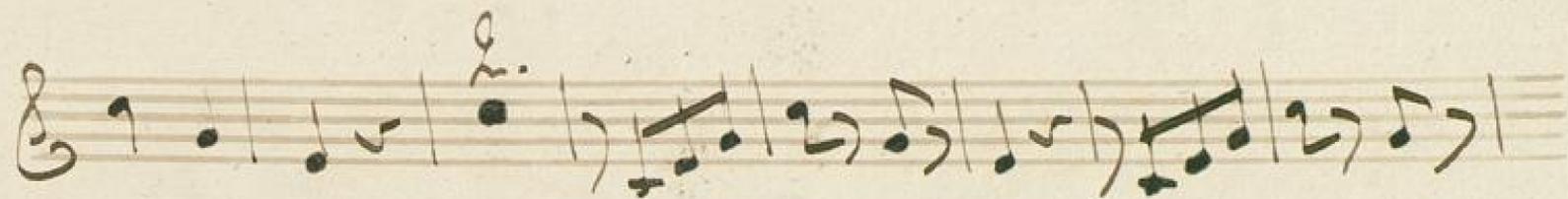
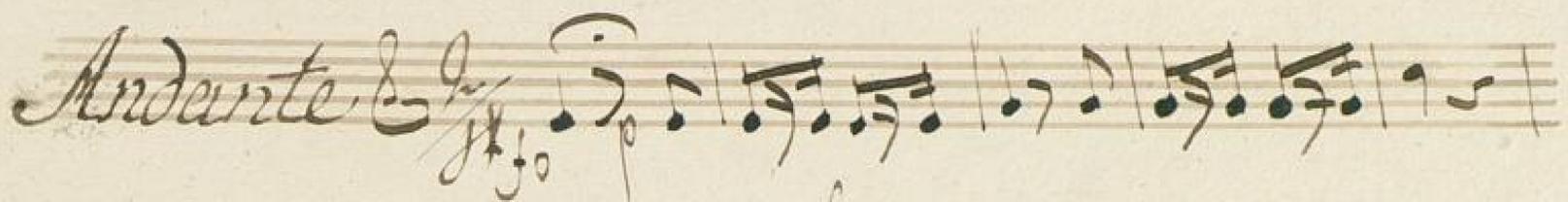
Adagio &



Quintetto.

Corno Secondo in Es.

Ms 2057 u



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'f', 'ff', 'fmo r z.', and 'colla parte allro furioso.'.