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Blanda - JWK Mus.Ms. 2

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[S.I], 1847

Allegro risvegliato

[urn:nbn:de:bsz:31-248735](https://nbn-resolving.org/urn:nbn:de:bsz:31-248735)

Allegro risvegliato. N^o 11. Finale des II^{tes} Actes / Tromboni im Anhang /

14
N^o 2

Flauto
Oboe
Clarinetto
Fagotto
Corni
F. (Fagotto)
Clarinetto
Trombe
Sopran
Tenor
Basso

col. 1^{ma} 1^{ma}

col. 2^{da} 1^{ma}

col. 3^{ta} 1^{ma}

col. 4^{ta} 1^{ma}

col. 5^{ta} 1^{ma}

col. 6^{ta} 1^{ma}

col. 7^{ta} 1^{ma}

col. 8^{ta} 1^{ma}

col. 9^{ta} 1^{ma}

col. 10^{ta} 1^{ma}

col. 11^{ta} 1^{ma}

col. 12^{ta} 1^{ma}

col. 13^{ta} 1^{ma}

col. 14^{ta} 1^{ma}

col. 15^{ta} 1^{ma}

col. 16^{ta} 1^{ma}

col. 17^{ta} 1^{ma}

col. 18^{ta} 1^{ma}

col. 19^{ta} 1^{ma}

col. 20^{ta} 1^{ma}

col. 21^{ta} 1^{ma}

col. 22^{ta} 1^{ma}

col. 23^{ta} 1^{ma}

col. 24^{ta} 1^{ma}

col. 25^{ta} 1^{ma}

col. 26^{ta} 1^{ma}

col. 27^{ta} 1^{ma}

col. 28^{ta} 1^{ma}

col. 29^{ta} 1^{ma}

col. 30^{ta} 1^{ma}

*/: Tanz und Chor :/
/: Glocken in f^{is} im Bassen :/*

Violoncelli
Basson

col. 1^{ma} 1^{ma}

col. 2^{da} 1^{ma}

col. 3^{ta} 1^{ma}

col. 4^{ta} 1^{ma}

col. 5^{ta} 1^{ma}

col. 6^{ta} 1^{ma}

col. 7^{ta} 1^{ma}

col. 8^{ta} 1^{ma}

col. 9^{ta} 1^{ma}

col. 10^{ta} 1^{ma}

col. 11^{ta} 1^{ma}

col. 12^{ta} 1^{ma}

col. 13^{ta} 1^{ma}

col. 14^{ta} 1^{ma}

col. 15^{ta} 1^{ma}

col. 16^{ta} 1^{ma}

col. 17^{ta} 1^{ma}

col. 18^{ta} 1^{ma}

col. 19^{ta} 1^{ma}

col. 20^{ta} 1^{ma}

col. 21^{ta} 1^{ma}

col. 22^{ta} 1^{ma}

col. 23^{ta} 1^{ma}

col. 24^{ta} 1^{ma}

col. 25^{ta} 1^{ma}

col. 26^{ta} 1^{ma}

col. 27^{ta} 1^{ma}

col. 28^{ta} 1^{ma}

col. 29^{ta} 1^{ma}

col. 30^{ta} 1^{ma}

Handwritten musical score for the first system, featuring a vocal line and a keyboard accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Geistliche | *Wald* | *Wald* | *Wald* | *Wald* | *Wald* | *Wald* | *Wald* | *Wald* | *Wald*

Handwritten musical score for the second system, continuing the composition. It features a vocal line and a keyboard accompaniment, with similar notation to the first system. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score for the first system. It consists of several staves. The top three staves contain dense, complex notation with many slurs and ties. Below these, there are staves with dynamic markings: *o. Ho. Ho.* and *o. Ho. Ho.* (likely *o. Ho. Ho.* and *o. Ho. Ho.*). The notation includes various rhythmic values and articulation marks.

Handwritten musical score for the second system. It features a vocal line with German lyrics: *Wird er sich so lieblich an-
zu-
sich, auf seinen Umarmungs-
arm!*

Handwritten musical score for the third system. It continues the complex notation from the first system, with multiple staves of dense musical notation, including slurs, ties, and various rhythmic patterns.

Coco.

denen krieg mit den Rannern und Dingen faul sei, Walpurgisfest

Walpurgisfest gabunges!

A handwritten musical score on aged paper, featuring a multi-measure rest piece. The score is organized into three systems of staves. The top system consists of five staves, with the first staff containing a treble clef and a key signature of one sharp (F#). The middle system consists of three staves, with the first staff containing a treble clef and a key signature of one sharp. The bottom system consists of five staves, with the first staff containing a treble clef and a key signature of one sharp. The score is written in a historical style, with notes and rests clearly visible. The lyrics are written in German and are positioned between the middle and bottom systems. The lyrics are: "Königlein die weinend mit Laß die mit den: die weinend für die den ja's von Weine, den von Wein, den ja's von Wein". The score is marked with a multi-measure rest symbol (a large 'X' with a number) across all staves in each system, indicating that the music is a rest piece. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is organized into systems, with some staves crossed out with diagonal lines.

Lyrics:
 liebt sich so lieblich um mich, auf
 seiner Längelstirn

Performance Markings:
 - *rit.* (ritardando) is written above the first system.
 - *rit.* is written above the second system.
 - *rit.* is written above the third system.
 - *rit.* is written above the fourth system.
 - *rit.* is written above the fifth system.
 - *rit.* is written above the sixth system.
 - *rit.* is written above the seventh system.
 - *rit.* is written above the eighth system.
 - *rit.* is written above the ninth system.
 - *rit.* is written above the tenth system.
 - *rit.* is written above the eleventh system.
 - *rit.* is written above the twelfth system.
 - *rit.* is written above the thirteenth system.
 - *rit.* is written above the fourteenth system.
 - *rit.* is written above the fifteenth system.
 - *rit.* is written above the sixteenth system.
 - *rit.* is written above the seventeenth system.
 - *rit.* is written above the eighteenth system.
 - *rit.* is written above the nineteenth system.
 - *rit.* is written above the twentieth system.
 - *rit.* is written above the twenty-first system.
 - *rit.* is written above the twenty-second system.
 - *rit.* is written above the twenty-third system.
 - *rit.* is written above the twenty-fourth system.
 - *rit.* is written above the twenty-fifth system.
 - *rit.* is written above the twenty-sixth system.
 - *rit.* is written above the twenty-seventh system.
 - *rit.* is written above the twenty-eighth system.
 - *rit.* is written above the twenty-ninth system.
 - *rit.* is written above the thirtieth system.
 - *rit.* is written above the thirty-first system.
 - *rit.* is written above the thirty-second system.
 - *rit.* is written above the thirty-third system.
 - *rit.* is written above the thirty-fourth system.
 - *rit.* is written above the thirty-fifth system.
 - *rit.* is written above the thirty-sixth system.
 - *rit.* is written above the thirty-seventh system.
 - *rit.* is written above the thirty-eighth system.
 - *rit.* is written above the thirty-ninth system.
 - *rit.* is written above the fortieth system.
 - *rit.* is written above the forty-first system.
 - *rit.* is written above the forty-second system.
 - *rit.* is written above the forty-third system.
 - *rit.* is written above the forty-fourth system.
 - *rit.* is written above the forty-fifth system.
 - *rit.* is written above the forty-sixth system.
 - *rit.* is written above the forty-seventh system.
 - *rit.* is written above the forty-eighth system.
 - *rit.* is written above the forty-ninth system.
 - *rit.* is written above the fiftieth system.
 - *rit.* is written above the fifty-first system.
 - *rit.* is written above the fifty-second system.
 - *rit.* is written above the fifty-third system.
 - *rit.* is written above the fifty-fourth system.
 - *rit.* is written above the fifty-fifth system.
 - *rit.* is written above the fifty-sixth system.
 - *rit.* is written above the fifty-seventh system.
 - *rit.* is written above the fifty-eighth system.
 - *rit.* is written above the fifty-ninth system.
 - *rit.* is written above the sixtieth system.
 - *rit.* is written above the sixty-first system.
 - *rit.* is written above the sixty-second system.
 - *rit.* is written above the sixty-third system.
 - *rit.* is written above the sixty-fourth system.
 - *rit.* is written above the sixty-fifth system.
 - *rit.* is written above the sixty-sixth system.
 - *rit.* is written above the sixty-seventh system.
 - *rit.* is written above the sixty-eighth system.
 - *rit.* is written above the sixty-ninth system.
 - *rit.* is written above the seventieth system.
 - *rit.* is written above the seventy-first system.
 - *rit.* is written above the seventy-second system.
 - *rit.* is written above the seventy-third system.
 - *rit.* is written above the seventy-fourth system.
 - *rit.* is written above the seventy-fifth system.
 - *rit.* is written above the seventy-sixth system.
 - *rit.* is written above the seventy-seventh system.
 - *rit.* is written above the seventy-eighth system.
 - *rit.* is written above the seventy-ninth system.
 - *rit.* is written above the eightieth system.
 - *rit.* is written above the eighty-first system.
 - *rit.* is written above the eighty-second system.
 - *rit.* is written above the eighty-third system.
 - *rit.* is written above the eighty-fourth system.
 - *rit.* is written above the eighty-fifth system.
 - *rit.* is written above the eighty-sixth system.
 - *rit.* is written above the eighty-seventh system.
 - *rit.* is written above the eighty-eighth system.
 - *rit.* is written above the eighty-ninth system.
 - *rit.* is written above the ninetieth system.
 - *rit.* is written above the ninety-first system.
 - *rit.* is written above the ninety-second system.
 - *rit.* is written above the ninety-third system.
 - *rit.* is written above the ninety-fourth system.
 - *rit.* is written above the ninety-fifth system.
 - *rit.* is written above the ninety-sixth system.
 - *rit.* is written above the ninety-seventh system.
 - *rit.* is written above the ninety-eighth system.
 - *rit.* is written above the ninety-ninth system.
 - *rit.* is written above the hundredth system.

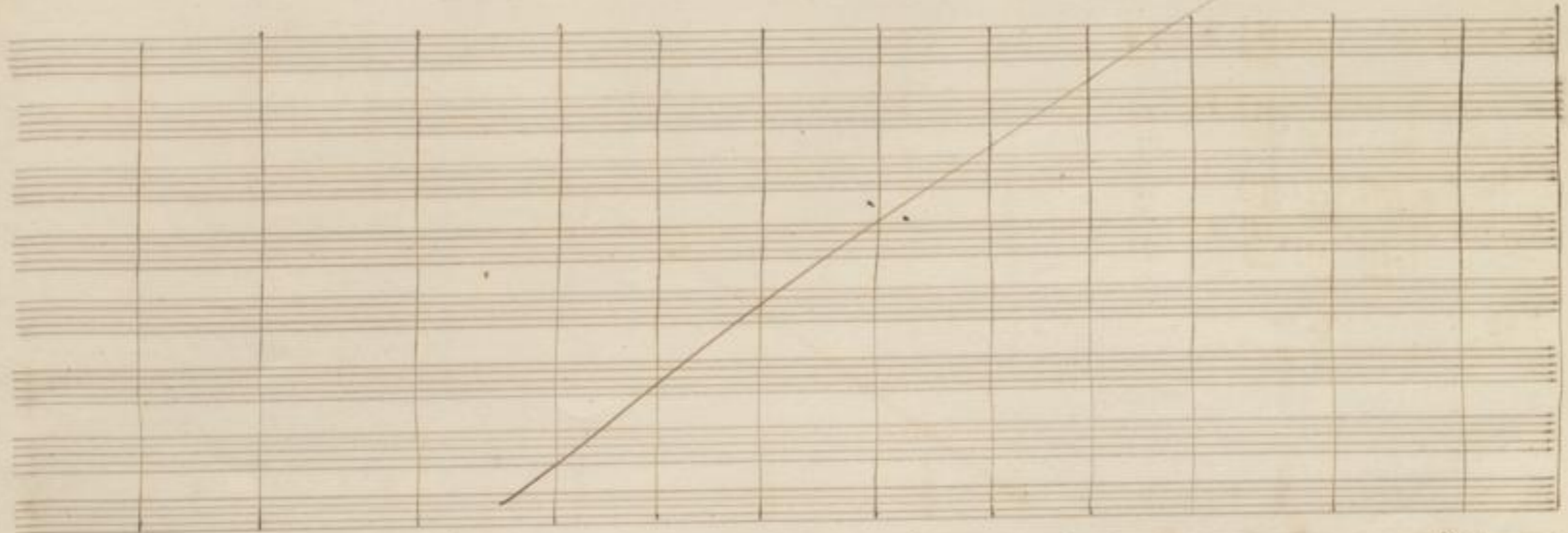
Handwritten musical score for the first system, featuring multiple staves with complex notation and clefs. The notation includes various note values, rests, and dynamic markings. The word "colle" is written in the second staff, and "Lotto" appears in the fifth staff. The score is densely packed with musical symbols and includes some slanted lines, possibly indicating a specific performance technique or a correction.

Handwritten musical score for the second system, continuing the notation from the first system. It features similar complex notation with multiple staves, including clefs and various note values. The word "Lotto" is also present in the fifth staff of this system. The notation is consistent with the first system, showing a continuation of the musical piece.

Handwritten musical score for the first system. It consists of seven staves. The first four staves contain complex musical notation, likely for a string quartet or similar ensemble. The fifth and sixth staves contain simpler notation, possibly for a vocal line or a specific instrument. The seventh staff is mostly empty. A diagonal line is drawn across the right side of the system, starting from the bottom left and extending towards the top right. The handwritten text "wie wunderbar!" is written across this diagonal line.

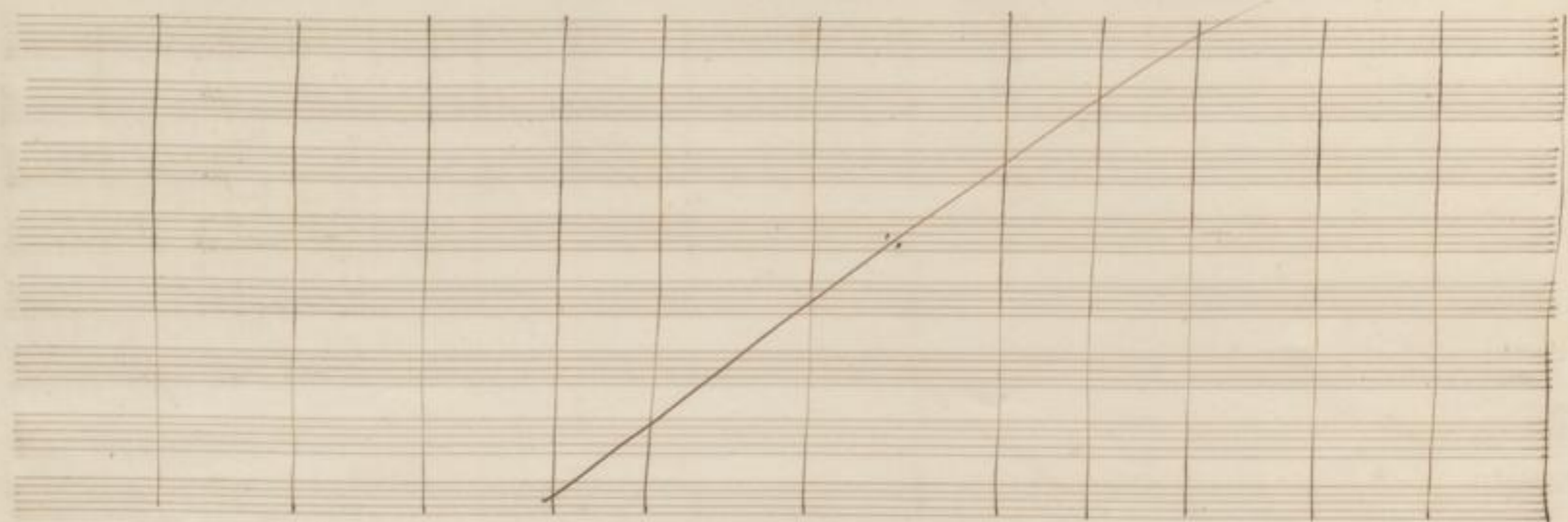
Handwritten musical score for the second system. It features a vocal line with German lyrics. The lyrics are: "du singst du bist wohl ein wahres Gefäß, das lob'ig ein Gebraucht zu dir ist". The music is written on a single staff. A diagonal line is drawn across the right side of the system, starting from the bottom left and extending towards the top right. The handwritten text "wie wunderbar!" is written across this diagonal line.

Handwritten musical score for the third system. It consists of five staves. The first three staves contain complex musical notation, likely for a string quartet or similar ensemble. The fourth and fifth staves contain simpler notation, possibly for a vocal line or a specific instrument. A diagonal line is drawn across the right side of the system, starting from the bottom left and extending towards the top right. The handwritten text "wie wunderbar!" is written across this diagonal line.



*Geist so süß und voll, bringet Lebenskraft
bringet uns den Lebenskraft.
Licht in uns die Kraft in*





gütlichen Mein und wird uns werden der guten Wein, der guten Wein
der feinsten der ist weßwein weißer Wein



Handwritten musical score for the first system. The upper part of the system consists of five staves with a diagonal line drawn through them from the bottom-left to the top-right. The lower part consists of three staves with detailed musical notation, including notes, rests, and dynamic markings such as *pp*.

solle, das lob' ich mir lob' ich mir haben! *!*

Handwritten musical score for the second system. The upper part consists of five staves with a diagonal line drawn through them. The lower part consists of three staves with musical notation, including notes and rests.

Handwritten musical score for the third system. The upper part consists of five staves with a diagonal line drawn through them. The lower part consists of three staves with musical notation, including notes, rests, and dynamic markings such as *pp*.

Handwritten musical score on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. There are some annotations in the left margin, possibly indicating fingerings or performance instructions. The score appears to be a fragment of a larger piece.

Da ist das Xilab das ist flos! Es sind die Prinzipale...

Handwritten musical score on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and dynamic markings like *pp* and *ppp*. The notation is dense and characteristic of 18th-century manuscript notation.

Handwritten musical score for a string ensemble. The score consists of five staves. The first two staves contain melodic lines with various rhythmic values and articulation marks. The third staff contains a bass line with notes and rests, including the marking "allegro". The fourth and fifth staves contain rhythmic patterns, possibly for a woodwind or brass instrument. The score concludes with a double bar line and a section of the manuscript that has been crossed out with diagonal lines.

Handwritten musical score for a vocal line. The score consists of two staves. The upper staff contains the vocal melody with lyrics in German. The lower staff contains the accompaniment. The lyrics are: "So laß dich, bei dir und mit dir singen, so wie ein Acker und ein Feld singen". The score concludes with a double bar line and a section of the manuscript that has been crossed out with diagonal lines.

Handwritten musical score for a string ensemble. The score consists of five staves. The first two staves contain melodic lines with various rhythmic values and articulation marks. The third staff contains a bass line with notes and rests, including the marking "allegro". The fourth and fifth staves contain rhythmic patterns, possibly for a woodwind or brass instrument. The score concludes with a double bar line and a section of the manuscript that has been crossed out with diagonal lines.

Piccolo solo.
piu moderato.

piu moderato

Lied eines Bergmusikanten.
piu moderato.