

M-FRG-247e

Kurzbeschreibung der Musikantenhandschrift

1. Orientierungsdaten					
Schreiber	?				
Ort / Zeit der Niederschrift	? / ca. 1900				
Fundort	Althütte				
2. Äußere Beschreibung					
Umschlagaufschrift Kennzeichnung der ersten Seite:	Kein Umschlag				
Format Maße:	Querformat 27,3 x 17,4				
Umfang:	6 Seiten				
Zustand ergänzende Angaben:	gut				
3. Inhaltsübersicht					
	Tänze im $\frac{3}{4}$ Takt		Tänze im $\frac{2}{4}$ und $\frac{4}{4}$ Takt		Sonstige Gattungen
	Salon-Ländler		Polka francaise (langsam)	X	Marsch
	Walzer (1-teilig)		Polka		Quadrille
	Walzer (mehrteilig)		Polka		Figurentanz
	Halbwalzer		Schottisch		Zwiefacher
	Mazurka = Polka-Mazurka		Rheinländer		Echostück
	(Deutscher) Dreher		Ouvertüre	X	Lied
	Polonaise		Galopp		Hymne
	Fest-Reveille		Unbezeichnet	X	Arie
	Figurentänze		Idylle		Konzertstück
4. Notiert für					
Instrument:		9-stimmige Blechmusik, Basstrompete 1			
Komponisten – Angaben:		Siehe Inhalt			
5. Entstehung und Tradierung					
Schreibervermerke:					
Tradierung:		Blaskapelle Althütte			
Letzter Gebrauch:		1960er Jahre			
Letzter Besitzer:		Willi Eder, Althütte			
Datum und Umstände des Erhalts:		Kauf durch Karl-Heinz Reimeier, ca 1990			
Sonstiges: Inhalt:		Diese Hefte haben immer wieder Gemeinsamkeiten (gleiche Stücke) ich habe sie einfach unter einer Nummer zusammengefasst. Sie sind teilweise schon in Einblätter zerlegt. Ein Versuch war es wert.			

19.11.2017

Datum Unterschrift

Inhalt:

2. Seite von: Aria a.d.Op. Norma		
Schlummer-Aria a.d.Op: Die Stumme von Portici	Auber	
Schwarz weiß roht	Marsch	
Königin-Olga-Marsch	Marsch	
Die Post im Walde	Schäffer	
Wiener-Schwalben	Marsch	Schlögl

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A handwritten musical score for Tromba basso I in B, consisting of ten staves of music. The notation includes various rhythmic values, dynamic markings, and performance instructions. The first staff begins with a *p* dynamic. The second staff features a *ff* dynamic. The third staff includes a *rit.* marking and a *a tempo* instruction. The fourth staff starts with a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff begins with a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff starts with a *f* dynamic. The ninth staff begins with a *f* dynamic. The tenth staff starts with a *f* dynamic. The score is written on aged, yellowed paper with some staining and a small mark on the right edge.

Tromba basso I in B.

No 20. Schlummer-Aria a. d. Op.: "Die Stimme von Portici" v. Aubert.

Andante.

The image shows a handwritten musical score on aged paper. It consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. Performance directions like *rit.* (ritardando) and *a tempo.* (return to tempo) are interspersed throughout the piece. The score is written in a clear, cursive hand, typical of 19th-century manuscript notation. The paper shows signs of age, including some staining and foxing.

No 26. Schlummer-Aria a. S. Op: „Die Stimme von Tortici“ v. Amber.

Andante.

A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andante'. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as 'p', 'f', 'mf', 'rit.', and 'a tempo.' are used throughout. The score includes several slurs and phrasing marks. The paper shows signs of age, including water stains and foxing.

No. 2. Kyrie misß ost Christy.

This is a handwritten musical score on aged, yellowed paper. The title at the top reads "No. 2. Kyrie misß ost Christy." The score is written in a cursive hand and consists of several systems of staves. The first system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). It features a melodic line with various note values and rests, and a lower staff with a bass clef containing a dense texture of notes, possibly representing a keyboard accompaniment. The second system continues the melodic and accompanimental lines. The third system shows a change in the lower staff, with some notes written in a different clef or register. The fourth system includes a double bar line and a repeat sign, followed by a section marked with a Roman numeral "I". The fifth system continues the piece, ending with a section marked with a Roman numeral "II". The paper shows signs of age, including foxing and some staining, particularly on the right side.

Trombe Basso.

Königin Olga Marsch.

N. 1.

B

Handwritten musical score for Trombe Basso (Bass Trombone) part of the 'Königin Olga Marsch'. The score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating dynamics or articulation. The paper shows signs of age and wear.

Trio

Handwritten musical score for Trio part of the 'Königin Olga Marsch'. The score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating dynamics or articulation. The paper shows signs of age and wear.

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.

N. 6.

Ein Post im Märlin zu Kipffer

B

mp

pp

f

p

rit

all

tr

mp

pp

trill

5. Trompa I Basso Minus Symolben Morsy a Vylöyl