

Mus. ant. pract.

B 930

Manuscript, no. B930

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Musicalisches *Mus. art. pract. 5930*

Tafel = Confect /

Bestehend

In

Musigen Gesprächen

und

CONCERTEN

von

1. 2. 3. und 4. Sing: Stimmen /

und zweyen Violinen,

Nebenst

Dem

Basso Continuo,

Denen Liebhabern der Music,

zu sonderbahrer Ergötzlichkeit /

auffgesetzt

Von

Wolfgang Carl Briegeln / Fürstl. Hessisch.
Capellmeister in Darmstadt.

VIOLINO I.

Druck und Verlags
Balthasar Christoph Wustis /
in Frankfurt an der Main



Zuschrift
Des Hochlöblichen

COLLEGIUM MUSICUM,

Sämtlichen respectivè [Tit. Tit.] Wohl-Vornehmen
und Kunst-berühmten

Mit-Gliedern /

in der S. Röm. Reichs-Stadt

Frankfurth am Mayn.

Wemnen allerseits Groß-günstig. Geehrten
Herren und Freunden.

Dieses scheint aller Orten gebräuchlich und üblich
zu seyn / bey vorfallenden Tafel-Auffwartungen mit
geistlichen oder andern Musicalischen Stücken (bis die heiß-
hungerigen Mägen erfüllet) den Anfang zu machen; Her-
nach aber bey Auffsetzung des Confects / wann die Geister durch den edlen
Reben-Safft schier ermuntert / solche wiederum mit lustigen und kurz-
weiligen Sachen zu beschliessen. Dieser Ordnung habe ich bisshero mit



meinen/ den Music liebenden zu sonderlicher Ergetzlichkeit und Gefallen/
 in Druck verfertigten Musicalischen Liedern auch gefolget/ indeme selbige
 mehrentheils auff obige Art accommodiret; Ist demnach noch übrig/ bey
 Auftragung des Confects, auch endlich meinen Musicalischen Confect
 aufzutragen. Weiln mir nun meiner Großgünstig. Geehrten Herren/
 als sämtlichen vornehmen Mit. Gliedern des Hochlöblichen Collegii Mu-
 sici, Eiffer zu der edlen Music zur Gnüge bekannt/ habe ich Selbigen zu-
 förderst dieses Wercklin/ als die erste Schale Musicalischen Confects, in et-
 lichen zur Frölichkeit dienlichen Stücken bestehend / hiermit unterdienst-
 lich vorzusetzen nicht unterlassen wollen/ noch sollen/ dienstfreundlich bit-
 tende/ diese meine wolmeinende Intention mit Großgünstigen Händen
 auff- und anzunehmen und mir darauff mit aller Wolgeroogenheit zuge-
 tahn verbleiben.

Meiner Großgünstigen Geehrten Herren

Darmstadt in der Herbst-Meß
 des 1672. Jahrs.

Dienstbegieriger

Wolfgang Carl Briegel.

Der Hofleute Gesang. à 6. VIOLINO I.



Sonata.



Ut, re, mi, fa, sol, la.



2 VIOLINO I.

Violino I score for page 2, measures 1-16. The music is in G major, 2/4 time. It begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *ppp*, and *pp*. A *Tutti* marking appears at measure 11. The piece concludes with a double bar line and a repeat sign.

Jägers-Lied. VIOLINO I. 3

Jägers-Lied. VIOLINO I. 3
Präludium.

Violino I score for page 3, measures 1-16. The music is in G minor, 2/4 time. It begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*. A *Präludium* marking is present at the beginning. The piece concludes with a double bar line and a repeat sign.

VIOLINO I.

Handwritten musical notation for Violino I, first system. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Tutti.

Handwritten musical notation for Violino I, second system. Similar to the first system, it consists of eighth notes with stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Handwritten musical notation for Violino I, third system. This system is marked as a *Ritornello*. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes eighth notes with stems pointing up and down, and dynamics such as *pp* and *p*. The system ends with a repeat sign.

Ritornello.

Handwritten musical notation for Violino I, fourth system. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Handwritten musical notation for Violino I, fifth system. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Ritornello,

Handwritten musical notation for Violino I, sixth system. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Handwritten musical notation for Violino I, seventh system. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Ritornello.

VIOLINO I.

Handwritten musical notation for Violino I, first system on the right page. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Tutti.

Handwritten musical notation for Violino I, second system on the right page. Similar to the first system, it consists of eighth notes with stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Handwritten musical notation for Violino I, third system on the right page. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Handwritten musical notation for Violino I, fourth system on the right page. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Handwritten musical notation for Violino I, fifth system on the right page. It continues with eighth notes and stems pointing up and down. Dynamics include *pp* and *p*. The system ends with a repeat sign.

Two empty musical staves on the right page.

Two empty musical staves on the right page.

à f.

VIOLINO I.

Epicurer-Lied.

Es sind rohe Leute: Symphonia.

Paufe 56. Symphonia repetatur.

Tutti,

VIOLINO I.

VIOLINO I.



VIOLINO I.



à 6.



Es ist sehr gut.



Adagio



Sinfonia.



VIOLINO I.

Musical staff with notes and rests. The word "Tutti." is written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Empty musical staff.

Empty musical staff.

Empty musical staff.

VIOLINO I.

à 5.

Musical staff with notes and rests. The marking "à 5." is written above the staff.

Es ist nichts bessers. Sonata.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

16.

Musical staff with notes and rests.

VIOLINO I.



lento.



allegro.



VIOLINO I.



VIOLINO I.



VIOLINO I.



Musſtes dann: Ritornello 5. mal.



clauſula finalis,



à 3.

Aria.



9. Vers. Ritornello.



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