

Musicalisches Tafel-Confect

(1668)

Georg Wolfgang Druckenmüller

(1628 - 1675)

1. BALLET

Violle 1

Violle 2

Violon I

Violon II

Violon III

Viola

Basson

Soprano 1

Soprano 2

Alto

Tenor

Basse

5

Vle. 1

Vle. 2

Vln. I

Vln. II

Vln.

Vla.

Bsn.

S. 1

S. 2

A.

T.

B.

1.

2.

Detailed description: This is a page of a musical score, page 2, featuring a variety of instruments and vocalists. The score is arranged in systems. The first system includes Violin 1 (Vle. 1), Violin 2 (Vle. 2), Violin I (Vln. I), Violin II (Vln. II), Violin (Vln.), Viola (Vla.), and Bassoon (Bsn.). The second system includes Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), and Bass (B.). The music is written in 4/4 time and includes a key signature change from one sharp (F#) to two sharps (F# and C#). The score contains a double bar line with repeat signs and first and second endings (1. and 2.) for several parts. A rehearsal mark '5' is placed at the beginning of the first system. The notation includes various note values, rests, and articulation marks.

2.

Musical score for strings and voices, measures 11-15. The score is divided into two systems. The first system includes Violins I and II, Viola, and Bassoon. The second system includes Soprano 1 and 2, Alto, Tenor, and Bass. The music is in 3/4 time and features a key signature of one flat. A dynamic marking of *ff* is present at the beginning of measure 11. The score shows a change in the instrumental texture starting at measure 12, with some instruments playing more active lines while others have rests.

21

Vle. 1

Vle. 2

Vln. I

Vln. II

Vln.

Vla.

Bsn.

S. 1

S. 2

A.

T.

B.

4

3.

Musical score for strings and vocalists. The score is divided into two systems. The first system includes parts for Violin I (Vln. I), Violin II (Vln. II), Violin (Vln.), Viola (Vla.), and Bassoon (Bsn.). The second system includes parts for Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), and Bass (B.). The score is in 3/4 time and begins at measure 35. The string parts feature a rhythmic pattern of eighth notes, while the vocal parts are currently silent.

4.

43

Vle. I

Vle. 2

Vln. I

Vln. II

Vln.

Vla.

Bsn.

S. 1

S. 2

A.

T.

B.

Detailed description: This is a page of a musical score, page 6, containing measures 43 through 46. The score is for a symphony orchestra and vocal soloists. The orchestration includes Violins I and II, Violins, Viola, Bassoon, Soprano 1 and 2, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system (measures 43-46) shows the vocal soloists and the woodwinds (Bsn., Vla., Vln.) with active parts, while the strings (Vle. I, Vle. 2, Vln. I, Vln. II) are mostly silent. The second system (measures 47-50) shows the vocal soloists and the woodwinds continuing their parts, while the strings enter with a rhythmic pattern. The vocal soloists (S. 1, S. 2, A., T., B.) have melodic lines with lyrics. The woodwinds (Bsn., Vla., Vln.) have rhythmic and melodic accompaniment. The strings (Vle. I, Vle. 2, Vln. I, Vln. II) have a rhythmic accompaniment. The score is written in a standard musical notation with a grand staff for each instrument and a vocal line for each soloist.

55

Vle. 1

Vle. 2

Vln. I

Vln. II

Vln.

Vla.

Bsn.

S. 1

S. 2

A.

T.

B.

5. LAMENTO

The musical score is arranged in two systems of staves. The first system includes Vln. I, Vln. II, Vln., Vla., and Bsn. The second system includes S. 1, S. 2, A., T., and B. All staves are in common time (C) and end with a 3/4 time signature. The score begins at measure 67. The Vln. I and Vln. II parts feature melodic lines with some accidentals and dynamics. The Vln. part plays a steady eighth-note accompaniment. The Vla. part plays a similar eighth-note accompaniment. The Bsn. part provides a bass line with some rests. The vocal parts (S. 1, S. 2, A., T., B.) all begin with a melodic line in measure 67, with some vocal lines featuring accidentals and dynamics. The S. 1 and S. 2 parts have a similar melodic contour, while the A., T., and B. parts have more varied rhythmic patterns.

6. VIVACE

7. MASCARADE

This musical score page contains two sections: 6. VIVACE and 7. MASCARADE. The score is arranged in a system with the following parts from top to bottom: Violin 1 (Vle. 1), Violin 2 (Vle. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vln.), Bassoon (Bsn.), Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), and Bass (B.).

Section 6, VIVACE, begins at measure 77. It features a 3/4 time signature and a key signature of one sharp (F#). The music is characterized by rhythmic eighth-note patterns in the strings and woodwinds, and a vocal line in the chorus. The section concludes with a repeat sign and a double bar line.

Section 7, MASCARADE, begins at measure 84. It features a common time signature (C) and a key signature of one sharp (F#). The music is characterized by a more melodic and rhythmic vocal line in the chorus, with accompaniment from the strings and woodwinds. The section concludes with a repeat sign and a double bar line.

8. ARIA.

This musical score is for the eighth aria, featuring a variety of instruments and vocal parts. The score is divided into two systems. The first system includes Violins I and II, Viola, and Bassoon. The second system includes Soprano 1 and 2, Alto, Tenor, and Bass. The music begins at measure 91. The key signature is one sharp (F#), and the time signature is 3/4. The score features a double bar line at measure 94, after which the key signature changes to one flat (Bb). The vocal parts (Soprano 1, Soprano 2, Alto, Tenor, and Bass) enter at measure 95. The instrumental parts (Violins I & II, Viola, and Bassoon) continue throughout the piece.

9. COURANTE

103

presto

1.

103

presto

presto

presto

presto

103

presto

S. 1

S. 2

A.

T.

B.

Detailed description: This is a page of a musical score for '9. COURANTE'. The score is arranged in a system with ten staves. The top two staves are for Violin 1 (Vle. 1) and Violin 2 (Vle. 2). The next two are for Violin I (Vln. I) and Violin II (Vln. II). The fifth staff is for Viola (Vla.), and the sixth is for Bassoon (Bsn.). The bottom four staves are for the string section, labeled S. 1, S. 2, A. (Alto), T. (Tenor), and B. (Bass). The music begins at measure 103, marked 'presto'. The first system contains measures 103-108, and the second system contains measures 109-114. A first ending bracket labeled '1.' spans the final measures of both systems. The notation includes various rhythmic values, accidentals, and dynamic markings.

122 2.

Vle. 1

Vle. 2

Vln. I

Vln. II

Vln.

Vla.

Bsn.

S. 1

S. 2

A.

T.

B.

1.

2.

1.

2.

1.

2.

10. SARABANDE

139

Vle. 1

Vle. 2

Vln. I

Vln. II

Vln.

Vla.

Bsn.

S. 1

S. 2

A.

T.

B.

Detailed description: This page of a musical score, numbered 139, is for the piece '10. SARABANDE'. It features ten staves of music. The top two staves are for Violins 1 and 2. The next three staves are for Violins I, Violins II, and Viola. The fifth staff is for Bassoon. The bottom four staves are for vocal parts: Soprano 1, Soprano 2, Alto, and Bass. The score is divided into two systems by a double bar line. The first system contains measures 139 through 142, and the second system contains measures 143 through 146. The music is written in treble clef for the string and vocal parts, and bass clef for the bassoon. The key signature has one sharp (F#). The tempo is indicated by a '139' above the first measure of the first staff. The piece is in a 3/4 time signature. The vocal parts have lyrics written below the notes. The instrumental parts are primarily melodic and harmonic accompaniment.