

Quett zur Liederposse: Die Wiener in Berlin.

Andante sostenuto

Violini

Tutto

Viola

Flauto

Oboe

Corni in C

Fagotti

Louise

Franz

Basso

Mus. 2-F-518, 1



1. Kufatzarl, wan liabst du mi, wan liabst du mi?

1. Lobn du mi wieder liabst

2. Kufatzarl - wo liabst du mi, wo liabst du mi?

2. Lind die mir Amoral zehant

3. Kufatzarl wie liabst du mi, wie liabst du mi?

3. I bin die fogli zunt

1. mit mir u. Luysenl zuecht, Mit mir Sei
 ganz vertraut, Und mich dasu Andreu
 schenkt, die Befetzol
 2. Lieb di im Salde raub, Seyd bey
 Key oder Markt, wo mir Seid
 Augol lufft; 3. Lieb di
 mit treuen Muech, und auf die
 Dreyer fluff, löst mir mei
 Liebesgluck, Befetzol juchst

1. *loco.*
 1. Lieb i di, Iau lieb i di. 1. Iau Iu mi wieder - liebt und mir u
 2. Iau lieb i di. 2. Iau Iu mi wieder - liebt und mir u
 3. Iau lieb i di. 3. Iau Iu mi wieder - liebt und mir u

2. *Viol.*
 2. Iau Iu mi wieder - liebt und mir u
 3. Iau Iu mi wieder - liebt und mir u

3. *Viol.*
 3. Iau Iu mi wieder - liebt und mir u
 4. Iau Iu mi wieder - liebt und mir u

1 ihu mir mei ganz vertraut und mich dasu andern Verzei, den Ketzern lieb i in mi

1 mir mir die ganz vertraut und mich dasu andern Verzei den Ketzern lieb i in

2 Ketz ab bei Fay das Kruz so ihu mir andern lauff, no liebt mi inur - Fort

3 Auf mit da Kruzpflicht löst ihu mir lieb - gleich Ketzern i jehet sey mir ein

Handwritten musical score for a piece titled "Tadeln". The score consists of ten staves. The first three staves contain instrumental notation with dynamics like "fr" and "pizz". The fourth and fifth staves are mostly rests. The sixth and seventh staves are also mostly rests. The eighth and ninth staves contain vocal lines with lyrics in German and French. The tenth staff contains a bass line with "pizz" marking. The page number "6" is at the bottom center.

Tadeln

1. Du liebst nur mich. Du tadelst mich.
 1. tu liebes si.
 2. Siu o - der fort.
 3. Siu main i siu.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- arco* (arco) written above the first staff in the second measure.
- fr* (for) written below the first staff in the second measure.
- arco* (arco) written above the second staff in the second measure.
- fr* (for) written below the second staff in the second measure.
- arco* (arco) written above the third staff in the second measure.
- fr* (for) written below the third staff in the second measure.
- Col. Viol. I* (Col. Viol. I) written above the fourth staff in the second measure.
- fr* (for) written below the fourth staff in the second measure.
- fr* (for) written below the fifth staff in the second measure.
- fr* (for) written below the sixth staff in the second measure.
- fr* (for) written below the seventh staff in the second measure.
- arco* (arco) written above the eighth staff in the second measure.
- fr* (for) written below the eighth staff in the second measure.

The score is divided into measures by vertical bar lines. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top staff features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A double bar line is present in the second measure of the first staff. In the middle of the score, there is a handwritten instruction: "2 mahl La Capo al Segno." written in a cursive hand. The bottom staff ends with a double bar line and a sharp sign. The paper shows signs of age, including foxing and some staining.

(Mus. Q 569)