



Blumenlese

für

Klavierliebhaber,

Eine musikalische Wochenschrift.

Erster Theil.

Herausgegeben von S. P. Bessler, Hochf. Brandenb.

Kath.

Speier

1782.

93/5



BIBLIOTHECA
REGIA
MONACENSIS



Blumenlese.

1 7 8. 2.

Erste Woche.

Von H. Krumpholtz.

An den ersten Jenner.

Andantino.

piano. for. Am süß to nen den Klavier sing ich neuer Morgen

pp. rinf. for dir, den aus ihrem wei ten Schoß, E wig-

keit her nie der goß. E wig-keit her nie der goß. pp.

ffmo. pp.

for. dal Segno.

dal Sigr Schmittbaur

RONDÒ

Andantino

Handwritten musical score for a RONDÒ in D major, 2/4 time, by Sigr Schmittbaur. The score is written for piano and includes various dynamics and articulations.

The score is divided into two main sections: the first section is in D major (two sharps) and the second section is in D minor (one sharp, one flat).

Key markings and dynamics include:

- pp* (pianissimo)
- for* (forte)
- pia* (piano)
- crescendo*
- tr* (trill)
- Minore* (Minor)

The score consists of 10 staves, each with a treble and bass clef. The first section (D major) spans the first 7 staves, and the second section (D minor) spans the last 3 staves. The tempo is marked *Andantino*.

Handwritten musical score for a piece titled "Maggiore." The score is written on ten staves, organized into five systems of two staves each. The key signature is G major (one sharp, F#), and the time signature is 3/4. The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in rapid runs. Trills (tr) are indicated at the beginning of several phrases. Dynamic markings include *pp* (pianissimo) and *f* (forte). The word "Maggiore." is written above the fourth staff. The word "for" appears multiple times, likely indicating a fortissimo or forte dynamic. The score concludes with a double bar line on the final staff.

Der Mond.

Vn Poco

ALLEGRETTO

Der Mond.

Vn Poco
ALLEGRETTO

Wie süß und freundlich lacht
des Mon-des stil-le
Bracht, den ich von jener Höh
her un-ter Stei-gen seh

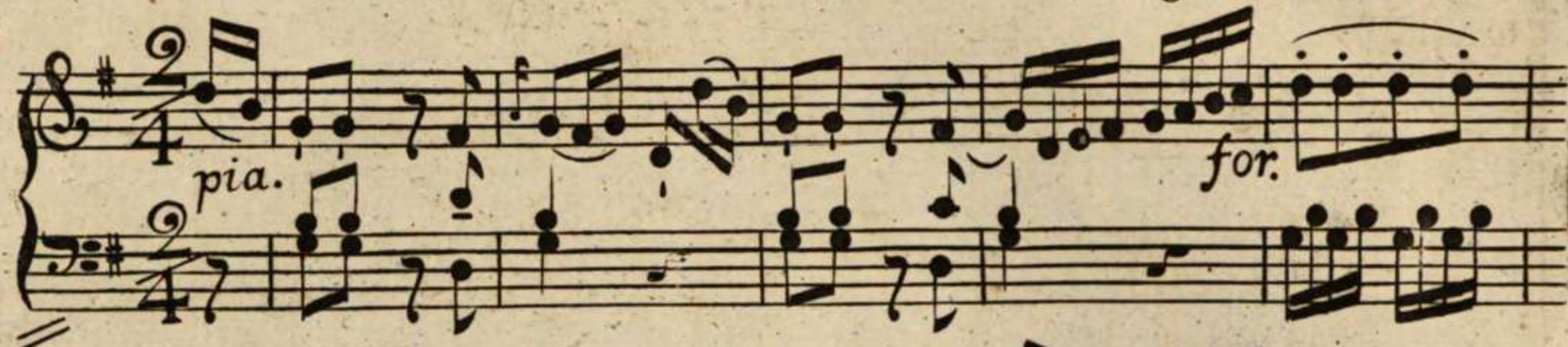
pia.
rinf.
pp.
pia.

cresc. for. pia. cresc. for.
cresc. for. pia. cresc. for.

da Sigre. A. Rosetti.

ALLEGRO

Scherzante.



Zweite Woche

Das Rothkehlchen

Luselli.

ANDANTE

So seh ich euch denn all ent-wei-chen. Ihr
 lie-ben klei-nen Sän-ger ihr? nur du du zwit-scherst
 noch in den ent-laub-ten Sträu-chen du Vö-gel-chen mit
 röth-en Kehl-chen mir

musical notation and performance instructions:
 - *pia.* (piano)
 - *rinf.* (rinfando)
 - *cresc.* (crescendo)
 - *for.* (forzando)
 - *pp* (pianissimo)
 - *tr.* (trill)
 - *forz.* (forzando)

MENNET.



TRIO



Menuetto Da Capo

Der Kettenhund im Eifer. Der Kettenhund und der Büdel. Von L. Möller.



Ver-wegner wagst du dich an mei-ne Knochen? kennst du den tapfern Philar



nicht? der manchen schon die Bein zer-bro-chen, der Stier und Wolf be-siegt, durch Räuber



Ban - - de bricht. willst du den Augen blick mir alles alles lie-gen lassen? fort. ge-he

Der Büdel gelassen und scherzend



dei - ner Strafen entflieh! entflieh! ich rathe dir. So komm und räche dich, so



Komm und räche dich dein Lärmen ist mir gar - - r nicht fürchterlich. Dein Lärmen ist mir gar



nicht, dein Lärmen ist mir gar nicht, dein Lärmen ist mir gar nicht, gar nicht fürchterlich. Wenn

Der Kettenhund.



diese Ket-te nur nicht wäre die-se Ket-te nur nicht wäre! Nichtswür di

Der Büdel.



ger! Ja, wenn die Ket-te nur nicht wäre! Ja, wenn die Ket-te nur nicht



wäre! Ja, wenn die Ket-te nur nicht wäre!

RONDÒ

Allegretto

Handwritten musical score for a Rondo in G major, 2/4 time, by Sigr. Möller. The score is written on ten systems of grand staves (treble and bass clef). It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto'. The piece features a variety of musical notations including eighth and sixteenth notes, rests, and trills (marked 'tr'). The first system includes a '28' marking above the treble staff. The piece concludes with a 'Fine' marking. A 'Da Capo al segno' instruction is located at the bottom right, indicating a repeat of the first section. The manuscript shows signs of age, including some staining and wear at the edges.

Dritte Woche

Die Sonne.

Von L. F. Schmittb.

MAESTOSO

Begrüßet seißt du Edles Licht! o, Sonne die mein

An-ge-sicht außs neu jezünd er-hel — — — let.

Wie gros ist der, der dich ge-macht und deine Maje-stät und Pracht

an's Firma-ment gestel — — let.

pia. affai.

pp.

pp.

pia. affai.

ROMANCE

in RONDÒ.

Handwritten musical score for a Romance in Rondo form, featuring piano and forte dynamics and various musical notations. The score is written on ten systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked "Allegro moderato". The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *pia.*, *for*, *pp*, *pp:*, *tr*, *for. for.*, *for. pia.*, *for. pia. for. pia. for. pp:*, *for. p. for. for. p.*, *for*, *pp*, *pp:*, *for*, *for*, *pia*, *Sempre piu pia. pp.*, *for*, *for*, *for*, *Sempre piu pia pp*.

Ueber die Hofnung an Minna.

Von H. Schütz.

GRAZIOSO

Ach! ohne Hof-nung ist das Le-ben nichts; doch ach! betrogne

Hof-nung kürzt das Le-ben.

Izt schim-mert uns ein Funk-chen fro-hen Lichts, und es ver-

lischt, ver lischt, ver lischt, in dem wir nach ihm

stre-ben.

for.

pia.

pp.

crescendo for

pp.

for.

tr

tr

tr

pia.

RONDO Commodo.

da Sigre. L.I. Schulze.

Handwritten musical score for "RONDO Commodo." by L.I. Schulze. The score is written on ten systems of two staves each, using a treble and bass clef with a key signature of one sharp (F#). The music is in common time (C). It features various musical notations including eighth, sixteenth, and thirty-second notes, rests, and trills (tr). The piece includes dynamic markings such as *pia* (piano) and *staccato.* (staccato), and articulation marks like *for.* (forte). The notation is dense and characteristic of 18th-century manuscript notation.

Das Klavier.

Von H. Zofeltti

ANDANTE

2/4
 2/4
 pia. for.

Schaffst du mir! in der Ein-sam-keit ge-bricht mir es an Er-

pia. f. p. f. p.

gö-zen nicht; Du bist was ich sel-ber will, bald Er-we-kung

pia. for. pia.

und bald Spiel. bald Er-we-kung und bald Spiel.

fmo. pia. for.

ALLEGRET.

Maggiore.

pia *for.*

pia *ff*

pia *for*

ff *Il Fine.*

pp: *Minore.* *pia*

pp: *b*

rinf. *for*

rinf.

Maggiore da capo.

Das Mädchen bei dem Brabe ihrer Freundin.

TRISTÈ.

Vier trü-be Monden sind ent flohn seit ich ge trau-ert ha-be.

der fal-be Vermüth grü-net schon auf meiner Freundin Brabe, da horeh'ich oft im

Mon-den-glanz der Bril-len Macht ge-san-ge und lehn'an ih-ren

Do-den-krantz die bleich ge-härmte Wan-ge.

RONDÒ

Allegretto.

First system of the Rondo. The music is in 3/8 time with a key signature of one flat. The first staff begins with a piano (*pia*) dynamic, followed by a forte (*for*) dynamic, and then a piano (*pia*) dynamic. The second staff continues the melody with a forte (*for*) dynamic. The third staff features a crescendo (*cresc: for.*) leading to a piano (*pia.*) dynamic. The system concludes with the instruction "Rondò da capo."

Second system of the Rondo, marked "Minore." The music is in 3/8 time with a key signature of one flat. The first staff begins with a forte (*for*) dynamic, followed by a piano (*pia*) dynamic, and then a forte (*for*) dynamic. The second staff continues the melody with a piano (*pia*) dynamic. The third staff features a forte (*for*) dynamic. The system concludes with the instruction "Rondò da capo."

Third system of the Rondo. The music is in 3/8 time with a key signature of one flat. The first staff begins with a piano (*pia*) dynamic, followed by a forte (*for*) dynamic, and then a piano (*pia*) dynamic. The second staff continues the melody with a forte (*for*) dynamic. The third staff features a forte (*for*) dynamic. The fourth staff begins with a piano (*pia*) dynamic, followed by a forte (*for*) dynamic, and then a forte (*ff.*) dynamic. The system concludes with the instruction "Rondò da capo."

Andante molto.

Das Vertrauen auf Gott. Von H. Teymüllb.



Allegretto.

PRAELUDIVM.

da Sigre. Schmittb.



Volti Subito.

Three systems of piano accompaniment. The first system features a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system includes a 'pedale' marking under the bass staff. The third system includes 'pp:' (pianissimo) and 'tr' (trill) markings.

Auf Theresiens Tod.

Von H. Möllner.

ADAGIO

Mezzo for.

Violino.

Cembalo,

e

Violoncello.

pia.

Sie mach — te Frie — den das ist mein Be =

poco for. pia.

dicht. War Mütter Ihres Volks und Ihres Vol — kes He gen und gieng ge =

poco for.

trost und voller Zuversicht dem Tod als Ih — rem Freund ent — ge — — gen.

pia

poco for.

pia

Ich weiß ge — wiß Ihr Grab — stein drückt Sie nicht.

adagissimo, e
pianissimo.

poco for.

pia.

Sie mach — te Frie — den das ist mein Bedacht.

da Sigre. Köchler.

ADAGIO

ROMANCE

pia.

pia

Fine. Minore.

pia. *for.* *pia*

for.

Da Capo

Sechste Woche.

Der Beliebten letzter Wille. L. Mollner.

ADAGIO

con affetto

Küßt-e he die segnende Hand des Priesters uns e-wig ver =

bindet — ein En gel des To-des zum Him — mel mich ab: So kla — ge mein

zärt li-cher Freund nicht lang um die treue Be-lieb-te die ster-bend dich nante und

seuf — — zend ver-schied.

MENVET. I. altern.

Sigr. Moeller.

The first system of the musical score for 'MENVET. I. altern.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and features a trill (tr) in the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a trill (tr) in the final measure. The lower staff continues the accompaniment. The system concludes with a double bar line.

MENVET. II.

The third system continues the musical piece. The upper staff features a trill (tr) in the final measure. The lower staff continues the accompaniment. The system concludes with a double bar line.

The fourth system begins with the instruction 'Men. I. da capo.' and 'PPESTO' above the first staff. The music is in a 3/8 time signature. The system consists of two staves, with the upper staff featuring a melodic line and the lower staff providing a rhythmic accompaniment. The system concludes with a double bar line and the instruction 'da capo.' below the final measure.

Löschen.

GRAZIOSO.

Von L. F. Kullner.

Mein trau-tes Lös-chen, lez-ten Mai ver-schied Graf Wol-de-mar ver-schied Graf

Wol-de-mar. Er schenk-te mir für mei-ne

for treu zwei hün-dert Bül-den baar zwei hün-dert Bül-den baar. pia

for

RONDÒ

Allegretto.

The musical score is written for piano and features a variety of musical notations and dynamics. It begins with a treble and bass clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegretto.' and the piece is titled 'RONDÒ' by 'da Sigre Kellner'. The score is divided into several systems, each with a treble and bass staff. Dynamics include 'for.' (forte), 'pia.' (piano), and 'Minore' (minor). The piece includes a section marked 'Minore' with a key signature change to two flats (Bb and Eb). The score concludes with a repeat sign and the instruction 'Rondo da capo.'.

Rondo da capo.

Siebende Woche.

An Elisen

Von H. C. Müller.

MODERATO

O, du - wo ich so oft mein Schick - sal ü - ber den - ke ge =

lieb - ter Quell! und du o, höl — des Thal! das ich so oft mit

mei - nen Zäh - ren tränke die ih — re Schön - heit mir be - fahl.

Allegretto

alternat.

Fine.

Allegretto II.

Allegretto I. da capo.

Das Hüttchen.

Von L. F. Dülzow.

ALLEGRO

Moderato.

Ich hab ein klei-nes Hütt-chen nur steht fest auf ei-ner

Wie-sen Flur an ei-nem Bach und

pia.

pia.



Bach ist schön, willst, willst,



willst mit ins Hütt-chen gehn willst mit ins Hüttchen gehn. Am



Hüttchen klein steht gros ein Baum, vor wel-chem sieht das Hüttchen das Hüttchen



baum schützt ge-gen Son-ne Kält und Wind, Kält und Wind,



All die da rin-ne sind all die da rin-ne sind all die da rin-ne sind.

RONDÒ.

Allegro
non presto.

da Sigre. Rosetti.

Handwritten musical score for a Rondo in G major, 6/8 time, by Sig. Rosetti. The score is written on ten systems of grand staves (treble and bass clef). It includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece is marked "Allegro non presto." and features a key signature of one sharp (F#). The score includes repeat signs and first/second endings. The piece concludes with a "Da Capo" instruction and a key change to D minor for the final section, which then returns to the original key for the "Maggiore da capo." section.

Key markings and dynamics include:

- pia* (piano)
- for* (forte)
- smor.* (diminuendo)
- Da Capo*
- Minore* (D minor)
- tr* (trill)
- pp* (pianissimo)
- rinf.* (rinfacciato)
- for* (forte)
- ff* (fortissimo)
- Maggiore da capo.* (Da Capo in G major)

Achte Woche.

Das Lamm.

Von L. F. Roselt

ADAGIO

Wie nah, du ar-mes Lamm-chen, du, wie na-he gehst du

pia.

This system contains the first two staves of the piece. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo marking 'ADAGIO' is placed to the left of the staves. The lyrics are written below the upper staff, and the dynamic marking 'pia.' is placed below the lower staff.

mir! noch spielst du sorg-los und in Ruh, und ach! was dro-het

pia. pp.

This system contains the next two staves. The lyrics continue below the upper staff. The dynamic markings 'pia.' and 'pp.' are placed below the lower staff. A diamond-shaped ornament is visible below the lower staff.

dir.

This system contains the final two staves of the piece. The lyrics 'dir.' are placed below the upper staff. The staves end with double bar lines.

ROMANCE

Adagio

First system of the Romance, Adagio tempo. The score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is marked with *pia.* (piano) and *for* (forte). The accompaniment includes chords and single notes, with a *pia* marking in the right hand.

Minore.

Second system of the Romance, Minore section. The score continues with the same key signature and time signature. The melody is marked with *pia. con espressione* (piano with expression) and *for*. The accompaniment includes chords and single notes, with a *pia* marking in the right hand. The section concludes with a *pp.* (pianissimo) marking and a *staccato* instruction. The final measure is marked *pp.* and *staccato*.

Maggiore da capo.

Der glückliche Bauer.

Von L. E. Grismann

Allegretto

Ich bin nicht König, aber froh bin ich so gut wie er, hab

auch mein Plätzchen irgend-wo nur seins ist räumiger: und doch ist mir mein

kleiner Herd, so viel wie ihm sein großer werth, und doch ist mir mein

kleiner Herd so viel, wie ihm sein großer werth

Maggiore.

ROMANZA

Andante.

pia

for pia for pia for

tr

Minore. for

tr

rinf

for pia for

b pia pp cresc. for

tr

pia rinf pp for

pia

Magg. da capo.

Der Fisch an der Angel.

ALLEGRET.

Das klei ne Fischchen spie- let hier in sil-bernem Bach for. und hängt voll lüster-ner Be-gier, pia. blos for. sei-nen Freu-den nach. for. pia. for. pp. pp. for. for. pp.

RONDÒ Allegro.

da Sigre. Schmittb.

pia. for. for. pia. pia. Volta.

sempre più piano

tr

pp:

for.

rinf

pp:

for.

pp:

for.

for.

for.

Die Eremitage.

Von Lf. T. Gmüthb.

ANDANTE

mezza voce

tr

Du sü — ßes Plätzchen stil — ler Freu — den, um das mich

Affettuoso

mezza voce.

for. pia.

rinforz.

we — ni — ge be — nei — den und die ein süß lend Herz nur desto mehr empfind, je

for. pia.

rinforz.

pia.

we-ni-ger — sie schein bar sind: for. pia. for. pia. for. pp.

for. pia. for. pia. for. pp.

pp. for. affai pp. for. pia. for. Du sanf-ter

for. affai pp. for. pia. for.

pia. pp. Siz des Friedens und der Ruh! o, schloß' ich einst in sanf-tem

pia. pp.

pp. rinforz. Schlummer, fern von der Städte Lärm und Küm-mer — und Po-li =

pia. for. pia. pp. rinforz.

po. pp. = tit, in dir mein Ku-ge zu! for. pia. for. pia. for.

pia. pp. for. pia. for. pia. for.

pp. for. affai pp. pp.

pp. for. affai pp. pp.

per Variazioni.

Handwritten musical score for "Die Fenchelweib" by Carl Maria von Weber. The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like "for." and "pia.". The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with the text "Die Fenchelweib" at the bottom right.

Behende Woche.

This image shows a handwritten musical score for a piano, consisting of four systems of staves. The notation is in a historical style, likely from the 18th or 19th century. Each system typically has a grand staff (treble and bass clefs) and a single bass staff. The music features a variety of note values, including minims, crotchets, and quavers, often grouped with slurs. Dynamic markings are prominent throughout, including 'for.' (forte), 'pia.' (piano), 'pp.' (pianissimo), 'benfocato.' (benzofato), and 'ligato' (legato). There are also markings like 'sempre pp.' (sempre pianissimo) and 'pp.' with a fermata. The paper is aged and shows some staining, particularly in the upper left and middle sections. The handwriting is in dark ink, and the overall layout is typical of a composer's manuscript.

Abendlied eines Hirten.

Handwritten musical score for "Die Hirten" by Carl Maria von Weber. The score is in G major (one sharp) and 2/4 time. It features a piano introduction and two vocal parts with German lyrics. The tempo is marked "Allegretto" and the mood "dolce".

Allegretto

Goldne Sonne, fliest du schon? hör aus die sen Hirten noch den stillen

Flö-ten Ton ei-nes from men Hirten!

dolce

RONDO

Allegro.

The musical score is written on ten systems of grand staves. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a 'Finale' section.

1 bis.

al fegn.

Finale.

Der thörichte Wunsch.

Von Lf. Kögler

VIVACE.



MEN VETTO

The first system of the Minuet consists of two staves. The upper staff is in treble clef with a 3/4 time signature, starting with a key signature of one sharp (F#). It contains dynamic markings *pia.* and *for.*. The lower staff is in bass clef with a 3/4 time signature, containing a dynamic marking *ff:* and *pia*.

TRIO.

The Trio section consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (Bb). It contains dynamic markings *pp:*, *for.*, *for.*, *pia*, and *pp*. The lower staff is in bass clef with a 3/4 time signature and a key signature of one flat (Bb). The section concludes with the instruction *Menuetto da Capo*.

Zilfte Woche.

Der Schmetterling Von H. Christmann

ALLEGRET



Die späte Rose.

Von L. F. Weber. ⁴³

Andantino.

Ein Kugeln an die sem Ro sen sträuch, blieb lan ge aus,
 doch trieb es endlich auch und brachte mich, da blüh'ich nun so spät im
 Jah-re; als jünge-stes Kind, an mei-ner Schwestern Bah-re

RONDÒ

Vivace.

da Sigre. Weber.

tr *for.* *for.* *ppia. decresc. pp:*

This page contains a handwritten musical score, likely for a piano, consisting of several systems of staves. The notation includes treble and bass clefs, key signatures with sharps, and various musical notes and rests. The score is divided into sections by double bar lines.

Key markings and annotations include:

- pia* (piano) at the beginning of the first system.
- for* (forte) in the first system.
- Minore* (Minor) marking the start of the second system.
- pia* (piano) in the second system.
- tr* (trill) in the second system.
- for* (forte) in the second system.
- harpezz. pia.* (harpezz. piano) in the third system.
- pia* (piano) in the fourth system.
- Maggiore* (Major) marking the start of the fifth system.
- for* (forte) in the fifth system.
- ff* (fortissimo) in the sixth system.

The page number 44 is written in the top left corner. The manuscript shows signs of age, including some staining and wear.

Zwölfte Woche

Das beste Mädchen. Von H. Schmittb.

ANDANTE

Cantabile.

pianif.

for.

Herrlich, feierlich und schön,

mezzavoc:

ist ein Mädchen an-zu-sehn,

ist ein Mädchen an-zu-sehn,

das die Tugend nicht ver-säumt und zu einem En-gel keimt.

pp:

for. pia. for. pia.

dal Segno

46
MENVETTO.

da Sigre Schmittbaur

Vn poco

Allegro.

Der kleine Tirt.

Von L. H. Möller

ADAGIO

e

con Affetto

In einem Wirbel Schlag von Blättern die her ab durch Wintersturm ge-

schreckt von mei ner Lin-de fielen tratt'ich als wie vertieft in zärtli chen Be fühl-en und

seufzte tief und seufzte tief und dacht' an mei-nes Mädchens Grab. Da kam ein klei-ner
 Hirt und drehte sei-nen Stab, als wolt er Taschenspielen: Doch sah'ich schalkhaft ihn zu
 mir herüber schielen, als lacht' er dieses Grams, dem sich mein Herz er gab.

Recitat.
 Du kleiner! Du kleiner! rief ich ihm, wie Schade, daß die Blätter, die schönen Blät-ter

a tempo
 da, schon ab gefallen sind! Schon frische geben wird die Fuld der Frühlings Böt-ter! Be-
 tr

Tempo di prim.
 dült. Be-dült. er-wie-der te das an-ge-neh-me Kind. Ich aber lä- - - - chel-

pia for
 te gieng fort und schäm-te mich, und dachte BLUT der Auf-er-steh-ung, dich.

Allegro.

Handwritten musical score for piano, page 48, by da Sigre. Moeller. The score is in 3/8 time, key of D major, and marked Allegro. It consists of 12 systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'for'.

Choral.

Das Andenken des Erlösers in der Charwoche.

Du e
Soprani.

Alto.

Basso.

Er-nie-drig-ter Er-nie-drig-ter. du trägst der Er-de Sün-den.

Er-nie-drig-ter Er-nie-drig-ter. du trägst der Er-de Sün-den.

Er-nie-drig-ter Er-nie-drig-ter. du trägst der Er-de Sün-den.

Laß uns Mittler im Be-richt Bna-de Bna-de fin-den.

Laß uns Mittler im Be-richt Bna-de Bna-de fin-den.

Laß uns Mittler im Be-richt Bna-de Bna-de fin-den.

ADAGIO.

Due Violini.

Sei mir ge-seg-net du

for

Stille feierliche Stunde! in der mein Mittler einst zum Heil der Welt die Leiden an betrakt! —

for

tief gerührt im Geiste seh' ich den Dül-den-den dort in Bet-se — mane!

pia

und schwer drückt ihn die Hand des Sün-denrächers Auf seinen Wangen ver-brei-tet

pp

sich die blasse Farbe des Todes und Blut vom heißen Kampf des Leidens ausgepreßt, fällt tropfenweis zur Erde

Volti subito.

nieder — er zittert — bebt — Lünd kämpft den Kampf des nahen furchtbarn
 Allegretto for for

Todes, fällt dreimal hin auf die von seinem Blut gefärbte Erde und betet — ach! ein Gebet, das nicht erhört ward.

Ein Engel naht sich ihm und starrt zu neuen Leiden den Göttlichen: denn ach! noch ist das Maas des Leidens nicht er-

füllt — nicht die Berechtigung des Ewigen befriedigt. Die Schaaren der Feinde
 Allegro for

kommt: sie bindet ihn und schleppt ihn hin zum Lichtstul des Ertrannens, wo Rache schnaubt und

Bosheit schon nach seinem Blute dürstet — die Menschlichkeit flieht hier aus allen
 for

Seelen und das Gefühl des Mitleids und Erbarmens verstümmet ganz — sie siegt — die Bosheit
 for

siegt, und JESUS wird ein Opfer ihrer Wut — doch er erträgt, still, wie ein

Lamm, das man zur Schlachtbank führt, die Leiden all — hört mit Be-
 Adagio

for.
lassen hat das Urtheil seines Vaters fallen und wandelt als ein Held den dunkeln Gang zu
pia.

jenem Todes hügel nach Golgatha — da hängt er nun ein Fluch für uns am Kreuz und betet noch für seine Reiner, voll

bracht ruft Jesus Christ vollbracht ist nun das Opfer für die Sünder und neigt sein Haupt und sinkt in Todes nacht.

VIVACE

pp. *for.*

Hal-le-lu-ja, er hats vollbracht! er sank — er sank in To-desnacht! Preis ihm, denn
pia. *cresc. il for.* *pp.* *for.*

tausend Heilig — keinen er-wirbt er uns durch sei-ne Leiden, ent-sün-di-ge-t sind wir vor
pia. *for.* *pia.*

Gott durch Je-su Christi Mittler-Tod O, be-tet den Ver-sö-ner an! denn
for. *pia.* *for.*

er hat Groses an uns ge-tan an uns ge-tan.
pia. *marcando.*

52 Chor.

LARGHETTO.

Violini.

Soprano.

Tenore.

Alto.

Basso.

Basso.

Im Staube be ten wir dich Weltver sö ner an! denn du hast Bro ses

Im Staube be ten wir dich Weltver sö ner an! denn du hast

Im Staube be ten wir dich Weltver sö ner an! denn du hast

Im Staube be ten wir dich Weltver sö ner an! denn du hast

Im Staube be ten wir dich Weltver sö ner an! denn du hast

Bro ses an uns ge tan, an uns ge tan, an uns ge tan! Hal le lü ja!

Bro ses an uns ge tan, an uns ge tan! Hal le lü ja!

Bro ses an uns ge tan an uns ge tan, an uns ge tan! Hal le lü ja!

Bro ses an uns ge tan, an uns ge tan! Hal le lü ja! 6 7 Hal le lü =

Hal le lü ja! Hal le lü ja! Hal le lü ja!

Hal le lü ja! Hal le lü ja! Hal le lü ja!

Hal le lü ja! Hal le lü ja! Hal le lü ja!

ja! 6 7 6 Hal le lü ja! Hal le lü ja! 6 4 5

Blumenlese.

Ende des ersten Vierteljahrs

Vierzehende Woche.

Auf das erste Veilchen. Von H. Tilmannbair

MODERATO

for.
 mez. VOC.
 Sei mir ge - grüßt, der Frühlings Kindern ge lieb ter
 mezzavoce
 for.
 mezzavoce
 for.
 pia. calando
 Erstling, find ich dich?
 mezzavoce
 for.
 pia.
 for.
 hab Dank! daß du dem Grab ge - schwin - der entfloht und blüh =
 pp:
 pia.
 tr
 pp.
 test hier für mich.
 rinforzando.

Blumenlese.

zweites Vierteljahr.

*La prima volta forte, la Seconda piano.*Inglese
ALLEGRET.

The musical score is written for piano and consists of 11 systems of staves. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'ALLEGRET.' and the language is 'Inglese'. The score includes various dynamic markings and articulation marks.

System 1: *La prima volta forte, la Seconda piano.*

System 2: *pia*, *for.*, *for.*, *for.*

System 3: *for.*, *pp.*, *for.*

System 4: *La prima volta forte, la Seconda pp.*

System 5: *pp.*, *for.*, *for.*, *for.*

System 6: *for.*, *pp.*, *for.*, *ff.*

System 7: *cresc. il for.*

System 8: *Coda*

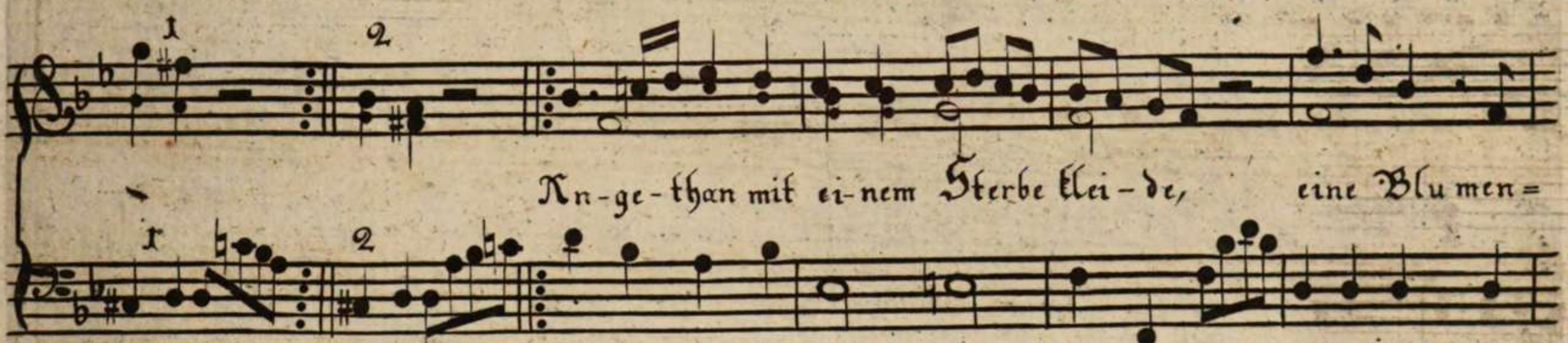
Glegie auf ein Landmädchen

Von F. Wallner

ADAGIO trist:



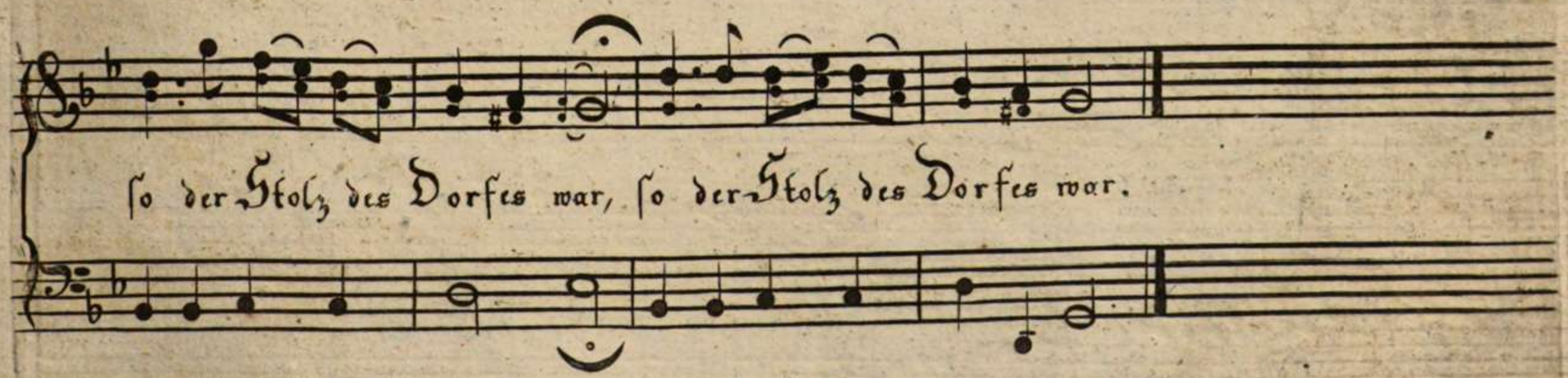
Schweremuts voll und dumpfig hallt Be-läu-te, vom be-moosten Kir-chen-thurm her-ab:
Vä-ter wei-nen, Kin-der, Müt-ter, Bräu-te und der To-den-grä-ber gräbt ein Grab.



An-ge-then mit ei-nem Sterbe Klei-de, eine Blumen =



Kron im blonden Haar, schlummert Röschen, so der Mutter Freu-de,



so der Stolz, des Dorfes war, so der Stolz, des Dorfes war.

RONDO

Arioso.

Handwritten musical score for a Rondo in Arioso style by Sigre. Walther. The score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings such as *pia.*, *for.*, *pp:*, and *ff:*. The piece includes trills and a repeat sign.

Fünfzehende Woche

Lob des Höchsten von H. Haydn

MAESTOSO

Zu Si-ons Höhen hin er hebt auf Engel =

for.

schwin-gen mich die-se glänzen-de Be-stalt.

Am Tei che Si lo =

rinf.

ff:

pia

ah - soll ich dem Herrn lob - sin - gen, im dünklen Le - dern =

pp:

pp: tenuto

ppp:

for.

wald, im dünklen Le - dern - wald.

ppp:

for.

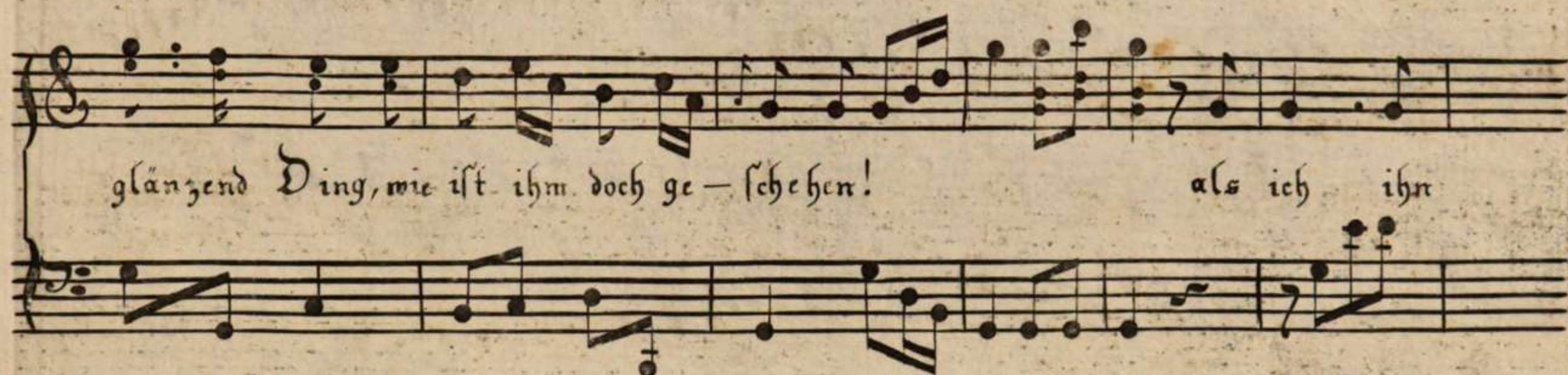
Allegretto

Handwritten musical score for piano, page 58, by da Sigre. Lang. The tempo is marked "Allegretto". The score consists of ten systems of two staves each, featuring complex piano accompaniment with many sixteenth and thirty-second notes, trills, and triplets. The key signature has two sharps (F# and C#). The piece ends with a double bar line and repeat dots.

Der Schmetterling

Von H. Löhner.

VIVACE



Allegretto

Musical score for the Allegretto section, featuring two systems of piano accompaniment. The first system includes the tempo marking 'Allegretto' and the dynamic 'for.'. The second system includes the dynamic 'rinf.' and the tempo marking 'pia'. The third system includes the dynamic 'for.' and the tempo marking 'ff:'. The music is written in 2/4 time and features various musical notations including notes, rests, and accidentals.

Minore

Musical score for the Minore section, featuring two systems of piano accompaniment. The first system includes the tempo marking 'Minore' and the dynamic 'pia.'. The second system includes the dynamic 'rinf.' and the tempo marking 'pp:'. The third system includes the dynamic 'for.' and the tempo marking 'pp:'. The music is written in 2/4 time and features various musical notations including notes, rests, and accidentals.

Magg. da capo

Coda

Musical score for the Coda section, featuring two systems of piano accompaniment. The first system includes the tempo marking 'Coda' and the dynamic 'ff'. The second system includes the dynamic 'pia.' and the tempo marking 'for.'. The music is written in 2/4 time and features various musical notations including notes, rests, and accidentals.

Lob der Unschuld.

Von H. Teymüllb.

ANDANTE

molto,
e
cantabile

mezza voce

Dü der Unschuld sü-ße Ruh! o, wie lieblich schmeichelst
for pia

du un fern See — len! eit le Bollüst fleucht von dir
pp

und doch lässest du es mir nicht an Freu den feh — len, nicht an Freu — den
for. pp. for.

feh — len. cresc. il for. adagio. pp. da capo. cresc. il for.

Nach dem Gesang der letzten Stro-
phe, werden diese 2 Takte, anstatt der
letzten 2 Takte gespielt.

ALLEGRET:

Handwritten musical score for a piece by Sigr. Schmittbaur, marked ALLEGRET. The score is written on ten staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features various dynamics including *pp*, *pia.*, *rinforz.*, and *for.* The piece concludes with a *Fine* marking and a repeat sign. At the bottom, there is a note: *da capo fino al fin. ma la 1ma parte ppme*.

An einen Bach. Von H. Köhler.

63

Adagio

VIOLINO

CEMBALO

Ganf-ter Bach, der hier ün-ter Sträu-chen lieb lich

mir zu Fü-ßen fließt. möch-te dir stets mein Le-ben glei-chen

das noch jzt dir ähn-lich ist. Wenn in dir gleich kein Gold-sand

fließet und sich keine Perle nährt: o, in dir, wo du schleichst er gie-set

See-gen sich von höhern Werth.

Tempo
di
Menuetto.

Handwritten musical score for a Minuet in B-flat major, 3/4 time, by Sigrid Lang. The score is written on ten systems of two staves each (treble and bass clef). It features various musical notations including notes, rests, trills (tr), and ornaments (w). The key signature has two flats (B-flat and E-flat). The piece concludes with a double bar line.

Der frohe Bauer. Von H. Tölzner.

MODERATO

Nun nenn ich schon ein ganzes Jahr mein lie-bes Weibchen
 mein, und denk' ich nach so scheint's für-wahr kaum Wo-chen her zu
 sein. So hur-tig eilt kein Bach da hin, als diese Zeit verstrich, denn
 immer wars mir hell im Sinn und stünd-lich freut'ich mich und
 stünd-lich freut'ich mich.

L'aimable fille.

da Sigre. Sulzer.

MENNETTO.

sempre piano.

Musical score for the first section, "L'aimable fille", by Sigre. Sulzer. It features a single melodic line for the Mennetto, marked "sempre piano". The music is in 2/4 time and consists of two staves. The first staff has a first ending bracket labeled "1" at the end. The second staff has a second ending bracket labeled "2" at the end, with a first ending bracket labeled "1" just before it.

La méchante fille.

TRIO.

sempre forte.

Musical score for the second section, "La méchante fille", by Sigre. Sulzer. It features a Trio section marked "sempre forte". The music is in 2/4 time and consists of eight staves. The first staff has a first ending bracket labeled "1" at the end. The second staff has a second ending bracket labeled "2" at the end, with a first ending bracket labeled "1" just before it. The remaining staves continue the melodic and harmonic development of the section.

Lied eines vergnügten Bauerpürschgens.

ALLEGRETTO



MENVETTO

[illegible]

Achtzehende Woche

An einen Freund im Mai

Von H. Köhler

ALLEGRO

Da lächelt nun wieder der Himmel so blau mit schimmernden

Blü-men prangt Hügel und Ru-

frisch blühts um die

Wipfel die Se-ten sind Duft und frö-liche Lieder er-füllen die

Lust.

Romance

ANDANTE

pia
3
tr
tr
pia.
Minore
Fine
pia.
for
for.
Da capo al segno

Romanze

Von H. G. Christmann

DOLCE



MEN
VET
TO.

The first section, 'MEN VET TO.', is written for a piano in 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features various notes, rests, and dynamic markings such as *tr* (trill) and *b* (bass). The key signature has one flat (B-flat).

TRIO.

The second section, 'TRIO.', is written for a piano in 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features various notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *for* (forte). The key signature has one flat (B-flat). The section concludes with the instruction 'Men. da capo.' (Meno da capo).

Wiegenlied an den neugeborenen Dauphin

ANDANTE

Softenuto.

pia

Ruh sanft, o Kind! und wei — ne nicht, huld =

*for**pia*

lächelnd nur sei dein Ge-sicht, was sollt' ein Dauphin wei — nen? du

for

wei — nen? jzt, da al — les lacht, dein Dasein alles munter macht, ach

pia

schweig, ach schweig, ach schweig, ach schweig, und rühe

edles Kind!

pp:

PASTORELLIA

à

RONDO

Handwritten musical score for "Pastorellia à Rondo" by Sigismund Weber. The score is written on ten staves, alternating between a single melodic line and a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/8. The music features numerous trills (tr) and dynamic markings such as "for" (forte) and "pia" (piano). The notation includes various note values, rests, and slurs, with some notes beamed together in groups. The paper is aged and shows some staining.

Der Knabe an ein Veilchen

75

von H. Wallgryn

ALLEGRO,

ma non troppo

Blühe liebes Veilchen, das ich

selbst er-zog, blühe noch ein Veilchen, blü-he noch ein Veilchen!

werde schöner noch! werde schöner noch! weißt du was ich

pia. for

denke? Lotten zum Be-schen ke pflut' ich nächst'ns dich,

pia for

Blümchen freue dich!

Menuetto.

Handwritten musical score for a Minuet by Sig. Walther. The score is written on ten systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The piece is marked 'Menuetto.' and includes a 'Trio' section. The notation includes various musical symbols such as notes, rests, trills (tr), and slurs. The paper is aged and shows some staining.

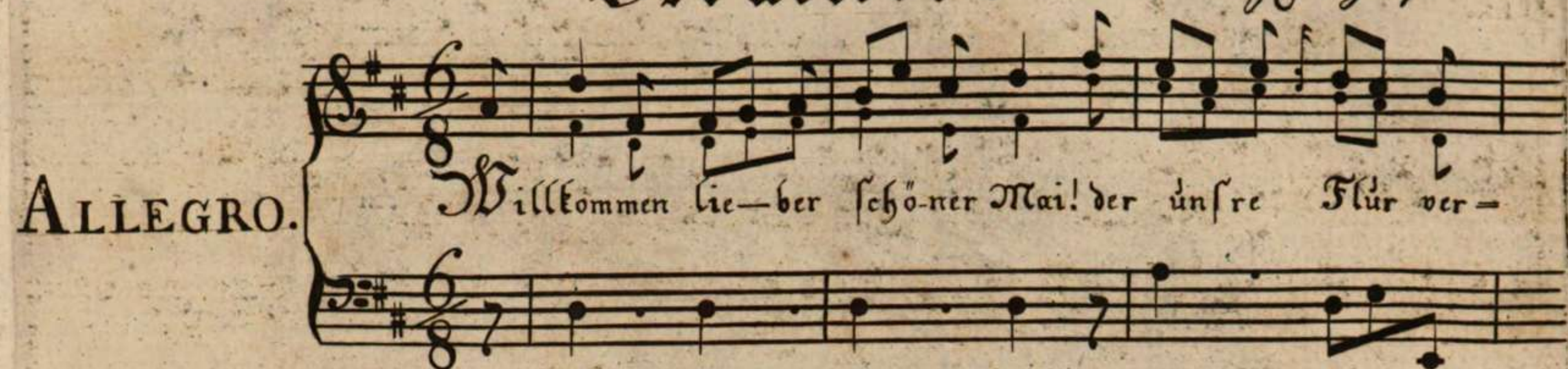
Men: da capo.

Zwanzigste Woche.

Mairied.

Von H. Christm.

ALLEGRO.



Andante

RONDO

The musical score is written for piano on a grand staff, consisting of two systems of five staves each. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Andante'. The piece is a Rondo, indicated by the word 'RONDO' written below the first staff. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'w' (weak) and 'b' (basso). The score is handwritten and shows signs of age, with some ink bleed-through and wear on the paper.

Wilhelmine.

Von H. Sch. rt.

Affectuoso

Lu-na walt im Sil-ber - Kleid an des
 Himmels Büh - ne: a-ber still und oh - ne Reid
 sieht sie Wil-hel - mi - ne sieht sie Wil - hel =
 mi ne: denn ihr hol - des An - ge sieht
 u - ber - strahlt, u - ber - strahlt der Göt - tin Licht.

MEN VETTO

Musical score for MEN VETTO, featuring piano accompaniment. The score is written in 3/4 time, key of D major (two sharps). It consists of three systems of staves. The first system includes the label *for.* and *pia*. The second system includes the label *pia.* and *for.*. The third system includes the label *for.*. The score concludes with a double bar line.

TRIO.

Musical score for TRIO, featuring piano accompaniment. The score is written in 3/4 time, key of D major (two sharps). It consists of two systems of staves. The first system includes the label *for.* and *pia.*. The second system includes the label *pp: rfor* and *rfor*. The score concludes with the instruction *Men: da capo*.

Einundzwanzigste Woche.

Der Breis ~ von H. Schmittb.

MODERATO



ALLEGRETTO

TO

tr

tr

tr

tr

FINE

FINE

da capo fino al fine

Ganchen an Wilhelm.

Von L. H. Müller

ADAGIO.

e
con Affetto.

Reh trüb ist mirs, im Herzen trüb! ich möch-te nur er =

pia
blaffen! Mein Wilhelm, der mir war so lieb, dem
pp
pia.

for *tr* *pia* *for*
ich so treu er-ge-ben blieb, hat treulos, hat treulos mich ver-las =
for.

tr *pia.* *pp:*
— sen

MEN VETTO

First system: Treble and bass staves in 3/4 time, key of B-flat major. The treble staff has notes with slurs and accents, with dynamics *pia* and *for*. The bass staff has chords and single notes, with dynamics *pia* and *for*.

Second system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pia*. The bass staff has chords and single notes, with dynamics *for*.

TRIO

Third system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pia*. The bass staff has notes with slurs and accents, with dynamics *pia*.

Fourth system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pp:*, *p:*, *f:*, *p:*, *f:*, *p:*, *f:*, *p:*. The bass staff has notes with slurs and accents, with dynamics *pp:*, *f:*, *f:*, *f:*.

Fifth system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pp:*. The bass staff has notes with slurs and accents, with dynamics *pp:*.

Sixth system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pp:*. The bass staff has notes with slurs and accents, with dynamics *pp:*.

Seventh system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pp:*. The bass staff has notes with slurs and accents, with dynamics *pp:*.

Eighth system: Treble and bass staves. The treble staff has notes with slurs and accents, with dynamics *pp:*. The bass staff has notes with slurs and accents, with dynamics *pp:*.

Men. da capo.

An eine junge Freundin. Von H. G. G. G.

Con Affetto

pia. *for.*
 Eins nur, Dafne! Seelen-grö-ße, giebt dem Menschen Werth und

pia. *for.*
 Ruh: Keine Schönheit deckt die Blö-ße miß-ge-schaffnen Seelen zu, Leichtsin-

ist die erste Quelle je-des Unglücks, das euch droht; Unschuld lei-tet auf der

Stelle Engelarm, in aller Noth.

RONDO

Allegro

da Sig. Rheinck

pp:

for.

pia.

pia. pp: pia.

for.

pia. for. pia. for.

pia. for. pia. for. pia. for. pia. pp:

This block contains the first system of a piano score. It consists of five staves. The first two staves are for the right and left hands, respectively, in a grand staff. The next three staves are for a second instrument, likely a violin or flute, also in a grand staff. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. Dynamics include *pp*, *pia.*, and *for.*. The notation includes various note values, rests, and articulation marks.

Ein kleines Unrecht Von H. Köhler.

ALLEGRO

The first line of the song's musical notation, featuring a single staff with a treble clef and a 2/4 time signature. The melody is simple and rhythmic, corresponding to the lyrics below.

Meinen Vetter Chri-ſti - an wagts ein Bien-chen einſt zu ſtechen:

The second line of the song's musical notation, continuing the melody from the first line. It includes a *for* marking and a *pia* dynamic. The notation shows a continuation of the simple melody with some grace notes.

zornig ſprach der kleine Mann, wart' nur, wart' ich will mich rächen!

RONDO

Andante.

for

pia

Fine. for.

for

r.f.

pp dal segno

p

tr

r.f.

dal segno

for

pia

Die Fortsetzung folgt.

2.3^{te} Woche

tr tr tr tr
for pia
fp:
for pia
dal seg. for pp:
m.f. for. m.f. for.

Lied.

Moderato.

Von H. Christen.

Ich gieng unter Er-len am kühl-igen Bach und dachte wohl manchem und
man-chem wohl nach Es war mir im Herzen so leicht und so wohl doch
würden von Thrä-nen die Rü-gen mir voll pia

MEN VETRO

Allegretto
molto

pia. *for. p:* *f:* *p:* *f:* *p:* *f:* *p:* *f:*
pia. *f:* *p:* *f:* *p:* *f:* *p:* *f:* *p:*
Fine. *mf.* *pia.* *for.*
Da Capo.

TRIO.

pia *for. p:* *f:* *p:* *f:* *p:* *f:* *p:*
pia. *for.* *pia.*
for. *pia.* *pp:* *pia.* *for. pia.*
Men. da capo.

Wiegenlied.

91

Von H. G. G. G.

Grazioso

Schlummre, Lieb-chen! bist noch klein, weist vom

schö-nen Sonnen=schein, weist vom Stral des Monden=lichts,

und von Wald und Bäu-men nichts. Lieb-chen, schlummre,

wer-de gros! sollst es sehn auf mei-nem Schoos.

Andante.

RONDO.

Handwritten musical score for a Rondo in B-flat major, 2/4 time, by Sigismond Rheinek. The score is written on 14 staves, with a grand staff at the top. It features various musical notations including notes, rests, and dynamic markings such as *f*, *p*, *pp*, and *cresc.* The tempo is marked *Andante*. The key signature has two flats (B-flat major). The piece is titled "RONDO." and is by "da Sigre. Rheinek."

RONDO

Allegretto.

Schönheit, gleicht der jün-gen Ro-se, die der
 West noch nie ge-küßt—freudig aus der Mütter Schoße kaum den ersten Morgen
 grüßt:
 Weht ein
 Lüt-chen, so ent-fal-tet schon das zar-te Knös-phen sich, und am Abend schon ver-al-tet
 die kei-ner Schwester gleich.
 Stürm ent
 blättert sie ge-schwin-de, weht das zar-te Knös-phen ab und beim ersten rauhen
 Win-de find't die Stolze schon ihr Grab.
 dal segno

for. pia. for. dal seg. for.

RONDO
grazioso

pia *for*

Sanfter nach des Stürmes Wüthen holder lächelt die Na-tür, süßer haüchen jünge Blüten

durch die perlen-volle Flur. Lerchen schwingen ihr Be-fie-der

in der Blumen Balsam Düst, froher wirbeln ihre Lie=der, froher durch die blau-e Lüft.

Träuter Jüngling! heiter dämmert-(trokne dei-ne Trä-nen

pia

doch heiter nach den Stürmen schimmert Lieben=den der Him-mel noch heiter nach den Stürmen

for. pia.

schimmert Lie-ben=den der Him-mel noch. dal segno

MODERATO.

Violino.

Cembalo.

da Sigr. G. Giorgio Lang.^{2o}

pia

m. f.

for.

pia.

for. pia.

f. p.

pia

tr

for.

pia

for.

for.

pia.

for.

da capo

pia

tr

tr

for.

volti subito.



Men. da capo.

Der Vorwitz das Künftige zu wissen.

ANDANTE

molto.

mezza voce.
Bü-tig hüllt in Fin-ster-nis-sen

Gott die Zu-kunft ein:

pia. deut-lich sie vor-

aus zu wis-sen wür-de Stra-fe sein.

for.

pia.

pia.

ANDANTE

*pia.**for.**for.**ff.**pia.**pp.**pp.**pia. affai.*

Lied.

Von H. Mally.

99

ALLEGRETTO

Ich bin ver-gnügt, im Sieges-ton ver-lünd' es mein Be-
 dacht, ver-lünd' es mein Gedicht, und
 mancher Mann mit sei-ner Kron und Zep-ter ist es nicht. und Zep-ter ist es
 nicht. nicht. nicht. und Zep-ter ist es nicht. Und war ers auch; nun
 im-mer hin! und war ers auch; nun im mer hin! mag ers! so ist er was ich bin.

RONDO

fcherzando.

for

pia

Finc

for

for

pp:

for

pia

da capo

pia.

da capo

Minore

pia.

pia.

for.

pia

da capo

for.

pia.

Die Flüchtigkeit des Lebens. *Von H. G. Gmüllb.*

MODERATO

Cantabile.

Freund! Freund! des Le-bens Jah re fliehn, be
 flü-gelt ei-len, sie da hin, gleich ei-ner schnel-len Fluth.
 tr
 pp: Vor je-nen Für-chen im Be-
 sicht bürgt Weisheit Wiz und Tü-gend nicht, nicht für des To-des Wuth
 pia. f: p: f: pp:
 pp:

Vn poco con piu moto.

daSigre Schmittb:

ROMAN_{ce}

pia.

pp: nn

FINE

D.C. fino al fine .

Das Vergnügen wohl zuthun. Von H. Schmittb.

ADAGIO

Der ar-me Mann! die Ba-be, die ich ge=ge=ben

ha-be, was bringt sie mir für See—lig=keit!

Mein Herz find ich er=wei=tet und

mei=ne Stirn er=hei=tet von himm=li=cher Bü=frie=den=

heit.

pp

Bei der letzten Strophe wird mit der letzten Silbe in das Postludium eingefallen und also die 3. letzte Takte nicht mitgespielt.

Postludium

104

da Signore Schmittb.

Postludium

pia.

pia.

pp:

tr

pia affai.

pp:

pia affai.

Ende des zweiten Vierteljahres.