

# Anthologie

zur

musikalischen Realzeitung

für

1790.

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Erster Band.

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St. Paul's

St. Paul's

100

St. Paul's



Andante

Grazioso

dolce

p

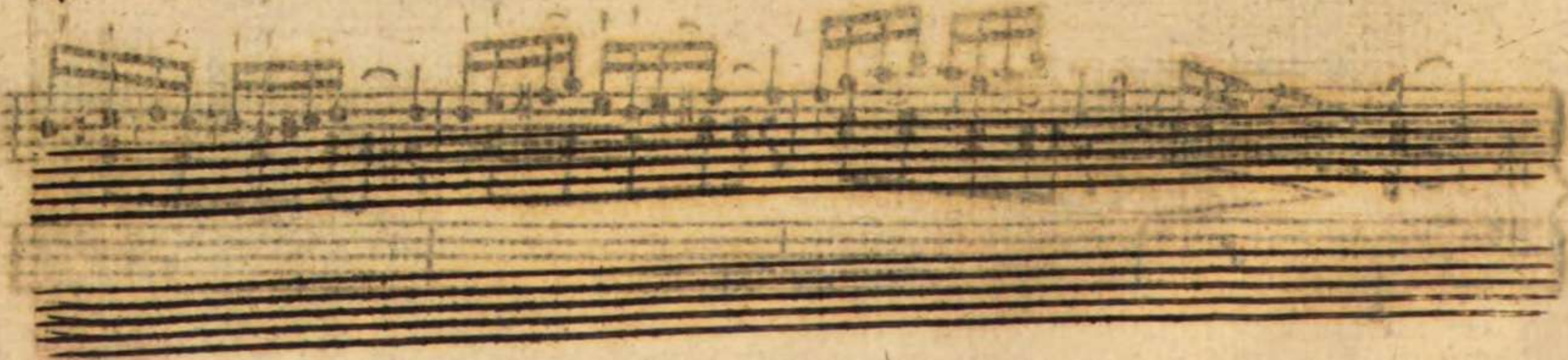
mez:for.

il fine dolce

mf



4





# Das Weilehen.

5

Von Hrn. Kapellm. Mozart.

Allegretto  
10

Ein Weilehen auf der Wie-se stand, in sich ge-büßt und

un-be-kannt, es war ein her-zigs Weil-chen, da

kam ein jun-ge Schä-fe-rin, mit leicht-em Schritt und



mun=tern Sinn da=her, da=her, die Wie=se her und

sang. Ach denkt das

Weil=chen wär' ich nur, die schönste Blu=me der Na=

tur ach nur ein kleines Weilchen bis mich das Lieb=chen



ab = ge = pflückt und an dem Bu = sen matt ge = drückt ach

nur! ach nur! ein Vier = tel = stünd = chen lang

ach! a = ber ach! das Mäd = chen kam und nicht in

acht das Beil = chen, nahm zer = tratt — das ar = me



Beil chen und sank und starb und freut sich noch und  
 Ralen tand  
 strin gen do  
 sterb ich denn so sterb ich doch durch sie durch  
 cresc en  
 Ralento a piacere  
 sie zu ih-ren Fuß en, doch das ar-me  
 do  
 f arpeggio  
 a tempo  
 Beil-chen! es war ein her-zigs Beil-chen.  
 p



# Winterlied

von Herrn Walther

9

Mit Nachdruck

Schon hat der Sturm mit starker Hand der

Er = de Schoos ent = lau = bet und die Natur im Braut = ge wand des

Frü = lings = kleide be = rau = bet, und

wü = tend trägt der kal = te Nord Ver = wü stung durch den

Er = d = kreis fort.

3. 90.



Er fauſt herab vom Kirchenthurm  
Und raſſelt durch die Fenſter,  
Als tanzten frech im Heiligthum  
Kobolte und Geſpenſter;  
Raum fängt er nur zu blaſen an  
So ächzt vom Giebel ſchon der Hahn.

4

Er ſchont in ſeinem Uebermuth  
Nicht Menſchen Baum und Raze  
Entreißt dem greiſen Kopf den Hut  
Und ſpielt mit ſeiner Glazze;  
Verehrt, wenn ihn die Laune bläht,  
Nicht Krone, und nicht Majestät.

6

Was frag ich viel nach ſeiner Wuth  
Die um den Kirchthum ſchwärmet,  
Wenn Liebchen mir am Herzen ruht  
Und Leib und Seel erwärmet;  
Pflegt mein das liebe holde Kind,  
Dann ſchwärme er immerhin Herr Wind!

8

Was frag ich ob mit Reif und Schnee  
Er Hain und Flur landiret;  
Nama Natur im Negligee  
Iſt ſchöner oft gezieret,  
Als wenn ſie ſich voll Jugendkraft  
In klarer Silberfluth begaſt.

3

Aus ſtarrenden Gefilden hebt  
Sich kaum ein Blümchen wieder,  
Blickt auf die Wüſte hin — ſo bebt  
Sein Zorn und beugt es nieder;  
Geuſt reichlich Schneegeſtöber aus  
Und füllt die Erd mit Nacht und Graus.

5

Doch kümmern mich Herr Grobian!  
Unhöflicher als Faunen,  
Fängt er ſein tolles Anurren an,  
Sehr wenig ſeine Launen.  
Er glaube nicht, daß alles bebt  
Wenn er den Blasebalg erhebt

7

Was frag ich viel wenn Kält u. Froſt  
Aus ſeinen Flügeln ſinken,  
So lang, gefüllt mit ſüßem Moſt  
Mir volle Gläſer rinken,  
Um die des lieben Mädchens Hand  
Statt Kranz, den Buſenſchleier wand.

9

Mich kümmert ſein Geſtöber nicht,  
Wenn Menſch' und Vieh erblinden,  
So brauch ich nicht der Sonne Licht,  
Das ſanfte Aug zu finden,  
Aus dem mir leuchtend Tag und Nacht,  
Der Liebe ganzer Himmel lacht.



10 Drara tob er grämelnd hin und her  
Eißgrauer alter Sünder!  
Und trill'erin die Kreutz und Quer  
Natur und ihre Kinder  
Mich kummerts nicht; ich bin vergnügt,  
Am Thron der Liebe eingewiegt.

Michaeli



Verwüstung durch den



12

## Fugetta

von Herrn Rembke





Marschmäßig

## Gedicht über die Eroberung von Belgrad.

von Herrn Kellner

Flöt

Violin 1

Violin 2

Cantate

Gambale

Fagott

Siner

Sie Schmerd des Herrn und Gide-on mit Vater Jo-sephs

Heer sind gleich die Feinde die uns drohn zahl-reich wie Sand am

4. 90.



Meer dieß war das hohe Lösungs Wort von Lau-dons Helden

This system contains the first four measures of the musical score. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves. The music is in 8/8 time, indicated by the '8' on the top staff. The lyrics are written below the piano staves. Measure numbers 1, 2, 3, and 4 are written below the bottom staff.

Schaar so brach sie auf und eil-te fort zur

This system contains the next four measures of the musical score, measures 5 through 8. It continues with the same five-staff format. The lyrics are written below the piano staves. Measure numbers 5, 6, 7, and 8 are written below the bottom staff.



2 Trompeten oder Waldhorn

15

Tutti

Timpano

Flöt I

Tutti

Flöt 2

Violino I

Tutti

Violino 2

alle

rühmlichsten Ge- fahr so brach sie auf und eilte fort zur rühmlichsten Ge-

alle



15

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining.

= fahr zur rühmlichsten Gefahr



N<sup>o</sup> 1

Notenbeispiele zur Beantwortung der Fragen u. s. w.

no, no, no fenti, no, no, no fenti,

N<sup>o</sup> 2

no, no, no fenti no, no, no fenti,

N<sup>o</sup> 3N<sup>o</sup> 4N<sup>o</sup> 5

Hauptfl. IV.

Haupt # fl. V.

IV.

V.

VI.

V.



Vivace

The musical score is written on six systems of two staves each. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Vivace'. The score includes several dynamic markings: 'f' (forte) at the beginning of the first system, and 'p' (piano) in the third and fourth systems. The notation is dense, with many beamed notes and rests, indicating a fast and intricate piece. The paper is aged and shows some staining.











ARIE aus dem Passionsoratorium:

21

Empfindungen bei dem Tode  
des Erlösers.

Von Hrn. Kellner in Cassel.

Oboe solo

Violino 1

Violino 2

Alto Viola

Tenor voce

Basso

All<sup>o</sup> moderato con spirito

sol prim

uni sono

Solo dolce

dolce

dol. p

6

90



Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into two systems, each containing three staves. The first system includes dynamic markings *p f* and *pp*. The second system includes dynamic markings *pp* and *pp*. The notation is dense, with many notes and rests. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into two systems, each containing three staves. The first system includes dynamic markings *p* and *f*. The second system includes dynamic markings *p* and *f*. The notation is dense, with many notes and rests. The paper shows signs of age, including discoloration and some staining.



Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *pp*, *p*, and *pp*. The bottom staff contains a sequence of numbers: 6 4, 5 4, 7 2, 8 3, 6 4, 6 4, 5 3, 9 4, 9 4, 8 3, 6 4, 5 3, 9 4, 9 8. The text "Wenn Lei=den die=ser" is written above the bottom staff.

Handwritten musical score for the second system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *p*, *f*, *col prim.*, *col B*, and *unif.*. The text "Zeit sich thürmen" is written above the bottom staff, and "gleich Un=ge=mit=tern" is written above the bottom staff. The bottom staff contains a sequence of numbers: 6 4, 5 4, 6 5, 4 3.



Handwritten musical score for the first system, measures 1-4. The notation includes treble and bass clefs, key signatures, and various note values. Dynamic markings *f* and *p* are present. The bottom staff contains the lyrics "auf mich stürmen" and "gleich Un-ge=".

unif.

Handwritten musical score for the second system, measures 5-8. The notation continues from the first system. The bottom staff contains the lyrics "mit-tern auf mich stürmen auf mich stürmen" and "gleich Un-ge=".

unif



wit=tern auf mich stür=men auf mich stür=men, dan  
 col primo  
 f

dol Solo  
 p pp  
 dol.  
 will auch ich ge=dul=tig sein, dan will auch ich ge=dul=tig sein 8 dan  
 p 7 90



will auch ich ge= dul=tig fein, 8 dan will auch ich ge= dul=tig

tr

tr

6 4 3 7 6 4 3

fein,

will

f p p p p p p

7 6 6 5 7 8 6 6 5 9 9 8 6 6 5 9

4 3 4 3 4 4 3 4 4 3 4

f p p p p p p



leiden ohne mein Ver = schulden nach sei = nen Bei = spiel

standhaft dulden und einst mich ih = res Ge = gens



Handwritten musical score for the first system, measures 1-8. The score is written on six staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the last two staves are for the basso continuo. The lyrics are: "freun ihres See-gens freun, mich ihres See-gens freun, mich ih-res See-". The music is in 8/8 time and features various dynamics including *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for *tr* (trill) and *col* (colored).

freun ihres See-gens freun, mich ihres See-gens freun, mich ih-res See-

Handwritten musical score for the second system, measures 9-16. The score is written on six staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the last two staves are for the basso continuo. The lyrics are: "gens freun. 6 4 5 # unifono". The music is in 8/8 time and features various dynamics including *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for *tr* (trill) and *col* (colored).

gens freun. 6 4 5 # unifono



tr.

*p* *p* *f*

Wenn Lei-den die-ser Zeit sich thürmen

7 6 8 6 5 9 4 8 3 6 5

unison

*p* *p* *f*

col primo

col out

gleich Un ge-wit-tern auf mich stürmen

6, 8, 7, 6 5, 4 1 #

8 90

unif



col. octav

*p*

gleich Un-ge-wis-tern auf mich stürmen auf mich

*p*

*p*

stürmen gleich Unge-wis-tern auf mich stürmen auf mich

unif *p*



dolce

folo

31

stür-men

dañ will auch ich ge = dul = tig sein, 8 dañ

*f* *p* *dolce*

This system contains measures 1 through 8. It features a vocal line with lyrics and piano accompaniment. The piano part includes a prominent chordal texture in the left hand and a more active line in the right hand. Dynamics range from *f* (forte) to *p* (piano). The tempo/mood is marked *dolce* (slowly).

will auch ich ge = dul = tig sein, dañ will auch ich ge = dul = tig

*p* *pp*

This system contains measures 9 through 16. The vocal line continues with the lyrics. The piano accompaniment features a more active, flowing texture. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo/mood remains *dolce*.



Musical score for voice and piano, page 32. The score is written in 8/8 time and features a vocal line with lyrics and piano accompaniment.

**Lyrics:**  
 sein 8 dan will auch ich ge = dul = tig sein dan will auch ich ge = dul = tig  
 7 3 4 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

**Dynamic markings:** *f*, *p*, *pp*, *mf*.

**Performance instructions:** *tr* (trill) is indicated above the final notes of the vocal line.

**Figured Bass:** The bottom staff contains a figured bass line with the following figures: 7 3 4 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100.



# Lied zum neuen Jahre

von Ant: Keller

33

Bedachtſam





Wohl mir, daß ich ledig bin,  
 Raum entschlüpft den Windeln,  
 Lehrt die Mutter schon ihr Kind  
 Liebeln und empfindeln  
 Buchstabirt's kaum, geht's geschwind  
 An's Romanen lesen  
 Drob verseüzt das Liebe Kind  
 Haus und Mutterwiesen.

Wohl mir, daß ich ledig bin,  
 Selten ohne Wissen  
 Dürfen heute hin und her  
 Unsre Mädchen küssen,  
 Sei ihr Kopf auch noch so leer  
 Düften, tänzeln, schimmern,  
 Ranst du die's, behagst du sehr  
 Unsern Brauenzimmern.

Wohl mir, daß ich ledig bin,  
 Näherahn und Mädchen  
 Sind in Städten igt verbannt  
 Machen ja den Mädchen  
 Du bon Ton nur Spott und Schand,  
 Rähen, Spinnen, Zwirnen,  
 Sei für keine zarte Hand,  
 Dieme Baurendirnen.

G. Realz. G. 55





Mein Jagestolz

Von Hrn. A. Keller.

35

Allegretto

Wohl mir, daß ich le dig bin, wohl mir, daß ich

le = dig bin,

beim Geschmak der Bei=ten, Flit=ter=Quark und Lände

lein,

gro=se Kleinig=kei=ten,

sü=ßeln de Kleinmei = ste = rei,

ein Ge=fühl, wie Sei=de,

und

ein Herz,

so weich,

wie Brei,

macht izt Mäd=chen Freu=de.



Laß mich jene Zeit ersetzen,  
Die mir ungenutzt verschwand.  
Als Geschenk aus deiner Hand  
Laß mich jede Stunde schätzen  
Und so fließe meine Zeit,  
Wohlgenutzt, zur Ewigkeit.

Gehent im Schlaf mir Ruh und Stärke,  
Weß mich früh zur Thätigkeit,  
Und dann gib mir Heiterkeit  
Zur Vollendung edler Werke!  
Und so fließe meine Zeit  
Wohlgenutzt zur Ewigkeit.

Bis zum Abend meines Lebens  
Laß mich unermüdet sein,  
So bleibt mein Gewissen rein,  
Und ich lebe nicht vergebens;  
Und dann folgt mir aus der Zeit  
Reife Frucht zur Ewigkeit.





Arie aus Hrn. Prof. Jacobi's Oper Phädon u. Naide von Reichsfreiherrn von Böllin. <sup>37</sup>

Etwas geschwind  
und mit Nachdruck





Be = cher schäumten in die Runde,

Be = cher schäumten in die Run de, Rüs = se

rausch = ten zum Ge = san = ge, rausch = ten zum Ge =

san = ge, zum Ge = san ge, Be = = cher rausch ten, Rüs = = se



rauschten, rauschten in die Run-de, schäum-ten zum Ge-

The first system of music consists of four measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are 'rauschten, rauschten in die Run-de, schäum-ten zum Ge-'. The bass line is on a bass clef staff.

lan-ge. Ro-sen kränz-ten mich so

The second system of music consists of four measures. The melody continues on the treble clef staff. The lyrics are 'lan-ge. Ro-sen kränz-ten mich so'. The bass line continues on the bass clef staff.

lan-ge mir die Sonn' am

The third system of music consists of four measures. The melody continues on the treble clef staff. The lyrics are 'lan-ge mir die Sonn' am'. The bass line continues on the bass clef staff.

Him-mel la - - - - - cht, mir die Son - - - - -

The fourth system of music consists of four measures. The melody continues on the treble clef staff. The lyrics are 'Him-mel la - - - - - cht, mir die Son - - - - -'. The bass line continues on the bass clef staff.



tr  
ne lacht.

Be = = cher schäum = ten

um die Run = de zum Be = =

san = ge in die Run = = de *p* Rüs = se rausch = ten zum Be = =

*f* *p*



sänge zum Ge-san-ge so lange mir die Sonne  
 lacht Ro sen kränzen mich kränz-ten  
 kränz-ten mich so lange  
 mir die Sonn' am Him-mel



lacht mir die Sonne lacht

mir die Sonn am Himmel lacht Be=cher schäumten in die

Runde Rüs=se rauschten zum Ge=san=ge Ro=sen kränzten mich

mich so lang die Sonne lacht, so lange



mir die Sonne lacht, so lange mir die Sonne

lacht, — die Son = ne lacht, tr.

mir die Sonne lacht. f p f p f



Al = ie führt die schwarze Stun = de zu des Orkus Finster =

nis = sen zu des Orkus Finster = nis a sen

und betäubt von Wein und Rüssen,

sieht man nicht des Grabes Nacht, des Grabes Nacht, des Grabes Nacht

da capo al segno



Menuetto  
con  
Variazioni

This block contains the handwritten musical notation for measures 12 through 90 of a Minuet with Variations. The score is written on four systems of grand staves (treble and bass clefs joined by a brace). The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and trills (marked 'tr'). The paper is aged and shows some staining.



Var. 1





Var: 2

Handwritten musical score for a piano piece, labeled "Var: 2". The score consists of four systems of two staves each. The first system includes a 3/4 time signature and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. The second system shows a more complex melodic line in the right hand with many beamed notes. The third system continues this melodic development. The fourth system concludes with a trill (tr) in the right hand. The paper is aged and shows some staining.



Var: 3.





# Einige enharmonische Choräle

49

Ach bleib mit deiner Gnade

J. M. Weißbeck.



Ebendasselbe



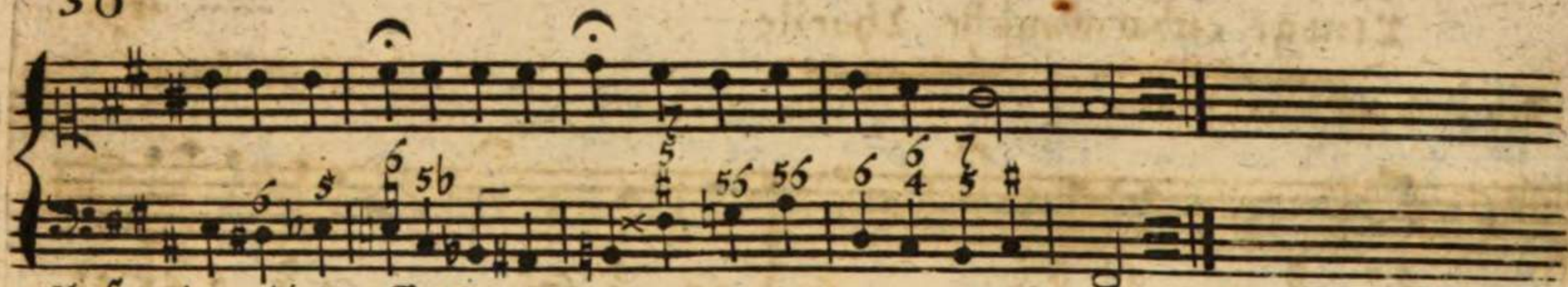
Straß mich nicht



So gehst du dann mein Jesu hin





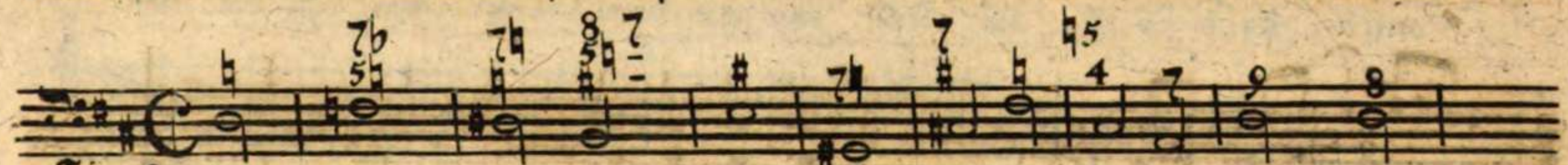


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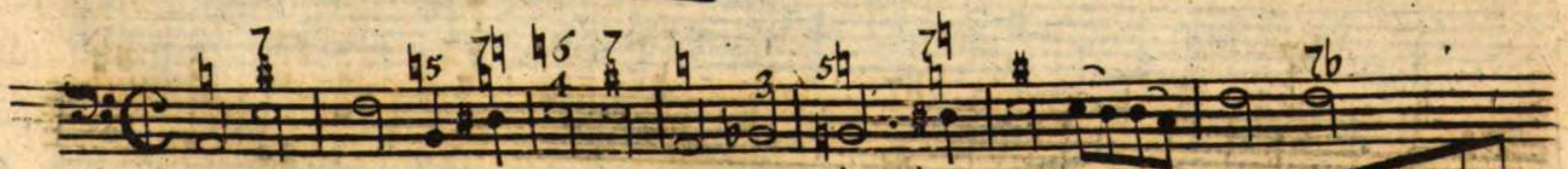
Fig. 1 .

Ach bleib mit  
deiner Gnade





## Fig 3





dein Ge- bot hab ich ver- ach- tet dien- te nur der

Lust der Welt, ach ich habe Gott ver- las- sen

und den Weg des Heils ver- fehlt



# Kn die Menschengesichter

53  
v. H. Dumsteg

Mäßig  
langsam

Ich habe was lie-bes, das

hab ich zu lieb, was kann ich, was kan ich da = für? drum

sind mir die Menschen = Ge = sich - ter nicht hold: doch spin' ich ja

lei = der nicht Erde noch Gold, ich spinne nur Herze = leid mir.



Auch mich hat was Liebes im Herzen geliebt,  
 Was kan es, was kan es für's Herz?  
 Auch ihm sind die Menschengesichter nicht hold:  
 Doch spint es ja leider! nicht Seid: noch Gold,  
 Es spint sich nur Elend und Schmerz.

Wir seufzen und schnen, wir schmachten uns nach,  
 Wir seufzen und schnen uns krank.  
 Die Menschengesichter verargen uns das,  
 Sie reden sie thun uns bald dies und bald das,  
 Und schmieden uns Fessel und Zwang.

Wenn ihr für die Leiden der Liebe was könnt,  
 Gesichter, so gönnen wir's euch.  
 Wenn wir es nicht können, so irr' es euch nicht!  
 Wir können ach leider! wir können es nicht,  
 Nicht für das mogolische Reich.

Wir irren und quälen auch and're ja nicht,  
 Wir quälen ja uns nur allein.  
 D'rum, Menschengesichter, wir bitten euch sehr,  
 D'rum laßt uns gemähren und quält uns nicht  
 mehr,  
 O laßt uns gemähren allein!

Was drängt ihr euch um die Kranken herum  
 Und schiltet und schnarchet sie an?  
 Von Schelten und Schnarchen gereßen sie nicht.  
 Man liebet ja Jugend, man übet ja Pflicht  
 Doch keiner thut mehr als er kan.

Die Sonne sie leuchtet, sie schattet die Nacht,  
 Hinab will der Bach, nicht hinan;  
 Der Sommerwind trofnet, der Regen macht naß;  
 Das Feuer verbrennet. — Wie hindert ihr das?  
 O laßt es gemähren wie's kan.



Es hungert den Hunger, es durstet den Durst  
 Sie sterben von Nahrung entfernt.  
 Naturgang wendet kein Aber und Wenn. —  
 O Menschengesichter, wie zwinget ihr's denn,  
 Daß Liebe zu Lieben verlernt?

G. Realz. G. 105





56 a) Lied auf W. Martin, Paulozky und Krascheninikou. Realz. G. 107

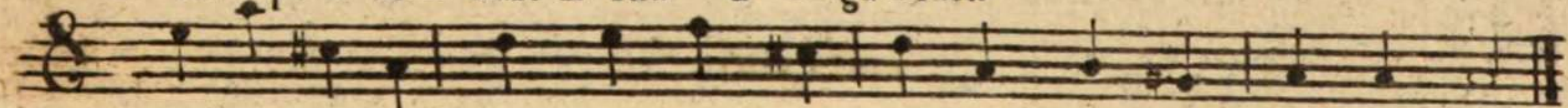


b) Aangitsch.



1. Gna-ko = e de o = los kan = ga Wa = ro = ka a

2. Ka = pa = ni = nast = sha u = ga = rach



cheutaz sin-tes Byh = nae sol = tes komt = schul Bel-lon  
Byh = nae sol = tes komt = schul Bel-lon



c) Itälmenisches Stununci oder Haniina.



Ha ni na ha ha nina ha = nina ha ha = ni-na ha-ni-na = ha ha = nini ha



na = ha = nina ha-ni-na — ha ha = ni = na = ha.

d) Itälmenisches Lied



e) Tanzmelodie



Tipsainku Ira — wan = tah Thoca ki Ti-phrop = pa

Stoß das Bai dar ab schief = se halt nach dem U = fer



Fig. 1 Adagio Oboe

Quelle Realz: S 117

57

Fuß ist das Band, so men

knüpft men Herz und Hand, men Herz und Hand zu=gleich zu=

an vielen andern Stellen undeutlich, u. vermischt.

Im Original ist an dieser wie

gleich entschlu = pfet

Fig. 2 All<sup>o</sup>: mod:





Themata der 6. neuen Quartetten von Frhrn: von Kosvoth.

1.) Alleg: mod:

2.) Alleg: non troppo

G. R. B. G. 118.



3.) Alleg: mod:

4.) Larghetto



5.) Alleg: mod:

6.) Alleg: ma non troppo





# Coro pastorale

Del Sigre Capelli

59

Corni

Andante

Oh ca-re selve oh care selve oh  
oh ca-ra

Oh ca-re selve oh care selve

ca-ra fe-li-ce li-ber-ta oh ca-re selve oh ca-re  
oh ca-re selve oh ca-re

oh ca-ra li-ber-ta oh ca-re oh

selve oh ca = = = = ra fe = li-ce li = ber = ta.

oh ca = ra ca = = = = ra li = ber = ta.

oh cara li-ber-ta fe = li = ce li = ber = ta.

selve

oh ca-ra fe = li = ce li = ber = ta.



60

fine

à due

Qui se un pia=cer si go = de

par=te non va la fro = de ma lo con=di sce a

ga = = ra a=mo-re e fe-del-tà a = mo-re a = mo-re a =

more e fe-del = tà a = mo-re a = mo-re a =

more e fe-del = tà

Coro da capo



Der Feldpater gibt den Segen

16 90





pag. 5 tact 2











## 2. Allegro con spirito

## 3. La Chasse Largo



## 1. Allegro molto

## b.) Opus 24

## 2. Allegro con spirito



## 3. Allegro con vivacità

dolce



Der Beschluß der Notenbeispiele zur Rezens: der Brenstädt: Belag: im  
folgenden Stücke.



Angst und Geschrei der Verwundeten

Three systems of musical notation for piano. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The music is in G major, 8/8 time, and features a dramatic, tremulous melody with many accidentals and slurs.

Andante

von Herrn Rplm: Naumann

Three systems of musical notation for piano. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The music is in G major, 8/8 time, and features a slow, lyrical melody with many accidentals and slurs.

Gia la notte s'avvicina vien o nice amato bene della



placida ma-ri-na le fresch' aure-a re-spi-rar le fresch' aure-a

re-spi-rar le fresch' aure-a re-spi-rar

Non sà dir che sia di-let-to chi non po-sa in queste are-ne or che un



len-to zeffi = retto dolce mente incre-s = pa il mar dolce mente in cres=pa il

mar vieni o nice a = ma = = to bene. Già la notte s'av vi =

ci-na vieni o ni-ce a=ma-to bene del la placi-da ma-ri-na le fresch'



au = rea re = spi = rar le fresch' au = rea re = spi = rar

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#). The first measure is a whole rest for the vocal line, followed by a half note 'au' and a quarter note 'rea'. The second measure continues with 're = spi = rar'. The third and fourth measures repeat the phrase 'le fresch' au = rea re = spi = rar'.

le fresch' au = rea re = spi = rar Vieni o nica le fresch' au = rea re = spi =

This system contains measures 5 through 8. The vocal line continues with 'le fresch' au = rea re = spi = rar' in measure 5, followed by 'Vieni o nica' in measure 6, and 'le fresch' au = rea re = spi =' in measure 7. Measure 8 is a whole rest. The piano accompaniment and bass line provide harmonic support throughout.

rar.

This system contains measures 9 through 12. The vocal line has a whole rest in measure 9, followed by a whole note 'rar.' in measure 10. Measures 11 and 12 are whole rests. The piano accompaniment and bass line continue with their respective parts.



# Ode a mon Clavecin

69

Adagio

o Herrn Kapelm. Naumann.

Triste é = cho de ma plainte o mon chér Cla=ve=

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in alto clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. The music is written in a flowing, melodic style with many slurs and ties.

cin D'une trop ten=dre em=preinte a=dou=cis le cha=

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is in alto clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. The music continues with a similar melodic style.

grin. Viens af=fai=blir ma chaî = = ne

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is in alto clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. The music concludes with a final flourish.



par ton son en-chan-teur. Non, laisse moi ma peine

laisse moi mon ar-deur laisse moi mon ar-deur. D'u ne

D'une plaintive flamme  
 Je chéris le retour,  
 J'accoutume mon ame  
 Aux larmes de l'Amour.  
 Oui malgré l'apparence,  
 Je hais tous les moments,  
 Ou, dans l'indifférence,  
 J'ai consumé mon tems.

Sonnés cordes fidelles,  
 Animes vos accords;  
 Dans vos ardeurs nouvelles  
 Exprimes mes transports.  
 Des loix de l'harmonie  
 Evités le détour  
 Oubliés le génie  
 N'écoutes que l'amour

Allo.

Mozarts Quintett

# Themata der Schubertschen Flötensonaten

Sonata 1.)

Allo

Allo



# Chor.

Lebhaft.

## GOTTES GRÖSSE IN DER NATUR aus Sturms Gesängen.

71

Von C. V. E. Bach u. Weimar.

Clarini

dis

Timp

Es B

Oboi

Violini

Viola

Soprani

Ten.

Bass.

Organ.

The musical score is written for a choir and orchestra. The choir parts (Soprani, Ten., Bass.) are mostly rests. The instrumental parts (Clarini, Timp, Oboi, Violini, Viola, Organ) are active. The Organ part includes figured bass notation.

Figured bass notation for the Organ part:

8 3 - 3 3 3 5 6 5 6 5 4 3 4 3 6 5 6 5 3 6 6 5 3 6 5 3 8



[illegible]



ten tr

tr

ist der Herr von sei = ner Machterzäh = len Himel Erd und Meer  
 rühmt die blü = hen = de Na = tur ihr schmuß u ih = res Segens Men ge  
 ist der Herr zu ihm em = por soll mei ne fro = he See = le drin = gen

*ist  
 rühmt  
 ist*

6 19 2 90 6 5 7 6 5 4 3 unis



präst die ster - nen volle Nacht, die Nacht preist ihn, die Son und al - ler  
 Frucht der Gar - benschnere Flur, der Garben Flur sind sei - ner Almacht  
 al = ler Kre - a-turen Chor, der Kreaturen Chor sol un=sero Lie-des

Figured bass numbers at the bottom: 7 5, 3 4, 3 6, 6, 6, 6 5, 3, 6 5



Son-nen Hee-re. Groß ist der Herr, groß ist der Herr  
 Lob-ge = sän-ge  
 Du-bel kün-gen

6 6 3 3 2  
 unis unis



76 Mit Affekt

70 *Mit Affekt*

Corni  
Dis

Oboi

Violini

2 Violi

Sopr. u  
Ten.

Solo

B. 2 Sopr. Ihn preißt in sei - ner Fel - sen Klust in  
B. 4 Ten. Der Re - ben - berg das Wai - zen - = thal der

Org.

Handwritten musical score for "Die Lorelei" by Carl Maria von Weber. The score is for voice and piano. The voice part is in G major, 3/4 time. The piano accompaniment features a prominent triplet figure in the right hand and a more active left hand. The lyrics are in German and English. The manuscript is on aged paper with some staining.

sei = ner Fel = sen Klust. des Lö = wen furcht = ba = res Ge = brül = le  
 Berg das Wai = zen = thal der Schmerlen = bach der Auen Blü = the

unis



77

*f* ten

*p* *rf* *f* *ter* *p* *f* *p*

der Ra-be, der am Spei-se ruft, der der um Spei-se ruft, der  
 die Luft und je - der Son-nen-strahl und je - der Sonnen-strahl ver-

*p* *rf* *f* *p* *f* *p* *f*

*rf* *p* *f* *Tutti* *p* *f* *Tutti*

Wurm in sei-nes Staubes Hül-le. Groß, groß, groß ist der  
 lün-digt des All-mächt-gen Gute

*rf* *p* *rf* *p* *20* *90*



Herr groß groß ist der Herr!

Des Westes Ruh = lung  
Vom Ausgang bis zu den

Solo

p

sen = det er den Don = ner = sturm in Un = ge = mit = tern

Nie = der = gang, von hier bis zu den fernsten Spha = ren

tr

f

Maßen G tr



Er spricht und stil = le, stil = le ist das Meer, stille,  
 schalt der Ge = schö = pfe Lob = = ge = sang der Ge =

8 9 f 10 p 11 12

stil le Er spricht und Meer und Er = de zit = tern. Groß  
 schöpfe zu un = sers Wel = ten = Schöpfers Eh = ren.

13 14 15 16



groß, groß ist der Herr, groß ist der Herr.

Die übrigen Verse 3. 4. 5. von Anfange ganz durch u. dann beim Stiegel zum Sten mal geschlossen



N<sup>o</sup> 1 a) b) c) d) e)

N<sup>o</sup> 2 a) b) c) d) e)

Hauptklänge

N<sup>o</sup> 3 a) b) c) d) e) N<sup>o</sup> 4

Hauptklänge

N<sup>o</sup> 5

N<sup>o</sup> 6

oder so



82

## Andantino

N<sup>o</sup> 7

i) k) l) m)

n) o) p) q)

N<sup>o</sup> 8

r) r) s)

oder

t) u)

N<sup>o</sup> 9

x) y) oder

N<sup>o</sup> 10

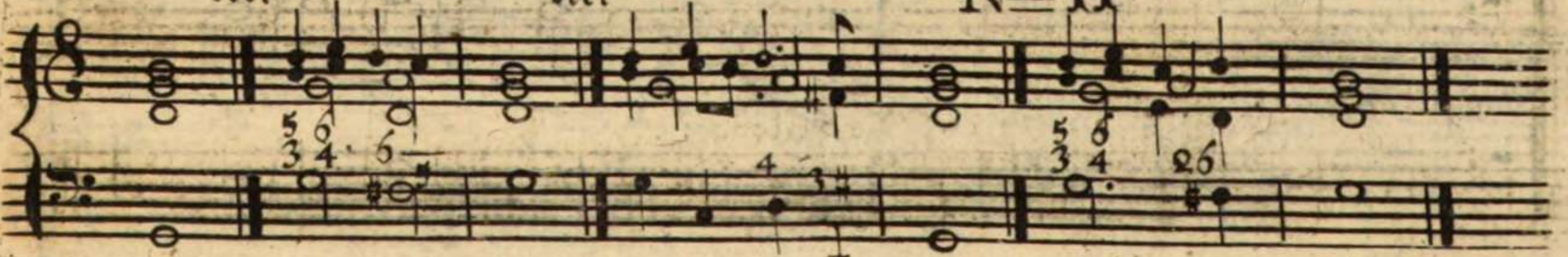
oder

oder



oder

oder

N<sup>o</sup> 11

oder

oder

oder

oder

N<sup>o</sup> 12

8 7 6 5 4 3 2 1  
 6 5 4 3 2 1  
 4 3 2 1  
 3 2 1





Ebendas: Gesänge beim Klar:

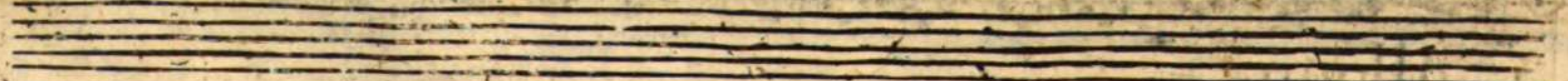
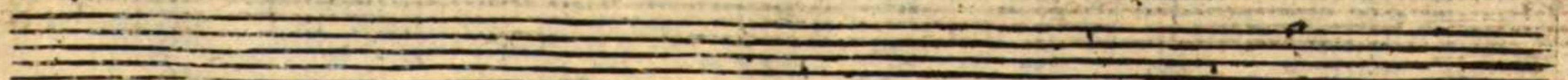
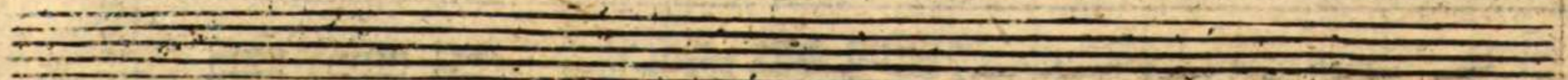


Ma qual m'agi-ta? e fouo = te sopr' u = ma = no valor?

Ebendas: G: 168.



Sieh — wie blifte mich dein schmachtend, dein schmachtend Au = = ge an! — —





Clav

1

a)

b)

Clav. 1 linke Hand

c) Clav. 2 rechte Hand

2

d) Allegro



# Aus v. Dalbergs Canzon:

85

a) Larghetto

O! non far = mi risvegliar o! non far = mi ris = veg = liar o! non

This musical system consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, marked 'Larghetto'. It contains the lyrics 'O! non far = mi risvegliar o! non far = mi ris = veg = liar o! non'. The middle and bottom staves are piano accompaniment, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

b) Affettuoso

Par = to a = ma = bi = le ben mio a = ma = = = bi =

*mf* *p* dolce

This musical system also consists of three staves. The top staff is a vocal line in G major, marked 'Affettuoso'. It contains the lyrics 'Par = to a = ma = bi = le ben mio a = ma = = = bi ='. The middle and bottom staves are piano accompaniment. The right hand features a more complex, flowing melody with some slurs, while the left hand provides a harmonic base. Dynamic markings *mf* and *p* are present, along with the word 'dolce'.

le ben mi = o! ma ma ri cordati di me, di

*f* *p* *f* *p* *f* *p*

This musical system continues the piece with three staves. The vocal line contains the lyrics 'le ben mi = o! ma ma ri cordati di me, di'. The piano accompaniment continues with dynamic markings *f* and *p* alternating throughout the system.





Text zu Dalbergs Canzonette Nro. 5. G. 10

wie er unterzusetzen

Kühlendes sanftes Lüftchen,  
 Kühlt du der Geliebteren Wangen  
 Sag ihr: du wärst ein Seufzer  
 Aber verschweig,  
 Aber verschweig  
 Woher,  
 Aber verschweig, woher!  
 Kühlendes sanftes Lüftchen  
 Kühlt du der Geliebteren Wangen  
 Sag ihr: du wärst ein Seufzer  
 Du wärst, ach, wärst ein Seufzer  
 Aber verschweig,  
 Aber verschweig  
 Woher, woher,  
 Ach! verschweig es ihr, woher.

Sag ihr, o klares Bächlein,  
 Ruht sie am kühlen Gestad:  
 Ich floß als Thräne einst.  
 Sag ihr, o klares Bächlein,  
 Ruht sie an deinem Gestad  
 Ich floß als Thräne einst!  
 Doch willst du's nicht verrathen,  
 Doch willst du's nicht verrathen,  
 Aus welchem Aug du floß'st,  
 Aus welchem Aug du floß'st?



Adagio cantabile

Wranizky G. Realzeit. G. 174

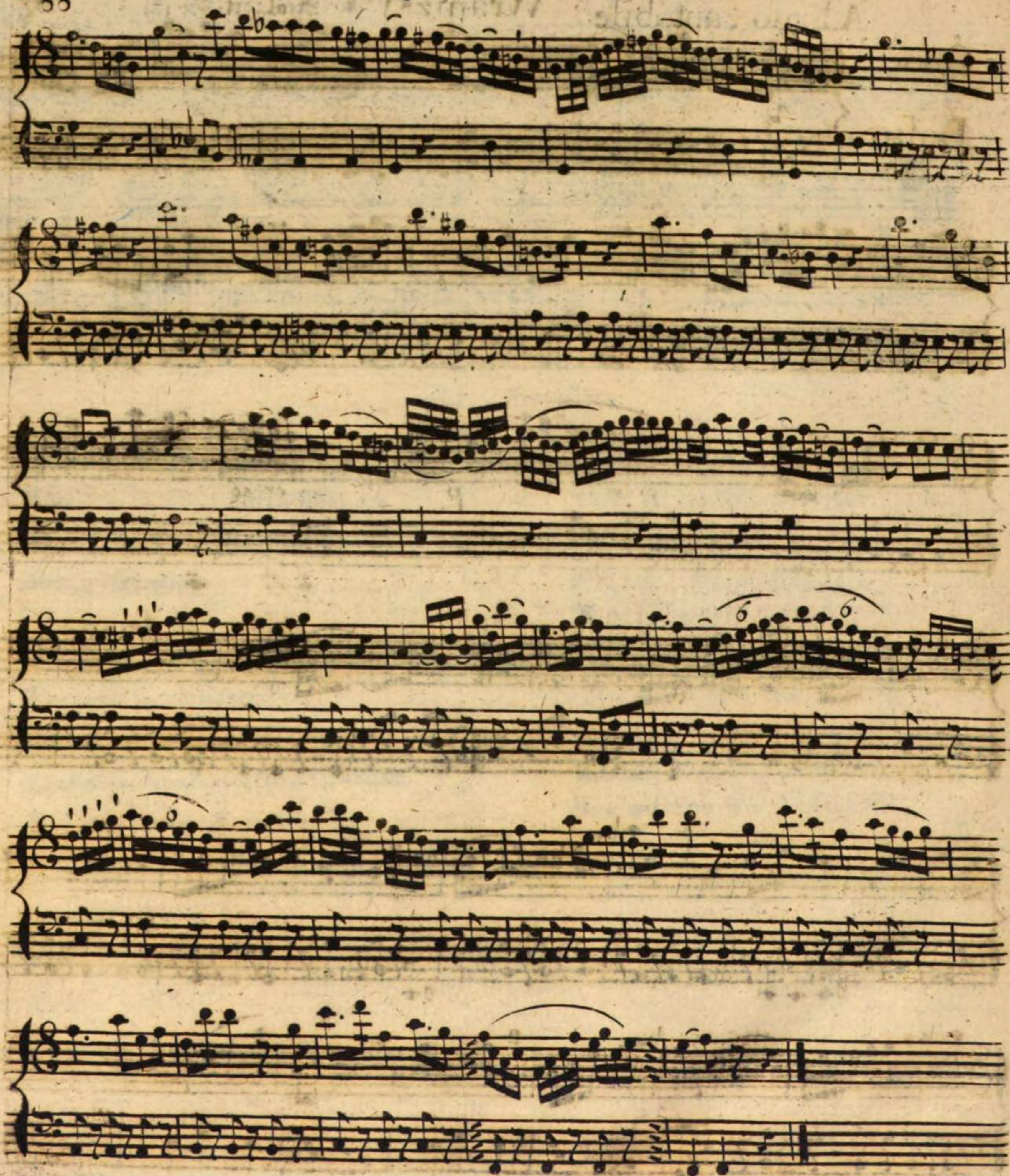
87

Oboe

Basso

Handwritten musical score for Oboe and Bassoon. The score is written on ten staves, with the first two staves labeled 'Oboe' and 'Basso'. The music is in G major, 4/4 time, and marked 'Adagio cantabile'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'cresc' and 'p'. The score is written in a cursive, handwritten style.







a) b) Langsam, Triolen, Vortrag, G. R. Zeit. G. 179



c) Braun in der Arie Placa le sdegno



d) Bach in der Compos. des 8 Wf.



Notenbeispiele zur Abhandl. über die Rosalie R. 3. G. 181





90 oder so E

This system contains the first two staves of music. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music consists of various note values, including eighth and sixteenth notes, with some beamed together. The letter 'E' is written above the treble staff.

F G H

This system contains the third and fourth staves of music. The treble staff continues with the same key signature and notation. The letters 'F', 'G', and 'H' are written above the treble staff at different points in the music.

I

This system contains the fifth and sixth staves of music. The treble staff continues with the same key signature and notation. The letter 'I' is written above the treble staff.

This system contains the seventh and eighth staves of music. The treble staff continues with the same key signature and notation.

K

This system contains the ninth and tenth staves of music. The treble staff continues with the same key signature and notation. The letter 'K' is written above the treble staff.

This system contains the eleventh and twelfth staves of music. The treble staff continues with the same key signature and notation.



# Bierstimmiges Passionslied aus Sturms Gesängen.

Weimar

91

Langsam und tutti



Sieh, Gottes Lom, wir fal-len an-be-tend vor dir nie=der; zu  
Du sahst von fern die Bande, die dir die Bos=heit droh=te; sahst  
Für uns hat dich der Rächer mit Angst und Schmerz ge=schla=gen. Für



deinem Him-mel schallen die Ju-bel dei=ner Brü=der. Du  
vor die Quaal und Schande und Martern bis zum To=de. Doch  
uns, für uns Ver-bre=cher hast du den Fluch ge=tra=gen. Für



tutti

solo

tutti

hast den Sieg er-run-gen, für uns den Tod ver-schlun-gen, Preis - sei dir ewig,  
 du, vol Huld und Gna-de, giengst gern die Marter-stras-se, Preis -  
 uns den Sieg er-run-gen, dir sin-gen al-le Run-gen, Preis -

Preis sei dir e-wig, e-wig, o Je - su, Preis sei dir, Preis, Preis sei dir



Arietta con Recitativo del Sigre Capelli 93

Andante assai

Violino 1

Violino 2

Viola

Canto

Basso

Andante assai

Allegro

unison

B

Ferma!

a = spetia!

ah mia

Allegro



Musical score for measures 94-97. The score is written for five staves. The first two staves are in treble clef, the third in bass clef, and the last two in alto clef. The music features a complex rhythmic pattern with many triplets and sixteenth notes. The lyrics are: "vi-ta, io non ho cor che basti a veder mi la-sciar".

Musical score for measures 98-101. The score is written for five staves. The first two staves are in treble clef, the third in bass clef, and the last two in alto clef. The music features a complex rhythmic pattern with many triplets and sixteenth notes. The lyrics are: "partir vo gl'io addio mio ben! mia principessa, ad-".



Corni  
in G

Flauti

Violini

Viola

Canto

Basso

dio. Con = fer = va = ti fe = de = le pensa chio resto e

peno e qualche volta al = me = no ri = cor = da = ti di me con =



ser = va = ti fe = de = le      pen sa ch'io re = sto e peno      e qual che vol ta

al = men o ri cor = ca = di di me = ri = cor = da ti di me che per vir = tu da'



mo-re par-lan-do col mio co-re par-lan-do col mio co-re ra-

This system contains the first five measures of the musical score. It features a vocal line with a treble clef and a key signature of one flat (B-flat). The melody is written in a 7/8 time signature. The lyrics are: "mo-re par-lan-do col mio co-re par-lan-do col mio co-re ra-". The bottom staff shows a bass line with a treble clef and a key signature of one flat.

gio = nero con te ra = gio = nero con te. Con-ser-va-ti fe = de-le

This system contains the next five measures of the musical score. The vocal line continues with the same treble clef and key signature. The lyrics are: "gio = nero con te ra = gio = nero con te. Con-ser-va-ti fe = de-le". The bottom staff shows a bass line with a treble clef and a key signature of one flat. The system concludes with a double bar line.



musical score for the first system, measures 98-101. The system consists of ten staves. The first four staves are for a string quartet (two violins, two violas). The fifth and sixth staves are for a piano accompaniment (right and left hands). The seventh and eighth staves are for a vocal line. The ninth and tenth staves are for a basso continuo line. The lyrics are: "pen-sa ch'io restoe pe-no e qual-che vol-ta al me-no ri-cor-da-ti di".

pen-sa ch'io restoe pe-no e qual-che vol-ta al me-no ri-cor-da-ti di

musical score for the second system, measures 102-105. The system consists of ten staves. The first four staves are for a string quartet (two violins, two violas). The fifth and sixth staves are for a piano accompaniment (right and left hands). The seventh and eighth staves are for a vocal line. The ninth and tenth staves are for a basso continuo line. The lyrics are: "me con-ser-va-ti fe-de-le pen-sa ch'io restoe pe-no".

me con-ser-va-ti fe-de-le pen-sa ch'io restoe pe-no



Handwritten musical score for the first system, measures 1-4. The score is written on ten staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The fifth staff is for the right hand of a piano, marked *pp*. The sixth staff contains the vocal melody with the lyrics "e qual=che vol=ta al meno ri = cor = da=ti di me". The seventh staff is for the left hand of a piano, marked *p*. The music is in G major, 4/4 time. Measures 1-4 show the vocal entry and the piano accompaniment.

*pp*

*p*

e qual=che vol=ta al meno ri = cor = da=ti di me

Handwritten musical score for the second system, measures 5-8. The score continues on ten staves. Measures 5-8 show the vocal melody and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, marked *p* and *rf* (ritardando forte). The vocal line continues with the lyrics "e qual=che vol=ta al meno ri = cor = da=ti di me".

*p*

*rf*



me ri=cor = = da = ti di me ri=cor = = da = ti di me di

This system contains measures 100 through 103. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent descending eighth-note scale in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a double bar line.

me di me. *pp*

Fine

This system contains measures 104 and 105. The vocal line continues with the lyrics "me di me." followed by a final note marked *pp*. The piano accompaniment provides harmonic support. The system ends with a large, bold "Fine" marking and a final double bar line.



Allegro

Kozeluch Op: 28 C. R. 3. C. 203

101

Violino

Clav





## Das Blümchen im Spatiahr

von Herrn W. G. [Lampe?] [ales?]

Poco Allegretto





Kozeluch Op 29 N.B.G. 203

103  
301



Grill S. 204



Das Blümchen im Spätjahr

2

Komm, komm du düftest ja so süß  
Und Fröste drohen wieder,  
Sieh da, die andern Blümchen riß  
Der Nordwind schon danieder.

3

Ach solltest du so wunderschön,  
So voller Himmelsdüfte,  
Auch ungepflückt zu Grunde gehn  
Als Beute wilder Lüfte. —

4

Rein Blümchen, komm, wo stille Ruh,  
Wo Pflege deiner warten,