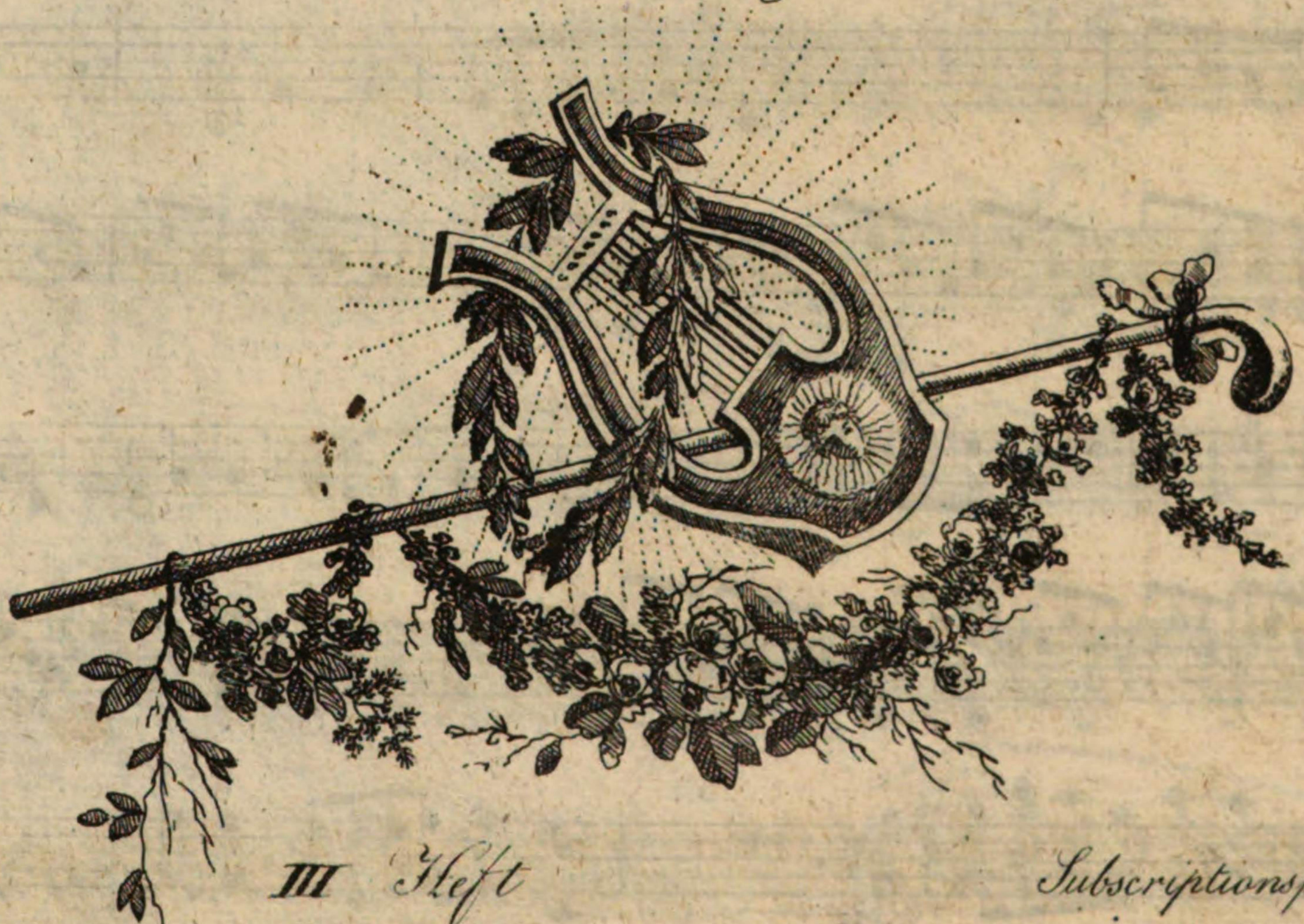


SAMMLUNG

der vorzüglichsten Musikstücke aus den neuesten Opern
fürs Clavier übersetzt.

und

Ihrer Königlichen Majestät von Baiern,
in allertiefster Ehrfurcht gewidmet vom
Joseph Steigenberger



III Heft

Subscriptionspreis

München zu finden beim Verfasser, wohnt am Platz N° 89, im 3^{ten} Stock

² Andantino con moto aus der Oper Cendrillon / Atschénbrodel / von Niccolo.

Ouverture

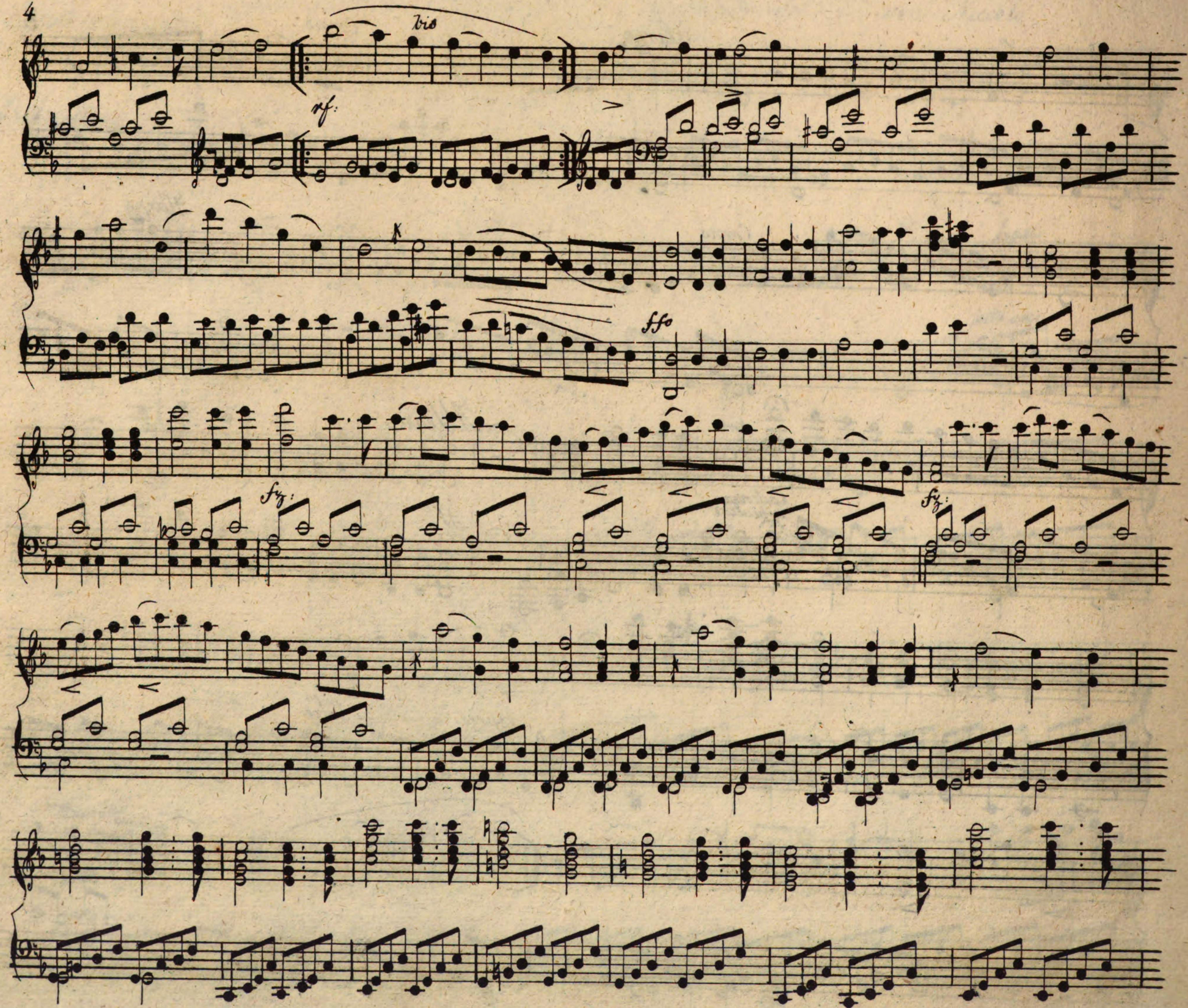
The image shows a handwritten musical score for orchestra and piano. The score consists of ten staves of music. The first two staves are for the piano, with the top staff in common time and the bottom staff in 3/4 time. The third staff is for the Corno (horn), the fourth for the Clarinetto (clarinet), and the fifth for the piano again. The sixth staff is for the piano, followed by two staves for the Clarinetto. The ninth staff is for the piano, and the tenth staff is for the piano. Various dynamics and performance instructions are written in ink, such as 'corno', 'piano', 'sotto voce', 'legato', and 'Andantino con moto'. The manuscript is on aged, yellowish paper.

Musical score for orchestra, handwritten on aged paper. The score consists of six staves, each with a clef, key signature, and time signature. The instruments represented are:

- Corno (first staff)
- Harpe (second staff)
- String section (multiple staves, indicated by bass and treble clefs)

The score includes the following markings and instructions:

- Corno*:出现在第一小节上方。
- Harpe*:出现在第二小节上方。
- Corno*:出现在第三小节上方。
- tr*:出现在第四小节上方。
- ff*:出现在第五小节上方。
- Allegro.*:出现在第六小节上方。
- Cadenza a piacere*:出现在第七小节上方。
- sforzando*:出现在第八小节上方。
- espres.*:出现在第九小节上方。
- dolce*:出现在第十小节上方。



104264

Harpe

f.m.

5

Harpe

f.m.

5

A handwritten musical score for orchestra, page 6. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in two systems.

System 1:

- Measures 1-5: Violin I (top staff) plays eighth-note patterns. Violin II (second staff) provides harmonic support with sustained notes. Cello (third staff) and Double Bass (fourth staff) provide bassline support.
- Measure 6: Dynamics change to *tr*.
- Measures 7-10: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.
- Measure 11: Dynamics change to *cres.*
- Measures 12-15: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.
- Measure 16: Dynamics change to *ff*.
- Measures 17-20: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.
- Measure 21: Dynamics change to *so.*
- Measures 22-25: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.

System 2:

- Measures 26-30: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.
- Measures 31-35: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.
- Measures 36-40: Violin I continues eighth-note patterns. Violin II and Cello provide harmonic support. Double Bass provides bassline support.

Handwritten musical score with eleven staves. The music consists of various notes, rests, and dynamic markings. Key changes and time signatures are indicated by the conductor's batons at the beginning of each staff. The score includes parts for Oboe (oboe) and Viola (viola). The dynamics include: f, ff, p, pp, sfz., sfz., po:dol., ffz., po, fa, sfz., ffz., po, fa, sfz., ffz., po, fa, sfz., ffz., po, fa, sfz., ffz., oboe, bis, dol>, >, Viola, >, <, v, v, v, v, v, v, v, v, v, v.

8

pp.

fz.

pno.

ff.

pno:dol

Handwritten musical score for orchestra, featuring:

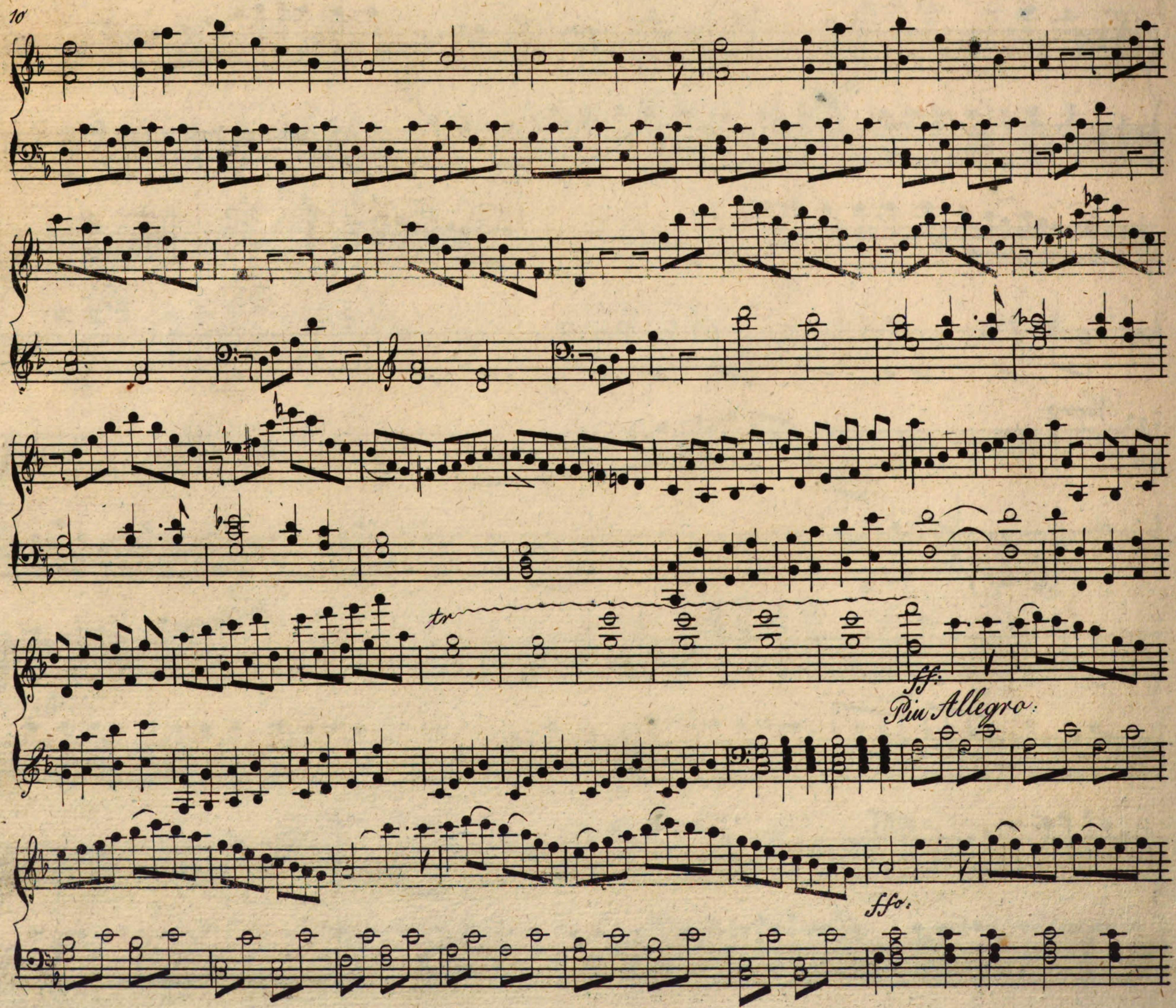
- Violin I
- Violin II
- Cello
- Double Bass
- Viola
- Harp (labeled "Harpe")
- Flute
- Clarinet
- Horn (labeled "Corno")
- Trumpet
- Trombone

The score consists of 11 staves of music. The instrumentation is as follows:

- Violin I: Staff 1
- Violin II: Staff 2
- Cello: Staff 3
- Double Bass: Staff 4
- Viola: Staff 5
- Harp: Staff 6
- Flute: Staff 7
- Clarinet: Staff 8
- Horn: Staff 9
- Trumpet: Staff 10
- Trombone: Staff 11

Dynamics and performance instructions include:

- Violin I: dynamic markings, slurs, grace notes.
- Violin II: dynamic markings, slurs, grace notes.
- Cello: dynamic markings, slurs, grace notes.
- Double Bass: dynamic markings, slurs, grace notes.
- Viola: dynamic markings, slurs, grace notes.
- Harp: dynamic markings, slurs, grace notes, and specific instruction "sfz." (soft forte).
- Flute: dynamic markings, slurs, grace notes.
- Clarinet: dynamic markings, slurs, grace notes.
- Horn: dynamic markings, slurs, grace notes.
- Trumpet: dynamic markings, slurs, grace notes.
- Trombone: dynamic markings, slurs, grace notes.



The image displays a page of musical notation for an orchestra, consisting of six staves. The top staff features woodwind parts, with a dynamic marking 'mf.' and a performance instruction 'bis'. The second staff contains brass parts. The third staff is dedicated to the strings. The fourth staff also features woodwind parts, specifically marked with 'I mo.' and 'II do.'. The fifth staff contains brass parts. The bottom staff is for the strings. The page is numbered '11' in the top right corner.

Cavatina aus der Oper Demophoon vom P. Lindpaintner.

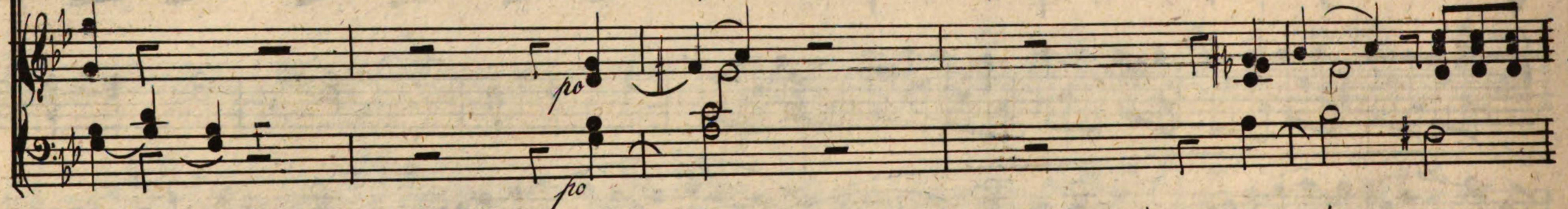
1. Andantino.

Pianoforte



Direc

Könt ich euch meine Leiden sagen, könnt ich euch meine Leiden sagen, all meine



Qualen, meine Pein, meine Qualen, meine Pein, ihr würdet mich wie er be-



kla. gen, ihr würdet mich wie er be. klagen, und wünschen, und wün- schen



Retter mir zu seyn, Retter mir zu seyn; so feindlich ist mir das Ge-

schick, dass alle Pfeile auf mich schiesst, das alle Pfeile auf mich schiesst, dass

Tod in diesem Augen-blicke dass Tod in diesem Augen-blicke das kleinste meiner

14

Leid. den, das kleinste meiner Leiden ist so feindlich ist mir das Geschick, das Tod, dass

cres.

Tod in die sem Au. gen. blicke das kleinste meiner

crescendo

Leiden das kleinste meiner Leiden ist, das kleinste meiner Leiden ist.

p.
p.
p.
pp.
dimin.

Larghetto

Aus der Oper Numa Pompilio vom Fr. Par.

Duetto

Piano

15

Numa

Per voi lascia il benche adora dei del Tebro un alma a.
Götter von dem Tiber Strande trennend unsrer Liebe

mante, dei del Tebro un alma amante,
Bande, trennend unsrer Liebe Bande

perdo-nate
zürnet nicht

al fiero istante
dass diese Zähre

una
mir beim

lagri-ma uno sospir,
Scheiden nun entquillt

una lagrima perdonate
Götter zürnet nicht dass die Zähre

una la-gri-ma, una la.grima un sos-
dass die Zäh-re mir beim Scheiden nun - ent.

16

Annaide

nir
quillt.

Voi fa ceste o Numi ancora di virtù compagno amore di vir
Schützer jeder heil'gen Rechte ach verzeiht ihm ewige Mächte ach ver-

so po dolce mf.

ti compagno amore, perdo. nate al nostro core unsi tenero de sir perdo.
zeiht ihm ewige Mächte, wenn auch seine Hel. den Seele herber Trennung Quallen fühlt ach ver.

pp.

na te al nostro co re unsi tene ro unsi te ne ro de sir
zei het, wen seine Seele herber Trennung herber Trennung Quallen fühlt.

so po fo

Annaide

17

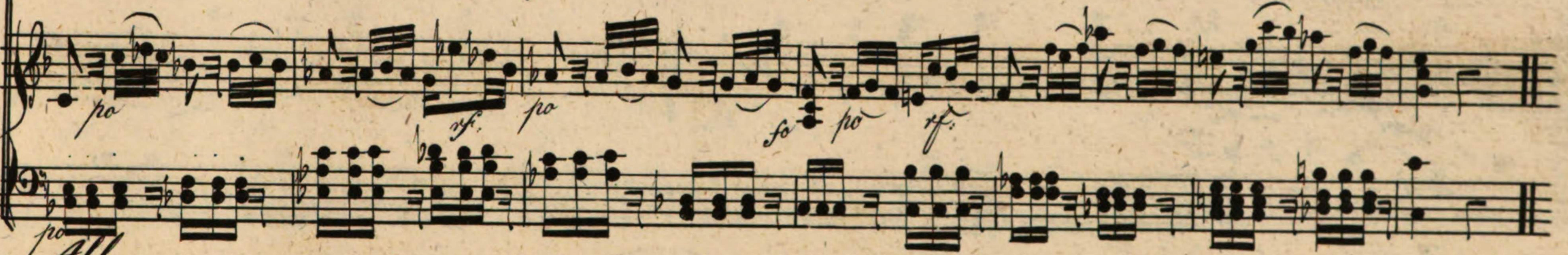
sposo addio
du mein Leben

ad. di
ach lebe

Numa

addio sposo
Leb wohl Geliebte

addio addi
Leb wohl!! ach lebe



Allo.

o!
wohl!

Balza pal pita il Cor.
Ach wie schlägt von Schmerz und

o!
wohl!

Balza pal puta il Cor.
Ach wie schlägt von Schmerz und

Allo.



mio di dolcezza e di martir
 Freude hefti ger mein Herz in mir

bal. za pal. pita il cor. mio di dol.
 ach! wie schlägt von Schmerz und Freude hef. ti.

mia di dolcezza e di martir
 Freude hefti ger mein Herz in mir

bal. za pal. pita il cor. mio di dol.
 ach! wie schlägt von Schmerz und Freude hef. ti.

dol.
dol. *po.*

cez. zae di martir
 ger mein Herz in mir.

di - - dol. cez
 hef ti ger - - - - -

zae di - martir
 mein Herz in mir.

cez. zae di mar. tir
 ger mein Herz in mir

di - - dol. cez
 hef ti ger - - - - -

zae di - martir
 mein Herz in mir.

ff. *ff.* *ff.* *ff.*

ma sento la tromba
Fern tönt die Trompete



gia Mezio tas-petta
dein harren die Helden



20.

lunga a piacere

fretta convien mi partir - Dei - del Tebro ah per. do. nate
Ehre, ich scheide von hier - Götter vom Fieber ach ver. zeihet

tir
hier

gia Mezio t'aspetta convienti par. tir ad. dio convien - ti con.
dein harren die Helden du scheidest von hier, mein Leben! du scheidest von

na la grima unsospir
dafs diese Fäh. re mir ent. quillt

vien - ti parti
scheidest von hier

Bal - za
Ach! wie

Bal - za
Ach! wie

Bal - za
Ach! wie

cres.

so po.

cres.

so po.

pal.pi.ta il cor mio di dolcezzae di martir
schlägt von Schmerz und Freude heftiger mein Herz in mir

balza pal.vi.ta il cor mio di dol
ach! wie schlägt von Schmerz und Freude hef - ti.

pal.pi.tail cor mio di dolcezzae di martir
schlägt von Schmerz und Freude heftiger mein Herz in mir

balza pal.vi.ta il cor mio di dol.
ach! wie schlägt von Schmerz und Freude hef - ti.

cer. ya, eDimartir
ger mein Herrz in mir

di — dol — cez " za edi — martir
her — ti. ger — mein Herz in mir

cerza, ed i martir
ger mein Herz in mir

di — dol' cer
hefti. ti. ger — mein Herz in mir; fern tönt die Trom.

chiama convien mi partir convien mi partir
mette, ich scheide von hier, ich scheide von hier

con . vien " ne convien . mi par "
ich schei . de ich schei . de von

gia. Mezio tis. petta convienti partir con. viene par
dein han. rendie Itelden, du scheidest von hier du

23

tir con vien ti con. vien ti partir già Me. zio t'as-
hier du schei dest du schei. dest von hier Dein harren die

tir con vien mi con. vien mi partir la gloria la gloria m'af.
hier, ich schei de ich schei. de von hier Es ruft mich es ruft mich die

so *po* *po* *cres. a poco*

petta convien ti partir — con vien ti par. tir con vien ti par.
Ehre du scheidest von hier — du schei. dest von hier — du scheidest von

fretta convien convien mi partir si con vien ti partir si con vien mi par.
Ehre ich scheide ich scheide von hier ja ich schei. de von hier, ja ich scheide von

so *po.* *ff* *po* *ff*

tir con vien ti partir con vien ti par. lin convien ti par.
hier, du schei. dest von hier, du schei. dest von hier du schei. dest von

tir con vien mi partir con vien mi par. tir con vien mi par.
hier ich schei de von hier ich schei de von hier ich schei de von

cres. a poco ff.

tir hier

tir hier

ff.