

# SAMMLUNG

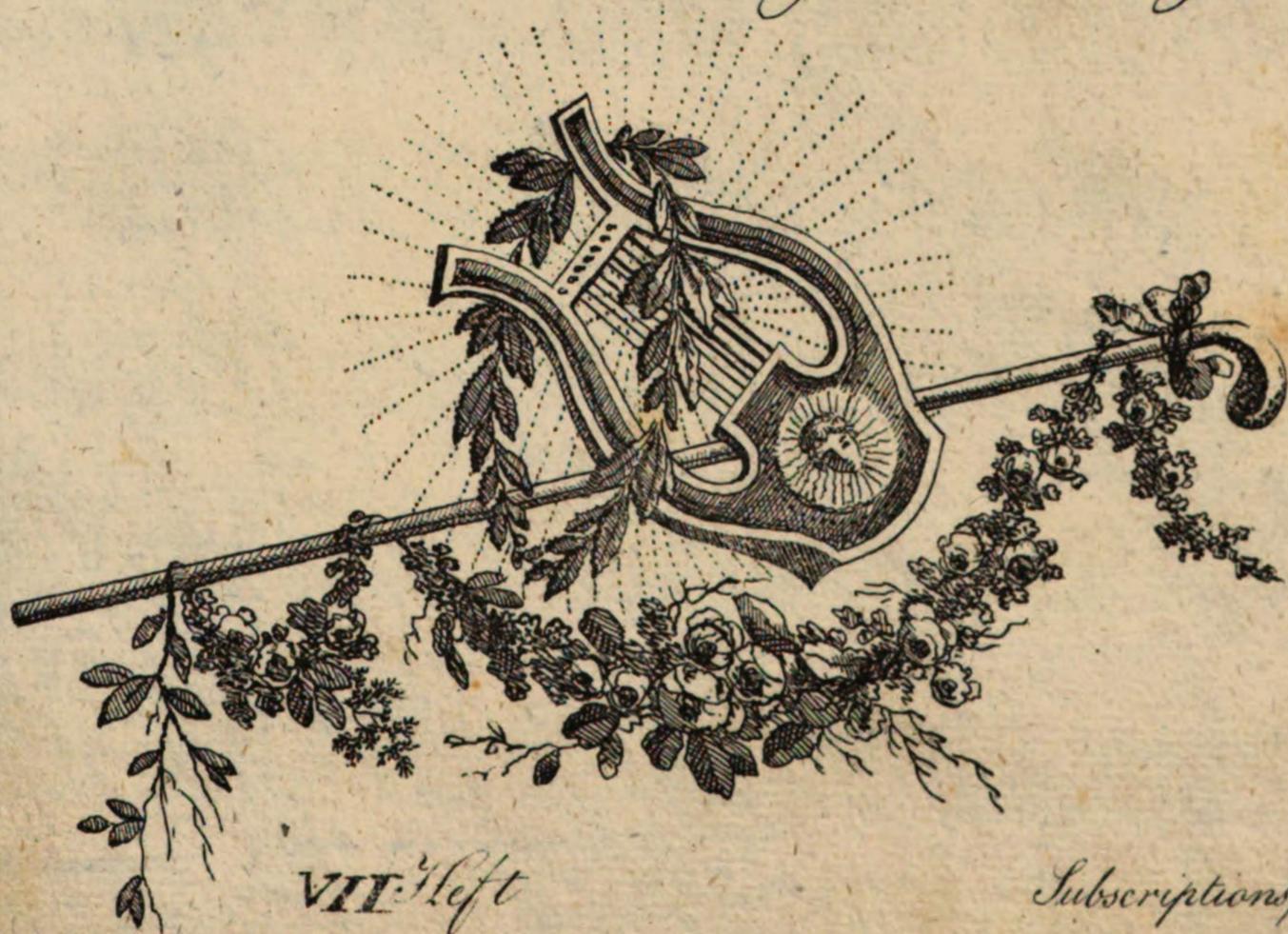
*der vorzüglichsten Musikstücke aus den neuesten Opern  
fürs Clavier übersetzt*

*und*

Ihrer Königlichen Majestät von Baiern

*in allertiefster Ehrfurcht gewidmet vom*

*Joseph Steigenberger*



VII. Heft

Subscriptionspreis

*München zu finden beim Verfasser wohnt am Platz N<sup>o</sup> 89. im 5<sup>ten</sup> Stock.*



*Ouverture aus der Oper: Die Schweizerfamilie von F. Weigl.*

*Andantino*

The first section of the score is marked *Andantino*. It begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The music is written in a 2-staff system (treble and bass clefs). The melody in the treble clef is characterized by long, flowing lines with many slurs and ties. The bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is common time (C). The section concludes with a double bar line.

*Allegro.*

The second section of the score is marked *Allegro.*. It begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The music is written in a 2-staff system (treble and bass clefs). The melody in the treble clef is more rhythmic and active than in the first section, featuring many slurs and ties. The bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is common time (C). The section concludes with a double bar line.

*p* *f*

*fx* *fx* *fx* *fx* *fx* *fx*

*p*

*p staccato*

*f*

*p* *cres* *f*

A handwritten musical score consisting of ten systems of staves. Each system contains two staves, likely representing a grand staff (treble and bass clefs). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fz*, *fz*, and *p*. The paper shows signs of age, including some staining and a small tear in the bottom right corner. A small number '5' is written in the upper right corner of the first system.

6

Handwritten musical notation for the first system, measures 1-4. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings include *p* (piano) and *f* (forte).

Handwritten musical notation for the second system, measures 5-8. The system consists of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *f* is present.

Handwritten musical notation for the third system, measures 9-12. The system consists of two staves. The upper staff shows a melodic line with slurs and ornaments. The lower staff features a series of chords and a moving bass line. Dynamic markings include *p* and *f*.

Handwritten musical notation for the fourth system, measures 13-16. The system consists of two staves. The upper staff contains a melodic line with slurs and ornaments. The lower staff has a more active accompaniment with slurs and dynamic markings.

Handwritten musical notation for the fifth system, measures 17-20. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef. The music concludes with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f*.

This image shows a page of handwritten musical notation, likely a score for a piano or similar instrument. The page is organized into ten systems, each consisting of two staves. The upper staff of each system is written in a treble clef, and the lower staff is in a bass clef. The notation includes various note values, rests, and dynamic markings. The first system begins with a treble clef and a bass clef, followed by a treble clef and a bass clef. The first system has a dynamic marking of *p* (piano) in the first measure of the upper staff. The second system has a dynamic marking of *f* (forte) in the first measure of the upper staff. The notation is dense, with many notes and rests. The page ends with a double bar line and a repeat sign in the final system.

Aus Rochus Pumpnickel II<sup>ter</sup> Theil..

Tedesco.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains several measures of music, including a trill (tr) and a forte (f) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, also featuring a forte (f) dynamic marking.

The second system continues the musical piece. It features two staves. The upper staff has a 'Trio I.' section starting with a piano (p) dynamic marking. The lower staff continues the accompaniment. Dynamic markings of 'sf' (sforzando) are present in both staves.

The third system shows more melodic development in both the upper and lower staves. The upper staff has two 'sf' markings. The lower staff continues with a steady accompaniment.

The fourth system is labeled 'Tedesco D. C. Trio II.' and includes parts for 'Tromba' and 'Corno'. The upper staff has a piano (p) dynamic marking. The lower staff continues the accompaniment.

The fifth system concludes the piece with first and second endings (1. and 2.) and a forte (f) dynamic marking. The notation includes repeat signs and first/second ending brackets.

Tedesco D.C.

Trio III.

Cyclopon

The musical score is written on ten systems of two staves each. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *ff*. There are also articulation marks like accents and slurs. The piece features several repeat signs and a key signature change from two flats to one flat, and finally to one sharp. The score concludes with a double bar line and repeat dots.

Polonaise

*mf*

*In questolieto i - stante di gio-- ja di con-  
Im trauten frohen Freise ton' heut nach Vater-*

*p*

*ten-to affanni piu non ra- mento mi brillain sen il cor - - - - - il  
wei-se, aus hai- tner fro-ker See-le o Freude dir mein Lied dir mein*

*cor.  
Lied, Mi bril - la in se - no il  
ton' Freu - de dir mein*

*f* *mf* *pp*

*cor.  
Lied.*

Di gio . . . ja di con-ten-to af-  
 Im fro . . . hon fro-hen Frei-se, ton'

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. It features a melodic line with some slurs and dynamic markings like 'mf' and 'pp'. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of two flats, providing harmonic support with chords and single notes.

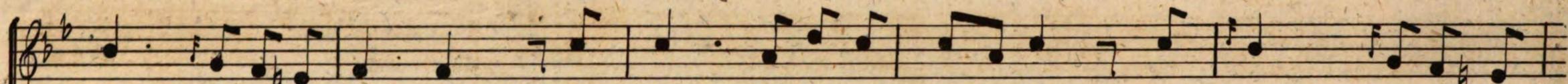
fanni più non ra-men-to, mi bril-la in sonò il cor . . . . . il  
 heut nach Vä-ter wei-se o Frau-de dir mein Lied, . . . . . dir mein

The second system of the musical score continues the composition. It follows the same three-staff format as the first system. The vocal line continues with the lyrics. The piano accompaniment in the middle and bottom staves continues with similar melodic and harmonic patterns, maintaining the key signature and tempo.

*cor.  
Lied.*

Del ca . . ro ben al-la-to fe-  
 Der su . . chet dich vor ge-bens im

The third system of the musical score concludes the page. It maintains the three-staff structure. The vocal line and piano accompaniment continue with the lyrics. The piano accompaniment includes dynamic markings such as 'f' and 'pp'. The overall musical style is characteristic of 18th or 19th-century manuscript notation.



li - - ci-tà ri-tro-vo o gior-no fortu-- na-to o for-- tu-na-toa:  
wil-- den Strom des Lebens, dem nicht das Loos hie- nieden ein rei-- nes Herz be:



mor! del ca-ro ben al-la-to fe-li-ci-tà ri-tro-vo o  
schied, der su- chet dich ver- gebens, dem nicht das Loos hie- nie den ein



for - - - tu na - - - to a-mor o for - - -  
rei - - - nes Herz - - - be- schied, ein rei - - - nes



tu - na - - - to amor - - - - - in  
Herz beschied. Im

questo lieto i - stante di - gio - ja di con - tento affanni non più ra - mento mi  
trau - ten frohen Kreise tön' heut nach Väter - weise, aus hei - trer froher See - le, o

brilla in sen' il cor o giorno fortu - nato o fortu - nato amore. Affanni più non ra -  
Freu - de dir mein Lied, aus heitrer froher Seele tönt Freude dir mein Lied. Der su - chet dich vor.

men-to mi bril-lain sen'il cor af fanni più non ra-mento mi bril-lain sen'il  
 ge-bens, im wil-den Strom des Lebens, dem nicht das Loos hienieden be-schied ein reines

cor, — — — — — mi brillain sen'il cor, — — — — — mi brillain sen'il  
 Herz, — — — — — beschied ein reines Herz) — — — — — beschied ein reines

cor mi brillain se - - no il cor, mi brillain se - no il cor.  
 Herz, dem nicht das Loos ein reines Herz, ein reines Herz beschied.

Aus der Oper: Die Schweitzerfamilie

von J. Weigl.

All.<sup>o</sup> mod<sup>to</sup>

Emmeline

Wer hörte wohl jemals mich klagen? wer hat mich je trauriger

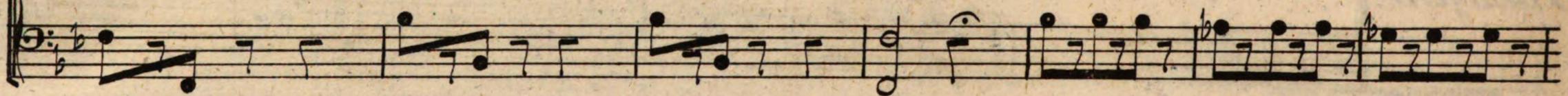
Pianoforte

blickt? o Himmel! ich kanns nicht ertragen, wie hier es im Herzen mich drückt Ich hüpfend singe

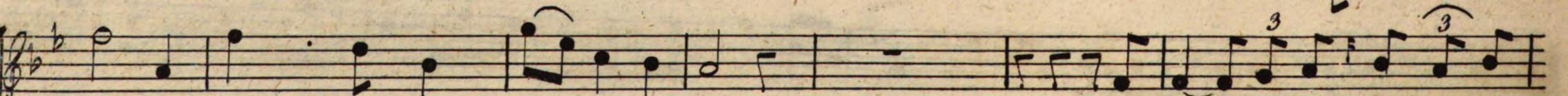
ich tanze u. springe u. mer umgaulen mit Freude und Lust umgau - - - - - kein mich



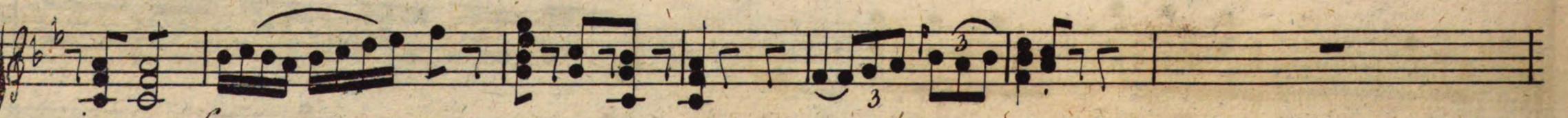
*Freu-de und Lust, umgaw - - - - kein mich Freude und Lust, vor Wehmuth u. Sehnsucht zer-*



*springt mir die Brust. Sprich, Vater! warum soll mir bangen?*

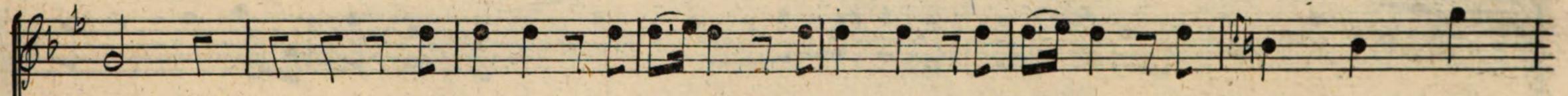


*al-les, al-les steht mir zu Geboth. Es bleibt mir ja nichts zu ver-*





langen, es bleibt mir ja nichts zu verlangen, zu wünschen, zu wünschen nichts mehr als der



Tod. Und siehst du auch Thränen, so haben nicht Sehnen, nicht Leiden die



fröhlichen Augen genätzt es ist nur die Freude die mir sie er.



*press.* Ich bin ja so fröh-lich so glücklich so se- lig u. imer um.

gau-keln mich Freude und Lust, um gau . . . . . keln mich Freude und

Lust, um gau . . . . . keln mich Freude und Lust, o Him-mel! vor Wehmuth zer-

*springt mir die Brust, ich bin ja so fröhlich so selig u. immer um gau*

*keln mich Freude und Lust, mich Freu-de und Lust, mich*

*Freu-de und Lust.*

*Andantino*

*Jacob.*

The first system of the score consists of three staves. The top staff is a treble clef with a 3/8 time signature and a key signature of one flat (B-flat). It contains a series of whole rests. The middle staff is a treble clef with a 3/8 time signature and a key signature of one flat, containing a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a 3/8 time signature and a key signature of one flat, containing a bass line with eighth and sixteenth notes, some beamed together.

The vocal line for the first system is a single treble clef staff with a 3/8 time signature and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests.

*Von weit entfernten Schweizerland kom' ich voll Gram hier - - mein Liebstes auf der Welt verschwand, ich*

The piano accompaniment for the second system consists of two staves. The top staff is a treble clef with a 3/8 time signature and a key signature of one flat, containing a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a 3/8 time signature and a key signature of one flat, containing a bass line with eighth and sixteenth notes, some beamed together. There are some dynamic markings like *sf* in the right hand.

The vocal line for the second system is a single treble clef staff with a 3/8 time signature and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests.

*sah' es dort nicht mehr - - - ich sah' es dort - - - nicht mehr;*

The piano accompaniment for the third system consists of two staves. The top staff is a treble clef with a 3/8 time signature and a key signature of one flat, containing a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a 3/8 time signature and a key signature of one flat, containing a bass line with eighth and sixteenth notes, some beamed together. There are some dynamic markings like *sf* in the right hand.



*ließ ich fahren Herd und Haus, da trieb's mich in die Welt hinaus, ihr gütigen Leute, saget an, wo*



*ich sie finden kann, wo ich sie finden kann.*

*Graf. Was ist das für eine Stimme?*



*Duim: Wenn er's wäre!*

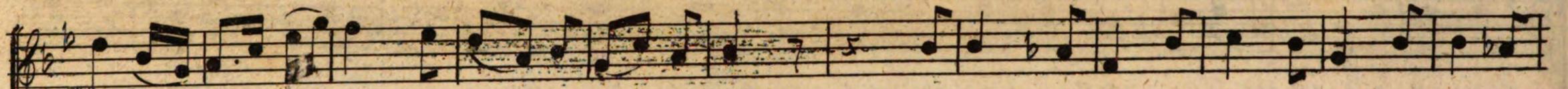


*Graf. Stille!*



*Ich suchte sie in jedem Schloß, ich klopfte an jedes Haus, doch weiß sich*

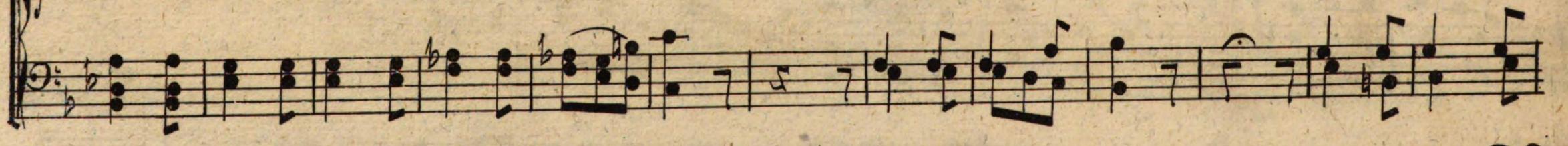
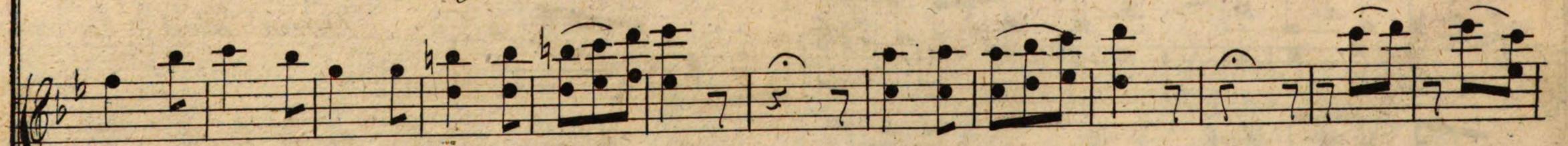




*auf die Thüre schloß, da trat sie nicht heraus, nun sinkt mein Muth, das Herz mir bricht, ich finde*



*mei-ne Li-ne nicht, ach sagt mir doch, wo ist der Mann, ach sagt mir doch, wo ist der Mann, der mir sie wieder*



*ge - - - ben kann, mir sie wieder geben kann, mir sie wieder ge - ben kann.*





