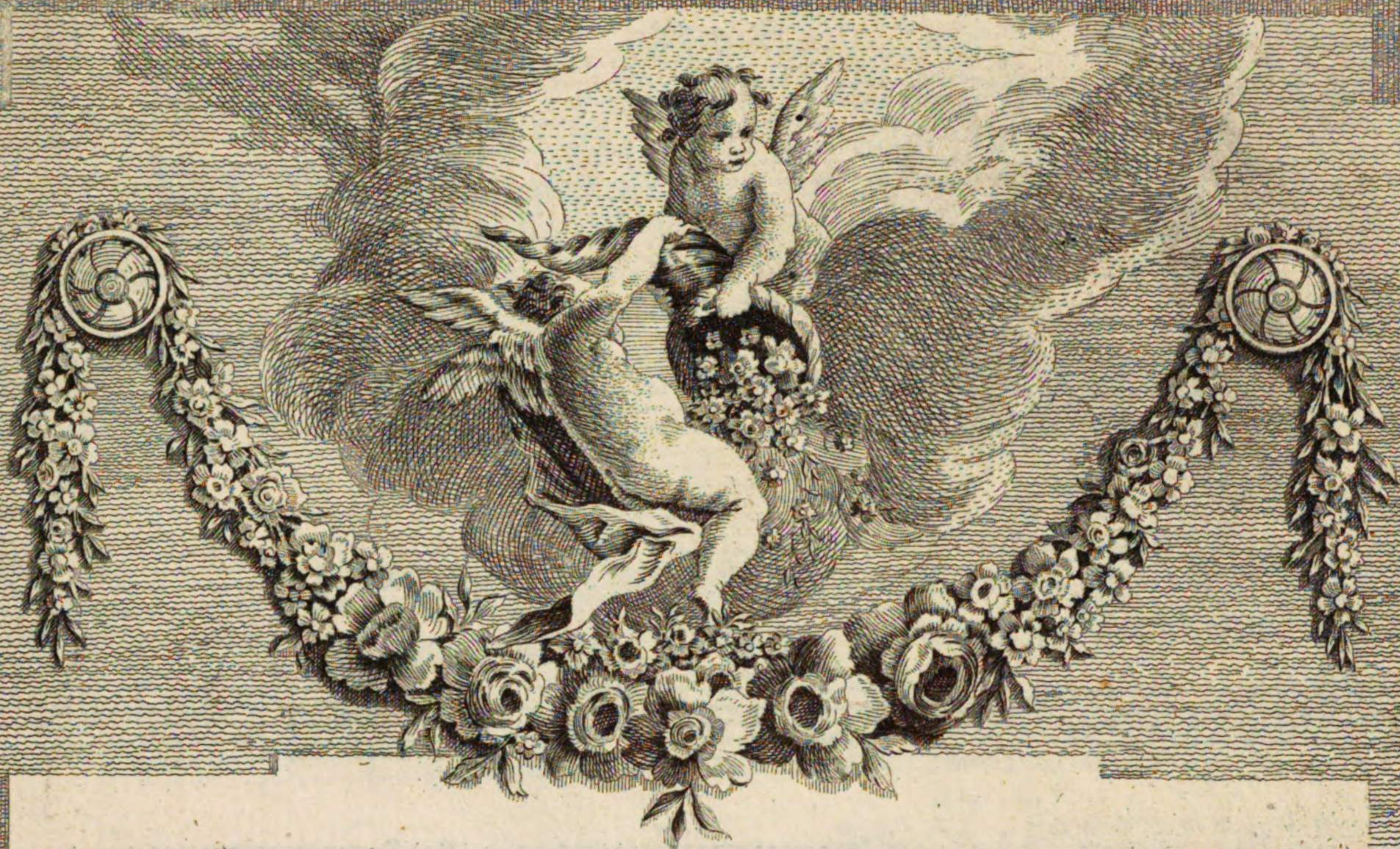




Blumenlese

für

Klavierliebhaber,

Eine musikalische Wochenschrift.

Erster Theil.

Herausgegeben von S. B. Bösler, Hochf. Brandenb.

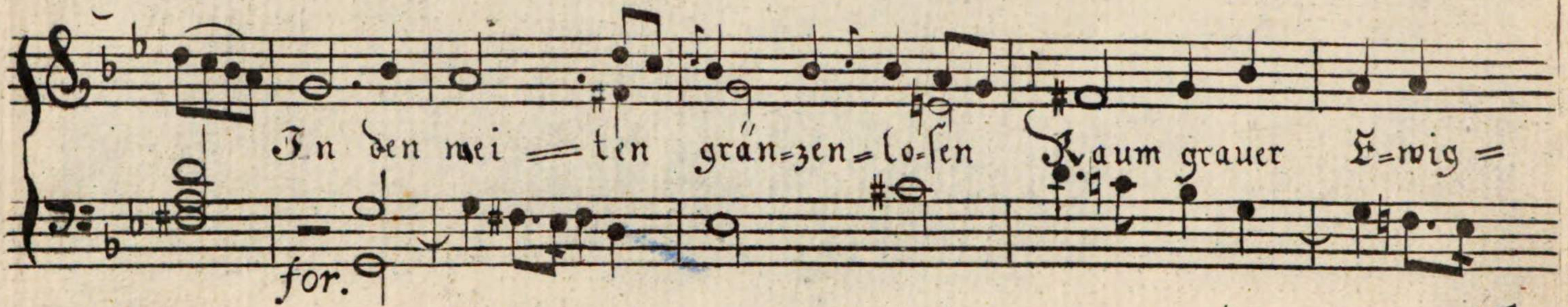
Rath.

Speier

17 83.

Am ersten Jenner.

ADAGIO



ALLEGRO

Handwritten musical score for a piece by Sigre Schmittbaur, marked ALLEGRO. The score consists of eight systems of two staves each, featuring treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music includes various notes, rests, and trills (tr). Dynamics such as pp (pianissimo), p (piano), f (forte), and cresc (crescendo) are indicated. Performance instructions like "for: affai" and "for: all:" are present. The manuscript shows signs of age, including ink bleed-through and some staining.

Handwritten musical score on a single page, numbered 4. The score is written in treble and bass staves with a key signature of one sharp (F#). It features various musical notations including notes, rests, trills (tr), and dynamic markings (pp, p, for, affai, pla: affai). The piece concludes with "Il Fine."

The score is organized into seven systems, each consisting of a treble staff and a bass staff. The first system begins with a treble staff marked *pp:* and a bass staff marked *pp:*. The second system includes the word *for.* above the treble staff and *affai* above the bass staff. The third system continues the melodic and harmonic development. The fourth system features a trill (tr) in the treble staff. The fifth system includes a trill (tr) in the treble staff and a *p:* marking in the bass staff. The sixth system includes a trill (tr) in the treble staff and a *pla: affai* marking in the bass staff. The seventh system concludes with "Il Fine."

1783.

Zweite Woche.

von Herrn Rosetti.

An Mütter Natur.

LARGHETTO

pia. *for.*

Müt-ter ist ein süß-ses Lied! die = ses sing'ich

pia. *for.*

calando pia. *rinf.*

in den Hai-nen, auf der Flur, beim Quell, ihr kleinen Sän-ger,

calando pia.

for. *rinf.*

singt mit mir dies Lied! Sän-ger singt mit mir dies

rinforz. *for*

pp. *cresc.* *forz.*

Lied.

pp. *crescendo*

ROMANCE

del Sigre Rosetti

Adagio
non
tanto

pp: tr

trinf:

Imorz: pia: for.

tr

pia

Fine. for.

Imorz. pia. Minore.

pia pia pp:

tenuto

ppp

Mag:da C:

Die Nachtigal und der Esel.

7

Tempo giusto e con espressione

von Herrn Stelzer..

Ein- st sang die Nach- ti- gal ihr Lied in Em- == mas

Er- len = thal.

pp

Ein Esel hörte und er be-

= müht sich hin: *tenuto* *pia* #.

Recitat

Frau Nach-ti-gal! Frau Nach-ti-gal, sprach er was

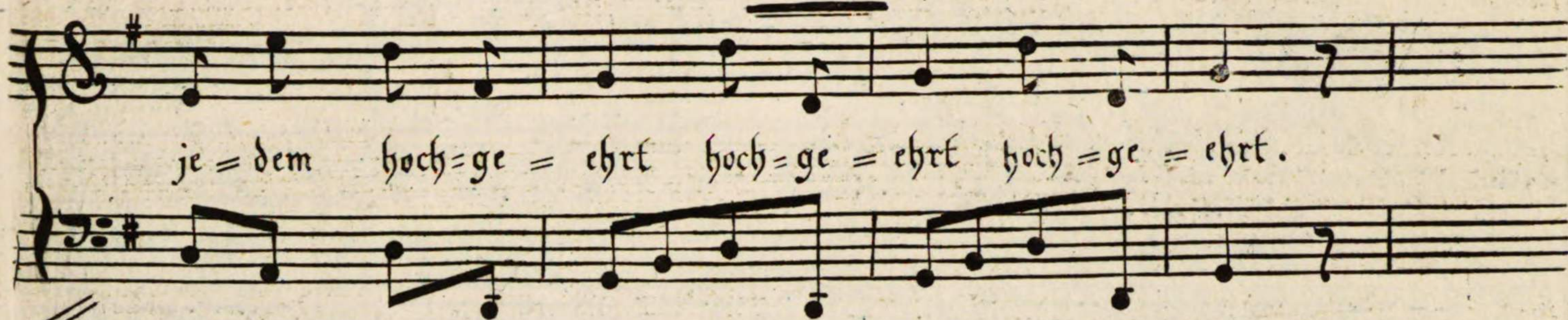
hilfts ihr, was hilfts ihr, daß sie singt die lie-be gan-ze



die Fortsetzung folgt.

1 7 8 3
Dritte Woche.

9

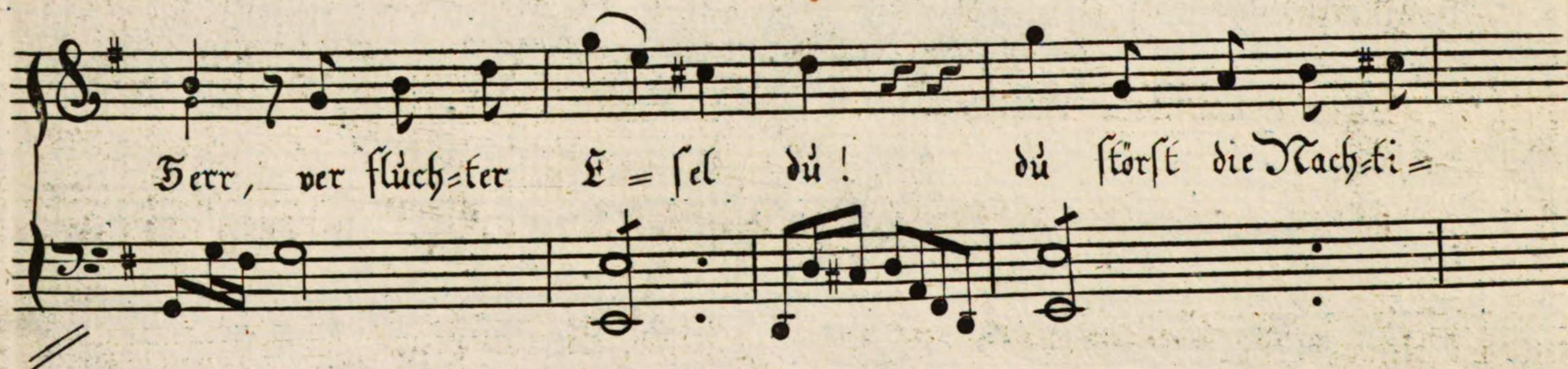


je = dem hoch = ge = ehrt hoch = ge = ehrt hoch = ge = ehrt.

Allegro.



Ver = flüch = ter E = sel rief sein Herr, ver = flüch = ter E = sel rief sein
for



Herr, ver flüch = ter E = sel du! du störst die Nach = ti =



= gal! und prü = gel = te den Kriti = ker zu = rük in sei = nen



Stall. zu = rük zu = rük in sei = nen Stall.

ANDANTINO.

Wiegenlied.

von Herrn Rosetti.

Schlaf Kind sieh hier an meinem Herzen wo du einst lagest
 schlümmerst du; Schlaf ein noch hast du keine Schmerzen,
 noch raubt kein Kummer deine Ruh. Du weinst willst
 Thränen schon vergießen? hör auf noch sind sie nicht dein Loos.
 Einst wann Bedränger Zähren fließen dann weine mit in
 ihren Schoos

Musical notation includes dynamics: *pia.*, *pp.*, *rinf.*, *for.*, *cal.*, and *pia.*

ARCADIENNE

del Sigre Junker 11

Andantino

dolce et sempre piano.

This is a handwritten musical score for a piece titled "ARCADIENNE" by "del Sigre Junker". The tempo is marked "Andantino" and the mood is "dolce et sempre piano". The score is written for a grand piano, with a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano), "f" (forte), and "pp" (pianissimo). There are also markings for "for" (forte) and "pia" (piano). The score includes trills (tr) and slurs. The notation is in a cursive, handwritten style. The page number "11" is in the top right corner.

Kronhelm an Sophie.

von Herrn Walther.

DOLCE.

pia *for*

Schlummre sanft du Gott = ge = weih te, dir ist

pia *for*

wohl im Grab! En = gel

pia *for*

trot = ne = ten die Zäh = ren dir mit Pal = men ab.

pia *for*

pia

MENVETTO

3 *f: p* *f: p* *f: p* *f:*

pia *pia* *tr* *tr* *tr*

for *pia* *for.*

This section contains the first 16 measures of the Minuet. It begins with a treble and bass staff in G major (one sharp) and 3/4 time. The first staff has a 3-measure rest followed by a series of eighth and sixteenth notes. The second staff continues the melody with various ornaments and trills. The third staff provides a harmonic accompaniment. The section concludes with a repeat sign at measure 16.

TRIO

3 *pia* *tr*

for *pia* *pia*

This section contains the Trio, measures 17-32. It starts with a treble and bass staff in G minor (two flats) and 3/4 time. The first staff features a 3-measure rest and a trill. The second staff continues the melody with various ornaments and trills. The third staff provides a harmonic accompaniment. The section concludes with a repeat sign at measure 32.

Die Henne.

Launigt

Es war mal ei-ne Henne fein, die legte

fleißig Eier und pflegte daß ganz unge-mein, wenn sie ein

Ei ge-legt zu schrein, als wär im Hause Feu-er

Ein alter Truthahn in dem Stal der Falt vom

Den-ken machte, ward böß da=rob, und Knal und

Fal trat er zur Henn' und sagte:

Recitat:

Das Schreien Frau Nach-ba-rin war

e-ben nicht von nö-then, und weil es doch zum Ei nichts

thut so, legt das Ei und da-mit gut: Hört

seid darum ge-be-ten! Ihr wißt es

Spöttisch und ein wenig langsam

nicht wie durch den Kopf mir geht! Im! sprach die

Nach-ba-rin und that mit ein-em Fuß vor-tret-ten

Tempo il piano

Ihr wißt wohl recht was heu = er die

Mo = de mit sich bringt, ihr ün ge = zog = nes, ihr ün ge =

zog = nes, ihr ün ge = zog = nes Vieh! Erst leg ich

mei ne Ei = er, dan re = zen = sir' ich sie, dan re = zen =

sir' ich sie, dan re = zen sir' ich... gag gag gag

gag gag gag dan re = zen = sir' — ich sie!

Fünfte Woche.

Adagio molto.

RECITATIVO.

Fünfte Woche.
Der entschlossene Soldat. von Frn. Schmittbaur

[illegible]

Handwritten musical score for a choir and piano, page 18. The score is in G major (one sharp) and 4/4 time. It features vocal parts with German lyrics and piano accompaniment. Dynamics include *pp*, *p*, and *pia*. The lyrics are: "Stunden wir sämtlich früh oder spät mehr oder weniger be=weint oder vermisst".

Stunden wir sämtlich früh oder spät

mehr oder we=ni=ger be=weint oder vermisst

pp:

pp:

Sehr langsam gesungen.

doch alle alle matt und ent=kräftet die Sterne voll

pp.
ligato

pp:

pp:

for.

for.

Schweis auf den großen Be=richtsplaz anlangen werden.

for.

for.

for.

for.
fiegue l'aria.

20 ARIA. Adagio.

pp: *pp:* *mezza voce*

p: *pp:* *pia.* *for.*

pp: *for.*

pp: *for.*

pp: *for.*

pp: *for.*

Die Fortsetzung folgt.

1783.
Sechste Woche.

21

Handwritten musical score for six staves, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 8/8 time. The lyrics are in German. The first system includes a vocal line with a *pp:* marking and a piano accompaniment. The second system continues the vocal line with the lyrics "Ue=ber Staub und Welt er=ha=ben ü=ber". The third system features a vocal line with a *pp:* marking and a piano accompaniment. The fourth system includes a vocal line with a *pp:* marking and a piano accompaniment, with the lyrics "Staub und Welt er=ha=ben werd' ich wie der außer=stehn." and "Siehe". The fifth system continues the vocal line with a *pp:* marking and a piano accompaniment. The sixth system includes a vocal line with a *pp:* marking and a piano accompaniment. The score is written in a clear, legible hand.

Ue=ber Staub und Welt er=ha=ben ü=ber

Staub und Welt er=ha=ben werd' ich wie der außer=stehn. Siehe

da, siehe da! ich werd' be = graben, ich

werd' be = graben schöner aus der Brüst zu gehn schö = ner

for.

tr for.

for.

for.

for.

Handwritten musical score on page 23, featuring multiple staves with notes, rests, and lyrics in German. The score includes dynamic markings like *tr*, *pp.*, *p:*, and *pia.*

aus der Brüst zu gehn : Sal = le =

lü=ja Sal = le = lü=ja mit Ent-zükken seh' ich Grab und Würmer

pia.

an, seh' ich Grab und Würmer an, weil der Tod mich nur be-

glücken a = ber nicht zerstören kann, weil der Tod mich nur be-

Die Fortsez. folgt.

17 8 3.

25

Siebende Woche.

for

glücken for aber nicht zerstören kann.

Fine.

Wei=net nicht! wei=net nicht! es ist der Sieg — er=

Fine.

Handwritten musical score for the first system, measures 1-8. The score is written on eight staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the last four staves are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: kämpfet die ser Sieg errün-gen durch mein Grab und das

Handwritten musical score for the second system, measures 9-16. The score is written on eight staves. The first four staves are for the vocal parts, and the last four staves are for the piano accompaniment. The key signature is B-flat major. The time signature is 4/4. The lyrics are: innre Loben ist ge=dämpfet, das der Him-mel das der Himmel. A piano marking *pp* is present above the piano part in measure 10. A performance instruction *Col primo, 8^{va}. profonda.* is written above the piano part in measure 11.

das der Himmel meinem Herzen gab; Wei = net nicht

for

wei = net nicht weinet nicht ich habe sie gefunden diese

Ru=he nach dem lan-gen Streit und ge=heil-et hat der Tod die

Mün-den und ge=leitet mich zur Seeligkeit.

Auf der folgenden Seite der Beschlus.

Achte Woche.

The first system of the musical score consists of six staves. The top three staves are for a vocal part, with the first staff containing a treble clef and a key signature of two flats. The bottom three staves are for a piano accompaniment, with the first staff containing a bass clef and a key signature of two flats. The music is written in a style typical of 18th-century manuscript notation, with many beamed sixteenth and thirty-second notes. A *pp:* dynamic marking is present above the second staff. A large bracket spans across the middle three staves, indicating a specific section of the music.

The second system of the musical score consists of six staves, continuing the vocal and piano parts from the first system. The notation remains consistent with the first system, featuring complex rhythmic patterns and a key signature of two flats. A *pp:* dynamic marking is present above the second staff. The system concludes with a double bar line and repeat signs on the staves.

The third system of the musical score consists of six staves, continuing the vocal and piano parts. The notation is consistent with the previous systems. A *u = ber* marking is present above the second staff. The system concludes with a double bar line and repeat signs on the staves.

Dal segno fino al fine.

Allegro

Handwritten musical score for piano, featuring multiple systems of staves with treble and bass clefs, key signatures, and various musical notations including trills, slurs, and dynamic markings.

Trills (tr) are marked above several notes in the first system and throughout the piece.

The dynamic marking *for. affai* (for affai) appears in the middle section.

The dynamic marking *pia* (piano) is present in the lower section.

The dynamic marking *crescendo il forte* (crescendo il forte) is written in the lower section.

The score includes various musical notations such as slurs, ties, and repeat signs, indicating complex musical structures and phrasing.

This page of handwritten musical notation, numbered 31, contains ten systems of staves. Each system consists of a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The notation is dense and includes various musical symbols such as notes, rests, and trills. The first system has a trill marked 'tr' in the treble staff. The second system has a trill marked 'tr' in the bass staff. The third system has a trill marked 'tr' in the treble staff. The fourth system has a trill marked 'tr' in the bass staff. The fifth system has a trill marked 'tr' in the treble staff. The sixth system has a trill marked 'tr' in the bass staff. The seventh system has a trill marked 'tr' in the treble staff. The eighth system has a trill marked 'tr' in the bass staff. The ninth system has a trill marked 'tr' in the treble staff. The tenth system has a trill marked 'tr' in the bass staff. The notation is written in black ink on aged, slightly discolored paper.

Handwritten musical score on page 32, featuring multiple systems of staves with notes, rests, and performance markings. The score is written in a system of staves, likely for a piano and voice. The key signature is one sharp (F#), and the time signature is 8/8. The notation includes various note values, rests, and dynamic markings. The score concludes with the instruction "Il Fine." and a double bar line.

Performance markings include:

- tr* (trill)
- pia* (piano)
- cresc. il for.* (crescendo, fortissimo)

The score ends with the instruction *Il Fine.* and a double bar line.

Neunte Woche.

ALLEGRO molto.

An einen Wassertrinker.

von Ern. Rosetti.

2/4 *pia.* *pia.*
 Trink be = trüb = ter tod = ten = blas = ser Was = ser =
crescendo *for:* *pia.*
 trinker *crescendo* Le = ben = has = ser, *H:* trink doch Wein! trink doch
pp: Wein! Dei = ne Wangen wirst du fär = ben *pia.* *crescendo* *ser*
pp *for.* *ff:*
 wer den *crescendo* spä = ter ster = ben *for.* glük = lich sein. glük = lich
 sein. *pp:* *for.* *forz:*

ANDANTE

con

3 Variationi

1 Variat: . .

tr tr

2 Variat:

tr

Handwritten musical score on page 35, featuring six systems of piano and violin staves. The notation includes various musical symbols such as notes, rests, trills (marked 'tr'), and slurs. The key signature is one flat (B-flat), and the time signature is 8/8. The score is written in a cursive, handwritten style. The first system includes a trill in the violin part. The second system also features a trill. The third system is marked '3 variat:' and shows a variation in the piano part. The fourth system continues the melodic development. The fifth system includes a long slur over the piano part. The sixth system concludes the page with a final cadence.

An ein Veilchen im Gornung.

Moderato

von Herrn L. B. Weber.

Das arme Veilchen! sieh, o sieh! da lebts im todten Moos!

komst armes Veilchen, komst zu früh! aus deiner Mutter Schoos.

MENNETTO.

del Sigre. Beck.

Trio

An den Fröling.

von Herrn Zumsteeg.

A R I O S O .

Will = kommen schö = ner Jüngling, du Won = ne

pia. *for*

der Na = tur! mit dei = nem Blu = men = körb = chen, will =

pia.

kom = men auf der Flur! *pia.* *for.*

pia. *for.*

Zur letzten Linie der 4^{ten} Strophe:

und du — du giebst es mir. *pia.* *u. f. w.*

pia.

Adagio.

pia. *for.* *pia.* *for.*

pia. *for.*

for. *pia.*

for. pia. *for.* *pia.*

Recitativ. Andante.

for. *pia.* *for.*

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

Adagio tempo.

39

Handwritten musical score for piano, page 39, Adagio tempo. The score is written in G major (one sharp) and 4/4 time. It consists of ten systems of staves, each with a treble and bass clef joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, flowing sound. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo is marked *Adagio*. The score includes several trills (*tr*) and a variety of articulations. The piece concludes with a final cadence marked *pp*.

for pia

pp

f: p: f: p: f: p: f: p: f: p: f: p: f: p: f: p:

f: p: f: p: f: p: f: p:

pia

pia

for

f: p: f: p: f:

p

f: p: f: p: f: p: f: p: f: p: f: p: f: p: f: p:

for pia.

tr

tr

pp:

ANDANTE

Lida

von Herrn Zumsteeg.

dolce
 Dein sü=ses Bild, o Li=da! schwebt stets — vor meinem
pia
 Blick; doch ach ihn trü=ben Zähren — daß du es selbst nicht
 bist — ich seh' es wenn der A=wend mir dämmert wenn der
 Mond mir glänzt seh' ich's und weine — daß du es selbst nicht
Allegretto
 bist — Bei jenes Thales Blumen, die ich ihr lesen will, bei
pia
 je=nen Mir=thenzwei=gen, die ich ihr flechten will, be=schwör ich
 dich, Er=schei=nung, auf! und verwand=le dich! ver=wand=le
 for
 Ihr Ver=gnüg=ung.

dich Er = schei = nung und wer = de Li = da, Li da selbst!

pia

1783.

Zilfte Woche.

Meine Mutter.

von Herrn Schmittbaur.

ANDANTINO.

Sie ist er = schienen mir im Bil = de ich sah' sie mir vor = ü = ber

gehn im Aug' und An = fliz

Mut = ter = mil = de wie ei = ne Mut = ter = got = tes schön.

crescendo sempre piu forte

piano affai

piano affai

Allemande



Menuetto

del Sigre Beck



Trio



Der Zufriedne.

von Herrn Rosetti.

Andante

pia. *pp:*

Meine Wünsche sind ge=stillt! Eh=re

pia. *rinf:* *pp:*

hab' ich mir erwor=ben; Meine Frau ist mir ge=storben; Meine

ff: *ff:* 8 8

forz:

Kästen sind gefüllt: Mei=ne Wün=sche sind ge=stillt!

forz:

pia.

pia.

pp:

pp

44 RONDO

del Sigre: Koehler.

pia Allegretto *for*

pia Fine.

Minore da Capo al Segno *for* *pia* *for*

pia

for

1 7 8 3

Zwölfte Woche

ANDANTE Molto.

An die Bücher.

von Herrn P. Jos. Schmittbaur.

Wie lieblich leuchet ihr in schönen Bänden mein

buntes Bücher-Schränkehen schmückt bei denen mir so

lieblich unter Bänden die lange Zeit schnell weiter

for

rückt.

hier find' ich Lust bei Un = ter = richt : ich las' euch

piano dolce

Recitativo

war' es auch nicht Pflicht

for pia

for pia

Recitativo

Alla Polacca
in poco
Allegretto

del Sigre. Pat. Ios. Schmittbaur

Fine

pia for pia for. pia

for for.

pp:

pp:

Da Capo fino al Fine.

Beschwisterlied.

von Herrn Metzger.

ALLEGRO.

Ruf ihr Schwestern! auf ihr Brüder! singt und laßt uns

frö=lich sein! Singet hol=der Eintracht Lieder, und ihr Alten,

stimmt mit ein! Brüder, Schwestern, süße Namen! schlaget Hand in

Hand zusammen, und es schwöre Herz und Mund: hei=lig

sei uns die=ser Bund!

RONDÒ
presto

del Sigre Christmañ

RONDÒ
presto

pia

D.C.

Minore tr

for

pia

tr

da Capo

Dreizehnte Woche

Ermaunterung zum Lobe Gottes.

von Frn Schmittbaur.

ANDANTE molto.

for. Tausend Me-lo-di-en = zun-gen prei-sen

Gott mit Won-ne-schall, aus ent-zük-ter Brust ge-sun-gen tau-send-fa-chen

Wieder = hall. Forch wie sie wet-t-eif-ernd strei-ten durch Be-fil-de, Berg' und

Seen, sei-ne Güte zu er-höhn, - sei-ne Weis-heit aus - zu-brei-ten.

pp: Postludium.

for: *allai* Fine

Nachtigallenlied.

von Frn. Rosetti.

ANDANTE.

Seut Morgen als ich lau-schend schlich durch
 Büsch und Blü-ten = thau, sah Son-nen = stral so won-nig =
 lich ver = webt mit Himmel = blau.

pia. *for.* *cresc.* *rinf.* *pia* *rinf.* *cresc.* *calando* *rinf.* *pia* *rinf.*

ANDANTE con 4 Variazioni.

del Sigre. Rheineck

1. Variaz. *pia* *for.* *pia*

Handwritten musical score on page 51, featuring eight systems of piano and vocal staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and slurs. The lyrics "for" and "pia" are written above the vocal staves, often under slurs. The score is written in a cursive, handwritten style.

for

pia for

pia for

for

pia

p for

2. variaz:

Choral. 3 variáz:

for

4 variáz: Tempo primo

Da Capo al Andante.