

MUSIKALISCHES 3. WOCHENBLATT

das ist:

Eine Sammlung der besten Arien, Duetten,
Terzetten, Quartette, Rondo's und Ouvertüren
aus den vorzüglichsten Opern und Balleten,
für Gesang und Forte & Piano.

2. ter Jahrgang.

1. Quartal.

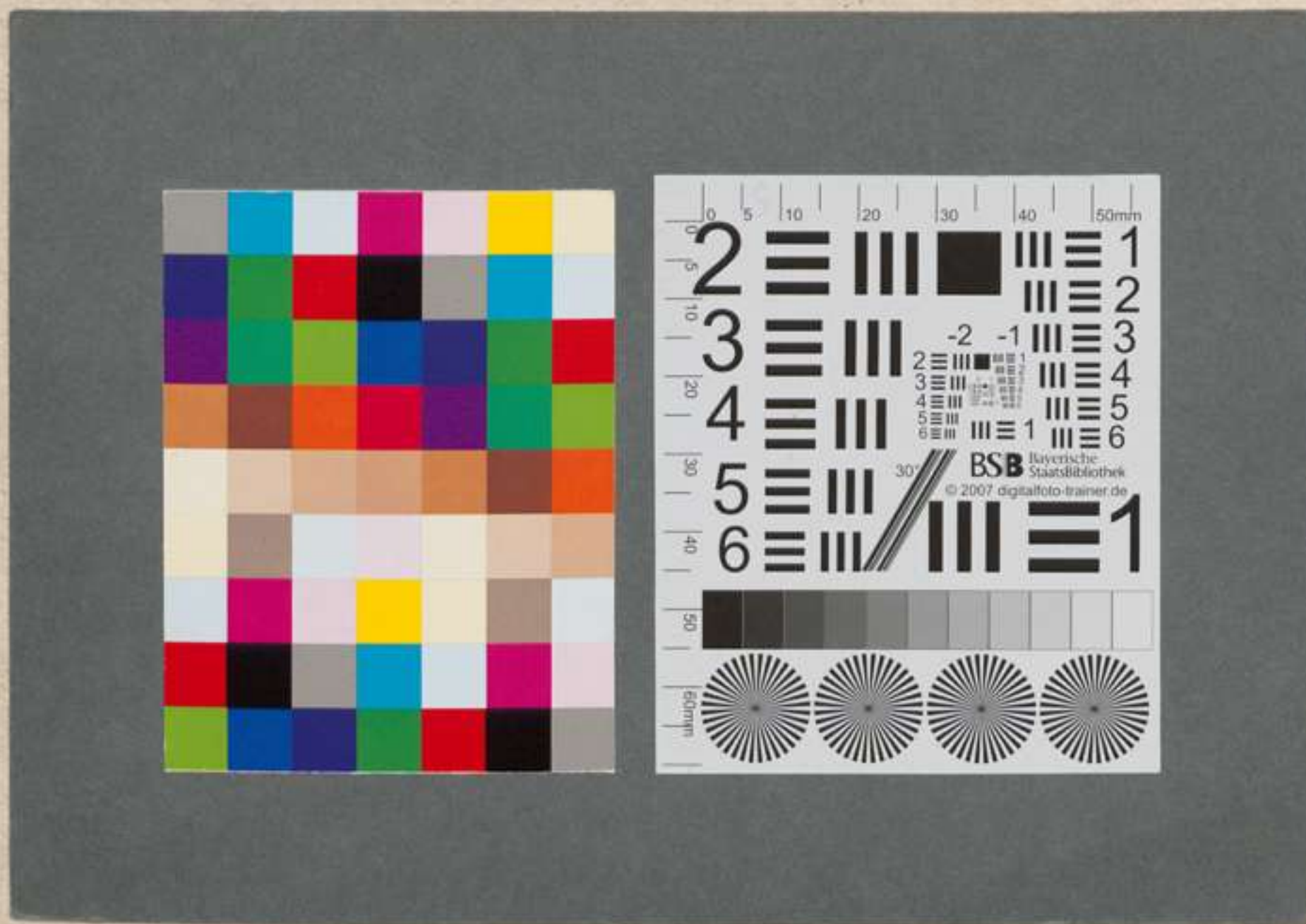
Nro.

Zu haben bey Johann Cappel-Kunst- und Musikalien-Verleger
in Wien auf dem Michaeler Platz N^o 4.

4. Mus. pr.

13461

(2,1)



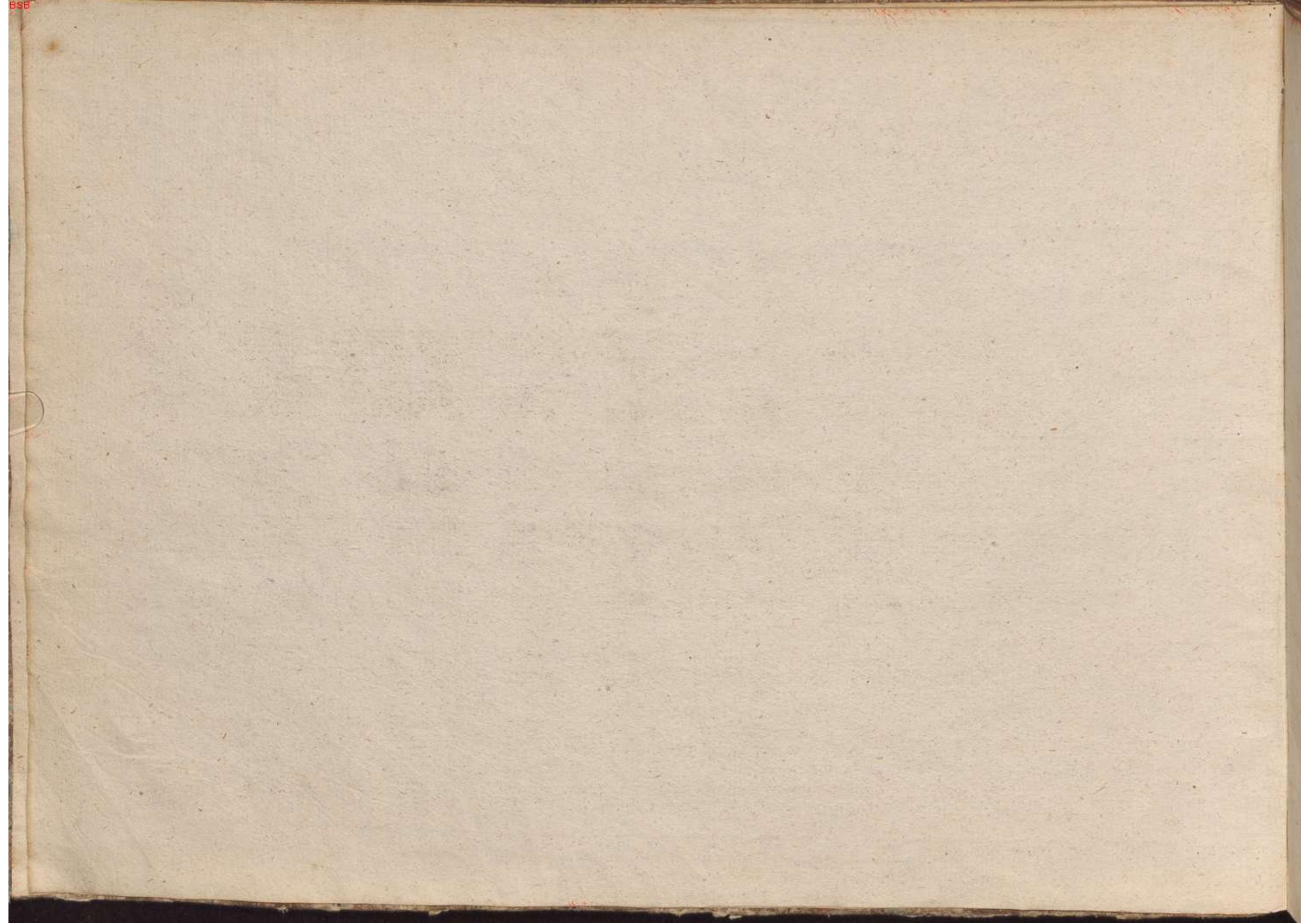
Phil. Weber

Apr. 1938

Mich. 1938

v. 7 Andante von Zingarelli

v. 43 Kant



13467 (2/1)

O U V E R T U R E

aus der Oper:
T A M E R L A N
für das Pianoforte
von Herrn Kapellmeister

Zweyter Jahrgang.
N^o 1.

P E T E R W I N T E R .

Wien, bey Johann Cappi.

Lento.

Allo Spirituoso.

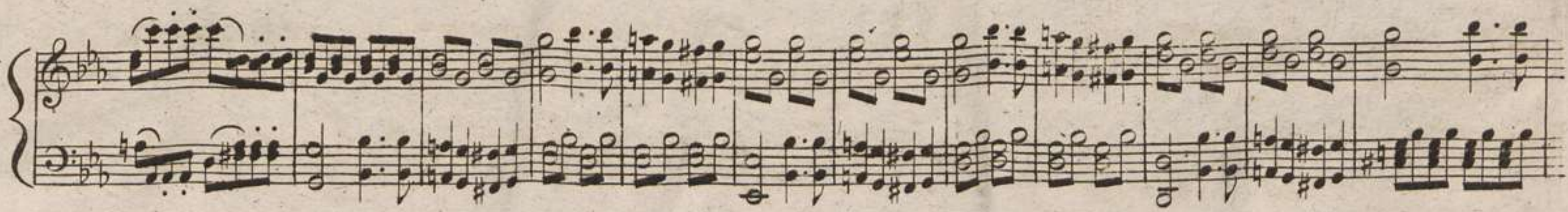
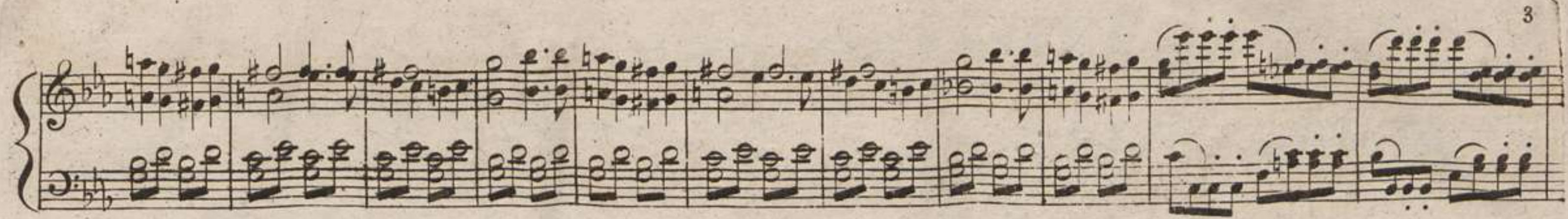
Allo Spirituoso.

Allo Spirituoso.



A handwritten musical score on five systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system shows a complex texture with many sixteenth and thirty-second notes. The second system has more rests in the upper voice. The third system includes a first ending bracket and a piano (p) marking. The fourth system continues the melodic and harmonic development. The fifth system concludes with a forte (f) marking and a final cadence. The paper is aged and shows some staining.

1308



A handwritten musical score on six systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat), followed by a bass clef. The first two systems are marked with **FF** (fortissimo) in both hands. The third system features a treble staff with a complex, rapid passage and a bass staff with a more rhythmic accompaniment. The fourth system includes dynamic markings **PP** (pianissimo) in the treble and **PP** in the bass. The fifth system shows a variety of dynamics: **FF** and **PP** in the first measure, **FF** and **F** in the second, and **P** (piano) in the third. The sixth system continues the piece with various note values and rests. The paper is aged and shows some staining.

Handwritten musical score, first system. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a crescendo marking (*cresc.*) and a forte marking (*F.*) appearing. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes. A forte marking (*FF*) is also present. The system concludes with a fermata over a chord.

Handwritten musical score, second system. The system consists of two staves. The upper staff continues the melodic line with various ornaments and a fermata. The lower staff continues the accompaniment with a series of eighth and sixteenth notes. The system concludes with a fermata over a chord.

Handwritten musical score, third system. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a piano marking (*PP*) appearing. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes. The system concludes with a fermata over a chord.

Handwritten musical score, fourth system. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a piano marking (*PP*) appearing. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes. The system concludes with a fermata over a chord.

Handwritten musical score, fifth system. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a forte marking (*F*) appearing. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes. The system concludes with a fermata over a chord.

R O N D O
dell' Opera: INES DE CASTRO
DEL SIG. N. ZINGARELLI.

Vienna presso Giovanni Cappi.

J N E S.

Molto
sostenuto.

Sento nel dirvi ad-dio un freddo gel di

morte; Sento nel dirvi ad-dio un freddo gel di morte, Oh sposo! oh figli! oh

sorte! che bar-ba-ro mar-tir! in braccio all' i-dol mio, po-tessi al-men spi-rar, po-tessi almen spi-

(All^o) (Regina) (Rodrigo) (Jnes)

rar. O be-vi! O li-sve-no las-ciate mi al meno, i figli ab bracciar, - i figli ab-brac-

(All^o)

F F

(Andante.)

-ciar. Deh ca-ri ve-ni-te, cor-re-te a-gli am-ples - si stringete-mi, strin-

(Andante.)

p F F

-getemi al se - no.

Cor -

F F

- re - te strin-getemi, stringe - temi al seno. Bell' alme in - no - centi mo - ri - re deg - gio, deh ca - ri ve -

- ni - te, cor - re - te a - gli amplex - - - si stringetemi al se - no, strin - ge - - te - mi al sen. Bell' al - - me inno -

- cen - - ti, mo - ri - - re deggio, - - bell' al - me in - no - cen - ti mo - ri - - - - re deggio.

D U E T T O

aus der Oper:

I D A S U N D M A R P I S S A

mit Begleitung des Pianoforte

von Herrn Kapellmeister

J G N A T Z V. S E Y F R I E D .

Wien, bey Johann Cappi.

Zweyter Jahrgang.

N^o. 2.

M A R P I S S A. *Adagietto.* **I D A S.** (Idas).
Endlich bist du mir ge - ge - - ben ,

Pianoforte. *PP*

endlich bist du mir ge - ge - - ben glücklich bin ich nur durch dich, glücklich bin ich nur durch dich!

dol:

(Marpissa).
Dir geweiht sey mein Le - - - ben , dir ge - weiht sey mein Le - ben , J - das ! lebe nur für mich , ja ! - - - le - be nur für

F P Fz dol:

mich. Liebe leit' uns durch das Le-ben, Lieb' und Tu - - - gend, Hand in Hand, bis wir

Liebe leit' uns durch das Le-ben, Lieb' und Tu - - - gend, Hand in Hand, bis wir

sanft hin-ü-ber schweben, in der Ru - - - he holdes Land, bis wir sanft hin-ü-ber schweben, in der

sanft hin-ü-ber schweben, in der Ru - - - he holdes Land, bis wir sanft hin-ü-ber schweben, in der

Ru - - - he holdes Land, sie leit' uns durch das Leben, Lieb' und Tu - gend Hand in Hand,

Ru - he hol - - - des Land, Liebe leit' uns durch das Leben, ja e-wig Hand in Hand,

1308 PP cresc:

bis wir sanft hin_ü - ber schweben, in der Ru - he hol - des Land, bis wir sanft hin_ü - ber

bis wir sanft hin_ü - ber schweben, in der Ru - he hol - des Land, bis wir sanft hin_ü - ber

cresc: *Fz* *P* *P* *cresc:*

schweben, in der Ru - he hol - des Land, in der Ru - he hol - des Land,

schweben, in der Ru - he hol - des Land, in der Ru - he hol - des Land,

Fz *PP*

sanft hin_ü - ber schweben, in der Ru - - - he holdes Land.

sanft hin_ü - ber schweben, in der Ru - - - he holdes Land.

1308

V A R I A T I O N E N
aus dem Polymelos
für das Pianoforte
VON HEN. ABBÉ VOGLER.
Wien bey Johann Cappel.

Maestoso.

VAR. I.

F

F

P

F

p

F

P

PP

F

92

1308 8

VAR. II.

Musical notation for Variation II, measures 1-13. The piece is in 2/4 time with a key signature of one sharp (F#). It features a piano (P) dynamic throughout. The notation includes a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The measures are numbered 1 through 13 at the end of the system.

VAR. III.

Musical notation for Variation III, measures 1-13. The piece is in 2/4 time with a key signature of one sharp (F#). It features a piano (P) dynamic throughout. The notation includes a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The measures are numbered 1 through 13 at the end of the system.

VAR. IV. CODA

Musical notation for Variation IV, measures 1-13. The piece is in 2/4 time with a key signature of one sharp (F#). It features a piano (P) dynamic throughout. The notation includes a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The measures are numbered 1 through 13 at the end of the system.

Musical notation for Variation IV, measures 14-27. The piece is in 2/4 time with a key signature of one sharp (F#). It features a piano (P) dynamic throughout. The notation includes a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The measures are numbered 14 through 27 at the end of the system.

Musical notation for Variation IV, measures 28-41. The piece is in 2/4 time with a key signature of one sharp (F#). It features a piano (P) dynamic throughout. The notation includes a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The measures are numbered 28 through 41 at the end of the system.

Musical notation for Variation IV, measures 42-55. The piece is in 2/4 time with a key signature of one sharp (F#). It features a piano (P) dynamic throughout. The notation includes a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The measures are numbered 42 through 55 at the end of the system.

A R I A

dell' Opera:

A D E L A S I A E D A L E R A M O

coll' accompagnamento di Pianoforte

DEL SIGR SIMON MAYER.

Vienna presso Giovanni Cappi.

Agitato.

ADELASIA. Con - fu - sa quest' al - ma, non trova più cal - ma, non trova più cal - ma, l'ec - ces - so l'op -

Pianoforte. *P*

- pri - me d'un fie - ro do - lor, I fi - gli! la sposa! la - scia - re degg'io

dol:

non regge il cor mio del fa - to al ri - gor non regge il cor mio del fato al ri - gor. Con -

1308

Fz P Fz P Fz

- fu - sa quest' al - ma, non tro - - - va più cal - ma, l'ec - ces - so l'op - pri - me d'un fie - ro do - - lor.

I fi - - gli! la sposa! la - scia - re degg' i - o non

regge il cor mio del fato al ri - - gor, e - - - no - re! a - -

F P F P

- more! con - fu - so smar - ri - to l'ec - cesso m'op - prime d'un fie - - rod'un fiero do - - lor

d'un fie - - rod'un fie - ro do - lor, d'un fiero do - - lor, d'un fiero do - - lor, d'un

FF Fz Fz

fie - - ro do - lor, d'un fie - ro do - lor.

P P FF FF

BALLETMUSIK

17

aus dem Ballette: HELENA UND PARIS.
Zweyter Jahrgang. für das Pianoforte.

N^o 3.

Wien bey Johann Cappi.

Andante
espressivo.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Andante espressivo.' and is in 3/4 time. It begins with a forte (F) dynamic in the right hand and a piano (P) dynamic in the left hand. The second system is marked 'dol:' (dolce) and 'tr' (trill), and is in 2/4 time. It features a forte (F) dynamic in the right hand and a piano (P) dynamic in the left hand. The third system is marked 'Scherzando.' and is in 2/4 time. It features a forte (F) dynamic in the right hand and a piano (P) dynamic in the left hand. The fourth system is marked 'P' (piano) and is in 2/4 time. The fifth system is marked 'Fz' (forzando) and is in 2/4 time. It features a forte (F) dynamic in the right hand and a piano (P) dynamic in the left hand. The score concludes with a double bar line and the initials 'V.S.' (Vincenzo Scialoja).

Handwritten musical score for piano, consisting of six systems of staves. The music is in a minor key with a key signature of two flats. It features various musical notations including notes, rests, and dynamic markings such as 'P' (piano), 'Fz' (forzando), and 'FF' (fortissimo). The score includes repeat signs and first/second endings. The manuscript is on aged, slightly stained paper.

TANZ DES AMOR, aus der Oper: IDAS UND MARPISSA, von Hrn. IG. v. SEYFRIED.¹⁹
Wien bey Johann Cappi.

19

2/4

p

Fz

Fz

Fz

Fz

a piacere.

a tempo

P

Fz

fine

FP

FP

FP

D.C.

D U E T T O
 DELL' OPERA:
G I U L I O S A B I N O
 coll' accompagnamento di Pianoforte,
 DEL SIGR. SARTI.
 Vienna presso Giov. Cappi.

EPPONIA.
SABINO.

Affettuoso.

(Epponia).

Come par-tir poss'

Allegro 21

figli! oh Dei! oh Dei! Di tanti affanni miei, di tanti affanni

sposa, sposa! oh Dei! oh Dei! Di tanti affanni

Allegro

sF *p* *sF* *p*

miei dunque non v'e pie-tà dun- - que non v'e pie- tà

miei dunque non v'e pie-tà dun- - que non v'e pie- tà

F *P*

F *P*

1308

F *P*

di tanti affanni miei, dunque non v'è pie-tà, dunque non v'è pie-tà - - -

di tanti affanni miei, dunque non v'è pie-tà, dunque non v'è pie-tà - - -

F P P F P F P Fz P

di tanti affanni miei, dunque non v'è pie-tà dunque non v'è pie-tà, dun - que non v'è pie-tà, dun - que non v'è pie

di tanti affanni miei, dunque non v'è pie-tà dunque non v'è pie-tà, dun - que non v'è pie-tà, dun - que non v'è pie

F P F P F Fz P Fz Fz F

(Andante)

tà. Dolce mio cor vor-re-i viverti ognora a lato mà il vieta oh Dio del fato la - -

tà. Dolce mio cor vor-re-i viverti ognora a lato mà il vieta oh Dio del fato la - -

(Andante)

P F FP

fie-ra crudel-tà, dolce mio cor vor-re-i viverti ognora a lato ma il vieta oh Dio del fat-to oh Dio del fat-to la fiera crudel-tà,
 fie-ra crudel-tà, dolce mio cor vor-re-i viverti ognora a lato ma il fat-to oh Dio del fat-to la fiera crudel-tà,

F *P* *F* *P*

-ta', ma il vieta oh Dio del fat-to oh Dio del fat-to la fie-ra, la fiera crudel-tà, la fiera cru-del-tà.
 -ta', ma il vieta oh Dio del fat-to la fie-ra, la fiera crudel-tà, la fiera cru-del-tà.

F

All^o assai.

Se perdo il caro be-ne, ristoro in tante pene, ah, ri-storo in tante pene, nò che il mio cor non hà
 Se perdo il caro bene, ristoro in tante pene, ri-storo in tante pene, nò che il mio cor non hà

F *P* *F* *P* *F* *P* *F*

1308 *F* *F*

ri - sto - ro in tante pene, no' che il mio cor non ha, no' che il mio cor non ha, ah

ri - sto - ro in tante pene, no' che il mio cor non ha, no' che il mio cor non ha,

F *p* *F* *FP*

figli! oh Dio! dunque, dunque non v'e pie - ta', oh Dei! oh

ah sposa! oh Dio! dunque, dunque non v'e pie - ta', oh Dei! oh

Adagio a Piacere. *All^o assai.* *P*

Dei! ris - to - ro in tante pene no' che il mio cor non ha, no', che il mio cor non ha, il mio cor, il mio cor non ha, il mio cor, il mio cor non

Dei! ris - to - ro in tante pene no' che il mio cor non ha no', che il mio cor non ha, il mio cor, il mio cor non ha, il mio cor, il mio cor non

FP *FP* *FP* *FP* *F* *F*

ha, no', no', non ha, no', no', non ha.

ha, no', no', non ha, no', no', non ha.

F *F*

C A V A T I N A
 — AUS DER OPER: IDA —
 für das Pianoforte
 VON
 A . G Y R O W E T Z .

Zweyter Jahrgang .
 N^o 4 .

Wien bey Johann Cappi.

IDA .

Mit trunknen Blick hieng ich an ihm oft wenn dein Ton er-

Pianoforte.

- klang, oft wenn dein Ton er - klang, Sein Auge gab ihn mir zu -

- rück wenn er von Liebe sprach, wenn er von Liebe sprach.

Wenn lieblich ihm der Ton entfloß mir in die See-le drang; da hob das Herz em-por, empor die

Brust, empor die Brust, von trüber Ahnung bang, von trüber Ahnung bang,

Die Ahnung ach! war bald er-füllt, und er entris-sen mir er ist da-

- hin, und leer und öd ist mir nun al-les hier, ist mir nun al-les hier.

A R I A
dell' Opera:
ADELASIA ED ALERAMO
PER IL PIANOFORTE
del Sigr
S. MAYER.
Vienna presso Giov. Cappi.

Andantino.

ADELASIA

Pianoforte.

Quando vedo il pastorello, parmi avere un fuoco al core, parmi a-

1308

- ve - - re un fo - - co al co - - re, se ne cerco a questo, e a quello, a questo, e a quello, la ca - gion, la ca -

- gion, la ca - gion mi dice a - mo - - - re; se ne cerco a questo, e a quello a questo, e a quello la ca - gion, la ca -

- gion le ca - gion mi dice a - mor la ca - gion mi di - ce a - - mor. Che cos - e sa - - per vor -

- rei sa - per io vor - re - i, chi lo sa' per me lo dica, per me lo dica, che cos è saper io vor - rei, chi lo

sa' per me lo dica, per me lo dica, per me lo dica. Punge il so' co- me l'or- tica, punge il



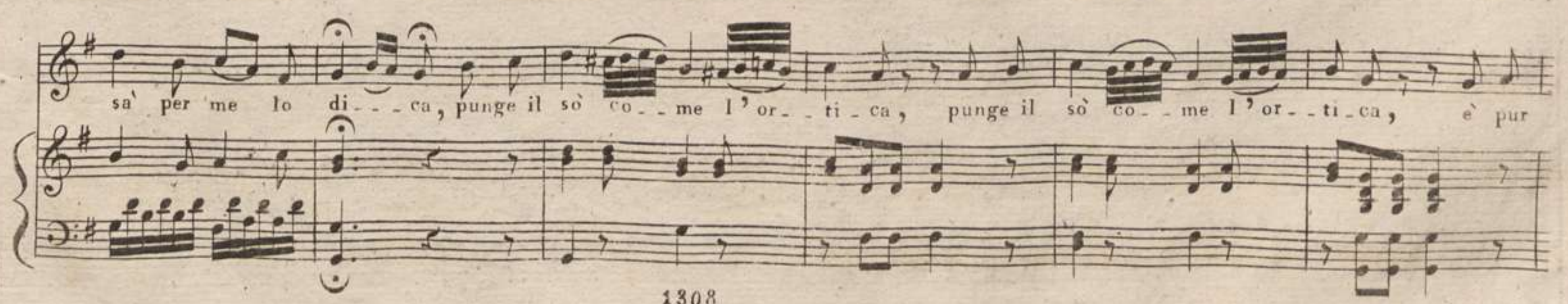
so co- me l'or- tica, e' pur dolce a questo mio co- re ma e' dol- ce



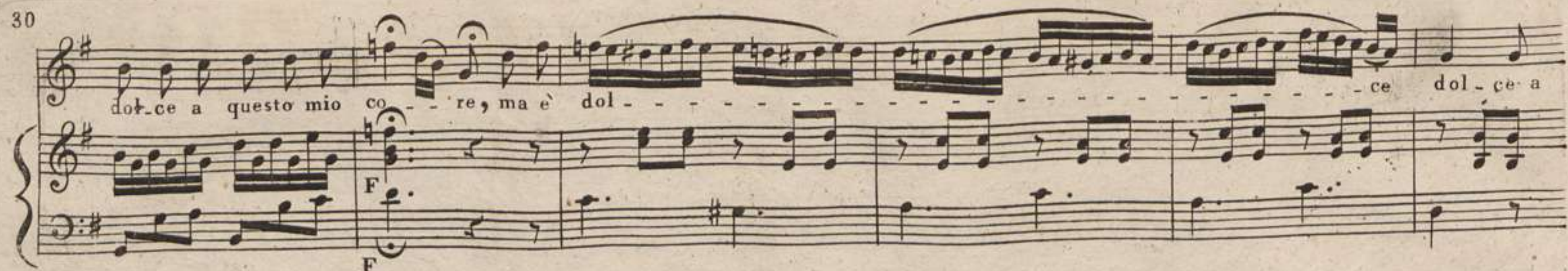
dolce a questo cor, che cos e' sa- per io vor- re- i, chi lo sa' per me lo di- ca, chi lo



sa' per me lo di- ca, punge il so' co- me l'or- ti- ca, punge il so' co- me l'or- ti- ca, e' pur



dol - ce a questo mio co - re, ma è dol - - - - - ce dol - ce a



questo cor, e' pur dolce a que - sto cor - - -, e' - - - pur dol - ce a que - sto cor, e' - - pur



dol - ce a que - sto cor, e' - - pur dol - - - ce a que - sto cor.



BALLET MUSIK
aus dem Ballet: DIE HULDIGUNG,
VON J. WEIGEL.

Wien bey Johann Cappi.

31

A I R
de
Danse
Allemande.

TRIO

D.C. sin al



AIR
de
Dans
Tyroliens.



O U V E R T U R E

aus der Oper:

S O L I M A N N D E R Z W E Y T E

für das Piano forte

V O N

F . X . S Ü S S M A Y E R .

Wien bey Johann Cappi.

Zweyter Jahrgang.

N^o. 5.

Allegro.

Piano forte.

This page contains a handwritten musical score for a piano, consisting of five systems of music. Each system is written on a grand staff with a treble and bass clef. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a cursive, handwritten style.

System 1: The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The key signature is one sharp (F#).

System 2: The second system continues the melodic development. Dynamic markings 'F' (forte) and 'P' (piano) are present. The bass line features a series of chords.

System 3: The third system shows a continuation of the melodic and harmonic themes. The bass line consists of a series of chords.

System 4: The fourth system continues the melodic and harmonic themes. The bass line consists of a series of chords.

System 5: The fifth system concludes the piece. It features dynamic markings 'FP' (fortissimo) and 'F' (forte). The bass line consists of a series of chords.

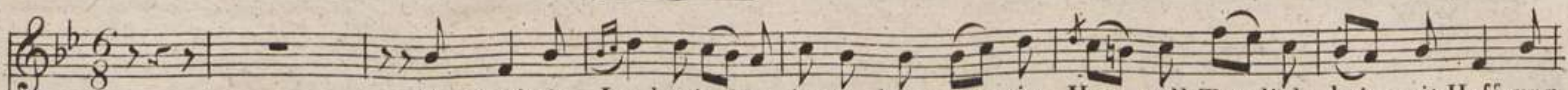
A handwritten musical score on five systems. Each system consists of a grand staff (treble and bass clefs joined by a brace). The notation is in a historical style, likely 18th or 19th century. The first system shows a complex melodic line in the treble and a dense, rhythmic accompaniment in the bass. The second system continues this pattern. The third system features dynamic markings: 'P' (piano) and 'FP' (fortissimo) are placed above and below notes. The fourth system also includes 'P' and 'FP' markings. The fifth system shows a more melodic treble part and a bass part with sustained notes. The paper is aged and slightly discolored.

A handwritten musical score on five systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system begins with a forte (FF) marking. The second system includes a forte (F) marking. The third system includes a piano (P) marking. The fourth system includes a piano (P) marking. The fifth system includes piano (P) and fortissimo (FP) markings. The score is written in a single key signature, likely D major or A minor, and the time signature is not explicitly shown but appears to be common time (C). The handwriting is in dark ink on aged, slightly discolored paper.

A handwritten musical score on five systems. Each system consists of a grand staff with a treble and bass clef. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system includes a forte 'F' marking in both staves. The second and third systems feature dense, rapid sixteenth-note passages in the treble staves, while the bass staves have more rhythmic accompaniment. The fourth system continues with similar patterns. The fifth system concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.

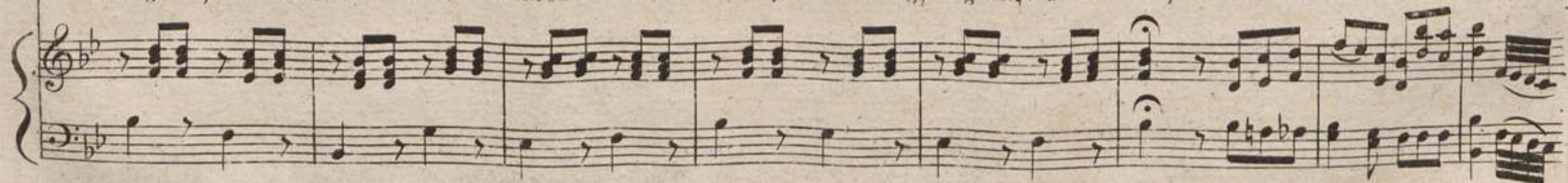
ARIA, AUS DER OPERETTE; ZWEY WÖRTE.
für das Pianoforte
VON DALAYRAC.

Wien bey Johann Cappi.

VALBELLE. 
Wenn wir in La-byrinthen irren, kann uns ein Herz voll Traulich-keit, mit Hoffnung,

Allegro moderato:
un poco Andante. 


Klugheit, Wachsam-keit vereint aus ihrem Dickicht führen, mit Hoffnung, Klugheit, Wachsamkeit, aus ih-rem Dickicht füh-ren.




Ein Wort, ein Lispeln lehrt uns dann, je tiefer wir in selben wandeln, mit immer gleicher Ruhe



handeln, uns führt uns so zur rechten Bahn, wenn wir in Laby-rin-then irren, kann uns ein Herz voll Traulich-

-keit, mit Hoffnung, Klugheit, Wachsamkeit, vereint aus ihrem Dickicht führen, mit Hoffnung Klugheit, Wachsamkeit aus ihrem

Dickicht füh-ren, aus ihrem Dik-kicht füh- - - - ren.

MARCIA DELL' OPERA: ARMIRO E DAURA

per il Pianoforte

DI NICOLÒ GIULIANI.

Vienna presso Giov. Cappi.

Maestoso.

11 1309 11

D.C. al fine

Zweyter Jahrgang
Nº. 6.

B A L L E T M U S I K

aus der Oper:
T A M E R L A N
FÜR DAS P I A N O F O R T E

von Hrn. Kapellmeister
P . W I N T E R .

Wien bey Johann Cappi.

41

Moderato.

FF PP FF

FF

3

PP F

Handwritten musical score for piano, consisting of six systems of grand staves. The music is in G major (one sharp) and 4/4 time. It features a variety of textures, including arpeggiated figures, block chords, and melodic lines. Dynamics include piano (P) and forte (F). The piece concludes with a final cadence in the last system.

TRAUER MARSCH
für das Pianoforte

43

bey dem Leichenbegräbnisse KANT'S
vorgetragen von seinen Schülern in Königsberg den 28^{ten} Febr: 1804.

COMPONIRT von F. STEIN.

Wien bey Johann Cappi.

Adagio.

FP F FP F

senza Sord: PP

con Sord:

senza Sord: F PP

D U E T T O , A U S D E R O P E R : F A N C H O N ,
v o m K ö n i g l . P r e u s s i s c h e n K a p e l l m e i s t e r H r n . H I M M E L .

W i e n b e y J o h a n n C a p p i .

Larghetto.

FANCHON.
EDUARD.

Pianoforte.

(Fanchon) 1. In heitrer A - - bend Son - ne
(Eduard) 2. Durch Glück und Zu - - fall Reichthum

Stralen, dort wo die Al - - pen Ro - - se keimt, lass ich die lie - - be Hüt - - te ma - len, wo meine Kind - - heit ich ver - träumt,
er - ben, das hat der Zu - fall mir versagt, wie hätt' um dei - - ne Hand zu wer - ben, ich ärm - - ster je ge - wagt,

nur mein Ge - mahl darf mich be - glei - ten das ist so Landes Sitt' und Brauch, gern würd' ich dir die Far - - ben be -
will man im E - - he - stand er - rin - gen, ein dauer - haftes Ge - schick, so muss ein je - - der die Häl - - f - - te

- rei - ten, doch malst du wohl die Landschaft auch? doch malst du wohl die Land - schaft auch? (D: C: al segno).
bringen, von Lie - be wie von Glück, von Lie - be wie von Glück,



(Fanchon) 3. Dass eine Gril - le nie dich len - ke die nur ge - mei - ne See - len kränkt,



entbehren je - - mals die Geschenke, von dem der uns sein Herz geschenkt, die Liebe theilet un be - fan - gen, was Ei - nem,



nur das Glück be - schied, aus zwischen ge - ben und empfangen macht Liebe kei - nen Un - ter - schied, macht Lie - be keinen Unter -



- schied. Die Liebe thei - let un - - be - fangen, was einem nur das Glück beschert, und zwischen ge - - ben und em -

Die Liebe thei - - let un - - be - fangen, was einem nur das Glück beschert, und zwischen ge - - - ben und em -

- pfangen, macht Liebe kei - - nen Un - - ter - schied, macht Lie - - - be keinen Unterschied, macht Lie - - - be keinen Un - ter -

- pfangen, macht Liebe kei - - nen Un - - ter - schied, macht Lie - - - be keinen Unterschied, macht Lie - - - be keinen Un - ter -

- schied, macht Lie - - - - - be keinen Un - ter - - schied.

- schied, macht Lie - - - - - be keinen Un - - - ter - schied.

F P

F P

A R I A

aus der Oper:

I P H I G E N I E A U F T A U R I S
für das Pianoforte
V O N G L U C K .

Wien bey Johann Cappi.

IPHIGENIE.

Pianoforte.

O lasst mich tief - ge - beug - te wei - - - nen, da - hin, da - hin sind al - - le die Meinen, da -

hin, sind al - - le die Mei - - - nen, ihr habt nicht Her - scher mehr, und ich bin El - - tern los auch eu - er

F A V O R I T T H E M A

mit Variationen

aus dem Ballet: DIE INKAS

für das Pianoforte

von Herrn Kapellmeister

A . G Y R O W E T Z .

Wien bey Johann Cappi.

49

Zweyter Jahrgang,

N^o. 7 .

GAVOTTA
Allegretto.



VAR.
1.



VAR. 2.

Minore.

VAR. 3.

Majore.

VAR. 4.



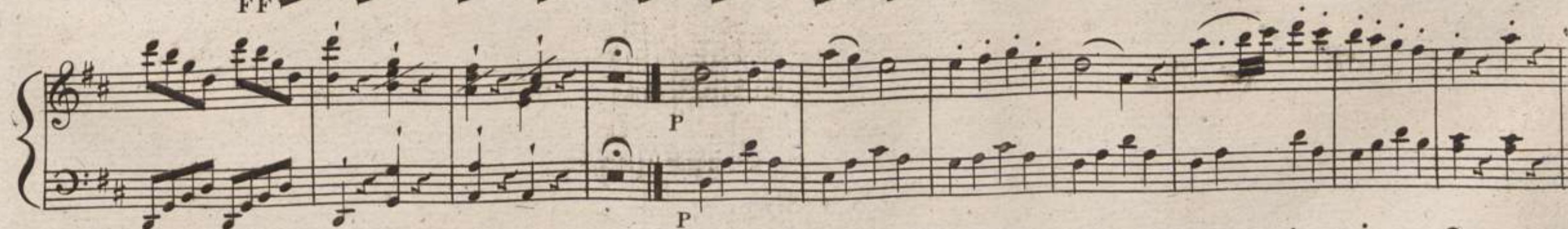
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music begins with a piano (P) dynamic. The first four measures show a sequence of chords in the bass and single notes in the treble. The fifth measure features a forte (F) dynamic in both staves, with a melodic line in the treble and a sustained chord in the bass. The system concludes with a repeat sign.



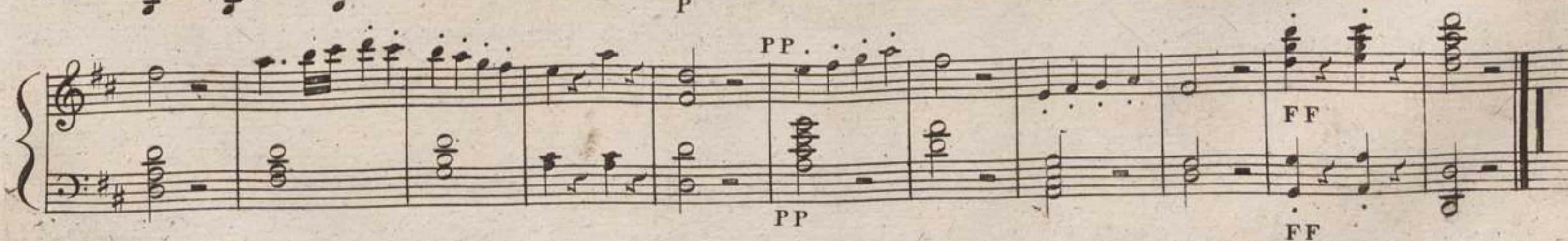
Second system of musical notation, continuing the grand staff. It begins with a piano (P) dynamic. The first four measures consist of chords in the bass and single notes in the treble. The fifth measure has a forte (F) dynamic in both staves. The system ends with a repeat sign and the text "e poi" written above the final measure.



Third system of musical notation, marked "CODA." on the left. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music begins with a fortissimo (FF) dynamic. The first four measures show a sequence of chords in the bass and single notes in the treble. The system concludes with a repeat sign.



Fourth system of musical notation, continuing the grand staff. It begins with a piano (P) dynamic. The first four measures consist of chords in the bass and single notes in the treble. The system concludes with a repeat sign.



Fifth system of musical notation, continuing the grand staff. It begins with a piano (P) dynamic. The first four measures consist of chords in the bass and single notes in the treble. The system concludes with a repeat sign.

A R I A P O L L A C C A

dell' Opera:

L' INTRIGO AMOROSO

per il Pianoforte.

DI

FERDINANDO PÄR.

Vienna presso Giov. Cappi.

Tempo di
Pollacca.

P. dol:

P.

F

P

Un so - - lo quarto do - - ra lo star con chi s'a -

p

do - - ra in ve - - ce di con - ten - - to tor - mento al cor, al cor di - - vien ,



un so - - lo quarto d'ò - - ra in ve - ce di con - tento tormento al cor, tor - men - to al cor, di - -



- vien , oh quan - te cose oh quan - te mi res - - tan - no da



dir - ti vor - rei po - ter se - guir - - ti , vor - rei po - ter se - guir - - ti ma torne - rai ma tor -



ne - rai mio ben - - - - ma tor - ne - rai mio ben - - - - ma

tor - ne - rai mio ben - - - - un so - lo quarto d'o - ra lo - star con chi s'a - do - ra in

ve - ce di con - ten - to tor - mento al cor, al cor di - vien , un

so - lo quarto d'o - ra in ve - ce di con - tento tor - mento al cor, tor - men - to al cor di - vien ,

1309



A la speranza so - - la

This system contains the first staff of music. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a whole rest, followed by a key change to one flat (Bb) and a whole rest. The vocal line then enters with the lyrics 'A la speranza so - - la'. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.



tut - to il mio cor con - so - la di giu - - bi - lo so - - a - - ve questo m'i - non - da il sen di

This system contains the second staff of music. The vocal line continues with the lyrics 'tut - to il mio cor con - so - la di giu - - bi - lo so - - a - - ve questo m'i - non - da il sen di'. The piano accompaniment continues with the same eighth-note patterns, with some harmonic changes in the right hand.



giu - bilo so - - a - - ve m' in - on - da il sen - - - - - , un so - - lo quarto

This system contains the third staff of music. The vocal line continues with the lyrics 'giu - bilo so - - a - - ve m' in - on - da il sen - - - - - , un so - - lo quarto'. The piano accompaniment continues with the eighth-note patterns. At the end of the system, there is a double bar line and the piano part continues with a new texture marked with a 'P' (piano) dynamic.



d'o - - ra lo star con chi sa - do - - ra in ve - - ce di con - tento tor - mento al cor, tor - men - to al cor di - -

This system contains the fourth staff of music. The vocal line continues with the lyrics 'd'o - - ra lo star con chi sa - do - - ra in ve - - ce di con - tento tor - mento al cor, tor - men - to al cor di - -'. The piano accompaniment continues with the eighth-note patterns.

- vien, tor-men - - to al cor tor-men - - - - - to al cor di - -

F P

- vien, tor-men - to al' cor tor-men - - - - - to al cor di - -

F P

- vien, - - al cor di - vien, - - al cor, di - vien, al cor di - - vien, al cor di - -

F P

- vien, al cor di - - vien.

F P

B A L L E T M U S I K

a u s

D I E A B E N G E R A G E N U N D Z E G R I S

O D E R D I E F E I N D L I C H E N V O L K S S T Ä M E

f ü r d a s P i a n o f o r t e

V O N H E R R N M I C H . U M L A U F .

Zweyter Jahrgang
N^o 8.

Wien bey Johann Cappi.

Allegro.



Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and accidentals. The piece concludes with a section labeled "MARCIA." and "mezza v."

A handwritten musical score on five systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score includes several dynamic markings: *Fz* (Forzando) and *F* (Forte). The notation is dense, with many sixteenth and thirty-second notes, and some complex rhythmic patterns. The paper is aged and shows some staining.

A handwritten musical score on five systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system includes the marking 'Fz' (for *Forzando*) in the bass staff. The third system continues the melodic development. The fourth system shows a more active bass line. The fifth system concludes with a final cadence. The paper is aged and shows some staining.

A handwritten musical score on five systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system features numerous triplet markings (indicated by a '3' over a group of notes). The second system includes a 'P' marking, likely for piano. The third system has a 'cresc:' marking, indicating a crescendo. The fourth system shows a 'b' marking, possibly for a flat or a specific articulation. The fifth system concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.

A R I A
aus der Oper:
IPHIGENIE AUF TAURIS
für das Pianoforte
VON RITTER V. GLUCK.

Wien bey Johann Cappi.

IPHIGENIE

Moderato.

O! du, die mir das Leben gab, nimm dies Geschenk, o nimm es

wieder Di_a_na

dir fleh' ich

lass sinken mich ins Grab

dir fleh' ich, dir fleh' ich, lass sinken mich ins

Grab.

Gieb jenseits dieses Grab's, gieb jenseits dieses Grabs, mich meinem Bruder

wieder, weh mir! der Tod nur ret-tet mich sonst hoff' ich keinen andern Ret-ter, denn wieder mich em-pör-ten

F P

sich mein Volk, mein Va-ter, und die Göt-ter. O du, die mir das Leben gab, nimm dies Ge-

cresc: P

-schenk, o nimm es wieder Di-a-na, dir fleh' ich, lass sinken mich ins Grab, dir fleh' ich, dir

F

fleh' ich, lass sin-ken mich ins Grab.

M A R S C H
aus dem Ballet:
H E L E N A U N D P A R I S
F Ü R D A S P I A N O F O R T E
von Herrn
J . N . H U M M E L .
Wien bey Johann Cappi.

Moderato.

2

O V E R T U R A
DELL' OPERA: GIULIETTA E ROMEO
per il Pianoforte
DI ZINGARELLI.

Zweyter Jahrgang
Nº 9.

Vienna presso Giov. Cappi.

Andante sostenuto.

dol:

Allº spiritoso.

F P

F P

Fz Fz P

This page contains five systems of handwritten musical notation, likely for a keyboard instrument. The notation is dense, featuring many triplets and complex rhythmic patterns. The systems are as follows:

- System 1:** Features a treble and bass staff. The treble staff has a complex melodic line with many triplets. The bass staff has a more rhythmic accompaniment. There are two 'F' markings in the bass staff towards the end of the system.
- System 2:** Continues the complex melodic and rhythmic patterns. It includes several triplet markings in the treble staff.
- System 3:** Includes a 'dol:' (dolce) marking in the treble staff. The bass staff has a 'P' (piano) marking. There are also triplet markings in the treble staff.
- System 4:** Continues the dense notation with many triplets in both staves.
- System 5:** The final system on the page, ending with a triplet in the treble staff and 'F' markings in the bass staff.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like 'P' (piano), 'cresc.' (crescendo), 'dol.' (dolce), and 'F' (forte). The score is written in a historical style with some ink bleed-through from the reverse side.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble and bass staff. The treble staff begins with a series of chords and includes a *dol:* marking. The bass staff has a *p* marking. Both staves contain triplet markings (3).

System 2: The second system continues the musical piece with similar notation and dynamics.

System 3: The third system includes a *F* (forte) marking in the treble staff and a *F* (f) marking in the bass staff. Triplet markings (3) are present in both staves.

System 4: The fourth system features a *p* (piano) marking in the treble staff and a *cresc:* (crescendo) marking in the bass staff. A *p* marking is also visible in the bass staff.

System 5: The fifth system includes a *F* (forte) marking in the treble staff and a *p* (piano) marking in the bass staff.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc:", "F", and "P". The score is written in a historical style with some ink bleed-through from the reverse side.

System 1: Treble and Bass staves. Treble staff has a "cresc:" marking. Both staves have "F" markings below them.

System 2: Treble and Bass staves. Treble staff has a "P" marking below it. Bass staff has "P" and "F" markings below it. The system ends with a treble staff measure marked "P" and a bass staff measure marked "P".

System 3: Treble and Bass staves. Treble staff has a "cresc:" marking. Both staves have "F" markings below them.

System 4: Treble and Bass staves. Treble staff has a "P" marking below it. Bass staff has "P" and "F" markings below it. The system ends with a treble staff measure marked "P" and a bass staff measure marked "P".

System 5: Treble and Bass staves. Treble staff has a "P" marking below it. Bass staff has "P" and "F" markings below it. The system ends with a treble staff measure marked "P" and a bass staff measure marked "P".

CAVATINA aus der Oper: ORPHEUS,
FÜR DAS PIANOFORTE
VON F. A. KANNE.

Wien bey Johann Cappi.

Allegretto grazioso.

ORPHEUS.

Wilde Fluthen schweiget, meinen Tritten weicht, theilt euch sanft zur Stelle, zeigt den Grund mir

Pianoforte.

sempre P.

hel - - le, ich gebieth' es euch!

ich gebieth' es euch!

ich gebieth' es euch! Bin mit sichern Tritten,

ich hindurch geschritten, dann vereint euch wie - - der, rauschet auf und nie - - der, durch das finstre Reich,

durch das finstre Reich, rauschet auf und nie - der durch das finstre Reich.

Ha schon sind die Wo - gen, sanft hinweg ge - zogen, ja ihr goldnen

Sai - - ten mögt mich ferner lei - - ten fest vertrau ich euch, fest vertrau ich euch, ja ihr goldnen Sai - ten

fest vertrau ich euch.

1310

A L L E G R E T T O
aus dem Ballet:
Die Verliebten Thorheiten.

Pianoforte.

The musical score consists of five systems of music, each with a grand staff (treble and bass clef). The first system is marked 'Pianoforte.' and includes a tempo marking 'A L L E G R E T T O'. The music is in 6/8 time and G major. The score includes various dynamics such as p, sf, f, and cresc:.

O V E R T U R A

dell'Opera:

I F U O R U S C I T I

P E R I L P I A N O F O R T E

del Sig^r

F E R D I N A N D O P Ä R.

Vienna presso Giov. Cappi.

Zweyter Jahrgang
N^o 10.All^o vivace.

Pianoforte.

FF Fz FF Fz P P Fz P P Fz F

A handwritten musical score on six systems of grand staves (treble and bass clef). The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has dynamic markings 'F' and 'FF'. The second system has a 'dol:' marking. The third system has a 'Fz' marking. The fourth system has a 'dol:' marking. The fifth system has a 'F' marking. The sixth system has a 'F' marking. The page number '74' is in the top left corner. The page number '1310' is at the bottom center. The page number 'F' is at the bottom right.

Handwritten musical score on six systems of grand staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has dynamic markings 'F' and 'FF'. The second system has a 'dol:' marking. The third system has a 'Fz' marking. The fourth system has a 'dol:' marking. The fifth system has a 'F' marking. The sixth system has a 'F' marking. The page number '74' is in the top left corner. The page number '1310' is at the bottom center. The page number 'F' is at the bottom right.

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is mostly one sharp (F#), with some systems showing a change to two flats (Bb, Eb). The score includes several dynamic markings: *P* (piano), *Fz* (forzando), *PP* (pianissimo), and *F* (forte). The notation is dense, with many beamed notes and slurs. The bottom of the page features the number 1310.

P

Fz

Fz *Fz* *Fz* *P*

PP *PP* *F* *Fz*

1310

Handwritten musical score for piano, page 76. The score consists of six systems of grand staves. The key signature is one sharp (F#). The first system has "F" markings in both staves. The second system has "P" markings in both staves and a "dol:" marking in the right staff. The third system has "F" markings in both staves. The fourth system has "F" markings in both staves. The fifth system has "PP" markings in both staves. The sixth system is marked "Più Presto." and has "F" markings in both staves. The piece ends with a double bar line and repeat dots.

D U E T T O

aus der Operette:

O S T A D E

für das Pianoforte

Von Herrn Kapellmeister

JOSEPH WEIGEL.

Wien bey Johann Cappi.

Agitato.

MARIE.

Kaum glaub ich mir,

kaum glaub ich mir,

wir stehen uns zur Seite, wir stehen

OSTADE.

Sie find ich hier,

sie find ich hier,

wir stehen uns zur Seite, wir stehen

Pianoforte.

P

cresc:

F

P

F

uns zur Seite,

wir grüssen uns,

wir grüssen uns,

willkommen Tag der Freude, willkommen Tag der Freude

uns zur Seite,

wir fassen uns

wir fassen uns, willkommen Tag der Freude, willkommen Tag der Freude

cresc:

F

O wieder - sehen Wie - - der - fin - - den wie reich ver - gillst du Trennungs Pein, wie reich ver -

O wieder - sehen Wie - - der - fin - - den wie reich ver - gillst du Trennungs Pein, wie reich ver -

-gillst du Trennungs Pein, Wenn alle dü - - stre Zweifel schwinden wenn sich die Lip - pen sanft ver - künden

-gillst du Trennungs Pein, Wenn alle düs - tre Zweifel schwinden wenn sich die

fest steh der vorige Ver - ein, fest steht der vorige Ver - ein, fest! fest! fest steh der

Lip - - pen sanft verkünden fest steh der vorige Ver - ein, fest steht der vorige Ver - ein, fest! fest! fest steh der

F F F

1310

vo - ri - ge Ver - ein, ich fühlte Schmerz, ich war in steten Sorgen ich war in steten

vo - ri - ge der vo - ri - ge Ver - ein, Oft litt mein Herz ich war in steten Sorgen ich war in steten

Sorgen, im Son - nen - licht, hervor der Zukunft Morgen, her - vor der Zu - kunft Morgen, Wenn alle dü - stre

Sorgen, nun strahlend bricht, hervor der Zukunft Morgen, her - vor der Zu - kunft Morgen,

Zweifel schwinden wenn sich die Lip - pen sanft verkünden, fest steht der vorige Ver - ein,

Wenn alle dü - stre Zweifel schwinden wenn sich die Lip - pen sanft verkünden, fest steht der vorige Ver - ein,

1310

fest steh der vo-rige Ver-ein, fest! fest! fest steh der vo-ri-ge Ver-ein, führ uns zu Glück und

fest steh der vo-rige Ver-ein, fest! fest! fest steh der vo-ri-ge, der vo-ri-ge Ver-ein, führ uns zu Glück und

Wonne ein, führ uns zu Glück und Wonne ein, führ uns zu Glück u. Wonne, zu Glück und Wonne ein, führ uns zu Glück u. Wonne, zu Glück und

Wonne ein, führ uns zu Glück und Wonne ein, führ uns zu Glück u. Wonne, zu Glück und Wonne ein, führ uns zu Glück u. Wonne, zu Glück und

Wonne ein, zu Glück und Won-ne ein, zu Glück und Won-ne ein.

Wonne ein, zu Glück und Won-ne ein, zu Glück und Won-ne ein.

M A R S C H
AUS DER OPER: WLADIMIR
für das Pianoforte

81

Zweyter Jahrgang
Nº 11.

von Herrn Kapellmeister

G. B. BIEREY.

Wien bey Johann Cappi.

Allegro.

Pianoforte.

PP

FF

F

FP

F

A R I A
dell'Opera:
ADELASIA ED ALERAMO
per il Pianoforte
DEL SIG:
SIMON MAYER.

Vienna presso Giov. Cappi.

Andantino.

ADELASIA.

Pianoforte.

A - mor perche' m'ac - cendi di
dolce fiamma il petto? e poi del ca - ro og - getto, per - che' mi vuoi pri -
- var, per - che' mi vuoi pri - var, per - che' mi vuo - i pri - var?

F P

dol: A - mor per - ché m'ac - cendi di dolce fiamma il petto? e poi del ca - ro og -

- getto, per - ché mi vuoi pri - var? e poi del ca - ro og - get - - te mi vuoi pri - - var? e poi del ca - - ro og -

Andante mosso.
- get - - to mi vuoi pri - var, - - mi vuoi, mi vuoi pri - var.

Deh tu mi ren - di contenta l'alma, tor - ni la calma, cess' il pe -

- nar. torni la cal - ma cess' il pe - nar! deh tu mi rendi conten - ta l'alma, deh tu mi
 dol: F P F P Fz
 P F P
 rendi con - ten - ta l'alma torni la calma cess' il pe - nar deh tu mi ren - di con - ten - ta l'al - ma, tor - ni la
 Fz Fz Fz Fz Fz Fz
 cal - ma, cess' il pe - nar. Deh tu mi ren - di con - ten - ta l'alma, tor - ni la cal - ma cess' il pe -
 F
 - nar! torni la cal - ma cess' il pe - nar! deh tu mi rendi, deh tu mi
 F P F P

ren - di con - ten - ta l' alma , tor - ni la cal - ma tor - ni la cal - ma , cess' il pe -



- nar ! tor - ni la cal - ma cess' il pe - - nar ! tor - ni la cal - ma cess' il pe - - nar ! cess' ,



il pe - - - nar ! cess' il pe - - - nar ! cess' il pe - - -



- nar !



A I R D E D A N S E

aus der Oper:

T A M E R L A N
FÜR DAS PIANOFORTE

von Herrn Kapellmeister

P E T E R W I N T E R .

Wien bey Johann Cappi.

Piano forte.

The musical score is written for piano forte and consists of four systems of music. The first system is marked 'Piano forte.' and includes dynamic markings 'P', 'F', 'P', and 'PP'. The second system continues the melody and accompaniment. The third system features a key signature change to one sharp (F#) and includes a 'P' marking. The fourth system concludes with a 'FF' (fortissimo) marking and a key signature change to two flats (Bb, Eb). The music is written in 2/4 time and features a mix of eighth and sixteenth notes, with some triplet markings.

Handwritten musical score on page 87, featuring four systems of piano music. The notation is in treble and bass staves, with various dynamics and articulations indicated.

System 1: Both staves are marked **FF** (Fortissimo). The music consists of rapid, flowing sixteenth-note passages.

System 2: The music continues with similar rapid passages, ending with a double bar line.

System 3: Both staves are marked **F** (Forte). The music features a mix of sixteenth-note runs and longer note values.

System 4: This system includes dynamic markings **FF**, **P** (Piano), **FF**, **P**, and **PP** (Pianissimo). It concludes with a double bar line and a final treble clef.

Handwritten musical score on page 88, featuring four systems of piano music. The notation is in treble and bass clefs, with a key signature of two flats (B-flat and E-flat). The first system includes the dynamic marking *pp* (pianissimo) in both staves. The second system includes the dynamic marking *F* (forte) in the bass staff. The third and fourth systems continue the musical composition with various rhythmic patterns and chordal structures. The paper shows signs of age, including creases and discoloration.

PAS DE DEUX

aus dem neuen Divertissement: des Herrn Taglioni.

FÜR DAS PIANOFORTE

von Herrn NEUMANN.

Wien bey Johann Cappi.

Zweyter Jahrgang

Nº 12.

Andante

Sostenuto.

The musical score is written for piano and consists of five systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante' and 'Sostenuto'. The score includes various musical notations such as triplets, trills, and dynamic markings like 'dol:', 'F', 'P', 'FF', 'PP', and 'F#'. The piece concludes with a final cadence in the bass clef.

Handwritten musical score for piano, page 90. The score consists of six systems of grand staves. The first system includes a *dol:* marking and a *P* dynamic. The second system continues the texture. The third system features a *mf.* dynamic and a section marked *Alto.* with a 2/4 time signature and *PP* dynamics. The fourth system has a *F* dynamic. The fifth system has a *P* dynamic. The sixth system has a *P* dynamic. The score is written in G major and includes various musical notations such as trills, slurs, and articulation marks.

Handwritten musical score for piano, consisting of six systems of staves. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include:

- cresc:* (crescendo) at the beginning of the first system.
- FF* (fortissimo) in the second system.
- P* (piano) in the second, third, fourth, and fifth systems.
- F* (forte) in the first, second, fourth, and sixth systems.

The score is numbered 91 in the top right corner.

Handwritten musical score for piano, consisting of five systems of grand staves. The music is in G major and 4/4 time. It features complex textures with many beamed sixteenth and thirty-second notes. Dynamics include *p*, *P*, *F*, *FF*, and *cresc:*.

D U E T T O

aus der Oper:

W L A D I M I R

FÜR DAS PIANOFORTE

von Herrn Kapellmeister

G . B . B I E R E Y .

Wien bey Johann Cappi.

Moderato.

JÖROPOLK.

DOBRIN.

Pianoforte.

pp *sotto v.*
Rogneda mein! o welche Lust!

pp *sotto v.*
Ich schwör es dir!

Staccato.
pp. *sempre.*

du Va - - ter! bürgest für mein Glück?

komm, folge mir! ich nehme nie mein Wort zu - rück! ich nehme

die Hindernisse schwinden, wir schreiten kühn zum Ziel, des
 nie mein Wort zurück! die Hindernisse schwinden, wir schreiten kühn zum Ziel, des Trotzes Flügel

Trotzes Flügel binden, sey unsrer Klugheit Spiel! unsrer Klugheit Spiel! Fröhlockend, frohlockend, frohlockend
 binden, sey unsrer Klugheit Spiel! sey unsrer Klugheit Spiel!

hebt sich meine Brust ich ah - - - ne, ich ah - - - ne won - ne - vol - le Stunden -
 Der Weg zum Ziele ist ge - funden, ich

PP
 PP

Piu lento

Piu lento

Piu lento

rä - che mich! ich rä - che mich! - o welche Lust! o welche Lust!

Beyde gehen sich die Hände. Schon zieht, gleich Unge - wittern, die Rache drohend her, schon zieht, gleich Unge - wittern die Rache drohend

Schon zieht, gleich Unge - wittern, die Rache drohend her, schon zieht, gleich Unge - wittern die Rache drohend

her, O Heuchler! Heuchler! Heuchler du magst zittern! Bald ath - mest du nicht mehr,

her, O Heuchler! Heuchler! Heuchler du magst zittern! Bald ath - mest du nicht mehr,

FF *PP*

bald, bald, bald athmest du nicht mehr.

bald, bald, bald athmest du nicht mehr.

„Ranulph, tritt hervor – seine Miene drückt unter dem Ritournelle Schrecken über den angehörten

Plan aus, er ist voll Unruhe, sinkt auf seine Kniee und faltet die Hände gegen den Himmel –

plötzlich springt er auf, – drückt durch sein Geberdenspiel aus, – das ihm ein Mittel einfiel,

das Kind zu retten,

3^{te} F. All^o (und stürzt fort).

F.

BALLET MUSIK

97

aus dem grossen Pantomimischen Ballet:

ACHILLES IN SCYRUS

FÜR DAS PIANOFORTE

VON CHERUBINI.

Zweyter Jahrgang

Nº 13.

Wien bey Johann Cappi.

Allegro. *pp*

m f. *P*

1310

13

V. S.

7



Handwritten musical score for piano, page 98. The score consists of five systems of grand staves. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature. The second system has a treble clef with a key signature of one sharp (F#) and a common time signature. The third system has a treble clef with a key signature of one sharp (F#) and a common time signature, with the tempo marking "Larghetto." above the staff. The fourth system has a treble clef with a key signature of one sharp (F#) and a common time signature, with the tempo marking "A 11°" above the staff. The fifth system has a treble clef with a key signature of one sharp (F#) and a common time signature, with the tempo marking "A 11°" above the staff. The bass clef staves have a key signature of one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "F" (forte).

A handwritten musical score on five systems of grand staves (treble and bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature. The notation includes various note values, rests, and dynamic markings. The first system shows a melodic line in the treble and a more active bass line. The second system features a forte (F) dynamic marking in the bass and a fortissimo (FF) marking in the treble. The third system continues the melodic and harmonic development. The fourth system shows a more active treble line with many sixteenth notes. The fifth system concludes the piece with a final cadence and a double bar line.

Handwritten musical score on five systems of grand staves. The notation includes various note values, rests, and dynamic markings (F, FF). The key signature is two sharps (F# and C#). The piece concludes with a double bar line at the end of the fifth system.

A R I A

aus der Operette:

DIE JUNGGESELLEN - WIRTHSCHAFT
für das Pianoforte

von Herrn Kapellmeister

A . G Y R O W E T Z .

Wien bey Johann Cappi.

Pianoforte

Der Ehstand knüpft mit gold - nen Banden, goldnen Banden man trägt sie gern ,

doch nur ein - mal , doch nur ein - mal , was einst wir leichte Zierde fanden ,

erscheint uns jetzt als läst'ge Qual , erscheint uns jetzt als läst'ge Qual , o die Ver - liebten können

schmeicheln, o die Verliebten können schmeicheln, sind sanft und fromm, und zugethan, Geduld, Geduld, bald zeigt sichs daß sie

P

heucheln, bald tritt der Herr die Herrschaft an, bald tritt der Herr, bald tritt der Herr die

FF P

Herr - schaft an, bald tritt der Herr die Herrschaft an, bald tritt der Herr - die Herr - die Herr - schaft an.

P F

Der Ehstand knüpft mit gold - nen Banden, goldnen Banden man trägt sie gern, doch nur ein-

P

-mal, doch nur ein-mal des Mänes Flame breñet nieder, weñ auf die Glut des Wei-hes

brennt, weñ auf die Glut - - des Wei - - bes breñt und frey irrt Hymen hin und wieder wo Amor keine Strassen

kennt, wo Amor kei-ne Strasse kennt, keine, keine Strasse kennt, der Ehstand knüpft mit goldnen Banden, goldnen Banden

man trägt sie gern, doch nur einmal, doch nur einmal, was wir einst leichte Zierde fanden, erscheint jetzt als lüstige Qual, o die Ver-

- liebten können schmeicheln, o die Ver- liebten können schmeicheln, ge- duld, geduld, bald zeigt sich's das sie heucheln, das sie heucheln, bald tritt d. Herr die

Herrschaft an - - - bald tritt der Herr die Herrschaft an - - die Herrschaft an, bald tritt der Herr die Herrschaft an, die Herrschaft an - -

bis - - - bald tritt der Herr - - - bald tritt der Herr die Herrschaft an, - - - die Herrschaft an, - - -

piu mosso

die Herrschaft an, - - - die Herrschaft an, die Herrschaft an, die Herrschaft an.

M A R S C H
aus der Oper: W L A D I M I R

f ü r d a s P i a n o f o r t e

von Herrn Kapellmeister

G . B . B I E R E Y .

Wien bey Johann Cappi.

Pianoforte.

PP

Fz

FF

P Fz P Fz P F

P Fz P Fz P F

1310

Ende des ersten Quartals .

14

5



Musikalisches Wochenblatt von Cappel (Wien) II. Aufgabung 1. Quartal

Nr.	Opferung Art	Componist	aller in Charakterist.	Druckverf. u. Titel	Verlag (Wien) Jahr	Preis
1	2 H.	von Franz M. Peter Winter	Übernahme	mit der Oper Tamerlan Esdur	1308	1.
2	Op. P.	N. Zingarelli	Rondo (Viol.)	del' opera Joes de Castro Esdur	1308	6
3	Op. P.	Ignatz v. Seyfried	Quetto	mit der Oper Idas u. Harpion Cdur	1308	9
4	2 H.	von Franz Abbe Vogler	4 Variationen	mit dem Polonelles Adur für Pianoforte	1308	12
5	Op. P.	Ign. Simon Mayer	Aria del' opera	Adelasia ed Alcamo Adur	1308	14
6	2 H.	überkammt	Bull. M. Wipke	mit dem Bull. Helena und Bdur für das Pianoforte. Paris	1308	17
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9	Op. P.	A. Gyorowatz	Cavalina	mit der Oper Idas für v. Prokofiev Fdur	1308	25
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12	2 H.	J. H. Simon Mayer	Übernahme	mit der Oper Soliman für Cdur Grongor, für P.	1309	33
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18	Op. P.	Gluck	Opera Aria	mit der Oper Idas u. Harpion Fdur	1309	47
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30	Op. P.	Ign. Simon Mayer	Aria del' opera	Adelasia ed Alcamo Cdur	1310	82

Festh.

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Musikalisches Wochenblatt von Cappel (Wien) II. Jahrgang 1. Quartal

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