

20 Mms. pr. 1589



Blumenlese

für

Klavierliebhaber,

Eine musikalische Wochenschrift.

Zweiter Theil.

Herausgegeben von S. P. Bessler, Hochf. Brandenb.

Rath.

Speier

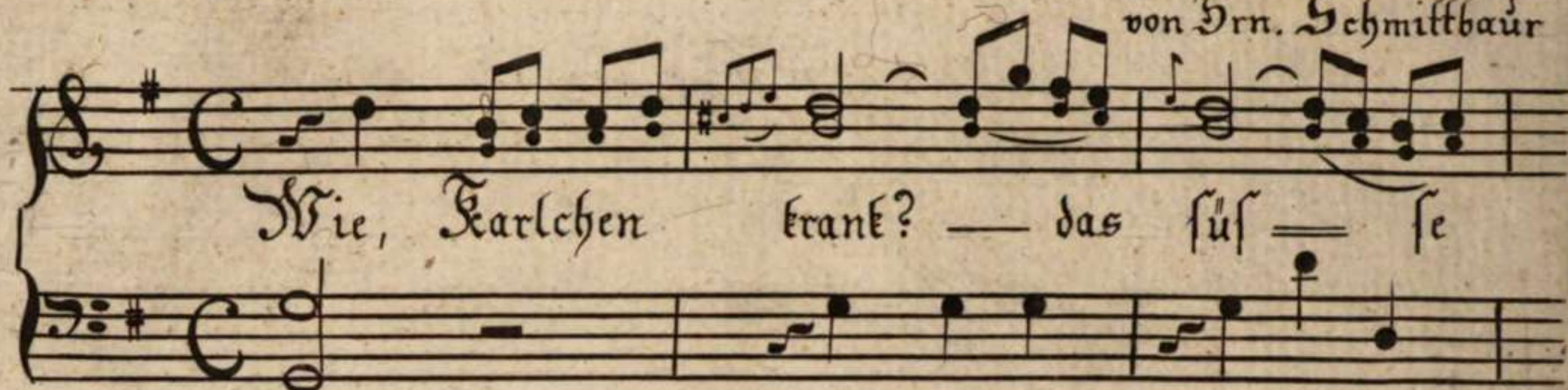
1782.

Der Bauernknabe als er den kranken Karl erblickte.

von Frn. Schmittbauer

ANDANTE

Molto.



3

pia. *for* *pia.* *for* da capo fino al fine.

An den Mond.

von Frn. Walther.

ADAGIO

e con Affetto

Dein

Silber schien durch Eichen-grün, das Küh lüng gab auf mich her-ab, o

Mond, und lachte Rüh, o Mond, und lachte Rüh, mir fro-hen Kna-ben

zu, mir fro-hen Kna-ben zu.

pia. *for.*

MENNETTO.

The first section of the Minuet is written for piano in 3/4 time, key of D major. It consists of six systems of staves. The first system includes the markings *pia* and *for*. The second system includes the marking *tr*. The third system includes the marking *tr*. The fourth system includes the marking *pia*. The fifth system includes the marking *tr*. The sixth system includes the marking *tr*. The piece concludes with a double bar line.

TRIO

The Trio section is written for piano in 3/4 time, key of D major. It consists of four systems of staves. The first system includes the marking *tr*. The second system includes the marking *tr*. The third system includes the marking *tr*. The fourth system includes the marking *tr*. The piece concludes with a double bar line.

Menuetto da capo.

Der Genuß des Gegenwärtigen

von Frn Lorenz

CANTABILE

Vergiß in trüben Unglücks-tagen nie-mal o, Freund! dir

gleich zu sein:

for

pp:

so lern' ein günstig Blut auch tra-gen und nicht un-mä-sig dich zu

for.

for

pia

freun, und nicht un-mä-sig dich zu freun. poco affai

for.

pia.

dolce

del Sigre. Lorenz.

GRAZIOSO.

dolce

Rondo

for.

for.

volti subito.

dolce *for.* *mez:for:* *dolce* *for.* *for.* *pia.* *mez:for:* *for.* *pia.* *rinf:* *for.* *dolce* *for.* *tr* *dolce* *dolce*

dolce *dolce* 7

The piano introduction consists of four staves. The top two staves feature a melody with eighth and sixteenth notes, marked with 'dolce'. The bottom two staves provide a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is common time (C). The piece concludes with a final chord and a fermata.

Einladung an zwei Freundinnen.

von Frn. Rheinert.

Contento

Schön ist die ser Abend schön, meine Rosen =

Stöcke stehn lachend um mich her und blühen und die Laube ist so

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are 'Stöcke stehn lachend um mich her und blühen und die Laube ist so'. The music is in a simple, lyrical style with a key signature of one sharp and common time.

grün und so freundlich schien ge-wis nur der Mond ins Pa-radis.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'grün und so freundlich schien ge-wis nur der Mond ins Pa-radis.' The musical notation remains consistent with the previous line, maintaining the same key signature and time signature.

The final section of the page shows the piano accompaniment for the end of the song. It consists of two staves with chords and moving lines, providing a harmonic conclusion to the piece. The key signature and time signature remain the same as the rest of the work.

RONDO
Allegretto

del Sigr. Rheinck

Handwritten musical score for a Rondo in D major, 2/4 time, by Sigismund Rheinck. The score consists of 10 systems of grand staves. It includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *f*, and *pia*. Performance instructions like "for", "Adagio", "Minore", and "2da volta" are present. The piece concludes with the text "for die Fortsetzung folgt." and "for. pia."

9

p. f. p. f. p. f. p. f. p. Maggiore cresc.

for. pia.

for. pia.

Bild der Wollust.

1 7 8 2

Dritte Woche.

von Frn. Köhler.

Serioso

Jüngling, kämpfe ritterlich, wenn die Wollust

büht um dich! lieblich, ins Gewand der Freuden, weis die Bübin sich zu

kleiden, lockt mit Honigreden dir — aber flieh, ach flieh von

ihr!

POLONESE

Musical score for Polonaise, measures 1-16. The score is written for piano in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line and the word "Fine." in measure 16.

al segno

TRIO

Musical score for Trio, measures 17-32. The score is written for piano in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line and the word "Da Capo." in measure 32.

Da Capo.

An einen Kanarienvogel.

von Ern Rheinert.

Allegretto

m. for. *for.* *pp:*
 Du bist zu be = nei = den mün = tres kleines Thier

m. f: *for.* *pp:*
 alle dei = ne Freu = den schöpfest du aus dir In der engen

Klau = se ist dir herzlich wohl. findest du zum Schmau = se

nur dein Näpfschen voll *for* *pia* *for*
for *pia* *for*

ANDANTIN^o

for. voce

for. pia. pp:

Fine

for.

pia. for. pia. for. pia. for.

pia. for. pia. pp:

for. pia. for.

pia.

Da Capo

Vierte Woche.

von Ern. Jücker.

Lied

Moderato.

for

pta.

Es

lebt ein Gott, der Menschen liebt, ich seh's wohin ich bleibe

am Nebel, der den Himmel trübt, am

Nebel, der den Himmel trübt, so wie am Sonnen =

for

pianissimo.

bli te.

fortissimo.

da Sigr. Junker.

RONDO

Allegretto

pia. *for.*

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

f. *p.* *f.* *p.* *f.* *p.* *for.*

pia.

calando *pp.* *for.*

cresc. *ff.* *pia.*

Coda *for.* *for. pia. ff.*

Die Weisheit.

15

von Frn Schmittbauer.

Flauto,

mezzo for.

Cembalo

e

Violoncello

Einstens als noch Knab und Mann, gern die Weisheit

for.

pia.

lieb ge = wann,

gern : an

ih = rer Seiten sass, wel-che Zei-ten waren das, wel — — — che

Zeiten wa — — — ren das!

SONATINA.

da Mestro di Cap. Sgr. Schmittb.

ALLEGRETTO

Flauto

Cembalo

e
Violoncello

The musical score is written on a single page with a red '16' in the top left corner. It is a handwritten manuscript for a Sonata in G major, Op. 10, No. 3 by Frédéric Chopin. The score is for Flute, Piano, and Cello. It is in 3/4 time and marked 'ALLEGRETTO'. The piece is in G major and consists of 16 measures. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings. The score is written on a single page with a red '16' in the top left corner. The handwriting is in ink on aged paper.

Sieque Rondo

ADAGIO

An eine welcke Rose

von Frn Schmittbauer

Flauto

Cembalo

Violoncello

D Ro-se, noch vor wenig Ta-gen, da blüh-dest du vor

Das Violoncell spielt die unterste Noten.

mir!

und

ach!

und

ach! ist es nicht zu be-klagen? hin ist schon dei — ne ganze

pia

Zier.

pp:

pp:

RONDO DI SONATINA.

del Sigre. Schmittb.

Moderato.

Flauto.

Cembalo.

Violoncello

*violonc. pizz.**violonc. pizz.**pia**violonc. pizz.*

tr

tr

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

Erndte Lied.

von Frn. Jücker.

Allegretto.

Sichel schal len, Nehren fal = len ün ter Sichel Schall;

cresc. *fortissimo.*

Kuß den Mädchen Güten zit = tern blaue

pia

Blüten, Wonn' ist über = all.

ROMAN.

ce

Handwritten musical score for a piece titled "ROMAN. ce" and "Minore". The score is written in two systems, each with two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 2/4. The first system is labeled "ROMAN. ce" and the second system is labeled "Minore". The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked "del Sigre Junker". The second system is marked "Minore". The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked "del Sigre Junker". The second system is marked "Minore". The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked "del Sigre Junker". The second system is marked "Minore".

del Sigre Junker

for

Minore

sempre pia.

for. pia.

Sechste Woche

Lied eines Mädchens

an einem schönen Sommerabend. von Frau Eilenstein

A D A G I O
con ^eaffetto

Willkommen lie-ber A = bendstern! wil-kommer. scheine

nicht so fern von meiner stillen Lau = ben:

dolce.

pia

hier lausch ich auf dem Rasen hier da lächelst du so

pia.

crescendo

for.

m. for.

freundlich mir durchsichte Laub der Trau = ben.

MENVET

Handwritten musical score for 'MENVET' by del Sigr. Christman. The score is written for piano and features a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with 'pia.' (piano) and 'for.' (forte) throughout. The score is divided into two systems, each with a treble and bass staff. The first system includes a 3/4 time signature and a key signature of two flats. The second system includes a 3/4 time signature and a key signature of two flats. The score is written in a cursive, handwritten style.

del Sigr. Beck

MARSCH

Handwritten musical score for 'MARSCH' by del Sigr. Beck. The score is written for piano and features a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with 'for.' (forte) and 'pia.' (piano) throughout. The score is divided into two systems, each with a treble and bass staff. The first system includes a 2/4 time signature and a key signature of two flats. The second system includes a 2/4 time signature and a key signature of two flats. The score is written in a cursive, handwritten style.

Des Morgens im Saatsfelde.

von Frn. Walther.

ANDANTE

Schon reißt die Saat des Schnit-ters Hand ent-ge-gen, die

Kehre neigt sich schwer von deinem Segen, ~~KEHRE~~ deiner Un-er-

meß-lich-keit! cresc: for. Ach! wie du

giebst, mit welcher welcher Milde! so geben, so be-glücken, deinem Bilde

so ähnlich sein, welch ei-ne Selig-keit!

Vn poco
Allegretto

pia *for.* *for.*

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

ff: *for.* *for.* *pp* *for.* *for.*

ff: *for.* *for.*

p *f:* *p:* *f:* *p:* *f:* *p:* *f:* *for.* *pia*

for. *pia.* *f:* *f:* *f:* *f:* *p.*

for. *pia.* *for.*

mez: pia *for.*

ff: *pia* *for.*

ff:

Die Kunst geliebt zu werden.

von Frn. Schmittbauer.

Flauto

Cembalo

Allegretto

Seht die sanfte Minna seht, wie sie da so reizend steht

pia.

wie sich al=les zu ihr drängt und an ih-ren Kugen hängt pia.

pia.

for.

pia.

for.

ff:

for.

pia.

for.

ff:

for.

pia.

for.

ff:

Le petit maitre

ALLEGro
affai

fierement

lourdement

This is a handwritten musical score for a piece titled "Le petit maitre" by Sigre Sulzer. The score is written on ten systems of two staves each, using a 2/4 time signature. The tempo and mood are indicated as "ALLEGro affai" (Allegro affai). The first system includes the instruction "fierement" (proudly). The second system includes the instruction "lourdement" (heavily). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score concludes with a double bar line and repeat signs at the end of the final system.

Gott im Ungewitter.

27

von Frn. Walther.

Allegro
Maestoso

for *ff* 3

for *ff* 3

Du

Schrekli=cher! wer kann vor Dir und Deinem Don=ner stehn?

pia

Der Herr ist gros! was trozen wir? der

pia 8 8

for

Herr ist gros! was trozen wir? Er winkt, und wir ver=gehn, er winkt und

for

tr *ff*

wir vergehn.

ff

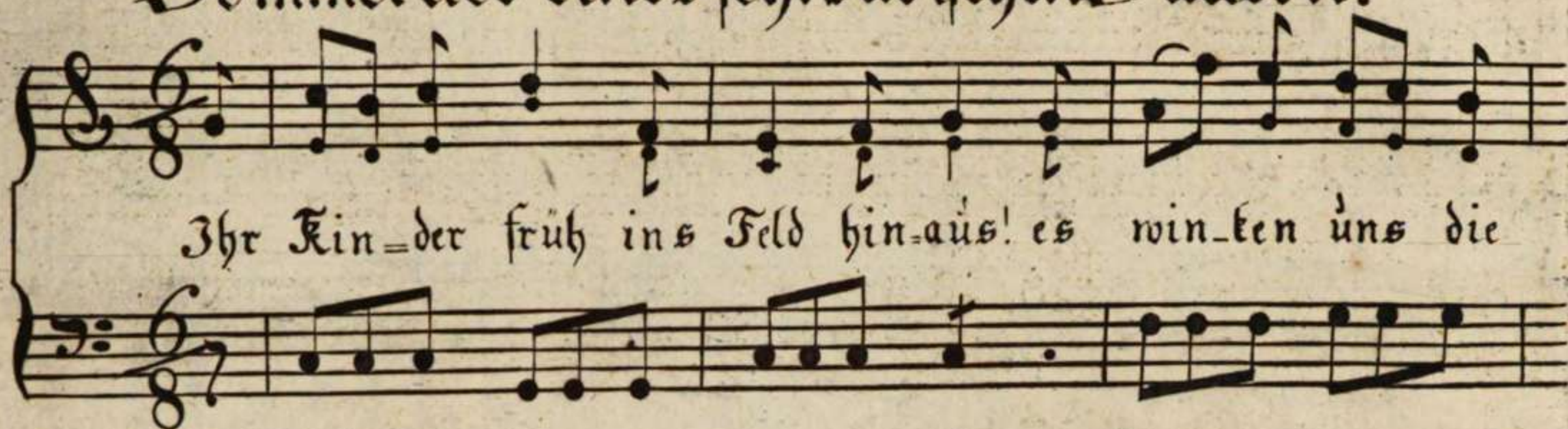
Handwritten musical score for a piano piece. The score is written on two staves, treble and bass, with a 3/4 time signature and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "for" and "pianissimo". The handwriting is in ink on aged paper.

This image shows a page of handwritten musical notation, likely a piano score. The page contains four systems of music, each consisting of a grand staff (treble and bass clefs). The notation is in a key with two sharps (F# and C#) and a 3/4 time signature. The music is characterized by frequent use of slurs, ties, and dynamic markings such as 'for.' (forte) and 'pia.' (piano). There are also trills ('tr') and various rests. The handwriting is in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line and a final cadence.

Handwritten musical score for 'L'Allegretto' by Beethoven. The score is written on four systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by frequent dynamic markings: 'pia.' (piano) and 'for.' (forte). The notation includes various note values, rests, and slurs. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody in the treble clef. The third system features a bass clef and a key signature of one flat. The fourth system concludes the piece with a final cadence. The handwriting is elegant and typical of the early 19th century.

Sommerlied eines schwäbischen Bauern.

ALLEGRO



MEN VET

to

pia. *pp:* *for.* *tr*

pia. *pp:* *for.*

pia. *pp:* *for.*

for. *tr*

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

pp: *for.* Men: da capo

Malchens Loblied auf den Zucker

von Frn. Köhler.

Scherzan-
do

O, Zu-ker, mehr als Ko-scher-wein und Tun-tins

Vo-gel-ne-ster

Traun! oh-ne dich mögt

ich nicht sein des gro-ßen Mo-gols Schwester.

tr

ALLEGRET
to

for.

for.

fine

pia.

for.

pia.

pia.

DC:

Minor

14

Die Fortsetzung folgt.

Neunte Woche.

pia

pp.

S:DC:

for pp:

pia. Coda

pia

pp

del Sigre Buttstett

Alla Polacca

No 3

Der Riese und der Zwerg

Text und Musik von Frn. Schü...rt.

Maestoso

Einst traf auf



Tempoprime



eh: ich ar=mer Kna=be dein K=bend=es=sen sei so stel=le

mir zur Ba=be₆ nur ei=ne Bit=te frei und schwör sie zu er=

fül=ten. Er schwört! der klei ne spricht, so hö=re mei=nen

allegro
Wil=ten: Ich bit=te_{6/4} freis mich nicht! der Zwerg gieng schon zu

rü=te und eil=te durch das Land, als

er an dem Be=ni=te des Lie=sen Faust em=pfand

Reh, schrie er, Thals und Wie = se, ihr Zeu = gen mei = ner

Noth! hier schwur mir die = ser Lie = se, hier giebt er mir den

Tod! hier giebt er

mir den Tod! hier giebt er mir den Tod! der Ries ein

Schlimmer Spöt = ter, sprach, das bin ich ge = wohnt: Der fürchtet kei = ne

Göt = ter, der kei = nes Menschen schont.

ARIA

ADAGIO

molto

for.

D! du, wil = kom = men

je dem Mü = den doch tau = send = mal wil = kom = mer mir! Du

schenkst. mir zwar nur tür = zen Frie = den, auf's neu Elag

for. pia. for. pia. for. pia.

ich mein Lei = den dir. pia

for.

38 MENVET

del Sigre Junker

Moderato

pia

for.

pia.

pia.

for.

pia.

for.

for.

pia

tr

for.

Trio

for.

pia.

ff

da capo Menuetto

Des Morgens.

39

von Frn. Christmann.

ALLEGRO

affai

Da bist du ja, du

for pia.

gü-te Sonne wie-der so hold, als ich dich ge-sterne

sah, blickst schön und al-be-lebend auf mich

nie-der-und ich - o sieh! bin auch schon da!

for

4^o RONDO

del Sigre Christman

Allegro assai

fine.

pia.

for.

tr

tr

Minore

pp:

pia.

tr

tr

tr

tr

for.

for.

pia.

for.

f

pia.

pia.

pp: daCap:

Mütterkändelei. von Frn Kapellm. Schönfeld.

Allegretto

Seht mir doch mein schö=nes Kind! mit den goldnen

Sotfel=lot=chen, blaüen Kü=gen, ro=then Bät=chen, Leüt=chen! habt ihr

auch so ein's, habt ihr auch so ein's? Leüt=chen nein, ihr

ha=bet keins, nein ihr ha=bet keins!

Polonoisse

A handwritten musical score for a piece titled "Polonoisse" by del Sigre Moeller. The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings. The piece concludes with a double bar line and the instruction "da Capo dal Segno" followed by a Segno symbol.

da Capo dal Segno

Spinnerlied.

von Hrn. Büttstett.

Allegretto

Hürre, hürre, hür= re! Schnürre Räd=chen, Schnürre!

Schnürre Räd=chen, Schnürre! trille Räd=chen lang und fein

trille fein ein Fä=de=lein mir zum Büßen Schlei=er.

Handwritten musical score for a piece by Sigre Buttstett, marked Allegro. The score is written on 16 staves in G major and 4/4 time. It features various musical notations including notes, rests, and dynamic markings such as *pia*, *for.*, *cresc.*, *ff.*, and *f.p.*. The piece concludes with the text "Die Fortsetzung folgt." at the bottom right.

17 8 2
Zwölfte Woche.

45

This page contains a handwritten musical score for piano and organ. It consists of eight systems of staves. The piano part is written in treble and bass clefs, while the organ part is written in a single staff with a C-clef. The music is in a key with one flat (B-flat) and a 2/4 time signature. The score includes various dynamic markings such as *pia.* (piano), *for.* (forte), *f.p.* (forzando piano), *ff.* (fortissimo), and *p.* (piano). There are also markings for *tr.* (trill) and *acc.* (accents). The notation includes eighth and sixteenth notes, rests, and slurs. The handwriting is in dark ink on aged paper.

An die kleine Sophie.

von Frn. Schmittbauer.

CAVATTINA

in
Rondò

Andante molto

Nur der Unschuld sanfte Freuden müssen
 sich in deine junge Seel' ergießen, und dein Scherz sei
 stets der Unschuld Scherz!
 und des Mit-leids ed-le Lei-den

tr

ff: *pp:*

rinfor:

und des Völkchens Völker-freuden und der edlen Menschen-liebe

Tempo primo.
Adagio
Schmerz : muß — sen Engeln gleich um dei-ne Seele schweben, tr

immer höher dei-ne Seel' er-heben! ed-ler immer machen dein vor-

treflich Herz! tr

Tempo di Menuetto

del Sigre Lang

Violino

Cembalo

Die Fortsetzung folgt.

Dreizehnde Woche.

A handwritten musical score on aged paper, titled "Dreizehnde Woche." (Thirteenth Week). The score is written in a system of three staves (treble, alto, and bass clefs) and is divided into four systems by double bar lines. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff of the first system has the word "for" written above it. The second staff of the first system has the word "pia" written above it. The third staff of the first system has the word "tr" written above it. The second system begins with a treble clef and a key signature of one sharp (F#). The first staff of the second system has the word "for" written above it. The third system begins with a treble clef and a key signature of one sharp (F#). The first staff of the third system has the word "pia" written above it. The fourth system begins with a treble clef and a key signature of one sharp (F#). The first staff of the fourth system has the word "tr" written above it. The second staff of the fourth system has the word "tr" written above it. The third staff of the fourth system has the word "tr" written above it. The fourth staff of the fourth system has the word "for" written above it. The score is written in a cursive, handwritten style, typical of 18th-century musical notation.

Handwritten musical score on page 50, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (pia., for.).

System 1:

- Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. A trill (tr) is marked over the B4.
- Staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G4, a quarter note A4, and a half note B4. A trill (tr) is marked over the B4.
- Staff 3: Bass clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G3, a quarter note A3, and a half note B3. A trill (tr) is marked over the B3.

System 2:

- Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G4, a quarter note A4, and a half note B4. A trill (tr) is marked over the B4.
- Staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G4, a quarter note A4, and a half note B4. A trill (tr) is marked over the B4.
- Staff 3: Bass clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G3, a quarter note A3, and a half note B3. A trill (tr) is marked over the B3.

System 3:

- Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G4, a quarter note A4, and a half note B4. A trill (tr) is marked over the B4.
- Staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G4, a quarter note A4, and a half note B4. A trill (tr) is marked over the B4.
- Staff 3: Bass clef, key signature of one sharp (F#), 4/4 time. Starts with a half note G3, a quarter note A3, and a half note B3. A trill (tr) is marked over the B3.

Die Zufriedenheit.

51

von Frn. Jünker.

Allegro.

Ich bin ve gnügt, was will ich mehr? will

ich ein Kö-nig sein?

for.

pia.

for.

ff:

pia
Wär' ich was bes-sers wenn ich's wär? wär' ich was bes-sers

wenn ich's wär? ich glau-be - glau-be - nein!

for.

pia

pia.

RONDO

Allegretto.

dal Sigre Jünker.

Voli siegue.

Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation, including notes, rests, and dynamic markings.

Key markings and annotations include:

- pia.* (piano)
- for.* (forte)
- pp:* (pianissimo)
- dolce* (dolce)
- Minore* (Minor)
- tr* (trill)
- Major* (Major)
- Adagio* (Adagio)

The score is written in a historical style, likely from the 18th or 19th century, and is organized into systems of staves.