



Bibliothek der Grazien

eine
Monatschrift

Liehaberinnen und Freunde ^{für} des Gesangs und Klaviers.

Herausgegeben

und

Ihro Königlichen Majestät

der regierenden Königin in Preußen

allerunterthänigst zugeeignet

von

Heinrich Philipp Bossler zu Speier.

155/ii.

BIBLIOTHECA
REGIA
MONACENSIS

Pränumerantenverzeichnis
der
Bibliothek der Grazien
nach alphabetischer Folge.

- | | | |
|--|---|--|
| <p>Aachen 4.
Herr Jeremias Wilhelm Seiß.
3 Ungenannte.</p> <p>Amberg 1.
Freisräulein von Weichs.</p> <p>Anspach 1.
Herr Regierungsrath Hirsch.</p> <p>Arnsberg 8.
Frau Landfiskalin Arndts geb. Wigleben.
Demoiselle Lisette Arndts.
Herr Postsekretär Lichte 6 Ex.</p> <p>Auerbach im Voigtlande 1.
Herr Gerichtsdirektor Wirsich.</p> <p>Augsburg 6.
Herr Buchhändler Stage 6 Ex.</p> <p>Baden 1.
Herr Kanonikus Schwarz.</p> <p>Baalsdorf 1.
Herr Mag. Wille.</p> <p>Bamberg 1 Ungenannter.</p> <p>Barby 4.
Herr Musikdirektor Gebhard.
-- Studios. Hütter.
-- -- Sörensen.
-- -- von Wittinghof.</p> <p>Bayreuth 10.
Frau Kammerherrin von Aufseß geborne Freyin
von Seckendorf.</p> | <p>Demoiselle Beer.
-- Juliane Boye.
Herr Klaviermeister Girbert.
Fräulein Charlotte von Knebel.
-- -- Karoline von Lindenfels.
Demoiselle Karoline Schunther.
Fräulein Karoline Freyin von Seckendorf.
Demoiselle Spieß.
Herr Stadtkantor Stadler.
Bieber 1.
Herr Konrad Eistell.
Bischofsheim 2.
Herr Präceptor Ruder.
-- Provisor Rapp.
Blochingen 1.
Demoiselle Hasnerin.
Bonn 10.
Fräulein Sophie von Wigleben.
Herr Hofmusikus Simrot 9.
Bruchsal 13.
Herr Hofmusikus Vandi.
-- Ignaz Bellosa.
-- Kammerkanzlist Matthäi.
-- Geheimerath und Leibmedikus Reuß.
-- Geheime Rath und Leibmedikus Roussi.
Frau Hofrätthin Schall.
-- Frau Hofkammerassessorin Schott.
Herr Kammerrevisor Schmut.</p> | <p>Herr Hoftenorist Stahl.
-- Hofkammerkanzlist Warnkönig 3 Ex.
-- Bened. Kasp. Weigel der W. W. Bestiffenen.
Frau Geheimerätthin Wolf.
Eine Ungenannte.</p> <p>Breslau 46.
Herren Leufart und Komp. 46 Ex.
Bruck 1.
Herr Gabriel Burkner.
Brüssel 6.
Herr L. N. v. G. 5 Ex.
-- Heinrichi.
Buchweiler 3.
Demoiselle Friederike und Karoline Gostenhofer.
-- Mehfeld.
-- Luise Stauch.</p> <p>Budiffin 7.
Herr Organist Stallmann 6 Ex.
-- Hohlfeld.</p> <p>Bühl.
Herr Amtsscribent Kall.
Bürg 1.
Herr Baron von Gemmingen.
Buschwiz bei Belgern 1.
Herr Conrad.
Cadolzburg 1.
Herr Scribent Felsenstein.
Cassel 1.
Fräulein von Calenberg.</p> |
|--|---|--|

Chemnitz 1.
Herr Mag. W. E. Kretschmar Kantor.
Coblenz 14.

Herr Stadtkaplan Dieblich.
-- Amtsverwalter Fachbach.
-- Hofmusikus Gitter 6 Ex.
-- Hoforganist Hünden.

Demoiselle Ripper.
Herr Hofrath de Laffaulx.
Frau Hofrätthin Mähni.
Demoiselle Martinengo.
Herr Amtsbürgermeister Martinengo.
Corbach 5.

Herr Regierungsadvokat H. Th. E. Engelhardt.
Frau Hofgerichtssekretärin Krämer.
Herr Präzeptor Krebs.

-- Advokat Barnhagen.
Frau Rittmeisterin von Balda.
Cosfeld 1.

Herr Franz Joseph Ellering.
Crossen bei Zeitz 1.
Herr Graf von Flemming.

Damm 1.
Herr Amtskeller Knood.
Darmstadt 19.

Frau Commerzienrätthin Cavalli.
Demoiselle Clausfeker.
Herr Diez.

-- Uffessor Ehrhardt.
Herr Regierungsadvokat Frey.
-- Frey der G. G. Candidat.
Demoiselle Hahn.

Frau Hofrätthin Jähring.
Herr Archivarius Küster.
Herr Freiprediger Muhl.

Demoiselle Reh.

-- Nube.

-- Schulin.

Herr Glockendirektor Strauß 4 Ex.

Demoiselle Streckerin.

-- Wittens.

Deidesheim 1.

Herr Kaplan Franz Stephan.

Diez 1.

Madame Pilgrim.

Dillenburg 2.

Herr Regierungsadvokat Gail.

Demoiselle Ernestine Winter.

Dingelfingen 1.

Frau Pflegskommissarien von Reichl.

Dissen bei Osabrück 5.

Demoiselle Lüpken.

Herr Kommissionsrath Staffhorst 4 Ex.

Dresden 89.

Herr Senator Dr. Bef.

-- Geheime Finanzkanzelist Böhme.

-- Geh. Finanzsekretär Cesar.

-- Magister Ehrlich.

Demoiselle Eigenwillig.

Herr Registrator Eckard.

-- Geh. Finanzkalkulator Frauenstein.

-- Kammerherr von Glöbzig.

-- Geh. Finanzkanzelist Gramp 2 Ex.

-- Doktor Hänel.

-- Geh. Finanzkanzelist Henrici.

Demoiselle Herz.

Herr Hilscher Buch- und Musikhändler 8 Ex.

-- Humitsch.

-- Kempfer.

-- Premierlieutenant Kiefewetter.

Herr Geh. Finanzregistrator Koch.

-- Geh. Finanzkanzelist Köhler.

-- Musikus Köhler.

-- Ingenieur Lieutenant Köppel.

-- Konsistorialrath Dr. Körner.

-- Geh. Finanzkanzelist Kriegel 13. Ex.

-- Buchhalter Lorenz.

-- Hauptmann Lösch.

-- Advokat Mehlich.

-- Pastor Mesmer.

-- Kauffmann Rauwerk.

-- Lieutenant Pöbz.

-- Geh. Finanzregistrator Pöhle.

-- Einnehmer Roffeld.

-- Rößler, Kaiserl. Kön. Gesandtschafts Kan-
zelist 2 Ex.

-- Geheime Finanzsekretär Rothe.

Frau von Schönberg.

Herr Geheime Finanzkalkulator Schopper.

-- Geh. Fin. Sekretär Schudarth.

-- Regimentsfeldscheerer Schulze.

-- Geh. Fin. Kalkulator Seyfert.

-- Buchhalter Simon.

-- Geh. Fin. Kanzelist Trehborn.

-- Geh. Fin. Rath Wagner.

-- Klaviermeister Walther.

-- Geh. Fin. Registrator Witschel.

-- Geh. Fin. Sekretär Wustlich.

Frau Appellationsrätthin Zahn.

24 Ungenannte.

Däbren bei Sinzheim 1.

Herr Gerichtschreiber Schük.

Dürkheim.

Ihro Hochfürstl. Durchlaucht Frau Erbs-
prinzessin zu Leiningen.

Krauchheim 1.
 Herr Rektor J. B. Herbert.

Kronberg 1.
 Herr Amtspraktikant Franz Karl Pfeiffer.

Landsbut 4.
 Herr Joh. G. Eipendörfer, Benefiziat und Organist bei dem Chorstift St. Martin 2 Ex.
 -- Ignaz von Dettl.
 -- Adam Rott beider Rechten Kandidat.

Laubach 1.
 Ihre Hochfürstl. Durchl. die regier. Fürstin zu Solms geb. Fürstin zu Isenburg.

Laurercken 1.
 Herr Schullehrer Schröt.

Leipzig 30.
 Herr Döhne.
 -- Gräf.
 -- Hebenstreit.
 -- Buchhändler Hilscher.
 -- Hofmeister.
 -- Hummel.
 -- Buchhändler Junius.
 -- Kunat.
 -- Küster.
 -- Leonhardt.
 Demoiselle Köhr.
 Herr Martini 13 Ex.
 -- Ritterich.
 -- Ströfer.
 -- Thiele.
 -- Voigtländer der G. G. Kandidat.
 -- Wiese der jüngere.
 -- Zeitschel.

Lin; 2.
 2 Ungenannte.

Livorno 8.
 Herr Peter Theodor Miller 8 Ex.
 Lohr bei Aschaffenburg 1.
 Herr Amtspraktikant Kunkel.

Londen 5.
 Herr Doktor Burney.
 -- Heilmann der ältere 4 Ex.

Magdeburg 8.
 Herr Dombikarius Sievers 8 Ex.

Mannheim 31.
 Herr Graf Anton von Berchen.
 Demoiselle Dorothea Bork.
 Herr Klaviermeister Brand.
 Freifräulein von Castell.
 Fräulein von Dalwigk.
 Herr geheime Rath von Grimmeisen.
 Demoiselle Karoline Jacquemain.
 Frau Präsidentin von Kalb.
 -- Gräfin von Lerchenfeld.
 Freiherr von Oberndorf kurpfälzbairischer Kammerherr und würtl. adelicher Regierungsrath und Hofgerichtsrath.
 Herr Klaviermeister Piris 8 Ex.
 -- Postsekretär le Prêtre 5 Ex.
 -- Römer.
 Fräulein Kathar. von Stengel.
 Freiherr von Streit, Major unter der kurfürstl. Hatschiergarde.
 -- Karl Theodor von Yrsch.

4 Ungenannte.

Marburg 9 Ex.
 Herr Regierungsprokurator Bücking.

Herr Registrator Bücking.
 -- Duncker Studios.
 -- Kantor und Musikdir. Koch.
 -- Meyer Studios.
 -- Konrektor Mokenheim.
 -- Graf Karl von Stollberg.
 -- Baron von Thüngen.
 -- Hauptmann Zoll.

Marienborn 1.
 Herr Amtsassessor H. W. C. Fresenius.

Maynz 13.
 Fräulein von Bengel.
 Herr Jakob Gröser 6 Ex.
 Demoiselle Hahn.
 -- Hettinger.
 Ihre Excell. Frau Gräfin von Schll.
 Univeritätsbuchhandl. 2 Ex.
 Demoiselle Aloise Zumbach.

Meißenheim 11.
 Herr Anton Brachetti.
 Demoiselle Philippine Engelbach.
 Fräulein Karoline von Fürstentwarter die Aeltere.
 -- -- von Fürstentwarter die Jüngere.
 Herr Fiscus reform. Organist.
 Demoiselle Friederike Hofmann.
 Freifrau von Hunoldstein geb. von Aug.
 Demoiselle Sophie Moog.
 Herr Freiprediger Stork.
 Demoiselle Franziska Stuz.
 Herr Karl Julius Bollmar.

Menden in Westphalen 1.
 Herr Doktor Amecke.

Mercklingen 1.
 Herr Oberamts-scribent Deffinger.

Meuselwitz 1.
Herr Organist Krumbholz.
Möskirch 1.
Fräulein W. Josepha Kripp von Freudenegg.
Mühlhausen.
Herr Schulmeister Hillenbrand.
München 3.
Fräulein Franziska Kav. Gräfin von Labron.
Herr Hofgerichtsadvokat Felix Jos. Lipowsky.
-- Graf von la Rose Kurpfalzbaire. Kammerherr
und Revisionsrath.
Münster 2.
Demoiselle Detten.
-- Arnoldine Borggreve.
Nassietten 1.
Herr Licentiat Bender.
Naumburg 2.
Herr Kantor Brückmann zu Stift Moritz.
-- Mummethen Domschüler.
Neuen Semsbach 1.
Herr Schullehrer Blaufuß.
Neumarschen in Hessen 1.
Herr J. E. Ellenberger Schulm.
Kloster Neu Zelle 1.
Herr Stiftskanzler A. Hochauf.
Niederhorka bei Niski 1.
Herr Baron von Bosadowsky.
Nochörn bei Rheinfels 2.
Herr Schulmeister J. Heuser.
Frau Gefällverweserin Steinberg.
Nordheim 2.
Herr Organist Beker 2 Ex.
Nürnberg 26.
Herr Blattensteiner.
Fräulein Karoline von Fürer.

Herr Gottfr. Hessel.
-- Gebrüder Hessler 2 Ex.
-- Musikus Koch 9 Ex.
-- Erhard Kollmar.
-- Marschkommissär Panetter.
-- Christoph Gottfr. von Peller.
-- Podewitz.
Demoiselle Keyenfuß.
Herr Nicolaus Niederer.
-- J. J. Winterschmitt 6 Ex.
Odenheim 1.
Die Fräulein von Meßbach.
Oehringen 5.
Herr Ludw. Anns.
-- Rektor Egell.
-- von Killinger Premierlieut. unter dem Fürstl.
Grenadiertorps.
-- Präceptor Sallmann.
Fräulein Sophie Amalie Karoline von Schell.
Oeningen 1.
Herr Hofkammerrath und Amtsverwalter Joh.
Nepom. von Seethal.
Offenbach 2.
Die Weiß und Bredesche Buchhandlung 2 Ex.
Offenburg 1.
Herr Stadtschreiber Anich.
Orb 1.
Herr Rektor Geist.
Osnabrück 7.
Herr Jden.
-- Advokat Bedekind Lände.
-- Präfekt Piper.
Fräulein von Scheele.
Herr Banquier E. Schwarze.

Herr Organist Weltmann.
-- Werner beider Rechten Doktor.
Paderborn 1.
Demoiselle Mariane Bardt.
Paris 26.
Herr Musikus A. J. Zimmermann 26 Ex.
Passau 6.
Herr Buchhändler Rothwinkler 6 Ex.
Pfullingen 1.
Herr Oberamtei Substitut Klett.
Penig in Sachsen 1.
Herr von Wider.
Petersburg 24.
Herr Ludwig Balz und Compagnie 24 Ex.
Rauschenberg 1.
Herr Bechtold geschwornener Aktuar.
Rechenberg 2.
Herr Pfarrer Caselmann 2 Ex.
Regensburg 4.
Herr Dan. Porzelius 4 Ex.
Reichenbach 1.
Herr J. C. Klisch.
Reinheim 1.
Demoiselle Karoline Krämer.
Rheinberg 2.
Herr Diller 2 Ex.
Römbild 1.
Herr Subdiakonius Berger.
Ronsdorf 1.
Herr Joh. Heinr. Bergfeld.
Roswein 1.
Frau Diakon. Grebisch.
Sailauf bei Aschaffenburg 1.
Herr Christ. Grundlach der G. G. Baccalaur.

Salzburg 6.
Mayrsche Buchhandlung 6 Ex.
St. Johann 1.
Herr Amtschreiber Fiegel.
Schleiz 1.
Ihro Hochfürstl. Durchl. Fürstin in
Schleiz.
Schleiz 1.
Herr Schulmeister Wirth.
Schmiedeberg 1.
Fräulein von Zedlitz.
Schönberg 1.
Herr Hofrath Weichsel.
Schöneck 1.
Herr F. Weise d. G. G. Kandidat.
Schönthal 1.
Herr P. Bened. Diemer.
Schwarzach am Rhein 1.
Herr Klaviermeister Jos. Lump.
Sigmaringen 1.
Fräulein von Mayersberg.
Solingen 1.
Herr Apotheker Wiselink.
Sondershausen 9.
Herr Hoforganist und Kammermusikus
Gerber 9 Ex.
Speier 31.
Herr Kaufmann Birkenstol.
Demoiselle Margarethe Helena Hutten.
-- Magdalena Kuhlmann.
-- Ott.
K. K. Postamt 20 Ex.
Demoiselle Schütt.
Die Demoisellen Eschamerhell.

Herr Dechant von Wagner 4 Ex.
-- Dombikar. und Camerarius Weber.
Stein 1.
Herr Amtskeller Matheß.
Steinsfurt 1.
Herr Kammermusikus Kopslaub.
Steingaden 1.
Herr Professor Reiner.
Stockach 1.
Fräulein von Kraft.
Strasburg 8.
Die akademische Buchhandlung 2 Ex.
Herr Kaufmann Barbeneß.
Madame Brandel.
Herren Stork und Stuber 4 Ex.
Stuttgart 8.
Herr Musikus Elsäffer.
Demoiselle Hettler.
-- Lotter.
Msr. de Perini der Kameralwissenschaft Besl.
Demoiselle Wächter.
Die Gräfinnen von Wittgenstein.
2 Ungenannte.
Thal Jtter 1.
Herr Bergmeister Rode.
Thungen 1.
Herr Pfarrer Saur.
Thurnau 1.
Herr Kanzleirath Ehrlicher.
Trappstatt 1.
Demoiselle Juliane Josephe Bergho.
Trier 2.
Herr Buchhändler Schröll 2 Ex.

Ueberlingen 1.
Frau Balleiräthin Poth geb. Schanz.
Ulm 19.
Herr Organist Anglesß.
-- Bauer Ph. Stud.
Demoiselle Bayerin.
-- Dappin.
-- Firtkränzin von Benedig.
Herr Gerst Ph. Stud.
Demoiselle Häklin.
-- J. S. W. Hocheisen.
Herr Senator Holl.
-- Ludwig Hübner Ph. Stud.
Demoiselle Jägerin.
Herr Berichtschreiber Martin.
-- Rittmeister von Reng.
-- Kuhlmann.
Demoiselle E. N. F. Sauterin
Herr Major von Schad.
Demoiselle Schmidtin.
-- Seiplin.
Herr von V***.
Ulmstadt 2.
Herr K. K. Lips Rechtspraktikant.
Demoiselle M. A. E. Bowninkel.
Wächtersbach 1.
Herr Sekretär G. F. Weber.
Wallerstein 1.
Frau Hofrätthin von Schaden.
Wanfried 1.
Herr Licentiat und Postverwalter Daniel.
Weilheim bei Tübingen 1.
Herr Pfarrer Dann.
Weimar 1.
Herr Hofmarschallamts Assessor Kirms.

Wert in Westphalen 1.
Die Freifräulein Dorothe und Mina von Lilien.
Wertheim 1.
Herr Doktor Trier.
Wezlar 1.
Fräulein Eleonore von Zwiereit.
Wien 19.
Herrn Hochenleutter und Komp. 10 St.
9 Ungenannte.
Wittenberg 1.
Herr Niesse.

Wohnsees 1.
Herr Pfarrer Löw.
Worms 2.
Herr Schönel.
Fräulein von Vogelius.
Würzburg 11.
Herr Barbie Kandidat von Hofheim.
-- P. Gallus im Schottenkloster.
Freifräulein von Gebfattel.
Herr Karl Götz.
Freifräulein von Guttenberg.

Herr Kammermusikus Lehritter.
Freifrau von Völlni; geb. von Welden.
Herr Hofrath Kappel.
-- Kaplan Scholl in Oberschleichach.
-- Amtsteller Sixtus.
-- Graf Truchseß.
Zell 1.
Frau Hofrath Eönen.
Zweibrücken 1.
Herr Hofrath Böttinger.

Der Herausgeber dieser Gaziendiblothek war so glücklich die Erlaubnis zu erhalten, selbige Ihre Königlichen Majestät der regierenden Königin in Preussen allerunterthänigst zueignen zu dürfen; und aus diesem Grunde bittet man um Nachsicht, daß erst mit dem folgenden Stück dieser Monatschrift der Haupttitel geliefert werden kann.

Düsseldorf 8.
 Frau Baronesse C. von Limpens.
 Herr Postsekretär Mayer 6 Ex.
 Madame Koch geborne Pilard.
 Ebersbach 1.
 Herr Organist Witel.
 Erbach 1.
 Demoiselle Barbara Josepha Lippe.
 Eibach 1.
 Herr Schulmeister Schöck.
 Eisleben 2.
 Herr Kühn, der G. G. Kandidat.
 -- Justizamtman Wege.
 Elberfeld 2.
 Demoiselle Wilhelmine Klier.
 Herr Silberschlag.
 Erbach 1.
 Demoiselle Henriette Schweifert.
 Erfurt 4.
 Herr Ring.
 3 Ungenannte.
 Erlangen 21.
 Demoiselle Benker.
 Herr Stadtkantor Marjus 15 Ex.
 -- Hofrath Meusel.
 -- Gottlieb Schober.
 Demoiselle Luise Seiler.
 -- Regine Weinkl.
 Herr Subrektor Weismann.
 Essen 2.
 Herr Organist Rauffmann. 2 Ex.
 Eylä bei Borna 1.
 Herr Mag. Ehrlichsch.
 Eytra 1.
 Herr Rath Erdmann.

Frankfurt am Mayn 83.
 Frau Majorin von Abemann -- Letta geborne
 Gräfin von Ursenbek.
 Herr Joh. Peter Bayrhofer.
 Demoiselle Bechtold.
 -- Sophie Elisab. Bethmann Meyler.
 Herr Franz Blarhamberg.
 Brönnnerische Buchhandlung. 3. Ex.
 Demoiselle D' Nutrive.
 -- Sal D' Orville.
 Eichenbergische Buchhandlung 2 Ex.
 Herr Gansland.
 Herrmannische Buchhandlung 10 Ex.
 Fräulein Karoline von Humbracht.
 Jägerische Buchhandlung 6 Ex.
 Demoiselle Anna Elisabethe Lauer.
 -- Mappes.
 Herr J. E. Mergenbaum.
 Demoiselle Anna Rath, Merz.
 -- Joh. Christiane Sophie Mosche,
 Ihre Hochfürstliche Durchlaucht Frau
 Fürstin zu Nassau.
 Demoiselle Eleonore de Neufville.
 Herr Peterson.
 -- Rohm.
 -- Roth der Jüngere.
 Demoiselle Maria Kathar. Rothan.
 Herr Georg Wilhelm Schneider.
 -- Conrad Heinr. Steuernagel.
 Demoiselle Marie Magdal. Stockmar,
 Barrentrapp, und Wennerische Buchhandl. 6 Ex.
 Herr Voigt 2 Ex.
 Frau Obristpostmeisterin Baronesse von Brinze
 Serberich.
 Ungenannte 31.

Frauenzell 1.
 Herr Pat. Sebastian Dengler.
 Freiberg 2.
 Herr E. G. Richter.
 Demoiselle Kahl.
 Friedberg 2.
 Herr H. Bingmann.
 Demoiselle Charlotte Elisab. Helmold.
 Friedrichsthal 1.
 Frau Baronesse von Hengel.
 Friesenhausen 1.
 Herr Pfarrer Schöner.
 Fulda 1.
 Herr Pat. Bernhard Pfarr Chordirektor.
 Geissenheim 1.
 Fräulein Caroline Schott von Schottenstein.
 Gerode.
 Herr Präzeptor Schäfer.
 Geißlingen 1.
 Herr Oberamtschreiber Blas.
 Gersfeld bei Fulda 1.
 Herr Rektor Braungart.
 Giessen 8.
 Kriegerische Buchhandlung 6 Ex.
 Herr J. E. Sczibalsky.
 -- F. W. Snell.
 Glaucha 1.
 Herr Kanter Richter.
 Gotha 6.
 Die Ettingerische Buchhandlung 6 Ex.
 Görlitz 1.
 Herr Doktor Rivinus.
 Gräfenberg 1.
 Herr Petsch.
 Gräfenrath 1.
 Demoiselle Eva Rath, Wilhelmine Pieper.

Gräz.
Die Zaunriethische Buchhandlung 6 Ex.
Gunzenhausen 2.
Herr Kantor Wenig.
Freifräulein Charlotte von Teuffel.
Hanau 2.
Herr Major von Geismar.
-- Paul Anton Pasini.
Heidelberg 21.
Herr Pat. Anton des Carmeliter Ordens.
-- Organist Braun zu St. Peter 4 Ex.
Fräulein von Brüsselle.
Herr Baron von Hartmann.
-- Georg Haub.
Fräulein von Hertling.
Frau Präsidentin von Leoprechting geborne von
Oberndorf.
Herr Administrationsrath und Generalkassierer
Wieg der jüngere.
Die Pfählerische Universitätsbuchh. 5 Ex.
Fräulein la Roche von Starkenfels.
Herr Hofkammerrath Schieß.
-- Administrationsrath Schneck.
-- Graf Spretti.
Demoiselle Eils.
Heidenheim 2.
Herr Regierungsbadvokat Luz.
-- Oberscribent Schaudig.
Heilbronn 21.
Demoiselle Aff.
Freifräulein von Berlichingen.
Die Ekebrectische Buchhandl 2 Ex.
Freifräulein von Emighaus 2 Ex.
Demoiselle Gessel.
-- Kornacher.
-- Karoline Luz.
Frau Pfarrschreiber Müller.

Demoiselle Christiane Orth.
-- Friederike Orth.
Herr Schullehrer Sartor 2 Ex.
-- Provisor Schach.
-- Stadtphysikus Dr. Weber.
-- Schullehrer Wospert.
Demoiselle Zobel.
3 Ungenannte.
Heiligenstadt 1.
Herr Regierungsrath von Steinmezen.
Heinsberg 1.
Herr Kanonikus Bardenhewer.
Heppenheim 1.
Demoiselle Lisette Weber.
Heutingsheim 1.
Herr Pfarrer Christmann.
Herborn 1.
Frau Professorin Mariane Hegmann.
Herrmannstadt 4.
Herr J. A. Kleinmayr 4 Ex.
Hersfeld 1.
Herr Beißheim.
Höchst 2.
2 Ungenannte.
Homburg 1.
Herr Sauerbrey.
Jagsthausen 1.
Freifräulein von Berlichingen.
Jena 1.
Herr Professor Schmitt.
Ilbenstadt 1.
Herr Pfarrer Petrus Baaser.
Illesheim bei Windsheim 1.
Herr Amtskeller Käppel.
Karlsruhe 5.
Ihro Hochfürstl. Durchlaucht Frau Erbs
prinzessin von Baden.

Frau Gräfin von Hochberg.
Herr Kapellmeister Schmittbaur.
Fräulein von Sternenfels erste Hofdame der
Durchl. Frau Erbprinzessin.
Fräulein von Berschuer.
Eine Ungenannte.
Kempten 3.
Madame Dik geborne Praun.
Herr Kaufmann Neubronner.
-- Apotheker Zorn.
Kirchheim unter Teß 3.
Frau Amtsbürgermeisterin Bardili.
Herr Präzept. und Musikrektor M. Wingenburger.
Ein Ungenannter.
Kloster Saimbach 1.
Herr Hofrath Dilg.
Koburg 1.
Ihro Hochfürstl. Durchlaucht Prinz Chris
tian Franz von Sachsen Koburg
Saalfeld.
König 1.
Herr Regierungsb. Sekretär J. Ph. Fuchs.
Königsstein 1.
Herr Heinr. Seebald.
Kötschau 1.
A. H. v. B...
Konstanz 10.
Fräulein Crescentia von Albini.
Herr Anton Bauer von Pfullendorf Stud.
-- Fidel. Adam Anton Begehr Kaplan und Or
ganist in dem Kollegiatstift St. Johann.
-- Hochstiftskaplan Grieninger.
-- Joseph Anton Harz Hochstiftskaplan und
Organist.
-- Joseph Juglin von Schweiz Stud.
-- Anton Mader von Wangen Stud.
-- Joseph Anton Dmlin Hochstiftskaplan und
Kapellmeister.
Fräulein Sophie von Wandler.

Bibliothek
der
G r a z i e n

eine musikalische Monatschrift

für
Liebhaberinnen und Freunde des Gesangs und des Klaviers.

Jenner

1789.

Speier.

Herausgegeben von H. A. Bessler
Hochfürstlich Brandenburg Dnolzbachl. Rath.

Bibliographie

Geometrie

Einleitung

Erste Abtheilung

1771

1772

1773

Verlag des Verlegers

in der Buchhandlung

Arie aus der Oper: IL DON GIOVANNI von Hrn. Mozart 3

Violini o
Clavicemb:

Grazioso.

Soprano.

Basso.

Ve drai Ca = ri = no se sei buo = ni = no che bel ri = medo = o ti vog lio dar
Schwester! o flicke Amor den lo = sen, dort in Ge = büschen lauscht der kleine Schalk!

Se na = tu = ra = le non da dis = gusto e lo Spe = cia = le
schmeichlend und lösend sind seine Blicke, und seidne Lo = len

2

4

non lo fa far=no non lo fa far=no non lo fa far = = = eun=cer=to bal=sa=mo
 flat=tern ums Haupt, flat=tern ums Haupt, flat=tern ums Haupt. Aber der Kleine weis

che por=to ad=del=so da re te'l pos=so se'l vuoi pro=var Sa = per vo=
 künst=lich zu ber=gen heim=liche Lü=te, heim=liche List; Kommst du ihm

= resti do=ve mi sta? dove dove dove mi sta
 nahe, we=he dann dir, wehe, wehe, wehe dann dir!

Sen-ti = lo bat = te = re Toc = ca mi qua Sen-ti = lo
 Ach hülflös zappelt dann blutend dein Herz, ach hülflös

mf

bat = te = re Sen-ti = lo bat = te = re toc = ca mi qua Sen-ti = lo
 zappelt dann, ach hülflös zappelt dann blutend dein Herz, ach hülflös

p mf

bat = te = re Sen-ti = lo bat = te = re Sen-ti = lo bat = te = re to = ca mi qua
 zappelt dann, ach hülflös zappelt dann zappelt dann zappelt dann blutend dein Herz!

p mf

qua , qua fen = ti = lo batte = re toc = ca mi qua qua toc = ca mi
 ach , ach , ach hül = los zappelt dan blu = tend dein Herz = chen , blu = tend dein

qua qua toc = ca mi qua toc = ca mi qua .
 Herz = chen , blu = tend dein Herz , ach blu = tend dein Herz !

Rondò con Recitativo del Sigre. Paesello

Allegretto

Violino a piacere.

Soprano.

Cembalo.

Crude = le! or co = lei piangi che spinge = sti tu stesso a si tragi = co
 Wie grausam riß das Verhängnis von des Liebenden Seite die Geliebte da =

Allegretto

fin. Mi = se = ra Daf = ne, ma più misè = ro Alce = o! Tutto per = de = sti che ti res = ta a spe =
 = hin! Daphne, o Daph = ne, Einsam traurt nun dein Liebling an der Cy = presse! Weint, o Mädchen um

Larghetto

8

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and a key signature of two flats. The system includes dynamic markings *oio* and *oio* above the vocal line.

= = rar? Così il de = sti = no A = min = ta ingan = na = tor can = giò da pet = to? Questo è il pia =
 dich die schön = ste Hoffnung des Lebens ist da = hin! Al = les ver = lo = ren! Ihr sanf = tes

Second system of musical notation, continuing the vocal line and piano accompaniment. It includes dynamic markings *oio* and *oio* above the vocal line, and *fp* above the piano accompaniment.

= cer questo il con = ten = to ahi la = so che ad Al = ceo pro = met = te sti? A = mo = re, A = =
 Aug, einst Lie = be lä = chelnd! Ach schloß sich e = wig, e = wig im Sterben. Ihr Herze, ge = =

Third system of musical notation, continuing the vocal line and piano accompaniment. It includes dynamic markings *f* and *f* below the piano accompaniment.

= = pollo! Nu = mi tut = ti del Ciel, chi in tronco in fal = so in er = ma alpe = stre
 = = schaffen für' das sanfte Ge = fühl des Mitleids, der Freundschaft und der zärt = li = chen

Fourth system of musical notation, concluding the vocal line and piano accompaniment. It includes dynamic markings *p* and *p* below the piano accompaniment.

Allegretto

ru = pe per pic = tà mi tra = for = ma ?
 Lie = be — ist nun kalt und er = stor = ben!
 E tu sol = lie = vo dun di = spe = ra = to
 Wie bang und traurig, ist nun im Herzen

Allegretto

cor perchè non vieni morte il cor = so a tron = car de ma = li
 mir ! Du Frie = dens = bo = te, reiche auch mir dei = ne Hand! und laß mich

Andante

mie i sterben ! Ahi ! Ahi ! me = co sol tan = to cru =
 sollt ich al = lein, ach oh = ne

Agitato

del tu sei? Ho per-du-to il bel sem-biante nò non tro-vo alcun ri-sto-ro ho per-du-to il mio te-
 sie noch leben? E-wig ist sie mir ent-ris-sen, die mein Herz so zärt-lich liebte, die mich nie, ach nie, be-

Agitato

=so-ro, la mia Nin-fa oh Dio dov' è? Que-sti monti e que-ste piante sem-pre u-
 =trübte, meine Daph-ne ist nicht mehr! Ihr o schat-ten-rei-che Hayne! da wir so

dranno i miei la = menti chi mai vide trai vi = venti suentu = ra = to al par di me? chi mai vi = de
 man = che Lust ge = nos = sen, da der Liebe Thränen flossen, Ihr nur wißt, was ich ver = lohr! Ihr o schatten =

— suen = tu = ra = to chi mai vide suentu = ra = = to al par di me? Ho per du = to il bel sem = bian = te
 — rei = che Han = ne, ihr nur wißt, was ich verlohrt, wißt, was sich ver = lohr! E = wig ist sie mir ent = ris = sen

nò non trovo al = cun ri = sto = ro ho per = du = to il mio te = so = ro la mia Ninfa, oh Dio dov' è?
 die mein Herz so zärtlich liebte; die mich nie, ach nie, be = trüb = te, meine Daph = ne ist nicht mehr!

Daf = ne mia fe = li = ce a = man-te Dafne mia fe = li = ce a = man-te vifsi o = gnora a te d'ap =
 Ach um dich ge = lieb = tes Mädchen, ja um dich ge = lieb = tes Mädchen, hätt' ich al = les hin = ge =

prelso - dio or tut = to o = dio me stel = so o = dio me stel = so che di =
 = ge = ben; doch nun haß' ich selbst mein Le = ben, denn mein Le = ben oh = ne

f p f p f p f p

vi = so io son da te, chi mai vi = de tra i vi = ven = ti
 dich was nützt es mir? Oh = = = ne dich ge = = lieb = = = tes Mädchen!

rf *fp* *fp*

lucen = tu = ra = = to al par di me? Daf = = = ne mi = a fe =
 was nützt die = = ses Le = = ben mir? Al = = = les hätt' ich um

fp *fp*

= li = = ce a = mante! Ho per = du = to il bel sem = bian = te nò non tro = vo al = cun ri =
 dich ge = ge ben! E = mig ist sie mir ent = = ris = sen, die mein Herz so zärt = lich

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note chord, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

= = storo, ho per=du=to il mio te=so=ro la mia Nin=fa oh Dio dov' è? Daf = = = ne
 = lieb=te, die mich nie, ach nie, be=trüb=te, mei=ne Daph=ne ist nicht mehr! Oh = = = ne

The second system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment features a more complex texture with chords and moving lines in both hands. Dynamics markings 'p' (piano) are present at the beginning and end of the system.

The third system shows the vocal line with a melodic phrase. The piano accompaniment has a rhythmic pattern with chords. Dynamics markings 'f' (forte) and 'p' (piano) are used to indicate volume changes.

mi = a fe = = = li = ce a = man = te ! o dio or tut=to odio me stel=fo che di =
 dich ge = lieb = = = = = tes Mäd=chen! haß ich selbst mein eig=nes Leben, oh = ne

The fourth system concludes the page with a vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords and moving lines. Dynamics markings 'f' and 'p' are used throughout the system.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by a longer note with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

vi = so io son da te. Chi mai vi = de tra
 dich was nützt es mir? Ihr o dunk-le stil

The second system continues the musical piece. The vocal line has a fermata over the word 'tra'. The piano accompaniment includes dynamic markings 'p' (piano) and 'f' (forte) at the end of the system.

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the word 'tra'. The piano accompaniment continues with complex chordal textures.

— i vi = ven = ti chi mai vi = de tra i vi = ven = ti luen = tu = ra = to al par di
 — len Hañ = ne! Wo wir man = che Lust ge = nos = sen, ihr nur wißt, was ich ver =

The fourth system concludes the page. The vocal line and piano accompaniment are shown. A dynamic marking 'p' is present at the beginning of the system.

me
lohr!

o = = = dio tut = to,
doch nun haß' ich selbst dies mein Le = ben,

che = = = di = vi = = so io son da te
oh = = = ne ste was nützt es mir!

o = = = dio
doch = = = nun

tut = to
haß' ich

o = = dio me ltes = so
selbst dies mein Le = ben

che di =
oh = = = ne

p

= vi = so io son da te io son da te io
 sic, was nützt es mir, was nützt es mir, was

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a fermata over the first measure. The lyrics are written below the vocal staff. The piano accompaniment consists of chords and moving lines in the right and left hands.

son da te
 nützt es mir?

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics 'son da te' and 'nützt es mir?'. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

Adagio

dol.

p

The musical score is written on four systems of two staves each. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Adagio' and the dynamics include 'dol.' (dolce), 'p' (piano), and 'sf' (sforzando). The notation is dense with many accidentals and complex melodic passages. There are some handwritten annotations, including a crescent moon symbol and the number '2' in the second system. The paper shows signs of age and wear.

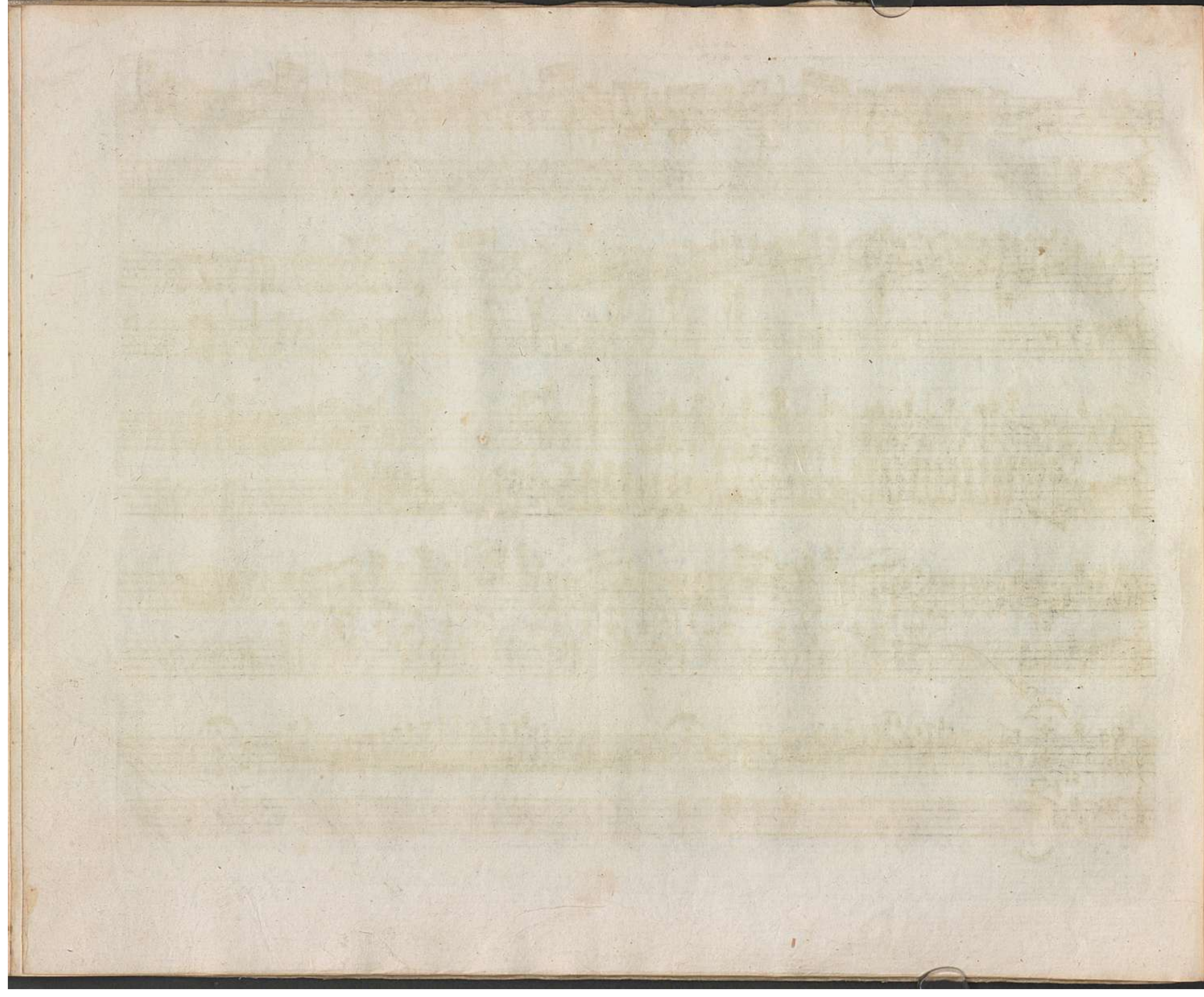
Handwritten musical score, first system. The music is written on two staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The notation includes various rhythmic values and dynamic markings such as *sf* (sforzando) and *sf* (sforzando). The number 19 is written in the upper right corner.

Handwritten musical score, second system. The music continues on two staves. A *cresc* (crescendo) marking is present above the treble staff. The notation features complex rhythmic patterns and chordal structures.

Handwritten musical score, third system. The music is written on two staves. The notation includes various rhythmic values and chordal structures. A *p* (piano) marking is visible in the treble staff.

Handwritten musical score, fourth system. The music is written on two staves. The notation includes various rhythmic values and chordal structures. A *sf* (sforzando) marking is present in the bass staff.

Handwritten musical score, fifth system. The music is written on two staves. The notation includes various rhythmic values and chordal structures. A *sf* (sforzando) marking is present in the bass staff.



Bibliothek

der

Grazien

eine musikalische Monatschrift

für

Liebhaberinnen und Freunde des Gesangs und des Klaviers.

Hornung

1789

Speier.

Herausgegeben von H. A. Bessler
Hochfürstlich Brandenburg Dnolzbachl. Rath.

Bildliche

176

Gründung

der Kaiserlichen Akademie

der Wissenschaften und Künste

Vertrag

1763

St. Petersburg

Vertrag zwischen dem Kaiser von Rußland
und dem Kaiser von Oesterreich

Andantino un poco Cantabile. ARIA dell'Opera AXUR RÈ D'ORMUS del Sigre SALIERI

23

Violini

Clavic:

Soprano

Basso

So = a = ve luce di pa = ra = di = so entro il bel vi = so bri = lava o = gnor, so = = ve
Wie glücklich waren nicht ie = ne Ta = ge die goldnen Ta = ge der Jugend = zeit! Wie glücklich

lu = ce di para = = di = so, entro il bel viso bri = la = va o = gnor entro il bel viso bri = lava o =
wa = ren nicht jene Tage, die goldnen Tage der Jugend = = zeit, die gold = nen Ta = ge der Ju = = gend =

= gnor parean ce = les = ti gli squar = di e gesti il dolce suono de' cari ac = cen = ti piovea con = =
= = zeit! da noch mein Herze ganz frei von Sorgen des Lebens Anmuth mit allen Freuden in dei = nem



tenti den-tro il mio cor il dol-ce suono de' ca-ri ac-cen-ti pio-vea con-
 Schooße Natur! ge-noß! des Le-bens Anmuth mit al-len Freu-den in dei-nem



mf *cres*
 =-ten =- =- =- =- ti dentro il mio cor Af- = pa- = fia Af- =
 Schoo = = = = = = se Na- tur ge- noß! Ach keh- ret! Ach

p *f*



= pa- fia! do-ve t'al- con- = di te-so-ro a-ma- = to! deh mi ri-spon- = = di se vivi an-
 keh- ret ihr gold-nen Za- = = ge- o lehrt zu- ru- = ke! mit euren Freu- = = = den lehrt in mein

p

cor do = ve t' al = = con = = di te = so = ro a = ma = = to! deh mi ri' = =
 Herz! ihr gold = nen Za = = = ge, ach lehrt zu = = ruf = fe! mit eu = ren

= spön = di se vivi an = = cor! deh mi ris = = pon = di se vi = = = vi an =
 Freu = den lehrt in mein Herz! mit eu = ren Freu = den lehrt in mein

mf

= cor.
 Herz!

26.
Vivace

OVERTURA dell' Opera: La Scuola de Gelosi

del Sigre. SALIERI

The musical score consists of ten staves, arranged in five systems of two staves each. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Vivace'. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f' (forte), 'p' (piano), and 'fp' (fortissimo). The notation is in a cursive, handwritten style typical of 18th-century manuscripts.

ten

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two sharps (F# and C#). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass. A dynamic marking 'ten' is placed below the bass staff.

p

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two sharps. The music continues with similar melodic and rhythmic patterns. Dynamic markings 'p' are present at the beginning of both staves.

p

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two sharps. The music continues with similar melodic and rhythmic patterns. Dynamic markings 'p' are present at the beginning of both staves.

cres

II

f

p

cres

II

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two sharps. The music features dynamic markings 'cres', 'II', 'f', and 'p'.

f

p

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two sharps. The music features dynamic markings 'f' and 'p'.

Handwritten musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with a 'dol' (ritardando) marking. The bass staff contains a complex, rhythmic accompaniment. A dynamic marking 'p' (piano) is present in the bass staff.

Handwritten musical notation for the second system, continuing the piece with similar melodic and accompanimental textures.

Handwritten musical notation for the third system, showing further development of the musical themes.

Handwritten musical notation for the fourth system, featuring a change in the bass line's rhythmic pattern.

Handwritten musical notation for the fifth system, concluding the page with a final melodic flourish and accompaniment.

Handwritten musical score, first system. The page number 29 is written in the top right corner. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. A fermata is placed over a note in the upper staff.

Handwritten musical score, second system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. A dynamic marking of *f* is present in the lower staff.

Handwritten musical score, third system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests.

Handwritten musical score, fourth system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. Dynamic markings include *ten* (tension) and *p* (piano).

Handwritten musical score, fifth system. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. A dynamic marking of *p* is present in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings 'f' and 'p' are present. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps. The music continues with similar note values and dynamics. A 'cres' (crescendo) marking is visible in the upper staff. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps. The music continues with similar note values and dynamics. A 'cres' (crescendo) marking is visible in the upper staff. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps. The music continues with similar note values and dynamics. The system concludes with a double bar line.

The fifth system of musical notation consists of two empty staves, one in treble clef and one in bass clef, both marked with a key signature of two sharps. This system is blank, suggesting the end of the piece or a section.

ARIA

Violini
Soprano

Basso

Andante

Dell'Opera AXUR RE DORMUS ³¹
del Sig. SALIERI

Sio ti sal-vai la vi-ta se il de-gni ra-men-tar la -sciami ven-di- = car,
Schnell fliehet unsre Jugend im Strom der Zeit da-hin! bald siehet man ver-blüh'n

il mio te = so = = ro sol = fri che in nave ar-ma-ta, in = se = gna il tra-di = tor ch'io
des Mädchens Wan = = gen! drum will ich meine Jugend dem Reiz — der Lie-be weihn! mich

mo-ra, o trovi an = cor colei che a = do = = ro' sol = fri che in nave ar-ma-ta in =
deiner, o Lie-be freun, bis ich einst ster = = be drum will ich meine Jugend dem

se = = gna il tradi = tor ch'io mora o trovi an = cor colei che a = do = = ro.
Reiz — der Liebe weihn, mich deiner, o Liebe freun, bis ich einst ster = = be.

Rondò di CIMAROSA

Largo

Violini
Clavic.

Soprano

Baffo

a meza voce

Il mio cor gli affet = ti mie = i forse ad

Ach wie bald ist doch ver = schwunden unsers

al = tri io do = ne = rò
 Le = bens No = sen = zeit

il mio amante tu non
 und auf unsre schön = ste

le = i più fi = dar = mi oh di = o fi = dar = mi oh dio non 6
 Stunden fol = gen Nächte voll banger voll ban = = ger Traurig = leit.

per = chè mai co = sì
 Fal = sches Glück! dein Schim = = mer

spie = ta = to co = sì
 mer blen = det, dein Schim = = mer

= = ta = to
blendet

dim = mi al = me = no ah nò cru = de = le, vanne pur che un in = = fe =
oft uns Men = schen, uns ar = me Menschen; schmeichelst du auch unster

de = le non è de = = gno di pie = tà. Il mio cor gli af = fet = ti mie = i forse ad
Wün = schen, o so wäht es kur = ze Zeit! Ach wie bald ist sie ver = schroun = den un = sers

f p f p

al = tri io do = ne = = rò. Il mio a =
Le = bens Ro = sen = zeit! und auf

man = te tu non se = i più fi = dar = mi oh Di = o fi = = dar = mi oh Dio non
 uns = re schön = ste Etun = den föl = gen Nächste voll ban = ger voll ban = = ger Trau = rig = =

lò so = no oppres = si dal do = lo = re mi divora in sen l'af = fan = no mi di =
 leit . Traut nicht die = ser fal = schen Göt = tin ! nie bestän = dig bleibt das Glück nie be =

vo = ra in sen l'af = = fan = no in sen l'af = fan = no sie = ra
 stän = dig ist un = = ser Glück = le, ist un = ser Glück = le ! freund = lich

Allegro giusto

for = te a = mor ti = ranno per = chè tan = ta cru = del = tà?
 lá = cheln heut deine Blicke mor = gen Göt = tin, flichst uns du,

fic = = ra for = te a = mor ti = ran = no per = = chè tan = ta crudel =
 freund = = lich lá = = cheln heut dei = = ne Blic = = ke, mor = = gen Göt = tin, flichst uns

tà van = = ne pur, che un in = = = fe =
 du. Ach wie bald ist doch ver = =

= de = le non è degno non è degno di pie = tà il mio a =
 = schwunden un = = = sers Le = bens, unfers Le = bens Ro = sen = = zeit! und auf

man = = te tu non se = = i più fi = dar = mi oh Dio non
 un = = re schön = = ste Stun = = den fol = = gen Nächte voll ban = = ger Trau = rig =

so van = ne oh Di = o dimmi cru = de = le mi di vo = ra in sen in sen lät =
 = seit. Mädchen! ach traut nicht, traut nicht der Göt = tinn! nie be = ständig, ach nie! ist un = ser

p f p f p fp cres f

fanno, fie = ra forte a = mor ti = = ranno per = chè tan = ta cru = del =
 Glücke freundlich lä cheln heut dei = = ne Glücke mor = gen Göt = tin, flichst uns

= ta fie = = ra for = = te a = mor ti = = ran = no per = che tan = ta crudel =
 du, freundlich lä = = cheln heut dei = = ne Glück = le, mor = = gen Göt = tin flichst uns

= ta son op = pres = la dal do = = lo = re mi di = vo = ra in sen l'af = fan = no mi di = vo = = ra in
 du! traut nicht die = ser fal = schen Göt = tin! nie be = = stän = dig ist das Glücke! freundlich lä = = cheln heut

p f p f ff

In the first system, the treble staff features a complex melodic line with many beamed sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The lyrics are written below the bass staff.

In
 dei = = = ne Blif = le,
 sic = ra for = te, a = mor ti = = ran = no, per = ché
 freundlich lä = cheln heut dei = ne Blif = le; morgen

The second system continues the musical piece. The treble staff has a more active melodic line with some slurs. The bass staff includes dynamic markings: 'p' (piano) and 'f' (forte). The lyrics continue below.

tan = = = ta cru = del = = tà mi di = vo = ra in sen l'af = fa = no in sen l'af =
 Göt = = = tin fliest uns du! nie be = = stän dig ist un = ser Glück le, ist un = ser
 p f p cres f f

The third system concludes the page. It features a long melodic phrase in the treble staff that spans across several measures. The bass staff continues with a steady accompaniment. The lyrics are repeated from the first system.

= fan = no sic = ra for = te a = mor ti = = ran = no per = ché
 Glück = le! freundlich lä = cheln heut dei = ne Blif = le; mor = gen

tan = = ta cru = = del = tà per = chè tan = = ta cru = = del = = tà per = chè
 Göt = = tinn, flichst uns du, mor = gen Göt = tinn, flichst uns du, mor = = gen

tan = = ta cru = del = tà per = chè tan = ta crudel = = tà per = che tan = - ta cru = del = =
 Göt = = tinn, flichst uns du, morgen Göt tinn, flichst uns du, morgen Göt = = tinn, flichst uns

= = tà .

du !

Sieque una nuova Sinfonia del Sigre. Haydn è una Ariadel Sigre. Salieri

Bibliothek
der
G r a z i e n

eine musikalische Monatschrift

für
Liebhaberinnen und Freunde des Gesangs und des Klaviers.

März.

1789.

Speier.

Herausgegeben von H. A. Bessler
Hochfürstlich Brandenburg Dnolzbachl. Rath.

BIBLIOTHECA

1711

ANNO 1711

IN BIBLIOTHECA

1711

1711

1711

SINFONIA

del Sigre. HAYDN. 43

Allegro

Spiritoso

The musical score consists of five systems of staves. The first system is a grand staff with treble and bass clefs, containing dynamic markings *ff*, *sf*, *sf*, *sf*, *sf*, and *sf*. The second system continues the grand staff with dynamic markings *sf* and *sf*. The third system is a grand staff with dynamic markings *sf*, *sf*, *sf*, and *sf*. The fourth system is a grand staff with dynamic markings *sf* and *p*. The fifth system is a grand staff with dynamic markings *sf* and *p*. The music is in the key of D major and 3/4 time, featuring a lively and spirited character.

pp

Handwritten musical notation system 1, featuring a treble and bass staff with a piano piano (pp) dynamic marking.

Handwritten musical notation system 2, featuring a treble and bass staff.

Handwritten musical notation system 3, featuring a treble and bass staff with a fortissimo (ff) dynamic marking.

Handwritten musical notation system 4, featuring a treble and bass staff with sf dynamic markings and a chord symbol $db\ d$.

Handwritten musical notation system 5, featuring a treble and bass staff.

This image shows a page of handwritten musical notation, numbered 45 in the top right corner. The page contains six systems of music, each consisting of two staves. The notation is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, with 'sf' (sforzando) appearing at the beginning of the second and third systems. The paper shows signs of age, with some staining and a slightly yellowed tone. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the page.

First system of musical notation, featuring a treble and bass staff with a key signature of one flat and a common time signature. The music begins with a piano (*p*) dynamic marking. The treble staff contains a melodic line with various note values and accidentals, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings of *ff*, *sf*, *sf*, *sf*, and *sf* distributed across the system. The notation is dense, with many beamed notes and complex chordal structures in both staves.

Third system of musical notation, showing further development of the musical themes. The treble staff features a prominent melodic line with frequent sixteenth-note passages, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation, characterized by a very active treble staff with many beamed notes. Dynamic markings of *f* and *sf* are present. The bass staff provides a more rhythmic and harmonic support.

Fifth system of musical notation, the final system on the page. It features a treble staff with a melodic line that includes a key signature change to two sharps (F# and C#). The bass staff continues with its accompaniment, ending with a final chord.

Handwritten musical notation, first system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Handwritten musical notation, second system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Handwritten musical notation, third system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Handwritten musical notation, fourth system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Handwritten musical notation, fifth system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Andante

Handwritten musical score for piano, page 48, marked *Andante*. The score consists of five systems of two staves each. It features complex melodic lines with trills and ornaments, and a dense, rhythmic accompaniment. The key signature has two flats, and the time signature is 3/4. The notation includes various ornaments such as trills (*tr*) and mordents, and some passages are marked with *Vivace*.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with several trills marked 'tr' and various accidentals, including flats and naturals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff shows a more complex melodic line with many slurs and ties, indicating a rapid or intricate passage. The lower staff continues the accompaniment with dense chordal textures.

The third system features two staves with a very dense and active melodic line in the upper staff, characterized by many slurs and ties. The lower staff provides a steady accompaniment.

The fourth system consists of two staves. The upper staff includes trills marked 'tr' and dynamic markings such as 'f' (forte). The lower staff continues the accompaniment with various chordal figures.

The fifth and final system on the page consists of two staves. The upper staff features a melodic line with many slurs and ties, and dynamic markings like 'f' and 'p' (piano). The lower staff provides a complex accompaniment with many chords and moving lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a complex melodic line with many sixteenth and thirty-second notes, including several trills marked with a star symbol. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. The upper staff shows more intricate melodic patterns with trills and slurs. The lower staff continues the accompaniment. A trill is explicitly marked with 'tr' at the end of the system.

The third system of musical notation shows a change in texture. The upper staff has a trill marked 'tr' and then moves to a more melodic line. The lower staff features a series of chords and moving lines. The dynamic marking 'pp' (pianissimo) is written below the first few notes of the lower staff.

Menuetto
Allegretto

The fourth system of musical notation is for a new piece, 'Menuetto Allegretto'. It is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is more rhythmic and features slurs and ties. The lower staff provides a steady accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by a sharp sign on the F line. The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. A dynamic marking of 'p' (piano) is located below the bass staff towards the right side of the system.

The second system continues the musical piece with two staves. The notation is dense with many sixteenth and thirty-second notes, particularly in the treble staff. The bass staff provides a steady accompaniment. The key signature remains D major.

The third system introduces a 'Trio' section. The upper staff changes to a 3/4 time signature, while the lower staff remains in 3/4. The key signature is still D major. The music is marked 'pp' (pianissimo) in the middle of the system and 'p' (piano) at the end. The 'Trio' label is placed above the treble staff.

The fourth system continues the Trio section with two staves. The treble staff features a prominent melodic line with many sixteenth notes. The bass staff continues with a rhythmic accompaniment. The key signature remains D major.

The fifth system is the final system on the page, consisting of two staves. It continues the Trio section with similar notation to the previous systems, featuring a busy treble staff and a supporting bass staff. The key signature remains D major.

52 Finale vivace

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (p) dynamic marking. The first eight measures show a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture.

The second system of musical notation continues the piece with two staves. The notation is dense and features intricate rhythmic patterns, including many sixteenth and thirty-second notes. The key signature remains one sharp (F#) and the time signature is 12/8.

The third system of musical notation consists of two staves. The upper staff continues with complex rhythmic patterns, while the lower staff features a more rhythmic accompaniment with prominent eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 12/8.

The fourth system of musical notation consists of two staves. The upper staff continues with complex rhythmic patterns, while the lower staff features a more rhythmic accompaniment with prominent eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 12/8.

The fifth system of musical notation consists of two staves. The upper staff continues with complex rhythmic patterns, while the lower staff features a more rhythmic accompaniment with prominent eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 12/8.

This page contains a handwritten musical score for piano, organized into seven systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *rf* (ritardando) and *ff* (fortissimo). The score shows a complex texture with many beamed notes and frequent changes in dynamics. The paper is aged and shows some staining, particularly in the lower right corner.

This page of handwritten musical notation, numbered 54, contains six systems of music. Each system consists of two staves joined by a brace on the left. The top staff of each system uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, rests, and accidentals (sharps and flats). The manuscript shows signs of age, with some ink bleed-through and staining on the paper.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The notation is clear and well-defined.

The second system continues the musical piece. The upper staff shows more intricate rhythmic patterns with beamed sixteenth notes. The lower staff has a prominent bass line with a flat (b) and a sharp (#) indicating a change in the harmonic structure. The overall texture is dense and rhythmic.

The third system concludes the piece. It features a final melodic flourish in the upper staff and a corresponding bass line. The system ends with a double bar line and the word "Fine" written in a cursive hand. Below this system, there are several empty musical staves, suggesting the piece continues on the following page.

Allegro presto **ARIA** dell'Opera: **AXUR RE D'ORMUS** del Sigre **SALIERI**

Due Violini

Soprano.

Basso:

V'andrò tut-to si-ten-ti og-ni ri-pa-ro è po-co ad un fu-ren-te
 Ach er hat mich ver-las-sen! er der mir einst so theuer! — Na, welch ein wil-des

foco, a un dis-pe-ra-to, ad un fu-ren-te, ad un fu-ren-te a un dis-pe-ra-to a =
 Feu-er tobt in den A-dern, tobt in den A-dern tobt in den A-dern, tobt in den A-dern

= mor pe-ne-trè-re = ces-si del tuo re-cin-to in-fa-me
 mir! D lönt ich doch sein Her-ze, sein fal-sches Herz durch-boh-ren!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a series of eighth notes, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in the right and left hands.

non la = zie = rai tue bra = me o per = fi = do a vol = tar in lei che viva ò
 Wie oft hat er ge = schwo = ren, mir e = wig treu zu sein! Ihr Göt = ter, eu = = re

The piano accompaniment for the first system, showing the right and left hand parts. It includes dynamic markings such as *f*, *p*, and *fp*.

The second system of music continues the vocal and piano parts. The vocal line has a more complex melodic structure with some chromaticism. The piano accompaniment features chords with accidentals, indicating a change in the harmonic structure.

mor = ta la = prò strap par = ti ancor non la = zie = rai tue bra = me o per = fi = do a vol = tar in
 Ra = che hol die = sen Flüchtling ein! Wie oft hat er ge = schwo = ren mir ewig treu zu sein! Ihr

The piano accompaniment for the second system, showing the right and left hand parts. It includes dynamic markings such as *f* and *p*.

The third system of music continues the vocal and piano parts. The vocal line has a melodic phrase that leads into the final system. The piano accompaniment features chords with accidentals, indicating a change in the harmonic structure.

lei che viva, o mor = ta la = prò strap = parti ancor la = prò strap = parti ancor.
 Göt = ter eure Ra = che hol die = sen Flüchtling ein, hol diesen Flüchtling ein!

The piano accompaniment for the third system, showing the right and left hand parts. It includes dynamic markings such as *ff*.

Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part includes a complex chordal texture with many accidentals.

Ne deplo = rar mia forte qual = cunque sia per me me = ri = ta ben la morte, me = ri = ta ben la
 Weischt ihn aus Wöne = träumen, aus süßen Lüsten wach! stets folge seinen Schritten, stets folge seinen

Piano accompaniment for the first system, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

Musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part includes several measures of sustained chords.

mor = te, chi a te la vi = ta diè vandrò tut = to si ienti o = gni ri = paro è po = co ad un fu =
 Schritten mein blaßes Bildnis nach! Er, er hat mich ver = lassen, er der mir einst so theuer, hat treulos

Piano accompaniment for the second system, featuring a piano (*p*) dynamic and a fortissimo (*fp*) dynamic.

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part includes a complex chordal texture with many accidentals.

= ren = te fo = co pe = ne = tre = rò i re = celsi del tuo recin = to in = fa = = me non la = zierai tue brame o
 mich ver = las = sen ! o könt ich doch sein Herze, sein treulos Herz durch = boh = ren! Wie oft hat er ge = schworen mir

Piano accompaniment for the third system, featuring fortissimo (*f*) and fortissimo piano (*fp*) dynamics.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a series of notes with slurs and dynamic markings. The piano accompaniment consists of chords and moving lines, with some triplets indicated by a '3' over a group of notes.

per = fi do a vol = tar in lei che viva o morta sa = prò strap = parti sa = pro strap = par = ti, sa = prò strapparti an =
 e = = mig treu zu sein! Ihr Göt = ter, cu = re Ra = che hol die = sen Flüchtling, hol die = sen Flüchtling, hol die = sen Flüchtling

The second system continues the musical piece. The vocal line has dynamic markings of *f*, *p*, *fp*, *fp*, *fp*, and *f*. The piano accompaniment includes chords and melodic fragments, with dynamic markings of *f* and *fp*.

= cor, non lazie = rai tue brame o perfido a vol = tar in lei che viva o morta sa = prò strappar = ti: an =
 ein! Wie oft hat er ge = schworen mir ewig treu zu sein! Wie oft hat er ge = schworen mir ewig treu zu

The third system shows the vocal line and piano accompaniment. The vocal line has dynamic markings of *p* and *f*. The piano accompaniment features chords and melodic lines, with dynamic markings of *p* and *f*.

The fourth system continues the musical piece. The vocal line has dynamic markings of *p* and *f*. The piano accompaniment includes chords and melodic fragments, with dynamic markings of *p* and *f*.

= cor sa = prò strap = par = = = ti ancor.
 sein, mir e = = = = mig treu zu sein!

The fifth system shows the vocal line and piano accompaniment. The vocal line has dynamic markings of *p* and *f*. The piano accompaniment features chords and melodic lines, with dynamic markings of *p* and *f*.

The sixth system continues the musical piece. The vocal line has dynamic markings of *ff*. The piano accompaniment includes chords and melodic fragments, with dynamic markings of *ff*.

Das 4te Stk der Grazienbibl. enthält: ARIA nell' Opera ARMIDA del Sigre MORTELLARI. DUETTO del Sigre. PRATI
 und die OUVERTURE aus der COLONIE von Hrn. SACCHINI.

Inhalt des ersten Hefts.

		Seite.
Erstes Stük.	Aria dell'Opera il D. GIOV. Vedrai carino — Parodie: Schwester, o fliehe Amor! von Hrn. Mozart.	3
	Rondò con Recitativo. Crudel! or colei — Par. Wie grausam riß das Verhängnis. v. H. Maffiello.	7
	Adagio von Hrn. Nozeluch.	18
Zweites Stük.	Aria dell'Opera AXUR. Soave luce di Paradiso — Par. Wie glücklich waren nicht u. s. m. von Hrn. Salieri.	23
	Overtura dell'Opera: La Scuola de Gelosi von Hrn. Salieri.	26
	Aria dell'Opera AXUR. S'io ti salvai la vita — Par. Schnell fliehet unsre Jugend. von Hrn. Salieri.	31
	Rondò il mio cor gli affetti — Par. Ach wie bald ist doch verschwunden. von Hrn. Cimarosa.	32
Drittes Stük.	Sinfonia von Hrn. Joseph Haydn.	43
	Aria dell'Opera AXUR. V'andrò tutto sì tanti — Par. Ach, er hat mich verlassen. von Hrn. Salieri.	56

* * *

Der Haupttitel nebst dem Pränumeranten Verzeichnis wird, begründeter Ursachen wegen, erst mit dem nächstkommenden Stücke gegen Ende des April geliefert.

Wem allenfalls daran liegt, daß das Papier bei der Graziensbibliothek etwas stärker sein möchte, der beliebe durch einen Buchbinder die Hefte planieren zu lassen.