

Universitäts- und Landesbibliothek Bonn

**No 26. Aus dem Freischützen, aus Romeo und Julia,
Melodram aus Preciosa und verschiedene Lieder
[Einbandtitel] (Manuskripttitel)**

Georg Preußen, Prinz

1821-1840 [ermittelt 1821-1840]

[urn:nbn:de:hbz:5:1-288473](https://nbn-resolving.org/urn:nbn:de:hbz:5:1-288473)

P. G. B.

1660

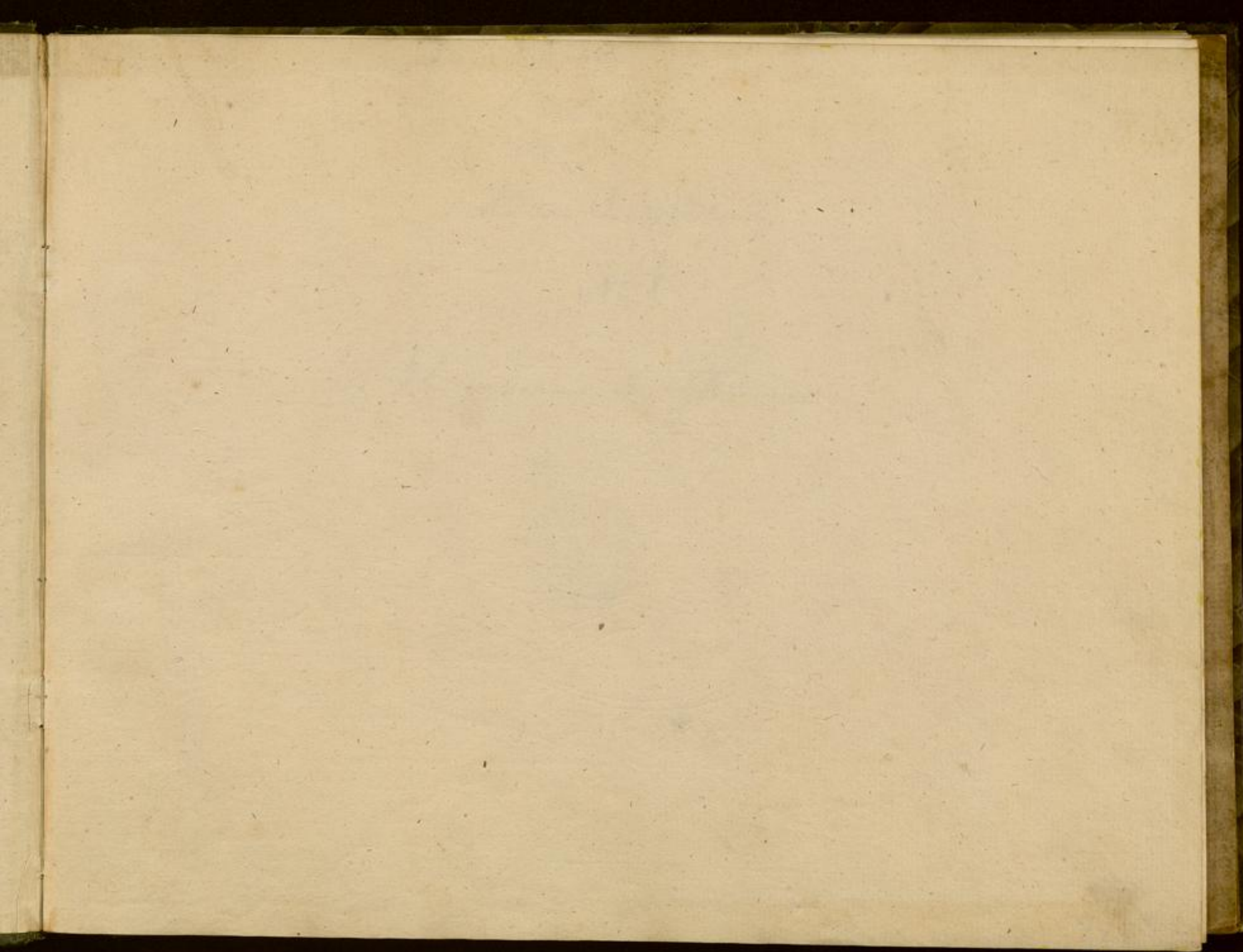
10

N^o 26.

aus dem Freischützen,
aus Romeo und Julia, etc.
Lodram aus Preciosa
und
verschiedene Lieder.

2°

2^o Pg 03 $\frac{1660}{10}$





And Sam Trøjstøtzen

N^o 8

De næste vier den Hjemman





Andante. Recitativo.

Scena ed Aria.

a. d. Op. der Freischütze.

2

Agathe

No 8.

colce

Wie magst du mir ein Verlöbniß, bevor ich dich gekannt, je lieblich zugesagt mit Rührung, stehst Hand in Hand zu

geseh! *Ob Mann, um's Spielens Hand wegstreichst?* *Mal' ich dich!* *Im Ernst!*

Adagio.

Liebe, laß dich von mir nicht, springe ich nicht zu deinem Heil! Lieber, spiele, sei du mein!

Recit.

mein Gabul zu himmels fuhr!

O wie soll ich dich nun Heil' mit mir einmischungs glück, nur

Agio.



Anclante.



du? Ob mein Ofr auf nie - nig leuchst... nur der Sun - nen Mi - gel

leuchst, = nur der Son - nen läub im Hain, glü - hendes ein fuf -

Wel - le, nur die Kaefti - gall im Gaillo, spielet die Kaeftli auf zu schau.

accelerando.

Agitato.

[illegible]

ist! er ist! in Flammen der Ein-berung nuss! Ein Mär-chen wachst uns in - der Nacht!...

Recit:

cresc. et Ringen. o.

Handwritten musical score for a song. The title is "Gott! bewege die Luft der Meere" (God! move the air of the seas). The lyrics are written in German: "Gott! bewege die Luft der Meere, wir sind in deiner Hand, wir sind in deiner Hand, wir sind in deiner Hand." The score is written on three staves. The top staff is for the voice, and the bottom two staves are for the piano accompaniment. The music is in G major and 4/4 time. The piano part features a prominent bass line with chords and a melody in the right hand. The lyrics are written in a cursive hand below the staves.

miß! es ist ein bister Dinstag, das Luth- und Gluck der morgen ist! O ist-ja Lustigkeit

Brace con fuoco.

4

un be-läbe Maß!



All mein jüde verfluchen, und ich ganz walt'ungstän, für dich zücht dich, du-ge-ge-ge-ge!



Ich zücht dich, du-ge-ge-ge-ge! brüch ist dich zu-ge-ge-ge-ge!



brüch ist dich zu-ge-ge-ge-ge, brüch ist dich zu-ge-ge-ge-ge?



Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, key signatures (three sharps), and various musical symbols such as notes, rests, and dynamic markings (e.g., *allegro*, *molto*, *f*, *p*). The lyrics are written in German, with some words appearing in italics.

Ja! - ab - weichen wir das Glück zu dem Herrn - von Trübsal - weichen wir - ab -

weichen wir - ab - weichen wir - ab - weichen wir - ab - weichen wir - ab -

ist's nicht Trübsal! ist's nicht Trübsal!

Himmel! nimm die Verleumdung auf - nimm die Verleumdung der Gerechtigkeit auf -

Himmel! nimm die Verleumdung auf - nimm die Verleumdung der Gerechtigkeit auf!

All' unan züh'n *syflayn, im das ganz well'ungstüm,* *all' unan züh'n* *syflayn, im das*



con tutta forza.
ganz well' un- ynstüm, *süß- nütz'et nut'gung' ihm,* *- nut'gung' ihm, süß- nut-*

Colla parte *a Tempo*



- züet- nut- gung' ihm, süß- nut- züet- nut'gung' ihm, - nut'züet- nut-



- yst- yst ihm.





Romanze ed Aria
dell' Opera : ' der Freischütze
Einst träumte , ,
Trübe Augen , ,



N^o 13.

Romanze et Aria.

Allegretto

Andante.

Singt laut und mair frolich an

Piano-Forte.

Violoncello

Viola

pp

ff

pp

alto

Leucht, die Rosenblätter ne-ßt an dich, um' die dich nicht vergess'ne Blätter, denn

fp

fp

ni-ßt die Rosenblätter ne-ßt an dich: die Dinge sind, mit Augen nicht zu sehn, mit

Margarete, Du-ge-ht, Ma-ri-ge-ht, um-ge-ht mit-Dir um-ge-ht mit-Dir,

ff *f* *fp*

crescendo e stringendo.

um-ge-ht mit-Dir um-ge-ht mit-Dir um-ge-ht mit-Dir um-ge-ht mit-Dir

crescendo e stringendo *f* *f*

Recit. Agathe, wendet sich unwillig ab:

Da-her der Dä-mo-nen!

Andante.

zu-ge-ht mit?

f *a più core*

Andante.

Dolce assai

a piacere

otto

Ich kenne dich, ich kenne dich, ich kenne dich,

und ich bin ein Kind auf der Welt.

All^o

Allegro.

Und du bist ein Kind auf der Welt.

Sollten Entzücken nicht *früher Augen, Lieb - ich hab' - - you nicht*

lieb - te Au - gen Lieb - ich hab' - - si - um sol - len An -

ich nicht
Stola

Handwritten musical score system 1. It consists of a vocal line and a piano accompaniment. The vocal line has a few notes at the end with the lyrics "das ist". The piano part features a complex texture with many beamed sixteenth and thirty-second notes in the right hand and chords in the left hand.

Handwritten musical score system 2. The vocal line continues with the lyrics "Glaub - an Jesu -m - Christ - en und an - ge - lichen, und an - schein al - les im - pf". The piano accompaniment continues with similar complex textures, including many beamed notes and chords.

Handwritten musical score system 3. The vocal line has the lyrics "for - aus - ge - hen, das ist es - so". The piano part continues with complex textures, including many beamed notes and chords. A forte dynamic marking 'f' is visible in the piano part.

schönste, schönste Lust; Was ist es so schön - so schön

so Lust.

Laß sie so schön hören!

Ein neues Lied, Dir dankt der Geist und alle Heil'gen Engeln.

zu dir, O Herr, unser Gott, der du uns erlöst hast.

zu dir, O Herr, unser Gott, der du uns erlöst hast.

Handwritten musical score, first system. The vocal line (top staff) contains the lyrics: *sol - da Trauer in zu - ge nicht, sol - da*. The piano accompaniment (bottom two staves) begins with a forte (*f*) dynamic. The key signature is one flat (B-flat), and the time signature is common time (C).

Handwritten musical score, second system. The vocal line continues with the lyrics: *Trauer dich, sol - da zu - ge nicht, sol - da Trauer in*. The piano accompaniment features a series of sixteenth-note runs in the right hand and sustained chords in the left hand.

Handwritten musical score, third system. The vocal line contains the lyrics: *zu - ge nicht sol - da Trauer in, sol - da*. The piano accompaniment continues with the same rhythmic patterns as the previous systems, ending with a long horizontal line across the bottom staff.

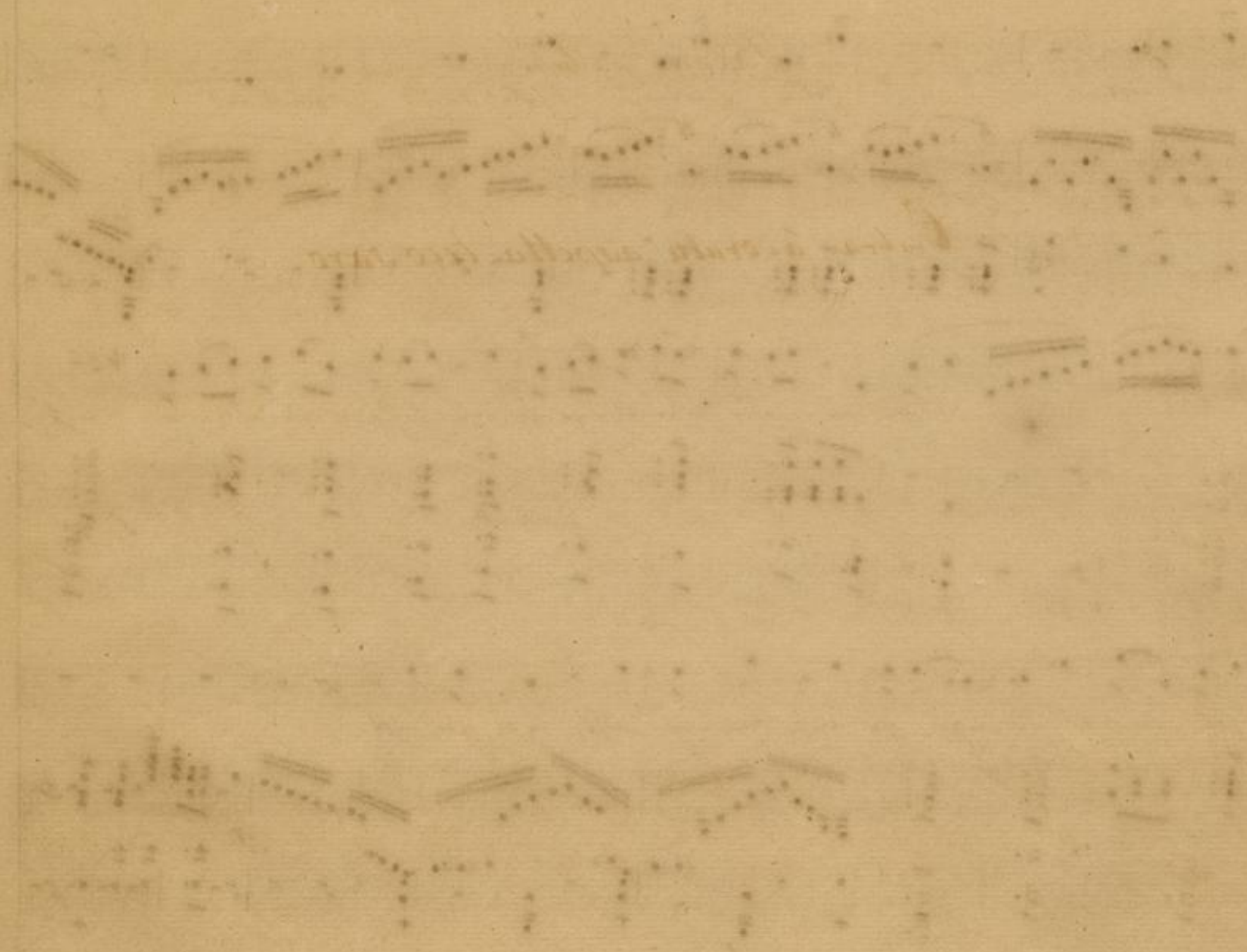
gaga nist, solte Traum in solte Traum in ga-

ga nist solte Traum in ga-ga nist, solte Traum in ga-ga nist,

solte Traum in ga-ga nist, ga-ga nist, ga-ga nist.

ex crescendo

ff



Romeo a. Julie

N. 6.

Ombra adorata aspetta teco raro



No. 6.

*Andante
rallentando*



Romeo.



Ma che val il mio duol? mia bella speme? io ti son- to, mi chiama se- guiti fra l'ombre,



oh ben, m'aspetta, ti segui- rò.

Seate compagne in vi- ta non mi vol- le la sorte te com- a- niscal me n pò- to- sa- morte!

Largo. Andante.

Tranquillo son: fra poco

Largo. Andante.

te co sa rò mia vi ta),

accogli in tanto mia spe me, a ni ma

Rondo. Maestoso

mi - a, accogli in ta to que sto chio por te ver so ulti mo pian to.

8^{va}

Ombra a - do - rata, as - pe - ta, te - co sa - rai in de - vi - so, nel for - tu - na - to e li - so a - vrà con - tenti il
svaunimmo loco

cor! ombra a do - rata as - pe - ta, te - co sa - rai in de - vi - so,

nel for - tu - nato e li - so a - vrà con - tenti, a - vrà con - tenti il cor, - a - vrà con - tenti il cor.

la trài fe- deli a- man- ti, ci apprest a- mor di- let- ti go- dremo i dolci is- tan- ti. la trài fe- deli a-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics written below it. The bottom two staves are for piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music is in a 4/4 time signature.

man- ti, go- dremo i dolci is- tan- ti di più l'no cent' affetti, e l'eco a noi d'in-

stannum loco

The second system continues the musical piece. It features the same vocal and piano parts. The piano accompaniment includes a section marked *stannum loco* in the right hand, while the left hand continues with a steady rhythm. The lyrics are written below the vocal staff.

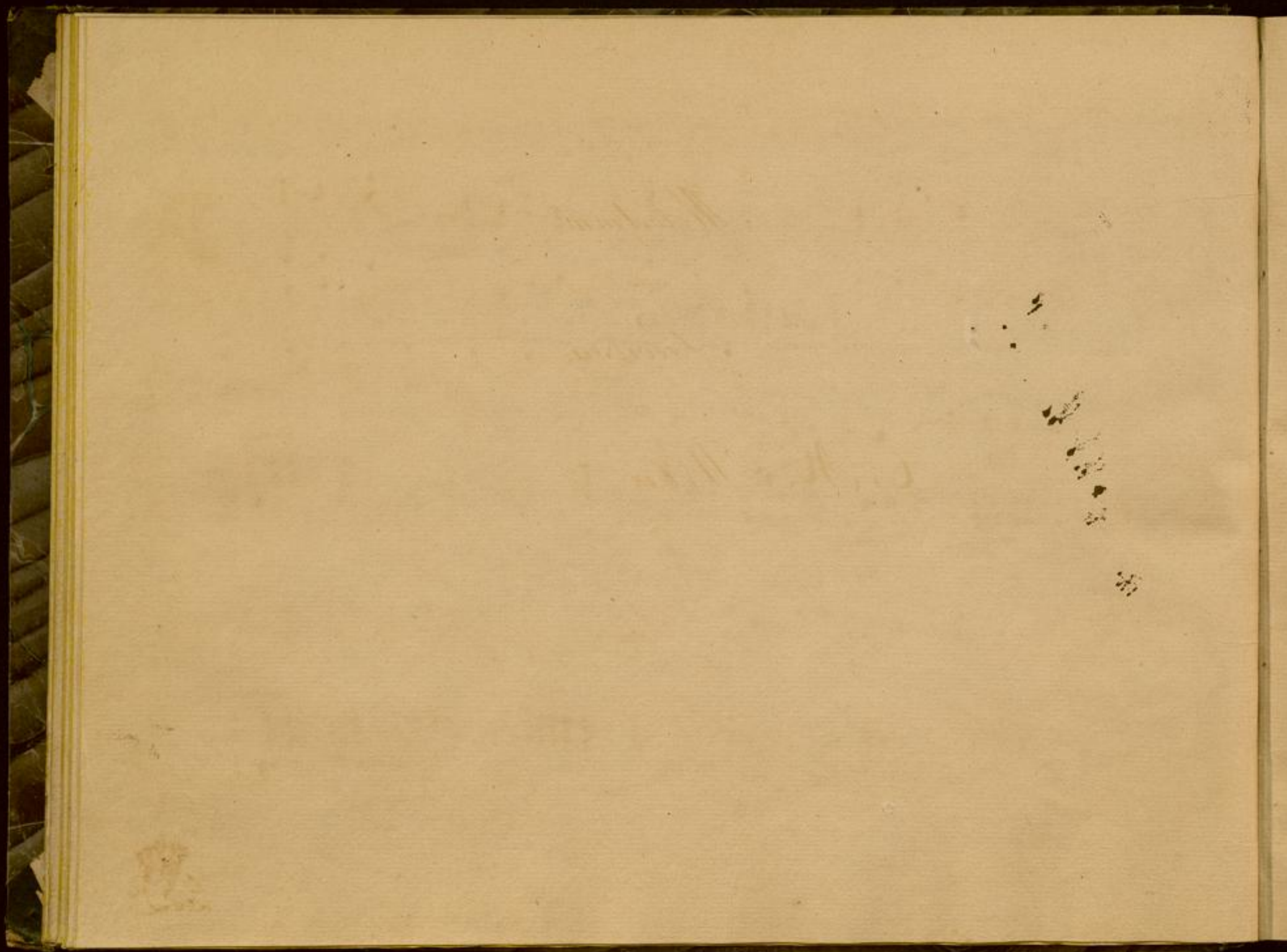
tor- no ri- sue- ne, rà d'a- mor. ri- sue- ne ra- ri

The third system concludes the page. It features the vocal and piano parts. The piano accompaniment includes a section marked with a repeat sign (double bar line with dots) in the right hand. The lyrics are written below the vocal staff. The page ends with a signature in the bottom right corner.

suo-ne-rà da-mor, ombra a do-ra-ta, as-pet-ta, ti-co so-rò in-di-vi-so, nel for-tu-na-to.

li-so a vrà con-tenti, a vrà con-tenti il cor, - - a vrà con-tenti il cor, - - a vrà con-tenti il cor a -

vrà con-tenti il cor a - - vrà con-tenti il cor.



Melodram

aus

Preciosa.

von

C. M. v. Weber.



Moderato.

The musical score is written on three systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderato.' at the top. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in German and are written below the vocal line.

for *p* *for* *p*

Liedesfuld' steht das Abend
Him' auf die Hand zu uns - einand

ringt weisellan Liebel Lindes allat jenseit in das
güßl des Hochs Angs der Vinnan, güßl des Lieb des
Walters Lenz

Alto

Lento.

Alles in dem Himmel

f *p* *p*

Einige *niemand* *haben* *schlafen* *Wacht* *ist* *an*

Allegro.

niemand *hat* *schlafen* *heute* *Alle* *Wachheit* *haben* *ist* *an*

f *for.* *pu*

ritardando

Handwritten musical score for three staves. The top staff contains a vocal line with the lyrics "Lass' die süß' Laben in der Kunst der Linsen". The middle and bottom staves contain piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo marking "Adagio" is written above the piano part on the right.

Adagio.

Allegro con anima e f. acc.

Handwritten musical score for three staves. The top staff contains a vocal line with the lyrics "Lass' die süß' Laben in der Kunst der Linsen". The middle and bottom staves contain piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo marking "Allegro con anima e f. acc." is written above the piano part on the left.

Recitativo

Handwritten musical score for three staves. The top staff contains a vocal line with the lyrics "Lass' die süß' Laben in der Kunst der Linsen". The middle and bottom staves contain piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo marking "a Tempo" is written above the piano part on the left. The word "ritardando" is written above the vocal line on the left. The word "f. acc." is written below the piano part on the left. The word "f. acc." is written below the piano part on the right.

ritardando

a Tempo

f. acc.

f. acc.

ist uns Lammes Lili, um mit guldglantz Dylögen flögelt

ist ist ganz ansgang, was ist in gäthel Himmen gathäuel, gath

foßt, ansgang, was ist ansgang, brennend in ist ist so ansgang

Moderato.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in C major, 4/4 time, and begins with a whole note rest. The piano accompaniment is in C major, 4/4 time, and begins with a whole note rest. The piano accompaniment features a series of chords and arpeggios, with the word "cresc." written above the first few measures.

The second system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in C major, 4/4 time, and begins with a whole note rest. The piano accompaniment is in C major, 4/4 time, and begins with a whole note rest. The piano accompaniment features a series of chords and arpeggios, with the word "cresc." written above the first few measures. The tempo marking "Poco più Lento" is written above the vocal line, and the tempo marking "a Tempo" is written below the piano accompaniment.

The third system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in C major, 4/4 time, and begins with a whole note rest. The piano accompaniment is in C major, 4/4 time, and begins with a whole note rest. The piano accompaniment features a series of chords and arpeggios, with the word "cresc." written above the first few measures. The tempo marking "a Tempo" is written below the piano accompaniment.

Handwritten musical score on page 19, featuring vocal and piano parts with German lyrics.

Lyrics:

Indem Vey wir ihm selbst gni- gen
versuchen leibend, leidend
versuchen
versuchen und wachenden sein
for.
Allegro.
exce.
versucht, verbrant, mit-
versucht, verbrant

The score consists of four systems of staves. The first system has a vocal line and two piano accompaniment staves. The second system has a vocal line and two piano accompaniment staves. The third system has a vocal line and two piano accompaniment staves. The fourth system has a vocal line and two piano accompaniment staves. The tempo marking "Allegro." is written below the third system, and "exce." is written below the fourth system.

aussteh'nd folgt Krumm und Styrn - mich der Grimoss fluchen

luch' auf al - len Styrn mich

Recit.
 Ein Wollschweif fohren man, sie flucht nur ihren Hoff. Was blüht die

a. Tempo

hast' dich Altes? Was geistlich-ling, Was geistlich-ling

Moderato Grazioso

Hein! Heil' dich Altes? Was geistlich-ling

ist uns in die goldenen Thore des Himmels,

Freuden Rausch

Bring uns zum Triumphalzug

Ich und
 Dancst du dich ins Haus ins Götterhaus
 in der Dornen und Dornen Gärten
 zu liebsten.
 a Tempo
 Du unschuldige Linder, die hat blüht im süßsten Linder, mit der Wurm bewohnt - for
 for.

Erhört *Ich aus lauter Freude* *Stille*

gibt mir'sich auf ein *Stille*, *lebt in* *Dissonanz* *verschieden* *aus* *Stille*

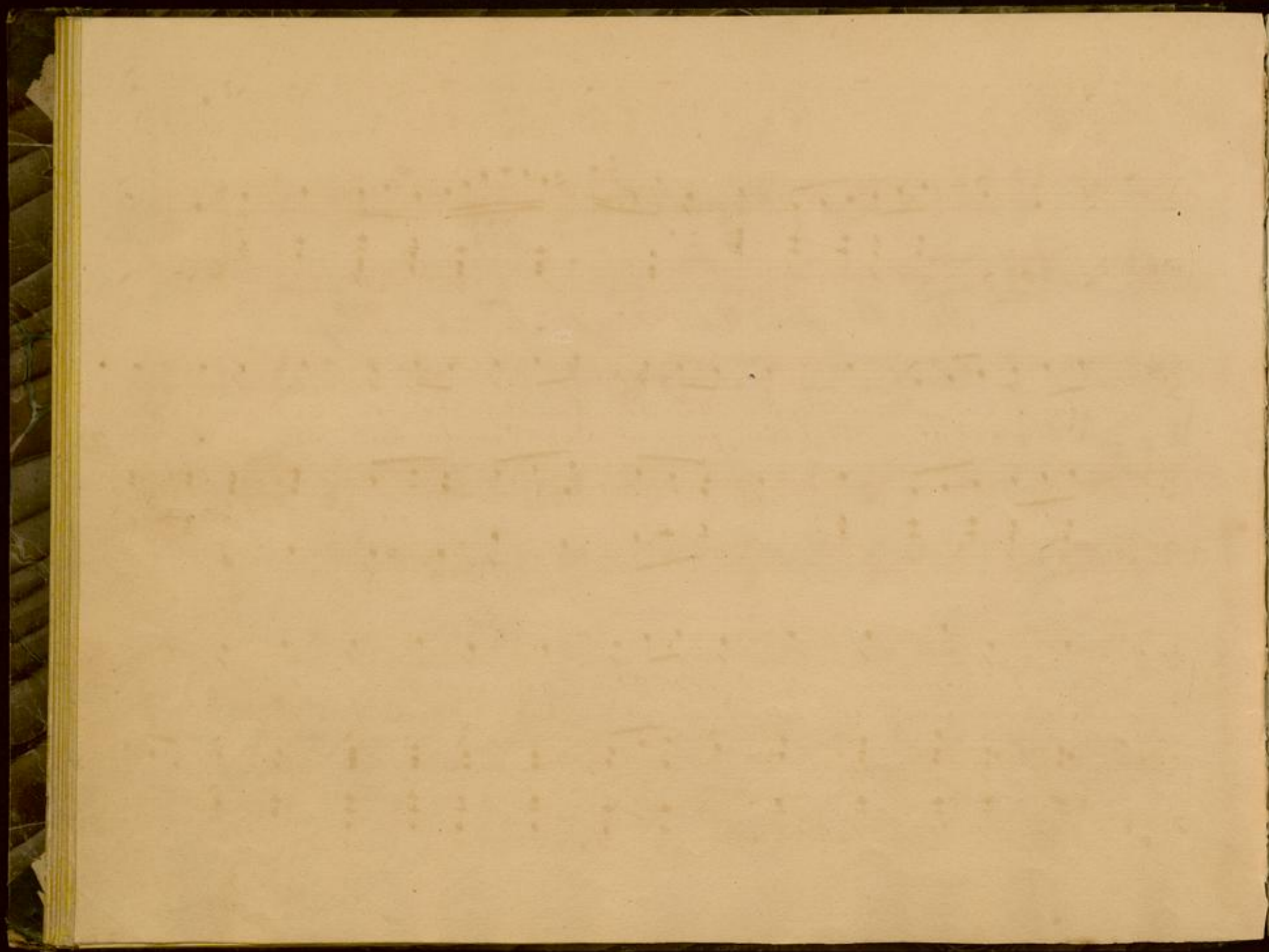
Stille

Fine

Die weisse Rose
für
Ihre Königliche Hoheit Prinzessin Friedrich von Preussen
in Musik gesetzt

von
Ihren unterthänigsten Dienern
August and Fritz Burgmüller Vater and Sohn





Grazioso

Ein weißer Rosen.

Fritz Burgmüller. 23

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major, 6/8 time, starting with a half rest followed by a quarter note G. The middle staff is a treble clef accompaniment with a melody of eighth and sixteenth notes. The bottom staff is a bass clef accompaniment with a melody of eighth and sixteenth notes. The system concludes with a double bar line.

Bild der
E - ben

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves provide harmonic support with chords and moving lines. The system concludes with a double bar line.

Stil - lan rei - nen Trau - en, Wei - ße Ro - sen, zar - te Lü - ma! O Du
Du mit sanfter Mil - de fi - nst dich dem Lieb - en al - le, Wen - ge

The third system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves provide harmonic support. The system concludes with a double bar line.

Geist soll immer sein, Lieb und har - zue heilig - ge - ma -
chenden Unschuld Lil - de, dem die Ro - sen erst ge - fal - len.

Look - and
See - us

weist der Lich - ten - gei - st uns, Und der Lüft der an - derer Ro - sen;
Knie - fei, für uns - ge - bat Nur das si - ge - un - selig der Fei - den,

Sei - fre - di - gung willt im - mer Nur bei dir, der Lich - ten -
Was ein rei - ner Geist im - si - gen - bat, Wird so wahr, daß es uns

co - san.
sonnen.

Oft sieht man die Lü - men steh - ten zu - sa - mill den
Lied das die - nen und das Kai - nen der uns dirst' ist

Nor - weg ja - ben. Du Lu - sigkeitst dasst von wei - ten
i - ber - her - gen, Vor der Ländlein zu er - sehn - man,

Nur - last nicht mit Sei - nen Ge - bue.
 Nur - last nicht mit Sei - nen Ge - bue.

Hoff will sich dem
 Fine

Lach nicht fü - gen Ge - bu Ko - sa länget mit Malken Hovesland

mill die Täl-er sie-ger, Und sie Preuken bis sie wolkren.

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics written below it. The middle and bottom staves provide piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using a bass clef. The music is written in a cursive, handwritten style.

Al Segno.

The second system of the handwritten musical score also consists of three staves. The top staff is a vocal line, the middle staff is a grand staff for piano accompaniment, and the bottom staff is a bass clef staff. The system concludes with the instruction "Al Segno." written in a cursive hand. Below this system are three empty staves.

Andantino grazioso

Via weiße Hofen

August Burgmüller.



Lild - - - dar

Stil - - - leu xui - - - uuu Lnuu - - - du, xui - - - yu Ko - - - sa

zur - - - sa Llu - - - ma! O - - - Duu Grist soll uuu - - - uuu

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: *Sie-der wüß - der har - zaub hui - - lig - hui - un*. The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines.

Handwritten musical score for the second system. The vocal line (treble clef) contains the lyrics: *wüß der har - - zaub hui - lig - hui - - un*. The piano accompaniment continues with two staves, showing a progression of chords and a melodic line in the right hand.

Handwritten musical score for the third system. The vocal line (treble clef) contains the lyrics: *Loth - - und wüß der der - un*. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand providing a harmonic foundation. The system concludes with a final chord.

Wiss- nur und der Dämon andern Ko- sen

Soß La - sein = - sigung = willt im - mer

nur bei Dir nur bei Dir der Lenz - zu

Co - san mir bei Dir - - das Licht - - zu - Co - san.

Oft - - sieht man die Lämmer Arri - tau.

con tenerezza.
Ja - - da will das Hockung ja - - ben Du - -

La - si - ge - u st - setz von mei - sen ge - ra - lust

nist mit einem Ge - bra Du La -

si - ge - u st - setz von mei - sen ge - ra - lust nist - - mit

Lui - - - - - un - - - - - Ge - - - - -

Koff will sich im Län nicht fü - - - - -

Fr.

Gel - - - - - Ro - - - - - kömmt mit Mal - - - - -

Straf - - - - - und will die Tügel

Six = gar und sie stani = lau und sie stani = lau

Gib sie mal = = = lau

pp:

Andantino grazioso.

Er = bar du mit lauter Wilden ni = merst dich du Lärben el = lau

un-ter Ein-um Un-sig-lich Sil-ber, hat die Ro-sen erst ge-fallen

hat die Ro-sen erst ge-fallen

Ein-um An-ge-sicht, sie er-ge-ben uns das sü-ße Lied der Frö-ue

Was dein ei-ger Geist im-fernet, wird so wirt, wird so wirt

ritard. daß es uns frue daß es uns frue-
Agitato Lilt das Tisünn

und das Reinen, die wir dirst' ist i-bar-tra-geu vor der

ritard.

Erneu = die zu er = sisuian *her = zaub' müu = sifa*

her = zaub' müu = sifa *Hr zu sargur.*

Der Freyschutz

von

Carl Maria v. Weber.

Nº 8. Aria: Wie magst du mir die Ästern

- 13. Aria: Trüb' Augen Lieb' zu tragen

Scena et Aria.

Andante.

Recit.

Agathe.

Wie wüßte mir das Dylänas, besser ist es geseh'n:

Piano-Forte

Clar.

Viol

Viol.

Fag

pp

Fag

ja, Liebe zeltet mit Dylänas - steh' stand in stand zu geseh'n;

Wem auf seinem zeh' wußt laßt?

Wachst?

ne! Haß!

Adagio.


 Lni - ja Lni - ja, from - me Maier'st yfwing' dich auf zum Himmeln Kreiße!


 Sind er - falte, frei - sind mal - le, mein Ge - bet zur Him - mel - fah - le!


 O mein soll die goldne Himmels mit meinem Glanz be - zeu - gen, und
 Recit:

Dort in der Luge Luge, spüht ein Muthus auf zu - zinsu, dort am Muthus auf spüht ein

Adagio.

Hant, Linder Muthus Lunge und spüht. Zu die wunde ist ein

Hant, Hant von Anfang und von fu - ra. Von Garsuf - von und zu

muson, vanda dei na fu gal Ofsa - ren!

Adanti.

Allot gyllagstiffen löngeff der Duf! frädetur Lönning na noilnuf

va? vt minn Ofs ainf inf - sig lönst, nuf der

Von nun ab, das wir uns lieb und

Hier, flüchtet euch zu uns, wir sind

Recit:
 Hastig, und schnell, schnell, schnell, zu unserm
 Tempo
 Corni
 Crescendo!

accelerando
Kämpft auf uns mein Göt!
Dort blinzt ein Vespert
oto

ff Agitato.
Dort mit der Farnen Wille könt was fassen!
er ist ff ist! ein
f

Flug-ge der Sir - be mag wach! Ein Wirt
fou wachst wach in der Nacht!
f

Handwritten musical score for a vocal and piano piece. The title at the top is "Der Herr ist unser Schutz und Hilfe". The score is written on three staves. The top staff is for the voice, the middle for the right piano hand, and the bottom for the left piano hand. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written in German: "Herr unser Schutz und Hilfe! Gott! sämst der Luft der Wohnung". The word "stringendo" is written above the piano part, and "Recit:" is written below the voice part. The score ends with a double bar line.

nißt, so schmückt die Lärme-Weiden um Hüt, yn weiß! ne sah das bunte Schilf/Segn'

Handwritten musical score for a song. The lyrics are written in German: "Hear, das Luth - ist gleich für mich - sein ru!" (Hear, the Luth - is equal for me - his rest!). The music is written on a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piece ends with a double bar line and a repeat sign.

Vivace con fuoco.

ist die Göttergung nicht be-lub-lux muß!

asai *f* *crescendo*

all *maine zül in* *zyl-lay-nu,* *und das Grotz* *mußt du-ge-n-heim*

otto

ſüß *nur* *zuelet* *nur* *von* *von* *ihm* *ſüß* *nur* *zuelet* *nur* *von* *von*

ihm! *Leut'ig* *ist* *zu* *ſey* *ſey* *war* *von* *?* *Leut'ig*

ist *zu* *ſey* *ſey* *war* *von* *Leut'ig* *ist* *zu* *ſey* *ſey* *war* *von* *?* *ſey!* *ab* *war* *war* *ſey* *ſey*

Gleit zu dem schwarzen Baum zu - ruck: willst du morgen hier hängen, nicht?

morgen hier hängen, *ist nicht Gangschung!* *ist nicht*

Mas! *Hier ist der schwarze Zief - rau! hier der*

gefand das G^ostung an - Him-mel nim das von des Z^u-s^u-
 dem
 (mo co no.)
 g^ost
 der dieß gesand das G^ost - ung an All mein z^u-s^u-
 der dieß gesand das G^ost - ung an All mein z^u-s^u-
 der dieß gesand das G^ost - ung an All mein z^u-s^u-
 der dieß gesand das G^ost - ung an All mein z^u-s^u-

a piacere, ma con tutta la Forza

Tempo



colla parte.



Allegro.

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of three systems, each with a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often in chords. The vocal line includes German lyrics.

Leube An-ge-ge-ge-ge, Leube An-ge-ge-ge

sol-ve Leube An-ge-ge-ge *Leube An-ge-ge-ge, Leube An-ge-ge-ge*

Leube An-ge-ge-ge, Leube An-ge-ge-ge, Leube An-ge-ge-ge

Leube An-ge-ge-ge, Leube An-ge-ge-ge, Leube An-ge-ge-ge

Man nißt.

Andante

Ich hab' dich lieb - du bist mir wert - du

um zu leben, um zu leben willst du dich nur zu leben.

f

Das ist if - wa schönste, schönste Pflicht; Das ist if - wa schönste



schönste in Pflicht.



Laß in v - der Mannen



Luft - wir nur Tränen, die nicht trocknen

Geist - nimm Luft! Ich nur - zündet sind die Augen zum Meer - wir in Trau - er

Augen Ich nur - zündet sind die Augen zum Meer - wir in Trau - er Geist nimm Luft

Handwritten musical score for a song, featuring three systems of staves. The lyrics are written below the vocal staves.

System 1:

Vocal line: *fol - in Traumlein zu - genüß,* *fol - in*

Piano accompaniment (left hand): *o ötte N.*

System 2:

Vocal line: *Traumlein, fol - in zu - genüß,* *fol - in*

Piano accompaniment (right hand): *tr b*

System 3:

Vocal line: *Traumlein zu - genüß,* *fol - in Traumlein fol -*

Piano accompaniment (right hand): *tr b*

The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are in German, and the piece appears to be a song or a short instrumental with vocal accompaniment.

Handwritten musical score on page 48, featuring vocal and piano parts with German lyrics. The score is written in a single system with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are in German and appear to be a song about friendship and youth.

zu - ge - nist, sol'n Trübsal zu - ge - nist, sol'n Trübsal

zu *ge - nist, sol'n Trübsal zu - ge - nist, sol'n Trübsal*

erlesendo.

sol'n Trübsal zu - ge - nist, zu - ge - nist zu - ge - nist.

41a
Drey Gefänge

am

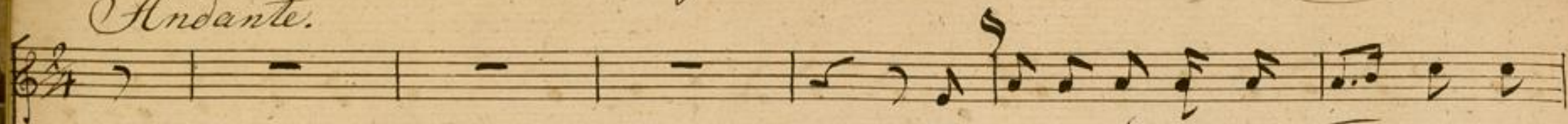
Pianoforte.



Der König in Thule.

B. Klein.

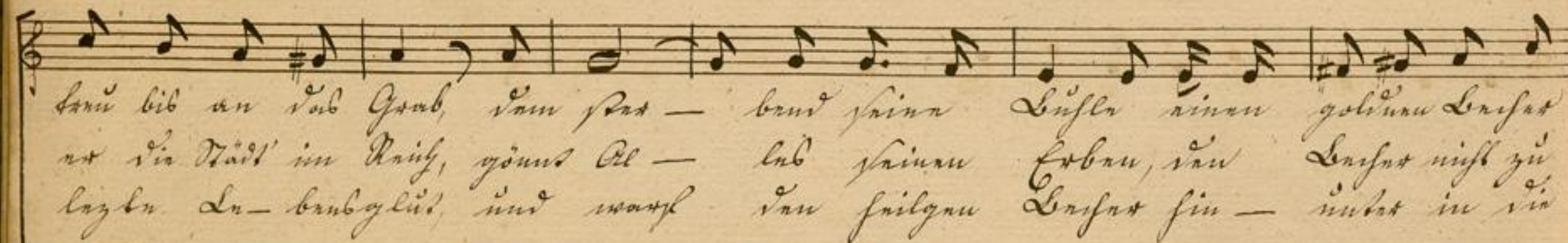
Andante.



v.1, Es war ein König in Thule gar

v.2, alt er kam zu hohen Jahren

v.3, stand er alt zu hohen Jahren,



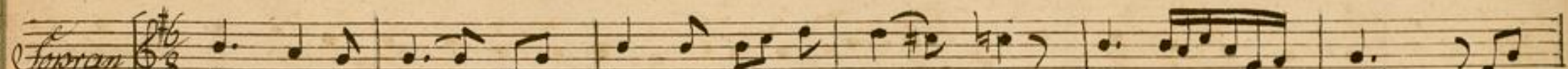
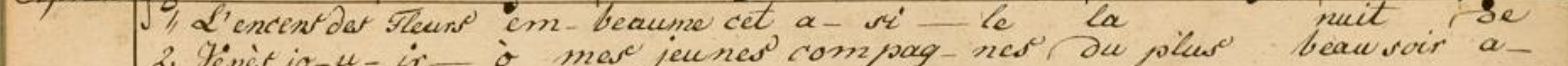
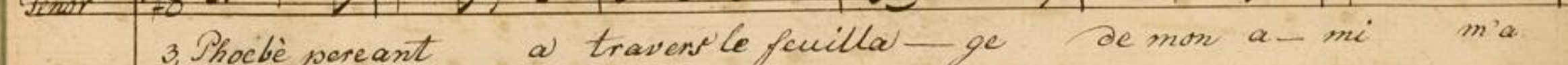
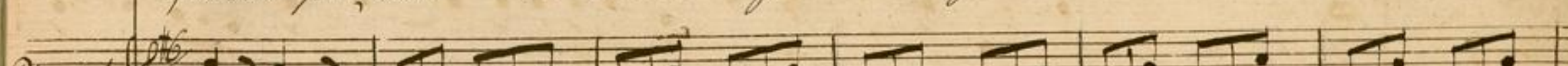
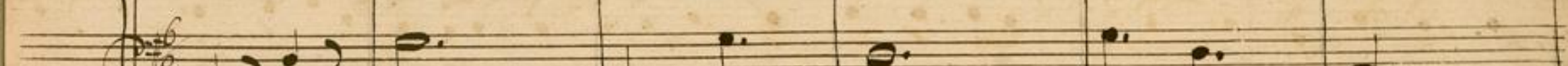
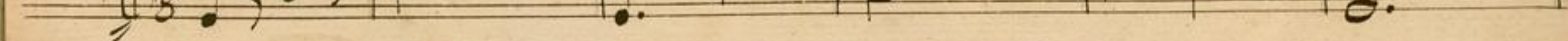
Andantino.

B-Klein

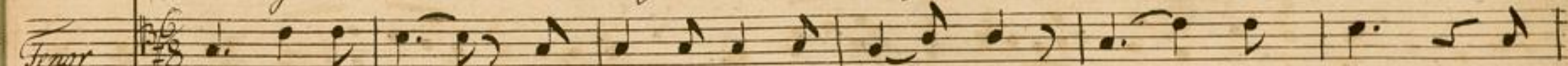
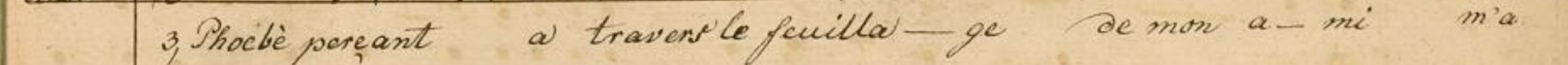
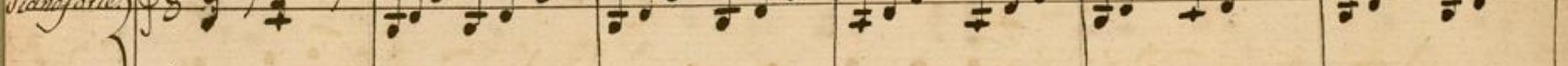
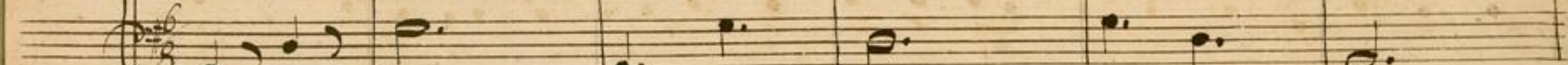
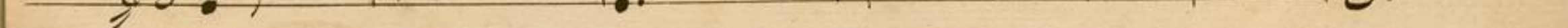
Es war ein König in Juda der lebte an des Grabes Stätte seinen Söhnen


goldenen Krone gab. Er ging ihm nicht voran, er hat ihn seinen Söhnen

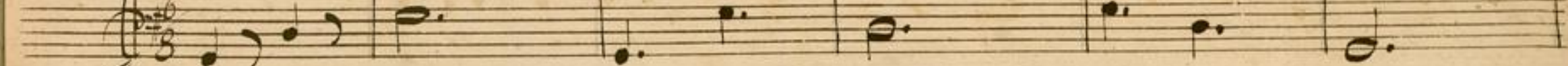

Angen gingen ihm n- vor so oft er hat voran.

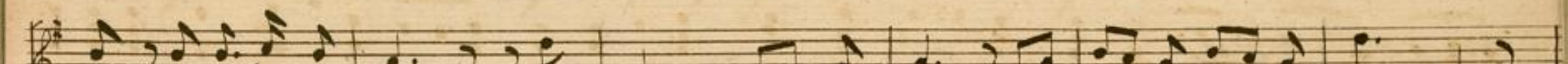
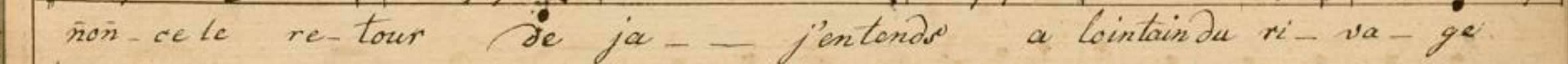
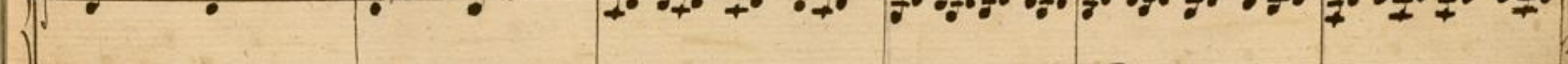
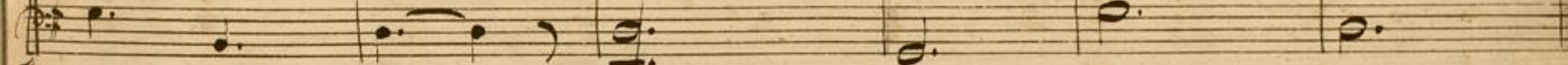

Soprano        

1, L'encens des Fleurs em-beaume cet a-ri — le la nuit se
2, Venet jo-u-ir — à mes jeunes compa-gnes du plus beau soir a-

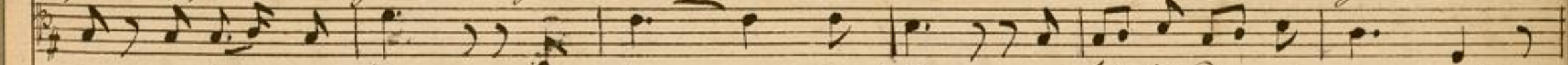
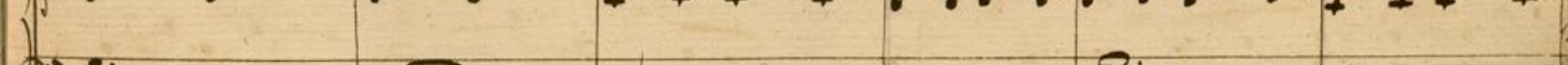
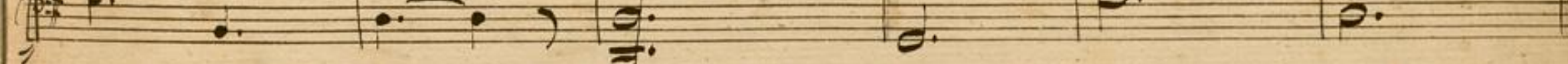
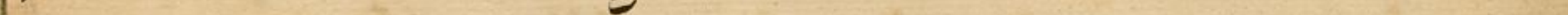
Tenor      

3, Phœbe perçant à travers le feuilla-ge de mon a-mi m'a

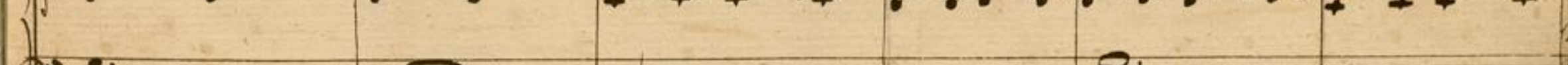
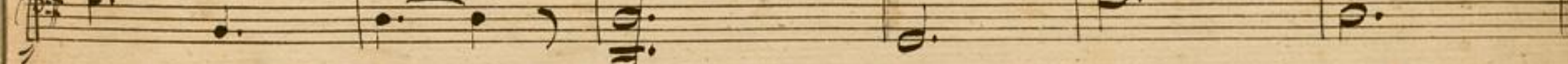
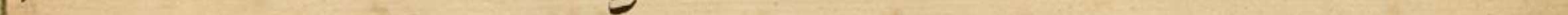
Pianoforte    

cent apparat silencieux, le lac est pur l'air est calme et tranquille,
près le plus beau jour faites redi-re à l'écho des montag-nes

non-ce le re-tour de ja — j'entends à l'entain du ri-va-ge

la paix du soir vient embellir ces lieux. O ma patri—
ces chants si purs de tendresse et d'amour. O " " " "

sa douce voix re-pêter à son tour. O ma pa—



O mon bon heur tou-jours cheri—e tu rempliras mon cœur.
O mon bon heur— " " " " " "

tri—e O mon bon heur tou-jours cheri—e tu rempliras mon cœur.





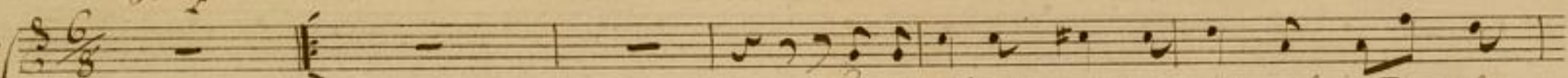


Canzonetta
Tedesca.

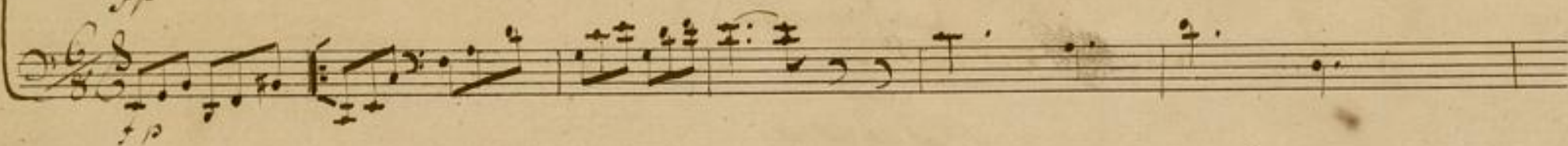
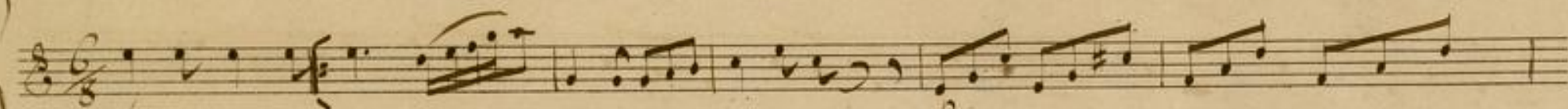
Canzonella Sadosa.

Gravioso

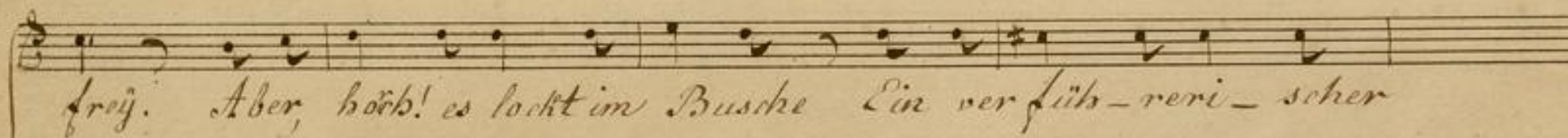
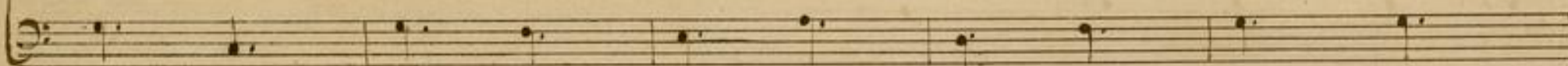
Canto



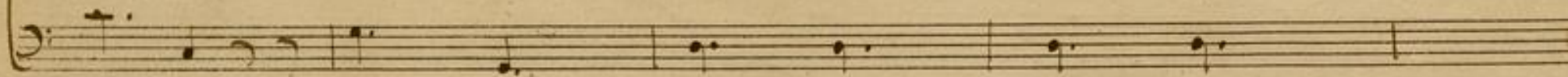
Flattre, Flattre, Kleiner Vogel, Tändle

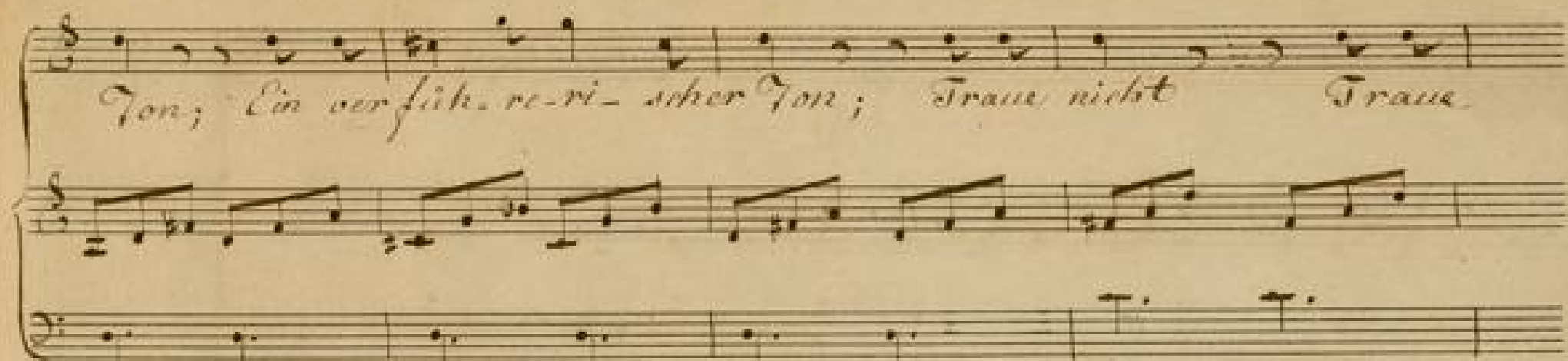


durch des Le-bens Maj, sich zerbrochen ist dein Käfig Flattre, flattre, Du bist



frei. Aber, höch! es lockt im Busche Ein verführerischer





Von; Ein verführ. re-ri- scher Von; Traue nicht Traue

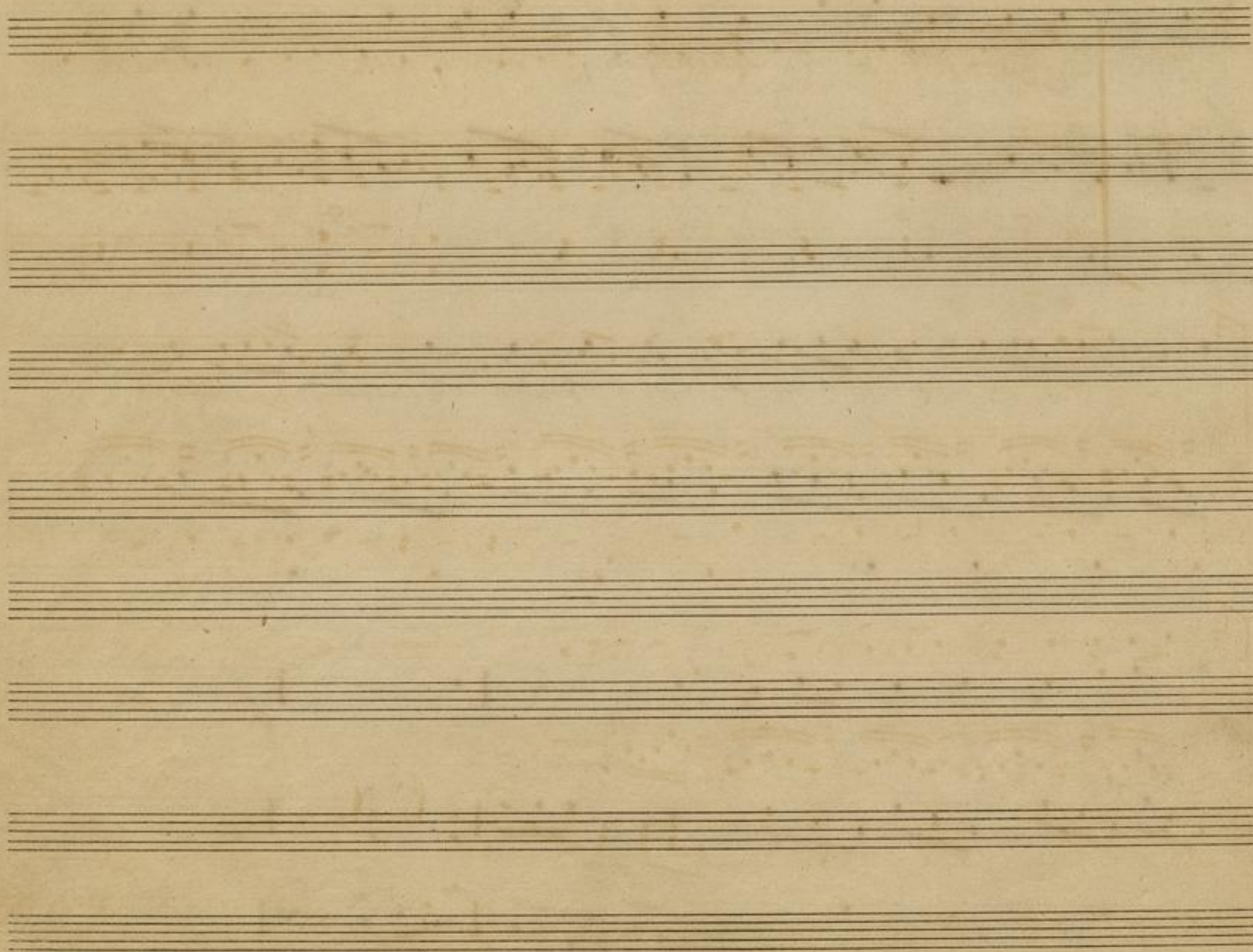


nicht Traue nicht dem süßen Locken, Flattere, flattere husch Da "



con! Flattere, flattere husch Da vor! Tod

Subst du nicht di bunte Schlinge
 Wo die rothe Beere hängt
 Flattere, flattere, armer Vogel
 Ob sie dich betrogen fängt.
 Hast du sie einmal verschlungen
 Deine Beere süß und roth
 O dann flatterst du vergebens, bis
 Deine Schlinge löst nur Tod.



Der Schmetterling!

47

Ein Blümchen das sich zwar nicht mehr für unsre Lage schilt, Hab

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the lyrics 'Ein Blümchen das sich zwar nicht mehr für unsre Lage schilt, Hab'. The middle staff is a piano accompaniment line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The music is written in a handwritten style.

ich o Freund von ohngefähr für dich jüngst abgepflückt, Hab ich o Freund von

The second system of musical notation continues the piece. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the lyrics 'ich o Freund von ohngefähr für dich jüngst abgepflückt, Hab ich o Freund von'. The middle staff is a piano accompaniment line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The music is written in a handwritten style.

ohngefähr, für dich jüngst abgepflückt. und

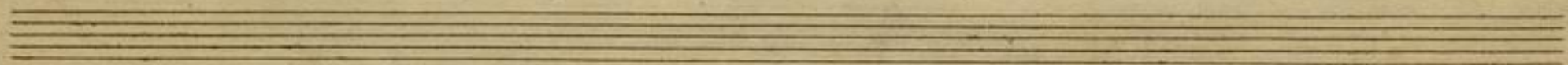
The third system of musical notation continues the piece. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the lyrics 'ohngefähr, für dich jüngst abgepflückt. und'. The middle staff is a piano accompaniment line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The music is written in a handwritten style.

L. S.

wisse als ich es pflückte hing ein Schmetterling daran, Ich sah daß auch ein Schmetterling das

Blümchen lie- ben kann, Ich sah daß auch ein Schmetterling das Blümchen lie- bet

kann. Dieß Wunder der Na- tur entging nun meinen Blicken nicht, drum.



schick' ich dir den Schmetterling und das Vergifsmeyn nicht, Drum schick' ich dir den

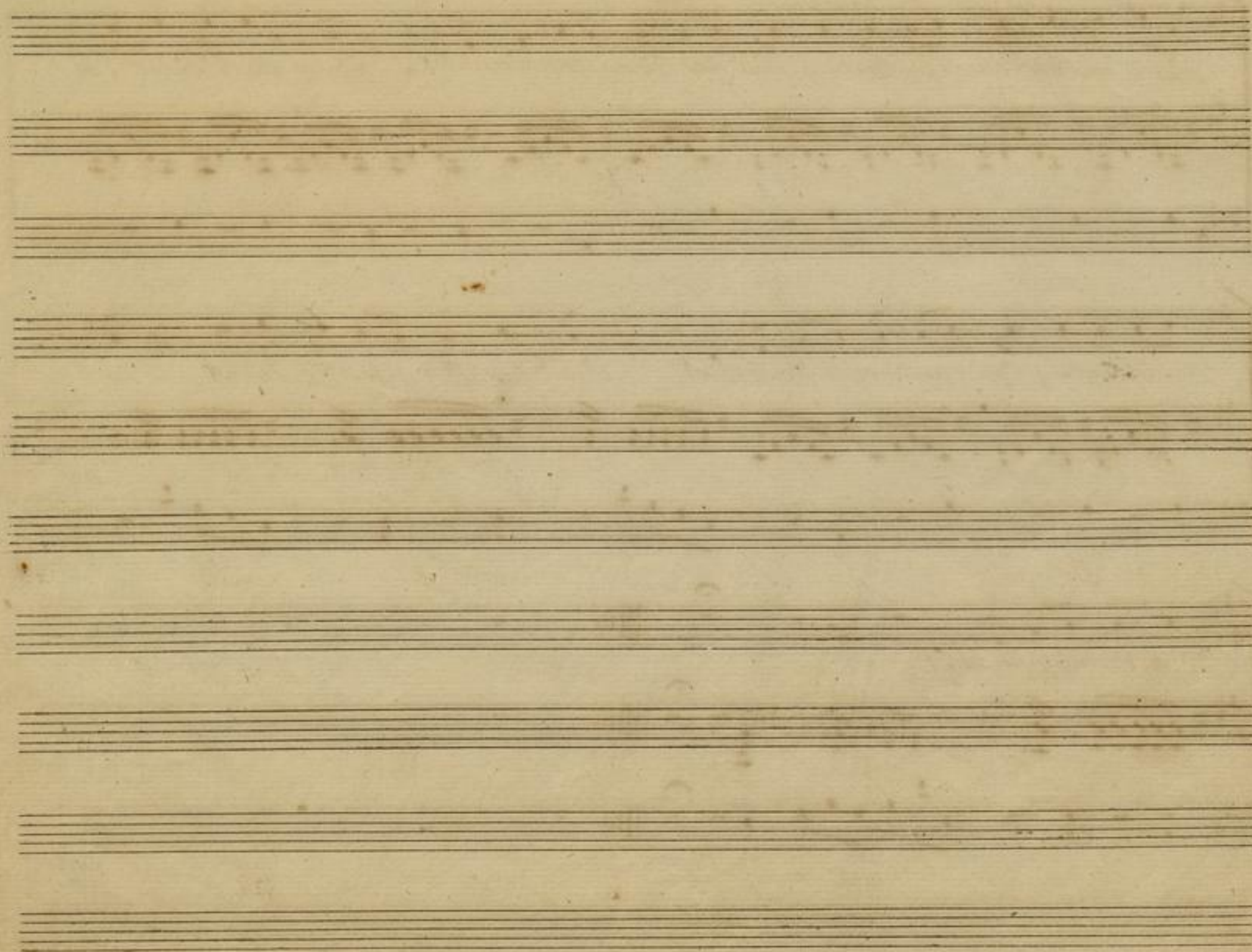


Schmetterling und das Vergifsmeyn nicht, und das Vergifsmeyn nicht, und,



Das Vergifsmeyn nicht.





Romance

Romance chanté par Madame Catalani

par Ferrari

Canto.

Papa non dite di nò. a chi di cor vado = ra date mi unquarto

The first system of the musical score. The vocal line (Canto) is written on a single staff in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff in G major and a left-hand staff in G major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

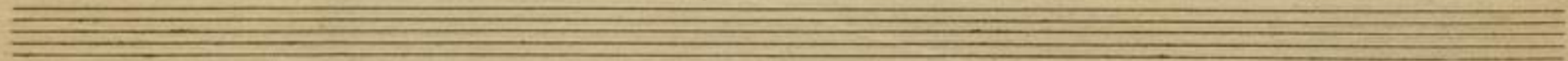
Piano

do = ra che meglio pense- ro. Pa.

The second system of the musical score. The vocal line continues from the first system. The piano accompaniment features a more complex texture, with the right hand playing a series of ascending and descending eighth-note patterns, and the left hand providing a steady accompaniment.

pa non dite di nò papa a chi di cor vado = ra date mi unquarto

The third system of the musical score. The vocal line concludes the phrase. The piano accompaniment continues with the same eighth-note patterns in the right hand and a steady bass line in the left hand.



dora, che meglio penserò *date mi un quarto dora papa papa che -*

meglio penserò *date mi un quarto dora papa papa che meglio penserò.*

*Di compiacere mi un poco.
 Non siate tanto avaro
 A quanto siete caro
 Si si ubbidirò,
 Dunque à chi v'ama
 Tanto papa papa non dite no.*



