

MUSIKALISCHE ARABESKEN.

LIEBLINGSSTÜCKE

1819.

aus den neuesten Opern
für

Clavier und Gesang.

Monat September 1805.

DRESDEN,

in der Arnoldischen Buch- und Kunstdhandlung.

Overture nell' Opera: Soffonisba.

1819.
Del Signore Maestro Fera. Par.



Larghetto.

The musical score consists of five staves of music. The top staff is for strings (Violins I & II, Violas, Cellos, Double Basses), followed by woodwind (Flute, Clarinet, Bassoon), brass (Trombones, Horns), and percussion (Drums). The piano part is at the bottom. The score includes dynamic markings such as *ass.*, *p*, *dol.*, *sf*, and *ff*. The tempo is indicated as *Larghetto*.

Opus 10 No. 1. Duetto. Seffel und Co.

1 2 3 4 5 6 7 8 9 10 11 12

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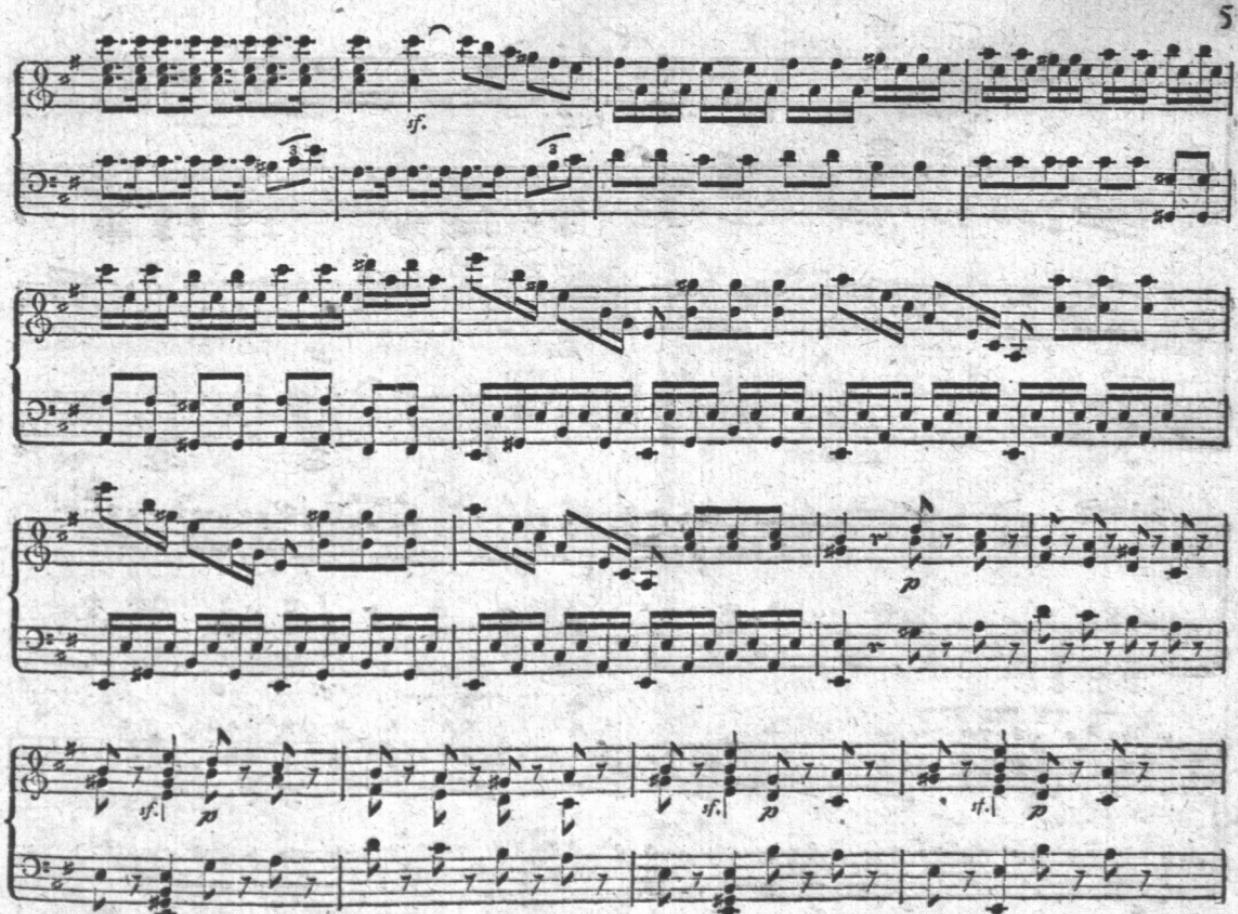
Allegro.

3



V. S.

A handwritten musical score for piano, page 4. The score is divided into two staves by a vertical brace. The top staff uses a treble clef and a key signature of one sharp (G major). The bottom staff uses a bass clef and a key signature of no sharps or flats (C major). The music is organized into measures, with measure numbers 1 through 8 written above the notes. Various note heads and stems are present, along with rests of different lengths. Dynamic markings include *ff*, *p*, *f*, and *ff*. Articulation marks like $\frac{3}{8}$ are also visible.



A handwritten musical score for two voices and piano. The score consists of eight staves. The top two staves are for the soprano voice, the bottom two for the alto voice, and the bottom four are for the piano. The music is in common time, with a key signature of one sharp. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measures 3-4 show eighth-note patterns. Measure 5 features sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measure 8 ends with a forte dynamic. Measures 9-10 begin with piano dynamics. Measures 11-12 show eighth-note patterns. Measures 13-14 end with forte dynamics.

Measure 1: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 2: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 3: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 4: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 5: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 6: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 7: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 8: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 9: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 10: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 11: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 12: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 13: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$. Measure 14: Soprano: $\text{F} \# \text{A} \text{C} \text{D} \text{E}$, Alto: $\text{G} \text{B} \text{D} \text{E}$, Piano: $\text{F} \# \text{A} \text{C} \text{D}$.

sf. sf.

sf. sf.

pp

crescendo

ff

stacc.

V. S.





10

A handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of six measures of music. The bottom staff uses an alto clef and has a key signature of one sharp. It also consists of six measures of music. Measure 10 starts with eighth-note pairs in the treble staff and quarter notes in the bass staff. Measure 11 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff.

10

11

pp

ring.

11

11

12

13

14

15

16

V. S.

A handwritten musical score for piano, consisting of five staves. The music is in common time and major key signature. The first staff (treble clef) contains six measures of sixteenth-note patterns. The second staff (bass clef) contains measures of eighth notes. The third staff (treble clef) contains six measures of sixteenth-note patterns. The fourth staff (bass clef) contains measures of eighth notes. The fifth staff (bass clef) contains measures of eighth notes. Dynamics include p , $p\!p$, f , $sf.$, and sf.

A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of six staves of music. The top two staves are for the piano, with dynamics such as *p*, *f*, and *cresc.*. The bottom two staves are for the Soprano voice, and the bottom two are for the Bass voice. The vocal parts feature various note values including eighth and sixteenth notes, often grouped by vertical bar lines. The score is written on five-line staff paper.

Musical score page 14, featuring two systems of music for two staves. The top system begins with a treble clef, a key signature of one sharp, and common time. It consists of four measures of sixteenth-note patterns. The bottom system begins with a bass clef, a key signature of one sharp, and common time. It consists of four measures of eighth-note patterns. The music is divided by a vertical bar line. The tempo marking "piu allegro" is placed between the two systems. The page number "14" is located at the top left.

Duetto dell' Oboe, Tuba & Tromba (Sinfonia)

A handwritten musical score for three instruments: oboe, tuba, and trumpet. The score is divided into four staves, each with a different key signature and time signature. The top two staves are for the oboe and tuba, while the bottom two are for the trumpet. The music consists of various note patterns, including sixteenth-note chords and sixteenth-note runs. The score is written on five-line staff paper.

*Duetto nell' Opera: Le Astuzie feminili.**Di Cimarosa.*

BELLINA.

b 2
3 4

TILANDRO.

b 2
3 4*Larghetto grazioso.*

dol.

FORTEPIANO.

b 2
3 4b 2
3 4

The musical score consists of two systems of staves. The top system features three staves: the first for Bellina (soprano), the second for Tilandro (alto), and the third for Fortepiano (piano). The piano part includes dynamic markings like 'dol.' (dolcissimo) and tempo markings like 'b 2' and '3 4'. The bottom system also has three staves, continuing the musical line from the top system. The score is written in a clear, historical musical notation style.

Qui dol - ce - men - te
Hier, wo so - sanft - sie

5
3

spi ra we-hen, so - a ve zef - fi - ret - to,
qui dol - ce - men - te
hier, wo so sanft sie

5
3

spi ra we-hen, so - a ve zef - fi - ret - to
ve-nis - seilca - ro og -
erschei - ne hier, Be-

3

get - to
lin - de,
quest' al - ma con - so - lar, ve - nis - se il ca - ro og - get
und trö - ste die - ses Herz! Er - schei - ne hier Be - lin - de, und

3

al - ma con - so - lar — quest' al - ma conso - lar —
trö - ste die - ses Herz — und trö - ste dieses Herz —

V. S.

quest' al - so - sin - or - nel - se - lic - em ma le con - - so -
und trö - und trö - und trö - und trö - und trö - und trö - ist, a con-so-
ste die - ses Herz, und trö - ste

Qui do - ve a vois'ag - gi - ra tra i ex - mi l'au - gel - let-to, ve - nise il miodi
Hier, wo die Vöglein flat - tern, hier, un - ter grü - nen Bu - chen, komm, Liebster, mich zu

der a con - so - lar.
trö - ste die - ses Herz.

let - to, cheil cor mi fa pe - nar,
su - chen und weh-re mei - nem Schmerz!

ve-nis - se il mio di -
Komm, Lieb - ster, mich zu
venis - se il mio di -
Komm, Lieb - ster, mich zu

cor mi fa - dpe men - ner
weh-re mei - nem Schmerz,

fi - mi - da - weh - re -

pe - nac, mi fa - pe - nas, mi fa - pe - nar.
mei - nem Schmerz, und weh-re, weh-re mei - nem Schmerz.

A - O! ma - ta mia Bel - li - na!
Abgott mei - ner Triebe,

Jan-dro mio te - soro, per te languisco e moro, per te languis co e mo - ro, sto sem - pre a so - spi - den ich zäct - lich liche, ob ich verschmachte, sterbe; ob ich verschmachte, ster - be; nach dir nur seufzt mein

per te languisco e mo - ro, per te languisco e mo - ro sto sem - pre a so - spi ob ich verschmachte, sterbe; ob ich verschmachte, ster - be; nach dir nur seufzt mein

rar Herz, sto sempre a so - spi - rar, per te lan - guis co e mo - ro, Ob ich ver - schmachte, ster - be;

rar, per te lan - guis co e mo - ro, sto sem - pre a so - spi - rar Ob ich ster - be; ob ich ver - schmachte, ster + be; nach dir nur seufzt mein Herz

CRESC.

V. S.

3 stö sem pre a so - spi - car, stö sem pre a so - spi - car,
 nach die pre nur seufzt mein Herz, nach die pre nur seufzt mein Herz, stö sem pre a so - spi -
 nach die pre nur seufzt mein Herz, nach die pre nur seufzt mein Herz, nach die pre nur seufzt mein
 3 sto sem pre a so - spi - rar, sto sem pre a so - spi - rar, sto sem pre a so - spi -
 nach dir nur seufzt mein Herz, nach dir nur seufzt mein Herz, nach dir nur seufzt mein Herz,
 3 sem pre a so - spi - rar, sem pre a so - spi - rar, sem pre a so - spi -
 nach dir nur seufzt mein Herz, nach dir nur seufzt mein Herz, nach dir nur seufzt mein
 3 rie, a so - spi - rar, a so - spi - rar stö sem pre a so - spi - rar.
 Herz, nach dir nur seufzt mein Herz, nach dir, nach dir nur seufzt mein Herz, die nur seufzt mein Herz.
 3 rie, a so - spi - rar, a so - spi - rar, stö sem pre a so - spi - rar.
 Herz, nach dir nur seufzt mein Herz, nach dir, nach dir nur seufzt mein Herz, die nur seufzt mein Herz.
 3 rie, a so - spi - rar, a so - spi - rar, stö sem pre a so - spi - rar.
 Herz, nach dir nur seufzt mein Herz, nach dir, nach dir nur seufzt mein Herz, die nur seufzt mein Herz.

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