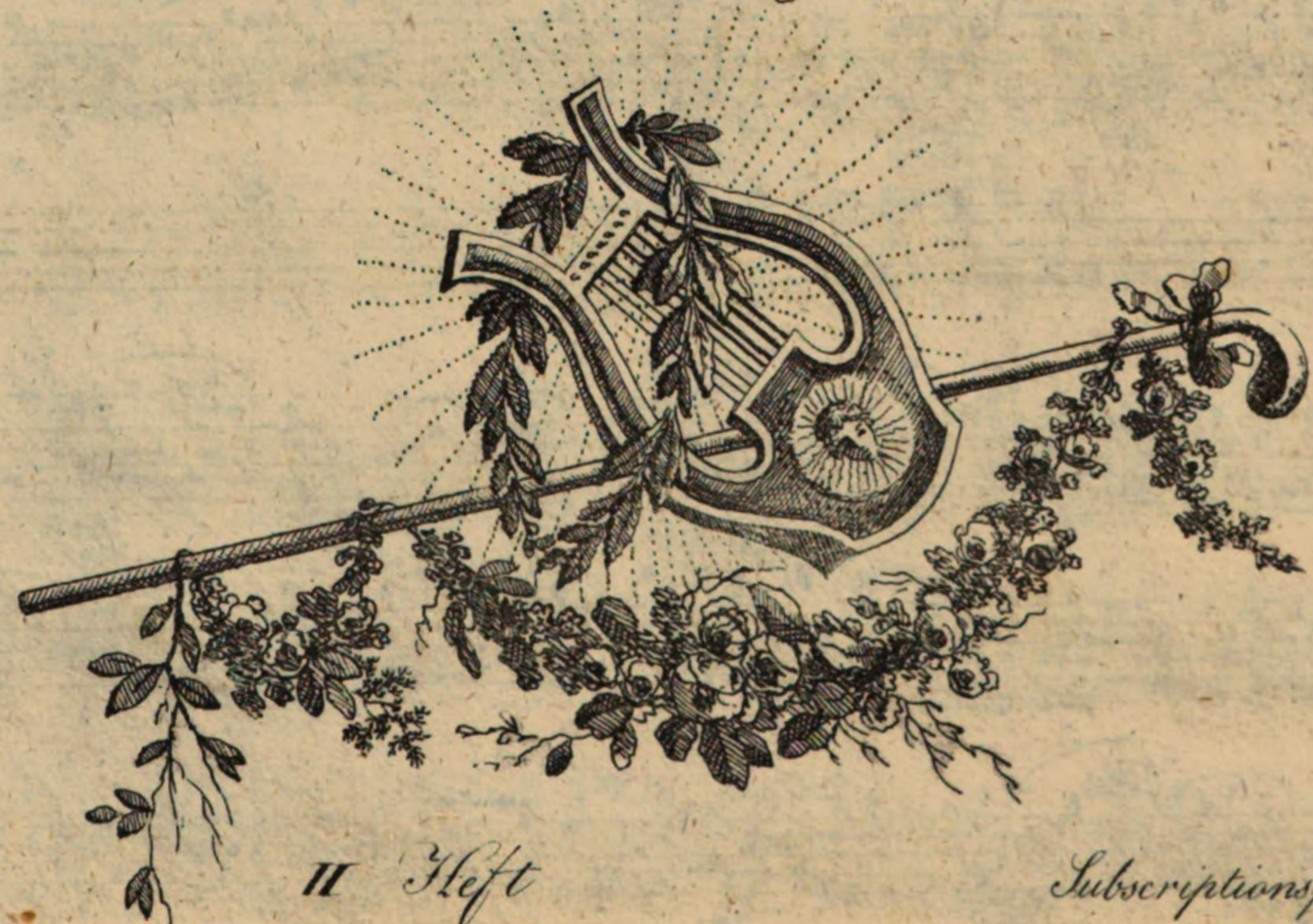


# SAMMLUNG

der vorzüglichsten Musikstücke aus den neuesten Opern  
fürs Clavier übersetzt

und

Ihrer Königlichen Majestät von Baiern,  
in allertiefster Ehrfurcht gewidmet vom  
Joseph Steigenberger



II Heft

Subscriptionspreis

München zu finden beim Verfasser, wohnt am Platz N° 89. im 3<sup>ten</sup> Stock.

Introduction und Variazionen über das Thema: che piacer, vom P. Lindpaintner

Andante

The musical score consists of six staves of handwritten musical notation for piano. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a dynamic marking of *ff*o. The second staff begins with a bass clef, a key signature of one flat, and a common time signature, with a dynamic marking of *ff*o. The third staff begins with a treble clef, a key signature of one flat, and a common time signature, with a dynamic marking of *spa*. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature, with a dynamic marking of *dolce*. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature, with a dynamic marking of *pp*. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature, with a dynamic marking of *po*. The score includes various performance instructions such as *sforzando* (sfor.), *so*, *decresc.*, *dolce*, *po dolce*, and *cres*.

*Allegretto*

5

The image shows a handwritten musical score for two staves, likely for a piano or harp. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked as *Allegretto*. The first three staves are grouped together under the heading *Var. I*. The fourth staff begins with the instruction *I mo*, followed by *II do*. The fifth staff begins with *I mo*, followed by *II do*. The sixth staff concludes with the instruction *to to to to to can*.

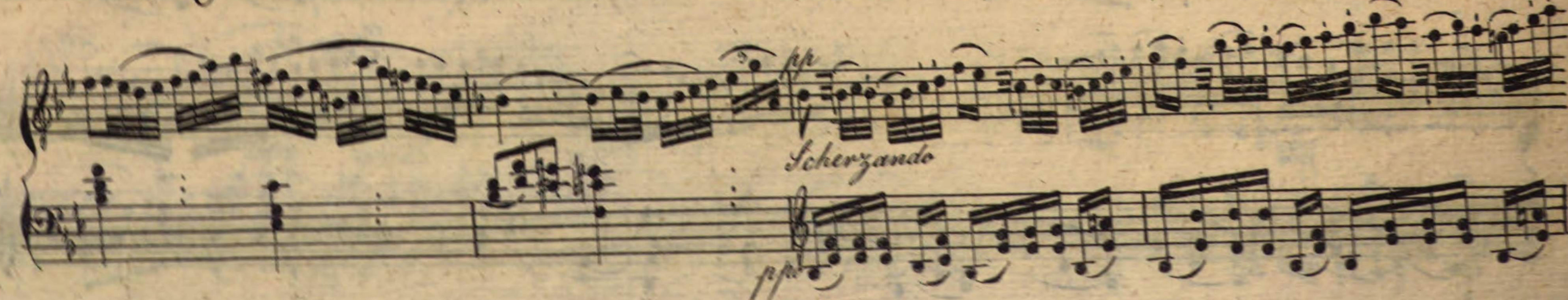
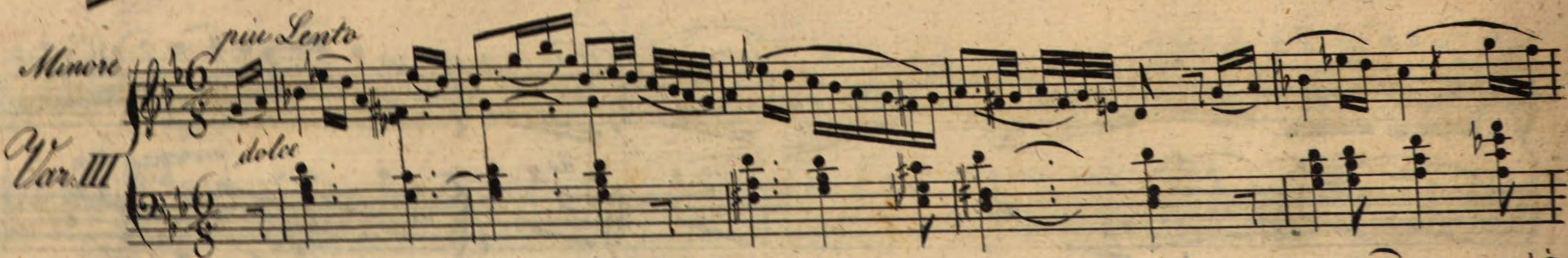
*po*

*Var. I*

*I mo*   *II do*

*I mo*   *II do*

*to to to to to can*





6 *Tempo primo*

*Var. IV*

1842

*Var. V*

*ff*

Handwritten musical score consisting of ten staves. The music is in common time with a key signature of one sharp. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Various dynamics are marked throughout the piece.

The score includes ten staves, each with a treble clef and a sharp sign indicating the key signature. The first staff begins with a dynamic of *ff*. The second staff starts with *ff* and ends with *f*. The third staff begins with *ff*. The fourth staff starts with *ff* and ends with *ff*. The fifth staff begins with *ff*. The sixth staff starts with *ff* and ends with *ff*. The seventh staff begins with *ff*. The eighth staff starts with *ff* and ends with *ff*. The ninth staff begins with *ff*. The tenth staff begins with *ff*.

*Aus der Oper Numa Pompilio vom F. Paer.**Marcia*

ff piano I volta  
forte II volta

ffo

ffo:

mf.

I

II

III

ff

ff

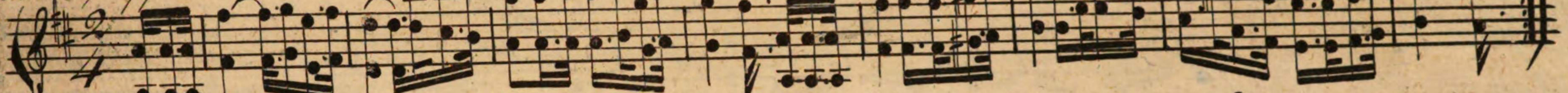
ff

F

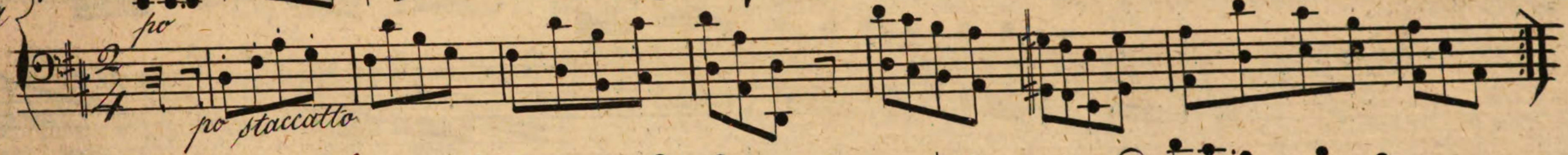
Aus der Oper *Numa Pompilio* vom F. Paer ~

9

Allegretto non troppo



Marcia



10 Andante.

Aus der Oper: *Numa Pompilia* vom F. Par.

Arietta

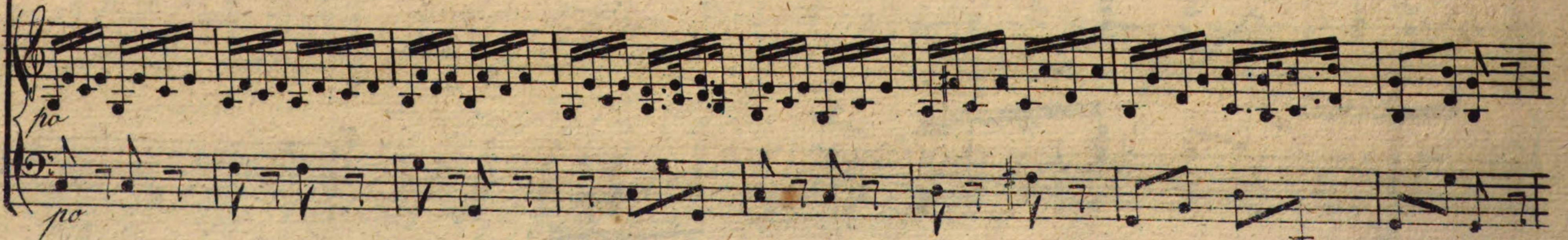
dolce



Lavinia  
che  
Welch



piero marti. re che affanno cru. de. le d'un alma fie. de. le d'un te. nero con  
grausame Schmerzen em. pfin. det die See. le die rein wie di Quel. le, im Bu. sen mir schlägt



che fie. ro mar. ti. re che affanno cru. de. le che affanno crudel. le d'un alma fe  
 welch grausa. me Schmerzen empfindet die See.le, empfindet die See.le, die rein wie die  
 de. le d'un te. ne. ro Cor d'un al. ma fe. de. le d'un te. ne. ro Cor d'un te. ne. ro Cor d'un  
 Quelle im Busen mir schlägt, die rein, wie die Quelle im Busen mir schlägt, im Bu. sen mir schlägt, im  
 te. nero Cor.  
 Bu. sen mir schlägt

tra lar mi tra fire tra  
 Mit kämpfen und streiten mit

bar. ba. re penne andar. mi conviene in traccia d'amor andar mi conviene in traccia d'a  
 schreck. li. chen Qualle be trett ich die Hallen, wo Lie. be mich führt, be trett ich die Hallen wo Liebe mich  
*sfp* *ff* *ff*  
*sfp* *ff* *ff*  
*ff* *ff* *ff*

mor in traccia d'amor in traccia d'amor. Che fie. ro marti. re che affan. no cru  
 führt, wo Liebe mich führt, wo Lie. be mich führt. Welch grau. same Schmerzen, empfin. det die  
*ff* *ff* *ff*  
*ff* *ff* *ff*  
*ff* *ff* *ff*

de. le, dun al ma se. de. le dun tenero cor che fie. ro martire che affan. no cru  
 See. le, die rein, wie die Quelle im Busen, mir schlägt, Welch grausa. me Schmerzen, em. pfin. det die  
*pp* *cres.*

13

de. se, tra bar. pa. re pe. ne an. dar mi convie. ne intraccia d'amor in traccia d'amor in  
See. le, mit schreckli. chen Quallen be. trett' ich die Hallen, wo Liebe mich führt, wo Liebe mich führt, wo

so dolce

so

po

traccia d'amor in trac. cia d'amor in traccia d'amor in  
Liebe mich führt, wo Lie. be mich führt, wo Liebe mich führt, wo

ff.

sp.

so.

so.

traccia d'amor.  
Lie. be mich führt.

sforz.

*Aus der Oper Numa Pompilio vom Fr. Pær.**Larghetto*

*Quettino*

*po*

*sp*

*fo*

*p*

*fo*

*fo*

*cres.*

*tor*

*p*

*fo*

*Numa*

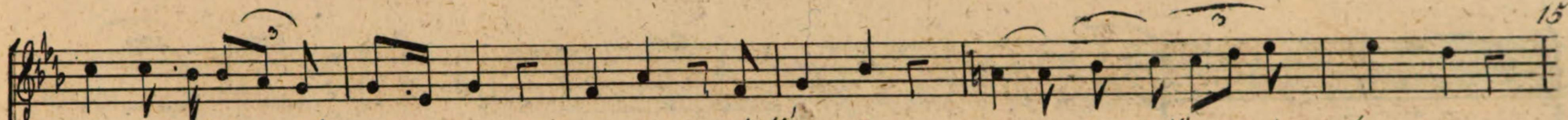
*Cin-ta di rose il cri-ne*

*Ue-ber des Meeres Flae-che*

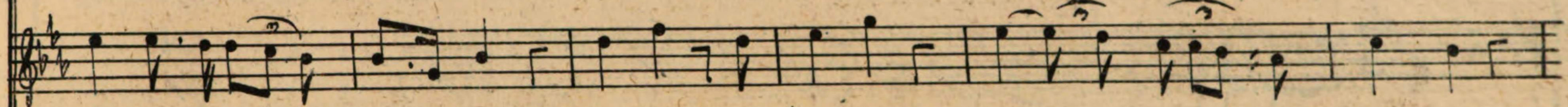
*Lavinia*

*ppo*

*ppo*



cinta di rose il cri - ne spunta dall' onde spun ta dall' on - de suo - ra  
über des Meeres Flä - che über die Fläche hebt schon die Rosen - stirne



cinta di rose il cri - ne spunta dall' onde spun ta dall' on - de suo - ra  
über des Meeres Flä - che über die Fläche hebt schon die Rosen - stirne



la - desi - ata au - ro - ra nun - ziadel lieto di la desi - ata au -  
freundlich die Morgen - ro - the kin - dend den frohen Tag freundlich die Morgen -



la - desi - ata au - ro - ra nun - ziadel lieto di  
freundlich die Morgen - ro - the kin - dend den frohen Tag



ro - ra      nunzia del lieto di      nunzia      nunzia del lie - to  
 ro " the      kündend den frohen Tag      hündend      kündend den fro - hen

la desi - ata aurora      nunzia      nunzia del lie - to  
 freundlich die Morgenröthe      kün - dend      kün - dend kündend den frohen

cinta di rose il crine      über des Meeres Fläche  
 di      cinta di rose il crine  
 Tag      über des Meeres Fläche

17

spun. ta dall' on. de suo. va la - de. si. ata au. ro. ra  
hebt schon die Pro. sen. stir. ne freundlich die Mor. gen. ro. the

spun. ta dall' on. de suo. va la de. si. ata au. ro. ra  
hebt schon die Pro. sen. stir. ne freundlich die Mor. gen. ro. the

nun. zia del lie. to di la desi. ata au. ro. ra Span. ta dall' on. de  
kün. dend den frohen Tag freundlich die Morgen. ro. the freundlich die Pro. the

nun. zia del lie. to di la desi. ata au. ro. ra nunzia  
kün. dend den frohen Tag freundlich die Morgen. ro. the kün. dend

nunzia del lie. to di la de. si. ata au. ro. ra      nunzia del lie. to  
 kündend den frohen Tag freundlich die Morgen. röthe      kündend den frohen

nunzia del lie. to di la de. si. ata au. ro. ra      nunzia del lie. to  
 kündend den frohen Tag freundlich die Morgen. röthe      kündend den frohen

*rinf.*      *po*      *ff*

di la de si. ata au. ro. ra      nunzia del lie. . . . . to di  
 Tag freundlich die Morgen. röthe      kündend den fro. . . . . hen Tag

di la de si. a. ta au. ro. ra      nunzia del lie. . . . . to di  
 Tag freundlich die Morgen. röthe      kündend den fro. . . . . hen Tag

*ff*

A handwritten musical score for voice and piano, page 19. The score consists of six staves of music. The top two staves are for the voice, with lyrics in Italian and German. The lyrics are:

nunzia del lie - to  
kündend den fro - hen

del lie - to di  
den fro - hen Tag

nunzia del lie - to  
kündend den frohen

pno

nunzia del lie - to  
kündend den fro - hen

del lie - to di  
den fro - hen Tag

nunzia del lie - to  
kündend den frohen

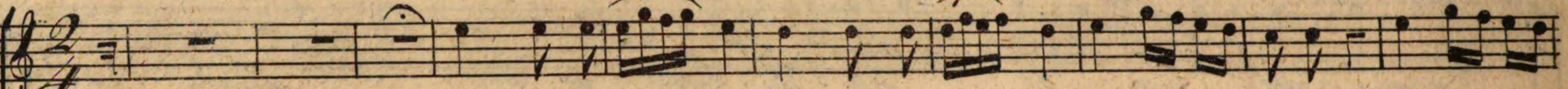
The third staff is for the piano, with dynamics such as *pp*, *cres*, *sp*, *tenuto*, *po*, and *dimin.*. The fourth staff continues the piano part with dynamics *cres*, *tm*, *sp*, and *tm*. The fifth staff begins with the lyrics:

di nunzia del lie - to de  
Tag kündend den fro - hen Tag

di nunzia del lie - to de  
Tag kündend den fro - hen Tag

The sixth staff concludes the piece with a piano ending.

Duetto aus der Oper Numa Pompilio vom F. Pær.

*Numa* 

*Allegretto* Qui le gio. con - de ore se - re - ne grāl'ombre amene l'alma go.  
Seyd uns willkommen friedliche Schatten blumigte Matten glückliche

*Lavinio* 

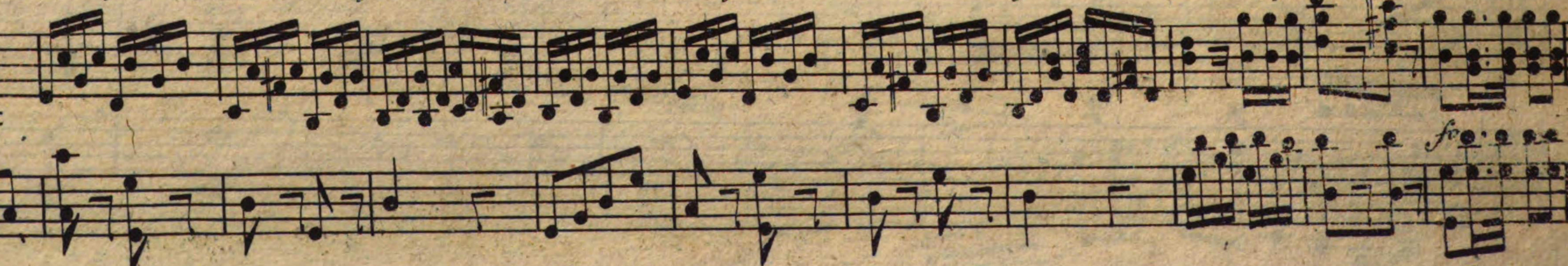
Qui le gio. con - de ore se - re - ne grāl'ombre amene l'alma go.  
Sejd uns willkommen friedliche Schatten, blumigte Matten glückliche

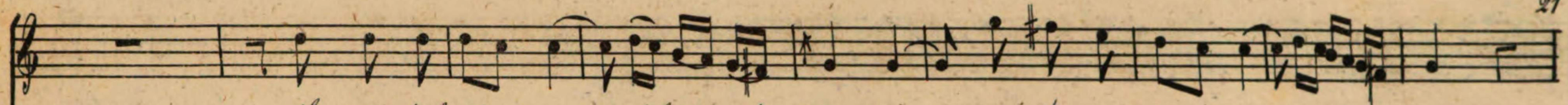
*Piano* 

*Allegretto*   
dra grāl'ombre a - mene l'alma go - dra grāl'ombre ame - ne l'alma go - dra l'alma go - dra  
Flur blumigte Matten glückliche Flur, blumigte Matten glückliche Flur, glückliche Flur



dra grāl'ombre a - mene l'alma go - dra grāl'ombre ame - ne l'alma go - dra l'alma go - dra  
Flur blumigte Matten glückliche Flur, blumigte Matten glückliche Flur, glückliche Flur

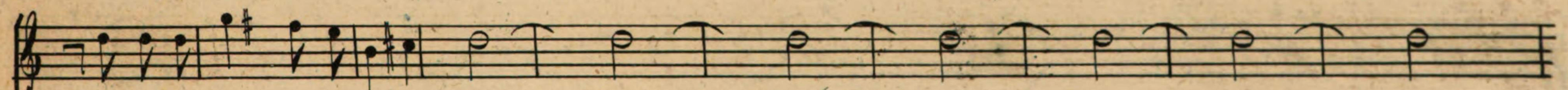




il più bel dono — del ciel cle - mente — e l'inno - cen - te \_ tranquilli - ta  
in deinem Schoose — keimen der Lie - be — seeli - ge, Trie - be - heilige Na - tur



e l'innocente tranquilli - ta  
selige Trie - be heilige Natur

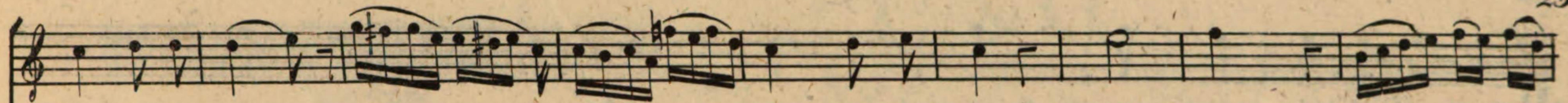


il più bel dono del ciel, cle - mente e l'innocente tran  
in deinem Schoose nur keimen der Lie - be seelige Trie - be

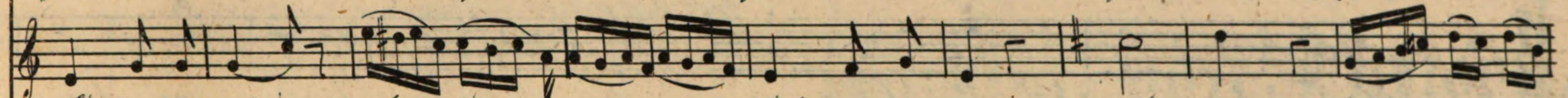


e linno - cente tranquilli - ta tranquil li - ta.  
 in dei-nem Schoose hei - men der Liebe seel - ge Trie - be.  
  
 quilli - ta e linno - cen - te tranquilli - ta e linno - cente tranquilli - ta.  
 heilge Natur in deinem Schoose hei - men der Lieb' seelige seelige Trie - be -  
Xtra  
  
cres.

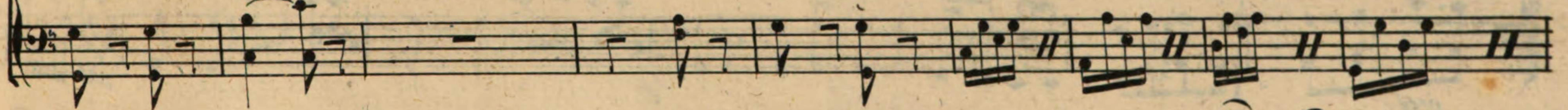
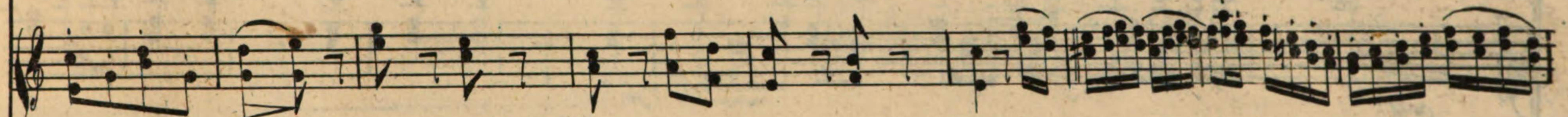
qui le gio. conde ore se - re ne fra l'ombre amene l'al. ma godrà fra l'ombre amene  
 feyd uns willkommen friedliche Schatten, blumigte Matten glückliche Flur blumigte Matten  
  
 qui le gio. conde ore se - re ne fra l'ombre amene l'al. ma go'drai fra l'ombre amene  
 feyd uns willkommen friedliche Schatten, blumigte Matten glückliche Flur blumigte Matten  
po  
po



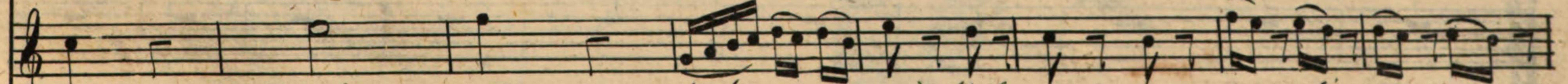
l'alma go-dra sira l'ombre a me-ne l'al-ma go-dra ah si l'al-ma go.  
glückli-che Flur blu-mig-te Mat-ten glück-li-che Flur seyd uns seyd uns will.



l'alma go-dra sira l'ombre a me-ne l'al-ma go-dra ah si l'al-ma go.  
glückli-che Flur blu-mig-te Mat-ten glück-li-che Flur seyd uns seyd uns will.



drai ah si l'al-ma godra l'alma go-dra l'al-ma go.  
komm seyd uns seyd uns will-kom seyd uns will-kom, seyd uns will



drai ah si l'al-ma godra l'al-ma go-dra l'al-ma go.  
komm seyd uns seyd uns will-kom, seyd uns will-kom, seyd uns will



A handwritten musical score for voice and piano. The top two staves are for the voice, featuring lyrics in French and German. The lyrics are:

dra, fra l'ombre ame. ne l'al. ma l'al. ma go. dra  
kom, blumig. te Matten seyd uns seyd uns will. kom  
go. dra go. dra  
will. kom, will. komm.

The piano accompaniment consists of four staves. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves are for the right hand. The score includes dynamic markings such as *cres*, *ff*, *so*, and *cres:*. The music concludes with a final piano section at the bottom.