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Gruss an die Schweiz

Blum, Carl

Mainz [u.a.], [1831]

Gruß an die Schweiz. Recitativ. Andante.

urn:nbn:de:bsz:31-64078

GRUSS an die SCHWEITZ.

C. BLUM Op. 127. N°1

Andante. Recitativ.

Triangulo. - - - - -

Timpani in C. - - - - -

Trombe in C. - - - - -

Flauti. - - - - -

Oboi. - - - - -

Clarineti. in C. - - - - -

Corni in C. - - - - -

Fagotti. - - - - -

Violini. - - - - -

Viola. - - - - -

Singstimme. - - - - -

Violoncell. - - - - -

Basso. - - - - -

Was ragt dort in der Ferne! sind es die Berge meines Vaterlandes, sei mir ge-

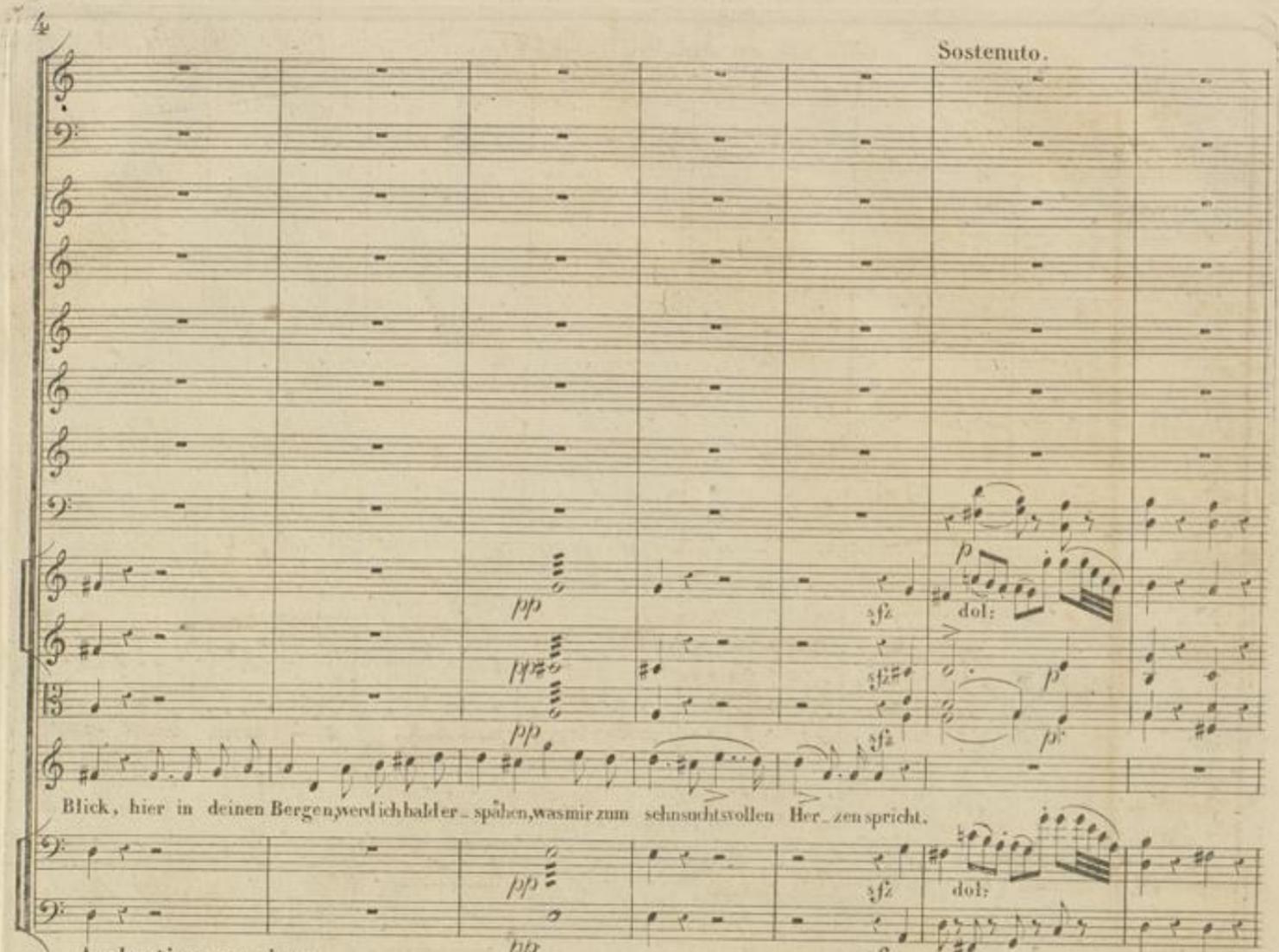
Andante.

grüsst: dumaines Gottes schönster Gar - ten der Fremde unermessne Fläche ermattet meinen

Andante. *p* *pp* *pp*

3651.

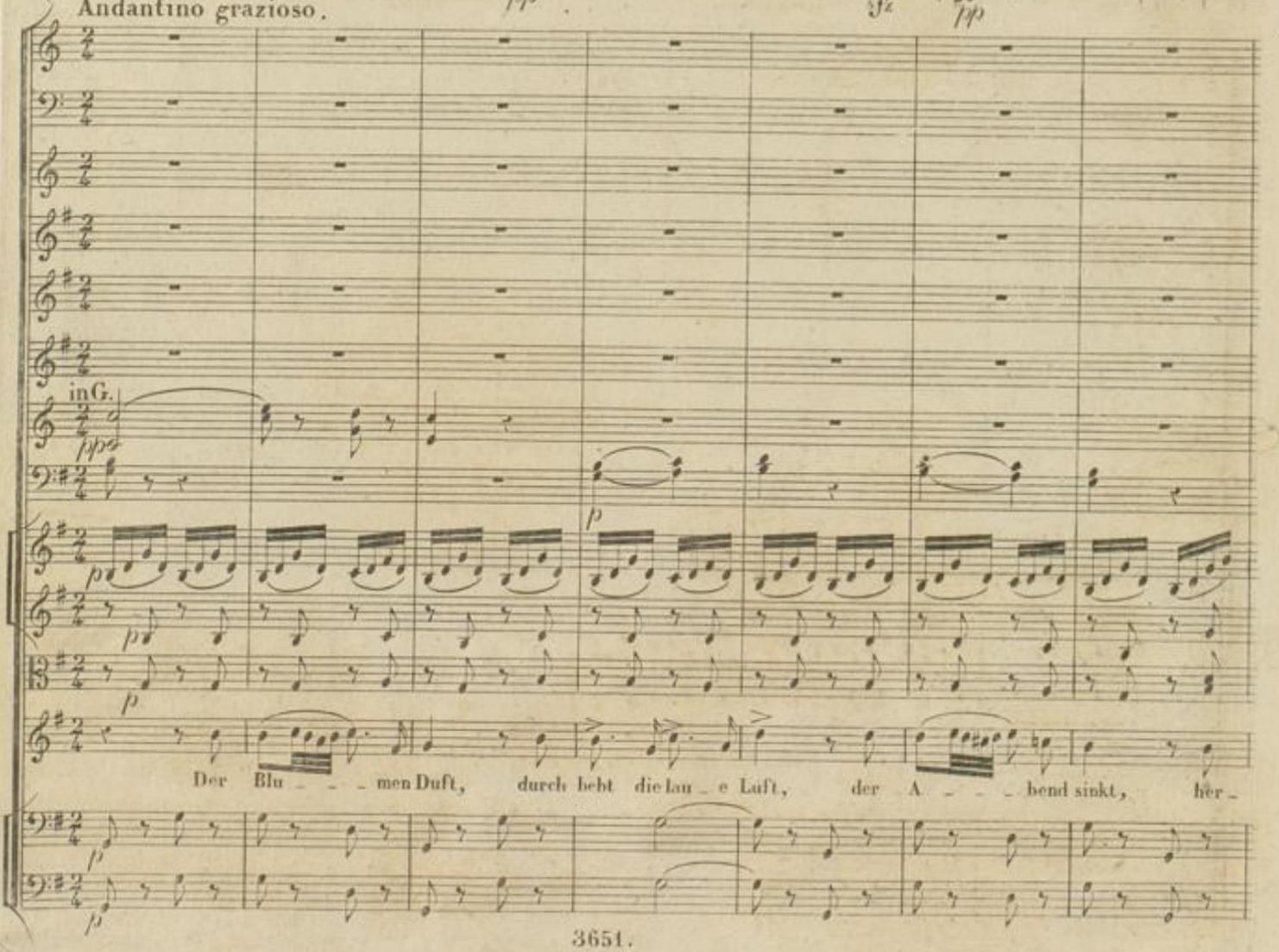
Sostenuto.



Blick, hier in deinen Bergen, verlich bald er-spähen, was mir zum sehnsuchtsvollen Her-zen spricht.

Andantino grazioso.

in G.



Der Blu - - - men Duft, durch bebt die lau - e Luft, der A - - - bend sinkt, her -

Handwritten musical score for voice and piano, page 5. The score includes vocal lines and piano accompaniment with lyrics in German. The lyrics are: "ab auf's stil-le Thal, sanft und hel-le, fließt des Stromes Wel-le, und al-les eilt der Ruh der fer-nen Hüt-te zu, o du mein Va-ter-land, fromen Her-zen theu-er, mein". The score features various musical notations such as clefs, notes, rests, and dynamic markings like *pp* and *p*.



Solo. *p*

p

Bu - sen ath - met frei - er seit dich mein Fuss be - trat, o du mein Va - ter - land, fromen Herzen

theu - er, mein Bu - sen athmet frei - er seit dich mein Fuss be - trat, mein Bu - sen athmet frei - er, seit

Allegro assai.

7

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "dich mein Fuss be trat." and continues with "ben". The piano accompaniment includes a tremolo section marked "Trem." and various dynamic markings such as *p*, *pp*, and *ppp*. The tempo is marked "Allegro assai." and the key signature is "in C".

The second system continues the musical score. The vocal line is present, and the piano accompaniment features dynamic markings like *p* and *pp*. The tempo remains "Allegro assai." and the key signature is "in C".

The third system of the musical score consists of piano accompaniment. It includes dynamic markings such as *pp*, *p*, *ppp*, and *ppp*. The tempo is marked "Allegro assai." and the key signature is "in C".

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Violin I

Violin II

Viola

Violoncello

Contrabasso

Flauto

Clarinetto

Fagotto

Tromba

Tromboni

Cembalo

Voice

Basso Continuo

Cres.

Recitativo.

Es trübetsich der Himmel und Blit_ze

3651

a Tempo.

9

The first system of the musical score consists of ten staves. The top two staves are vocal lines with a treble clef and a 3/4 time signature. The remaining eight staves are for instruments, including a piano (p), strings (f), and woodwinds (sp). The music is in a 3/4 time signature and begins with a 'p' marking. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'sp' and 'f'.

leuchtend durch die Nacht

The second system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a 3/4 time signature, starting with the lyrics 'leuchtend durch die Nacht'. The bottom staff is an instrumental line with a bass clef and a 3/4 time signature. The music is in a 3/4 time signature and begins with a 'p' marking. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'sp'.

a Tempo.

The third system of the musical score consists of ten staves. The top two staves are vocal lines with a treble clef and a 3/4 time signature. The remaining eight staves are for instruments, including a piano (p), strings (f), and woodwinds (sp). The music is in a 3/4 time signature and begins with a 'p' marking. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'sp'.

3651.



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The first system of the musical score consists of ten staves. The top two staves are vocal lines. The remaining eight staves are for instruments, including strings and woodwinds. The music is written in a common time signature. Dynamic markings such as *sp* (sforzando) and *f* (forte) are used throughout. The system concludes with the instruction *Pizz.* (pizzicato) and *Lass* (ritardando).

The second system begins with a vocal line containing the lyrics: "gütig es an mir vor_ü_berziehn das grau - se Wetter das Zerstö - rung droht!". This is followed by a section marked *Recitativo.* and *Lento.* The music then transitions to a *Presto.* section. The system includes various musical notations such as *Trem.* (trémolo), *pp* (pianissimo), and *sf* (sforzando). The system ends with the number 3651.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The first system includes a bass line, a treble line, and a grand staff (treble and bass clefs). The second system includes a bass line, a treble line, and a grand staff. The notation is dense, with many notes, rests, and dynamic markings. Key markings include *tr* (trills), *ppp* (pianissimo), *pp* (piano), *p* (piano), *f* (forte), and *Solo.* (Solo). The score is written in a clear, legible hand, typical of 18th or 19th-century manuscript notation.

ppp Staccato.

ppp Staccato.

Am - fernen Hori - zontA glänzt aufs neu das

Recitativo.

Recitativo a Tempo.

p

Pizz. Arco.

Pizz. Arco. *p*

Pizz. Arco. *p*

A - hendroth, vom stillen Thale, tönt der Heerde freundliches Ge - läute, die süsse Melo - die, der jungen Hirtin.

Recitativo a Tempo.

Pizz. Arco. *p*

Pizz. Arco. *p*

3651.

14. Andantino.

Solo.

Solo.

Solo.

Andantino.

Ufm Bergli, bin i g'sässe, hab die Vög-li zuge-schaut, hant ge-sun-go, hant ge-sprunge hant's Nest-li ge-

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes complex textures with many beamed notes.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics are written below the vocal staves. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the system. The piano accompaniment continues with its intricate textures.

In a Gar-te, bin i g'stande, ha die Im-bli zu ge-schaut, hân't ge-brummet hân't ge-summet, hânt's Zol-li ge-

Handwritten musical score for a multi-instrument ensemble. The score consists of approximately 18 staves. The top section includes a vocal line with lyrics "bau" and "se - bau". The lower sections feature complex instrumental parts with various rhythmic patterns and dynamic markings such as *p* (piano) and *p e marcato*. A red circle is drawn around a specific note in the lower-middle section of the score.



Uf die Wie-se bin i gan-ge, lugt! Sü-mer vög-li au, hân't ge-so-ge, hân't ge-flo-ge gar zu

schön hân't's ge-than

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *f*, *pp*, and *p*. The violin part includes dynamics such as *p* and *pp*. The system concludes with the instruction *Pizz.* (Pizzicato).

Un da kumt nu der Liebste, und da

Pizz.

Pizz.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part includes dynamics such as *p*. The system concludes with the instruction *Pizz.* (Pizzicato).

zeig i em froh, wie sie's mache, und mer la che, und mer ma chens au so

con dolcezza .

con dolcezza .

au so ! und mer la che und mer ma che, mer machens au so

Arco .

Arco .

Fine.

+ Die Singstimme hält das A auf beiden Accorden lange aus. 3651.

