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GÖTEBORGS UNIVERSITET

MUSIKALISK T. TIDSFÖRDRIF.

FÖR ÅR

1794.

Kvarje Nummer kostar 4. 3bil. Specie.

S T O C K H O L M
Och Kongl. Privilegierade Nöt-Tryckeriet.

Pisoluto

Du Yingling som än nu har nog för dit hopp af da-gar, och

P

mf

P

krafter at föl ja dess lapp, lät dessa i still-het så sa-ra. Ock

mf

vet, af dit ö-de du her-skä-re är, om endast åt Bacchus din

tro het du svar, men lä-ter här le-ken va-ra.

Han flämter förfönt, ^{kl} på Skönhetens bröst
 de lækkar hon andas. Sörader hans röst
 Sörförist, som nöjet du drömmer;
 Ty när vid sin önskan hon fångslat din själ
 Hon bryter de löften som gjorde dit väl.
 din tro och kärlek hon glömmer.

Kvad sara! på branten med ögat förtäckt
 Så sändig at hänna den liga hon väckt
 Du rusar at afgrunden finna.
 Din hand sig beröppnar, förtiflan ger mod,
 du slutar din kärlek brytankt med dit blod.
 Se Yngling! saren at brinna.

Nej blott dina vänner dit hienta bespar,
 dels liflighet öka med innet du har,
 så sorgen frän tankarne rymmmer!
 och när dina dagar sit slut ändtlig se,
 det sidsta du äger at vännerna ge,
 så dör du utan bekymmer.

Pastorale Andantino
af
Baron Lagerfeldt



År 1794.

5

MUSIKALISK TIDSFÖRDRIF.

2?

Choeur
utur
Dido
af
Piccini.



2

A handwritten musical score for voice and piano. The score consists of five systems of music. The top system has lyrics in Swedish: "Gå Hjelte-hamn ach gå til ba ha!" and "Glöm hämdens rätt vid dö-dens". The second system continues the lyrics: "Gå Hjelte-hamn ach gå til baka!". The third system starts with "bud" and ends with "Glöm hämdens rätt vid dö-dens bud.". The fourth system begins with a piano dynamic "mf". The fifth system begins with a piano dynamic "p". The music is written in common time, with various clefs (G, F, C) and key signatures (F major, B-flat major). The vocal line uses eighth and sixteenth note patterns, often with grace notes.

7

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written on treble, alto, and bass staves respectively. The piano part is on a separate staff at the bottom. The vocal parts sing in unison. The lyrics are in Swedish. The score includes dynamic markings such as *mf*, *p*, and *f*. The vocal parts sing "O Glömskans Gud!" three times, followed by "O hvi lans Gud!", and then "Lät Dido å - ter lug - net Sma - ka". The piano part has a sustained note on the third beat of the first measure.

O Glömskans Gud ! O hvi lans Gud ! O Glömskans Gud !

O Glömskans Gud !

O hvi lans Gud ! Lät Dido å - ter lug - net Sma - ka.

A handwritten musical score for voice and piano. The music is in common time, with a key signature of two flats. The vocal line consists of two staves, with lyrics in Swedish. The piano accompaniment is in the lower staff, featuring bass and harmonic support. Measure 8 begins with a melodic line in the upper staff, followed by lyrics "Och vecklad uti nattens Skrud". The piano part includes dynamic markings like *mf* and *p*. The vocal line continues with "Strö valmo på dess bådd" and "Strö". The lyrics then change to "och vecklad u ti nattens Skrud". The piano part ends with a forte dynamic. The vocal line continues with "valmo på dess bådd och för dess stillhet vaka". The piano part begins again with "Strö valmo på dess bådd och för dess stillhet vaka". The vocal line concludes with "Strö". The piano part ends with a final dynamic marking.

MUSIKALISKT
År 1794.
TIDS FÖRDRIF.

90

Thema
af
D'Alairac
med
Variationer.

The musical score consists of five staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature (indicated by '2'). It features a melodic line with several grace notes and dynamic markings like 'sost.' and 'sf'. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature (indicated by '4'). It also includes 'sost.' and 'sf' markings. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature (indicated by '2'). It contains 'sost.' and 'sf' markings. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by '4'). It includes a dynamic marking 'var. 1.' The fifth staff begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by '2').

A handwritten musical score for two staves, page 10. The top staff uses a treble clef and common time, starting with a forte dynamic (sf). It consists of six measures of sixteenth-note patterns. The bottom staff uses a bass clef and common time, also starting with a forte dynamic (sf). It consists of four measures of eighth-note patterns. The music continues with a treble clef and common time, featuring eighth-note patterns and slurs. The bass staff follows with eighth-note patterns and slurs. The final section starts with a treble clef and common time, labeled "Var. 2.", with a forte dynamic (sf). The bass staff concludes with eighth-note patterns.

sf sf sf

sf

sf sf sf

sf sf

Var. 2. sf





*Andante
moderato*

The music continues from the previous page. The top staff starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "To ma glas i godt Ca las, Värden ic ke he dra;". The bottom staff starts with a bass clef and a key signature of one flat (B-flat). The lyrics are: "Där för syb ler jag mitt ghus, Bröder fyllen ē dra.". The music is in 3/4 time.

*Frulla glas i godt Calas, Gästerna ej hedra;
Där för tömmer jag mitt glas, Bröder tömmen Edra.*

År 1794.

MUSIKALISKT TIDSFÖRDRIF.

13

Aria
utur Operan
Didon
af
Piccini.



Didon

Kvad jag är såg, ackvärdes ömma, Ach! et grusligt qual mig för



tår, Ach! et grusligt qual mig för tår; Mer ej någon



tröst öf- rig är
Mer ej någon tröst öf- rig är Om du har

grymhet at mig glömma Jag Skall dā Ay til grafven ner, Jag Shall

Ay, Ay til grafven ner, Ja, jag Skall dö och dö med smärta

Ja, jag shall dö och dö med Smärta blott ännu hör

ach! hör jag ber, de sista sic har af et hjerta, som du för e vigt öfver

ger. Som du för e vigt öfver - ger.

Kvarad jag är svag achvärdes ömmar ach! et grusligt qual mig för tär;
 Cres P

Ach! et grusligt qual mig för tär, Mer ej någon trost öf rig är Om du har
 f. m.

grymhets at mig glömma jag shall då fly til graf ven ner, ja, jag skall
 f. P

A handwritten musical score for voice and piano, page 17. The score consists of three systems of music, each with two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal part includes lyrics in Swedish. The piano part includes dynamic markings such as *cres*, *f*, *p*, and *ff*. The score is written in common time, with various key changes indicated by key signatures.

dö och dö med smärta; Ach! blott än nu hör, hör jag
ber de si sta suckar af et hjer ta som du för evigt öf ver
ger. Som du för e vigt som du evigt öf ver ger.

Allegretto

Thema
of
Mozard
med
Variationer

P

Soft: sf sf P

Var. 1.

P Cres. st st

This is a handwritten musical score for piano, consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It is labeled 'Allegretto' at the top and 'Thema of Mozart med Variationer' on the left. It includes dynamic markings 'P' and 'sf sf P'. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It is labeled 'Soft:' and includes dynamic markings 'sf sf P'. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It is labeled 'Var. 1.' and includes dynamic markings 'P Cres. st st'. The fourth and fifth staves continue the musical line, maintaining the same clefs, key signatures, and time signatures as the previous staves. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes.

Var. 2.*Var. 3.**Var. 4.*

20



Var. 5.



År 1794

21

MUSIKALISKT TIDSFÖRDRIF.

Andante

N° 6.

Melodie
af
Byström
på den i N:o 25 för år
1793 införde Visa

The image shows a handwritten musical score from 1794. At the top right is the year 'År 1794' and the number '21'. Below the title 'MUSIKALISKT TIDSFÖRDRIF.' is 'N° 6.'. The score consists of six staves of music. The first two staves are for the soprano voice, the next two for the alto voice, and the last two for the bass voice. The piano accompaniment is on the bottom staff. The vocal parts are in common time, while the piano part is in 2/4 time. The music is written in G major, with some F# and C# sharps appearing in the bass and piano parts. The lyrics are in Swedish:

Na tu ren mig lärde hvad vishet ej sann, at älska och
dricha så länge man kann, Ty sen man först so ten hos Charon har satt, då
bjuda oss kärlek och vi nel god natt.

*Thema
af
Mozart
med
Variationer**Vivace*

A handwritten musical score for 'Thema af Mozart med Variationer' in Vivace tempo. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts in G major (2/4), followed by a staff in C major (2/4). The third staff begins with a key signature of one sharp, followed by a staff in C major (2/4) with dynamic markings 'cres.' and 'cres.'. The fifth staff starts with a key signature of one sharp, followed by a staff in C major (2/4). The sixth staff starts with a key signature of one sharp, followed by a staff in C major (2/4) with dynamic markings 'cres.' and 'cres.'. The music features various note heads, stems, and bar lines, with some notes having vertical stems pointing upwards.

Var. 3.

Var. 4. legato.

dolce.

24

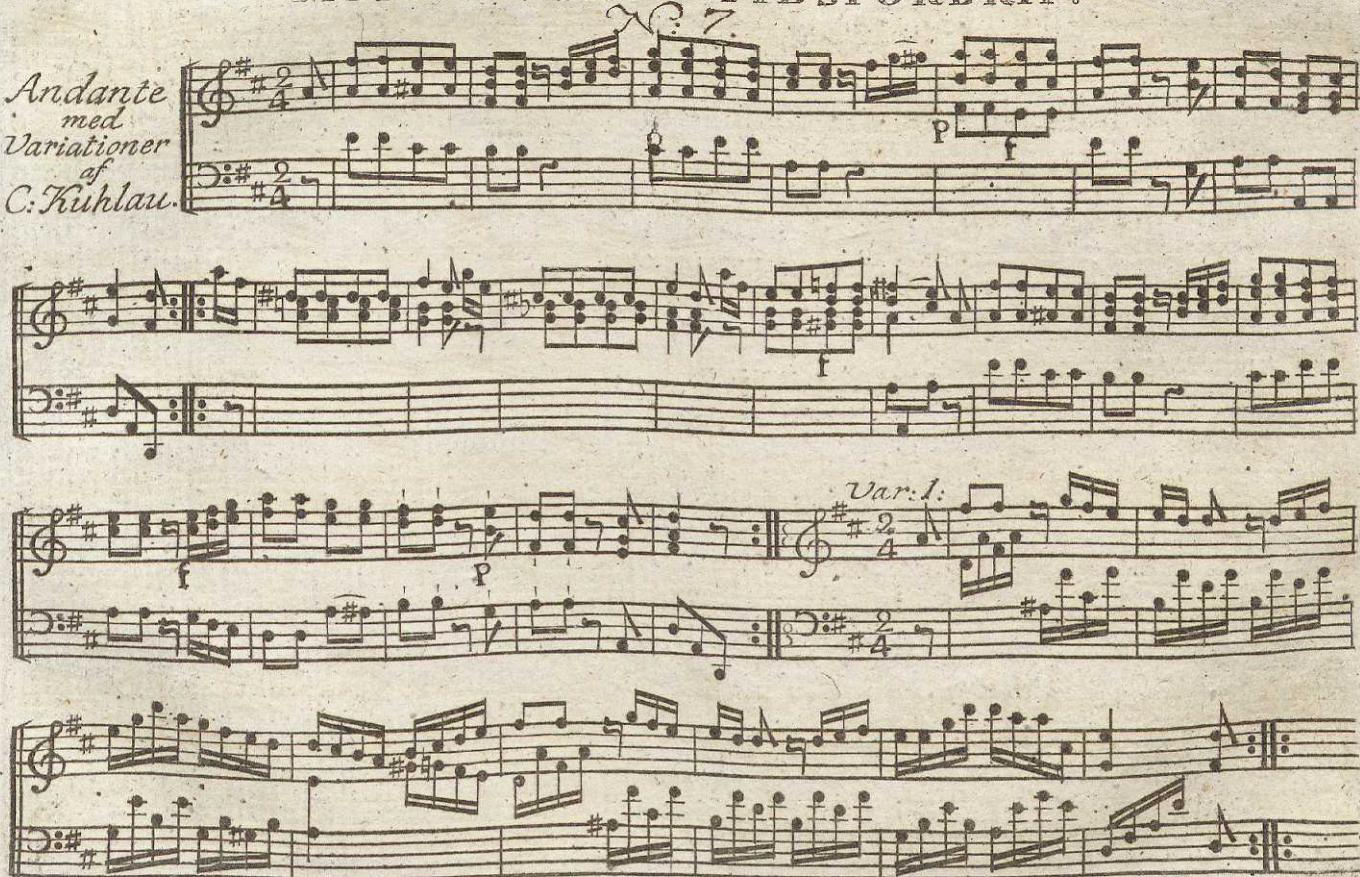


År 1794.

25

MUSIKALISKT TIDSFÖRDRIF.

Andante
med
Variationer
af
C: Kuhlau.



Handwritten musical score for two staves, likely for harpsichord or organ. The score consists of four systems of music.

Measures 26: The top staff is in common time (indicated by a 'C') and G major (indicated by a 'G' and a sharp sign). The bottom staff is in common time and A major (indicated by an 'A' and a sharp sign). The music features complex sixteenth-note patterns and basso continuo-like harmonic support.

Measures 27: The top staff continues in common time and G major. The bottom staff changes to 6/4 time (indicated by a '6' over a '4'). The music maintains its sixteenth-note style and harmonic progression.

Variation 2: The top staff begins with a dynamic 'P' (pianissimo) followed by a forte 'F'. The bottom staff begins with a dynamic 'p' (pianissimo). The variation introduces eighth-note patterns and sustained notes.

Variation 3: The top staff begins with a dynamic 'P' followed by a forte 'F'. The bottom staff begins with a dynamic 'p'. The variation features eighth-note patterns and sustained notes, similar to Variation 2.

Var. 3: *un poco moto.*

The musical score is composed of six staves of handwritten notation. The top two staves are in G major (two sharps) and 2/4 time. The bottom four staves are in G major (one sharp) and 2/4 time. The music consists of sixteenth-note figures, eighth-note pairs, and sustained notes. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. The tempo is indicated as "un poco moto".

Var. 4: Tempo Primo.

A handwritten musical score for a piece titled "Var. 4: Tempo Primo." The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The music features various note heads, some with stems and some without, and includes several slurs and grace notes. The score is divided into measures by vertical bar lines. In the bottom right corner of the page, there is a circled instruction "Da Capo Andante".

År 1794.

MUSIKALISKT TIDSFÖRDRIF.
N:o 8 och 9.

Larghetto
af
G. Mistliverzeck.



Ömna maka! Se hvad smärta dina tårar ge din
vän
dina tårar ge din vän ja ga sorgen ur dit

The musical score continues with three staves of music in G major, 2/4 time. The lyrics are written below the notes in the vocal line. The music features various note patterns, including sixteenth notes and eighth notes, with dynamic markings like 'dolce' and 'f' (forte).

hjerta gif din själ sitt lugn i gen
 gif din själ sitt lugn i
 P

gen Ja lef säll mig tillhör döden, mig till hör döden han mig
 ff P f P pp

vänlar han är mitt hopp han mig vän fir han är mitt hopp;
 rinf dolce

A handwritten musical score for voice and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the voice (soprano) and the bottom staff is for the piano. The key signature is mostly G major (no sharps or flats), indicated by a G-sharp symbol at the beginning of each system. The time signature varies between common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The vocal part contains lyrics in Swedish. The piano part includes dynamic markings like 'p' (piano) and 'rinf' (ritenfertig). The score is numbered 31 in the top right corner.

Men fast jag slu - tar
mi na ö den min kär lek ej, Skall hö ra opp Ömma
maka Se hivad Smärta di na tå rar je din vän.
P rinf P

A handwritten musical score for voice and piano. The score consists of four staves. The top two staves are for the voice, and the bottom two staves are for the piano. The key signature is G major (one sharp). The time signature is common time. The vocal parts begin with lyrics in Swedish: "Di na tå rar gif din vän ja ga sorgen ur dit hjärta gif din". The piano part includes dynamic markings such as *rinf*, *P*, and *ff*. The vocal part continues with "själ sitt lugn i gen" and "gif din själ sitt lugn i gen.". The piano part includes dynamic markings *f*, *P*, *cres*, and *rinf*. The vocal part concludes with "All ska de maka!". The piano part ends with dynamic markings *P*, *cres*, and *rinf*. The score is written on aged paper with some staining.

Farväl min e-vigt ömma Lifvets fa-sör för mig
ff

Brömma lif vets fa-sör för mig Brömma dö den bju der at dem
ff

glöm ma han mig väntar han är mitt hopp
f cros ff p p

äl ska de maka ack älska de maka min e vigt

ömma lif vets fa sor för mig strömma döden bju der at dem glömma han mig

vän tar han är mitt hopp!

Lif vets fa sor för mig

dolce

Sheet music for three voices and piano, page 35. The music is in common time and consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The key signature is one sharp. The lyrics are in Swedish:

Strömmma
Döden bju der at dem glömma han mig väntar han
cres f

är mitt hopp
Lif veta saker för mig strömma, döden bju der at dem
cres rin f p f p

glömma döden bju der at dem glömma han mig väntar han är mitt hopp
Döden
pp f p cres

bjuder at dem glömma han mig väntar han är mitt hopp. dö den bjuder at dem glömma
 rinf P f P ff

han mig väntar han är mitt hopp. han mig väntar han är mitt hopp.. han mig väntar han
 f P f P f P f P

är mitt hopp.
 p cres Prinf p f ff

The image shows three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of eighth and sixteenth note patterns. Dynamic markings include 'rinf', 'P', 'f', 'ff', 'cres', 'Prinf', and 'p'. The lyrics are in Swedish: 'bjuder at dem glömma han mig väntar han är mitt hopp. dö den bjuder at dem glömma', 'han mig väntar han är mitt hopp. han mig väntar han är mitt hopp.. han mig väntar han', and 'är mitt hopp.'. The vocal line is supported by harmonic textures in the bass and middle voices.

År 1794.

37

MUSIKALISK TIDSFÖRDRIF.

N° 10.

Marchia.

Maestoso.





Mel af Kraus.

Allegro

Point de tristesse: passons nos jours dans les amours

et dans l'ivresse buvons sans cesse aimons toujours Le vin, la tendre
se convives mais tristesse m'invite à jouir.

Tout plaisir m'en chante je bois, ris et chante toujour dans l'attente d'un nouveau plaisir

fir.

Marchia.

Poco Vivace.

År 1794.

41

MUSIKALISK TIDSFÖRDRIF.
N:o 11, 12, 13 och 14.

Allegretto
med Variationer
af
Mozart.

The image shows a handwritten musical score for four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music consists of two systems. The first system ends with a repeat sign and a double bar line. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The word "a piacere" is written above the second system. The first variation is labeled "Var 1." at the beginning of the second system. The music is written in black ink on aged paper.



A handwritten musical score for two staves, likely for a keyboard instrument. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The music consists of six measures, with measure 6 ending with a repeat sign and a double bar line. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure 7 begins with a treble clef and common time, continuing the melodic line. Measure 8 concludes with a bass clef and common time, providing a harmonic resolution. The score is labeled "Var. 2." above the first staff.



A handwritten musical score for five staves, page 45. The score is written on five sets of five-line staves. The music is primarily in common time, with some sections in 3/4 time indicated by a '3' over a staff. Various dynamics are marked throughout, including crescendos (indicated by dots above the notes), decrescendos (indicated by dots below the notes), and accents (indicated by small triangles). Articulation marks like 'p' (piano) and 'f' (forte) are also present. In the middle section, there is a bracketed section of six measures followed by a repeat sign with a '3' over it, indicating a three-measure repeat. The score concludes with a section labeled 'Var. 4.' in the middle staff. The paper shows signs of age and wear.





48



Misore

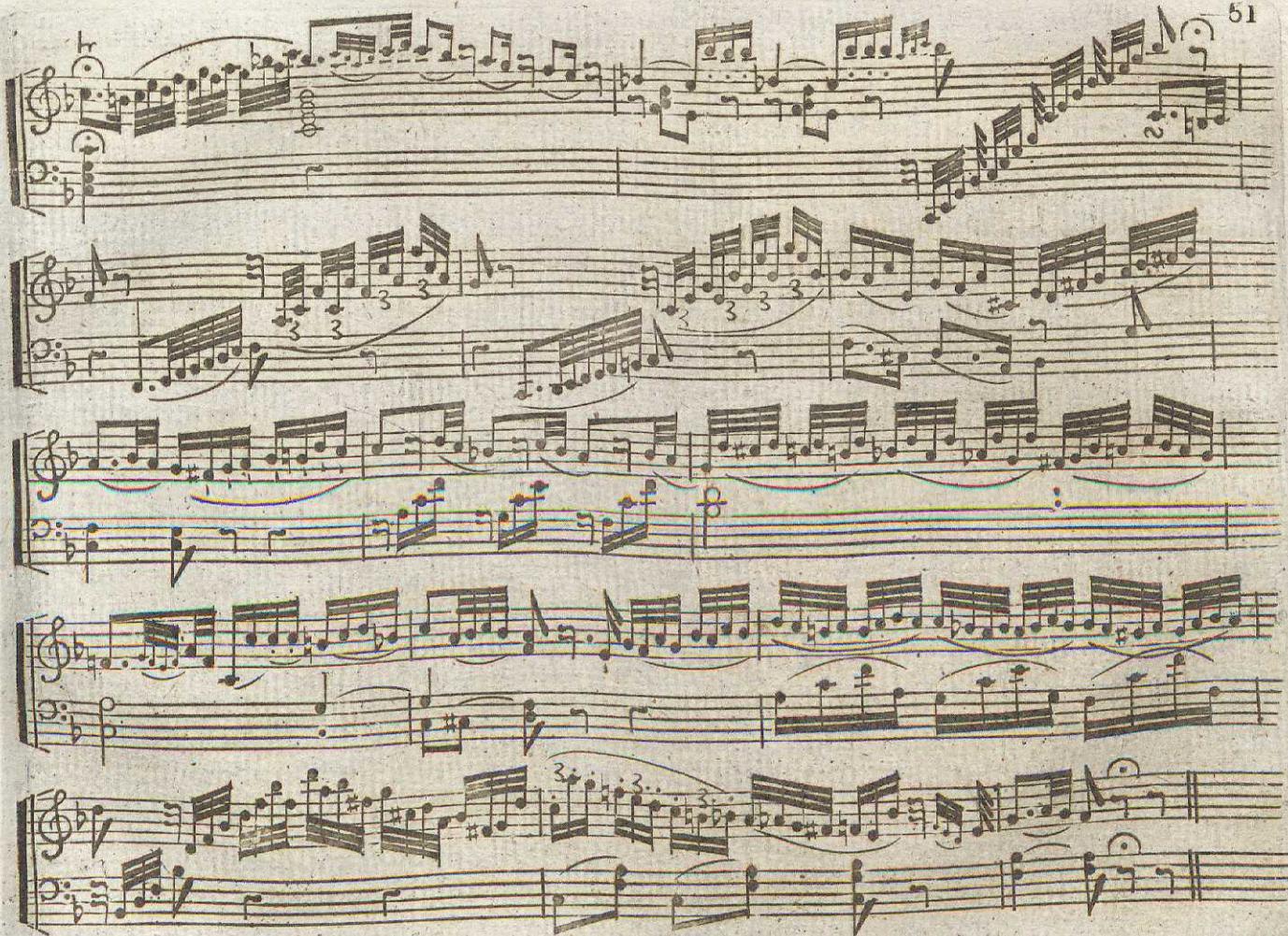
A handwritten musical score consisting of five staves of music. The music is written in common time, featuring various key signatures including G major, F major, C major, D major, and E major. The notation includes a variety of note values such as eighth and sixteenth notes, with some notes connected by horizontal stems. Measure lines are present between the staves. The score is labeled "Misore" at the top right. The page number "49" is located in the top right corner.

50

Maggiore

Var. 7.

Adagio



52

Allegro

Var. 8

p

p

The musical score is composed of six staves of handwritten notation for a keyboard instrument. The first two staves are in common time (indicated by '2/4'). The third through sixth staves are in three-quarter time (indicated by '3/4'). The notation uses black ink on a light-colored, aged paper. Various note heads and stems are present, along with dynamic markings such as 'f' (forte) and 'p' (piano). The score is labeled '52' at the top left and includes the instruction 'Allegro' and 'Var. 8'.



Handwritten musical score for four staves, page 54. The score consists of four systems of music, each with a treble clef and a bass clef. The key signature changes throughout the piece, indicated by the letters G, C, F, and B-flat.

- Staff 1:** Treble clef. Key signature: G major (one sharp). Dynamics: dynamic markings at the beginning, followed by **p**, **cres**, and **f**. Measure 1 starts with a forte dynamic (f).
- Staff 2:** Bass clef. Key signature: C major (no sharps or flats). Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (f).
- Staff 3:** Treble clef. Key signature: F major (one flat). Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (f).
- Staff 4:** Bass clef. Key signature: B-flat major (two flats). Measures 1-2 show eighth-note patterns. Measure 3 begins with a forte dynamic (f).

Section: The word "Thema" is written above the first staff, indicating the main subject of the piece.

Aria
utur
Alceste
af
Gluck.

Larghettò.

The image shows a handwritten musical score for an aria from Gluck's opera Alceste. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff starts with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff starts with a bass clef, a key signature of one flat, and a common time signature. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line is labeled "Alceste" above the notes. The lyrics are written in Swedish: "Ack Gu-dar! jag ej län-gra hinner mitt qval be hål-la doldt, des tyngd slår". The score includes dynamic markings such as "pp" (pianissimo) and "Larghettò". The page number "55" is located in the top right corner.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time, featuring lyrics in Swedish. The music consists of three staves, each with a different vocal range and dynamic markings.

Top Staff:

- Key signature: F major (one sharp).
- Tempo: Indicated by a 'P' (Presto).
- Text: "ned mitt mod", "Ej ö gat hin dra kan den".
- Dynamic: sf P (sforzando piano).

Middle Staff:

- Key signature: F major (one sharp).
- Tempo: Indicated by a 'P' (Presto).
- Text: "Stri da tä re flod", "Som mot min vil ja".
- Dynamic: f (fortissimo).

Bottom Staff:

- Key signature: F major (one sharp).
- Tempo: Indicated by a 'P' (Presto).
- Text: "rin ner", "Som mot min vil ja rin ner.", "sf P", "mf".

År 1794.
MUSIKALISK TIDSFÖRDRIE.

57

N 15

Complet utur Folke Birgerson af Dalsjörac.

Ingrid

Musical score for four voices: Ingrid, Folke, Östen, and Claver. The score consists of four staves. The first staff (Ingrid) starts with a treble clef, 8/8 time, and a forte dynamic. The second staff (Folke) starts with a bass clef, 6/8 time, and a forte dynamic. The third staff (Östen) starts with a bass clef, 6/8 time, and a forte dynamic. The fourth staff (Claver) starts with a bass clef, 6/8 time, and a forte dynamic. The lyrics are written below the notes. The music continues with a repeat sign and a new section.

Mot vackra barn' sad ol-le, se sig glädjande hoppande hungan.

Du öm-hets bild ut i mitt

Må åskan dundra högt i sky och vä-dren gö-ra fas-ligt.

Claver

Continuation of the musical score for Claver. The lyrics continue from the previous section:

de, är jag ut af naturen be-nä-gen, af na-turen benä-gen.

brött för mig för lo rad för lo rad ut an tröst shall

gny och alla e-le men ter rasa; jag an-ser in-tet med fa sa. det endast

Flickor, Flickor, Flickor, Flickor, Spring ack spring intet på, ack spring intet på, Spring intet på den
 ö dets väll ej un na mig för mi na da gars slut at
 mig förskräcka Skull'det en dast mig förskräcka Skull' om de min stänka Slo ge kult, om

älskarni lás sar försma. Spring intet på spring intet på den älskarni lás sar för
 sa om fam na dig, at jag för mitt slut sa om fam na
 de min stänka Slo ge kult, om de min stänka Slo ge kult, om de min stänka Slo ge

Små den älskarni lär - sar försma.

Ack! Flic kor, Flic kor, Flic kor, Flickor spring ack

dig så om sam - na dig.

Skall ö dets väld ej un-

kull om de min stänka Slo - ge kull det en - dast mig förskräcka Skull' det en - dast mig för

Spring intet på Spring intet på Spring intet på den älskarni lär - sar försma, Spring intet

na - mig för mi - na da - gar Slut så om sam - na dig, at

skräcka Skull' om de min stänka Slo - ge kull om de min stänka Slo - ge kull, om de min

PP

P

A handwritten musical score for voice and piano. The score consists of six staves. The top two staves are for the voice, with lyrics in Swedish: "på Spring intet på den älskarni lär-sar för små den älskarni lär-sar för små." and "för mitt slut så omfam-na dig at så omfam-na dig.". The third staff is for the piano right hand, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth staff is for the piano left hand, showing bass notes and dynamic markings: **f**, **P**, **mf**, and **f**. The fifth and sixth staves are for the piano right hand, continuing the rhythmic pattern.

Ar 1794.

MUSIKALISK TIDS FÖRDRIF.

N° 16

17 och 18.

61

Rondo Allegretto
utur
Nunnorne
af
Devienne.

The musical score consists of four staves of handwritten notation for piano. The first three staves are in common time (indicated by '2/4') and the fourth staff is in 3/4 time. The key signature varies between staves. The notation includes various note values and rests. The lyrics, written in Swedish, are placed below the fourth staff:

I bland de sköna ska
ra jag sökt i al la land At

PP

P

väl med hustrun va _ ra fast il la med dess man. Ja jag

Sökt i al la land at väl med hustrun va _ ra fast il la med dess

man. il la med dess man fast illa med dess man.

A handwritten musical score for four voices, featuring four staves of music with corresponding lyrics in Swedish. The music is written in common time, with various clefs (G, F, C, G) and key signatures. The lyrics are as follows:

At en
trost under sak-naden vin-na man-nig-vid gra-cernas söt-ter ser ochnär en
narr ses för en enda brin-nia åt alla jag min dyr-kan ger.

A handwritten musical score for voice and piano. The score consists of four systems of music, each with two staves. The top staff of each system is for the voice (soprano) and the bottom staff is for the piano. The music is written in common time, with various key signatures (G major, A major, D major, E major). The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by sixteenth-note chords. The piano parts provide harmonic support with sustained notes and chordal patterns. The lyrics are written in Swedish and are repeated in each system. The first system starts with a forte dynamic. The second system begins with a piano dynamic and includes a 'Staccato' instruction above the piano staff. The third system starts with a forte dynamic. The fourth system ends with a forte dynamic.

Man glömmers snart sin älska - rinna närmän en annan Schönhet ser man glömmer
Snart sin älska rinna närmän en annan Schönhet ser man glömmer Snart sin älska
rinna närmän en annan Schönhet se närmän en annan Schönhet ser.

A page from a musical manuscript featuring three staves of music. The top staff begins with a treble clef, the middle with an alto clef, and the bottom with a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics, written in a cursive hand, are as follows:

och sselfva härleks Gu — den af
hjertat hem ligt bi den predi kar mig så Shal kan de och ler : I
bland de skö nas ska ra jag sökt i alla land at väl med hu strun

66

ua - ra fast il la med dess man . Ja! Sök ut i al la
land at väl med hustrun va ra fast il la med dess man fast
il la med dess man fast il la med dess man .

Ruccato.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music, each with a treble clef, common time, and a key signature of one sharp. The vocal parts are written in soprano, alto, and bass staves, with lyrics in Swedish. The piano part is in the bass staff. The lyrics are as follows:

Nu ö-det tycks mig hö-ra förfördt af kärle-ken och snart shall det mig
gö-ra just mig till al-las vän och snart shall det mig gö-ra just

mig til al las vän här ut i so ster lan det man slaxar af och
ann och ler åt äckta ban det et lyckligt land min sann et
lyckligt land min sann et lyckligt land min sann ja ja et lyckligt

Land min sann et lyckligt Land: Ty bland de sköna sas ska - ra man i vårt säl la
Land kan väl med hu-strun va - ja och väl med hen-nes man.
Ja man i vårt säl la land kan väl med hu-strun

Three staves of handwritten musical notation on five-line staves. The notation consists of vertical stems or strokes. The lyrics are written below the top staff.

va - ra och väl med hen nes man och väl med hen nes man och
väl med hen nes man .

Polonoise

G major
3/4
C
3/4
3/4
3/4
3/4
P
P
P
Trio
P
P

72



8

Kozack

A handwritten musical score for four staves. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef and has a key signature of one sharp. The third staff uses a treble clef and has a key signature of one sharp. The fourth staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

År 1794.
MUSIKALISKT TIDSFÖRDRIF.
N:o 19 och 20.

Gaiment

Air utur den vackra
Arendatorskan
af
Be Julie Canideille.

Flic kan, vid sexton år, som rikdom vun-nit, vid hvarje Steg hon går, dyrkan ju sär.

P f

P

Julie, al len, vid sexton år, sit egit väl ej än för står. Hon det ej lä ra hunnit!

P

För förärr kan ju alt mot dygden vå - ga? En sådan, vann sín rät at.

henne plå - ga; Ty hjertats lä - ga, hos honom brann. Så sa de han, så trodde

man, så sa de han, så trodde man; Men denna lä - ga snart försvan; en dag man honom finner,

Tempo 120.



Mineur



staklet al la dar, ren i hans vagn hon far.
 vacker dag han dör, Gud vet hur, och hvor för? Så hos andra han dyrt vil
 vinna, hvad han hemmehar lemnat qvar; ej fin na, at la stens Gudin na ger honom
 ba ka, denne tro lö se å ter för; Hans ma ka, strax alt vil försä ka, i himmels
 lag: Då natt och dag, bestört och Sing, då natt och dag, bestört och Sing, Julie, med dygder och be
 Sky, Kon sär at Sky, at verlden Sky, kon sär at Sky, at verlden Sky, at kärlek ej skal henne

Majeur

Tempo lass.

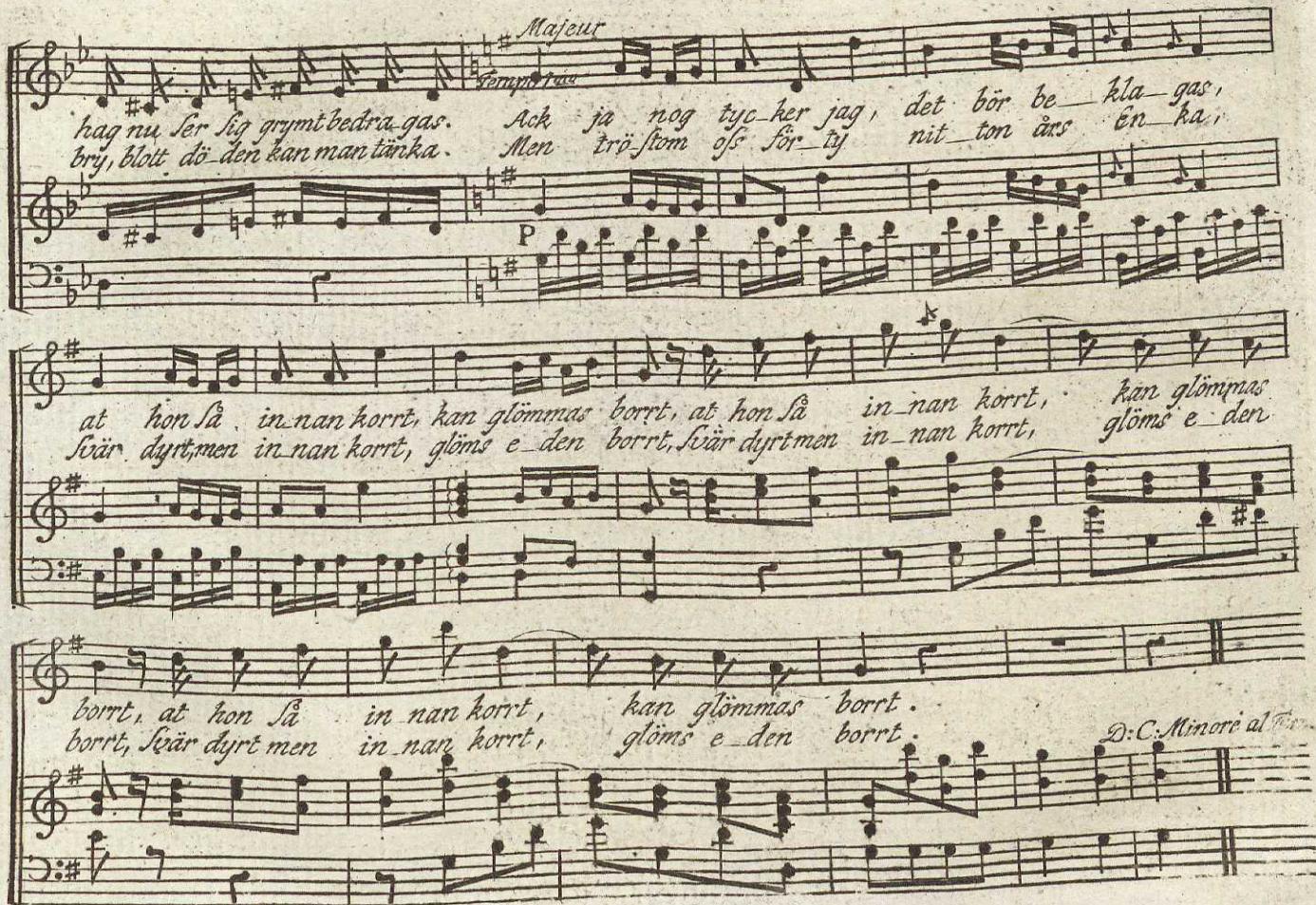
hag nu sér sig grymt bedrägas. Ach ja nog tycker jag, det bör be klagas,
 bry, blott dö den kan man tänka. Men tröstom gis för ty nit ton årc en ha,

P

at hon så in nan korrt, kan glömmas borrt, at hon så in nan korrt, kan glömmas
 här dyrt men in nan korrt, glöms e den borrt, här dyrt men in nan korrt, glöms e den

borrt, at hon så in nan korrt, kan glömmas borrt.
 borrt, här dyrt men in nan korrt, glöms e den borrt.

D.C. Minori al 



Lamentabile.

Lik Sång.

Af jord du kommen är Jord Skall du å ter blif va; Så Du min Skapa-

re befalt Och detta stoffet en gång kall shall endast du som mägtar alt dess

flydda anda å ter gif va: Dock, etc.

Dock, när den mörka graf skal, hvad jag älskat, hölja,
 Om, i mit qual, jag icke ser
 Du vistigt Styrer hvad som sker,
 Förlat den succ mit hjerta ger,
 De tärar mina kinder Sköljä.

en älskad vän, i dag mit hjerta måste sakna :
 O Gud, jag vördar dit beslut,
 Lät honom friasamt Sofva ut,
 Och med lycksalighet begjut
 Den tid då han skal åter vakna.

En dag, och snart kanske, skal och min hydda rämna :
 Då, til den nya dag som gryr
 Mit öga, släckt för verlden Styr ;
 Och lät mig, på den jord jag ayrr,
 Et kärt och nyttigt minne lemna.

Allegretto.

Minore.

cres.

D: C: Majore

MUSIKALISKT TIDSFÖDRIF.

N:o 21.

Coupleter
utur
Nunnorne
af
Devienne.

The musical score consists of four staves. The top staff is for the Harpa (harp), indicated by a small harp icon. The other three staves are for voices: Soprano (C-clef), Alto (C-clef), and Bass (F-clef). The music is in common time, with various key signatures (G major, E minor, A minor, D major, G major, C major). The lyrics are written below the notes:

ur del lugn min o skuld vun nit Ach kärlek bör, du rycka detta bröst

Fly här i frän; än jag ej glömma hun nit min känslas hopp och

2dra Coupletten.

äl skarns röst. min känslas hopp och äl skarns röst. Du, som dyr kas
af mit hjer ta, du, som mit hat än nu ej drabbat har
Belfort! Belfort! O du som gör min smär ta är nå got minne af mig

3dje Coupletten.

gvar. är. nå. got. minne. af. mig. qvar. Snart. sko la

Nun nans dy ra la gar til köld och

brott för e vigt döm ma mig. Ack! ja blott

The image shows three staves of musical notation in G clef, with lyrics written below each staff. The music consists of eighth and sixteenth notes. The first staff starts with a whole note followed by a half note. The second staff begins with a half note. The third staff starts with a half note. The lyrics are in Swedish and correspond to the musical phrases. The notation uses vertical bar lines to separate measures and includes rests and dynamic markings like 'p' (piano).

dig jag helgat mi na da gar, min dyr kan
til hör dig blott dig min dyr kan
til hör dig blott dig.

År 1794.

MUSIKALISK TIDSFÖRDRIF.

N° 22 och 23.

Ouverture til Azemias
af D'Alairac,
lämpad för Cläver
af Hæffner.

Larghetto.



A handwritten musical score for piano, page 86. The score consists of five staves of music. The first two staves are in common time (indicated by 'C') and the last three are in common time (indicated by 'C'). The first staff uses treble clef (G) and the second staff uses bass clef (F). The third staff uses treble clef (G), the fourth staff uses bass clef (F), and the fifth staff uses bass clef (F). The music includes various dynamics such as **pp**, **p**, **cres**, and **f**. The tempo is marked **Allegro.** The score features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The manuscript shows signs of age and wear.

87

f

p

cres

f

p

pp

plus tenuto

p







A handwritten musical score for two staves, likely for a harpsichord or organ. The music is written in common time. The top staff uses a treble clef and a basso continuo (BC) bass clef. The bottom staff uses a bass clef. The score consists of five systems of music. The first four systems each begin with a dynamic instruction: 'fp' (fortissimo), 'fp' (fortissimo), 'fp' (fortissimo), and 'p' (pianissimo). The fifth system begins with 'cres' (crescendo). The notation includes various note heads, stems, and bar lines. The manuscript is on aged paper.

92

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses an alto clef (C-clef). Both staves have a common time signature. The music consists of six systems of measures. Measure 1 starts with a forte dynamic (ff) and a piano dynamic (p) in the first measure. Measure 2 begins with a crescendo dynamic (cres). Measures 3 and 4 show eighth-note patterns. Measure 5 features sixteenth-note patterns. Measure 6 concludes with a fermata over the bass clef staff.

Ar 1794.

MUSIKALISKT TIDSFÖRDRIF.

N° 24.

Mel. af Rubin.

Allegretto

Go da Gosse! gla set tön: ger na ser din Flic ka

Nå gon gång dig glad och öm, i bland vänner dric ka; Som med hjertats

Sym pa thi el di ga och un ga, klinga glädjens me lo di

lif vets sötma sunga.

* Se Skald:stycket N° 17, 2 dra delen.

Aria
utur
Orphe
af
Gluck

Min vän jag ro - par dig här öf-ver
gaf du mig här skal du va rå här skal du
va rå Min kla gan dig ej. rör

This image shows a page from a handwritten musical score. The title 'Aria utur Orphe af Gluck' is written vertically on the left side. The music is arranged for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The time signature varies between common time and 3/8. The lyrics are in Swedish. The handwriting is in black ink on aged paper.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are for the vocal parts, with lyrics written above them. The lyrics read: "jag sådant e - cho hör mig sorgligt sva - ra mig sorgligt sva - ra" and "mig sorgligt sva - ra". The bottom four staves are for the piano, with dynamic markings like "Moderato." and key changes between measures. The music is in common time, with various key signatures (G major, C major, F major, D major, A major, E major, B major, G minor, C minor, F minor, B minor, E minor). The paper is aged and yellowed.

Andante moderato af Kraus.

Röst.



Se käl lan, Se Lin den, Se bar ken.

Zitter.



rif ven, minhär lek, ach! Se den, så djupt i träden

Skrif ven; Men dju past så är den, i det ta hjer ta

blif ven.

År 1794.

MUSIKALISK TIDSFÖRDRIF.

N:o 25 och 26.

Ouverture
til
Sphingenieus Auliden
of
Gluck.

Andante

ten ten ten ten ten

sf sf sf sf sf ff





100





102







År 1794.

MUSIKALISKT TIDSFÖRDRIF.

N° 27.

Aria
utur
le Marquis Gulipano
af
Paisiello

Andante con moto.

Andante con moto.

i. I tystnadens Sköt mina tårar de rinna

ii. Ach kunde en gång du dingrymhet besinna

mina tårar de rinna

du dingrymhet besinna

Sköna Herdinna

Sköna Herdinna

Ack min Her dinna ! Jag tänkte med dig al min sällhet at nå i änglan och orgmina dagar far
 Ack min Her dinna !

f p

gå. Skö na Her din na ack min Her din na !

Den tröstan de sönnenden sviker mitthopp ochen sam och gråtande stiger jag upp förgäves jag
 När so len så skönner i böhjorna går på bergen för vänad och ensam jag står när karlungen

p *sf* *p*

ro par dit äl ska de namn för gäf ves mot dig jag ut sträcker min
välver med tindran de sken i tjoc ha sze skogen jag flycktar al-

sann. Den tröstande sömnen den sviner mitt hopp och en sam och gråtanande stiger jag
len När so len så skön ner i böljorna går på bergen för vånad och en sam jag

opp, för gäf ves jag ro par dit dyrka de namn förgäf ves mot dig jag ut sträcker min
står, när kartvagnen hvälvver med tindrande sken i tjoc ha sze skogen jag flycktar al-

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music. The first system begins with lyrics in Swedish: "fann. Skö - na Her dinna Ach min Her len. din na!". The second system continues the melody. The third system features a piano part with sixteenth-note patterns. The fourth system concludes the piece. The music is written on five-line staves, with the piano part on a single staff below the vocal parts.

MUSIKALISK TIDSFÖRDRIF.

Andante. Softenuto.
No. 28 och 29.

Aria
utur
Le Marquis Tulipano,
af
Paisiello.

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is bass, and the bottom staff is piano. The piano part includes a basso continuo line with dots indicating where to play. The lyrics are written below the vocal parts in both Danish and Hebrew script. The score is labeled "Andante. Softenuto." and "No. 28 och 29." The vocal parts are in common time, while the piano part is in 3/8 time. The vocal parts begin with a rest followed by eighth-note patterns. The piano part features sustained notes and eighth-note chords. The lyrics describe a desire to burn despite pain, referencing a broken heart.

plå ga at brin na och tro het ej sin na, hvad plå ga at brin na med
p.
הַעֲבֹדְךָ אֱלֹהִים
kän slo fult bröst: hvad plå ga at brin na och tro het ej sin na, hvad

A musical score for three voices (Soprano, Alto, Tenor) and piano, page 110. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and tenor clefs. The piano part is at the bottom, featuring bass and treble staves. The vocal parts sing in a three-part homophony. The lyrics are in Swedish. The first section ends with a repeat sign and the instruction "Allegretto." The second section continues with the same instrumentation and vocal parts.

pla ga at brin na at brin na med kän slo fult bröst: med
kän slo fult bröst. Men hop peto Gu din na oss bju der sin
tröst, och qualen för svinna för kärle kens röst: och qualen för

svinna för kärle kens röst, för svinna för kärle kens röst, Kvarad
plåga at brinna och tro het ej finna hvad plåga at brinna med
känslo fult bröst, hvad plåga at brinna med känslo fult

brofst, med hänslo fult brofst, hvad plåga at brinna med kän
 slo fult brofst; Men hoppets Gu-dinna oss bju der sin trofst, och qualen för
 svinna för kärle kens röst, och qualen för svinna för kärle kens röst,

A page from a musical score featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is two flats. The music consists of mostly eighth-note patterns. The lyrics, written in Swedish, are as follows:

för svinna för kärle kens röst. När hop pets Gu dinna oss bju der sin
f P
tröst, straxt qualen för svinna för kärle kens röst. för kär le kens
f P
röst. för kär le kens röst.
ff

Ballettier utur Iphigenie en Tauride.

*Air.
Marqué un peu animé.*

The image shows a handwritten musical score for a three-part composition. The top part is in common time, treble clef, and G major. The middle part is in common time, bass clef, and G major. The bottom part is in common time, bass clef, and G major. The score consists of four systems of music. The first system starts with a treble clef, common time, and G major. The second system begins with a bass clef, common time, and G major. The third system begins with a treble clef, common time, and G major, with a dynamic marking 'p' (pianissimo) above the staff. The fourth system begins with a bass clef, common time, and G major, with a dynamic marking 'f' (fortissimo) below the staff. The notation includes various note values (eighth and sixteenth notes), rests, and sharp signs indicating key changes. The manuscript is written in black ink on aged paper.

Même mouvement.

f p

f p f p f p

Même mouvement.

År 1794.

MUSIKALISK TIDSFÖRDRIF.

N:o 30.

117

Menuetto

The image shows a handwritten musical score for four staves. The first two staves are in common time (indicated by '3' over '4') and the last two are in common time (indicated by '3'). The key signature changes throughout the piece. The first staff starts in G major, moves to F# major, then E major, and finally A major. The second staff starts in C major, moves to D major, then E major, and finally A major. The third staff starts in G major, moves to F# major, then E major, and finally A major. The fourth staff starts in C major, moves to D major, then E major, and finally A major. The score includes dynamic markings such as 'p' (piano), 'cres' (crescendo), 'f' (forte), and 'M.D.C.' (Mezzo-Dolce). The piece is divided into sections: 'Menuetto' (the first two staves) and 'Trio' (the last two staves).

Engelsk Bord Visa (Översättning)

Säg mig, att dricka, den bästa dag, Måndag, Onsdag, Lördag.

Alla är goda så

Välj oss en dag en högtids dag at

tän ker jag, då jag får drifvan skörda. Då,

Då,

Samfält sâ Bacchus vörda. Välj oss en dag en högtädsdag, at Samfält sâ Bacchus vörda
 då jag får drufvan skördâ. då, då, då, då jag får drufvan skördâ.
 då jag får drufvan skördâ då, då, då jag får drufvan skördâ.

Välj, välj, Samfält vi Bacchus vörda. Bravo
 Välj, välj, Bravo Bravo.

dagen är högtidsdag tänker jag, drufvorna vil jag skördâ. Söndag Måndag Tisdag Onsdag

Chorus.

Bravo, Söndag, Måndag, Tisdag, Onsdag, Torsdag, Fredag, Lördag. Söndag,

drusvornaviljag Skördas Söndag, Skole vi dricka så

Torsdag, Fredag, Lördag, Söndag, Skole vi dricka så

Söndag, Söndag, Tisdag

Torsdag, Måndag, Torsdag, Söndag, Måndag, Tisdag, Onsdag, Torsdag, Fredag, Lördag.

tänker jag Måndag Onsdag Lördag Söndag, Söndag,

Fredag, Onsdag, Lördag, Söndag, Slut.

Register

Sop. No	Melodien af	
2,	1. Risolutio	
4,	Pastorale andantino	Lægerfelt
5,	Quatuor utur Dido	Biccini
9,	Tema med variationer	D'Alayrac
12,	Andante moderato.	Som glas i gätt Palais etc.
13,	Quatuor opus 5, ran. Dido - }	Biccini
18,	Tema med varalio = new - alegretto	Mozart
21,	Andante --	Byström
22,	Tema med variationer	Mozart
Du yngling som är nu här nog för att hoppa och draga etc:	Gå hjette hamn och gå tillbaka etc:	
Hvad jag är frig, det är värdes om man etc:		
Naturen mig lärde hvad visheten fann etc:		

24.	"	Menuetto		
25,	7,	Andante med variation:	C. Kuhlau.	
29, 889.		Sarghetto	G. Mistivczek	öna Matk. försvarad framställd eft:
31,	10,	Maestoso, Marchia		
39,	"	Allegro	Kraus	Bient de tristesse etc.
40,	"	Marchia		
41, 11, 12, 13, 14,		Allegretto med variation:	Mozart	
		Sarghetto		
55,	"	aria utur Alceste	Gluck	Ach Gudar! jag ej längre hinner eft:
57,	15,	Complete utur Solkongen person	D'Alaysac	Mot vackra barn, sed Olle, etc.
61, 16, 17, 18,		Rondo Allegretto } utur Nundorne }	Devienne	
71,	"	Bolonoise		
72,	"	Kozak		

Gaiment		
73, 190 20.	Aria utur den väckra Correndatorspan	Flickan vid 15 år, som kändoms vunnit etc.
78,	Låsfång-Samentabile	af jord du kom men är etc.
80,	Allegretto	
81,	21, Chaptölverutur Nunnorna Devienne	Utdelning min offkild vunnit etc.
85, 22, 23	{ Ouverture till Azem } La af Dalayrac ^{Lagretto}	Meffner
93,	24, Allegretto	Balm
94,	Ariadutus Orphe	Glück
96,	Andante Moderato	Kraus
97, 25, 26	{ Ouverture till Spigo } nie uti axliden ^{and ante}	Glück
105,	27, { Andante con moto } aria utur Le Marquis Sullivano	Bäscello
109, 28, 29	{ andante sostenuto } aria utur Dito.	D.
114,	Balletter utur Spigo genie en Faune	

117,

30,

Menuetto

.....

118,

"

Engels bord visa

.....

Sig mig, at drukket