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La Dame blanche. Excerpts. Arr - Don Mus.Ms. 2388

[S.l.], 1830 (1830c)

[urn:nbn:de:bsz:31-123476](https://nbn-resolving.org/urn:nbn:de:bsz:31-123476)

1

Coro

Es lebe hoch unser neuer Herr.

2.

All.^o. 108. =

p

f: Die heavy bars of our blaßbau in ifou fäim!

p

Cres.

cresc.

Handwritten musical notation for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures with various note values, including eighth and sixteenth notes, and rests. A dynamic marking *ff* is present in the first measure of the top staff, and another *ff* is in the final measure of the top staff.

Handwritten musical notation for the second system. It continues the piece with similar notation to the first system, featuring a treble and bass staff with various notes and rests.

Coro volti subito

Four empty musical staves at the bottom of the page, arranged in two pairs.

Handwritten musical score for a four-part vocal setting with piano accompaniment. The lyrics are "Gloria in excelsis Deo". The score is written in a cursive hand on aged paper. It consists of five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and one piano accompaniment part. The lyrics are written below the vocal staves. The piano part is written in a grand staff (treble and bass clefs) with figured bass notation. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: "Gloria in excelsis Deo".

Handwritten musical score for four voices and piano. The score is written on six staves. The top four staves are for voices, and the bottom two are for piano. The lyrics are written below the vocal staves. The music is in a common time signature and features a mix of vocal lines and piano accompaniment.

la - ba *f* *f* *impet unius fact!* ab

la - ba *f* *f* *impet unius fact!* ab

la - ba *f* *f* *impet unius fact!* ab

la - ba *f* *f* *impet unius fact!* ab

la - ba fah, fah in der untern Jahr!

la - ba fah, fah in der untern Jahr! die Luthers =

la - ba fah, fah in der untern Jahr! gründet

la - ba fah, fah in der untern Jahr, die Luthers =

8

Vol:

ff: mit zu be- glü- ck- Du, küßt ich das Pfünd- chen für.

was zu be- glü- ck- Du, küßt ich das Pfünd- chen für, die Leibes-
 sind es nun bald das Leibes- was zu be- glü- ck- Du, küßt ich das Pfünd- chen für. ja grün- Du

Ich zu be glückselig, fasset ihn das Heilighel fur. So la-be
 wasund zu be glückselig, fasset ihn das Heilighel fur. So la-be
 wird er mich bald das Evangelium wasund unser Glück. So la-be
 wird er mich Glück, erwinden wird er das Glück. So la-be

Jes, Jes inquit fuit, Jes inquit unius fuit, ab loba
 Jes, Jes inquit fuit, Jes inquit unius fuit, ab loba
 Jes, Jes inquit fuit, Jes inquit unius fuit, ab loba
 Jes, Jes inquit fuit, Jes inquit unius fuit, ab loba

Gott, ab loben dich, dich loben immer dich!
 Gott, ab loben dich, dich loben immer dich!
 Gott, ab loben dich, dich loben immer dich!
 Gott, ab loben dich, dich loben immer dich!

The score consists of five systems. The first four systems are for voices (Soprano, Alto, Tenor, Bass) and the fifth system is for piano accompaniment. Each system contains four measures of music. The lyrics are written in a cursive hand below the vocal staves. The piano part features chords and moving lines in both hands.

The musical score is written on five staves. The top four staves are for vocal parts, and the bottom two are for piano accompaniment. The conductor's part (labeled 'Cond.' on the left) consists of four measures of whole rests. The vocal part for 'Georg. (à part.)' begins in the fifth measure with a melodic line. The piano accompaniment starts in the fifth measure with a rhythmic pattern of eighth and sixteenth notes. The score is written in a historical style with a treble clef and a key signature of one sharp (F#).

Cond.

(Ein Luybweiser blasen in ipa Jener.)

Georg. (à part.)

Mum

Three empty musical staves, each with a treble clef and a common time signature (C). The staves are divided into four measures by vertical bar lines.

Georg.

Denn, — mit Sonntagen anfu' ist die Jubelzeit = ganz das

Piano accompaniment for the vocal line, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features chords and melodic lines in common time.

Handwritten musical score for voice and piano. The score is written on six staves. The top three staves are empty. The fourth staff is for the voice, with the lyrics: *einem Mandat an, fuhret sich ganz' ich ein.* The fifth and sixth staves are for the piano accompaniment. The music is in G major and 4/4 time. The voice part is in a soprano clef with a one-sharp key signature. The piano part is in a treble and bass clef with a one-sharp key signature. The score is divided into four measures by vertical bar lines.

Georg

einem Mandat an, fuhret sich ganz' ich ein.

Four empty musical staves at the top of the page, each with a treble clef and a common time signature (C). The staves are divided into four measures by vertical bar lines.

Gery (Zu den Landleute.)
 du altes from dem Gut ist be-rit-ze

A single musical staff with a treble clef and common time signature. It contains a handwritten melody with lyrics written below it. The lyrics are: "du altes from dem Gut ist be-rit-ze". The melody starts with a half note, followed by quarter notes, and ends with a half note.

Two musical staves for piano accompaniment, with a grand staff (treble and bass clefs). The music consists of chords and moving lines in both hands, corresponding to the four measures of the vocal line above.

Georg
 Dau-ruch zu glü-ckseli-chen Sonnta, erin-ner

Ge

Georg

(sich umsehend)

Gott! für! unsern Vater

ich

Cres:

ff

ff

Moderato. 3/8 = d.

Handwritten musical score for voice and piano. The score is divided into two systems by a double bar line. The first system contains vocal parts for Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass), all with the lyrics "Was sprach ihm?". The second system contains a vocal part for George (Georg) with the lyrics "Die - ses grüßte alle" and a piano accompaniment. The tempo marking "Moderato" is present in both systems. The piano part includes chordal textures and bass lines.

Soprano

Alto

Tenor

Bass

Moderato: (Georg.)

Moderato

Georg *ist die Ritter hat sein*

Georg *Paul sind so sehr lieb ja - na Kief - ten - gen*

George
 ja — — — ist ja sie schon. Was kann das Gebenbrunnen.

Gory
 na — — — kann man nicht sein, wenn man will, du bist.

Three empty musical staves, each with a treble clef and a common time signature (C). The staves are divided into four measures by vertical bar lines.

Georg

Handwritten musical notation for the voice part, starting with a treble clef and a common time signature. The lyrics are written below the notes in cursive script.

manchen, gab' ich das Juch — zu Trübsung Andern, gab' ich das

Handwritten musical notation for the piano accompaniment, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The accompaniment features chords and moving lines in both hands.

And.
do.
 f^o: *fo* ba-ry-m - dat den Ruffen fin, et ba.
do.
 fo ba-ry-m - dat den Ruffen fin, et ba.
And.
do.
 fo bayndat den Ruffen fin
do.
 Georg *fo*-pon Gienffang Ruffen. fo ba-ry-m-dat den Ruffen fin, et ba.
animato

Allegretto moderato.

Handwritten musical notation on a single staff with lyrics: *ein- und du Kniffen sind, und das Pflaster köstlich*

Handwritten musical notation on a single staff with lyrics: *ein- und du Kniffen sind, und das Pflaster köstlich*

Conto. Handwritten musical notation on a single staff with lyrics: *et begundest du Kniffen sind, und das Pflaster köstlich*

Handwritten musical notation on a single staff with lyrics: *ein- und du Kniffen sind, und das Pflaster köstlich*

Handwritten musical notation for a piano accompaniment, consisting of two staves. The tempo marking *Allegretto moderato* is repeated above the right-hand staff.

Ge

Georg:

Nimm an, ihr Könige, steht an!

*Die jungen Mädchen bieten Georg die
Königskrone das Klopfen an. Sie
unwilligst haben kalte den
Gruß der Könige!*

Coro

Nimm an, ihr Könige, steht an!

Nimm an, ihr Könige, steht an!

26.

Handwritten musical score for a piano concerto, measures 26-30. The score is written on five staves. The first four staves are for the piano accompaniment, and the fifth staff is for the solo piano. The tempo is marked *Cono.* (Conno). The music is in 3/4 time. The first four staves show a simple harmonic accompaniment with a bass line and a treble line. The fifth staff shows a more complex piano part with many notes and ornaments. The page is numbered 26 in the top left corner.

Georg
 Dieser Gott muß sehr gast gesungen
 und der Welt muß gerne bezeuget werden!

Sopra
 Jubelklang, Jubelklang

Tenore
 Jubelklang, Jubelklang

Basso
 Jubelklang, Jubelklang

Coro

gamm

Georg

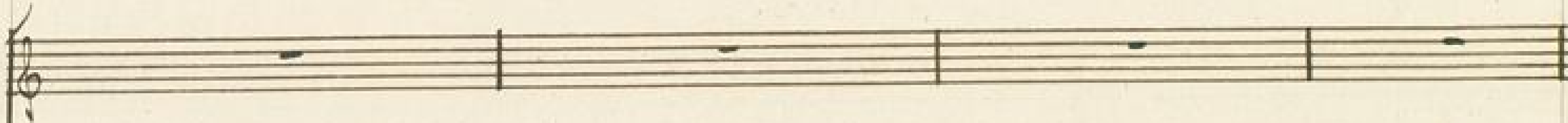
hö - ra laut und fall, frohet Jung, frohet Jung soll

hö - ra laut und fall, frohet Jung, frohet Jung soll

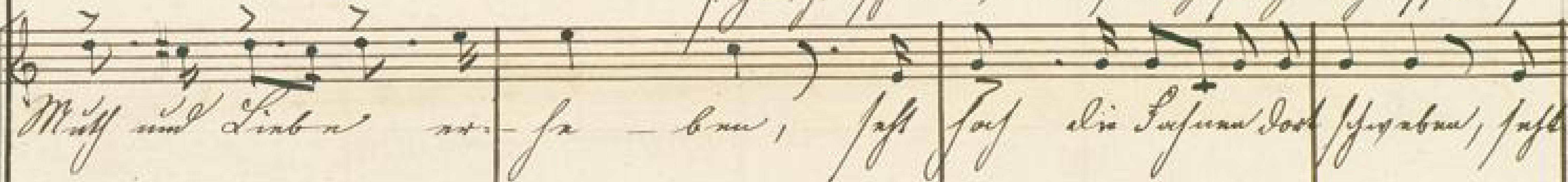
hö - ra laut und fall, frohet Jung, frohet Jung soll

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

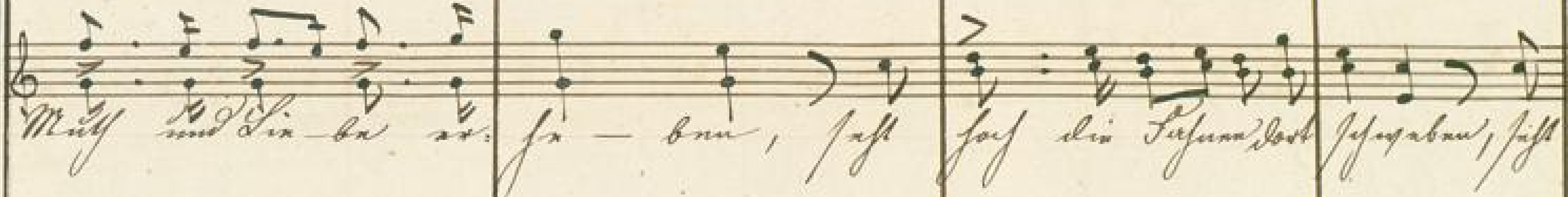
Georg



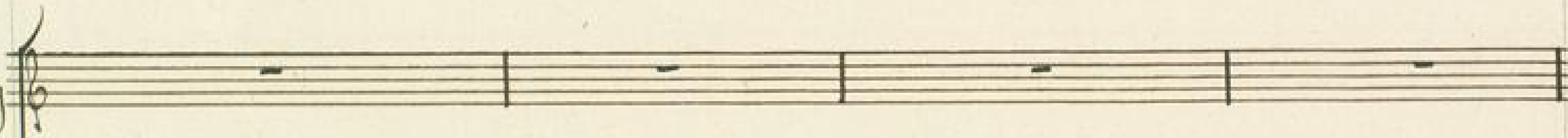
George spricht von diesem Gesung weißlich



Coro



Georg



Sopran part with lyrics: *Sey die Susann dort Jesu aben und kuffen Jesu, das kuffen Jesu, das*

Coro:

Chorus part with lyrics: *Sey die Susann dort Jesu aben und kuffen Jesu, das kuffen Jesu, das*

Alto part with lyrics: *Sey die Susann dort Jesu aben und kuffen Jesu, das kuffen Jesu, das*

Piano accompaniment for the chorus part.

Georg

Contra

Georg
 Was ist das für Gesang? was ist das für Gesang?

huyfman Jhuus A-ve-nel.

huyfman Jhuus A-ve-nel.

huyfman Jhuus A-ve-nel.

Ge

Georg:

f

f

Das Ge-ney ist das Herz aus dem Fallm-stein A-ve -

Cora

f

Das Ge-ney ist das Herz aus dem Fallm-stein A-ve -

f

Das Ge-ney ist das Herz aus dem Fallm-stein A-ve -

f

34.

Georg

Handwritten musical notation for the voice part 'Georg'. The staff is in treble clef with a 3/4 time signature. It contains four measures of music. The lyrics are written below the staff: 'Auf, wieder-falt, ich bitte dich, auf, wieder-falt das du Ge:'. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation for the piano accompaniment. The staff is in treble clef. It contains four measures of music, mostly consisting of rests, indicating that the piano part is silent for most of this section.

- nel.

Corno

Handwritten musical notation for the horn part. The staff is in treble clef. It contains four measures of music, mostly consisting of rests.

- nel.

Handwritten musical notation for the bass part. The staff is in bass clef. It contains four measures of music, mostly consisting of rests.

- nel.

Handwritten musical notation for the piano accompaniment. The staff is in bass clef. It contains four measures of music, mostly consisting of rests.

- nel.

Handwritten musical notation for the piano accompaniment. The staff is in treble clef. It contains four measures of music, featuring more active notation with eighth and sixteenth notes.

Handwritten musical notation for the piano accompaniment. The staff is in bass clef. It contains four measures of music, featuring more active notation with eighth and sixteenth notes.

Handwritten musical notation for the piano accompaniment. The staff is in bass clef. It contains four measures of music, featuring more active notation with eighth and sixteenth notes.

Handwritten musical notation for the piano accompaniment. The staff is in bass clef. It contains four measures of music, featuring more active notation with eighth and sixteenth notes.

Organo

lung

Cono

ff
jubelklang, jubelklang er - hö - ren laut und fall.

ff
jubelklang, jubelklang er - hö - ren laut und fall.

Georg



Cono

Grasus' Drey, Grasus' Drey, soll Müß und Liebu ^{er} fahen, Jast Jast die Teynen Dast

Grasus' Drey, Grasus' Drey soll Müß und Liebu ^{er} fahen, Jast Jast die Teynen Dast

Grasus' Drey, Grasus' Drey soll Müß und Liebu ^{er} fahen, Jast Jast die Teynen Dast

Organo

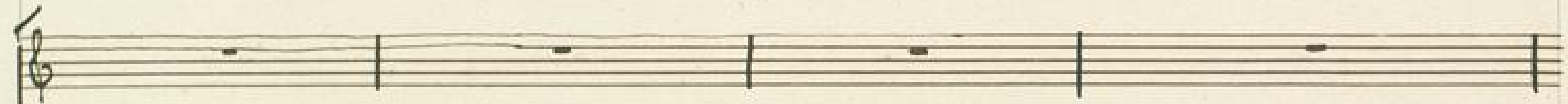
Soprano
 Jesu aben, fast soch die Susann' dach Jesu aben, das heysen Jesu, das

Alto
 Jesu aben, fast soch die Susann' dach Jesu aben, das heysen Jesu, das

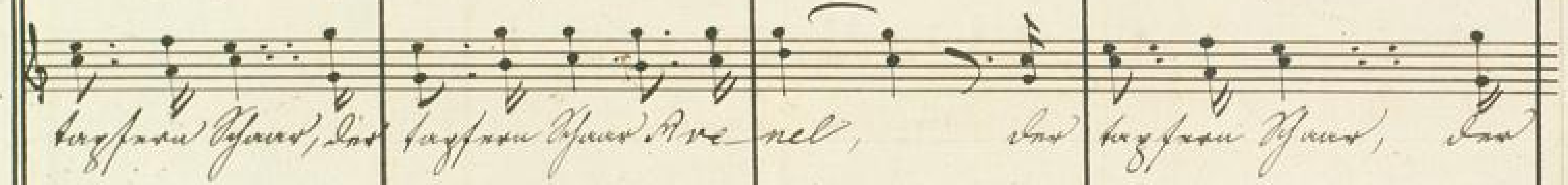
Bass
 Jesu aben, fast soch die Susann' dach Jesu aben, das heysen Jesu, das

Piano

Georg



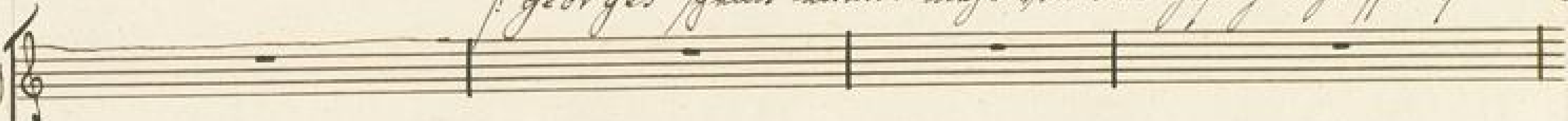
Coro



George spricht innert unsrer dem Gesang angeschlossen

39.

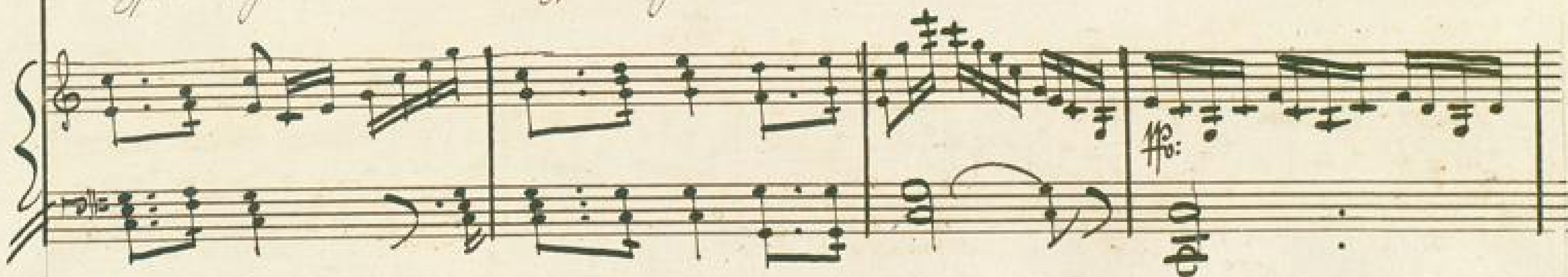
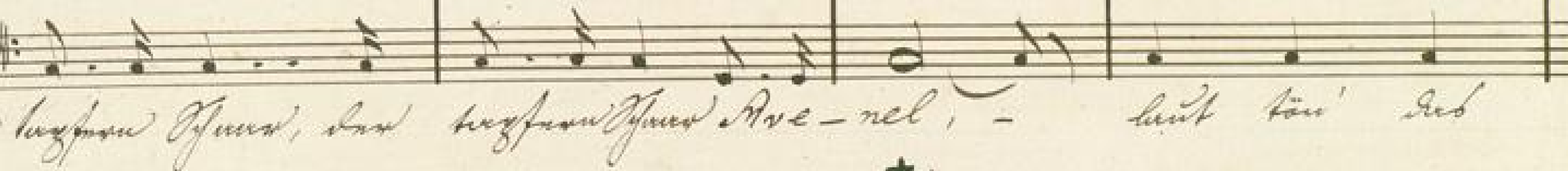
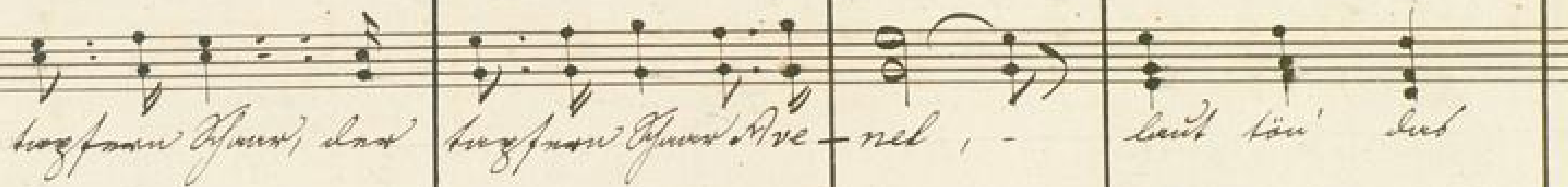
George



molto dolce



Contra



Georg

Coro

Via - gab lind, ja, laut und fall, laut köu' Sub

Via - gab lind, ja, laut und fall, laut köu' Sub

Via - gab lind, ja, laut und fall, laut köu' Sub

(lebhaft.)

Vol:

Georg

Handwritten musical notation for the male voice part (Georg) on a single staff. The notes are in a treble clef. The lyrics are written below the staff.

galtat mir, faltat mir, so wird's sein, das

Caro

Handwritten musical notation for the female voice part (Caro) on two staves. The notes are in a treble clef. The lyrics are written below the staves.

Die - gab lind, ja, laut und fall.
 Ding ab - lind, ja, laut und fall.
 Ding ab - lind, ja, laut und fall.

Handwritten musical notation for the piano accompaniment on two staves. The right hand is in a treble clef and the left hand is in a bass clef. The piece begins with a piano (p) dynamic marking. There are dynamic markings of *f* and *ff* throughout the piece.

Handwritten musical score for voice and piano. The score is written on three systems of staves. The first system consists of a single staff with a treble clef and a common time signature. The lyrics are written below the staff: "finden gefällt mir ein ... la, la, la, la, la, la, la, la, la". The second system consists of three staves, each with a treble clef, representing the piano accompaniment. The third system consists of two staves, each with a treble clef, representing the piano accompaniment. The score is written in a cursive hand.

Handwritten musical score on page 43. The score is organized into five systems of staves. The first system features a vocal line with the lyrics "la" and a tempo marking "lento.". The second system consists of three empty staves. The third system contains a piano accompaniment with a "Colla Voce" marking. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

44.

dolcissimo:

Organo
la, la, la, la, la, - - - - -

dolcissimo

Contra
Sondera be lalt frut prima Loust, ja, dab

Sondera be lalt frut prima Loust, ja, dab

Sondera be lalt frut prima Loust, ja, dab

a tempo:

staccato:

Georg

la, la, la — la, la, la, la, la, la,

Sopran

Da — her laudt ihr — süen — gnü — fühl — hat ihu mit Jesu — christ und Luft,

Da — her laudt ihr — süen — gnü — fühl — hat ihu mit Jesu — christ und Luft,

Da — her laudt ihr — süen — gnü — fühl — hat ihu mit Jesu — christ und Luft,

Georg

Lento *a tempo:*

la, la, la, la, la, la, la, la, la, *ff*

Caro

rallent:

mit Kasperniff und Luft, - und Luft.

rallent

mit Kasperniff und Luft, - und Luft.

rallent

mit Kasperniff und Luft, - und Luft.

Collo vote: *a tempo:*

Collo vote: *a tempo:*

Soprano

hin ab Pfloß bracht sie, — in ein Saunel, hin ab führt sie :

Organo

cres: poco - a.

Org

Handwritten musical notation for the Organ part, featuring a treble clef and a series of notes with slurs. The lyrics below the staff are: *fiat sanctus alius, sanctus spiritus in Quoniam, et spiritus in*

Canon

Handwritten musical notation for the Canon part, consisting of three staves. The lyrics below the staves are: *fiat spiritus*, *fiat spiritus*, and *fiat spiritus*.

Handwritten musical notation for the lower part of the score, including a grand staff with piano accompaniment. The notation includes the markings *poco* and *cres:*.

Organo

gäinert lüben um die Trefal pfualt gepfweilt, ja, die Trefal ab, wend in

Chor

Dankan, nij, nij Dankan, walef' ein güteig er gant!

Chor

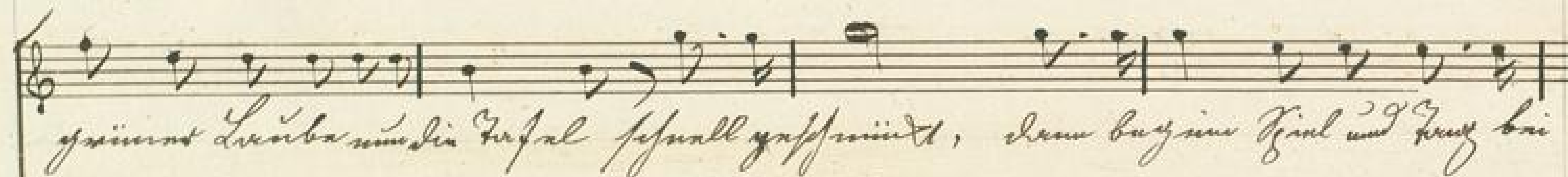
Dankan, nij, nij Dankan, walef' ein güteig er gant!

Chor

Dankan, nij, nij Dankan, walef' ein güteig er gant!

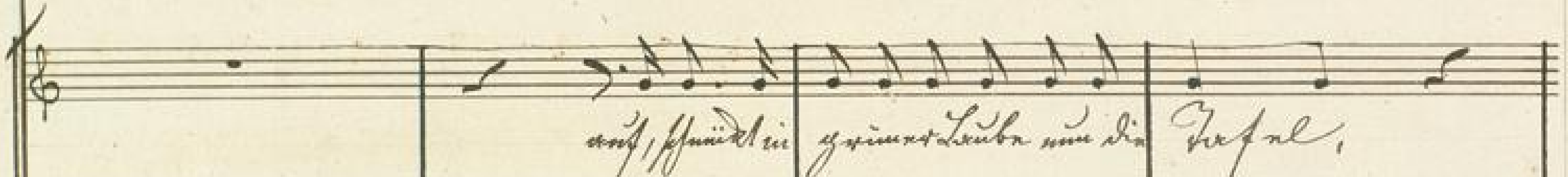
pois . . . a pois

Organo

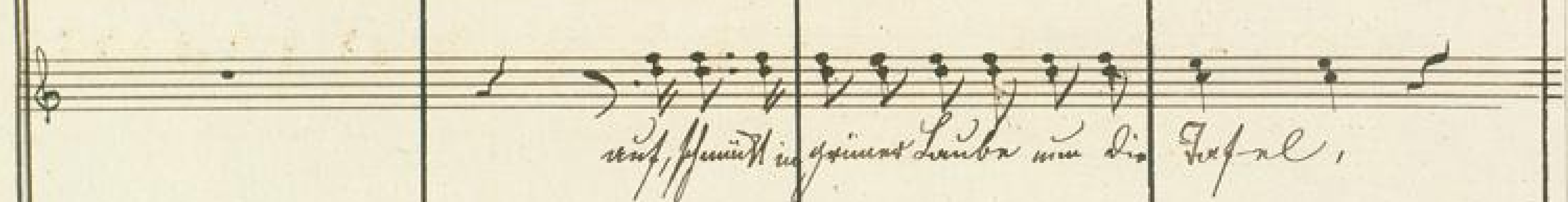


gneinet Leuba um die Tafel schnell gesehnet, dem buejere Gein und Frey bei

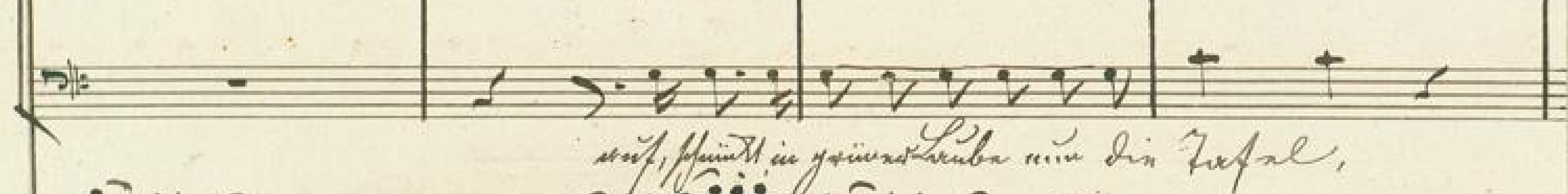
Clarin



auf, schneid in gneinet Leuba um die Tafel,



auf, schneid in gneinet Leuba um die Tafel,



auf, schneid in gneinet Leuba um die Tafel,



ff:

ff

Georg

Hilf und bei Kreuz, ja, sey allab recht

Contra

bei Hil, bei Hil und bei Kreuz, ja, sey allab recht.

bei Hil, bei Hil und bei Kreuz, ja, sey allab recht.

bei Hil, bei Hil und bei Kreuz, ja, sey allab recht.

Staccato

Georg

Leinwand, be- ginnst, ja, bei Ziel und bei Feind, bei Ziel und

ginnst, und, be- ginnst, ja, bei Ziel und bei Feind, bei Ziel und

Cono

ginnst, und, be- ginnst, ja bei Ziel und bei Feind, bei Ziel und

ginnst, und, be- ginnst, ja bei Ziel und bei Feind, bei Ziel und

gao

(Zu den Mädchen:)

Georg

Chung sei fröhlich allezeit, Ihr Mädchen mögt dem Liebsten aufget.

Chung sei fröhlich allezeit.

Contra

Chung sei fröhlich allezeit.

Chung sei fröhlich allezeit.

Georg

binden.

Vol.

Mit Mädchen sollt du Liebster auch gar nicht sein, wie Mädchen

Caro

Vol.

Ist Mädchen sollt du Liebster nicht gar nicht sein, ist Mädchen

ist Mädchen

Georg

Handwritten musical notation for the first staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

ich rüft dich heute dem Liebsten zu sein

Handwritten musical notation for the second staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

Sollst dem Liebsten mich zu binden, wie Mädchen sollst dem Liebsten mich zu sein

Contra

Handwritten musical notation for the third staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

Sollst dem Liebsten mich zu binden, ich Mädchen sollst dem Liebsten mich zu sein.

Handwritten musical notation for the fourth staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

Sollst dem Liebsten mich zu binden, ich Mädchen sollst dem Liebsten mich zu sein.

Handwritten musical notation for the fifth staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

Handwritten musical notation for the sixth staff, including a bass clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

Georg.

Georg. *Georg.* Mein bald' auf' in dem Himmel mit Jesu, das besser ist als

binden.

Contra

binden.

binden.

Georg

maße will ich der Menschen Glück begründen, die ich so bindet

Contra

Orgel

And.
 In jedem Takte zu uns hin — hin.

Violon

Violon I
 Violon I, Violon I in der ersten Lautstärke.

Violon II
 Violon II, Violon II in der ersten Lautstärke.

Violon III
 Violon III, Violon III in der ersten Lautstärke.

Georg

heißt das Glück sich zu sein — ja,

Contra

großes Vermögen, großes Vermögen soll Mühe und Liebe nach sich bringen, jaß

großes Vermögen, großes Vermögen soll Mühe und Liebe nach sich bringen, jaß

großes Vermögen, heißt Vermögen dem Mühe, die Liebe nach sich bringen, jaß

68.

Georg

Handwritten musical notation for the first staff, featuring a treble clef and a key signature of one flat. The lyrics are: "lauf fort in uns' selb' dem Gesang, zu:"

Handwritten musical notation for the second staff, featuring a treble clef and a key signature of one flat. The lyrics are: "sey die Suf' am dort Jesu - bau, hast sey die Suf' am dort"

Contra

Handwritten musical notation for the third staff, featuring a treble clef and a key signature of one flat. The lyrics are: "sey die Suf' am dort Jesu - bau, hast sey die Suf' am dort"

Handwritten musical notation for the fourth staff, featuring a treble clef and a key signature of one flat. The lyrics are: "sey die Suf' am dort Jesu - bau, hast sey die Suf' am dort"

Handwritten musical notation for the fifth and sixth staves, featuring a grand staff with treble and bass clefs and a key signature of one flat. The lyrics are: "sey die Suf' am dort Jesu - bau, hast sey die Suf' am dort"

Organo

kennt ist mit der Götter Klänge und wieder Willen muß ich

Caro

Jesus aben Das heilige Jesu, Das heilige Jesu, Das

Jesus aben Das heilige Jesu, Das heilige Jesu, Das

Jesus aben Das heilige Jesu, Das heilige Jesu, Das

62

Georg

Früher war — — ginzlich ja, wi-der

Sänger

heißer Feuer Ave-nel, — das heißer Feuer, das

heißer Feuer Ave-nel, — das heißer Feuer, das

heißer Feuer Ave-nel, — das heißer Feuer, das

Soprano

Will'w' Frue - am gar - y in - sel.

Caro

heffren' Schar, der heffren' Schar Ave - nel.

heffren' Schar, der heffren' Schar Ave - nel.

heffren' Schar, der heffren' Schar Ave - nel.

Flügel

64

Georg

la, la, la, — — — — —, wie, la, la, la,

(= sich irrend:)

Contra

Flügel

Georg

la, la, - - -

la, - - - if firta inft sehou dan Gne fang ...

... the

(so zart wie möglich fast träumend.)

rallent.

la, - - - - - la, - - - - -

Colla voce:

a tempo

la, la, - - - - -

a tempo:

Handwritten musical score for voice and piano. The score is written on four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a minor key, indicated by a single flat (B-flat) in the key signature.

The vocal line begins with the syllable "la" and continues with a melodic line. The piano accompaniment consists of chords and arpeggiated figures. The word "smorzando:" is written above the vocal line in the first system, and "smorzando" is written below the piano accompaniment in the second system.

The score is divided into two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the vocal line and the next two staves of the piano accompaniment. The piano accompaniment features a variety of textures, including sustained chords and moving lines.



No. 50. B

Mus. Ms. 2388 7

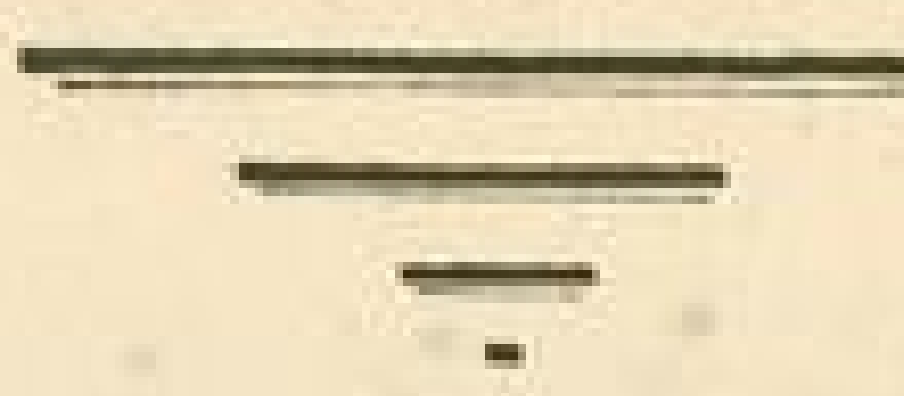
Trois Pièces

pour l'Opéra comique.

La Dame blanche

par

Boieldieu.



Moderato.

Femina

Guitarre

Di ce vo

ge ce beau do- mai- ne dont les cré- neaux touchent le ciel une in- vi-

si- ble châte- lai- ne veille en tous toms sur ce cas- tel cheva-

forz
 liev felon et méchant quitra me^z complot mal fai-sant prenez
forz

ppz
 garde, prenez garde, prenez garde, prenez garde la dame
ppz

blanche vous re-garde la da-me blanche vous entend, la dame

blanche vous re-gar-de la dame blanche nous en-

tend, prenez garde prenez garde la da-me
blanche vous re-garde prenez garde, prenez gar-
de la da-me blanche vous en-tend.

The musical score is written on five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The key signature is three sharps (F#, C#, G#). The lyrics are written in French and are in italics. The piano accompaniment features a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand.

2^{me} Coupl: *Sous les rou-tes sous les tou- rel- les pour é- vi-*

3^{me} Coupl: *En tous lieux portigeant les bel- les et de son*

Guitare: *pp* *mf*

tes les faux du jour par fois gen- til- le pas tou-

Seve ayant pi- tie quand les ma- ris - sont infi-

rel-les re-di-sent doux propos d'a-mour vous qui par-lez si ten-dre-
de-les elle en a-ver-tit leur moi-tié vo-la ge'e pas coeur in cors-
ment jeune fil-let te ten-dre a-mant pre-nez
tant qui trahis-sez vo-tre serment, pre-nez

p
f
ff
f
ff

pp.
 garde, prenez garde, prenez garde, prenez garde, la da-me
 garde, prenez garde, prenez garde, prenez garde la da-me
pp.
pp.
 blanche vous re-gar-de la dame blanche vous en-tend, la dame
 blanche vous re-gar-de la dame blanche nous en-

tend. prenez garde, prenez garde la dame

blanche vous re-garde prenez garde prenez

très fort. garde la dame blanche vous entend.

Chant.

Guitare.

Pauvre dame margue-ri-te les dev.
Et toi sont la sou-ve-nan-ce res-te

ni ces jours sont venus et ces fu-seaux que j'a-gi-te bientôt
en mon cœur ma ter-nel, toit dont j'é-locai l'in-fan-cie pauvre

ne tour-ne-ront plus que je
ju-licon D'A-ve-nel. dus-se

vie en cor mes mai-tres au chateau de leur on-cetes a.
 je en mou-ris Pe joie qu'une seul jour je te serois a.

vant de mourir voi-la le seul bon-heur que j'implo-
 vant de mourir voi-la le seul bon-heur que j'implo-

re. fas-cine le-gers tour-nor tour-nor tour-nor en.
 re. (comme par enchantement)

co-re fu-scane li-gers tour-nor, tour-nor, tour-nor en-cor jus que

là, fu-seau le-gers tour. nor tour. nor, tour. nor en-cou-fu-

seau le-gers tour. nor, tour. nor en-cou-core jus-que-là tour.

nor en-cou-jus-que-là tour. nor en-cou-jus-que-là, tour.

nor en-cou-jus-que-là.

Modérément.

Forciz.

Piano

Du Ciel pour nous la bonté fa. ve.

ra - ble nous donne un fils es poir de notre hymen;

et pour qu'il soit au si bra - ve qu'aimable aus - si brave qu'aim.

a - ble. nous vous pri-ons d'en être le par- rain nous vous pri-

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady rhythmic accompaniment with chords and moving lines.

ons d'en être le par- rain le parrain, nous vous pri-ons d'en

The second system of the musical score continues the composition with three staves. The vocal line (top staff) carries the lyrics. The piano accompaniment (middle and bottom staves) maintains the harmonic and rhythmic structure established in the first system.

être le par- rain, nous vous pri- ons d'en être le par-

The third system of the musical score concludes the page with three staves. The vocal line (top staff) finishes the phrase. The piano accompaniment (middle and bottom staves) provides the final harmonic support.

rain, nous vous pri- ons D'en être le par- rain, nous vous pri- ons D'en

2me couplet George

être le par- rain. Puis se je un jour pour a- quit-ter ma

det- te de vo- tre fils embel- lissé le des- tin;

mais en voyant tant d'attraits je re-grette. *Vraiment je re-*

gret - - te. *De ne pouvoir être que son par-*

rai - - n *De ne pou-voir être que son par - vain, de*

me pouvoir être que son par- rain, de me pou.

voir être que son par- rain. *Yenny?* Nous vous pri- ons d'en

être le par- rain, nous vous pri- ons d'en

forz

i - te le par - rai - ni.

ffo:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Mus. Ms. 2328

DIE WEISSE DAME

VON

A. Boieldieu.

66

2 Entre Clote.

N^o 6 Otto 2^{da}

All.^o *6^{to}*

Piano
ou
Harpe

ff

The musical score consists of six systems of staves. The first system is divided into two parts: the upper part for Piano and the lower part for Harpe. The tempo is marked 'All.^o' and the time signature is 3/8. The key signature has one sharp (F#). The score begins with a dynamic marking of 'ff'. The melody in the upper voice is characterized by eighth and sixteenth notes, while the lower voice provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat signs.

This page of handwritten musical notation contains several systems of staves. The notation includes various note values, rests, and dynamic markings. Key markings include:

- ffz.* (fortissimo) in the first system.
- p* (piano) in the second system.
- morez.* (more) in the sixth system.
- volti sub.* (volta subitanea) in the final system.

The manuscript shows signs of age, with some ink bleed-through from the reverse side and a small tear on the left edge.

4.

Der Vorhang geht auf.

Handwritten musical score for piano and violin/viola. The score is written on five systems of staves. The first system includes a violin/viola part and a piano accompaniment. The second system features a vocal line for "Marg." with the instruction "sitzt und spinnt." and a piano accompaniment. The third system is a piano solo section marked "Allegretto" and "Complets." The fourth and fifth systems continue the piano accompaniment with complex rhythmic patterns and arpeggios.

*Sein für immer still. Laß mich sagen die Ge- bin- tet in dem
und Julius Avenel. — Einmal mit, ein zu- ba- glück, müßte*

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

*Esloß der Reue wieder, mit Liefen, o Gott, verfluchst du die.
in uns ganz tief dainten, mit Liefen, o Gott, so - wie die die Straffe!*

The second system of the handwritten musical score also consists of three staves. The top staff is a vocal line in G major, continuing the melody from the first system. The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues with similar rhythmic patterns and includes some fermatas and dynamic markings.

riest, mit so lang' Traue dich, meine Axt' an, jevoll und

riest, mit so lang' Traue dich, denn ist, denn ist unübertro-

riest, auf, auf' dief fesselt und *riest, auf, auf' dief fesselt und*

riest, So stehet ist unaußgial *riest.*

The image shows a page of handwritten musical notation on two systems of staves. The top system consists of a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) with a brace on the left. The bottom system also consists of a single treble clef staff at the top, followed by a grand staff. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The paper is aged and shows some wear at the edges.

A page of aged, cream-colored paper with five systems of musical staves. Each system consists of five horizontal lines. The paper shows signs of wear, including a small tear at the bottom edge and some faint smudges. The page is otherwise blank, with no musical notation or text.