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Régine - Don Mus.Ms. 4a-c

Adam, Adolphe

[S.l.], 1850-1899 (19.2d)

Fagotte

urn:nbn:de:bsz:31-70126

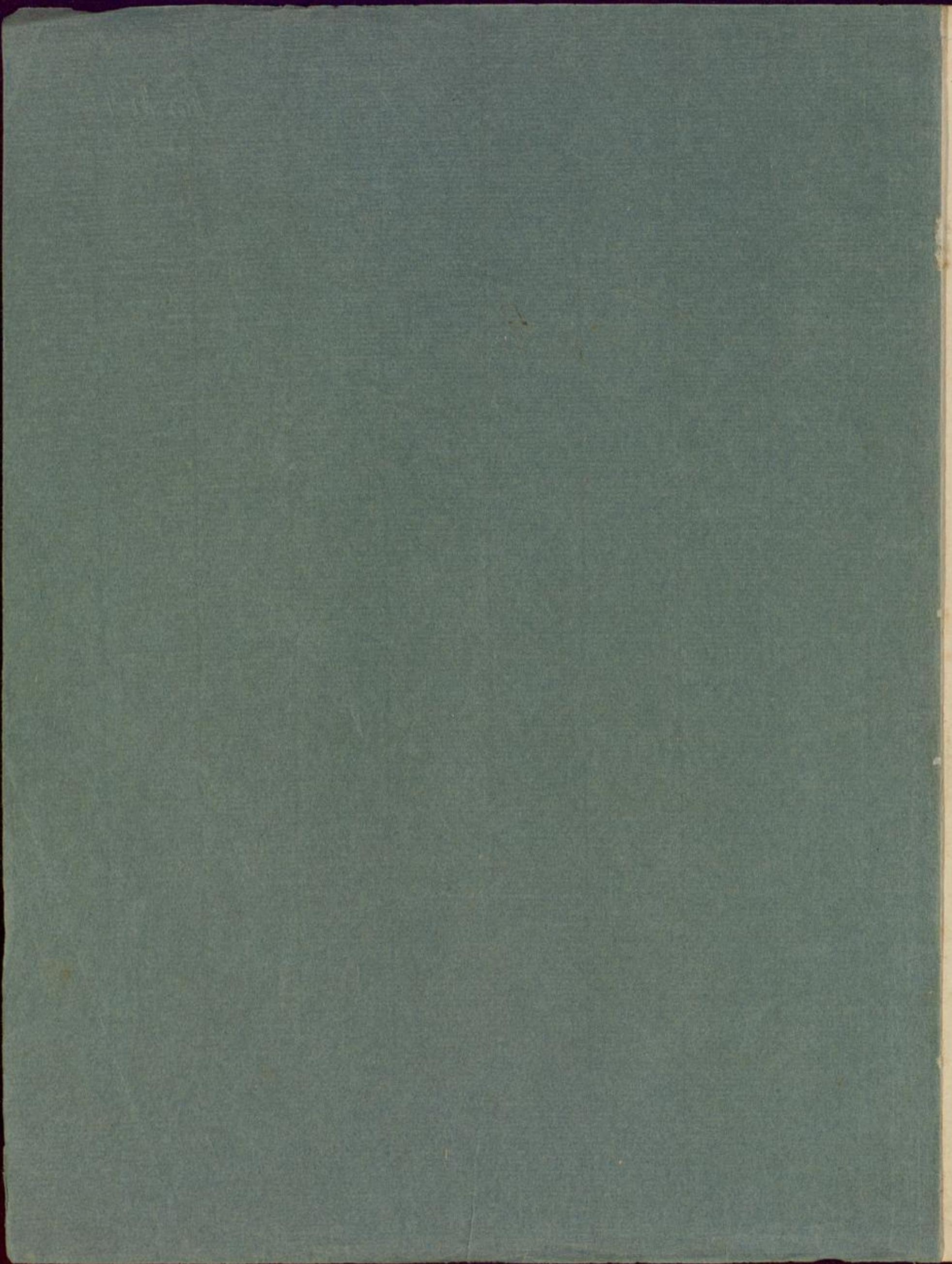
Ms. No. 4c

Fagotti.



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RÉGINE.

BASSONS.

(NB) Il faut aller du ✱ au signe ✱ pour reprendre les 41 mesures jusqu'à ce signe ✱ et après allez au signe A pour finir l'ouverture

Allegro.

OUVERTURE.

ff

1 Soli.

f

f

Allegro. ✱

23 pp

ff

BASSONS.

allez au signe *

Three systems of musical notation for bassoons, each system consisting of two staves. The notation includes various notes, rests, and dynamic markings such as 'ff' and 'pp'.

N^o 1.
INTRODUCTION.

Allegro.

pp

eres

BASSONS.

Andante.

5 *pp*

il ne vient pas il ne vient pas

Animez un peu.

2 *pp* 4

il ne vient pas *f* il ne vient pas

All^o mod^{to} 3 imprudente *pp*

2 jamais *pp* 3 *pp* 6 7

1479.

Allegro.

D'avoir du courage.

Lent.

All^o.

Solo.

N^o 2.

à Tempo. *pp*

comment je suis peureux

pp *pp*

cres *ff* j'ai

All^o Solo.

peur j'ai peur j'ai peur j'ai peur de *p*

tr *tr* *tr* *tr* Lent. à Tempo.

Rall: je suis peureux

pp *pp* *cres*

ff

BASSONS.

All.^o animato.

C'est ennuyeux.

V.^o I.^o Clar:

N.^o 3.

ff

13

Tempo.

p

cres

ff

13

V.^o I.^o Clar:

Tempo.

p

cres

ff

Allegro. 30 3 Qui exhale un parfum. Allegretto 3

N° 4. me traiter a-vec tant d'éclat And.^{te} d'un pauvre sol-dat

Rall: 23 ma foi ma foi ma foi p

ff 1 pp 2

ff 1 pp

maisen 1 attendant p

10 7 6 2 23

Rall: à Tempo. qui va la (on parle) Rall: Tempo. p

ff 1 pp 2 ff

And.^{te} non troppo. 5 Solo. pp p

Plus A Lent. Coda si l'on passe l'Andante. 1 pp

1 19 ff

(N° B.) si l'on passe l'Andante il faut aller du signe Φ au signe A

Allegro.

Silence on vient.

N^o 5.

1 ff

ff

4 ff

p Solo

Allegro.

f p = cres

14 p

ta ta ta ta ta ta

7

1



p

14 *p*

14 ta ta ta ta ta ta

7 *pp*

ff

4 *p*

1

3 *cres*

1



4 fois la mesure $\frac{3}{8}$

ff ciel ce n'est pas lui 16 10 p > pp

sf pp ff m'en.

Allegro. levent 3 pp 18 pp

ff 9 12 glace mon coeur tout tremblant pp Tempo. Rall.

1 pp

Animez un peu. cres ff 10 pp en semble et pourquoi

Tempo. pp pas ah je suis son mari 2 4 plus Lent

BASSONS.

Rall: Tempo.

pp 3 4

pp 4

5 ff mais non mais non vraiment Plus Lent. Tempo. 10

3

f

Modérato.

ENTR' ACTE.

ff

BASSONS.

16 Solo. *pp* *p* 1 2#0

Animez *p* *cres* 3 1 9

N^o 6. *And.^{te} un poco Sost.^o* *pp* Veuve et demoiselle.

3 7 2 7 son dévouement et ses bien faits *pp* *pp*

Mod.^{to} *And.^{no} Allegretto.* 1 *dim* *ff* 3 18

8 *pp* *pp* *pp* 23

pp pp

pp f

1

Allegro.

Et régulièrement.

N.º 7.

4 pp ff 10

Rall.

et sur tout notre honneur et sur tout notre hon-

Tempo

16 pp ff 40

16

et sur tout notre honneur et sur tout notre honneur

ff



Allegro. Trop tôt réjouie.

N^o 8.

1 *p* 6 *cres ff* 1 *p* Solo.

10 *p*

ce qui nous avait cau-sé

7 pré-sence des votre et de vous renverse l'espé-ran *ff* 6 *pp*

suivez

ff 4

p 2 *p* et moi je ne veur

pas *ff* 1

7

BASSONS.

Handwritten musical score for Bassoons, page 16. The score consists of ten systems of two staves each. It includes various musical notations such as notes, rests, dynamics (ff, p, cres), and articulation marks. A vocal line with lyrics "non non non non je ne le reconnais plus suivez" is present in the fifth system. The page number 1479 is at the bottom.

BASSONS.

C'est mal a lui.

And.^{no} Mod.^{to}

N^o 9. *C* *H* 9

vous plait faites le moi con - naitre *ff*

pp *pp* 3 *ff* pas même moi pas même

And.^{te} un poco sost.^{to}

3 15

vous moi - tié tout se par - tage en ami - tié *pp*

Solo. 2

pp l'amitié

Allegro.

2 l'amitié *ff*

All.^o con moto.

pp *ff* par - ler le dédain *pp*

5 *pp* 7

pp *pp* cres

ff 15

Mouv! double 2 fois la mesure a 8

et se tuer a-pres eh bien eh bien

pp

f

8

serrez

Bas retenu

quel serrez

Allegro. Je vais l'écrire madame.

N° 10.

ff

2 ff

Animez un peu

2 1

ff

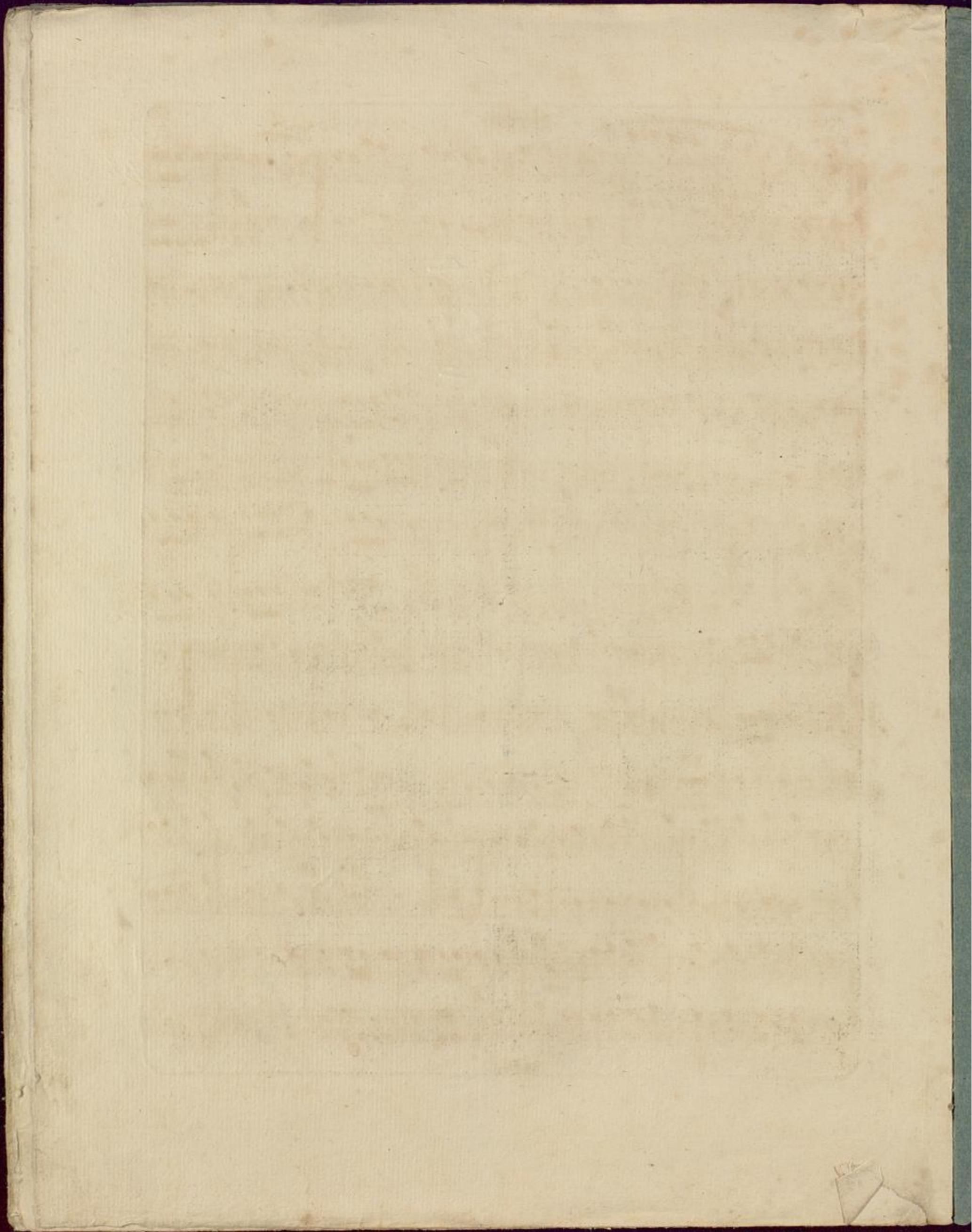
19



BASSONS.

Allegro.

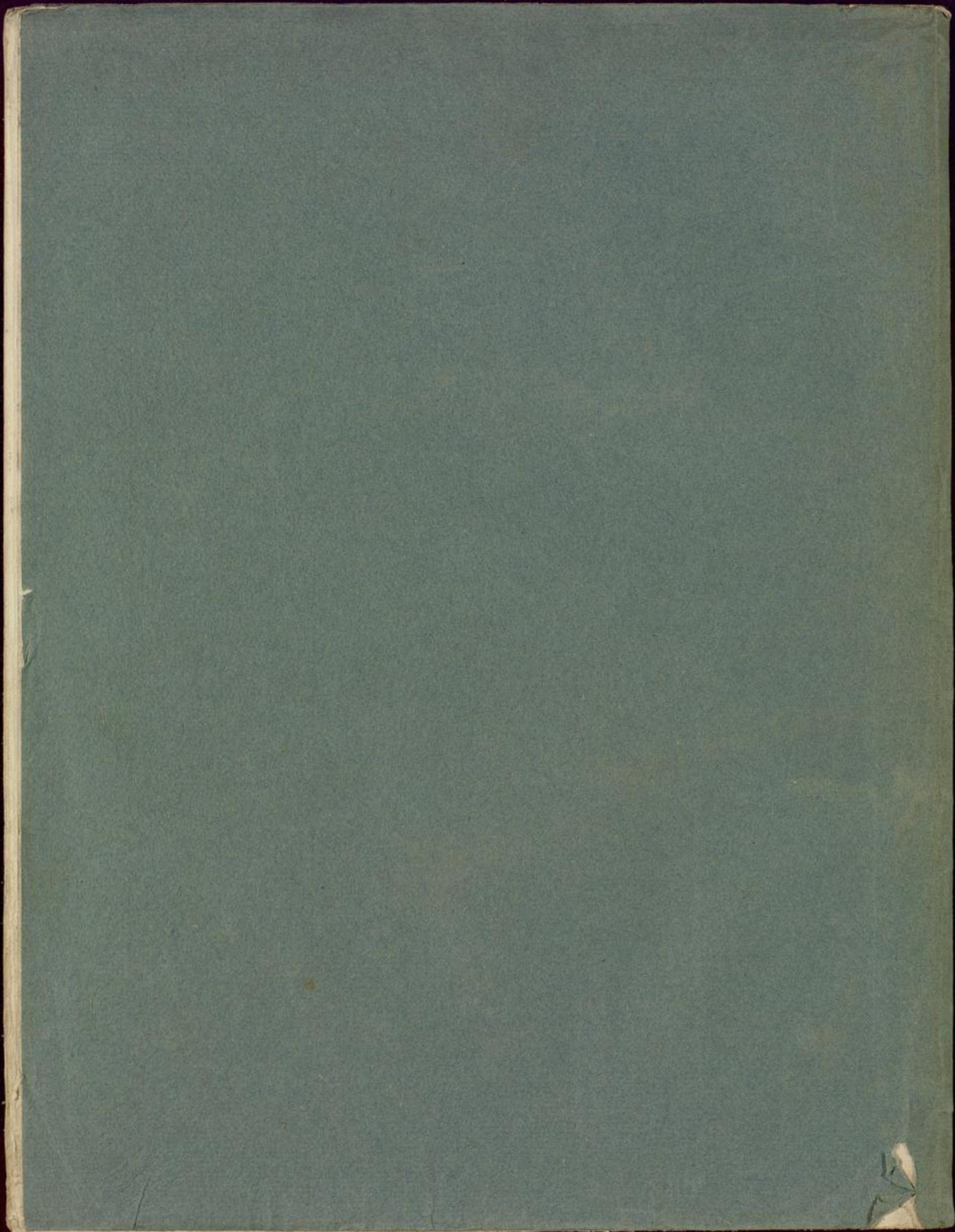
Fine





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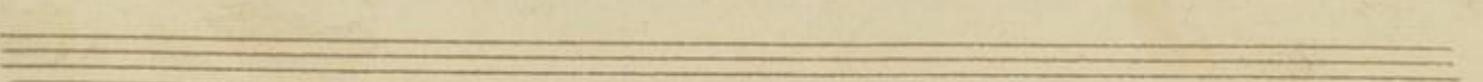
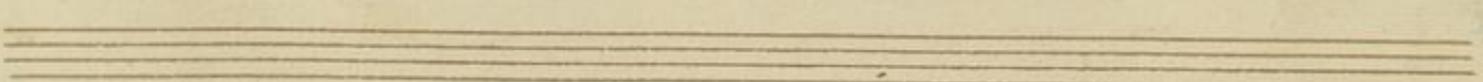
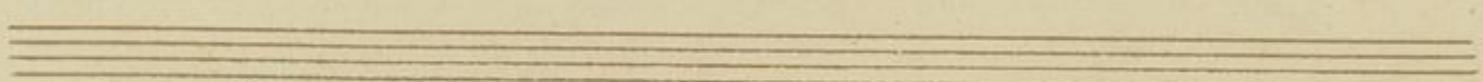
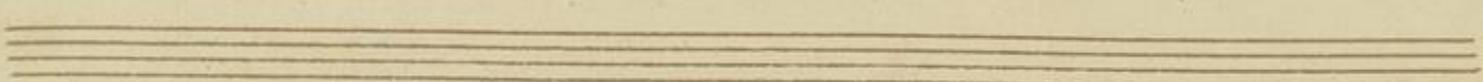
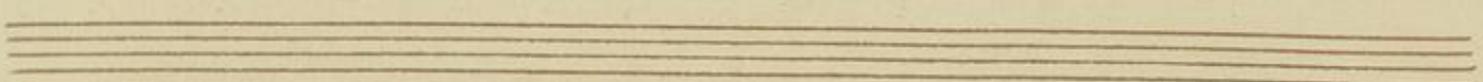
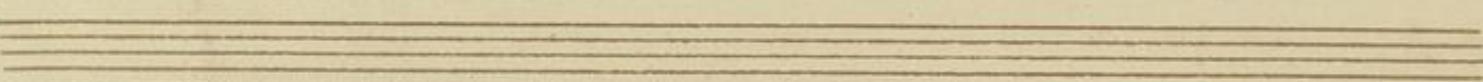
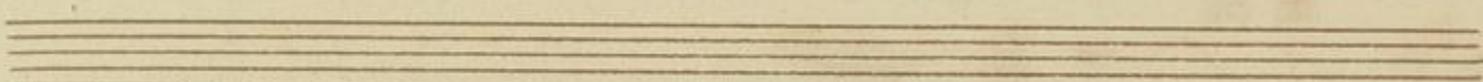
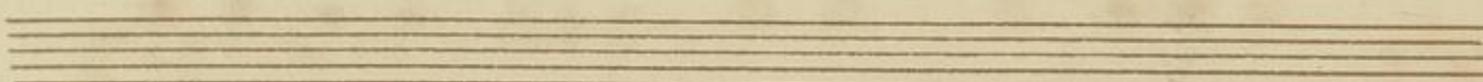
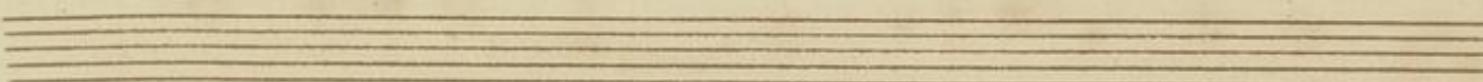
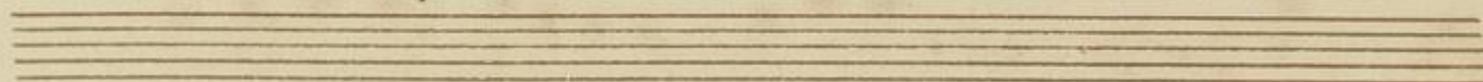
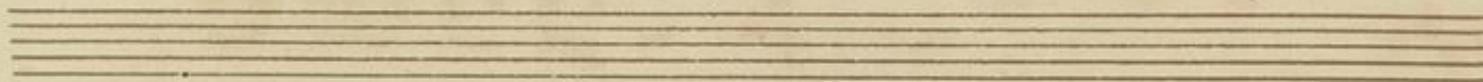
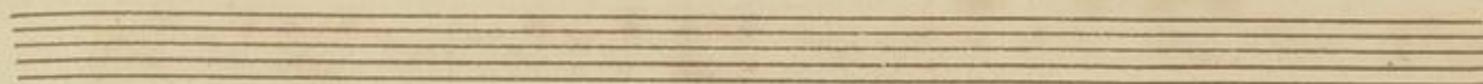


Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 3: *13.* above the final measure.
- Staff 4: *f* (forte) markings under the first and second measures.
- Staff 6: *4.* above the first measure.
- Staff 7: *3.* above the first measure.
- Staff 8: *cres = = = cen = = =* written below the staff.
- Staff 9: *do = = = f* and *ritard.* written below the staff.
- Staff 10: *f* (forte) marking under the first measure.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various rhythmic values such as eighth and sixteenth notes. Performance markings include "Solo.", "f", and "1.". The piece concludes with a double bar line and a decorative flourish.

Seven empty musical staves.



Fagotto 2^{do}

No. 1 $\frac{1}{2}$ Simphonie Opus. 10. Cavatine *J. M. Hummel*

Allegretto

J. M. Hummel

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 4: *13.* above the first measure, *f* below the first measure, and *fz* below the second measure.
- Staff 6: *4.* above the second measure.
- Staff 7: *2.* above the first measure.
- Staff 8: *3.* above the first measure, *bis* above the first measure, and *cres = = = cen = = =* below the first measure.
- Staff 9: *Do =* below the first measure, *fz* below the second measure, and *ritar:* below the third measure.
- Staff 10: *fz* below the first measure.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music concludes with a double bar line and repeat dots.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Blank musical manuscript paper with 12 staves.

210 425

Allegro

Fagotti

Musical notation for the first two staves of the Fagotti part, featuring treble clefs and a 3/8 time signature. The music includes dynamic markings 'f' and 'p'.

Musical notation for the third and fourth staves, showing a piano accompaniment with a 'cres.' marking.

Musical notation for the fifth and sixth staves, including a 'Solo' marking and measure numbers 2, 12, 13, 14, 15, 16, 17, and 18.

Musical notation for the seventh and eighth staves, including measure numbers 19, 20, and a '2. Fag. solo' marking.

Musical notation for the ninth staff, featuring a piano accompaniment with 'p/p' markings.

Musical notation for the tenth staff, featuring a piano accompaniment with 'p/p' markings.

Musical notation for the eleventh staff, featuring a piano accompaniment with a dotted bass line.

Musical notation for the twelfth staff, featuring a piano accompaniment with 'p' markings and a 'F. p.' signature at the end.

Handwritten musical score on six staves. The first two staves are vocal lines with lyrics 'דררר' and first endings marked '1.'. The next two staves are piano accompaniment with first and second endings marked '1mo' and '2do'. The final two staves are empty.



Nr. 6.

Fagotto 1^{mo}

Sceneria Oper Regine.

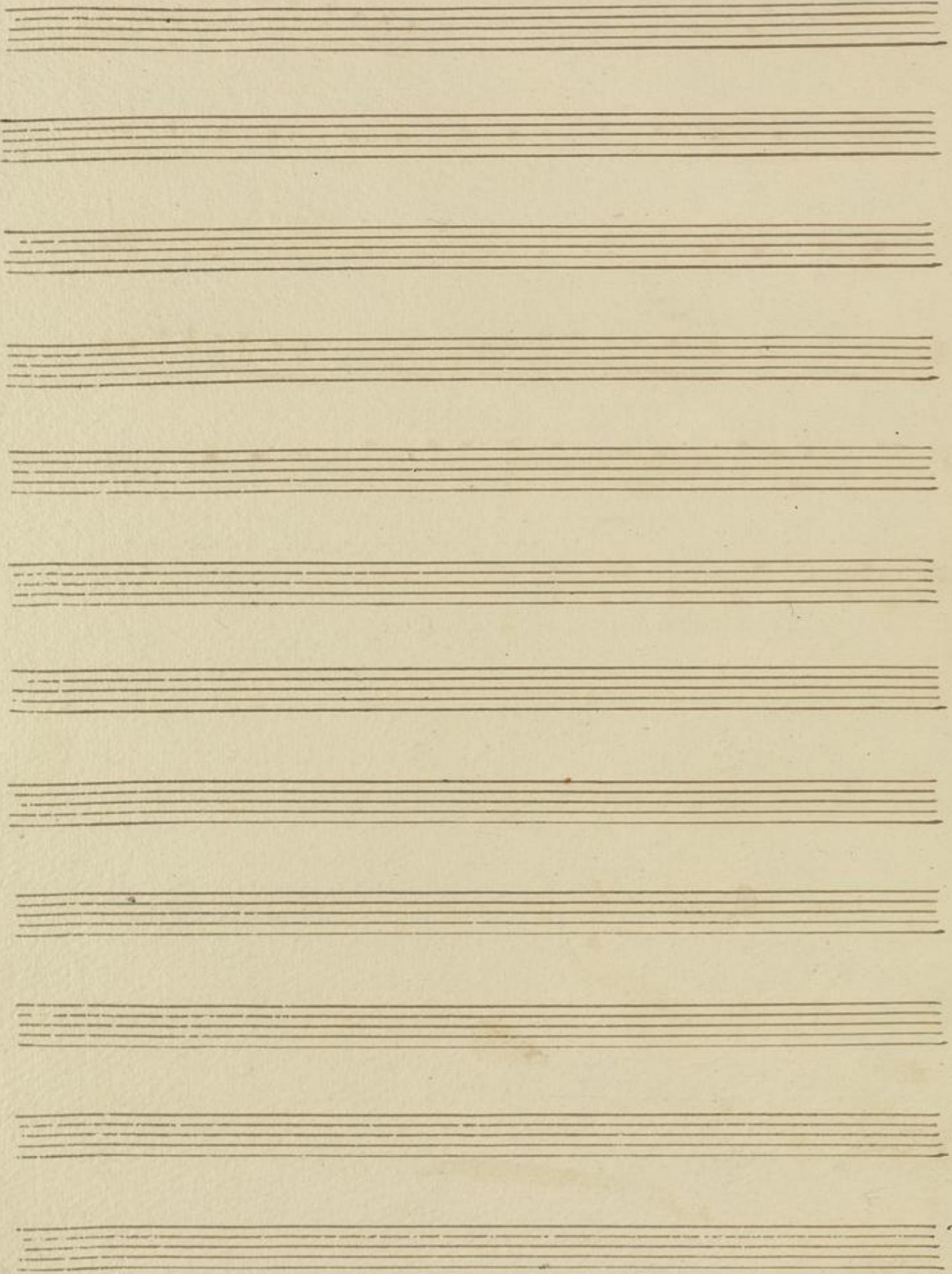
Andante

All.^o moderato.

Handwritten musical score for a piece in 4/4 time, marked "All.^o moderato." The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "f" and "p". There are also first and second endings marked with "1." and "2.". The piece concludes with a final cadence on the 14th staff.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as half notes, quarter notes, and eighth notes. There are dynamic markings like 'p' and 'f', and some notes are marked with '1.'. The piece concludes with a double bar line and repeat dots on the sixth staff.

Seven empty musical staves.



Fagotto 2^{do}

Scene zur Oper *Regine*. No. 6.

Andante. *ppp*

ritar. *a tempo* *sf* *ppp*

ritar.

a tempo.

ritar.

ppp

ritar.

ritar.

ritar.

ppp

ritar.

ritar.

ritar.

All^o moderato.

Handwritten musical score for a piece titled "Allo moderato." The score consists of 14 staves of music in G major and 3/4 time. It features various musical notations including notes, rests, and dynamic markings such as *f*, *p*, *sfz*, and *pp*. The piece includes first and second endings, with first endings marked "1." and second endings marked "2.".

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with several notes, some with dots above them, and a double bar line. The second staff continues the melody with a series of eighth notes. The third staff features a bass clef and contains a series of notes, including a dotted note. The fourth staff continues the melodic line with eighth notes. The fifth staff concludes the piece with a final note and a double bar line. There are some decorative flourishes and a 'ff' marking in the second staff.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

A page of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on aged paper. The staves are evenly spaced and occupy most of the page's width and height. The paper has a slightly yellowed, aged appearance with some minor foxing or staining, particularly towards the bottom right corner.

zu A. B.

Fagotti

Allegretto.

27.

28

26. *Wand' mein' Köpff zu erheben,*

Solo

22. *balz' wir* 23.

col fmo

This image shows a page of ten blank musical staves. Each staff is composed of five parallel horizontal lines, typical of a five-line musical staff. The staves are arranged vertically down the page, with consistent spacing between them. The paper is aged and shows some minor discoloration and faint smudges. There is no musical notation or other markings on the page.

Nro. 7

1

Fagotto *1^{mo}*

Lied zur Oper *Regine*

Tempo di Marcia

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a forte marking (*ff*). The second staff has a forte marking (*ff*). The fifth staff has a forte marking (*ff*). The sixth staff has a piano marking (*p/p*). The score concludes with a double bar line and a fermata.

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a series of eighth notes, followed by a half note and a whole note. The second staff continues with eighth notes and includes a dynamic marking of *ff* (fortissimo) towards the end. The third and fourth staves contain more complex rhythmic figures, including sixteenth notes and rests. The fifth staff concludes with a final cadence, marked with a double bar line and a decorative flourish.

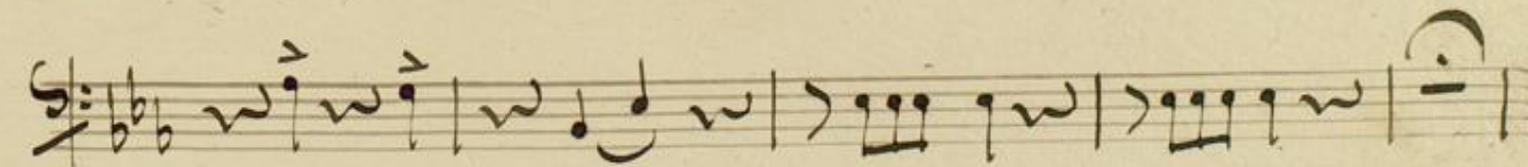
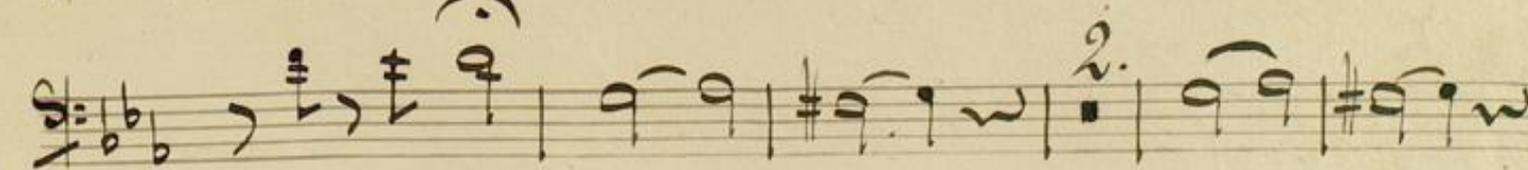
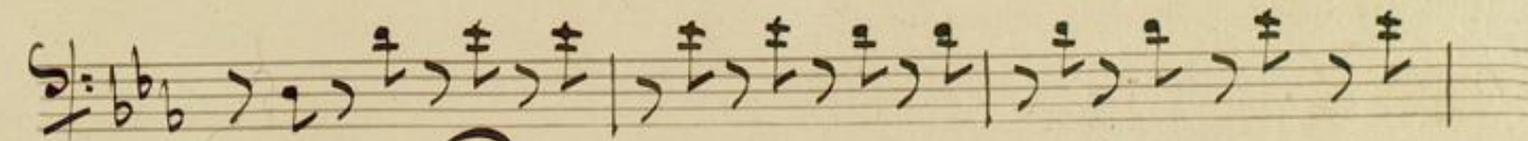
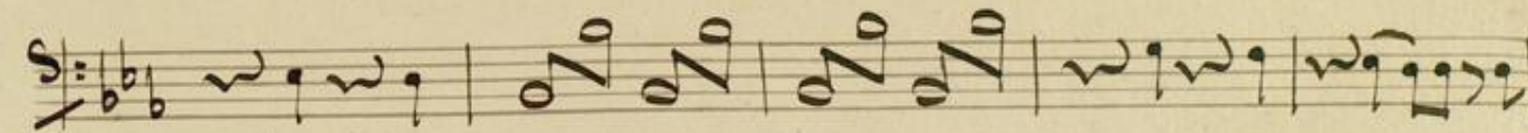
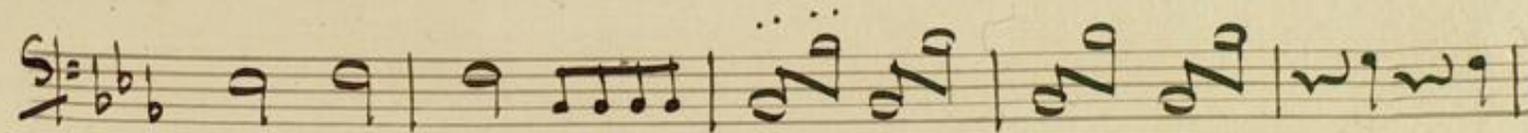
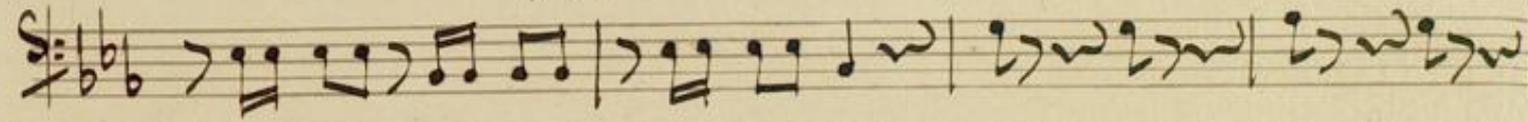
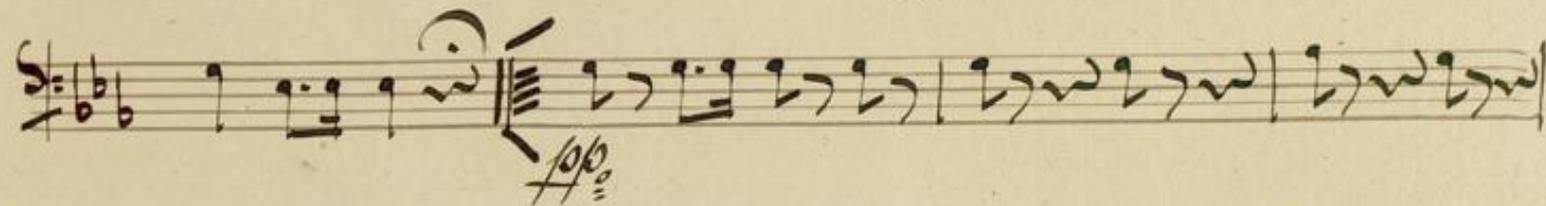
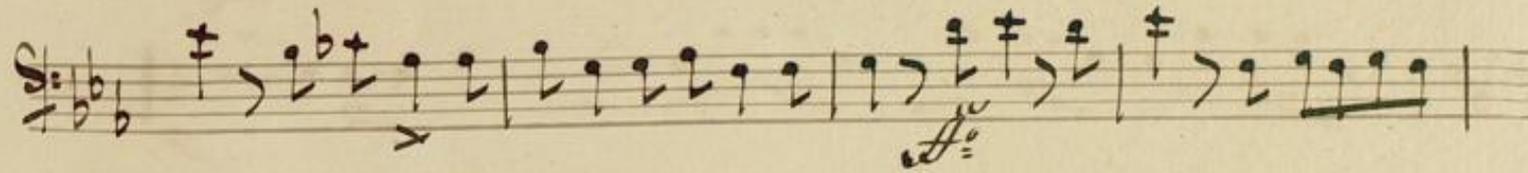
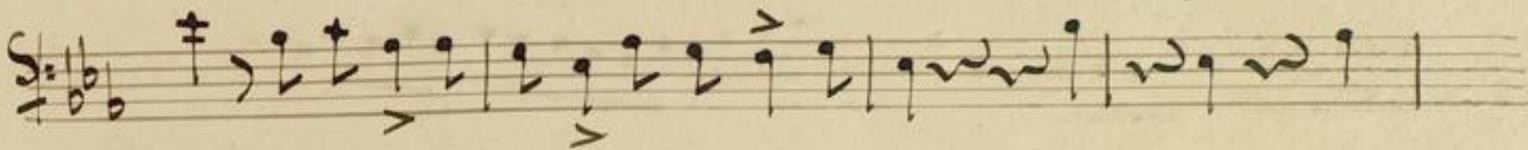
Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first five staves.

Fagotto 2^{do}

Lied zur Oper *Regine*

No 4.

Tempo di Marcia



Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings such as accents (>) and a 'p' (piano) marking. The music is written in a single system across five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation is dense with sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and a decorative flourish.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first five staves. These staves are completely blank and contain no musical notation.

No. 1. 2. Fagotto 1mo

Viol. u. Viol. u. Cello. u. Bass. Regine.

Allegro G major 6/8

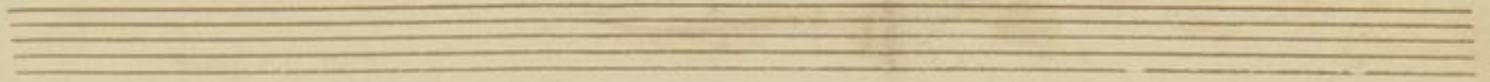
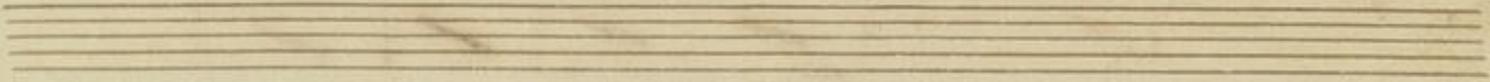
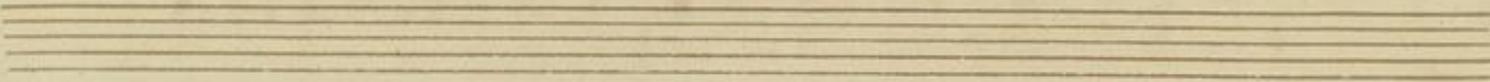
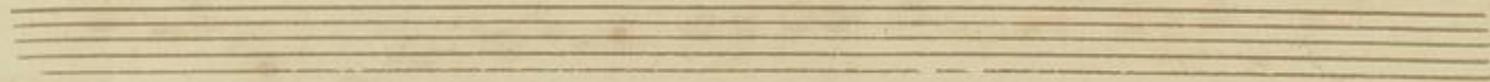
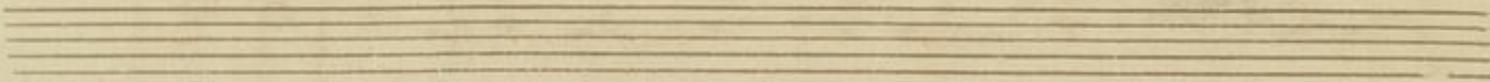
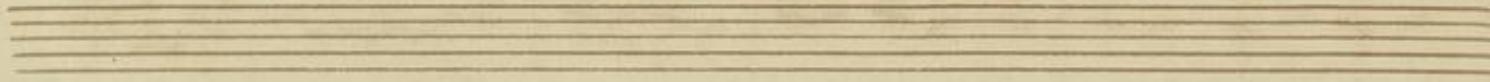
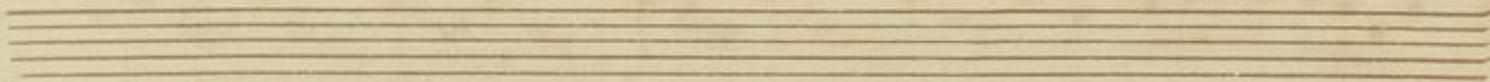
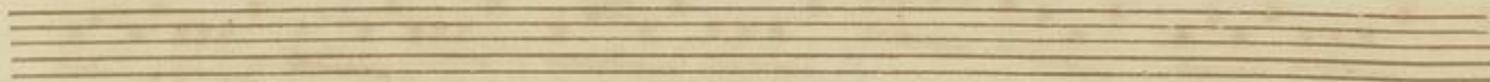
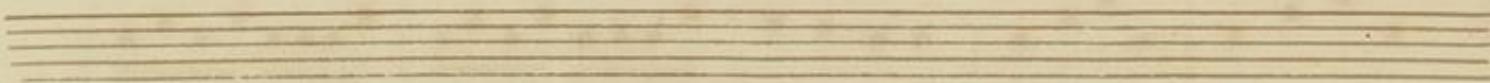
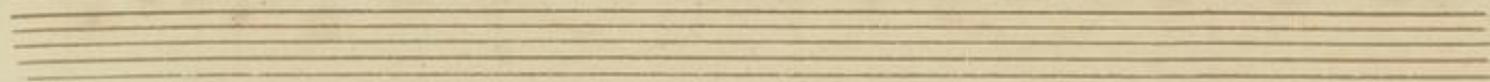
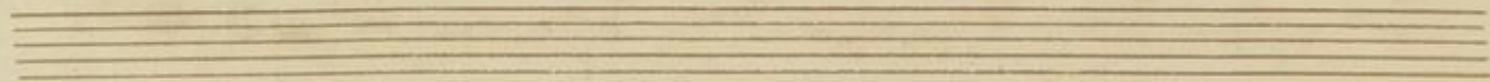
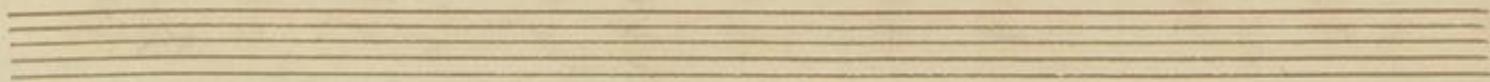
1. f fz Solo. ritar. f fz 14.

C.

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The score features several dynamic markings: *f*, *ff*, and *un poco piu mosso*. There are also performance instructions such as *molto vivace* and a section marked *13. ff*. The music concludes with a double bar line and a repeat sign.

Handwritten musical score on 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 1:** Treble clef, key signature of one sharp (F#). Notes with accents and staccato marks. Dynamic marking: *cresc. = cen.*
- Staff 2:** Treble clef, key signature of one sharp. Notes with accents. Dynamic marking: *f*.
- Staff 3:** Bass clef, key signature of one sharp. Notes with various accidentals (flats, sharps). Dynamic marking: *f*.
- Staff 4:** Bass clef, key signature of one sharp. Notes with various accidentals.
- Staff 5:** Bass clef, key signature of one sharp. Notes with various accidentals.
- Staff 6:** Bass clef, key signature of one sharp. Notes with various accidentals.
- Staff 7:** Treble clef, key signature of one sharp. Notes with accents and staccato marks. Dynamic marking: *cresc. = cen.*
- Staff 8:** Treble clef, key signature of one sharp. Notes with accents. Dynamic marking: *f*.
- Staff 9:** Bass clef, key signature of one sharp. Notes with various accidentals. Dynamic marking: *f*.
- Staff 10:** Bass clef, key signature of one sharp. Notes with various accidentals.
- Staff 11:** Bass clef, key signature of one sharp. Notes with various accidentals.
- Staff 12:** Bass clef, key signature of one sharp. Notes with various accidentals.



No. 7. 1/2. Fagotto 2^{da}

Violin 1^a & 2^a Op. no. 1. Regine.

Allegro.

1.

2.

4.

7.

9.

11.

12.

13.

14.

ff

C.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- un poco piu mosso.* (written above the second staff)
- 5.* (written above the third staff)
- 8.* (written below the second staff)
- 1.* (written above the fourth staff)
- 3.* (written above the eighth staff)
- molto vivace.* (written above the ninth staff)
- 13.* (written below the ninth staff)
- cres = = = cen = = = Do.* (written below the tenth staff)

The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and various ornaments.

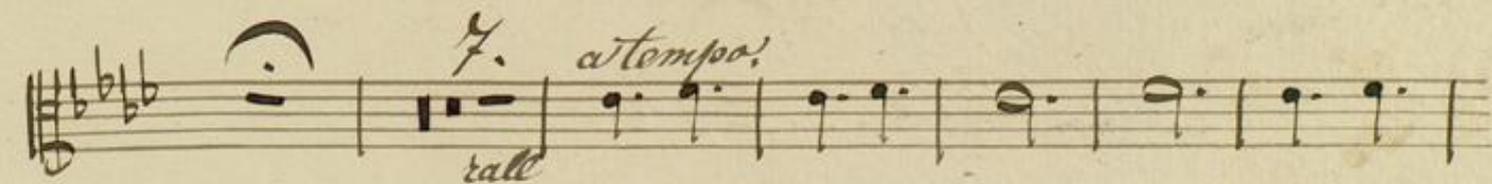
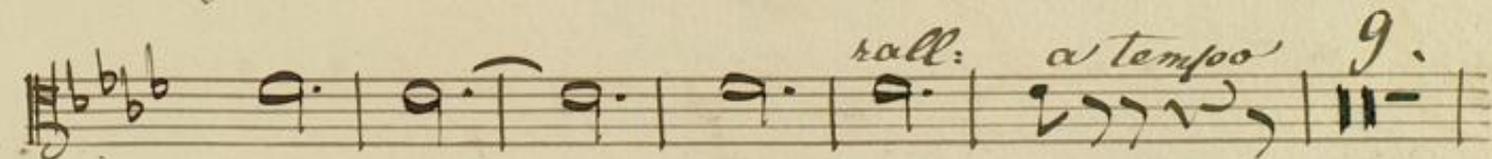
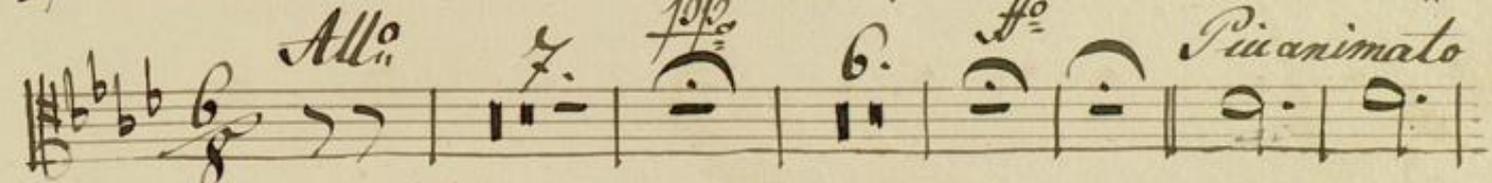
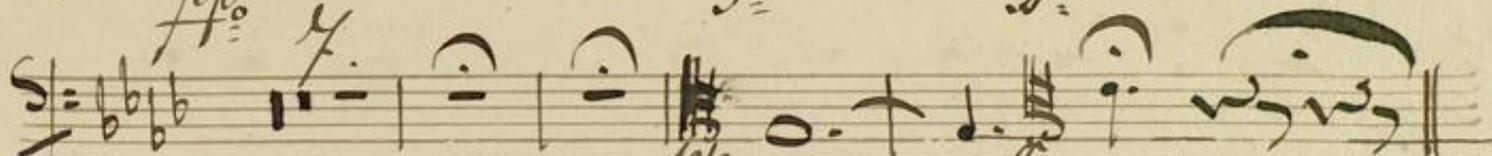
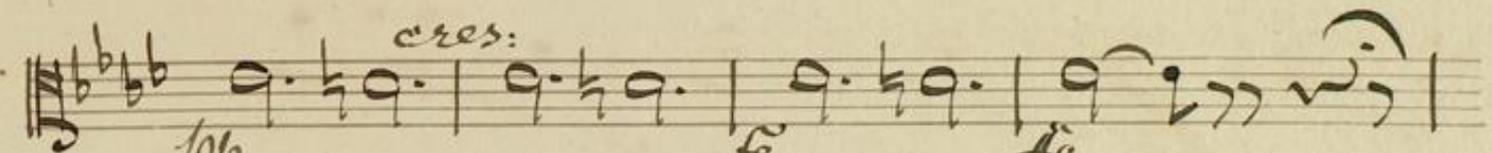
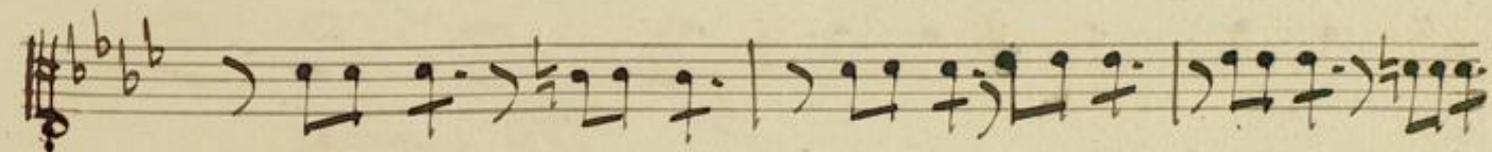
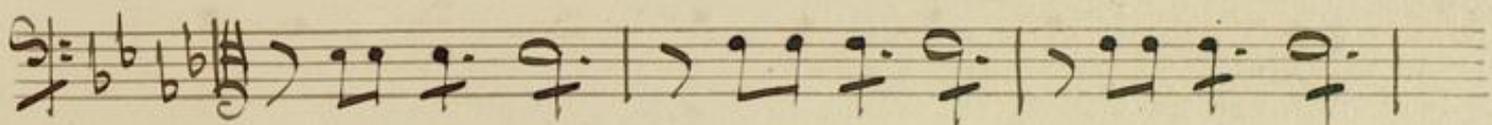
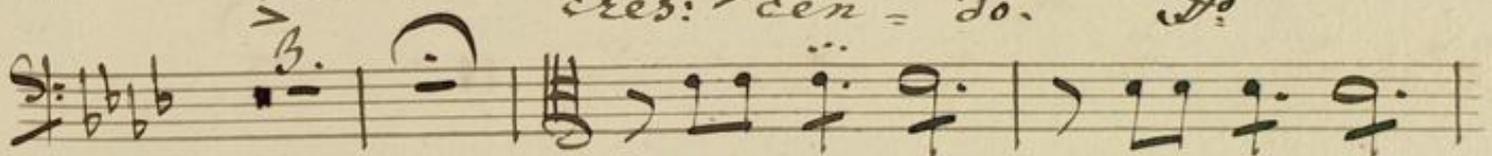
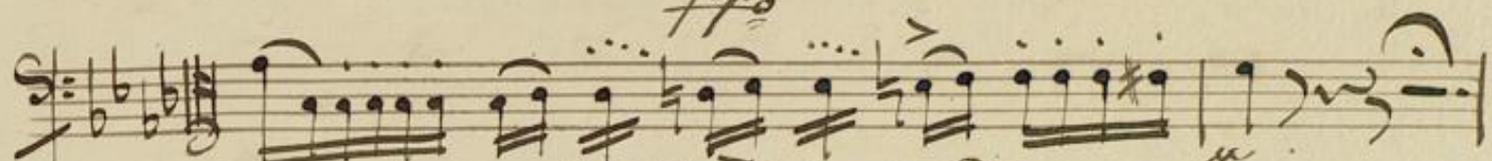
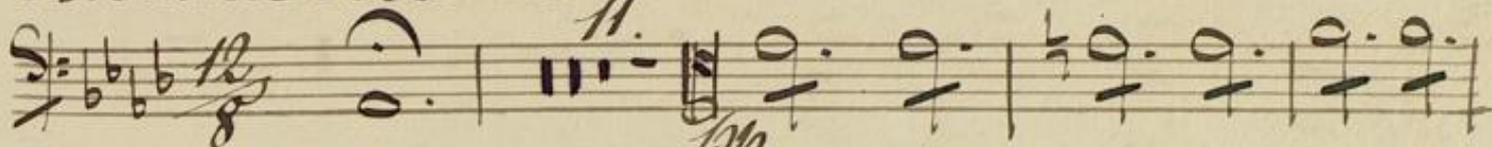
Blank musical manuscript page with 12 staves.

Nr. 9.

Fagotto 1^{mo}

Duett.

Andante sostenuto



Piu mosso.

f *cresc.* *Piu lento. tr.* *f*

Tempo primo *Piu animato*

7. a tempo. *Cola part. f/p/p/a* *Piu mosso.* *f* *Piu mosso.* *f* *cresc.* *f*

Quett.

Andante Sostenuto

Fagotto 2^{da}

No. 9.

1

Handwritten musical score for Fagotto 2^{da}, No. 9. The score consists of ten staves of music in G major, 12/8 time. It includes various dynamics (p, f, cresc., decresc.), articulation (accents), and performance instructions such as "Piu animato", "Piu mosso", and "Tempo mo". The piece concludes with a double bar line and a fermata.

f. a tempo!

ritar: sfz sfz

Piu mosso.

f. Piu mosso.

ff.

Fagotto 1^{mo}

Schlussscene zur Oper Regina

Tempo di Marcia.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A dynamic marking of *ff* (fortissimo) is placed above the first few notes. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece. The score concludes with a double bar line and the instruction *poco piu lento!* (a little more slowly!).

16.

tempo primo?

f

ff

13.

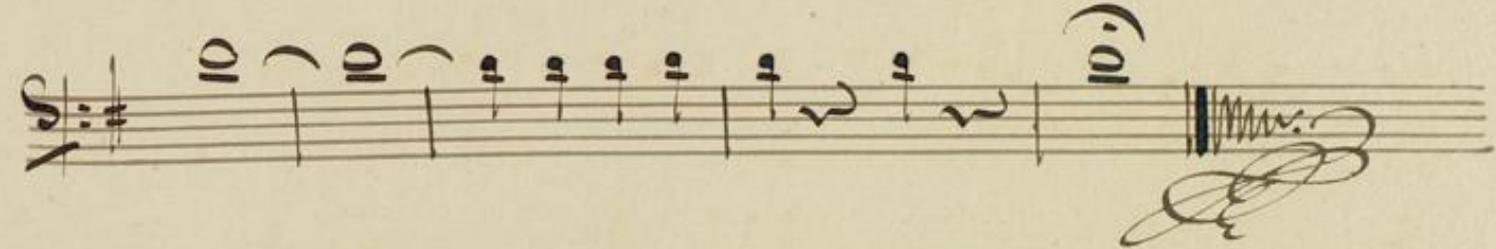
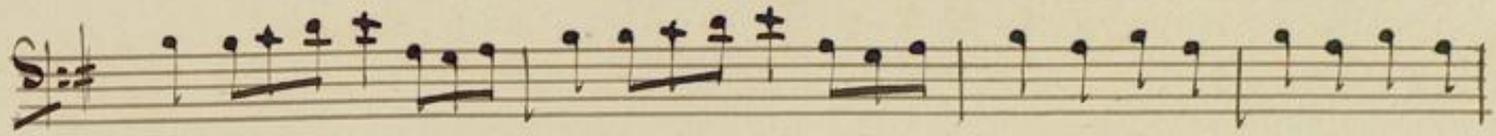
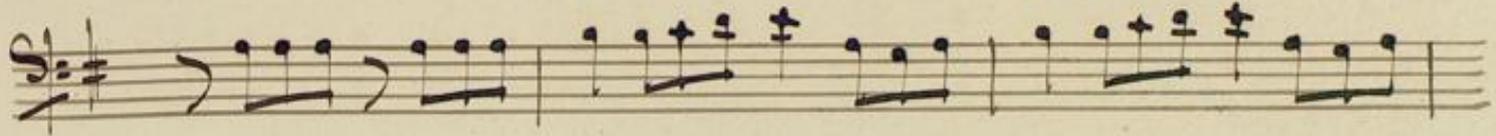
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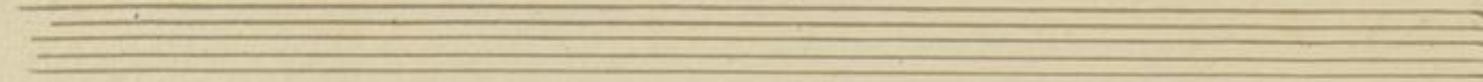
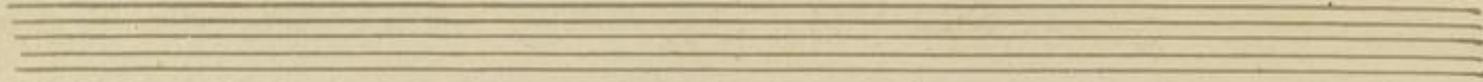
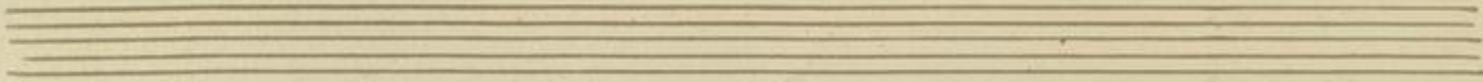
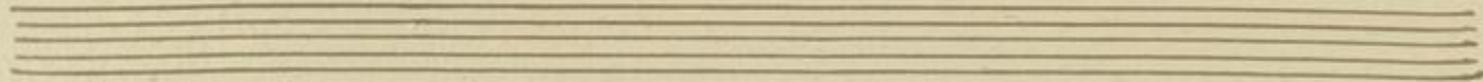
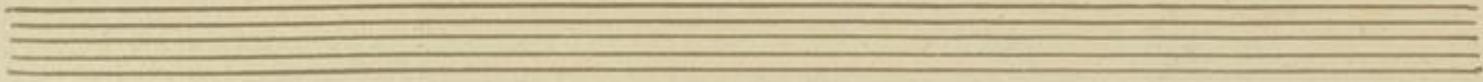
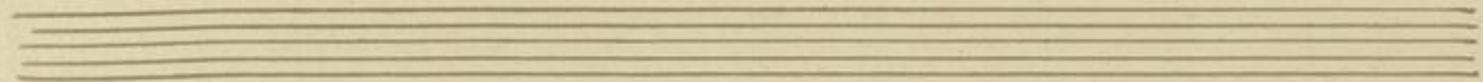
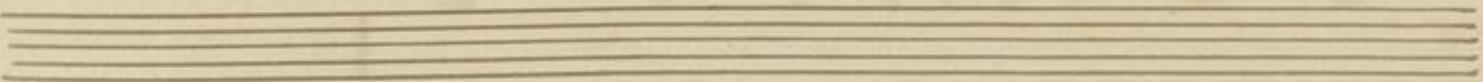
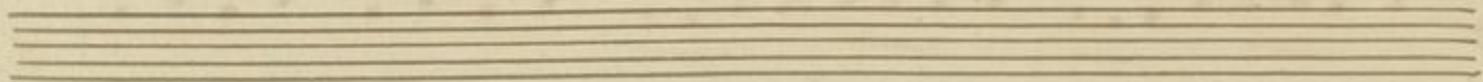
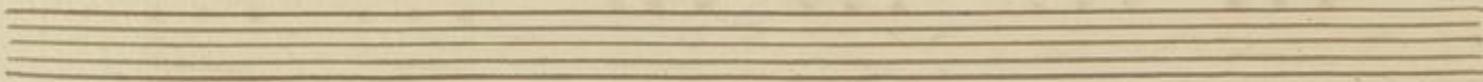
poco ritardando.

al tempo.

poco mosso.

sempre vivace.





Fagotto 2^{do}

Schlusszene zur Oper Regina.

Tempo di Marcia.

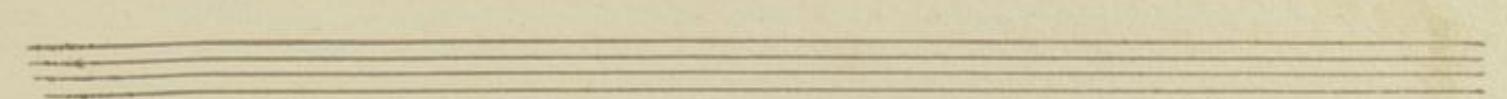
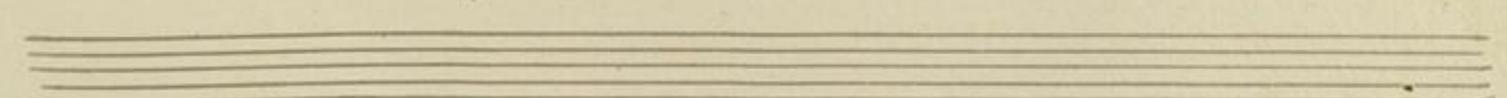
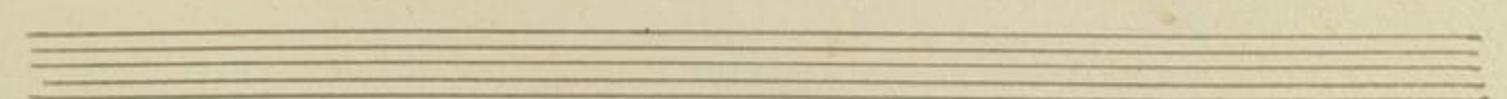
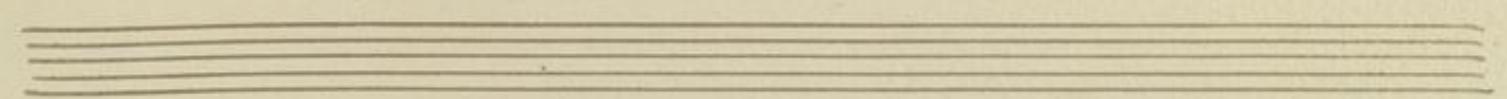
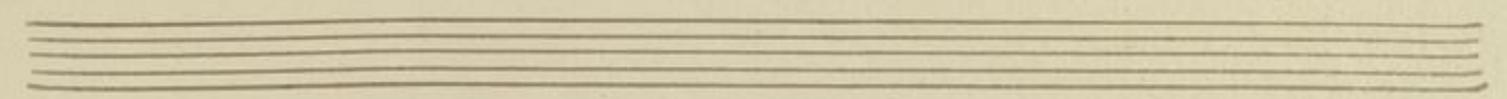
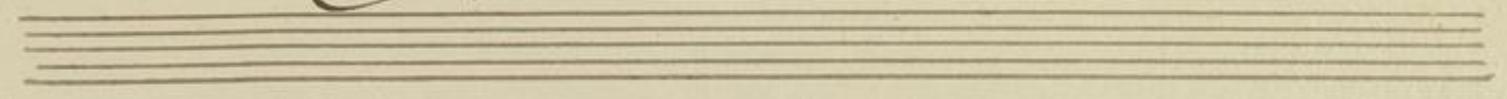
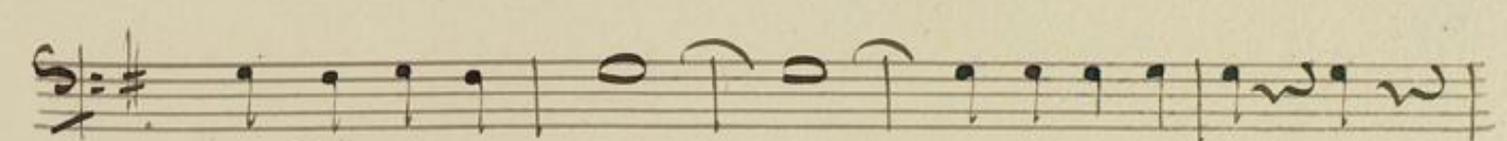
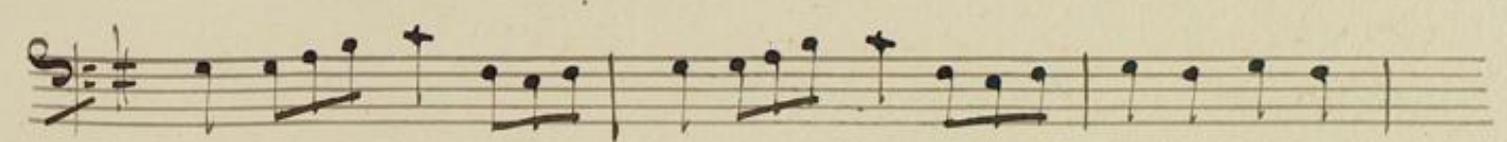
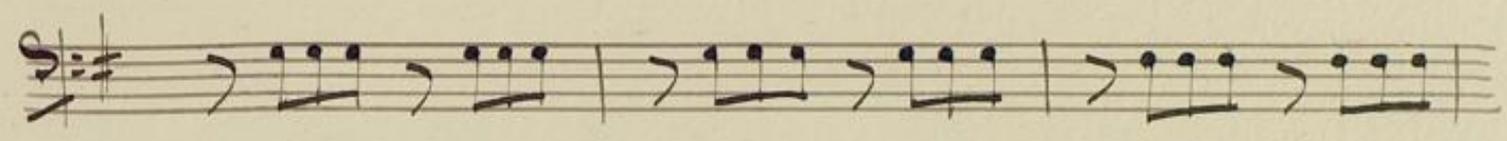
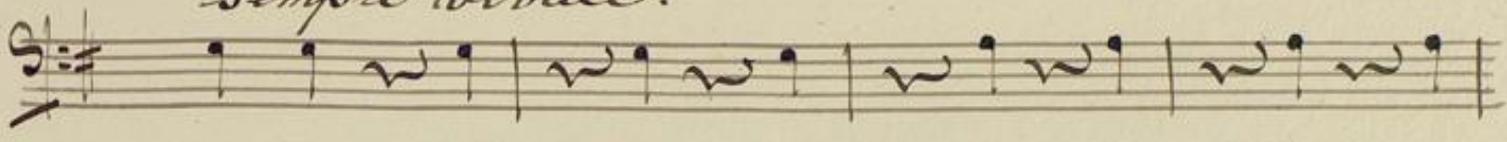
The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic style consistent with a march tempo. The notation includes various note values, rests, and dynamic markings such as *ff* and accents. The piece concludes with a double bar line and the instruction *poco piu lento!* above the final staff.

16.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 1: *f*
- Staff 2: *tempo primo*, *ff*
- Staff 6: *f*, *1.*, *2.*
- Staff 7: *1.*, *2.*
- Staff 8: *tando.*, *a tempo.*, *poco ritard.*, *piu mosso.*, *ff*

sempre vivace.



A page of 12 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text.