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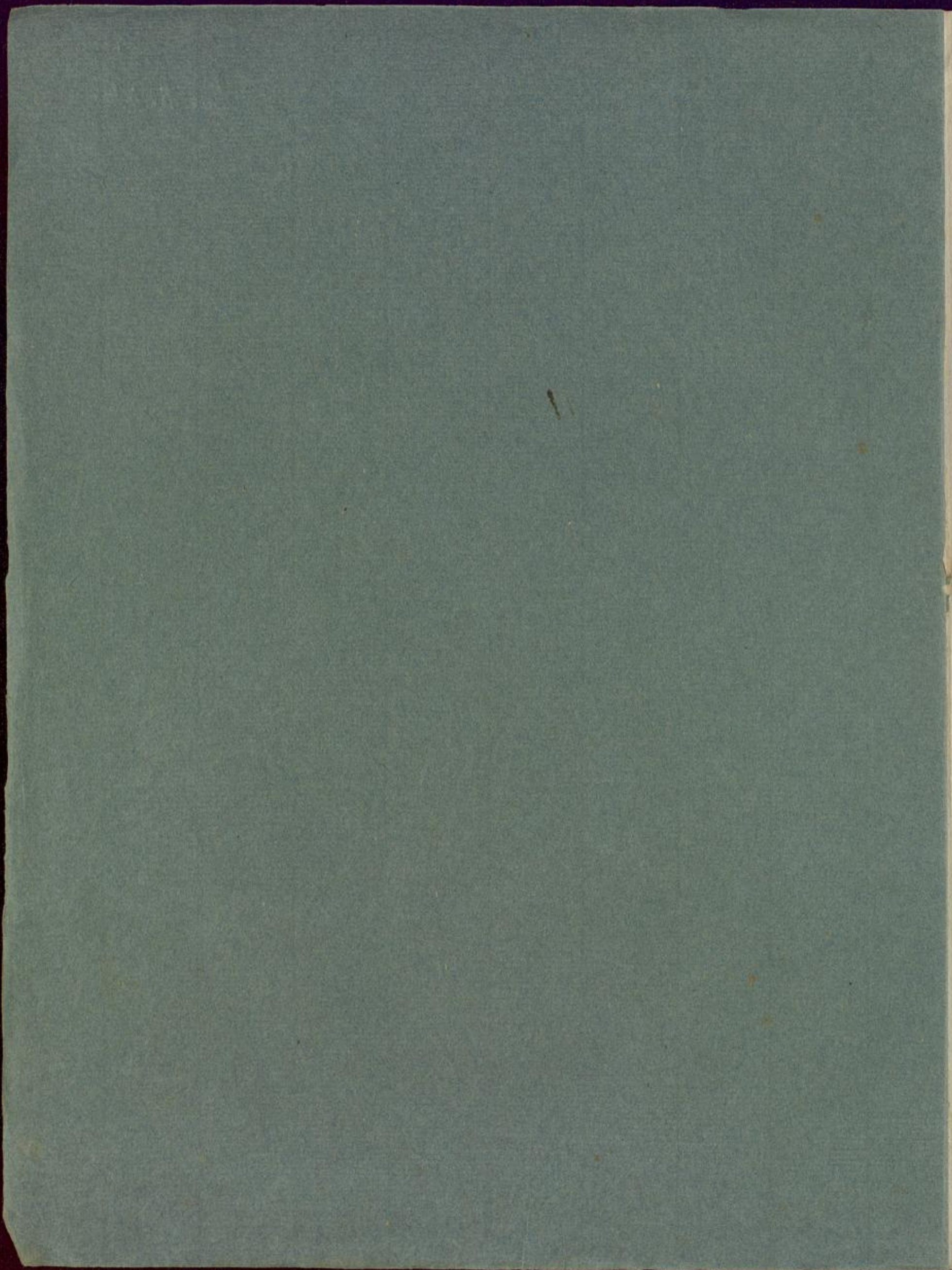
[S.l.], 1850-1899 (19.2d)

Druck

urn:nbn:de:bsz:31-70126

Ms. No. 42

Corni.
III. IV.



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Cornel.

III. IV.

(NB) Il faut aller du * au signe * pour reprendre les 44 mesures jusqu'à ce signe Θ et après allez au signe A pour finir l'Ouverture.

RÉGINE.

All.^o en Fa.

OUVERTURE. et introduction.

ff 1 11 sf

Allegro. *

6 25 pp

ff 2

2 5 1 1 1 1 2 3 4 23

A

pp

cres.

ff

All. en Fa. Andante. All. Mod^o

25 70 5 25

imprudente mais j'a mais donc que j'ai tends ce soir

pp

pp

3 pp

11 ff 5 2

4

voi la que je ne sau rai rien voi la que je ne sau rai rien ff

N° 2.

All. en Si b. bas. d'avoir du courage. Allegro.

ff

peur j'ai peur j'ai peur j'ai peur de 7

2 ral. comment com ment je suis peu reux 8

1479.

4.

4.

3^e et 4^e CORNS.

pp pp cres. 1 2 3 4

Allegro. 1 2 Suivez. 3 4

J'ai peur j'ai peur j'ai peur j'ai peur de 7

lent. Pourquoi pour quoi je su lent.

a tempo. 4 8 8 4

ispeureux pp pp 1 2 3 4

N° 5. TACET.

All^o en La. Qui exhale un parfum.

N° 4. 3 0 est-ce un pres tige un songe qui m'a buse me traitera veotant de clat p Solo. Andante.

Allegretto. Solo. 1 rallent.

aux dé pens d'un pauvre sol-dat p ma-foi ma-foi ma-

-foi 3 1 pp 6 ff 3

Solo 1 6 pp 2 3 4 5 6 7 8 9 10

1 2 3 4 5 1

(ou parle) ma foi ma foi ma foi qui va la ma foi ma foi ma

à Tempo. *pp*

foi 3 1

And.^{te} non troppo. *ff* *pp*

6 non ce n'est point 5 plus lent.

3 6 *ff*

All.^o en Ré. Silence, on vient.

N^o 5. *ff*

Col 1^o

ff 17

Col 1^o

9

Col 1^o

3^e. et 4^e. CORNS. *in C.*
 Allegro.

sol. *ff* *f p* *f p*

1 *cres.* 2 3 4 26 *p* 1 2 3 4 1 2 3

4 5 6 7 8 9 10 *tatatata* 7 *pp* > > >

11 *pp* > > > > > > >

1 *f p*

f p *cres.* 26 *p*

2 3 4 1 2 3 4 5 6 7 8 9 10 *tatatata*

1479.

7 *pp* 2 3 4 5 6 7 8 11 *pp* 2 3

4 5 6 7 8 1 2 3 4 5 6

change en Mi^b. 2 6 *ff*

à tempo. 1 2 3 4 5 6 7 8 *ff*

ciel un peu retenu
ce n'est pas lui 16 10 *sf* *pp* 1 2 3 4 5 6 *ff*

lent.

3 1 2 3 4 *pp* 1 2 3 4 5 6 *ff* Solo

m'ei lève 3

change en Ré. *ff* 17 *ff* 19 dis grace qui tout même en ce d'effroi se gla ce mon cœur tout tran

Tempo. *ff* anime un peu 14

blant 8 cres.

11 Suivez Tempo 11 rall.

ab je suis son ma - ri quand cet honneur de - vrait me conduire au sup - plice je - ne le serai plus
 lereste TACET

N^o 6. And^{te} un poco sos^{to} en La. Veuve et demoiselle. Recit.

Solo. soutenez

ces liens i gno rés sont brisés pour ja -

mais il est mort le inde nous sans a - voir pu con - nai - tre quelle re con nais - san - ce men à me ont fait nâi tre son

dé vouement et ses bien faits

7 pp 1 2 3 4 3

pp Solo. 7 pp 1 dim

mod^{to} And^{no} All^{to}

ff 3 in G. 8 pp 8 pp

3 2 3 animez

1 pp f

First system of musical notation for 3rd and 4th horns. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 4/4 time. There are two first endings marked with the number '1'.

All.^o en Sol.

Et régulièrement.

Second system of musical notation for 3rd and 4th horns. It consists of two staves in 2/4 time. The top staff starts with a piano dynamic (*p*) and a crescendo (*cres.*). The bottom staff has a piano dynamic (*pp*). The music is marked with a first ending '1'.

Third system of musical notation for 3rd and 4th horns. It consists of two staves in 2/4 time. The top staff has a fortissimo dynamic (*ff*). The bottom staff has a first ending '7' and a second ending '5'. The lyrics 'et sur tout notre honneur et sur' are written below the staff.

Fourth system of musical notation for 3rd and 4th horns. It consists of two staves in 2/4 time. The top staff has a piano dynamic (*pp*) and a fortissimo dynamic (*ff*). The bottom staff has a first ending '16' and a second ending '7'. The lyrics '- tout notre honneur' are written below the staff.

Fifth system of musical notation for 3rd and 4th horns. It consists of two staves in 2/4 time. The top staff has a piano dynamic (*pp*) and a fortissimo dynamic (*ff*). The bottom staff has a first ending '5' and a second ending '16'. The lyrics 'et sur tout notre honneur et sur tout notre honneur' are written below the staff.

Sixth system of musical notation for 3rd and 4th horns. It consists of two staves in 2/4 time. The top staff has a fortissimo dynamic (*ff*). The bottom staff has a first ending '1'.

Trop tôt réjouie.

All.^o en Mi b.

N. 8.

5 *cres.* *ff* 27 *pré*

sen ce des votres et de vous renver sé l'es-pé-rance
rall. *ff* 18 vraiment ah c'est bien mieux en-

- ce. 10 et moi je ne veux pas *ff ff ff* 1 *pp*

2 3 4 5 6 7 8 3 *Solo.* *Suivez.*

1 > > > 1 *ff*

p 1 3 *cres.* 5 *cres.* 3 *cres.*

rall. Tempo. 3 re fus non non non non je ne le reconna *pp* 1 *p* 2 3 4 5 6

Solo.

7 8 3 *p* > > > 1 > > > 1

ff 2

ff

And^{no} mod^{to} cors en Fa. C'est mal alui. Solo.

N^o 9. 10 *f* 7 *pp*

3 Solo. *pp* 3 And^{te} 2
pas même moi pas même moi

pp
que tout m'appar-tienne et soit a moi pour la moi-tié et soit a moi pour la moi-tié

pp 9
All.
al'ami

All. *ff* 1 1 2

All non moto Solo.

ff j'au rai par le dé dain 14 la mort est pré fé-ra-ble a de pareil tour ments 1 2 3

7 *p cres* *ff* 19 + eh

bien ch bien c'elle que j'aime et que *pp* + *f* 1 2 en ble ce

la n'est pas croyable c'est vrai ment surprenant *ff* Serrez..

Retenu

Serrez.

1479.

First system of musical notation for 3rd and 4th horns. It consists of two staves with treble clefs. The music features a series of notes, including some with accidentals, and ends with a double bar line and the number 1.

Allegro en Ut.

Je vais l'écrire, Madame.

N° 10.

Second system of musical notation for piano accompaniment. It consists of two staves with treble clefs. The music is marked with *ff* (fortissimo) and includes a section marked with a '2' and another *ff*. The system ends with a double bar line and the number 1.

Third system of musical notation for piano accompaniment. It consists of two staves with treble clefs. The music includes markings for *ff*, *animez un peu*, and *cres*. There are measures marked with '10', '2 4', and '6 8'. The system ends with a double bar line and the number 4.

Solo.

Fourth system of musical notation for piano accompaniment. It consists of two staves with treble clefs. The music is marked with *p* (piano) and *ff*. There are measures marked with '4' and '2'. The system ends with a double bar line and the number 2.

Fifth system of musical notation for piano accompaniment. It consists of two staves with treble clefs. The music is marked with *ff* and includes measures marked with '7', '1', '2', '3', '4', and '16'. The system ends with a double bar line and the number 16.

Sixth system of musical notation for piano accompaniment. It consists of two staves with treble clefs. The music includes markings for *Plus lent.* and the lyrics 'al- lons ve- nex ve- nex retirons nous'. There are measures marked with '12', '16', and '16'. The system ends with a double bar line and the number 16.

Seventh system of musical notation for piano accompaniment. It consists of two staves with treble clefs. The music is marked with *V. 1.*, *cres.*, and *ff*. The system ends with a double bar line and the number 1479.

1479.

Faint musical notation on aged paper, consisting of approximately seven systems of staves. The notation is extremely light and difficult to discern, but appears to be a multi-measure rest or a similar rhythmic figure. The paper shows signs of age, including discoloration and some staining.





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