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Régine - Don Mus.Ms. 4a-c

Adam, Adolphe

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

Posaunen

urn:nbn:de:bsz:31-70126

1

Mus. No. 4 c

[Faint, illegible text, possibly bleed-through from the reverse side of the page]

OUVERTURE *ff*

All^o * *pp*

1 20 25

ff

⊙

(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

4476

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns.

The second system continues the musical piece. It features a melodic line in the upper staff and a supporting line in the lower staff. A measure rest of 4 measures is indicated at the end of the system.

The third system begins with the instruction "allegro au signe" followed by a double asterisk and the letter "A". The music is marked with a forte dynamic (*ff*) and includes a measure rest of 12 measures. The dynamic then changes to piano (*p*) and includes a crescendo marking (*cres.*). The system concludes with a piano (*p*) dynamic.

The fourth system continues with a melodic line in the upper staff and a harmonic line in the lower staff. A forte dynamic (*ff*) is present in the middle of the system.

The fifth system consists of two staves with a melodic line in the upper staff and a harmonic line in the lower staff, continuing the musical texture.

The sixth system is the final system on the page, featuring a melodic line in the upper staff and a harmonic line in the lower staff. The music concludes with a double bar line.

1^{er} 2^e TROMBONES.

N^o 1. Allegro. And^e. All^o Mod^o. 3 5 22

INTRODUCTION: $\frac{3}{8}$ C $\frac{3}{8}$ 35 70

Imprudente Piston. Mais ja mais Je vais donc sa voir. Apprends donc ap-preds donc que jat-tends ce soir.

pp

3 5 22

3 5 22

ff

pp

3 *pp* 11

52 4 *ff*

Voi la que je ne sau-rai rien voila que je ne sau-rai rien

Silence on vient.

Allegro.

Final.

N^o 5.

1 *ff*

17

Allegro.

11 53 ta ta ta ta ta ta. 105

Viol:

ta ta ta ta ta ta. 40 *ff*

26 Ciel. Ce n'est pas

lent,

à Tempo.

un peu retenu. 4 fois la mesure à 1.

lui. 16 18 *ff* M'enle-vent. 22 Allegro.

1^{re} et 2^{me} TROMBONES.

Animez un peu.

à Tempo.

ENTR'ACTE et N°6 Tacet.
Et régulièrement.

N° 7. Allegro.

à Tempo 16

rall: *à Tempo*.

tout notre hon- neur et sur - tout notre hon- neur.

16 *ff*

N^o 8 Tacet .

C'est mal à lui .

And^{no} Mod^o

N^o 9.

8 Et pourquoi s'il vous plait faites le moi con- naitre . *ff ff ff*

ff ff ff ff

17 per-sonne ne connai- tra ja mais, quoi personne, per-

sonne, *ff* pas même moi pas même vous, 20 l'amitié, 19 l'on doit tout dire à l'am-

- tie, l'on doit tout dire à l'ami - tié. *ff* 1 1



Al^o conmoto.

2 *ff* par ter le d^e dain la mort est préfé-rable à de pa-reils tour-

ments ne peut être aussi grand ne peut être aussi *ff*

mouvt doublé 2 fois la mesure en $\frac{6}{8}$.

15 3 et se tuer à près ch-bien ch *pp* 4

10 quoi c'est moi qui l'a-cable ce la n'est pas croy-able c'est vraiment surpré

ff Serrez.

mant.

Retenu. Serrez.

7

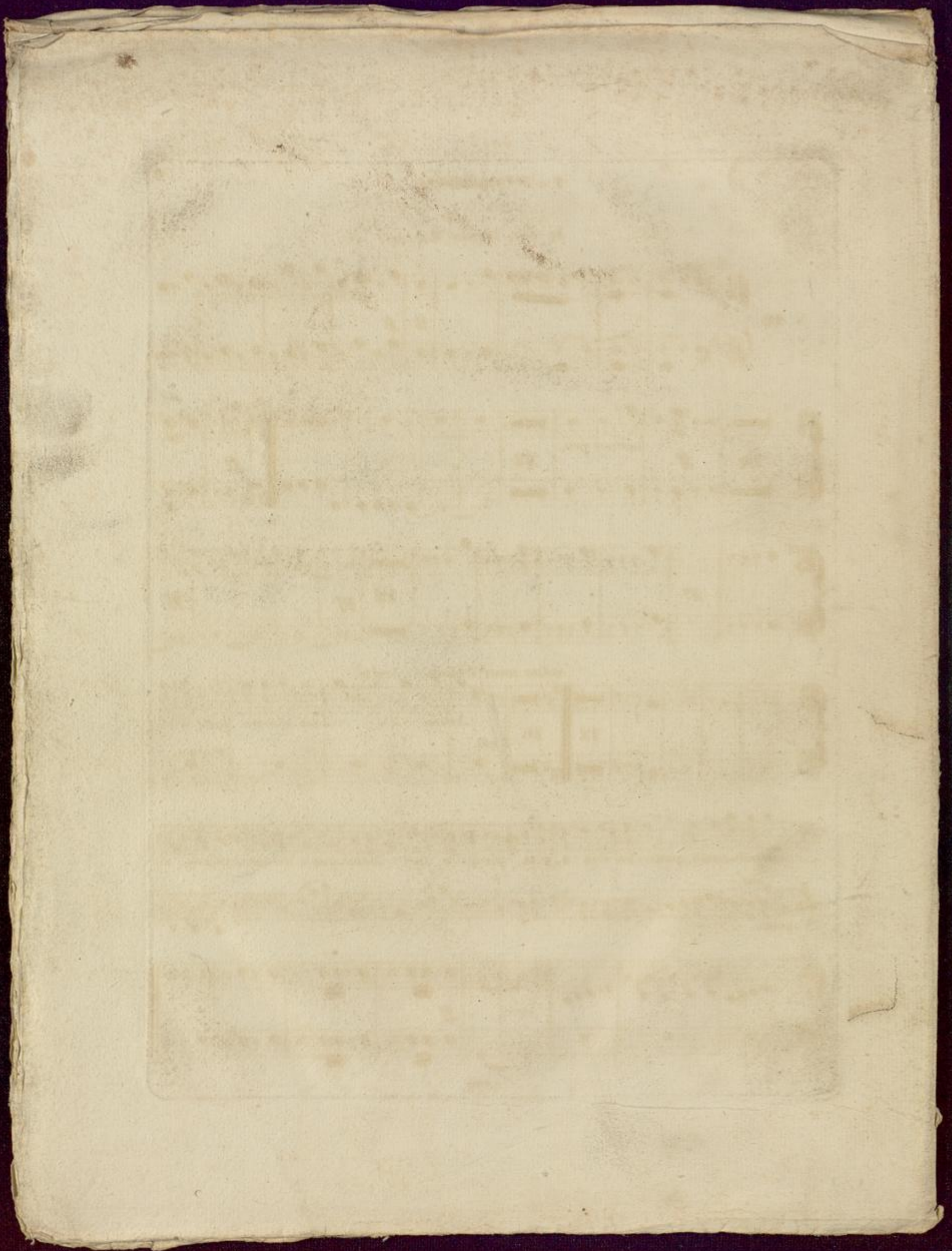
Je vais l'ecrire Madame.

N^o 10. *Allegro.*

même mouvt 2 fois la mesure à $\frac{6}{8}$.

sons ces heureux é-poux ces heu reux é-poux puis quil-le faut re-ti-rons nous et lais sons ces heureux é-

clar. -poux.



Mus. No 40

RÉGINE.

5^e TROMBONE.

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

Allegro.

OUVERTURE.

ff

All^o 23 * *pp*

ff

4

allez au signe * *ff*

A 8 *p* *Cres.* *ff*

N^o 1. Allegro 35 Andante 70 All^o moderato 5 22

INTRODUCTION.

Imprudente mais je mais je vais donc si voir apprend

Piston.

donc apprend donc que j'ai-tends ce soir.

ff

4479.

Alten *Trom.*

3^e TROMBONE.

pp *ff* *pp*

3 11 52

Voi la que je ne sau rai rien voi la que je ne sau rai rien. N^o 2 5 et 4 Tacet.

Allegro. 4 Silence on vient.

N^o 5. *ff*

17 11

55 107 40

26 16 4 fois la mesure $\frac{3}{8}$ *ff* *p*

Ciel ce n'est pas lui. 18

7 *All^o 22*

9 12 *à Tempo.*

se glace mon cœur tout trem-blant *pp*

Cres. *ff* *à Tempo.* 6 $\frac{7}{8}$ votre frere embar-qué sauvé sauvé. *ff*

le voici je le vois c'était donc une erreur. 29 *p* *ff*

Finlay M *Allegro. 4* Tranquillement et régulièrement.

N^o 6 bis. *pp* *ff* 15

4479.

5^{me} TROMBONE .

Mus. No 4 c
3

à Tempo.
et sur- tout notre honneur et sur- tout notre hon- neur. *pp*

f et sur tout notre hon neur et sur tout notre honneur

ff N° 8 Tacet.

C'est mal à lui .

N° 8 et pourquoi il vous plait faites le moi connaître. *ff*

18 qui personne per- sonne *ff* pas même moi pas même vous l'amité

l'on doit tout di- re à l'a- mi- tié l'on doit tout di- re à l'a- mi- tié

ff par- ler préfé- ra- ble à

de pareils tour- ments ne peut être aussi grand ne peut être aussi grand *ff*

15 et se tuera- près eh

bien eh *pp* serrez. *f* quoi c'est moi qui l'ac- cable ce

la n'est pas croyable c'est vraiment surpre *f*

Retenu. serrez.

quel

Je vais l'écrire Madame.

N° 10 *ff* *ff* *ff*

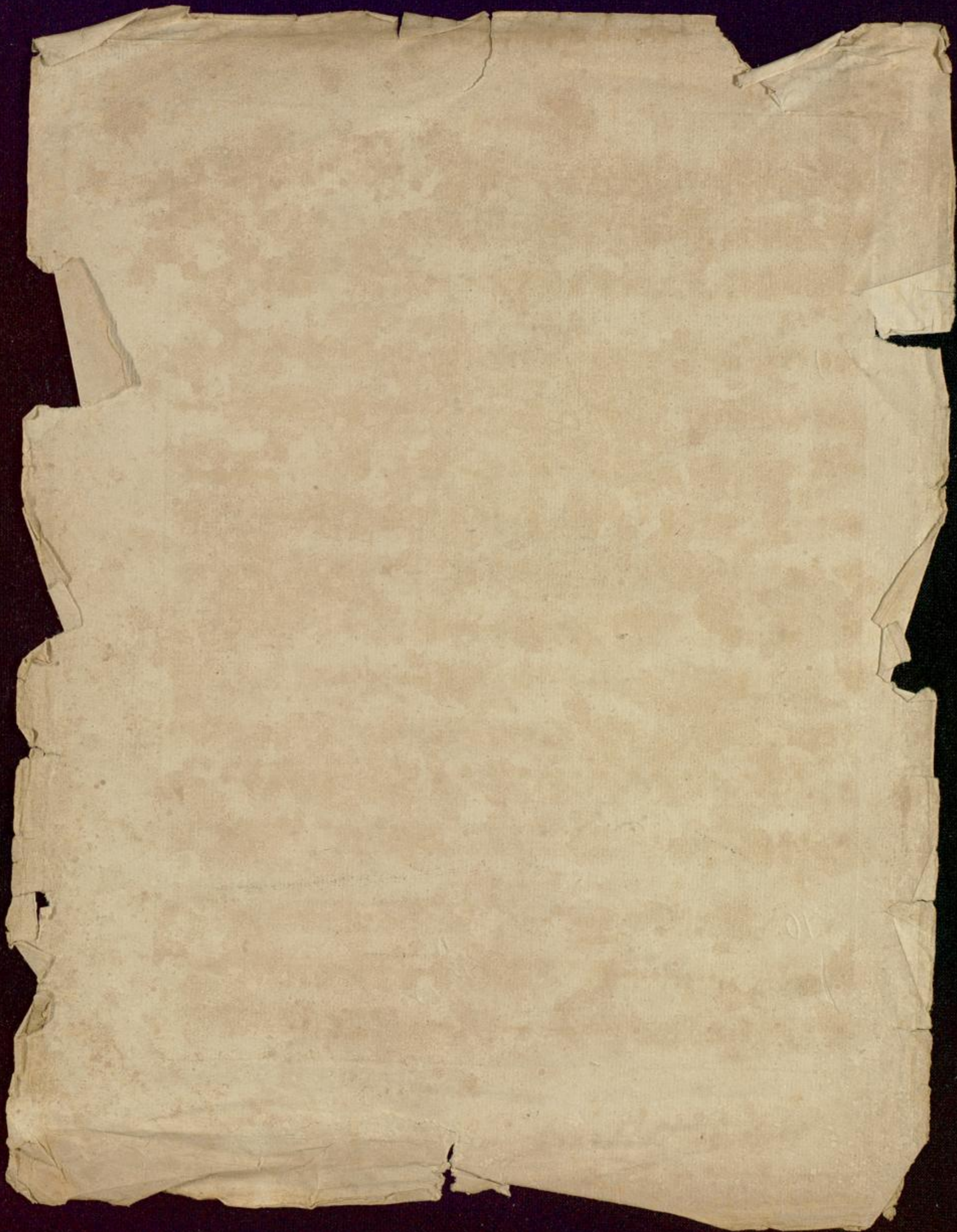
22 *pp* *f* *ff* *ff*

12 19 *ff* *ff*

allons venez venez et irons nous . *ff*

168





Trombono.

Allegretto *Finlaya gine Opera Regina* *ff. Schallmoda.*
Cavatine.

Allegretto *ff.* *27.*

ff. *39.*

ff. *15.*

ff.

ff.

ff. *21.*

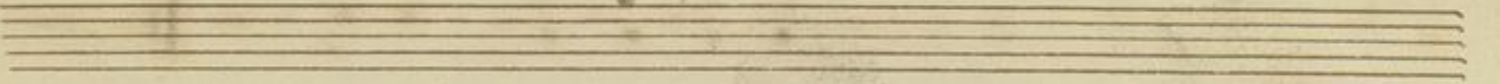
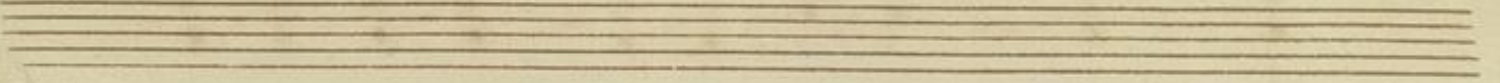
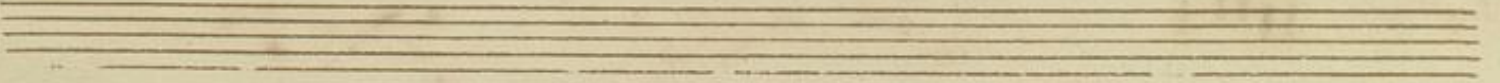
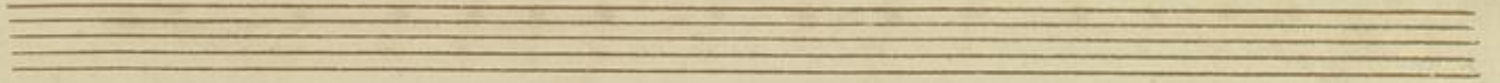
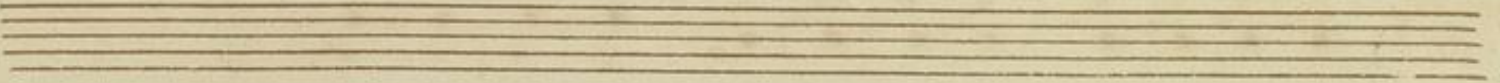
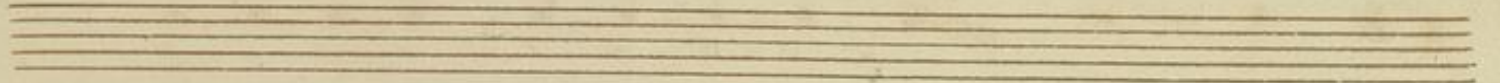
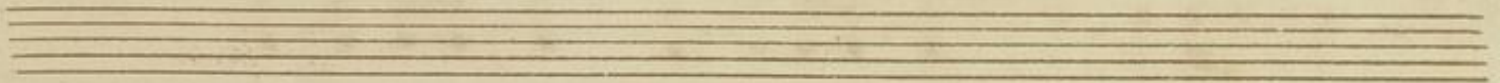
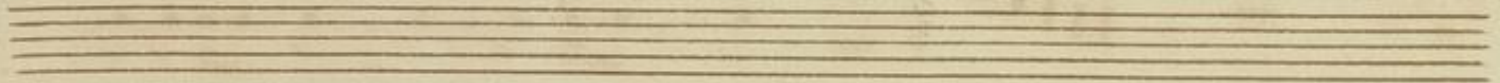
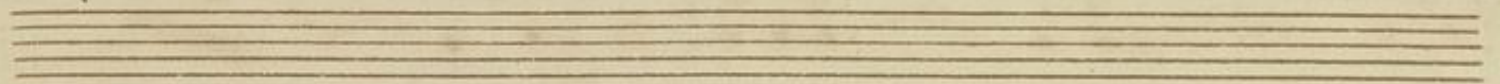
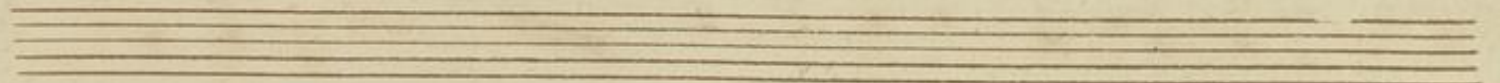
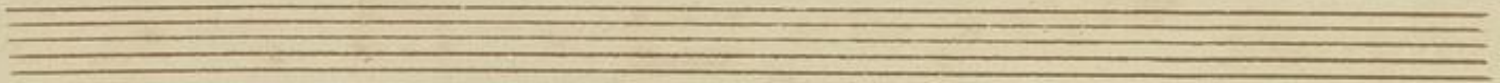
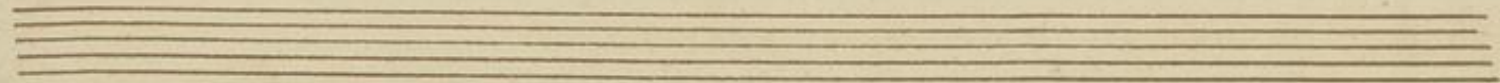
cres. =

= cen = = do = = ff.

mf *20.* *ff.* *22.* *ff.*

ff.

ff.



6. *Finestra Oper Regina. Tromboni.*

Andante

Solo *pp* 19. 8.

Solo *pp* 3. 2.

Alleg. moderato *pp*

6. 3. 6. 7. *ritar.*

1.

2. 3. 4. 5. 6. 7. 8.

ff

8. 3. 2.

ff

This image shows a page of 14 blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page, with a small gap between each one. The paper is aged and yellowed, and the lines are printed in a dark ink. There is no musical notation or other markings on the page.

Op. 4.

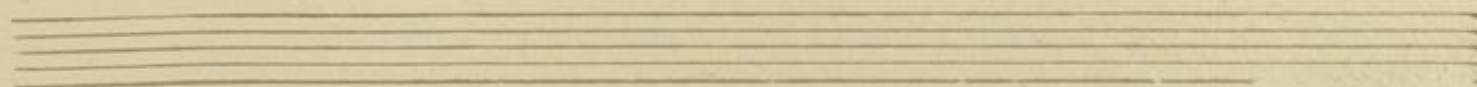
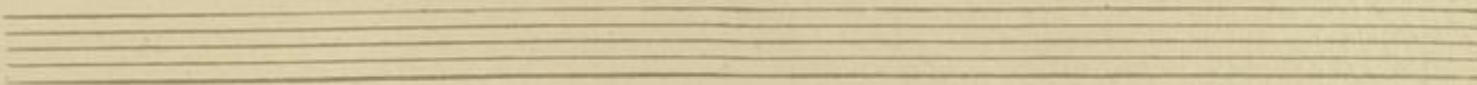
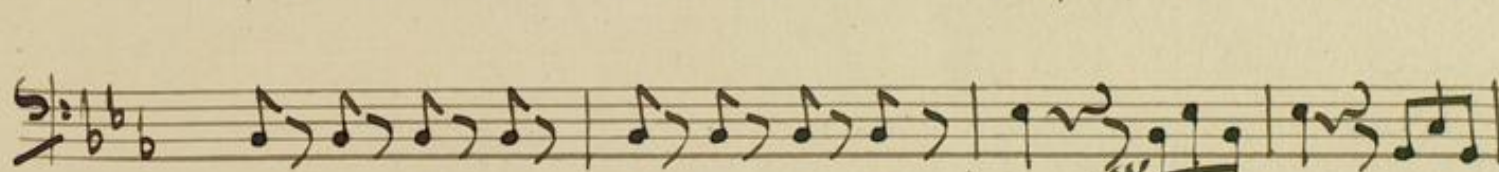
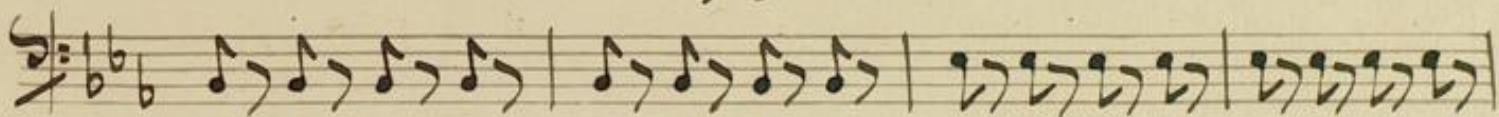
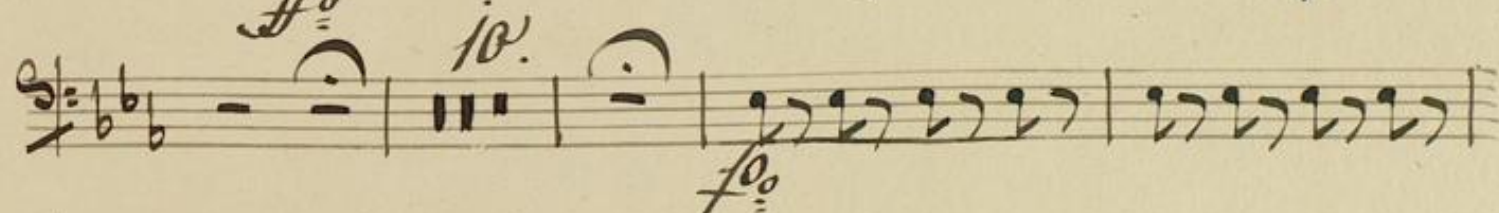
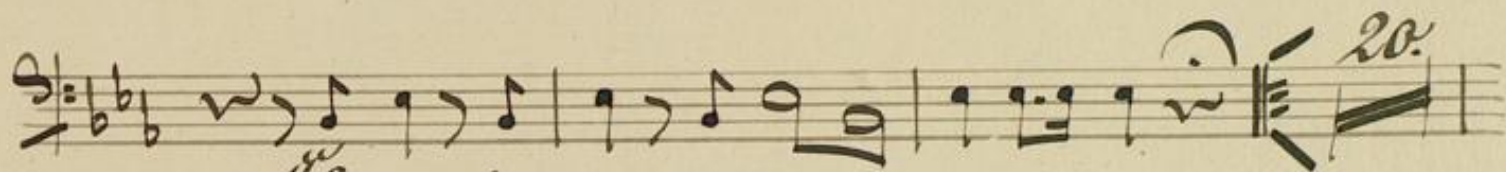
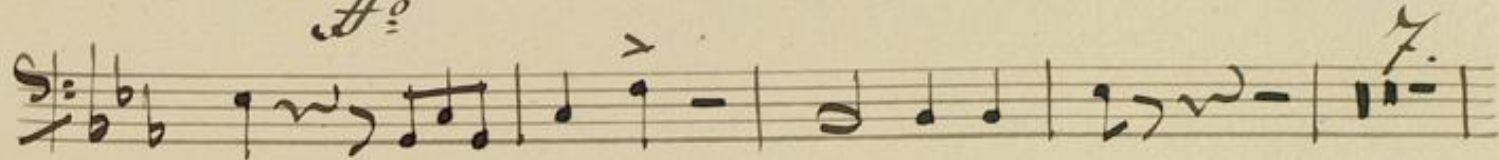
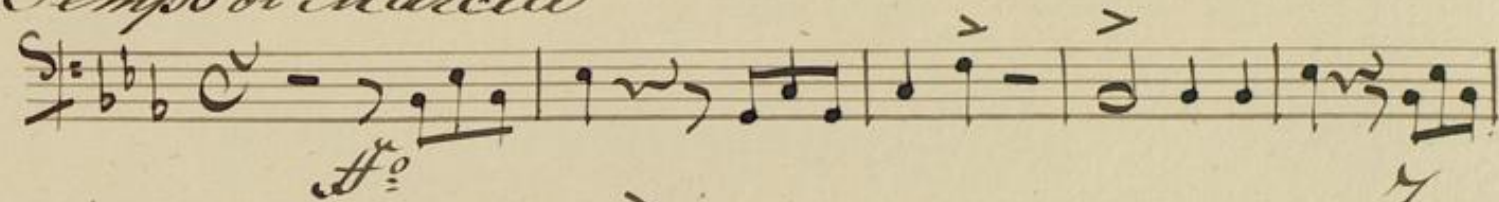
Mus. Ms. 40

1

Trombone

Lied zur Oper *Regine*

Tempo di Marcia



Handwritten musical notation on 12 staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes against the aged paper background. The staves are arranged vertically, with some faint markings and possibly a few notes or rests that are not clearly discernible.

No. 74 $\frac{1}{2}$ Sinfonia gr. Opus Regine

Mus. No. 40

Allegro.

Trombono Basso.

Handwritten musical score for Trombone Bass, measures 1-19. The score is written in G major (one sharp) and 6/8 time. It consists of 19 measures across 12 staves. The notation includes various rhythmic values, dynamics (f, f^o), and articulation marks. Measure numbers 10, 9, 37, 28, 4, 3, 1, 3, 1, 9, 1, 3, 7 are indicated above the notes. The tempo is marked 'Allegro.' and the performance instruction 'un poco piu mosso.' appears in measure 19. The score ends with a double bar line and a fermata in measure 19.

Handwritten musical score on six 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 slurs and a dynamic marking 'f' with a hairpin. The second staff is a bass line with a similar dynamic marking. The third staff continues the melodic line. The fourth staff features a triplet of eighth notes marked '3.'. The fifth staff has a first ending bracket marked '1.' and a 'bis' marking above a note. The sixth staff concludes the piece with a double bar line and a repeat sign.

Seven empty musical staves for notation.

Mus. No 4c 1
Regine.

Pas de Sosaune.

Allegro.
No 8. Quartett. *Andante* *Allegro.*

27. 28. 29. *ritardando* *f.* 20. *f.* 9. *f.* 14. *pp.* 11. *f.* 17. *pp.* 19. *pp.* 21. 22. 23. 24. 25. 26. 27. 28. 29.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains 14 horizontal staves, each consisting of five lines. The notation is written in dark ink and is somewhat faint and blurry, suggesting it is an older manuscript. The notes are scattered across the staves, with some appearing as small dots and others as short horizontal lines. There are also some vertical lines and symbols that could be clefs or bar lines, though they are difficult to discern clearly. The paper shows signs of wear, including some staining and discoloration, particularly in the middle and lower sections.



Quett. No 9.

Mus. No 42

Andante Sostenuto. Trombono.

First staff of music with dynamic markings 12, 11, 14, 3, 11.

Second staff of music with dynamic markings 7, 1.

Third staff of music with dynamic markings 7, 6, 17, 14.

Fourth staff of music, labeled *Piu mosso*, with dynamic markings 2, 3, 4.

Fifth staff of music with dynamic markings *ff* and *cresc.*

Sixth staff of music, labeled *Piu Lento*, with dynamic marking 4.

Seventh staff of music, labeled *Tempo 1^{mo}* and *Piu animato*, with dynamic marking 17.

Eighth staff of music, labeled *Piu mosso*, with dynamic markings *ff* and *cresc.*

Ninth staff of music, labeled *Piu mosso*, with dynamic markings *ff* and *ff*.

Tenth staff of music.

Eleventh staff of music.

Twelfth staff of music.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or markings. The paper is aged and yellowed.

Trombono.

Schlussscene zur Oper *Regine*. 3te Act.

Tempo di Marcia.

The musical score consists of ten 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 rhythmic style consistent with a march tempo. The first staff includes a dynamic marking of *ff* (fortissimo) and a first ending bracket labeled '1.'. The second staff continues the melodic line. The third staff has a first ending bracket labeled '1.'. The fourth staff has a first ending bracket labeled '3.'. The fifth staff has a first ending bracket labeled '3.'. The sixth staff continues the melody. The seventh staff has a first ending bracket labeled '1.'. The eighth staff continues the melody. The ninth staff has a first ending bracket labeled '22.'. The tenth staff concludes the piece with a double bar line and a final note.

M. G. C.
J.

ff

41. piu mosso.

ff

sempre vivace.