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Gustave ou le bal masque

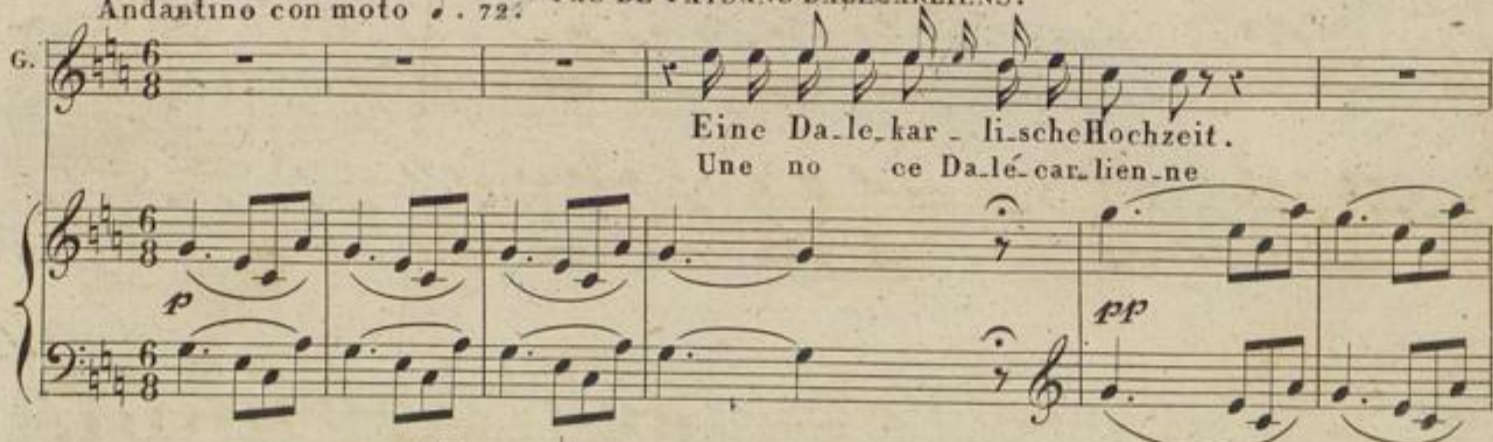
Auber, Daniel-François-Esprit

Mainz [u.a.], [1835]

2d Air de Danse

urn:nbn:de:bsz:31-89414

Andantino con moto ♩. 72

G. 

Eine Da.le.kar - li.sche Hochzeit.
Une no ce Da.le.car.lien.ne

Allegro ♩ 116







First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. A dynamic marking 'p' is present in the fourth measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a change in the bass line with a new rhythmic pattern. Dynamic markings 'fz' and 'p' are visible.

Fifth system of musical notation, characterized by a more active bass line with frequent chordal changes.

Sixth system of musical notation, concluding the page with a final melodic flourish and harmonic resolution.

3826. 3.

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of six systems, each with a treble and bass staff. The first system begins with a *p dol:* marking. The second system has a *p* marking. The third system has an *f* marking. The fourth system has a *p* marking. The fifth system has *f* and *p* markings. The sixth system has a *p* marking. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, chords, and dynamic markings. The first system has a piano (*p*) marking. The second system continues with similar textures. The third system features a *dol.* (dolcissimo) marking. The fourth system includes both *f* (forte) and *p* (piano) markings. The fifth and sixth systems conclude the piece with complex chordal textures and rhythmic patterns.

3826. 3.

Handwritten musical score for piano, page 66. The score consists of seven systems of two staves each (treble and bass clef). The music is in a key with two sharps (D major) and a 3/4 time signature. It features various rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as 'p' (piano) and '>p' (accent) are used throughout. The notation includes slurs, ties, and fermatas.

The musical score on page 67 consists of seven systems of grand staff notation. Each system includes a treble and bass clef. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation is dense, featuring many chords and rapid passages. Dynamics include *crus:*, *f*, *fz*, and *fz*. The piece concludes with a double bar line and a key signature change to one sharp (F#).

3826. 3.

G. *Be-feh-le zu vollzieh'n, die Tänzer sind entlassen*
Des ordres à si-gner c'est bien que l'on nous laisse

G. *loco. Plus animé*
Doch was seh' ich ein Verbannungs-
Mais que vois — je un ar-rêt d'e-

G. *- akt! was hat die arme Frau...verbrochen ist sie dem Staat ge-fähr-lich*
- xil contre une femme encor...quel crime quel péril dicta cet or-dre. ARMFELD.

Sie C'est

3826. 3.

Arwedson sagen
Arwedson dites.

Ar. mehrts als Wahr-sa-ge-rin noch des Volkes A-ber-glau-ben und heisst Arwedson.
u - ne de - vi - ne - resse u - ne fem - me du peuple Ar - ved - son est son nom

O. Sie die be-rühm-te Sy-bil-le die Alle hier am Hof gleich den Bürgern be-
-vous la cé-le-bre Sy-bil-le qui voit ve-nir chez el-le et la cour et la

O. - suchen?
vil-le.

Ar. Am Strande von Stockholm ge-le-gen ist ihr Haus lang mir schon bekannt als ge-
Sur le port de Stokolm je sais que sa mai-son est le ren-dez-vous et là-

O. Und ich vertheidige
Et moi je la dé-

Ar. - fährlicher Va-ga-bun-den Zufluchtsort. Ich ver-ban-ne Arwedson.
si - le des gens suspects et tur-bulents je ban-nis Arvedson.