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

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

Boieldieu, Adrien - La Dame blanche - Excerpts. Arr; V (X), pf

[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.<sup>o</sup>. 108.*

*p:*

*f:* Die heavy bars of our blaßau in ifou fäim!

*p:*

*Cres:*

*cresc:*

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a forte dynamic marking (*f*) and contains several measures of music, including a sixteenth-note run. The bass staff contains a steady eighth-note accompaniment. A piano dynamic marking (*p*) appears at the end of the system.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves. The treble staff features a melodic line with some phrasing slurs, while the bass staff continues the accompaniment.

*Coro volti subito*

Four empty musical staves at the bottom of the page, intended for a choral part as indicated by the instruction above.

Handwritten musical score for a four-part vocal setting with piano accompaniment. The lyrics are "Gloria in excelsis Deo". The score includes four vocal staves and a piano accompaniment at the bottom.

Lyrics: *Gloria in excelsis Deo!*

*Vol:*  
*ab la-ba fauf.* *ab*

*Vol:*

*sfz*

la - ba fief, fief in pat unius fiant! ab

la - ba fief, fief in pat unius fiant! ab

la - ba fief, fief in pat unius fiant! ab

la - ba fief, fief in pat unius fiant! ab

la - ba fief, fief in pat unius fiant! ab

la - ba fah, fah in der weiten Welt!

la - ba fah, fah in der weiten Welt! die Leut' ba =

la - ba fah! fah in der weiten Welt! gründet

la - ba fah, fah in der weiten Welt, die Leut' ba =

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 Leibe:

und so nun bald das Leibe- 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

Handwritten musical score for a four-part vocal setting with piano accompaniment. The score consists of five systems. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are "Jes, Jes inquit fuit, Jes inquit unius fuit, ab loba". The piano accompaniment is written in a grand staff (treble and bass clefs).

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), each with a vocal line and the lyrics written below. The fifth system is for piano accompaniment, with a right-hand part (treble clef) and a left-hand part (bass clef). The music is written in a single system with four staves. The lyrics are written in a cursive hand below each vocal staff. 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 (Cord.) is on the third staff, with the instruction *(Ein Luybweyferer blasen in ipa Jener.)* written below it. The character's part (Georg. à part.) is on the fourth staff, with the name *Georg. (à part.)* written above and *Mum* written below. The piano accompaniment is on the bottom two staves, featuring a treble and bass clef with various chords and melodic lines.

Four 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.

A vocal line in treble clef with a common time signature. The lyrics are written in cursive below the notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs over the first two notes and the last two notes.

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. Both have a common time signature. The music features chords and arpeggiated figures.

Handwritten musical score for voice and piano. The score is written on five staves. The top four staves are empty, likely for a choir or instrumental ensemble. The fifth staff is for the voice, with the lyrics written below it. The bottom two staves are for the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "unser Mandat an, fuhret sich ganz in uns."

Georg

unser Mandat an, fuhret sich ganz in uns.

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 Jann dann Gut is be-rit-ze

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

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both have a common time signature. The music consists of chords and moving lines in both hands, providing accompaniment for the vocal line above.

Georg

Dau-riest zu glü-ckseli-chen Lieb-sonnen, er-öffne ih.

Ge

Handwritten musical score for voice and piano. The score is on a single page with four systems of staves. The top three systems are for the voice, and the bottom two are for the piano. The voice part includes lyrics in German: "sich umsehend", "Gott!", "für! unsern Vater", and "ist.". The piano part includes the word "Cres:" and dynamic markings "ff".



Georg. *Paul* <sup>3</sup> *die Ritter hat* *sein* *Dau*

Georg. *Paul* *findt* *so* *gar* *lieb* *ju* *we* *Reif* *-* *bin* *-* *gen*



George  
 ja — — — ist ja sie schon. Was kann das Geben sein?

Gory  
 ja — — — kann man nicht sein, wenn man nicht will, ist ja.

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

*man kann, gab' ich das Spiel — per Freiwillingigkeit, gab' ich das*

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

Handwritten piano accompaniment consisting of two staves (treble and bass clefs). The music is written in a simple, rhythmic style with chords and single notes.





Georg:



Nimm an,

ich König, steh an!

Die jungen Mädchen bieten Georg die  
Hauptrolle des Klopens an. Sie  
unerschrocken, denn er hat die  
Freiwilligkeit.

Coro



Nimm an,

ich König, steh an!



Nimm an,

ich König, steh an!



26.

Cono.

This page contains a handwritten musical score for a piano concerto, specifically measures 26 through 30. The score is written on five staves. The first four staves are for the right hand, and the fifth staff is for the left hand. The notation includes treble clefs for the right hand and a bass clef for the left hand. The music is in a common time signature. The first four staves show a series of whole notes, each with a fermata, indicating a sustained or held note. The fifth staff shows a more active melodic line with eighth and sixteenth notes, including some triplets and slurs. The paper is aged and shows some wear at the edges.

Georg

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

Sopra

Jubiläum, Jubiläum

Tenore

Jubiläum, Jubiläum

Basso

Jubiläum, Jubiläum

Coro

*gamm*

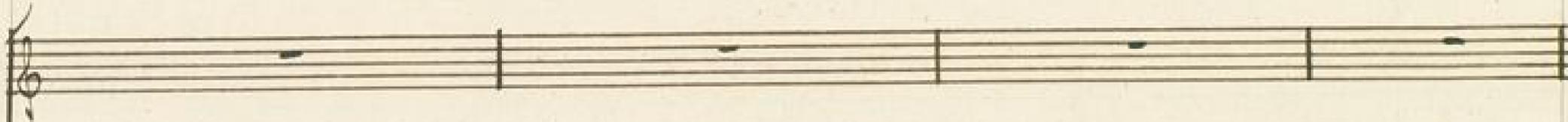
Georg

hö - ma lant und fall, frost dem, frost dem fall

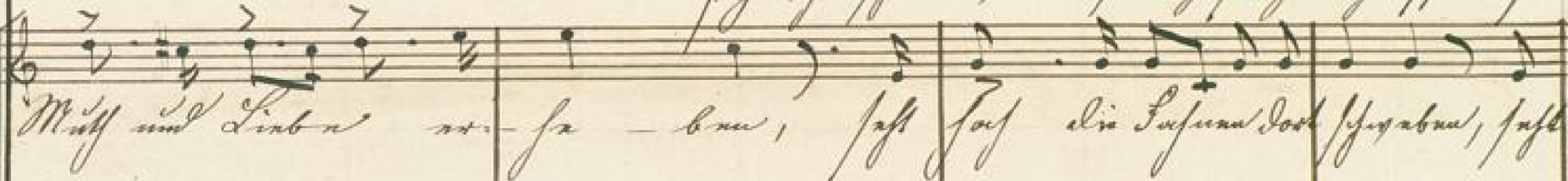
hö - ma lant und fall, frost dem, frost dem fall

hö - ma lant und fall, frost dem, frost dem fall

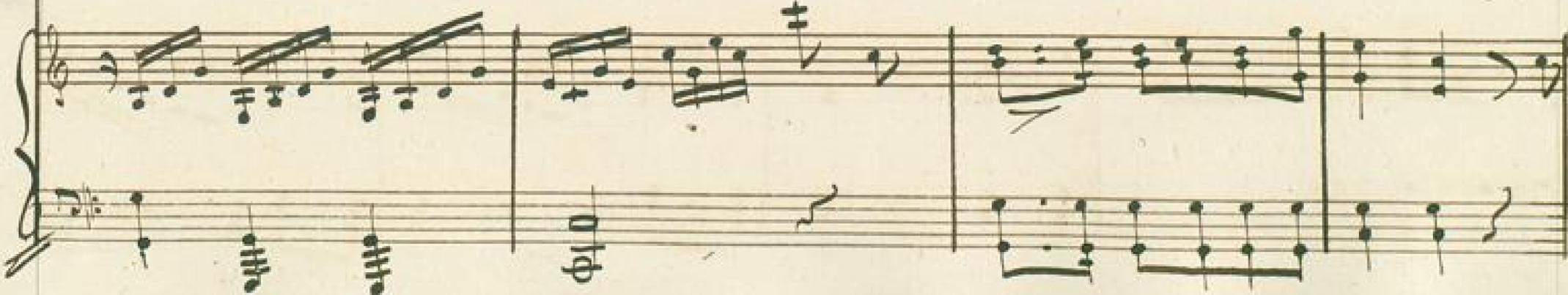
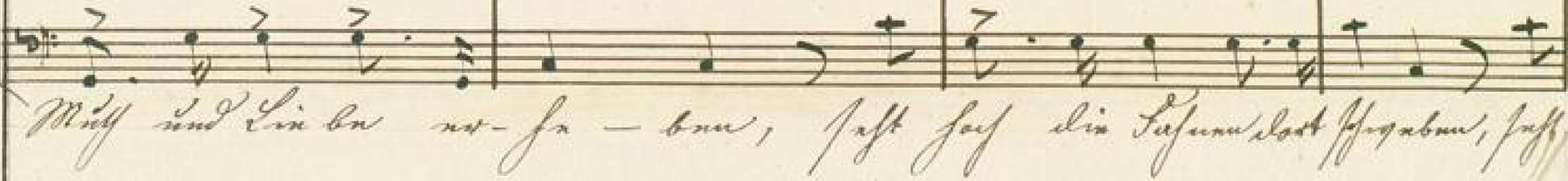
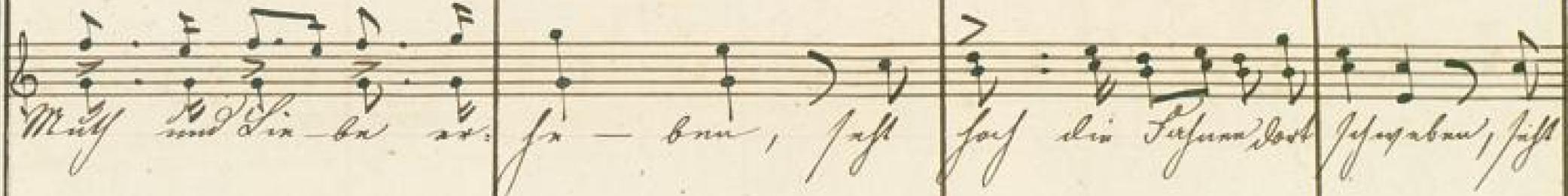
Georg



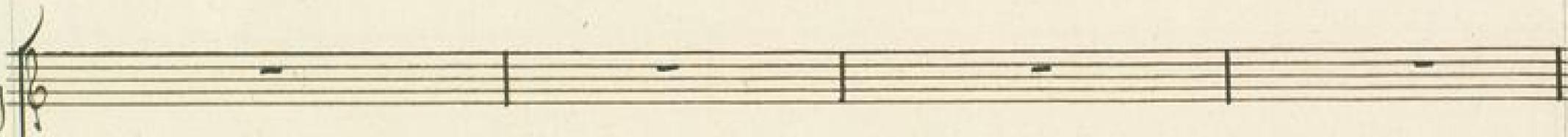
George spricht von diesem Gesung weißlich



Coro



Georg



Sopran part with lyrics: *Sey die Susann dort Jesu aben das heysen Jesus, das heysen Jesus, das*

Coro:

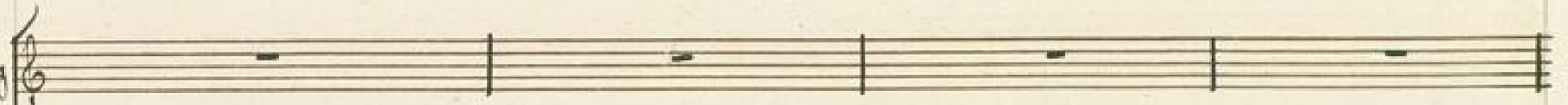
Chorus part with lyrics: *Sey die Susann dort Jesu aben das heysen Jesus, das heysen Jesus, das*

Alto part with lyrics: *Sey die Susann dort Jesu aben das heysen Jesus, das heysen Jesus, das*

Piano accompaniment part

Georg

Contra



Handwritten musical notation for the first vocal part (Georg) with lyrics: *hertz von Jesu A-ve-nel, Das hertz von Jesu, Das hertz von Jesu, Das*

Handwritten musical notation for the second vocal part (Contra) with lyrics: *hertz von Jesu A-ve-nel, Das hertz von Jesu, Das hertz von Jesu, Das*

Handwritten musical notation for the third vocal part with lyrics: *hertz von Jesu A-ve-nel, Das hertz von Jesu, Das hertz von Jesu, Das*

Handwritten musical notation for the keyboard accompaniment, consisting of two staves with chords and melodic lines.

Georg

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

Madame Jeanne A-ve-nel.

Madame Jeanne A-ve-nel.

Madame Jeanne A-ve-nel.

Ge

Georg:

*f*

A single musical staff for the character Georg, starting with a treble clef and a key signature of one flat. The notation consists of a few notes in the first measure, followed by rests in the subsequent measures.

*f*

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

The first vocal staff, likely for a soprano or alto voice, begins with a treble clef and a key signature of one flat. It contains the handwritten lyrics "Das Ge-ney ist das Herz aus dem Fallm-stein A-ve -" with musical notation above and below the text.

Cora

*f*

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

The second vocal staff, likely for a tenor or bass voice, begins with a treble clef and a key signature of one flat. It contains the handwritten lyrics "Das Ge-ney ist das Herz aus dem Fallm-stein A-ve -" with musical notation above and below the text.

*f*

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

The third vocal staff, likely for a second soprano or alto voice, begins with a treble clef and a key signature of one flat. It contains the handwritten lyrics "Das Ge-ney ist das Herz aus dem Fallm-stein A-ve -" with musical notation above and below the text.

*f*

Two staves for piano accompaniment, likely for the left and right hands. The notation includes chords and melodic lines, with a key signature of one flat and a common time signature.

34.

Georg

Handwritten musical notation for the vocal part of 'Georg'. It consists of a single staff with a treble clef and a 3/4 time signature. The melody is written in a cursive hand. The lyrics are written below the staff.

*Ref, wieder-falt, ich bitte dich, auf wieder-falt das du Ge:*

Handwritten musical notation for the first piano accompaniment staff. It consists of a single staff with a treble clef. The notation is sparse, with some notes and rests. The word 'nel.' is written below the staff.

*nel.*

Corno

Handwritten musical notation for the second piano accompaniment staff. It consists of a single staff with a treble clef. The notation is sparse, with some notes and rests. The word 'nel.' is written below the staff.

*nel.*

Handwritten musical notation for the third piano accompaniment staff. It consists of a single staff with a bass clef. The notation is sparse, with some notes and rests. The word 'nel.' is written below the staff.

*nel.*

Handwritten musical notation for the grand staff. It consists of two staves, one with a treble clef and one with a bass clef. The notation is more complex, with many notes and rests. The word 'Corno' is written to the left of the staves.

*Organo*

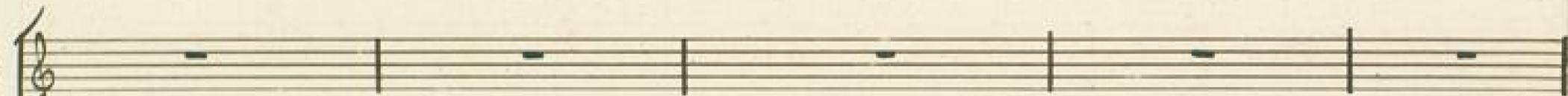
*lung*

*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 <sup>er</sup> fahru, Jast Jast die Tuffen Dast

Grasus' Drey, Grasus' Drey soll Müß und Liebu <sup>er</sup> fahru, Jast Jast die Tuffen Dast

Grasus' Drey, Grasus' Drey soll Müß und Liebu <sup>er</sup> fahru, Jast Jast die Tuffen Dast

Georg

Contra

Herzabau, hast dich die Fuchsen dort Herabau, das Herz von Fuchsen, das

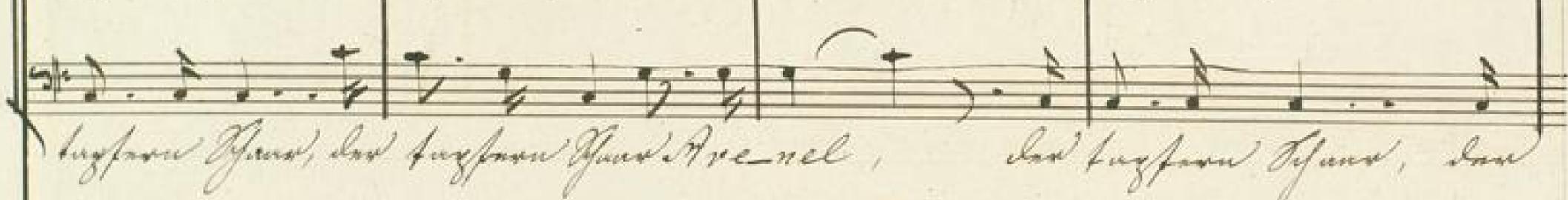
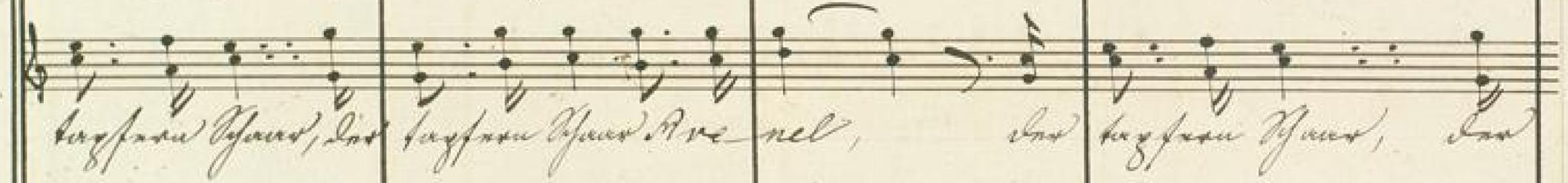
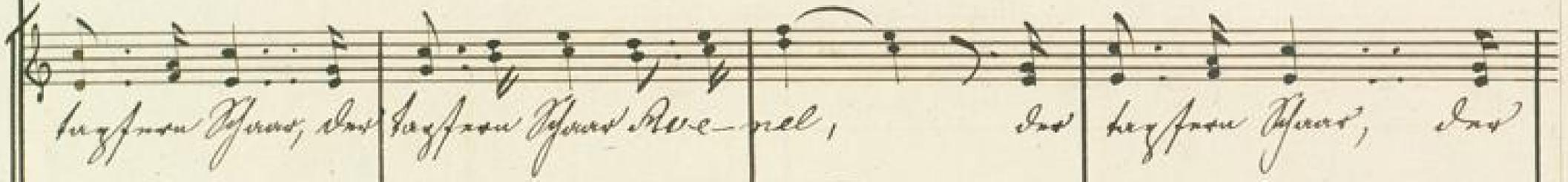
Herzabau, hast dich die Fuchsen dort Herabau, das Herz von Fuchsen, das

Herzabau, hast dich die Fuchsen dort Herabau, das Herz von Fuchsen, das

Georg

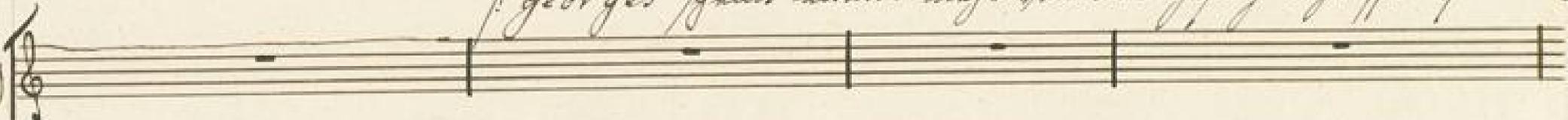


Coro

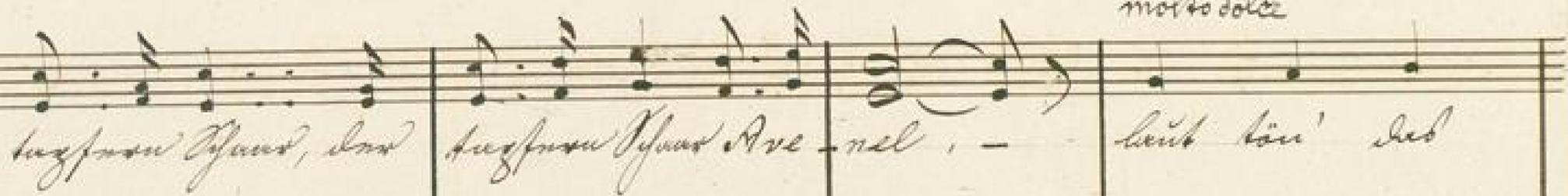


*George spricht innert unsrer dem Gesang angeschlossen*

George

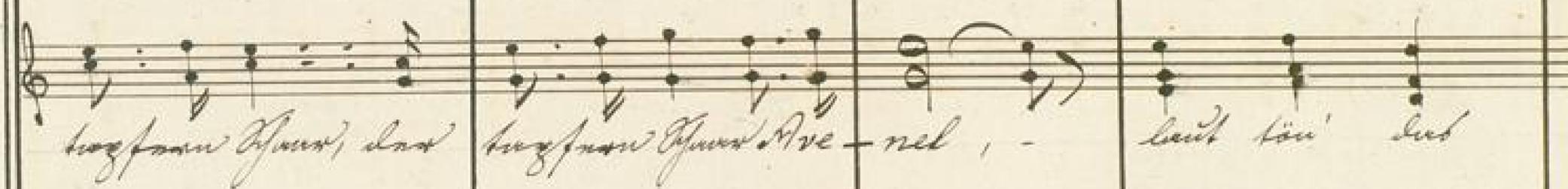


*molto dolce*

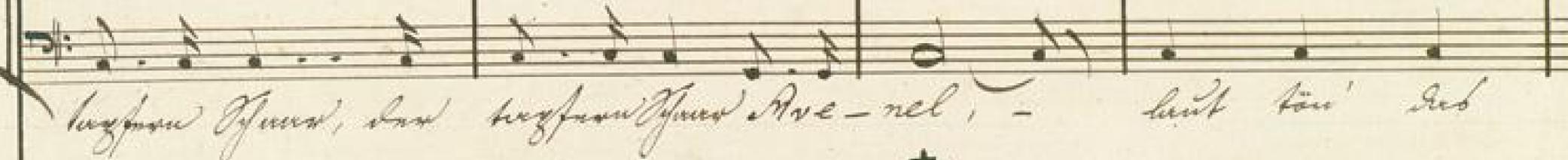


hoyfren' Ament, das hoyfren' Ament Ave - nel, - laut köu' des'

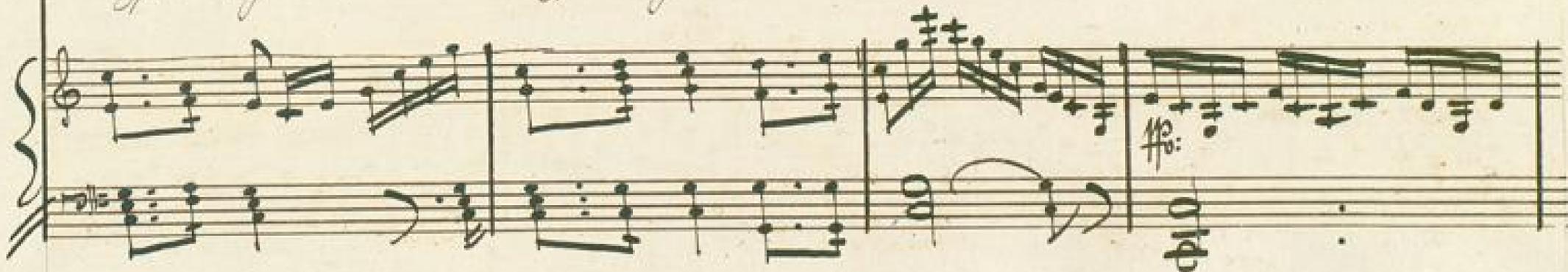
Contra



hoyfren' Ament, das hoyfren' Ament Ave - nel, - laut köu' des'



hoyfren' Ament, das hoyfren' Ament Ave - nel, - laut köu' des'



*ff*

*pp*

Georg

*Cono*

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

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

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

(lebhaft.)

Vol:

Georg

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

Caro

Die - ge - hat - lant, ja, laut und fall.  
 Ding ab - lant, ja, laut und fall.  
 Ding ab - lant, ja, laut und fall.

ff

ff

Handwritten musical notation on a single staff. The lyrics below the staff are: *finden fällt mir ein ... la, la, la, la, la, la, la, la,*

Three empty musical staves, likely for a vocal or instrumental accompaniment, with some faint markings.

Handwritten musical notation for a piano accompaniment, consisting of two staves with various notes and rests.

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 notes, rests, and dynamic markings.

44.

*dolcissimo:*

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

*dolcissimo*

*Contra*

Freude be-lah! fröh-liche Lust, ja, das

Freude be-lah! fröh-liche Lust, ja, das

Freude be-lah! fröh-liche Lust, ja, das

*a tempo:*

*staccato:*

Georg

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

Leon

Du - erlauchete Ge - sün - de

fühlst ihn mit Jesu Christi und Leucht,

Du - erlauchete Ge - sün - de

fühlst ihn mit Jesu Christi und Leucht,

Georg

*Lento* *a tempo:*

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

Corno

*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:*

*#3.*

*Soprano*

*hin ab Pfloß bracht sie, — — — — — in dem Saal, hin ab hat sie:*

*Organo*

*cres: poco - a.*

Org

fist ruft uns allein, ruft uns in Christus, ruft uns in

Canon

fij ruft  
fij ruft  
fij ruft

poco  
cres:

*Organo*

gäinert lüben um die Trefal pfualt gepferricht, 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*

grievet Leuba um die Trefal sehnall gessmünd, dem byzime Kint und Kreuz bei

*Clarin*

auf, stündt in grievet Leuba um die Trefal,

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

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

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

*Cono*

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

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

*gao*

(Zu den Mädchen:)

Georg

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

Cheng sei fröhlich allezeit.

Contra

Cheng sei fröhlich allezeit.

Cheng sei fröhlich allezeit.

Georg

binden.

Vol.

Mit Mädchen sollt du Liebster auch gar dich binden, wie Mädchen

Caro

Vol.

Ist Mädchen sollt du Liebster dich gar binden, 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, wie 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, wie 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.

Sagt. Mein bald' auf' in dem Gauen nicht vergessen, das besser ist als

bilden.

Cora.

bilden.

bilden.

Georg

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

Contra

Org.

*And.* *Allegro*  
 In dem Tag zu uns ist — frei.

Viol.

Hübaltbung, Hübaltbung so tönen laut und fall.

Hübaltbung, Hübaltbung so tönen laut und fall.

Hübaltbung, Hübaltbung so tönen laut und fall.

Georg

lebst das Glück und genießt — sie,

Contra

großen Kung, großen Kung soll Müß und Lieba aufbauen, fast

großen Kung, großen Kung soll Müß und Lieba aufbauen, fast

großen Kung, lebst Kung Im Müß, die Lieba aufbauen, fast

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' selig' Genossung, tu."

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

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

*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

Contra

heißer Feuer A-ve-nel, — der heißer Feuer, der

heißer Feuer A-ve-nel, — der heißer Feuer, der

heißer Feuer A-ve-nel, — der heißer Feuer, der

*Soprano*

Will' ich Frue - au - we - y - ing - sel,

*Alto*

hertzlichst' Thuer, und hertzlichst' Thuer Ave - nel.

*Tenore*

hertzlichst' Thuer, und hertzlichst' Thuer Ave - nel.

*Bass*

hertzlichst' Thuer, und hertzlichst' Thuer Ave - nel.

*Piano*

64

Georg

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

(= sich irrend:)

Contra

Flügel

*Georg*

la, la, - - -

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

*(so zart wie möglich fast träumend.)*

*rallent.*

*Colla voce:*

*a tempo*

*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 features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The tempo marking "smorzando:" is written above the vocal line and below the piano accompaniment.

The score is divided into two systems. The first system consists of the top two staves, and the second system consists of the bottom two staves. The music concludes with a double bar line.

