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## **4 Operas. Excerpts. Arr - Don Mus.Ms. 2531**

**[S.l.], 1890-1899 (19.ex)**

Meyerbeer, Giacomo - Robert le Diable - Excerpts. Arr. V (3)

[urn:nbn:de:bsz:31-125233](https://nbn-resolving.org/urn:nbn:de:bsz:31-125233)

Concertmusik. Inv. Abth.  $\text{I. } 6^{\frac{1}{2}}$ 

Kasten C Fach 11.

Musikalien für Orchester im Schloss.

Am 11. Mai 1872 durch Herrn Hofbibliothekar Gutman die nachst. Hofbibliothek eingekauft.

1. Indischer Marsch aus der Oper „Die Afrikanerin“ von Meyerbeer. 18 Seiten.

2. Fantasie aus „Robert der Teufel“ von Meyerbeer. 12 Seiten.

19/11. 72. 3. Fantasie über deutsche Lieder. 11 Seiten.

Kod. 72. 4. Lohengrin - Fantasie von R. Wagner Hamb. v. W. Kallivoda. 16 S.

5. Flugenotten Duett v. Meyerbeer. 2 2 16 "

Inventar 1074 u. 1075.

Kopie von 5 Manuscripte von W. Kallivoda  
 wurden k. g. im Herrn Hofrat Gutman abgekauft  
 am 23. October 1893.

zurückgekauft am 26. Oktober 1893.



Zur gef. Notiz für Herrn H. Weigert.

Dieses dem besagten Herrn H. Weigert all. Tische seit geringerer Umpfanz der sog. Nebenstimmen genau auf dem  
Glaube im Anfangs der Robert-Fantasie gewilligt, die eigentlich mehr begleitend als Nebenstimmen  
(Nebenstimmen) in der Hauptstimme für sich selbst in der Natur der eig. Melodie (welche zum musikalischen  
Hauptpunkt die richtige, prägnanteste Hauptstimme ist) in der Reihe II by Nebenstimme. Und wenn alle  
Anweisungen ganz genau, siehe in den tiefen Stellen auf einer "Melodie" Tage geschrieben

W.K.

Fantasie mit "Robert der Teufel" von Meyerbeer.

Poco Andantino. (M.M. ♩ = 72) 20

I  
Hauptstf.

II  
Nebenstf.  
Bassstf.

Hauptstf.

Nebenstf.  
Bassstf.

I  
Hauptst.

II  
Nebentst.  
Baritonst.

*cresc.*

*p*

*p*

*pp*

I  
Hauptst.

II  
Nebentst.  
Baritonst.

*pp*

*pp*

*pp*

I  
Hauptst.

II  
Nebentst.  
Baritonst.

*un poco rallent.*

*a tempo.*

*un poco rallent.*

*a tempo.*

*h.*

**I**  
Hauptstf.

*un poco rit... in tempo.*

**II**  
Nebenstf.  
Baritonstf.

*un poco rit... in Tempo*

(M.M. ♩ = 80.)

*un poco piu moto.*

**I**

*pp*

*un poco piu moto.*  
Melodie

*zuerst*

**II**

**I**

*pp*

**II**

*(Echo)*

*(Echo)*

*forte grand*

I  
Hauptff.

II  
Nebentl.  
Violoncll.

(M.M. = 72.) 20

I

II

I

II

I

un poco rallent. a tempo

II

un poco rallent. a tempo

I

rit. ... a tempo

II

rit. ... a tempo

1 un poco piu mosso. (M.M.♩ = 92.) 26

un poco piu mosso. Melod.



I  
Hauptst.

52 64

*poco a poco stringendo*

*poco a poco stringendo*

I

60 62 64

*crescendo poco*

*un poco rit.*

*un poco rit.*

II

I

Mela.

otto

*ff* *ff* *ff* *ff* *ff* *ff*

(M.M. ♩ = 72.) 20

II

I

II

I

II

*Allegro moderato (M.M.J. = 69)* 86

*rallent.*

I

II

*Melodie*

I  
Hauptst.

II  
Nebenst.

Bariton

The first system of the musical score consists of three staves. The top two staves are a grand staff with a treble clef and a bass clef, both in the key of B-flat major. The bottom staff is a baritone line with a bass clef. The music begins with a treble clef and a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as 'x' and 'f'.

The second system continues the musical score. It features the same grand staff and baritone line. The notation includes various note values, rests, and dynamic markings. There are some complex passages with many notes in the treble clef, and a more rhythmic pattern in the bass clef.

The third system continues the musical score. It features the same grand staff and baritone line. The notation includes various note values, rests, and dynamic markings. There are some complex passages with many notes in the treble clef, and a more rhythmic pattern in the bass clef. The system ends with a double bar line.

Handwritten musical score system 1, consisting of two grand staves. The upper staff features a melodic line with various note values and rests, including a measure with an 'x' above it. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns.

Handwritten musical score system 2, consisting of two grand staves. The upper staff continues the melodic line with some chromatic movement. The lower staff continues the accompaniment with consistent rhythmic patterns.

Handwritten musical score system 3, consisting of two grand staves. The upper staff shows a more complex melodic passage with many beamed notes. The lower staff continues the accompaniment, with some dynamic markings like 'p' and 'f' visible.

I  
Hauptst.

II  
Nebent.  
Bariton

I

II

Mel.

*fp* *p* *fp* *p* *fp* *p*

$\frac{11}{4}$  (M.M.J. = 92) 46

I

II

(M.M.J. = 80.) 34

Mel.

*a tempo.*

**I**

*Mel.* *rit.* *Mel.* *Mel.*

**II**

*ad lib.* *rit.*

$\frac{1}{4}$  (M.M. = 92) 40 *a tempo.*

**I**

*Mel.*

**II**

**I**

*Cadenza ad lib.*

**II**

*ad lib. aufsteigend*

I  
Hauptst.

II  
Nebentst.

90

(M.M. J. = 96) 421

I

II

I

II

Fine.

The first system of the handwritten musical score consists of two staves. Staff I (labeled 'Hauptst.') is in treble clef and begins with a whole rest followed by a melodic line. Staff II (labeled 'Nebentst.') is in bass clef and begins with a whole rest followed by a rhythmic accompaniment. The system concludes with a double bar line.

The second system continues the two-staff arrangement. Staff I features more complex melodic patterns with some slurs and dynamic markings like 'p' and 'f'. Staff II provides a consistent rhythmic accompaniment. The system ends with a double bar line.

The third system is the final one on the page. It continues the two-staff arrangement and concludes with a double bar line and the word 'Fine.' written in cursive. A red string is tied to the right edge of the manuscript page.





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