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La fiancée

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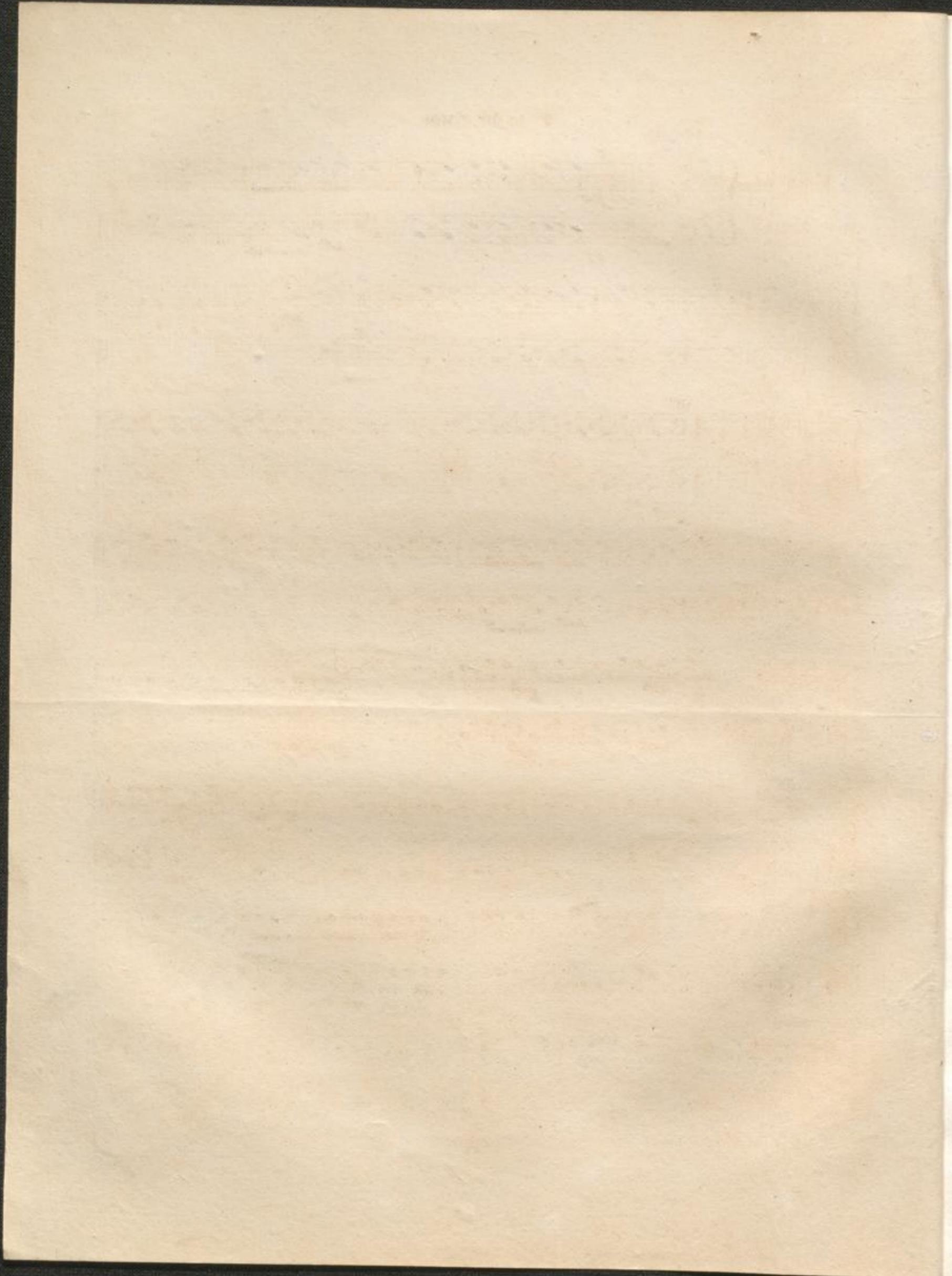
Paris, [1829]

Horn I & II

[urn:nbn:de:bsz:31-231797](https://nbn-resolving.org/urn:nbn:de:bsz:31-231797)

Cornu
I u. II Horn.

Dank 1036



1^{er} et 2^d CORS.

Allegro.
En Ré.

A FIANCÉE. }
 TAMBOUR. *FF*
 OUVERTURE. } *FF*

p *Andante.*
pp 1 2 3 4 5

All^o
 Solo. *p* Unis: //

ff *p*

Silences.
 Solo. *p*

p *ff*

Unis: //

p 1 2 6

1er et 2d CORS.

First system of musical notation, featuring two staves. The upper staff begins with a dynamic marking of *ff* (fortissimo) and a hairpin indicating a transition to *p* (piano). A first ending bracket labeled '1' spans the final measures of the system.

Second system of musical notation, featuring two staves. The upper staff has a *ff* dynamic marking. The lower staff includes a *ff* marking and a section labeled 'Unis:' (unison). Both staves conclude with a first ending bracket labeled '6'.

Third system of musical notation, featuring two staves. The upper staff contains a five-measure phrase with a '5' above the final measure. The lower staff is mostly empty, with a '5' above the final measure.

Fourth system of musical notation, featuring two staves. The upper staff includes dynamic markings *p* and *ff*, and a section labeled 'Unis:'. The lower staff has a *ff* marking. Fingerings '1 2 5 4 5 6' are indicated above the first six notes of the upper staff.

Fifth system of musical notation, featuring two staves. Both staves conclude with a section labeled '9' and a dynamic marking of *p* (piano).

Sixth system of musical notation, featuring two staves. The upper staff has a *pp* (pianissimo) dynamic marking. The lower staff includes a section labeled 'Unis:'. Fingerings '4' and '1' are indicated above the first and fourth notes of the upper staff.

Seventh system of musical notation, featuring two staves. The upper staff includes dynamic markings *ff* and *p*. The lower staff has a *ff* marking. Fingerings '3 4 5 6' are indicated above the first four notes of the upper staff.

ff

ff

ff

ff

ff

ff

ff

N^o 1.
En Fa.

1^{er} et 2^d CORS.

And^{te} Con moto.

f Changez en Ré.

f

p

pp

p

Unis:

f

f

f

5

2

1

1

7

4

5

14

5

14

First system of musical notation, consisting of two staves with treble clefs. The first staff begins with a forte (*f*) dynamic, and the second staff begins with a piano (*p*) dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves with treble clefs. The music continues with rhythmic patterns of eighth and sixteenth notes.

Third system of musical notation, consisting of two staves with treble clefs. The first staff includes fingerings: 1, 2, 5, 4, 5, 6, 7. The second staff contains rests indicated by double slashes (//).

Fourth system of musical notation, consisting of two staves with treble clefs. The music continues with rhythmic patterns of eighth and sixteenth notes.

Fifth system of musical notation, consisting of two staves with treble clefs. The music continues with rhythmic patterns of eighth and sixteenth notes.

Sixth system of musical notation, consisting of two staves with treble clefs. The first staff includes a forte (*f*) dynamic, and the second staff includes a piano (*p*) dynamic. The system concludes with measures numbered 5 and 14.

Seventh system of musical notation, consisting of two staves with treble clefs. The first staff begins with a forte (*f*) dynamic, and the second staff begins with a piano (*p*) dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes.

Eighth system of musical notation, consisting of two staves with treble clefs. The first staff begins with a forte (*f*) dynamic, and the second staff begins with a piano (*p*) dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes.

1^{er} et 2^d CORS.

7

pp Unis: // // // // // // //

p 1 2 3 4 5 6 7 8 9

13 f f

5 14 f pp pp

All^o non troppo. 15. V^o 4^o Changez en Mi 15. ff

ff Cors. 1 2 5 4 5 6 7 8 7 Ma-

-mans à cha - cun en un mot il faut plai - - - re p Cors.

19 // 19 //

pouvoir a ja - mais con - ser - ver les at - traits de ces Da - - - mes. Cors. 1

F *F* *FF* *Unis*

17 *p*

19 Enchai - 19

-nant les a - mours con - ser - ver les a - mants de ces Da - - - mes. Cors. 1

1^{er} et 2^d CORS.

1

All^o Moderato. 1

F *F* *F*

Changez en Fa.

ff

8

Allons allons dépechons m'avez vous entendue.

N^o 2 . *Andante con moto.*
 En Sibbas.

Canto.

E - tre ja - loux.

Allegretto.

The musical score is arranged in systems of two staves each. The first system includes fingerings 4, 5, 6, 7, and 1. The second system includes fingerings 1, 1, 1, 1, 1, 1 and dynamic markings *f pa*, *Un f*, and *f*. The third system includes fingerings 2, 3, 4, 5, 6, 7. The fourth system includes fingerings 1, 1, 1, 1, 1, 1 and dynamic markings *f* and *f*. The fifth system includes fingerings 1, 1, 1, 1, 1, 1 and dynamic markings *f* and *f*. The sixth system includes fingerings 1, 1, 1, 1, 1, 1 and dynamic markings *f* and *f*. The seventh system includes fingerings 1, 1, 1, 1, 1, 1 and dynamic markings *f* and *f*. The eighth system includes fingerings 1, 1, 1, 1, 1, 1 and dynamic markings *f* and *f*. The score concludes with the number 514 (N^o 5.)

Si vous saviez si je pouvais vous dire.

N^o 3. *Allegretto. Canto.* *2^d fois.*

En Fa.

21 25

hautbois

Cors. 1

2 3 4 5 6 7

p

8 9 10 11 12 13 14 15

p

Unis: 5

F *p*

Unis: 2

8

p 1 2 3 4 5

p

6 7 8 9 10 11 12 13

FF 1

FF 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

F

49

V^o

Cor solo.

pp 1 2 3 4 5 6 7 8 9 10 11

1^{er} et 2^d CORS.

18 // *V^o*

Cors. 1 Unis: 2 3 4 5 1 2 3 4 5 6 7 8

p

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 *p* 1 2 3 4

5 6 7 8 9 10 11 12 13

ff 1 *ff* 5 *ff*

7 *Cres.* *ff* *ff*

Unis: 1

2 3 4 5

N^o 4. Bonne nuit, elle est charmante cette petite. *ff* 1
 En Sol. quel sourire enchanteur. Mais nous verrons plus. 1

Andante. *f* *p* Unis: *p*

Allegretto. *p*

ff

p Oui l'amour. *p*

p Oui l'amour. *p*

Unis: 1 2 3 4 5 6 7 *p*

Unis: *f*

C'est plus prudent qu'en pensez vous.

N^o 5.

En Mi b.

1^o All^o assai. 2 3 4 5 *ff*

6 *ff* Récit. 6 Comme moi tu gémiss en proie à ta dou

1^o Tempo. 15 Allegro. (on lit.) 1 2 3 4 5 6 7 Cres.

Majeur. Suivez. 1^o Tempo. 1

leur. *f* 15 *p* 2 3 4 5 6 7 *Cres.*

f Je veux suivre tes loix obéir à ta voix. 1 1

2 3 4 5 6 7 Suivez. 1^o Tempo.

Je veux suivre tes loix obéir à ta voix. 4 *p* 1 1

Suivez.

1 1 2 3 4 5 6 7 *f f f*

f p f f f f

f p f p

N^o 6. *Bonsoir Henriette bonsoir.*
Allegretto.
 En Ré.

And^{te} con moto.
 18 *Changez en Fa.* *pp*
 18 *Unis:*

f *p*
Unis: *f* *p*

f *pp* *p*
 5 *Solo.* *Unis:* 5

f *p* *f* *p*
Unis: *f* *p*

f *p* 1 2 3 4 5 *Changez en Ré.* 2
f *p* 2

1 2 3 4 5 6
p

7 8 9 10 1
f f f f f f f f

5 6 7 *Allegretto.* 1
p

Unis:

1 7 7 69
f f f f

Unis: Cors. 1 2 3 4

Unis: 5 6 7 8 9 10 11 12 13 14 15 16

Unis: 17 18 19 20 21 22

5 2
f f

2 12

514 *ff*

1^{er} et 2^d CORS:

The musical score is arranged in ten systems, each with two staves. The notation includes various dynamics such as *ff* (fortissimo) and *p* (piano). There are also first and second endings indicated by the numbers 1 and 11. The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and slurs.

The musical score is arranged in ten systems, each with two staves. The notation includes various dynamics such as *p*, *f*, and *ff*. There are also performance markings like *Unis:* and *Pressez.*. The score contains complex rhythmic figures, including sixteenth-note runs and trills. Some measures are marked with fingerings (e.g., 6, 1, 8) and accents.

2^{me} ACTE.

N^o 7.
En Mi #.

ff p p
ff p p
p p
p p
p p
p p
p p
p p
p p
p p
p p
12

1^{er} et 2^d CORNS.

ff
ff
p *ff*
ff *ff*
ff *ff* D.C. §
ff *ff* D.C. §
4 *p* *p* 1
5^{me} Couplet. *p* *p*
p 6 *p* 6
ff *ff*
p *ff*
ff *ff*
Allegro. 58 *ff* *ff*
Changez en Fa. 58 2

Allegro. 27

Ou trou-ver près de vous il vien-dra et c'est tou - jours là

Même mouvement.

qu'on le trou - ve - - ra Unis. D.C. 27 3^{me} Complet.

Ou trou-ver près de vous il vien-dra et c'est tou - jours là qu'on le trou - ve - - ra.

CHOEUR. Cors.

Ah! que ce Fritz est heu a Cres.

A Tempo. 22

Mais qui va là C'est mon - sieur.

Changez en Mi #. 22

V^o 1^{re} Cors.

A M^r. de Suldorf, mais en attendant.

N^o 8. *All^o non troppo.* *Dolce.* § 19 *p*

En Mi b. *p*

Fin. D.C. §

O jour heu d'être tou-jours ton frère et ton a - mi
 tou - jours ton a - mi. que tous vas

de m'envais, je m'envais écouter.

N^o 9. *p*

En La. *p*
in A.

le con - seil.
 Sui - vra

18 *F*

cres. *Allegro.* 18

p

ff

1

ff

15 (allez au signe page 29.) 5 1 *Allegro.*

15 *p* 1 2 3 4 5 6

18

15

p 1 2 3 4 5

314.

1

p

1

2 6 37

f *ff* *ff* 57

Cor en Si bas.

f 1 2 3 4 5 6 7 8 9

en Si bas.

Unis:

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

27

f *f* *f* *f*

2 1 1 6

p en Si bas. 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16

b2. *b5.*

1 2 3 4 5 6 7 1 2 3

en La.

314.

11 *FF* Unis: *All^o molto.*
 est sorti cette nuit de son ap-parte-ment grands Dieux quel in
 d'un soupçon *p*
 1 *FF* Unis:
All^o *All^o* il est devant vos yeux le voi-ci grands Dieux.
All^o molto. que dit-il. *p*
 7 1 1 1 Unis:
FF *FF* *FF* *FF* 1 2 5 4 5
 Unis: 1 2 5 4 5
 54 *H* C'était du sien.
 54 *H*
 15 *FF* 1 2 3 4 5 6 7 8 9 10
 15 *H*
 11 12 13 14 15 16 17 18 19 20 21 22 23 24
 514.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

Unis:
1 2 3 4 5 7 1

3
5
5
ff
ff

20
Plus vite. 20

Unis:

ff
unis: 2 5 4 5 6 7 8 9 1 1

Unis:

1 2 3 4 5 6

1 1 1 2 3 4 5 6 7 8 9

10 11 12

All^o non troppo.

1^{er} en Ut.

ENTRE = ACTÉ.

2^d en La bas.

f f f p

f f f p

Unis:

2 1

1

1 *p* *f*

1^{er} et 2^d CORS.

And^{te} con moto.

N^o 10.
En Ré.

Que feriez vous ? Ce que je ferais.

1^o f. solo. 1 1 1

V^o Bannissant. Bannissant. Joublierais.

6 2 9 8

And^{te} cantabile.

Unis:

All^o non troppo.

Vois vo_tre infi_del.le ex_pi - rer ex_pi - rer de cha - grin.

1 1

p 1 2 5 4 5

6 7 8 9 10 11 12 15

14 15 2 2 2

Cres. *F* *FF*

15 4 6 5 Unis: 2 5 4 5 6

Unis: Ses sentimens Grand. *F* *p* 1

7 8

5

4 5 6 7 8 9 10 11

12 15 14 15 2

2 2 *Cres.* *F* *F*

1 2 3 4
5 6 7 8

FF *All^o. 1 Plus lent. 3*

4 5 6 7 8 Apprends donc tu le veux

ap-prends donc mon se-cret Achevez *FF* *V^o* Je te le jure adieu je reviens. *FF*

N^o 13. *All^o vivace.* Qu'ai-je fait monsieur...Laisse moi. 14

Cors bas en Si. *FF* Que ce lâche. *F* 14

mais d'un af.front sem.bla.ble vo-tre sang au jour-d'hui doit me ren-dre rai-son

de vous at-tends. 1 2 3 4 5 6 7

p 1 2 3 4 *F*

p *F*

4 *f₂* *f₂* *f₂* *f₂* *f₂* *f₂* *f₂* *p*

13 *p* que moi seule ai com - mis 1 2 3 4

5 6 7 8 *f* de le con - fie à vo - tre foi *f*

f De son for - fait Ah c'est in -

p -digne. *f* 1 *f*

1 *f* *p* *f*

7 Mais a -

p -près de pa - reils a - veux comment la gar - der en ces lieux. *f* *f* 26 26

V^o

cors.

N^o 14.
En Si.

All^o assai. Les refusez vous de la main d'un époux.

FF

1 2 1

2 3 4 5 6 7 8 7

Unis:

p

All^{to}

p

f

FF

f

FF

G^{ve} par M^{lle} Bertolio.

