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OUVERTURE.
DE MARIE
Musique d'Herold.

Allegro deciso. *tr*

ff

Andante.

coll 8^a

pp

Rall:

a Tempo.

pp

Adlib:

Rall:

Allegro moderato.

5

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in G major and 3/4 time. The first system features a complex melodic line in the right hand with many slurs and ornaments, and a bass line with chords and some melodic movement. The second system continues the melodic complexity. The third system shows more rhythmic activity with eighth notes and sixteenth notes. The fourth system includes dynamic markings *pp* and *p*. The fifth system includes *p* and *mf* markings. The sixth system includes *p* and *mf* markings. The number 1432 is written at the bottom center of the page.

1432

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays a melodic line with slurs and accents. The left hand plays a bass line with chords. Dynamics include *Mf* and *Mf.*. A *pp* dynamic is also present in the right hand.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand continues the melodic line. The left hand plays a bass line with chords. A *Mf* dynamic is indicated.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features slurs and accents. The left hand plays a bass line with chords. Dynamics include *pp*, *p*, and *Mf*.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has slurs and accents. The left hand plays a bass line with chords. Dynamics include *ppp*, *Leggiero.*, and *pp*.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has slurs and accents. The left hand plays a bass line with chords. Dynamics include *p* and *Cresc*.

Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has slurs and accents. The left hand plays a bass line with chords. Dynamics include *p* and *Cresc*.

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in G major and 2/4 time. The first system includes a 'cresc.' marking. The second system includes an 'ff' marking. The fourth system includes an 'ff' marking. The fifth system includes a 'pp' marking. The sixth system includes a 'p' marking. The score features complex textures with many sixteenth and thirty-second notes, often beamed together in dense passages.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords. Dynamic markings include *Mf* and *pp*.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *pp* marking.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *Mf* marking.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes *pp* markings.

Fifth system of musical notation. The right hand continues the melodic line, ending with a fermata. The left hand accompaniment includes *pp* and *Leggiero* markings.

Sixth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment consists of a rhythmic pattern of chords, marked with a fermata.

First system of musical notation, featuring a treble and bass clef. The bass line contains a series of eighth-note chords marked with a double bar line and a repeat sign. The treble line has a melodic line with slurs and a dynamic marking of *ff*. A wavy line above the staff indicates an octave shift, labeled *8^a*.

Second system of musical notation. The bass line continues with eighth-note chords. The treble line features a melodic line with a *Cresc.* marking and a *loco* marking. A dynamic marking of *ff* is present. An octave shift *8^a* is indicated above the staff.

Third system of musical notation. Both treble and bass lines feature complex, dense chordal textures. Dynamic markings of *ff* are present in both staves.

Fourth system of musical notation. The bass line has a more active melodic line with eighth notes. The treble line has dense chords. Dynamic markings of *ff* are present. An octave shift *8^a* is indicated above the staff.

Fifth system of musical notation. The treble line features a rapid, ascending melodic line with slurs and a dynamic marking of *ff*. The bass line has a supporting accompaniment. A marking *Plus vite* is present above the staff.

Sixth system of musical notation. The treble line continues with a rapid, ascending melodic line. The bass line has a supporting accompaniment. A dynamic marking of *p* is present in the bass line.

Handwritten musical score for piano, page 10. The score consists of seven systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by dense textures with many beamed notes and chords. Performance markings include *f*, *ff*, *11*, *loco*, *piu All.*, and *Pesante ff*. The page number 1452 is printed at the bottom center.

Nº 2.
MARCHE.

Moderato.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of seven systems of two staves each. The first system is marked 'Moderato' and 'pp' (pianissimo). The second system continues the piece. The third system features a 'tr' (trill) in the right hand. The fourth system includes a '8va' (octave) marking and a 'loco' section. The fifth system continues the 'loco' section. The sixth system features another 'tr' (trill) in the right hand. The seventh system concludes the piece. The number '1432' is printed at the bottom center of the page.

Handwritten musical score for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *pp*, *ppp*, and *Morendo*. A wavy line with *8va* above it indicates an octave shift in the second system. The piece concludes with a double bar line and the number 1432 at the bottom right.

CAVATINE.

N^o 3.
CHANT.

Andante.

Mezza voce.

PIANO.

Heinrich. Ein Kleid von weisser Sei - de
Henri. U - ne ro - be le - ge - re

der Unschuld treu, es Bild die Ro - sestatt Geschmei - de von dunk'ler Lock' um -
d'une en - tiè - re blancheur, un chapeau de ber - ge - re de nos bois u - ne

- hüllt, dies sey der Jungfrau Zier - de die sich mein Herz er - wählt, ..
fleur ah! telle est la pa - ru - re dont je suis en - chan - te,

a tempo.
so, sie es mir ent - führte, so ich sie mir er - wählt, so, sie es mir ent -
et toujours la na - tu - re em - bel - lit' la beau - té, oui toujours la na -

- führ - te, und so ich sie mir er -
tu - re embel - lit - la beau -

1452 FF

wählt. Oh - ne Prunk wahre Schönheit se - hen, kann nur ih - ren Reiz noch er -
 té; crois - tu donc que mon E - mi - li - e puisse de - venir plus jo -

un peu plus animé.

hö - hen, wenn E - mi - lie sich fest - lich schmückt, in ih - rem
 li - e, que ces plu - mes et ces bi - joux, cet - te cein -

Haar Ju - we - len glän - zen, Perl' und Gold es üp - pig um -
 ture en bro - de - ri - e, cet - te belle e - char - pe d'A -

dim.

krän - zen, ach, dann sie min - der mich ent - rückt als im
 si - e ren - dent ja - mais ses traits plus doux non, im

ein - fach weissen Klei - de im einfach - en
 non, c'est u - ne chi - me - re c'est u - ne en

rall:

1432 *ff*

ad libitum. *a tempo.*

Klei - de ja, ja, von weisser, von weisser, Sei - de der Unschuld treues Bild,
 mè - re, non, non, non, u - ne ro - be - le' - ge - re d'une en - tiè - re blancheur,

die Rö - se statt Geschmei - de von dunk'ler Lock' umhüllt, dies sey der Jungfrau
 un chapeau de ber - ge - re de nos bois u - ne fleur, ah! telle est la pa -

rall: *a tempo.*

Zier - de der sich mein Herz vermählt, so, sie es mir ent - führ - te
 ru - re dont je suis en - chan - té, et toujours la na - tu - re

so, ich sie mir er - wählt, so, sie es mir ent - führ - te und
 em - bel - lit la beau - té, et toujours la na - tu - re em - bel -

so ich sie mir er - wählt.
 lit embellit - la beauté.

1432

BARCAROLLE.

N^o. 4.

PIANO.

Suzette. Zum Schiffersprach Liset - te: fahr'ü - ber's Wasser mich, wenn Geld ich bei mir
Ba - te - lier dit Li - set - te: je voudrais passer l'eau mais je suis bien pau -

hät - te be - zahlt ich gerne dich. Komm'kom; ich will's schon ma - chen, sprach Lukas, bin dir
- vret - te, pour pa - yer le ba - teau. Co - lin dit à la bel - le, ve - nez ve - nez tou -

rall: tempo.

gut, komm' komm' ich bin dir gut, die Liebe trägt den Na - chen wohl
- jours ve - nez ve - nez tou - jours et vogue la na - cel - le qui

sicher durch die Fluth, die Liebe trägt den Nachen, wohl si - cher durch die Fluth, die Lie -
por - te mes a - mours et vogue la na - cel - le qui por - te mes a - mours et vo -

- - be trägt den Nach - - en wohl si - - cher durch die Fluth.
 - - gue la na - cel - - le qui por - - te mes a - mours.

Suzette.

2^e Couplet.

Zum Vater sprach Li - set - te will ich gefah - ren sein, dann lie - bes Kind, dann
 Je m'envais chez mon pe - re dit Li - sette a Go - lin, eh bien crois tu ma
 wette ich bist du heu - te mein, Der Vater wird schon machen sprach Lieschen bin dir
 ché - requ'il m'ac - corde ta main ah! répondit la bel - le o - sez o - sez tou -
 gut ja, ja, ich bin dir gut, die Lie - be trägt den Na - chen wohl
 - jours o - sez o - sez tou - jours - et vo - gue la na - cel - le qui
 si - cher durch die Fluth, die Lie - be trägt den Na - - chen wohl si - cher durch die
 por - te mes a - mours, et vo - gue la na - cel - - le qui por - te mes a -
 Fluth, die Lie - be trägt den Na - chen wohl si - - cher durch die Fluth. Na - - chen wohl si - cher durch die
 - mours et vo - gue la na - cel - le qui por - te mes a - mours. a - mours.

v. s. 3^e c.

Suzette. als treuer E - he - mann
tou - jours dans son ba - teau

3^e. Couplet.
Lubin. Und nach dem Hochzeitfes - te der
Moderato. A - près son ma - ri - a - ge Co -

PIANO. *pp*

das grosse Loos gewann, Sein
des ma - ris du ha - meau il

Schiffer sich das Bes - te, Er wusst's klug zu ma - chen
- lin fut le plus sa - ge à sa chanson fi - de - le

pp

Weibchen blieb ihm gut, sein Weibchen blieb ihm gut, die Lie - betrug den
ré - pé - ta toujours il ré - pé - ta tou - jours et vo - gue la na -

die Lie -
et vo -

pp

Na - chen wohl sicher durch die Fluth die Liebe trug den Na - chen, stets sicher durch die
 - cel - le qui por - te mes a - mours et vogue la na - cel - le qui por - te mes a -
 - be, die Liebe trug den Na - chen den Na - chen den Nachen durch die
 - gue et vogue la na - cel - le qui por - te qui por - te mes a -

Fluth die Lie - be den Na - chen durch die Fluth.
 - mours et vo - gue qui por - te mes a - mours.
 Fluth die Lie - be trug den Na - chen den Nachen durch die Fluth.
 - mours et vo - gue la nacel - le qui por - te mes a - mours.

pp

8^{va} loco.

ROMANCE.

And.^{tino} espressivo.

N^o 5. **PIANO.**

mezza voce. (Tenor.)

Adolph. Die Trennung naht, ach, morgen muss ich scheiden, da schwere Pflicht es
Je pars demain, il faut quitter Ma-ri - e, loin de ces lieux m'e-

mir ge-boten hat. Lass dei-nen Se - genschützend mich begleiten. denk' deines
- xi - le mon des - tin, ah! di - tes moi, mon cœur vous en sup - pli - e, que vous se-

Freundes, der Zahl seiner Lei - den die Trennung naht, die Tren - nung naht!
- rez a ja - mais notre a - mi - e, je pars de - main, je pars de - main.

cresc. *pp*

accelerando

2^{me} C.

PIANO.

die Trennung naht, wirst du die Hand mir reichen, wie sonst Ma-
 je pars de-main, et comme enotre en-fan-ce, ün seul ins-

-rie als Kind so oft es that? was ich empfand verhüll' ein e-wig Schweigen,
 -tant donnez moi votre main, et qu'un a-dieu de tendre con-fi-an-ce

nur ein-mal noch dei-ner Theil-nah-me Zei-chen; die Trennung naht, die Tren-
 vienne a-dou-cir les en-nuis de l'ab-sen-ce, je pars de-main, je pars

accelerando.

-nung naht.
 de-main.