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O temps, temps heureux, tu n'es plus

Castrioto-Scanderberg, Wladimir

[1850-1900]

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R 979

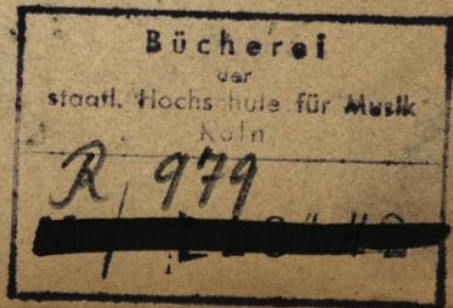
Hochschule für Musik und Tanz Köln



KN38\$0000163049

Scanderborg.

Opéra dramatique.



R 979



O temps, temps heureux, tu n'es plus. Paroles de J.-J. Rousseau musique par le P.^r W. Castrioto Scanderbeg.
Moderato assai. Cantate dramatique, avec accompagnement de Quatuor ou de Piano.

1.

Canto

Moderato assai.

Viol 1^o

Viol 2^o Col Viol 1^o in 8^a

Alto.

Violon cella

Moderato assai.

Piano

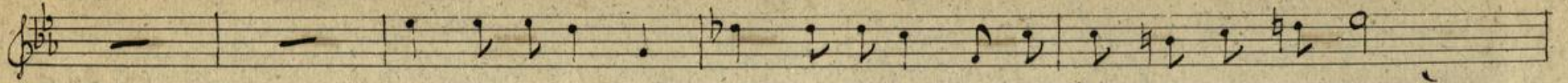
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sotto voce



Charmes de la première jeunesse, délices des premières

arco
sotto voce
sotto voce
arco
sotto voce
sotto voce

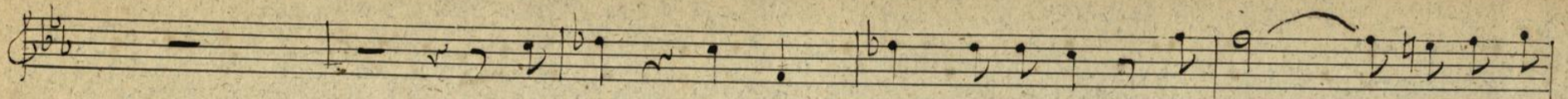
sotto voce

Střed papírů ob. Schubert Duet. ob. 241

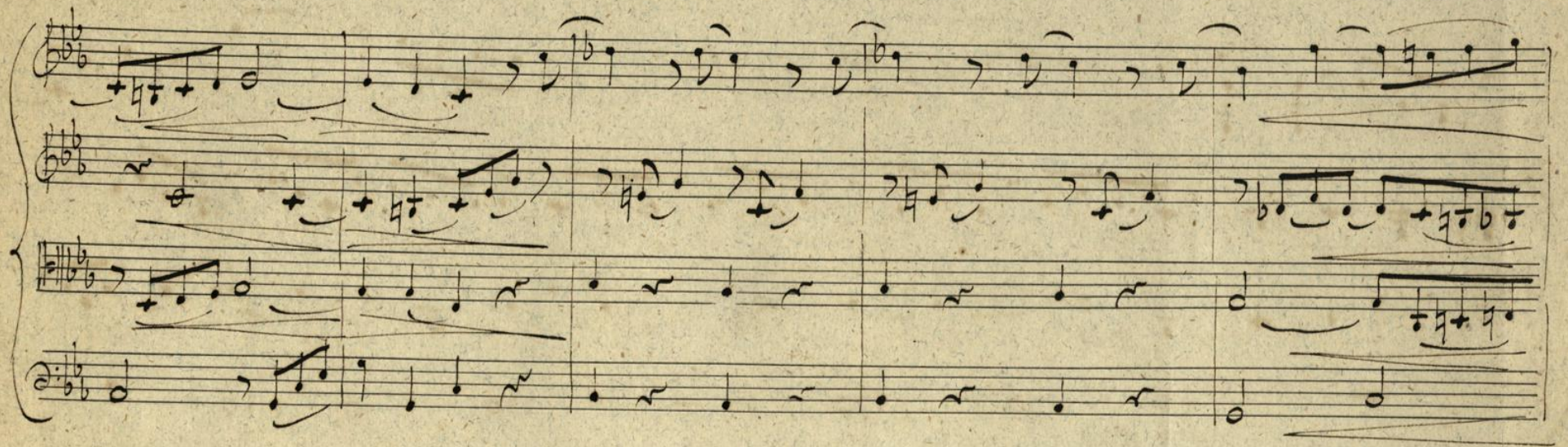
mes amours, pourquoi vous retra = cer encore à ce coeur' accablé — d'ennuis?

cres
cres
cres
arco cres

cres:
ped.



O temps, temps heureux, tu n'es plus! J'aimais — j'étais ai-



сборник опер. сб. Записки в Петербург

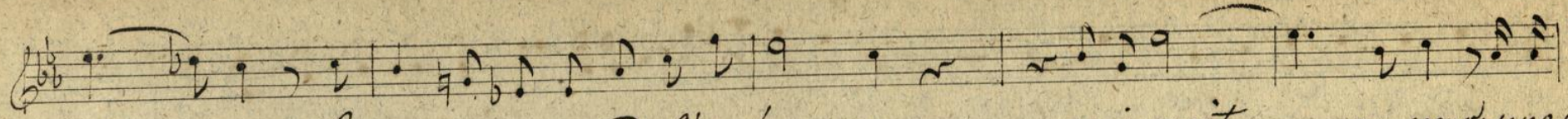
me. - Je me livrais dans la paix de l'innocence aux transports d'un amour parta=

Stiefel papierer, No. 3

gé; je savourais à longs traits le dé-lieieux sentiment — qui me faisait

Handwritten musical notation for the second system, consisting of a grand staff with three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The piano part includes chords and arpeggiated figures.

Handwritten musical notation for the third system, continuing the grand staff from the second system. It shows the continuation of the vocal line and piano accompaniment.



vi — vre. La douce vapeur de l'espérance enivroit — mon cœur; une ex =

dim: *p*

dim: *p*

dim: *p*

parlando. *in Tempo.*

tase un ravisse-ment, un délire absorboit toutes mes facultés

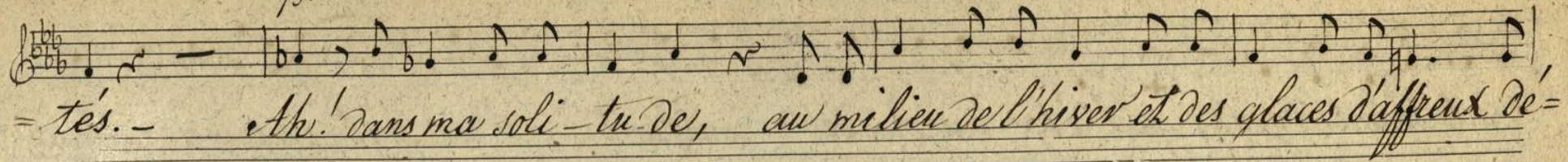
f un poco più presto

f un poco più presto.

un poco più presto. *in tempo.*

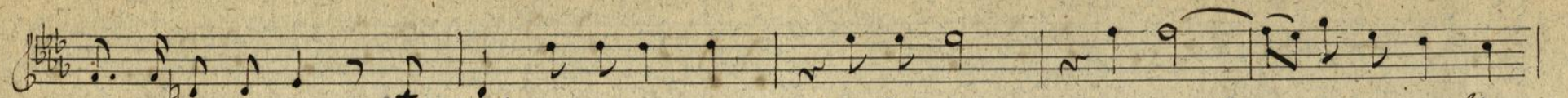
un poco più presto.

p.
= tes. - Ah! sans ma soli-tu-de, au milieu de l'hiver et des glaces d'affreux dé-

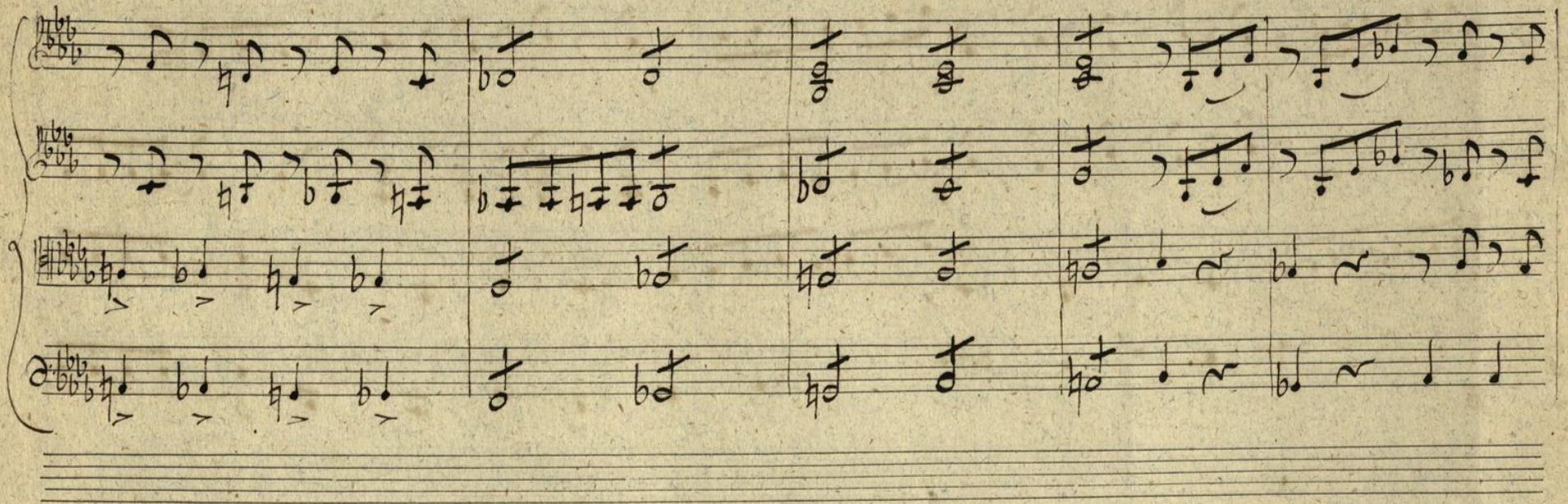


in tempo.





serts devant les yeux, quel être en monde jouissait d'un sort — comparable au



Stück papieren v. Schubert Opus. 20. 2. 2. 2.

Recit:

mien?... Et je pleurois! Et je me trouvois à plaindre!

A single vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are written below the notes. The music consists of a series of eighth and sixteenth notes, with some rests.

a tempo

p

a tempo.

p

p

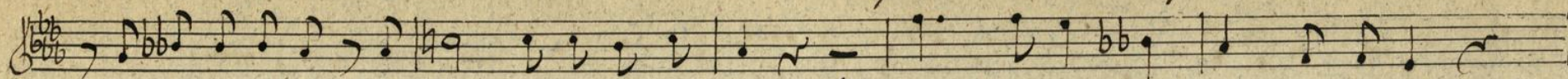
a tempo.

p

p

Piano accompaniment consisting of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in a treble and bass clef with a key signature of three flats. It features a mix of chords and melodic lines. The first two staves are marked with *f* and *sp*. The first two staves of the piano part are marked with *sp* and *Recit.*. The piano part concludes with a *p* dynamic marking.

piu lento e in tempo.



Et la tristesse osait approcher de moi!... Que ferai-je donc aujourd'hui

piu lento e in tempo.

piu lento e in tempo.

ten

que j'ai tout possédé, tout perdu? J'ai bien mérité ma mise - - - re, puis=

ten:

ten:

ten:

ten:

ten

ten:

Städt. papierw. ab. 8

que j'ai si peu sen-ti mon bonheur..... Je pleurois alors.....

The first system of the manuscript shows a single vocal line. The lyrics are written in cursive below the notes. The music consists of a series of notes with stems, some beamed together, and rests. The key signature has two flats, and the time signature is not explicitly shown but appears to be common time.

The second system of the manuscript shows a piano accompaniment for the first system. It consists of four staves: the top staff is the right hand, and the bottom three staves are the left hand. The right hand plays a melodic line with many slurs and ties. The left hand provides harmonic support with chords and moving lines. The notation is dense and includes various rhythmic values and accidentals.

The third system of the manuscript shows a piano accompaniment for the second system. It follows the same four-staff layout as the second system. The right hand continues the melodic line, and the left hand provides harmonic support. The notation is dense and includes various rhythmic values and accidentals.

Allegro.



Tu pleurois... Infortuné, tu ne pleures plus... Tu n'as pas

Allegro.

Leopoldi & Wacziarg

3

même le droit de pleurer... que n'est-elle morte! Oui, je se-rois moins

ff

dim

dim:

dim:

ff

dim:

p. *Allegro agitato.*

malheu- rent, j'ose - rois me livrer- à mes dou- leurs, j'embrasse =

Allegro agitato.

pp

Allegro agitato.

p

rois sans remords sa froi-de tombe; mes regrets — mes regrets se-roient digne

Stichl' papieru No. Schuster Damm. No. 2a

D'elle; je dirais: Elle entend mes cris, elle voit mes pleurs, elle entend mes cris, elle

Sempre crescendo ed accelerando

Sempre crescendo ed accelerando

Tempo cresci

voit mes pleurs, mes gémis-se-ments la tou-chent, elle approuve et recoit mon

Tempo cres

Tempo cres

Christoph Dreyer, A. Zaleski u. W. Szostak

pur'hommage, elle en-tend mes cris, mes gémis-sement, Ah! que n'est elle

Střed papírův č. 8

recit: vite

piu lento

morte... J'aurois au moins l'espoir de la re-joindre... mais elle vit, elle est heu=

The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a recitative section marked 'recit: vite' and transitions into a more melodic section marked 'piu lento'. The lyrics are written in cursive below the staff.

The piano accompaniment consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system also includes a grand staff and a separate bass line. The music is primarily composed of sustained chords, with some melodic movement in the final measures. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano).

tempo 1^o

neu-se, Et sa vie est ma mort, el le vit et sa vie est ma mort, et son bonheur est

tempo 1^o >

p *crus*

f

crus

crus

crus

crus

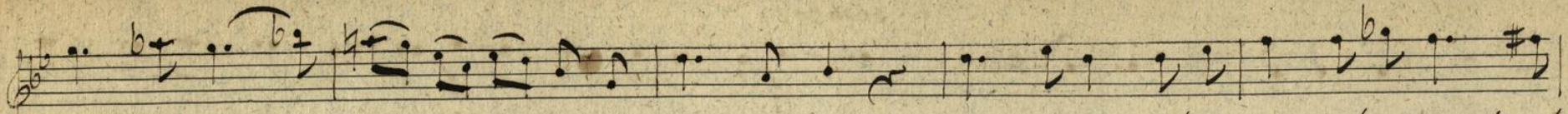
tempo 1^o >

tempo 1^o >

crus

tempo 1^o >

Wolff & Weitzel



mon supplice — el-le vit, mais non pas pour moi, el-le vit, et sa vie est ma mort, et



ten lie recit: lenta *con tutta forza.*

A single staff of music in G major, 4/4 time. The tempo is marked 'recit: lenta'. The lyrics are written below the staff. The music consists of a series of quarter and eighth notes, with some rests. The key signature has one sharp (F#).

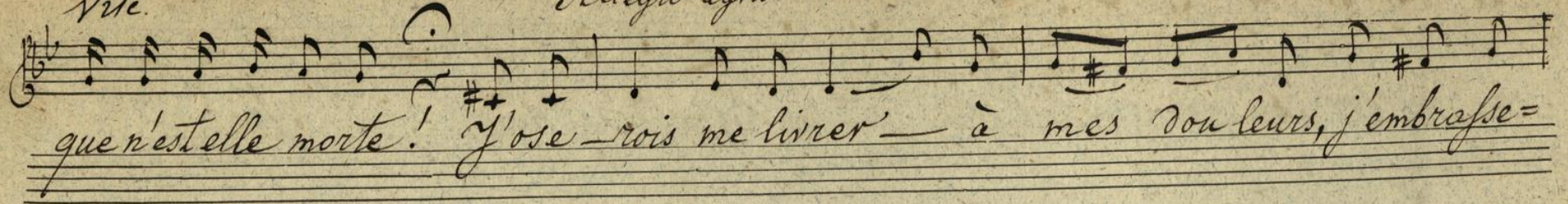
son bonheur est mon supplice, elle vit pour mon désespoir, Ah!

A grand staff of piano accompaniment. It includes the right-hand piano (RH) and left-hand piano (LH) parts. The RH part features a melodic line with many slurs and accents. The LH part provides harmonic support with chords and moving lines. The tempo is 'lento'.

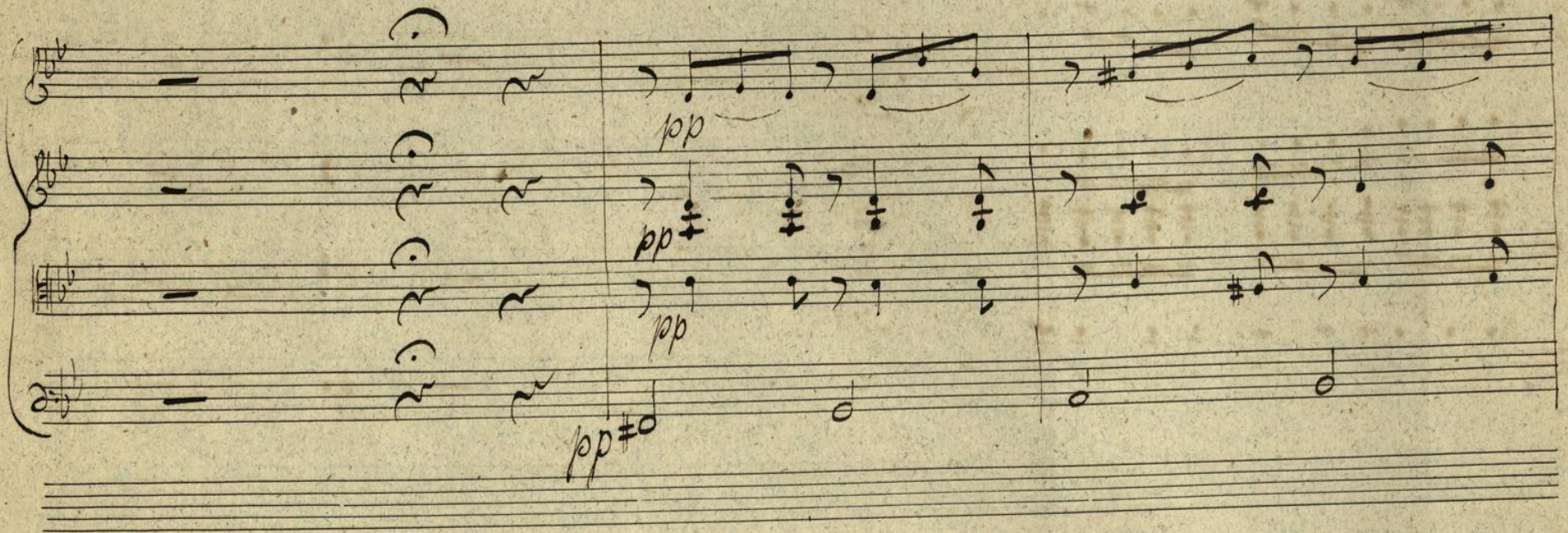
A grand staff of piano accompaniment, continuing from the first system. It includes the RH and LH parts. The RH part has a more active, rhythmic character with many slurs. The LH part continues with harmonic support. The tempo is 'lento'.

vite.

Allegro agitato come 1^a



que n'est elle morte! Y'ose-rais me livrer — à mes douleurs, j'embrasse=

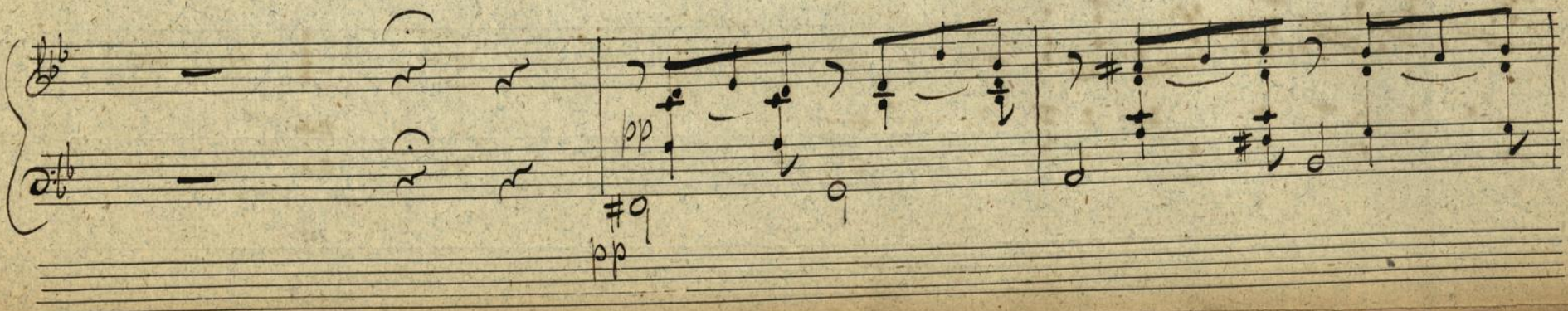


pp

pp

pp

pp



pp

pp

Sticht papieru ab. Schuster Duxen. ab. 2a

vois sans remords sa froide tombe; je vois: elle entend mes cris, elle



poco ritenuto. *a tempo.*
voit mes pleurs, elle entend mes cris, mes gémissements; Ah! que n'est elle mor=

Erster Theil. 16. Zulewski u. Passaric

te. -

Stück papieren n. 5

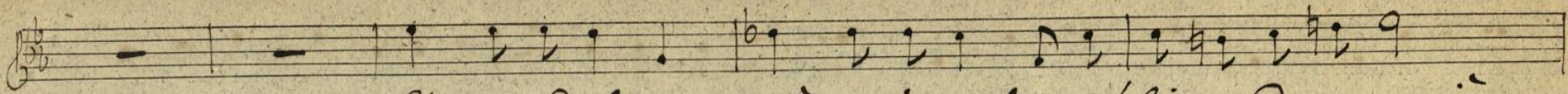
Moderato assai, come 1^a



Handwritten musical score for a piano piece. It consists of five staves. The first staff has a whole rest. The second and third staves are connected by a brace. The second staff begins with a piano (*p*) dynamic and contains the text *Col. Viol. 1^o in 8^a Capo.* followed by two double bar lines. The music features various dynamics including *pizz* (pizzicato) and *End*. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Moderato assai, come 1^a

Handwritten musical score for a piano piece, consisting of two staves. The first staff begins with a piano (*p*) dynamic. The music features various dynamics including *pizz* (pizzicato) and *End*. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).



Charmes de la première jeunesse, déli-ces des premiè-

arrio
lotta voce

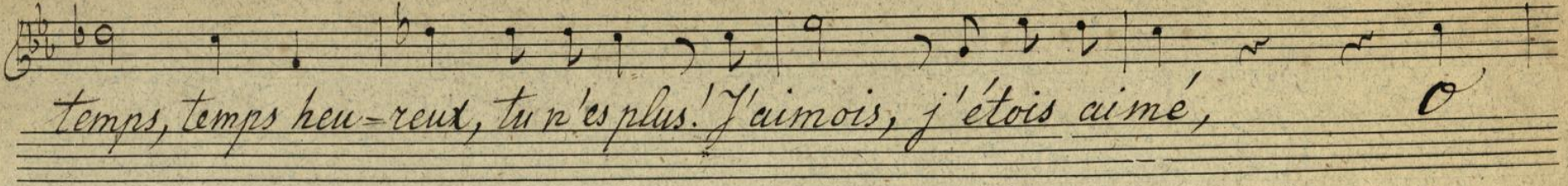
arrio
lotta voce

arrio
lotta voce

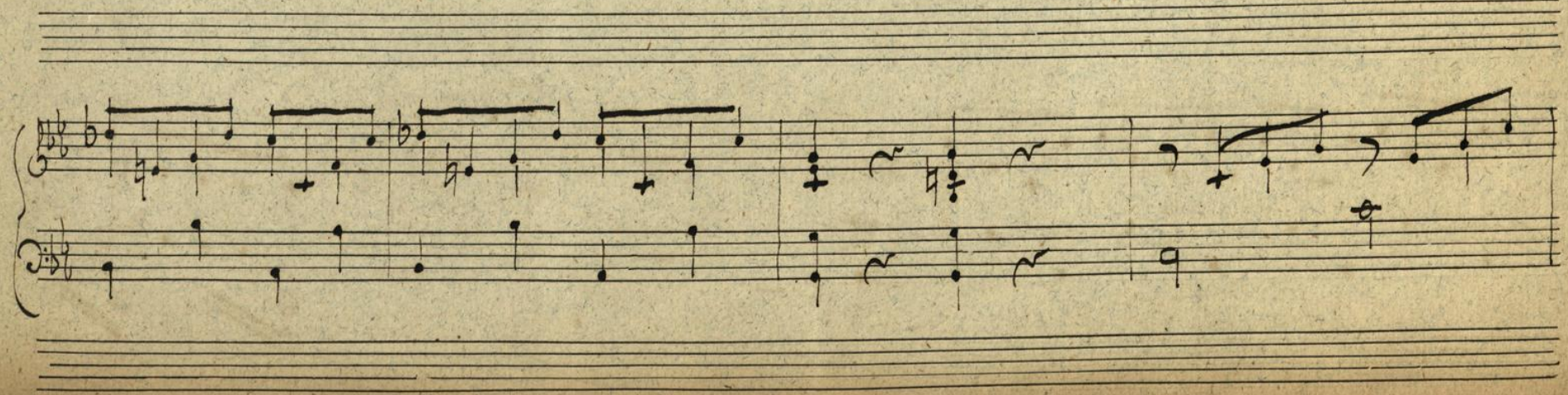
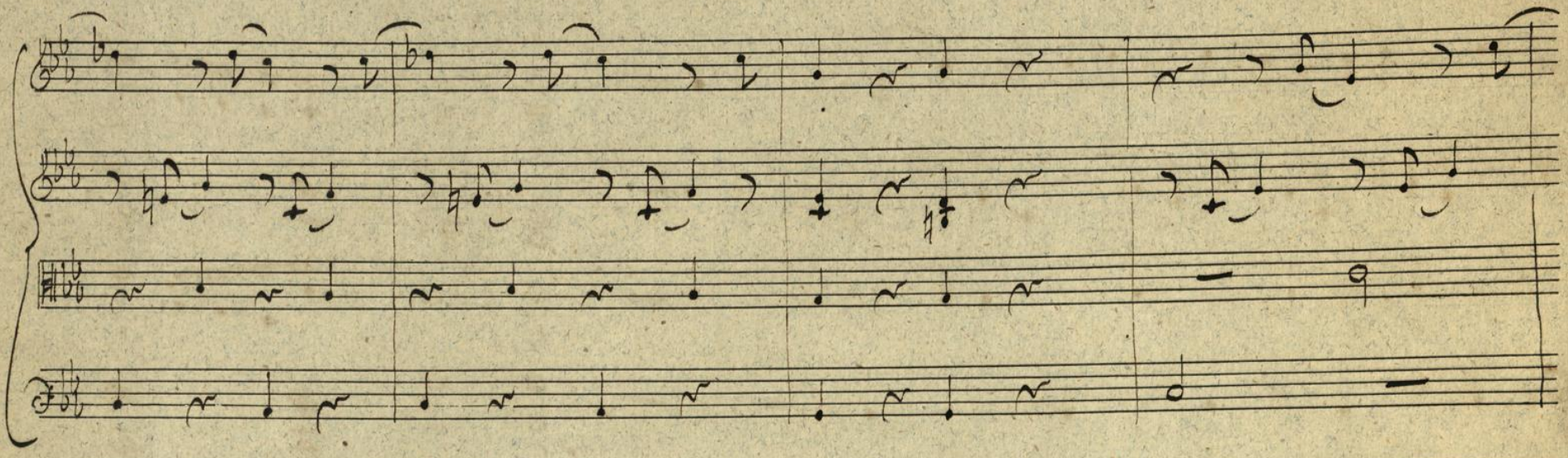
Leeshi w Wasszargie

res amours, pourquoi vous retra-cer' encore à ce coeur' accablé d'ennuis? O

cres *dim:*
cres: *dim:*
cres: *dim:*



temps, temps heu-reux, tu n'es plus! J'aimois, j'étois aimé,



Allegro molto.

temps, temps heu-reux tu n'es plus O temps, tu — n'es plus!

Allegro molto.

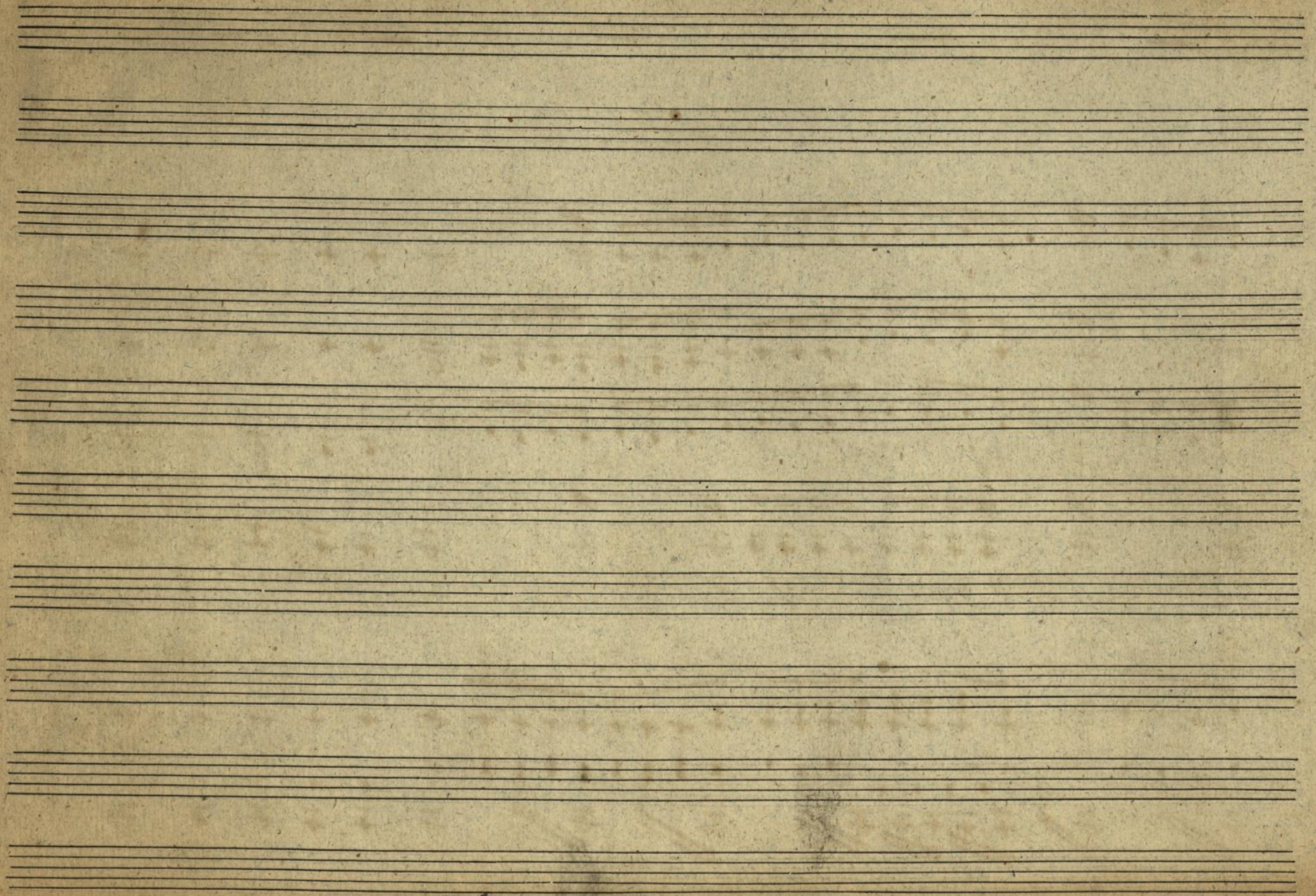
Allegro molto.

Stiftung papieren u. Schuster Duxen. ab. 2a

Handwritten musical notation on a single staff, consisting of a series of horizontal lines with a treble clef and a key signature of two flats. The notation is mostly blank, with a few horizontal lines and a double bar line at the end. The word "Fine" is written in cursive at the end of the staff.

Handwritten musical score for a piano piece, consisting of five staves. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The score features dynamic markings such as *p*, *pf*, *Dim.*, *pp*, and *ppp*. The music is written in a style characteristic of the late 19th or early 20th century. The word "Fine" is written in cursive at the end of the piece.

Handwritten musical score for a piano piece, consisting of two staves. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The score features dynamic markings such as *p*, *f*, *Dim.*, *pp*, and *ppp*. The music is written in a style characteristic of the late 19th or early 20th century. The word "Fine" is written in cursive at the end of the piece.



ebulter, daerr. 16. Zafesshi w Passarrie

