

**Hochschule für Musik und Tanz Köln -
Hochschulbibliothek**

O temps, temps heureux, tu n'es plus

Castrioto-Scanderberg, Wladimir

[1850-1900]

Moderato assai. [Charmes de la première jeunesse]

[urn:nbn:de:hbz:kn38-636](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-636)

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

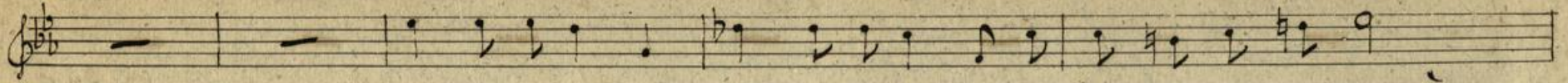
Staatl. Hochschule für Musik Rheinland

5 Köln I

Bibliothek

R 979

sotto voce



Charmes de la première jeunesse, délices des premières

A system of four staves. The top staff is the vocal line, starting with a whole rest and then playing eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is the right piano part, starting with a whole rest and then playing eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff is the left piano part, starting with a whole rest and then playing quarter notes: G4, F#4, E4, D4, C4, B3, A3, G3. The bottom staff is a bass line, starting with a whole rest and then playing quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2. The word *sotto voce* is written above the vocal line, and *arco* is written above the piano parts.A system of two staves. The top staff is the vocal line, starting with a whole rest and then playing eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is the piano accompaniment, starting with a whole rest and then playing quarter notes: G4, F#4, E4, D4, C4, B3, A3, G3. The word *sotto voce* is written above the vocal line.

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.

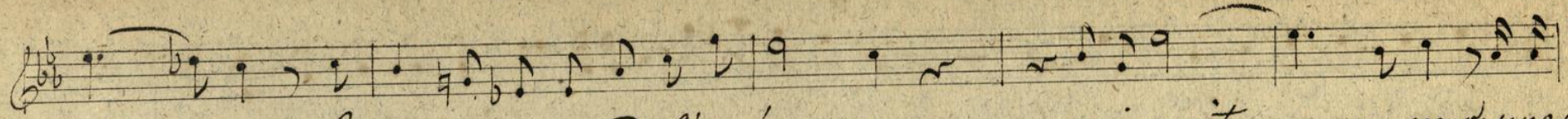
O temps, temps heureux, tu n'es plus! J'aimais — j'étais ai-

сборник опер. сб. Захарови и Макарич

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

Sikard papieren, ab. 8

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



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 piu presto

f un poco piu presto.

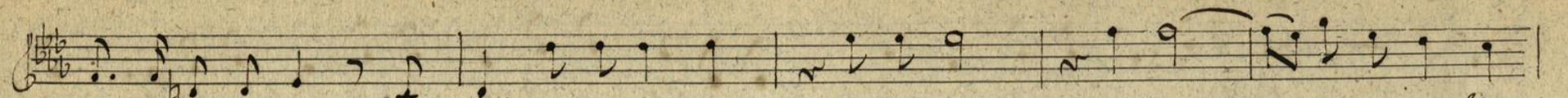
un poco piu presto. *in tempo.*

un poco piu presto.

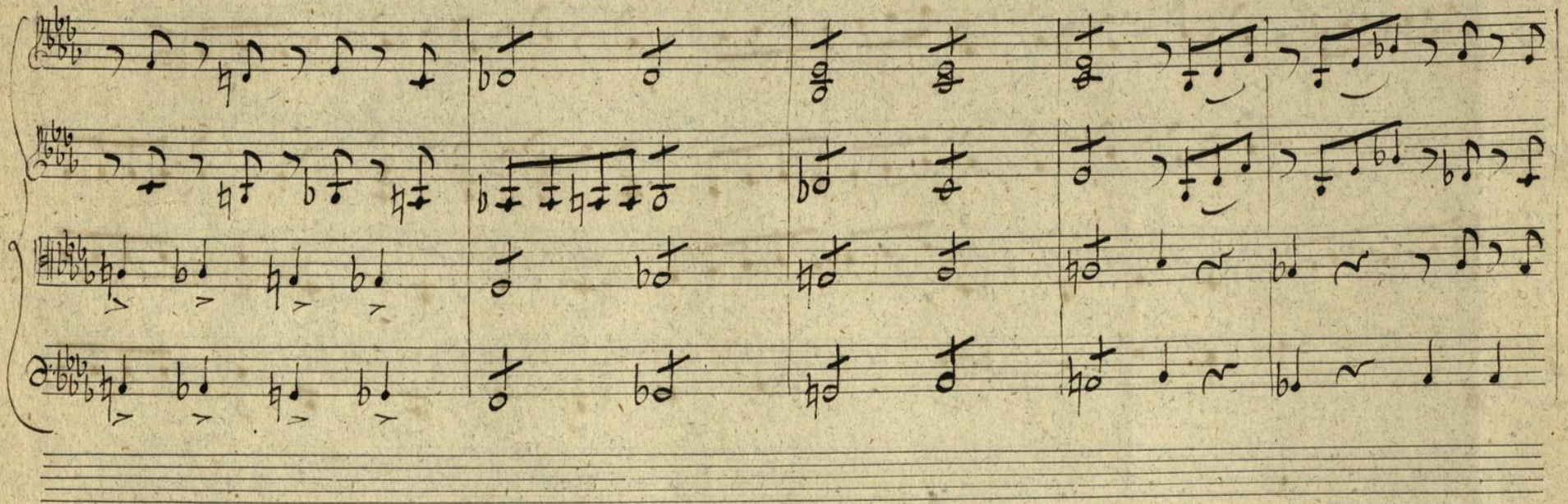
p.

-tés. - Ah! dans 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



Stiefel papieru. v. Schubert. Wien. 18. 2. 18

Recit:

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

The vocal line is written on a single staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a long rest.

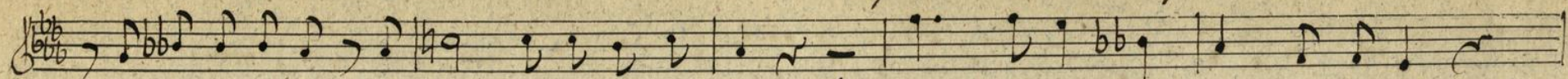
f *Sp* Recit: *a tempo* *p*

The piano accompaniment for the first system consists of four staves. The left hand (treble clef) and right hand (bass clef) both play a rhythmic pattern of eighth notes. The right hand has a dynamic marking of *f*. The left hand has a dynamic marking of *Sp*. The system concludes with a *Recit:* marking and a *p* dynamic marking. The tempo marking *a tempo* is written above the right-hand staff.

f *Sp* *a tempo* *p*

The piano accompaniment for the second system consists of two staves. The left hand (treble clef) and right hand (bass clef) both play a rhythmic pattern of eighth notes. The left hand has a dynamic marking of *f*. The right hand has a dynamic marking of *Sp*. The system concludes with a *p* dynamic marking. The tempo marking *a tempo* is written above the right-hand staff.

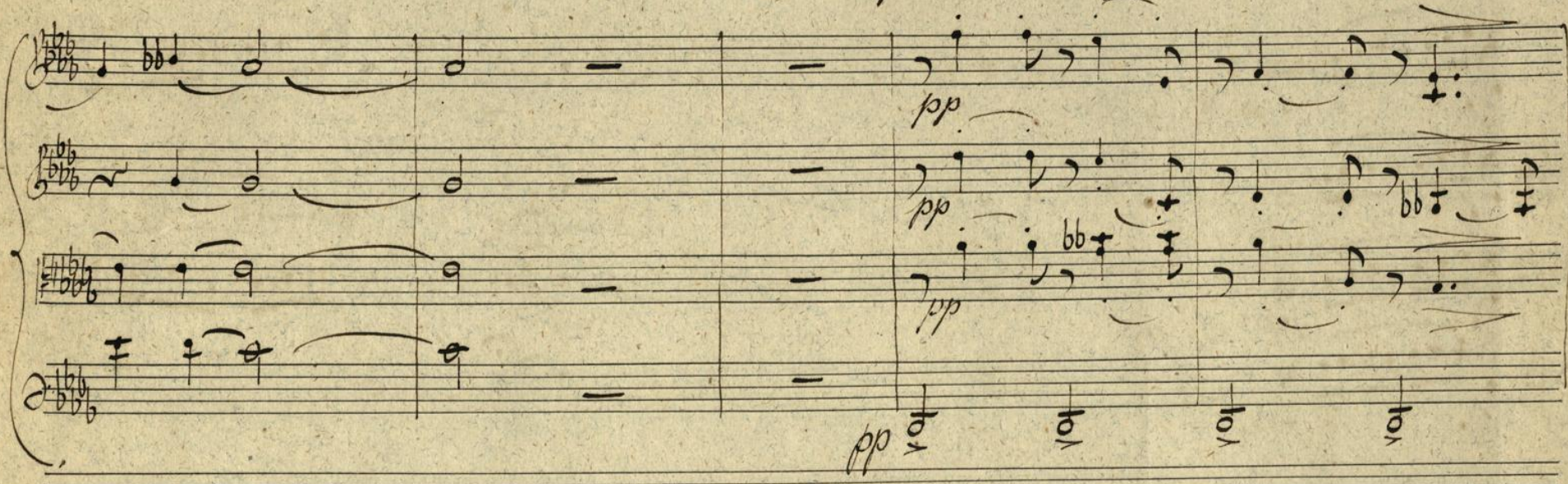
piu lento e in tempo.



A single musical staff in G major (one sharp) and 4/4 time, containing a series of notes and rests.

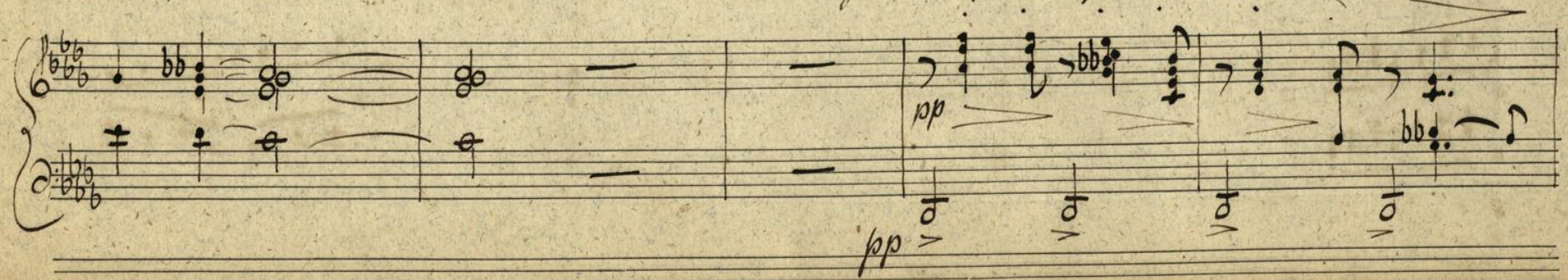
Et la tristesse osait approcher de moi!... Que ferai-je donc aujourd'hui

piu lento e in tempo.



Piano accompaniment for the first system, consisting of four staves. The right hand has a treble clef and the left hand has a bass clef. The music includes chords and melodic lines with dynamic markings of *pp*.

piu lento e in tempo.



Piano accompaniment for the second system, consisting of two staves. The right hand has a treble clef and the left hand has a bass clef. The music includes chords and melodic lines with dynamic markings of *pp*.

Huber d'ann. ab. Kasperli & Passadore

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 on a five-line staff. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written in cursive below the staff. The melody consists of several measures, including a long note with a fermata and a final phrase with a fermata.

The second system of the manuscript shows a piano accompaniment for the vocal line. It consists of four staves: the top staff is the right hand in treble clef, and the bottom three staves are the left hand in bass clef. The music is written in a treble clef with a key signature of two flats. The accompaniment features a steady rhythmic pattern with various chordal textures and melodic lines.

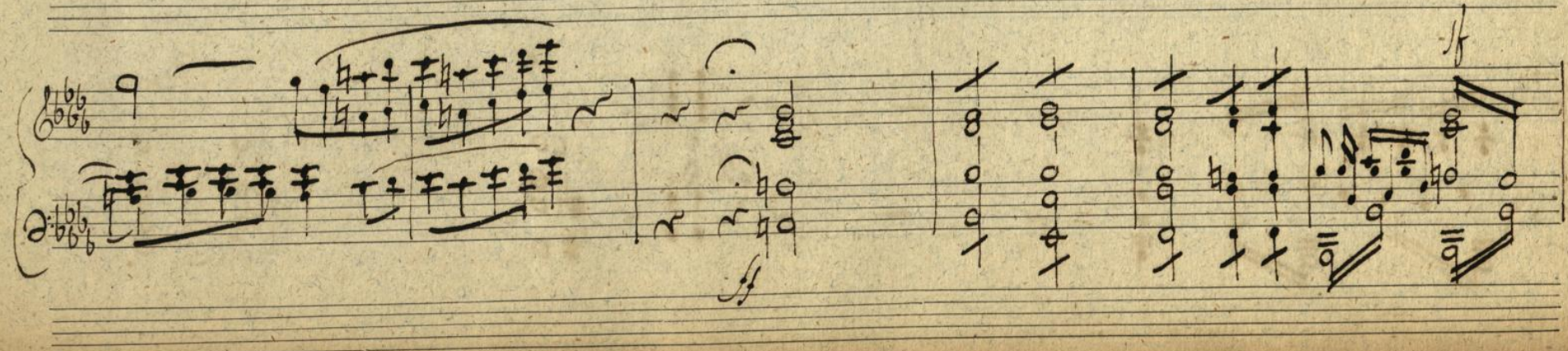
The third system of the manuscript shows a piano accompaniment, similar to the second system. It consists of four staves: the top staff is the right hand in treble clef, and the bottom three staves are the left hand in bass clef. The music is written in a treble clef with a key signature of two flats. The accompaniment continues with a steady rhythmic pattern and various chordal textures.

Allegro.



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

Allegro.



Leopoldi & Co. Verleger

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.*

malheur-ent, j'ose — rois me livrer — à mes dou-leurs, j'embrasse =

Allegro agitato.

pp

pp

pp

pp

Allegro agitato.

p

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

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

Stiefel papieren No. 8

recit: vite

piu lento

musical notation for the vocal line, including notes and rests, with the lyrics written below it.

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

musical notation for the piano accompaniment, including chords and dynamics such as *ff*, *f*, *sp*, and *p*.

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

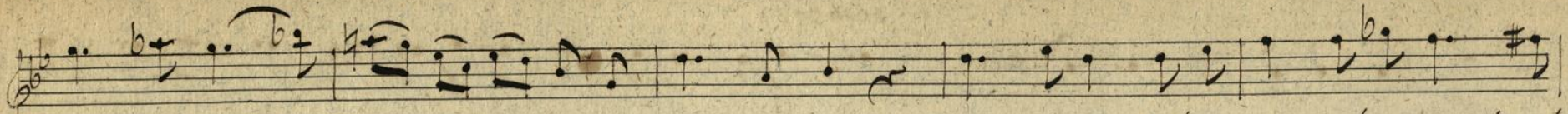
tempo 1^o >

tempo 1^o >

crus

tempo 1^o >

Wolff & Pichler



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

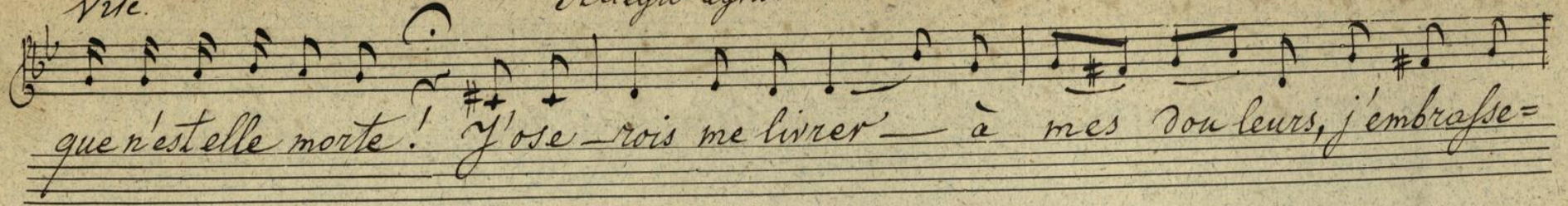


ten lie recit: lenta *con tutta forza.*

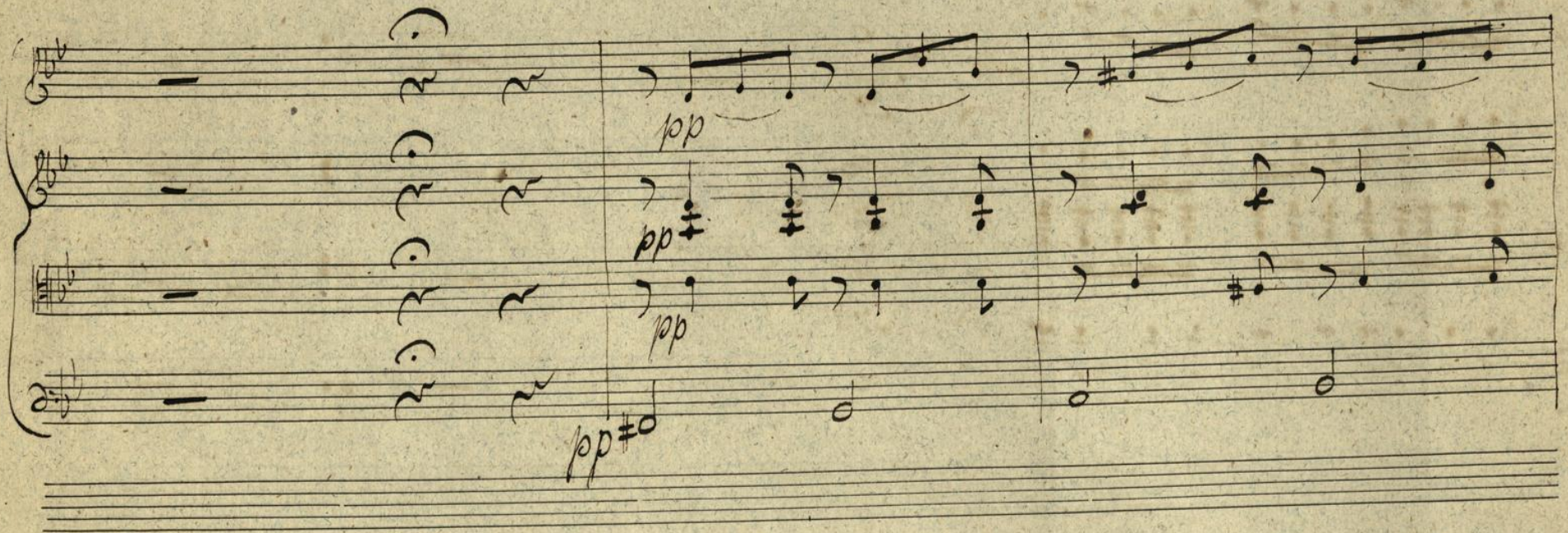
son bonheur est mon supplice, elle vit pour mon désespoir, Ah!

vite.

Allegro agitato come 1^a



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

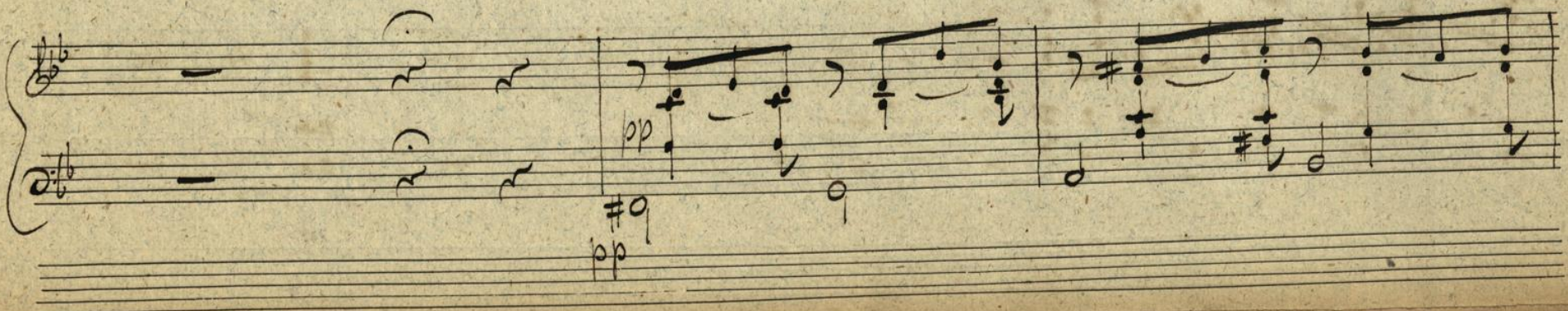


pp

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. -

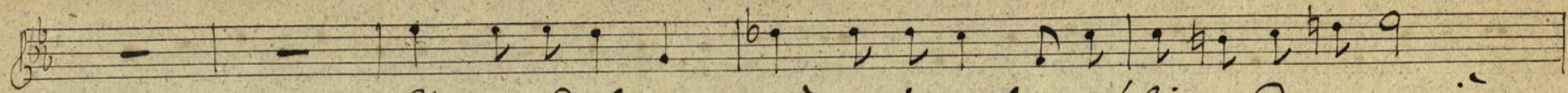
Stück papieren n. 5

Moderato assai, come 1.^a

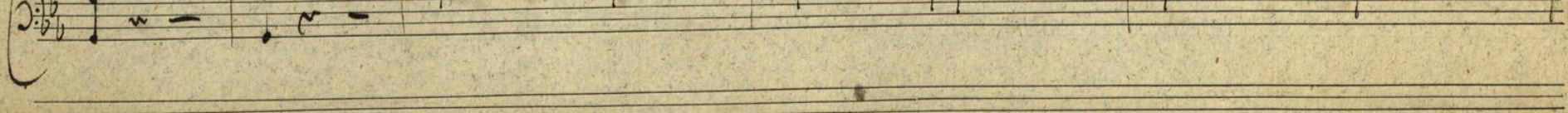
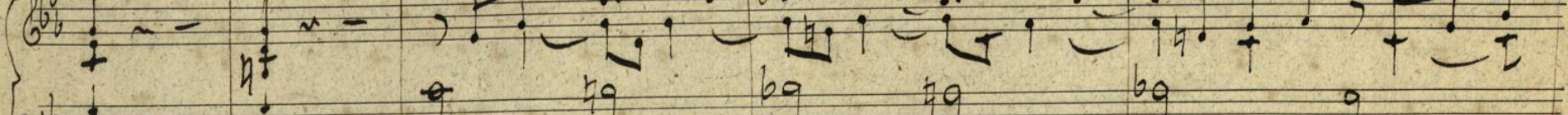
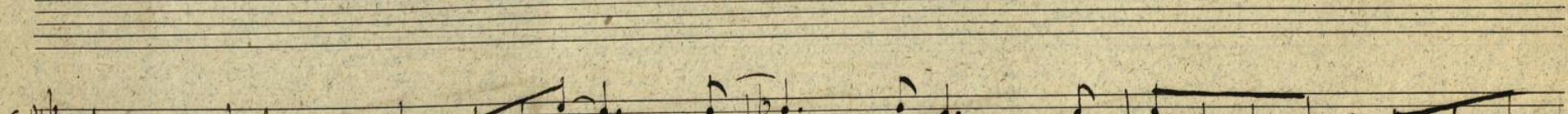
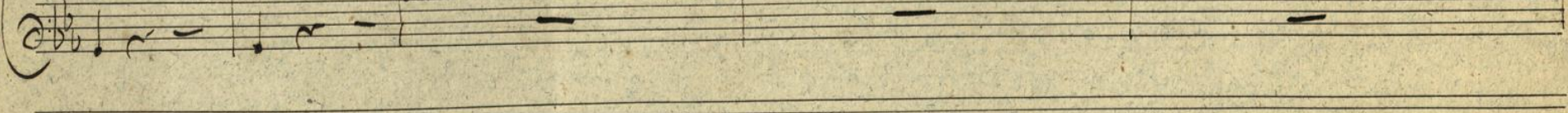
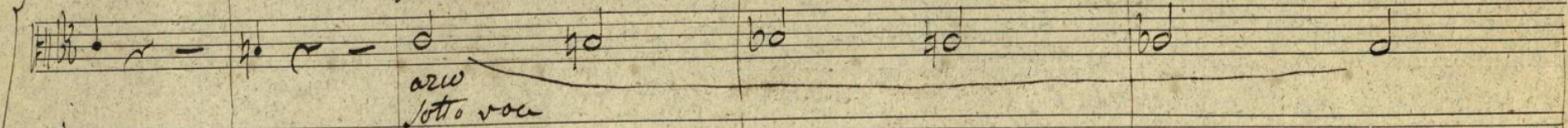
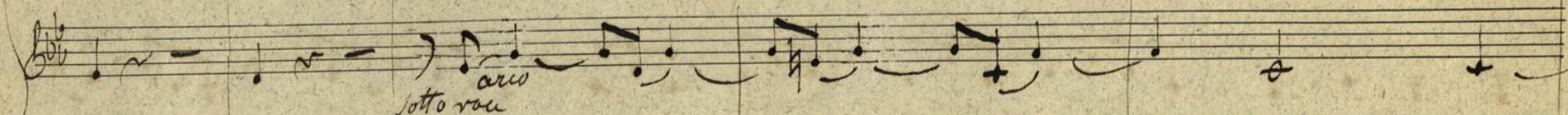
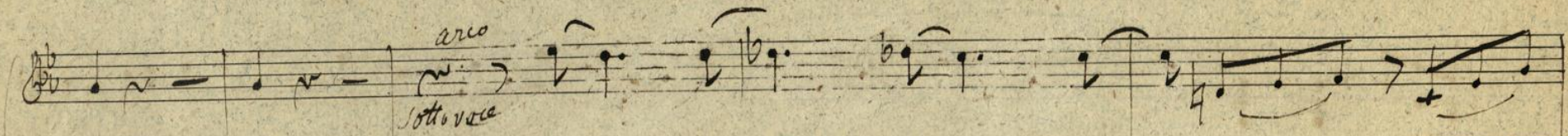
This system contains a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a series of notes with slurs and ties. The piano accompaniment starts with a whole note rest, then moves to a series of chords and arpeggiated figures. A dynamic marking 'p' is present. A section of the piano part is marked 'dim:'. The system concludes with a double bar line and the word 'End' written below the staff.

Moderato assai, come 1.^a

This system continues the musical piece. It features a vocal line and a piano accompaniment. The piano part includes a section marked 'dim:'. The system ends with a double bar line.

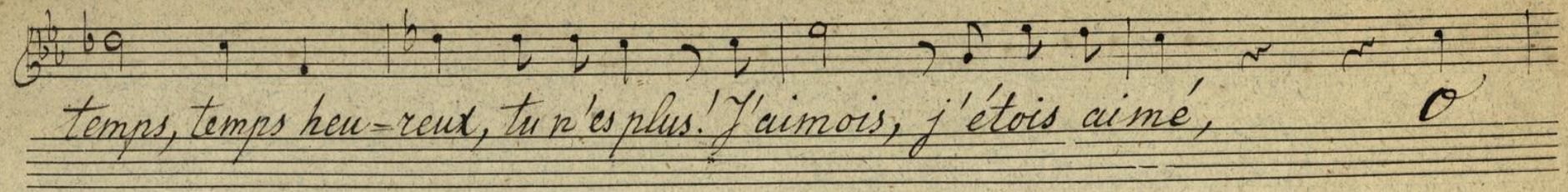


Charmes de la première jeunesse, déli-ces des premiè-

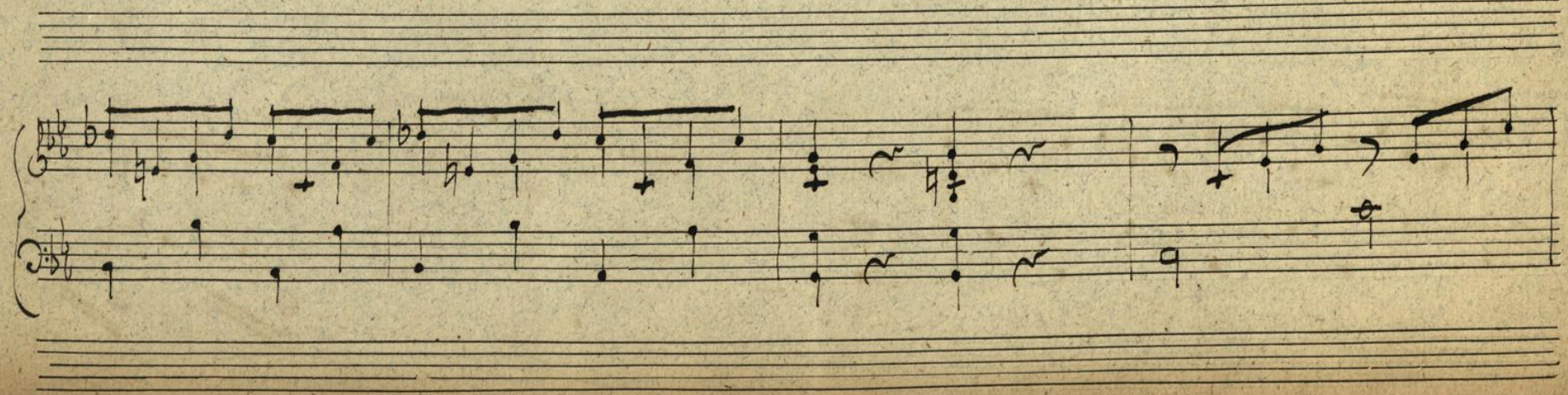
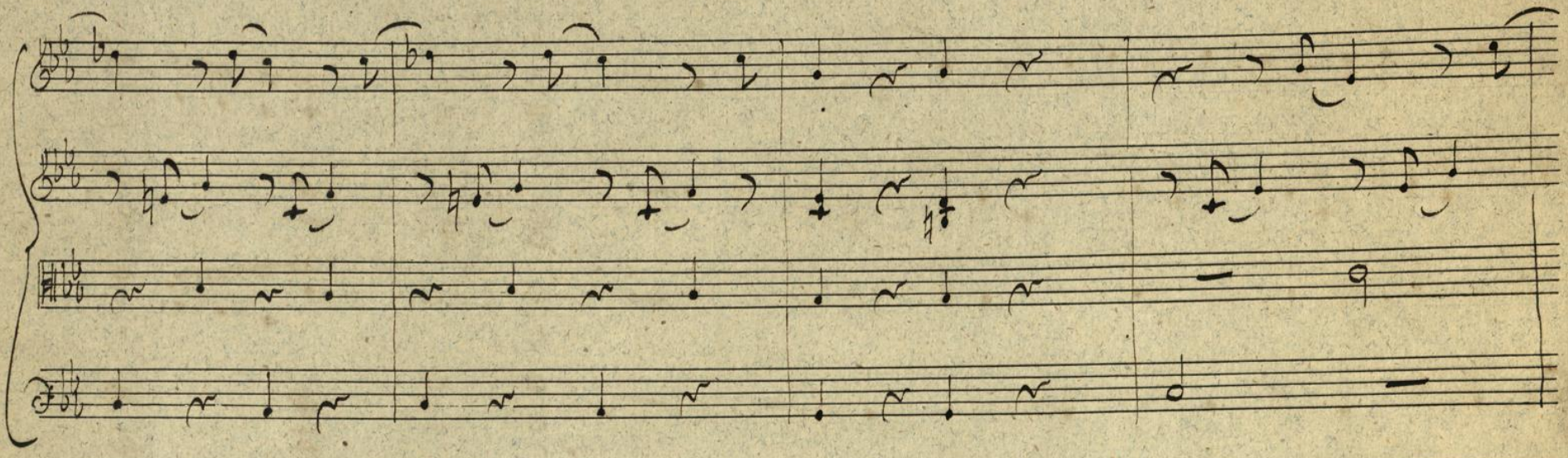


res amours, pourquoi vous retra-cer' encore à ce coeur' accablé d'ennuis? O

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.

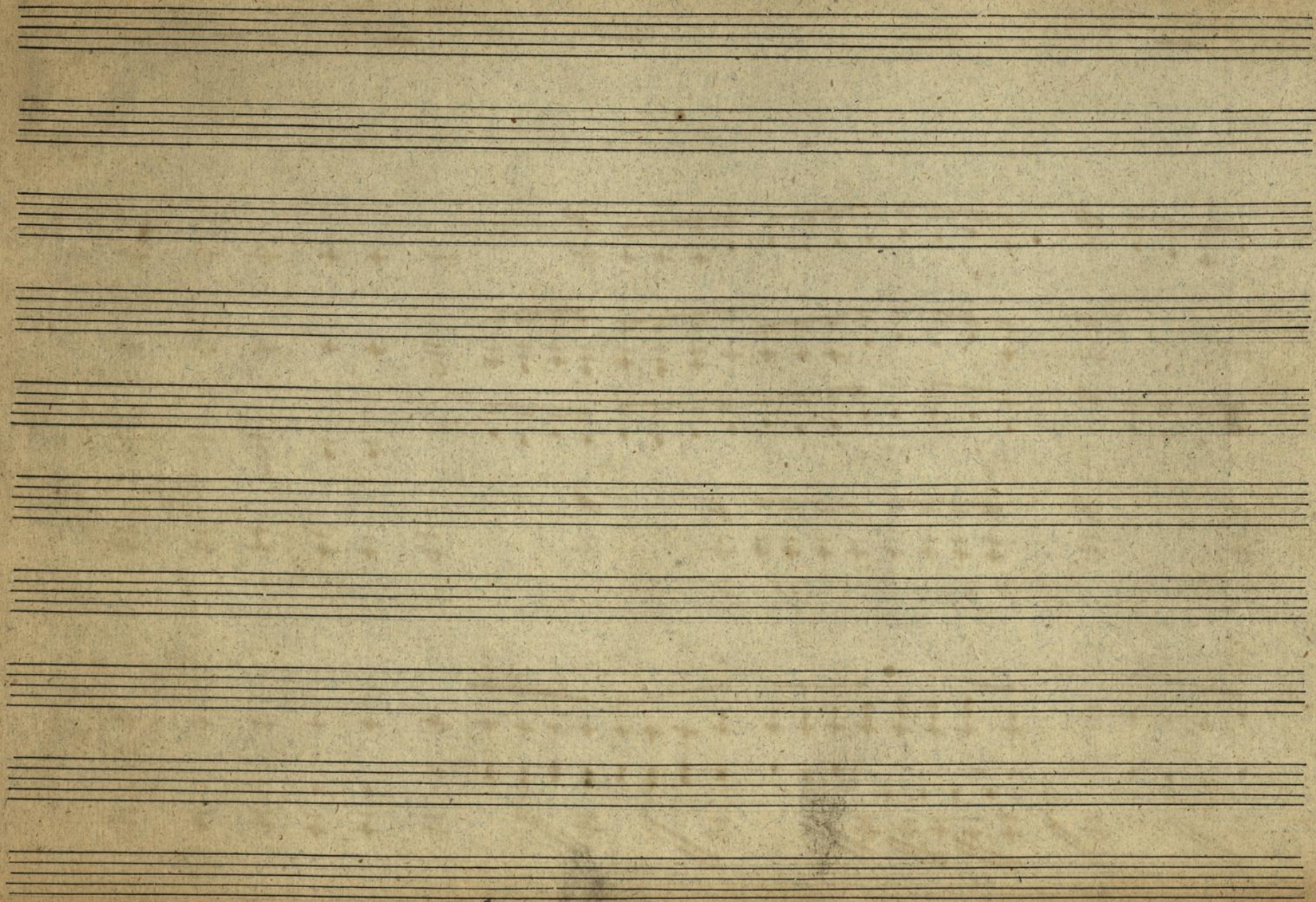
Allegro molto.

Stiftung papieren u. Schuster Duxen. ab. 2a

Handwritten musical notation on a single staff, consisting of a treble clef, a key signature of two flats, and a series of horizontal lines representing rests. The piece concludes with the handwritten word "Fine".

A system of five staves of handwritten musical notation. The top staff is a treble clef with a key signature of two flats. The bottom four staves are grouped by a brace on the left and represent a piano accompaniment. The notation includes various rhythmic values, dynamic markings such as *p*, *pf*, *Dim.*, *pp*, and *ppp*, and articulation marks. The system ends with a double bar line and the word "Fine" written in a large, decorative script.

A second system of five staves of handwritten musical notation, similar in format to the first system. It features a treble clef, a key signature of two flats, and piano accompaniment staves. The notation includes dynamic markings like *p*, *f*, *Dim.*, *pp*, and *ppp*. The system concludes with a double bar line and the word "Fine" written in a large, decorative script.



ebulter, daerr. 16. Zafesshi w Passarrie