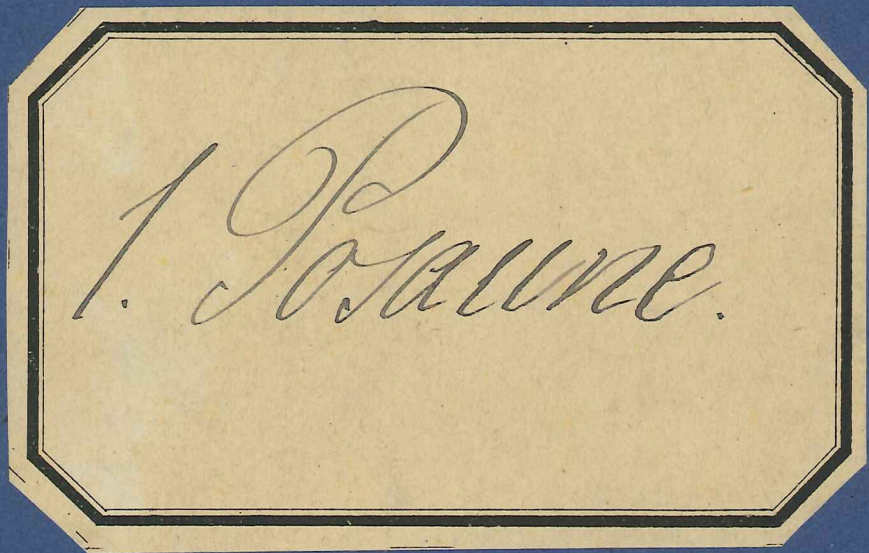




Die letzten Tage von Schule.

romantische Oper in vier Acten: von Georg Rauchenecker.

Verzpiel

Suzanne

Alcan mod. 40.

ben ritend.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff is marked 'Allegro moderato' and the second 'ben ritardato'. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'fr.' (forte) and 'poco riten.' (poco ritenuto). The manuscript is signed 'L. 1790' at the bottom right.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#). The time signature is 2/4.

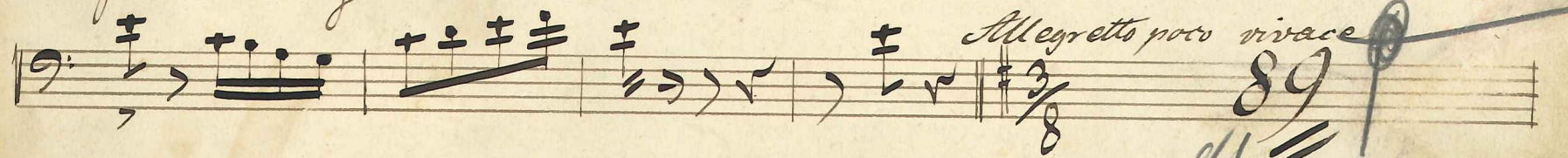
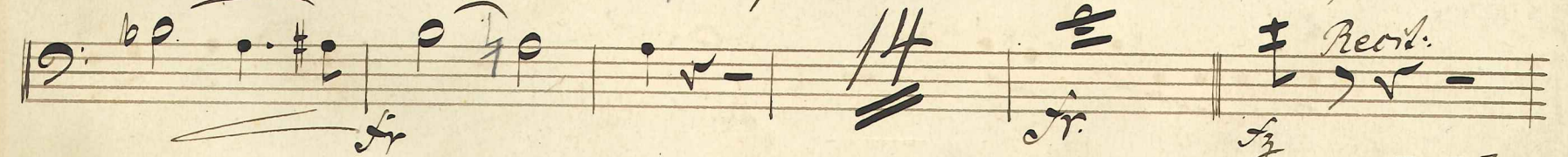
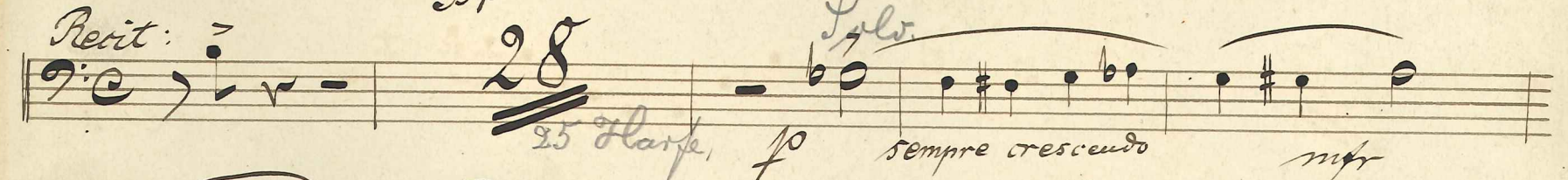
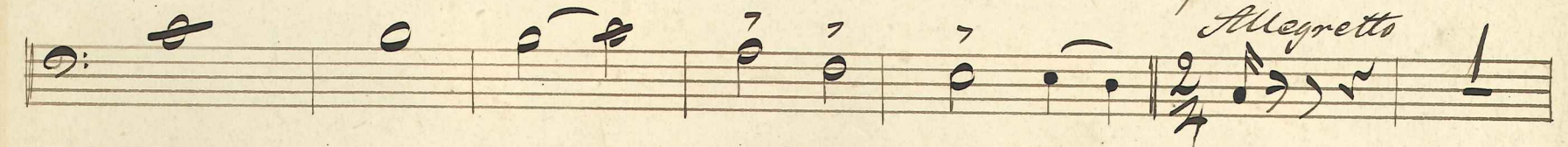
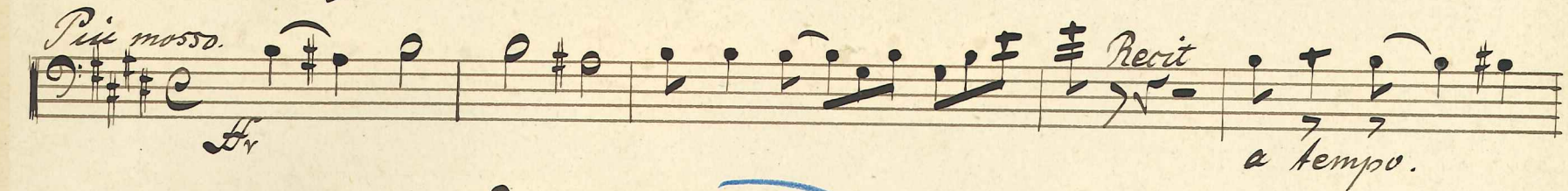
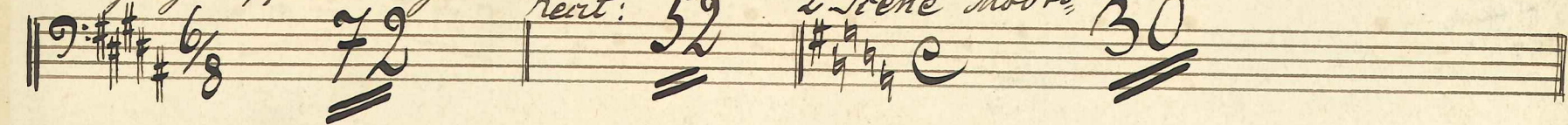
Staff 1: *fr.* (forte) marking. Notes: F#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, 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D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#342, D342, E342, F#342, G#342, A342, B342, C#343, D343, E343, F#343, G#343, A343, B343, C#344, D344, E344, F#344, G#344, A344, B344, C#345, D345, E345, F#345, G#34

1. Act. 1. Scene

Ysaune 1.

Ande grazioso, quasi Allegretto *Recit:*

2. Scene *Modto*



86

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large diagonal line is drawn across the first five staves.

Measure numbers: 20, 17, 5, 13, 7.

Tempo and performance instructions:

- Allo con moto.*
- Andte*
- Allegro.*
- Moderato assai.*
- Maestoso.*
- Recit.*
- poco All. molto*
- fr.*
- ff*
- p*
- molto*

Allegro

piu lento. 10 *piu mosso.* 6 10

Allo 4 *fr.* 4 *fr.* 4

Recit 3 *in tempo.* 3 *fr.* 4

Modo 3 *Recit:* 3 *Modo* 4

Modo maestro. 4 *1^o Chor.* 16

Recit: 8 *Modo* 4 *Recit* 3 *in tempo.* 10 *Solo.* 16

1^o *L'istesso tempo.* 12 *Recit* 1 *fr.* 12

4. Scene. Andte 16 *fr.* 5

Allo con moto. 7 *fr.* 1 *Andte* 39

Ende des 1. Acts.

2. Act. 1. Scene. *Oride Einlage.*

Alto molto 25 *2. Scene. Recit:* *in tempo molto* 11 *3. Scene. Alto molto* 2

Alto molto moderato. 16 *4. Scene. Largo.* *Cello* 7 *Alto, vivace* 27

poor mosso. 13 *5. Scene* *Recit:* *Alto molto* 4 *Alto* 5 *Alto molto* 2

Recit: in tempo molto 5 *Molto* 19 *Alto non troppo* 19 *Alto molto* 2

Verwandlung.

6. Scene. Alto molto 29 *Recit:* 19 *Alto* 14

Alto 44 *Alto* 4

Alto 9 *Alto* 4

7. Scene. Allegro.

fr 2 *Allo. Lento* 19

fr *Allo*

8 Scene *Lento*

fr 3 *Largo*

Maestoso

fr

Recit.

~~*Allo vivace*~~ 13 *Allo vivace* 12

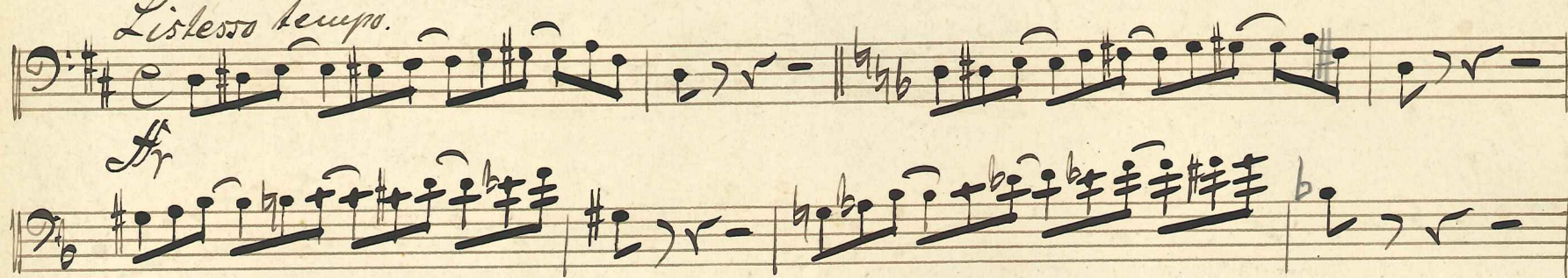
Recit. 1. *Modo* 3

Allo vivace 12 *piu lento* 7

1. *fr*

anf

V. S.

Listesso tempo.*Listesso tempo.**Ende des II. Acts.*

3. Act. 1. Scene *Andte grazioso* 127 *Andte molto.* 37 *Recit:* 3 *Allo vivace* 4. Scene. *Allo molto.* *Vivace* 11

Allo vivace 19 *Recit:* 1 *a tempo.* 25

Allo non troppo 68 *5. Scene.* 24 *Lento.* *Adagio* 25

七

Ballet. Tempo di Valse.

The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of time signatures: 3/4, 4/4, 14/8, 4/4, and 16/8. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. The score includes various dynamics such as *fr.* (forte), *molto moderato*, *Adagio non troppo*, *Recit.* (recitativo), *Allo con moto*, *Allo animato*, *Allo vivace*, and *Adagio*. It also includes tempo markings such as *Tempo di Valse*, *Adagio non troppo*, *Allo con moto*, *Allo animato*, *Allo vivace*, and *Adagio*. The score is signed *G. F.* at the bottom right.

Allegretto.

8. *fr.*

tr.

tr.

tr.

Fin de des 3. tuts.

4. Act. 1. Scene

Tosca Act 1.

Maestoso e moderato Largo

Handwritten musical score for the first scene of Act 4 of Tosca. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *fz* (forzando) and *f* (forte). There are also some handwritten annotations like "Largo" and "Moderato". The music features complex rhythmic patterns, including triplets and sixteenth notes.

Handwritten musical score for the first scene of Act 4 of Tosca. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *fz* (forzando) and *f* (forte). There are also some handwritten annotations like "Largo" and "Moderato". The music features complex rhythmic patterns, including triplets and sixteenth notes.

Handwritten musical score for the first scene of Act 4 of Tosca. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *fz* (forzando) and *f* (forte). There are also some handwritten annotations like "Largo" and "Moderato". The music features complex rhythmic patterns, including triplets and sixteenth notes.

Handwritten musical score for the first scene of Act 4 of Tosca. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *fz* (forzando) and *f* (forte). There are also some handwritten annotations like "Largo" and "Moderato". The music features complex rhythmic patterns, including triplets and sixteenth notes.

Allo vivace *molto. Adagio.* *Vivace* *fr.* *2* *fr.*
Molto assai *8* *Stesso tempo.* *Allo vivace* *fr.* *marcato.*
7 7 7 7 *5* *Allo vivace* *fr.* *12*
fr.
sempre più forte. *fr.* *3. Scene*
fr. *2* *fr.*
3 *fr.*
fr. *Recit.*
19 *Recit.* *16* *Allo* *3* *60* *fr.*

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings. The tempo and mood markings are: *4. Lene. molto. n.*, *Andte*, *Modto*, *Recit.*, *Andte*, *5. Lene. Alla*, *Recit.*, *Andte*, *Allo*, *Recit.*, *Allo*, *Adagio*, *Vivare*, *Andte*, *Allo vivare*, *Andte con moto.*, *Allo*, *Andte*, *Allo vivare*, *Andte poco moto.*, *Allo modto*. The score includes numerous repeat signs and measures, with some measures numbered (e.g., 10, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000). The score is written in a cursive, handwritten style, with some corrections and additions visible.

7.8

Die neue Aufführung ist ganz neu. — Alb. Bülow
und im Elberfeld Theater. Elberfeld. 2/3 1889.

Ende der Oper

zweite Aufführung 15 $\frac{1}{4}$ 1889.

3. $\frac{2.9}{4}$

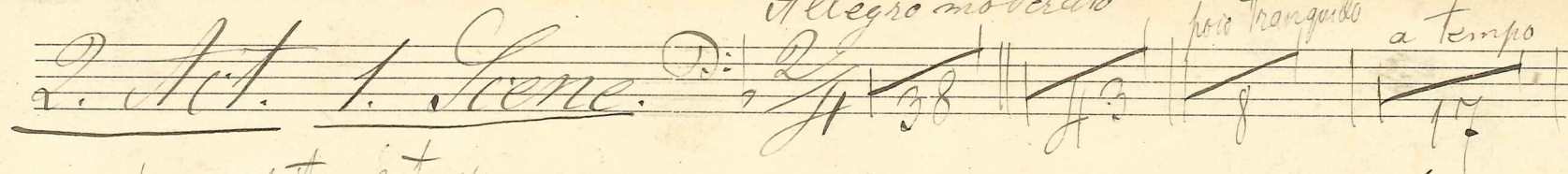
4. ✓

3. 14.

6 mal in Barmen d. 14/4

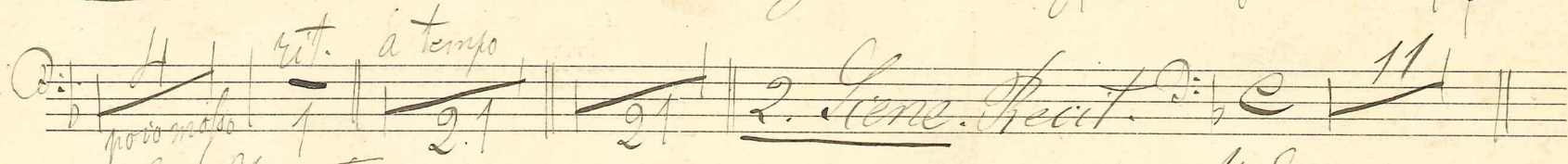
G. Hermann

2. Act. 1. Scene. *Allegro moderato* *poco tranquillo* *a tempo*

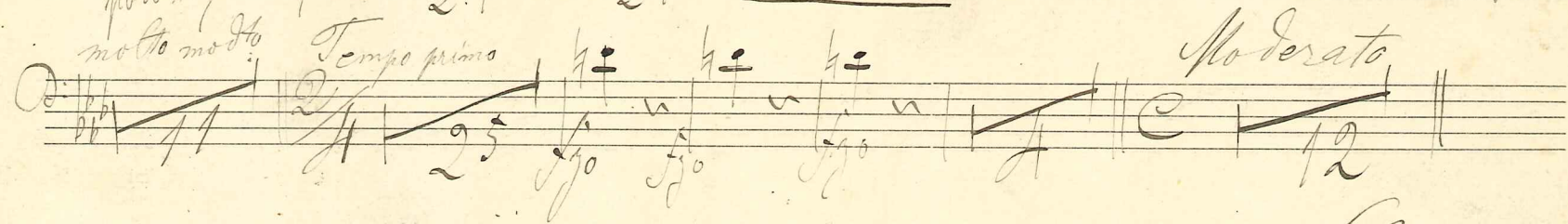


rit. a tempo *poco molto* *molto molto* *Tempo primo* *Moderato*

2. Scene. Recit.



Tempo primo *Moderato*



~~X~~ 3. Scene.