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**Potpourris élégants sur des motifs d'opéras favoris pour
le piano**

Tristan und Isolde

Cramer, Henri

Offenbach s/M, [ca. 1861]

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Nº 105.

FRISCIANA & ISOLDOE

VON

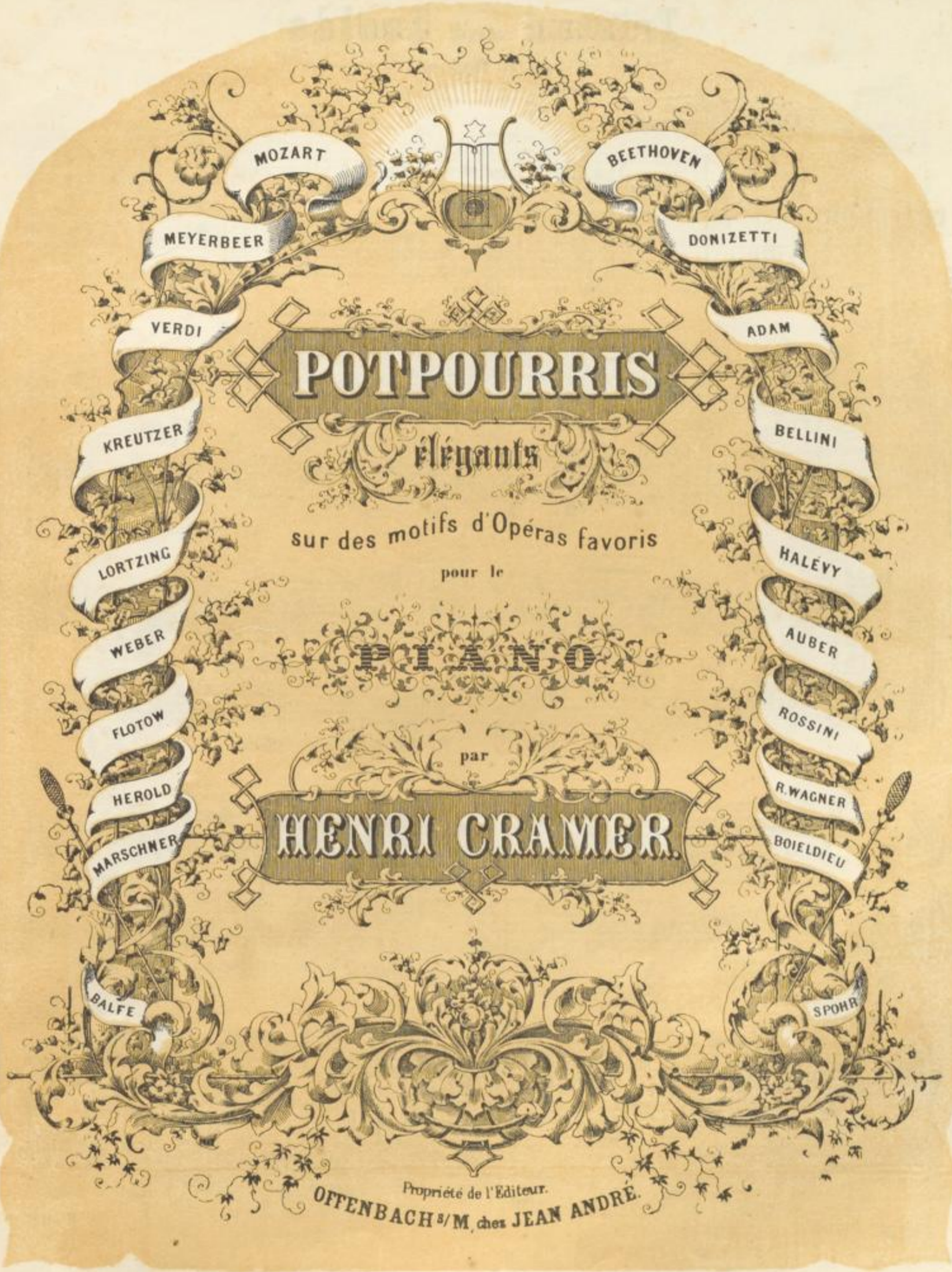
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Tristan und Isolde

von R. Wagner.

Lento. (Einleitung)

POTPOURRI.

The musical score consists of five systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *p*, *cres.*, *dim.*, *f*, *pp*, *piu f*, *mf*, *f*, *dim.*, *p*, *poco rall.*, *riten.*, *a tempo*, *dol.*, and *p*. Pedal markings are indicated by "Ped." with a circled cross symbol. The notation includes complex chords, arpeggios, and melodic lines with slurs and accents.

Potp. N° 105

8588

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*. Pedal markings: Ped. with a circled cross symbol. Performance directions: *espress* and *cres.*

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *p*, *p*, *p*. Pedal markings: Ped. with a circled cross symbol. Performance directions: *dol.*, *ten.*, *più animato*

Third system of musical notation. Treble and bass staves. Dynamics: *cres.*, *f*, *dim.*, *p*, *pp*. Pedal markings: Ped. with a circled cross symbol.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*, *f*, *pp*. Pedal markings: Ped. with a circled cross symbol.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*, *più p*, *pp*, *pp*, *ppp*. Pedal markings: Ped. with a circled cross symbol.

Moderato (Stimme eines jungen Seemanns: Westwärts schweift der Blick)

Musical score for Moderato. The piece is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f). There are several triplet markings in the right hand.

Poco sostenuto.

Piu mosso.

Musical score for Poco sostenuto and Piu mosso. The piece is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f). There are several triplet markings in the right hand. Pedal markings (Ped. ⊕) are present below the bass line.

poco rall.

con fuoco.

Allegro. (Wer wagt mich zu höhnen?)

Musical score for poco rall., con fuoco, and Allegro. The piece is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f). There are several triplet markings in the right hand. Pedal markings (Ped. ⊕) are present below the bass line.

(Sag wo sind wir?)

Musical score for (Sag wo sind wir?). The piece is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f), piano (p), and dim. Pedal markings (Ped. ⊕) are present below the bass line.

All^o assai (Der Todestrank!)

Vivace (Auf! auf! ihr Frauen!)

Musical score for All^o assai and Vivace. The piece is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include fortissimo (ff) and piano (p). Pedal markings (Ped. ⊕) are present below the bass line.

Musical notation system 1: Treble and bass clefs. Treble clef contains chords with accents (>) and slurs. Bass clef contains chords with slurs. Pedaling instructions: Ped. ⊕, f Ped. ⊕, Ped. ⊕, Ped. ⊕ f.

Musical notation system 2: Treble clef contains melodic lines with slurs. Bass clef contains chords with slurs. Pedaling instructions: Ped. ⊕, Ped. ⊕, Ped. ⊕, Ped. ⊕. Dynamic markings: f, dim., p, P Ped. ⊕, Ped. ⊕, cres.

Musical notation system 3: Treble clef contains melodic lines with slurs and triplets. Bass clef contains chords with slurs. Pedaling instructions: f Ped. ⊕, P ⊕, f Ped. ⊕, p, Ped. ⊕, Ped. ⊕, cres., Ped. ⊕.

Musical notation system 4: Treble clef contains melodic lines with slurs and trills (tr.). Bass clef contains chords with slurs. Pedaling instructions: f, p dolce, Ped. tr. ⊕, Ped. tr. ⊕, un poco, cres., Ped. ⊕, Ped. ⊕, Ped. ⊕, Ped. ⊕.

Musical notation system 5: Treble clef contains melodic lines with slurs and trills (tr.). Bass clef contains chords with slurs. Pedaling instructions: Ped. ⊕, Ped. ⊕, Ped. ⊕, Ped. ⊕, Ped. ⊕, Ped. ⊕.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic and a *cres.* (crescendo) marking. The right hand features a melodic line with trills and slurs, while the left hand plays a rhythmic accompaniment. Pedal markings (*Ped.*) are present in both hands. The system concludes with a forte (*f*) dynamic and a sixteenth-note flourish.

Second system of musical notation. The right hand continues with trills and slurs. The left hand features a more active accompaniment. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Pedal markings are used throughout. The system ends with a *ff* dynamic.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes some sixteenth-note patterns. Dynamics range from *ff* to *p* (piano). A *cres.* marking is present. Pedal markings are used in both hands.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment consists of a steady eighth-note pattern. The system begins with a *ff* dynamic and a *Ped.* marking.

All^o ma non troppo (Wer Kornwalls Kron')

Fifth system of musical notation, starting the new section. The right hand has a melodic line with trills. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include *ff*, *f dim.*, *pp*, *cres.*, and *f*. Pedal markings are used in both hands.

Sixth system of musical notation. The right hand has a melodic line with trills. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include *f*, *p*, and *f*. Pedal markings are used in both hands.

Treble clef: *Ped*, *f Ped*, *Ped*, *ff*
 Bass clef: *Ped*, *Ped*, *Ped*

Treble clef: *p*, *cres.*, *Ped f*, *p Ped*, *cres Ped*, *f*
 Bass clef: *Ped*, *Ped*, *Ped*, *Ped*

Allegro (Ritter und Schiffsvolk auf dem Schiff jubelnd über Bord winkend)

Treble clef: *f Ped*, *cres.*, *ff Ped*, *Ped piu f*, *Ped*, *Ped*, *f marcato*
 Bass clef: *Ped*, *Ped*, *Ped*, *Ped*, *Ped*

un poco riten. (Chor: Heil! König, Marke Heil!)

Treble clef: *assai f*, *Ped*, *Ped*, *Ped*, *Ped*
 Bass clef: *Ped*

Treble clef: *ff Ped*, *Ped*, *f Ped*
 Bass clef: *Ped*

Treble clef: *cres.*
 Bass clef: *Ped*

First system of musical notation. Treble clef, bass clef. Includes markings: *Ped.*, *8^a*, *ff*, *Ped.*

Second system of musical notation. Treble clef, bass clef. Includes markings: *Ped.*, *8^a*, *ff*, *Ped.*, *ff*, *Ped.*, *ff*, *Ped.*, *pp*, *rall.*, *Ped.*

All^o assai. (In schweigender Nacht nur lacht mir der Quell)

Third system of musical notation. Treble clef, bass clef. Includes markings: *p dol.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Fourth system of musical notation. Treble clef, bass clef. Includes markings: *p dol.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Fifth system of musical notation. Treble clef, bass clef. Includes markings: *pp*, *Ped.*, *Ped.*, *Ped.*, *pp*, *Ped.*

8^a
pp Ped.
Ped.
cres.
Ped.
Ped.
Ped.
Ped.

f dim.
Ped.
p
cres.
Ped.
Ped.
ff Ped.
Ped.

poco rit.
f Ped.
ff Ped.
pp Ped.
Ped.
Ped.
ff dim.
pp Ped. rall.
ppp
Ped.

Andante (O sink' hernieder Nacht der Liebe)

ppp Ped.
pp Ped.
Ped.
Ped.
Ped.

Ped.
pp
Ped.
Ped. poco cres.
Ped.
Ped.
Ped. dim.

First system of musical notation. Treble clef, bass clef. Dynamics include *pp* and *pp*. Pedal markings are present. A *dol.* marking is above the final measure.

Second system of musical notation. Treble clef, bass clef. Dynamics include *dol.* and *pp*. Pedal markings are present.

Third system of musical notation. Treble clef, bass clef. Dynamics include *piu p*, *pespress.*, *poco cres.*, *p*, and *poco cres.*. Pedal markings are present. An *espress.* marking is above the final measure.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *poco f*, *p*, and *cres.*. Pedal markings are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *molto cres.*, *ffrit.*, *p*, and *pp*. Pedal markings are present. A *ritard.* marking is above the final measure.

Poco piu mosso (Doch unsre Liebe heisst sie nicht Tristan und Isolde!)

First system of the musical score. It consists of two staves (treble and bass clef). The music is in a minor key. The first staff begins with a dynamic marking of *p espress.* and features a series of sixteenth-note passages. The second staff provides a harmonic accompaniment with chords and moving lines. Pedal markings are present at the beginning and end of the system.

Second system of the musical score. It continues the two-staff format. The first staff has dynamic markings of *p*, *poco rit.*, *piu p*, and *a tempo. p espress.*. The second staff continues the accompaniment. Pedal markings are placed throughout the system.

Third system of the musical score. The first staff has a *piu p* dynamic marking. The second staff continues the accompaniment. Pedal markings are present at the end of the system.

All° assai vivo (Ha! das Schiff' von Norden seh' ich's nahen)

First system of the musical score for the second piece. It consists of two staves. The first staff has dynamic markings of *sp rit.* and *pp*. The second staff has a *p* dynamic marking. The music is in a 3/4 time signature. Pedal markings are present.

Second system of the musical score for the second piece. The first staff has dynamic markings of *f*, *sp*, and *f sp cres.*. The second staff has dynamic markings of *f*, *sp*, and *f sp cres.*. The music is in a 3/4 time signature. Pedal markings are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *f*, *fp*, and *cres.*, along with pedal indications (*Ped.*) and accents (*^*). The right hand plays a melodic line with slurs and fingerings, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features the instruction *sempre più f* and includes various dynamic markings and pedal indications. The right hand continues with melodic development, and the left hand maintains a steady accompaniment.

Third system of musical notation, showing a change in texture with more complex chordal structures. It includes a *ff* dynamic marking and multiple pedal indications. The right hand features a more active melodic line with slurs.

Fourth system of musical notation, characterized by a dense texture of chords and rapid melodic movement. It includes dynamic markings like *f* and *p*, and frequent pedal indications. The right hand has a very active role with many slurs.

Fifth system of musical notation, featuring a change in key signature and a more sustained texture. It includes a *cres.* marking and several pedal indications. The right hand plays a melodic line with slurs, and the left hand provides a harmonic foundation.

First system of musical notation. Treble clef, 3/4 time signature. The right hand features a series of sixteenth-note chords. The left hand has a bass line with some triplets. Dynamics include *f* and *ff*. Pedal markings are present throughout.

Second system of musical notation. Treble clef, 3/4 time signature. The right hand continues with sixteenth-note chords. The left hand has a bass line with some triplets. Dynamics include *f*. Pedal markings are present throughout.

Third system of musical notation. Treble clef, 3/4 time signature. The right hand continues with sixteenth-note chords. The left hand has a bass line with some triplets. Dynamics include *p* and *cres.*. Pedal markings are present throughout.

Fourth system of musical notation. Treble clef, 3/4 time signature. The right hand continues with sixteenth-note chords. The left hand has a bass line with some triplets. Dynamics include *piu f*. Pedal markings are present throughout.

All^o maestoso.

Fifth system of musical notation. Treble clef, 3/4 time signature. The right hand continues with sixteenth-note chords. The left hand has a bass line with some triplets. Dynamics include *ff*, *f*, and *dim.*. Pedal markings are present throughout.

(Hörst du nicht Isolde!)

poco a poco rallent.

First system of musical notation. The right hand starts with a piano (*p*) dynamic and a *rit.* marking. The left hand begins with a mezzo-forte (*f*) dynamic. Pedal markings (*Ped.*) are present throughout the system.

Moderato assai lento. (Schlusscene: Mild und leise wie er lächelt)

Second system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand begins with a mezzo-forte (*f*) dynamic. Pedal markings (*Ped.*) are present throughout the system.

Third system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand begins with a mezzo-forte (*f*) dynamic. Pedal markings (*Ped.*) are present throughout the system.

Fourth system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand begins with a mezzo-forte (*f*) dynamic. Pedal markings (*Ped.*) are present throughout the system.

Fifth system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand begins with a mezzo-forte (*f*) dynamic. Pedal markings (*Ped.*) are present throughout the system.

Un poco più mosso.

sempre assai tranquillo.

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff begins with a *p* dynamic and a *dol.* marking. Pedal points are indicated by circled 'P' symbols. The bass staff has a steady eighth-note pattern.

The second system continues the piece. The treble staff has a *p* dynamic. The bass staff features a more complex rhythmic pattern with some triplets. Pedal markings are present throughout.

The third system shows further development of the musical themes. The treble staff includes some triplet markings. The bass staff continues with its rhythmic accompaniment. Pedal markings are used to sustain the harmony.

The fourth system maintains the *p* dynamic. The treble staff has a more active melodic line. The bass staff continues with its accompaniment. Pedal markings are used to sustain the harmony.

The fifth system concludes the page. The treble staff has a *dol.* marking. The bass staff continues with its accompaniment. Pedal markings are used to sustain the harmony.

The musical score consists of five systems of two staves each (treble and bass clef). The notation is dense, featuring many beamed notes and chords. Pedal markings are present throughout, often with a circled cross symbol. Dynamic markings include *f*, *p*, *cres.*, and *pp*. The piece concludes with a double bar line and a common time signature 'C'.

string.

f Ped. *f* Ped. *cras.* *rit.* Ped.

Ped. *f* Ped. Ped. *rit. dim.* *ten.* *ten.*

8^a Ped. *p* Ped. *piu p* Ped.

Piu lento (Isolde sinkt, wie verklärt, in Brangäne's Armen sanft auf Tristans Leiche)

pp dol. Ped. *ten.* Ped. *ten.* Ped. Ped. *morendo.* Ped.

8^a *poco marc.* Ped. Ped. *pp* Ped. *rallent.* *pp* *ppp* *sempre Ped.*

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" 7. Strauss, La Varsoviana.
" 8. Ach wie ist's möglich.
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" 11. Ross wie bist du reizend und mild.
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