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Insk 317

Bellini

NORMA

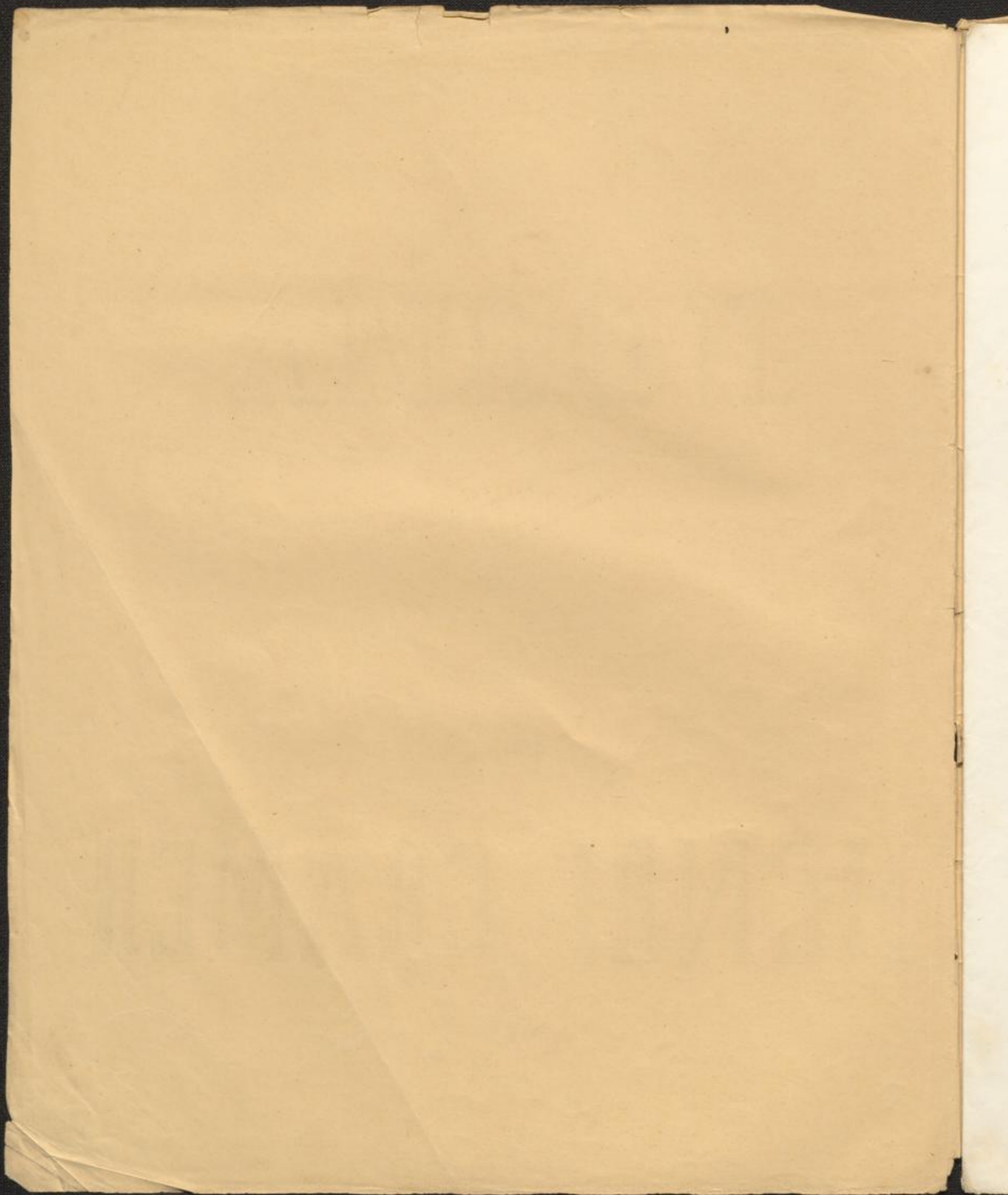
POTPOURRI

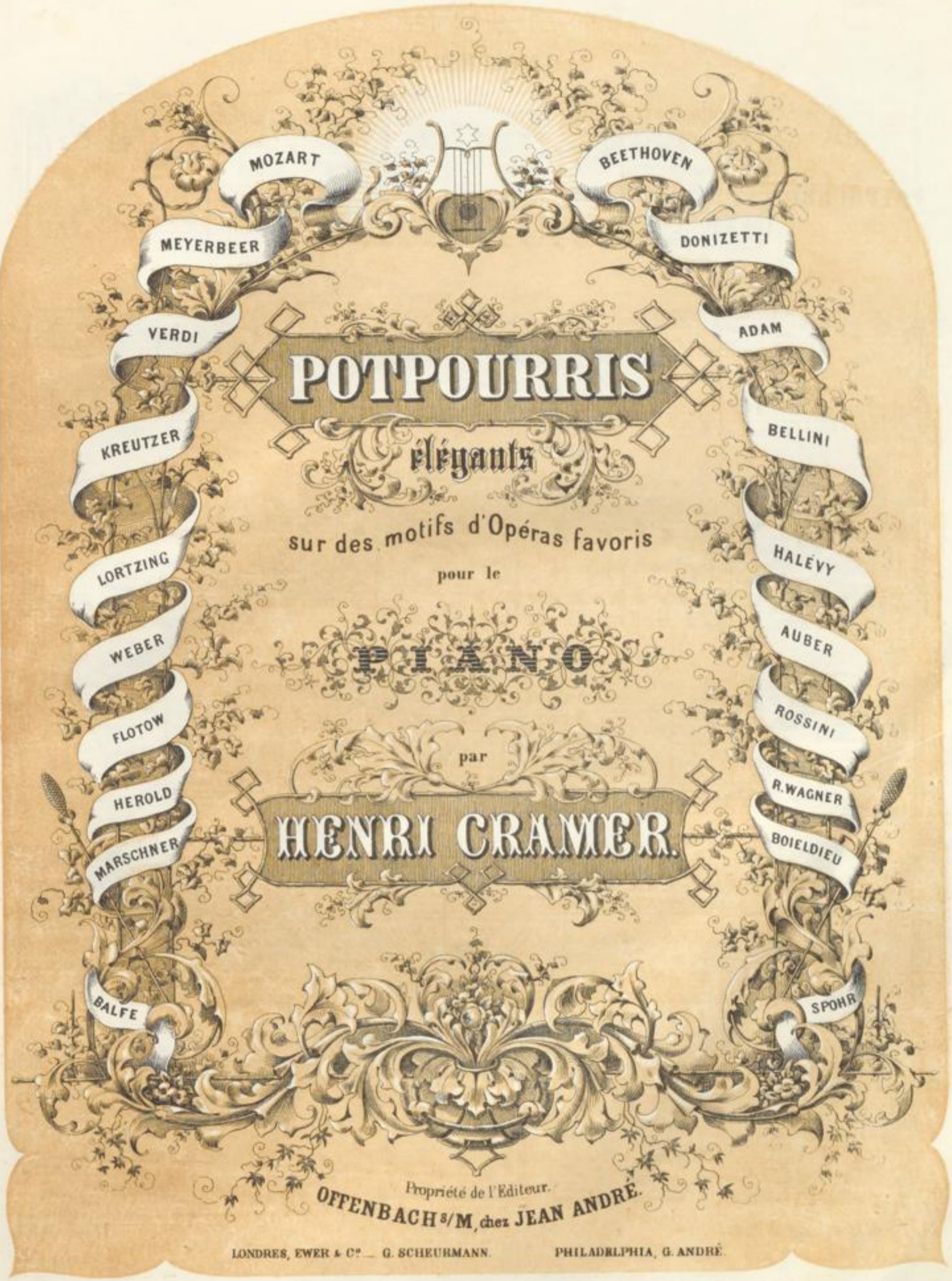
par

HENRI CRAMER.



N° 10





MOZART

BEETHOVEN

MEYERBEER

DONIZETTI

VERDI

ADAM

POTPOURRI

élégants

sur des motifs d'Opéras favoris
pour le

PIANO

par

HENRI CRAMER.

KREUTZER

BELLINI

LORTZING

HALÉVY

WEBER

AUBER

FLOTOW

ROSSINI

HEROLD

R. WAGNER

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BOIELDIEU

BALFE

SPOHR

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LONDRES, EWER & C^o - G. SCHEURMANN.

PHILADRLPHIA, G. ANDRÉ.

NORMA.

POTPOURRI.

Andante grave.

sempre legato.

Ped. ♦ Ped. ♦

dol. Ped. ♦

Ped. ♦ Ped. ♦ Ped. ♦

The musical score is written for piano and grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante grave'. The first system includes the instruction 'sempre legato.' and a piano dynamic marking 'p'. The score consists of six systems of music, each with a treble and bass staff. Pedal markings ('Ped. ♦') are placed below the bass staff in several systems. The final system includes a 'dol.' (dolce) marking. The piece concludes with a final chord in the bass staff.

(Pianist 4^e Lief. 10 Polp.)

First system of musical notation, consisting of a treble and bass staff. The bass staff contains several measures with 'Ped.' markings and diamond symbols. The treble staff contains notes and rests.

Second system of musical notation. The treble staff begins with 'Andante mosso.' and contains notes and rests. The bass staff contains notes and rests, with 'Ped.' markings and diamond symbols.

Third system of musical notation. The treble staff contains notes and rests. The bass staff contains notes and rests, with 'Ped.' markings and diamond symbols.

Fourth system of musical notation. The treble staff contains notes and rests. The bass staff contains notes and rests, with 'mf Ped.' markings and diamond symbols.

Fifth system of musical notation. The treble staff contains notes and rests. The bass staff contains notes and rests, with 'Ped.' markings and diamond symbols.

Sixth system of musical notation. The treble staff contains notes and rests. The bass staff contains notes and rests, with 'Ped.' markings and diamond symbols. A dashed line with '8va' is present above the treble staff.

First system of musical notation, featuring a treble and bass clef. The bass line includes a 'Ped.' marking and a diamond symbol. The treble line contains chords and melodic fragments.

Second system of musical notation, continuing the piece with similar notation and a 'p' dynamic marking in the bass line.

Third system of musical notation, including a 'loco.' marking above the treble line and 'pp' dynamics. The bass line has 'Ped.' markings and diamond symbols.

Andante sostenuto assai. (Keusche Göttinn.)

Fourth system of musical notation, starting with 'pp' and 'espressivo.' markings. The bass line includes a 'Ped.' marking and a diamond symbol.

sempre legato il Basso.

Fifth system of musical notation, featuring a 'Ped.' marking in the bass line and a diamond symbol.

Sixth system of musical notation, including a 'Ped.' marking in the bass line and a diamond symbol.

Seventh system of musical notation, featuring 'cres.' and 'dim.' markings, and 'Ped.' markings in the bass line with diamond symbols.

Musical score for piano, page 5. The score consists of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings ('Ped.') are present throughout. Performance instructions include 'smorz.', 'dol.', 'espress.', 'sempre pp', 'poco cres.', 'pp', 'ten', 'dim. poco rall.', 'cres.', 'dim.', 'con espressivo.', and 'ten'.

Ped.

in Tempo

Ped. rall. *sp* Ped. *f* Ped. *p*

p Ped. *cres.*

ff Ped. *rit. p*

Moderato. (*Nun bist du in meinen Händen*) *mf* ed *espress*

Ped.

f Ped. *sp* Ped.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. A fermata is placed over a note in the treble staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Dynamics include *p* and *dol. poco rall.*

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Dynamics include *sf*, *pp*, and *sf p*. Performance instructions include *rall.*, *espressivo*, *ritardando*, *ten.*, and *f a tempo*. A fermata is placed over a note in the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Performance instructions include *ten.*

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Dynamics include *mf*. Performance instruction includes *legato*.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Dynamics include *f*. Performance instructions include *espress.*, *poco*, *stringendo con passione*, and *fien*. A fermata is placed over a note in the treble staff.

riten. espress. *Ped.* *f* *dim.* *con espress.* *ritard.* *Ped.*

Allegro moderato.

Ped. *Ped.* *mf* *Ped.* *Ped.* *Ped.* *Ped.*

12 *3 2* *Ped.* *Ped.* *Ped.* *Ped.* *dol.*

Ped. *4* *5* *3 2 1 2* *3 2 1 2*

dim.

Ped. Ped.

Andante sostenuto.
(Fluch den Römern.)

con ferocia
marcato. mf pp

ten. Ped. Ped. dol. p

Ped. Ped. mf

espressivo. Ped.

Ped. mf

First system of musical notation. The piano part includes dynamic markings *cres.*, *mf*, and *ff*, along with *Ped.* instructions. The bass part features a rhythmic accompaniment with a *ff* dynamic. A *ten.* marking is present above the piano staff.

Allegro moderato. (Entflohrner kehre wieder.)

Second system of musical notation. The piano part includes dynamic markings *mf* and *p e staccato*. The bass part continues with a rhythmic accompaniment. A *ten.* marking is present above the piano staff.

Third system of musical notation. The piano part includes dynamic markings *p* and *ff*. The bass part continues with a rhythmic accompaniment. A *ten.* marking is present above the piano staff.

Fourth system of musical notation. The piano part includes dynamic markings *p*. The bass part continues with a rhythmic accompaniment.

Fifth system of musical notation. The piano part includes dynamic markings *cres.*. The bass part continues with a rhythmic accompaniment.

Sixth system of musical notation. The piano part includes dynamic markings *cres.* and fingerings (1, 3, 4, 5). The bass part continues with a rhythmic accompaniment.

Piu mosso:

p poco *poco* *cres. sempre* *piu.*

ff Ped.

ten. *f* *cres.* *f* *p*

tempo 1^{mo}

p *stacc.*

ten. Ped. *ff* *p*

cres.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and a crescendo marking 'cres'. The bass staff provides harmonic accompaniment. The word 'più' is written above the treble staff.

Second system of musical notation, featuring a treble and bass clef. Both staves contain dense, rapid passages with slurs. Pedal markings 'Ped.' are present in both staves.

Third system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and a 'Ped.' marking. The bass staff has a 'pp stacc.' marking.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff includes fingering numbers (1-5) and a 'cres.' marking. The bass staff has a 'Ped.' marking.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has a 'ff' marking and a 'pp' marking. The bass staff has a 'pp' marking.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff has a 'cres.' marking and a 'risoluto' marking. The bass staff has a 'Ped.' marking.

14.

Più moso.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes. The tempo marking 'Più moso.' is positioned above the first staff.

The second system continues the piece. It includes performance instructions: 'ten.' (tension) above the bass staff, 'Ped. len' (pedal, lenzioso) above the bass staff, and 'sempre Ped.' (pedal, sempre) above the bass staff. The notation shows complex chordal textures and melodic lines.

The third system features a 'loca' (loco) marking above the treble staff, indicating a section of rapid passages. Multiple 'Ped.' (pedal) markings are placed above the bass staff to indicate sustained pedal points.

The fourth system shows further development of the melodic and harmonic material. The notation includes various note values and rests, with 'Ped.' markings above the bass staff.

The fifth system includes a 'Ped.' marking above the bass staff and a fermata over a note in the treble staff, indicating a moment of suspension or emphasis.

The sixth system concludes the piece with a 'Ped. rit.' (pedal, ritardando) marking above the bass staff, indicating a gradual deceleration.

Andante. (Sich' O. Norma.)
dol. ed espressivo.

sempre *p* e legato il Basso.

First system of musical notation, measures 1-3. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with a dynamic marking of *mf*.

Second system of musical notation, measures 4-6. The lower staff includes a dynamic marking of *cres.* (crescendo).

Third system of musical notation, measures 7-9. The lower staff includes a dynamic marking of *f* (forte).

Fourth system of musical notation, measures 10-12. The lower staff includes a dynamic marking of *ff* (fortissimo) and a *dim.* (diminuendo) marking at the end.

(*Ju, bis zur letzten Lebensstunde.*)

Fifth system of musical notation, measures 13-15. The upper staff has a dynamic marking of *8^{va}* and a *loco* marking. The lower staff has a *stacc.* (staccato) marking. Below the system is the instruction *sempre p con leggerezza.*

Sixth system of musical notation, measures 16-18. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line.

First system of musical notation, consisting of a treble and bass clef staff. The music features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece. It includes a 'Ped.' marking above the bass staff.

Third system of musical notation, featuring a 'Ped.' marking and the instruction 'stringen do.' with a dashed line.

Andante sostenuto

Fourth system of musical notation, starting with the tempo change. It includes 'Ped.' and 'dol.' markings.

Fifth system of musical notation, featuring 'Ped.', 'cres.', and 'dim.' markings.

Sixth system of musical notation, including 'p', 'mf', 'Ped.', and 'dim.' markings.

Musical notation for the first system, featuring treble and bass staves with various notes and rests.

Musical notation for the second system, including dynamic markings like *pp* and *riten.*

Musical notation for the third system, including tempo markings *Allegro animato* and *tempo*. It also contains the text: *(Duetto. In dem Schmerz will ich mich weiden.)*

Musical notation for the fourth system, featuring repeated *Ped.* markings.

Musical notation for the fifth system, including dynamic markings *f* and *ff*.

Musical notation for the sixth system, including the tempo marking *Poco più moderato*.

in Tempo.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Più Presto.

Ped. Ped.

loco. 8va Ped. Ped.

loco. 8va Ped.

Ped.

Faint, illegible text or a table structure, possibly bleed-through from the reverse side of the page. The content is too light to transcribe accurately.

Henri Cramer.		R. kr.
Op. 4. Six Études	1. 30	
14. Le dîner, Pensée romantique	— 30	
15. Les Regrets, Pensée sentimentale	— 27	
31. La Fille du Régiment, Fantaisie	1. —	
32. Robert le Diable, Fantaisie	1. 12	
57. Fantaisies sur des chansons favoris.		
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2. Last rose (L'été rose)	— 54	
3. An Adelheid von <i>Krebs</i>	— 54	
4. Agathe von <i>Ahl</i>	— 54	
5. Ungeduld von <i>Caracmann</i>	— 54	
6. Zigeunerhuh von <i>Reissiger</i>	— 54	
Op. 60. Lucrezia Borgia, Fantaisie	1. 12	
62. Fantaisies sur des thèmes favoris		
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2. Le Carnaval de Venise	1. —	
3. Das Alpenhorn von <i>Proch</i>	1. —	
4. Dehrlinschuh von <i>Strauss</i>	1. —	
5. Chant bohémien	1. —	
6. In den Augen von <i>Ahl</i>	1. —	
Op. 65. Six thèmes célèbres d'Opéras, var.		
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2. Air final et Duo de Lucia	— 54	
3. Sérénade de Don Pasquale	— 54	
4. Schummerlied de La Muette	— 54	
Op. 66. Fantaisies sur des thèmes favoris		
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2. Mailüfterl von <i>Krepl</i>	1. —	
3. Von meinem Bergli	1. —	
4. Die blauen Augen (Air russe)	1. —	
5. Ständchen von <i>Schubert</i>	1. —	
6. Kriegeralmarsch v. <i>Gungl</i>	1. —	
Op. 67. Perles mélodiques, 6 fant. faciles.		
No. 1. Last rose of summer	— 45	
2. Air final et Duo de Lucia	— 45	
3. Air du Pirate de <i>Bellini</i>	— 54	
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5. La Mélancolie de <i>Prume</i>	— 54	
6. Das Alpenhorn von <i>Proch</i>	— 54	
Op. 68. 6 Fantaisies sur des thèmes fav.		
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3. Rheinschnecht von <i>Spreier</i>	— 54	
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73. La Sonnambula, Fantaisie brill.	1. 30	
74. 4me Suite des Fantaisies élégantes.		
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5. Heimweh von <i>Reissiger</i>	— 54	
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4. Fahnenwacht v. <i>Lindpaintner</i>	— 54	
5. Tyrindelied von <i>m. Berghl</i>	— 54	
6. Steyerlied „Hoch v. Dachstein“	— 54	
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3. Ach war ich doch v. <i>Kücken</i>	— 54	
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5. Des Bauernhuh' Herzeleid	— 54	
6. Du bist wie eine Blume" von <i>Kücken</i>	— 54	
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82. Six Morceaux de Salon		
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2. Maëbth (Duo) des Coppéens	— 54	

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4. Sextour-Finale de Lucia di L.	— 54
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18. Rubezahl de <i>Flotow</i>	— 54
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5. Der rothe Sarafan, Air russe	— 54
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Op. 86. Six Chansons favorites var.	
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Op. 87. Perles mélodiques, 6 Fant. faciles.	
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5. Rondino: Hoch v. Dachstein	— 45
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4. Amalien-Galopp de <i>Lombye</i>	— 45
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Op. 105. Petits Récréations.	R. kr.
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4. Chœur de Norma	— 27
5. Amalien-Walzer de <i>Lombye</i>	— 27
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Op. III. 2. Sonatas faciles	
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No. 1. Donizetti, La Fille du Régiment	1. 12
2. Lortzing, Craus u. Zimmermann	1. 12
3. Bellini, I Puritani	1. 12
4. Rossini, Wilhelm Tell	1. 12
5. Weber, Der Freischütz	1. 12
6. Mozart, Don Juan	1. 12
7. Weber, Freymaur.	1. 12
8. Mozart, Die Hochzeit des Figaro	1. 12
9. Meyerbeer, Les Huguenots	1. 12
10. Bellini, Norma	1. 12
11. Meyerbeer, Robert le Diable	1. 12
12. Flotow, Stradella	1. 12
13. Kreutzer, Nachtlager in Granada	1. 12
14. Bellini, Sonnambula	1. 12
15. Donizetti, Belisar	1. 12
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18. Rossini, Barbier von Sevilla	1. 12
19. Donizetti, Favorite	1. 12
20. Auber, Stämme von Portici	1. 12
21. Bellini, Montecchi e Capuleti	1. 12
22. Flotow, Martha	1. 12
23. Herold, Zampa	1. 12
24. Mozart, Zauberflöte	1. 12
25. Weber, Oberon	1. 12
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27. Boieldieu, Dame blanche	1. 12
28. Auber, Fra Diavolo	1. 12
29. Halevy, La Juive	1. 12
30. Donizetti, L'Elisire d'amore	1. 12
31. Balle, La Gitana	1. 12
32. Meyerbeer, Prophète, 1. Potp.	1. 12
33. — do. 2d	1. 12
34. Verdi, Ernani	1. 12
35. — I Lombardi	1. 12
36. — Maëbth	1. 12
37. — Nabucodonosor	1. 12
38. — I due Foscari	1. 12
39. Weber, Euryanthe	1. 12
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41. Rossini, Otello	1. 12
42. Flotow, Sophia Catharina	1. 12
43. Balle, Haymonskinder	1. 12
44. Adam, Postillon von Lonjumeau	1. 12
45. Auber, La Part du Diable	1. 12
46. Bellini, La Straniera	1. 12
47. Halevy, Mousquetaire de la Reine	1. 12
48. Mozart, Titus	1. 12
49. Beethoven, Fidelio	1. 12
50. Auber, Domino noir	1. 12
51. — Maurer und Schlosser	1. 12
52. Spöhr, Faust	1. 12
53. Auber, Gustave ou le Bal masqué	1. 12
54. Donizetti, Anna Bolena	1. 12
55. Weigl, Schweizerfamilie	1. 12
56. Donizetti, Linda di Chamounix	1. 12
57. Auber, Falschmünzer	1. 12
58. Rossini, Tancredi	1. 12
59. — Reigerung von Corinth	1. 12
60. Lachner, s. letztl Fensterl	1. 12
61. Flotow, Indra	1. 12
62. Wagner, Tannhäuser	1. 12
63. Donizetti, Don Pasquale	1. 12
64. Adam, Brasseur de Preston	1. 12
65. Lortzing, Undine	1. 12
66. Verdi, Rigoletto	1. 12
67. Flotow, Rubezahl, 1. Potpourri	1. 12
68. — do. 2d	1. 12
69. Spöhr, Jessonda	1. 12
70. Wagner, Lohengrin	1. 12
71. Meyerbeer, Fidelio I & II	1. 12
St. Heller.	
Op. 80. Wanderstücken, sechs Charakterstücke. Heft I & II	1. 2

Charles Voss.		R. kr.
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Op. 63. Stradella	1. 12	
66. Huguenotten	1. 21	
70. Craus und Zimmermann	1. 21	
73. Part du Diable	1. 30	
86. Lucrezia Borgia	1. 12	
97. Sonnambula	1. 30	
100. Martha	1. 30	
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