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

Nabucodonosor

Cramer, Henri

Offenbach s/M, [ca. 1850]

Klavier

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NABUCODONOSOR.

46.

POTPOURRI.

All^o risoluto. *Lento.*

ff *p* *rall. assai*

Andante. (Terzett: Dich nur liebt ich.)

p *Ped.*

Ped.

Ped. *dol.* *Ped.*

Ped.

Ped. *p legato.*

Schwerer Potp. N^o 37

2.

6943
IV.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a fermata. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. A 'Ped.' marking is placed below the first measure of the bass staff.

The second system continues the piece with similar notation. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. 'Ped.' markings are present below the first and second measures of the bass staff.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with slurs and a fermata. The lower staff has a rhythmic accompaniment. Multiple 'Ped.' markings are placed below the bass staff, indicating sustained pedal points.

The fourth system continues the musical notation. The upper staff has a melodic line with slurs and a fermata. The lower staff has a rhythmic accompaniment. 'Ped.' markings are placed below the first and second measures of the bass staff.

The fifth system continues the musical notation. The upper staff has a melodic line with slurs and a fermata. The lower staff has a rhythmic accompaniment. 'Ped.' markings are placed below the first and second measures of the bass staff.

The sixth system continues the musical notation. The upper staff has a melodic line with slurs and a fermata. The lower staff has a rhythmic accompaniment. 'Ped.' markings are placed below the first and second measures of the bass staff.

The musical score consists of seven systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above the staves, including:

- Ped.* (Pedal)
- Andante* (Tempo)
- Scene. Aria. Auch mir lichte nicht.* (Text)
- pp rall. ftd.* (Dynamics and tempo)
- dol.* (Dolce)
- p legato.* (Dynamics and articulation)
- Cantabile* (Tempo)
- Ped. allarg.* (Pedal and tempo)
- a tempo.* (Tempo)
- allarg.* (Tempo)
- 8a* (Section marker)
- aggere.* (Dynamics)
- poco cres.* (Dynamics)
- p* (Dynamics)

8a.....

loco.

f *rall.* *Ped.*

mol. *Ped.*

Ped.

Ped. *mol.*

pp *Ped.*

p *Ped.*

Ped.

pp *Ped.*

All^o mosso.
(Scena ed Aria.)

Ped.

8a.....

loco.

ff *Ped.*

p

f

ff

Ped. *p*

50.

All^o moderato. (Salgo Aric. del aurato.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a piano accompaniment of chords and moving lines. A 'Ped.' marking is placed above the bass staff, indicating a pedal point.

The second system continues the musical piece. It features similar notation to the first system. A 'p' (piano) dynamic marking is present in the lower staff. Multiple 'Ped.' markings are used throughout the system to indicate when the sustain pedal should be used.

The third system of music shows a change in dynamics with an 'sp' (sforzando) marking in the lower staff. The notation continues with melodic and harmonic development, accompanied by 'Ped.' markings.

The fourth system continues the piece with consistent notation and 'Ped.' markings in the bass staff.

The fifth system includes a 'cresc.' (crescendo) marking in the upper staff, indicating a gradual increase in volume. 'Ped.' markings continue in the lower staff.

The sixth and final system on the page concludes the piece. It features a 'p' (piano) dynamic marking in the lower staff and ends with a final chord and 'Ped.' marking.

Andante maestoso (Cavatina: D'Egillo)

First system of musical notation. The piano part (left) features a complex texture with many chords and triplets. Dynamics include *p*, *dol.*, *Ped.*, *mf*, and *mf grandioso*. The tempo marking *allargando* is present. The vocal part (right) has a melodic line with triplets and a fermata.

Second system of musical notation. The piano part continues with dense chordal textures. Dynamics include *f*, *Ped.*, and *mf*. The vocal part continues with melodic lines and triplets.

Third system of musical notation. The piano part features a mix of chords and moving lines. Dynamics include *Ped.*, *mf*, *p*, and *Ped.*. The vocal part has a melodic line with a fermata.

Fourth system of musical notation. The piano part has a complex texture with many chords. Dynamics include *Ped.*, *pp*, *mf*, *cr.*, *f*, *Ped.*, and *dim.*. The vocal part has a melodic line with a fermata.

Fifth system of musical notation. The piano part features a complex texture with many chords. Dynamics include *dol.*, *Ped.*, *pp*, *mf*, and *allargando*. The vocal part has a melodic line with a fermata.

Sixth system of musical notation. The piano part features a complex texture with many chords. Dynamics include *Ped.*, *pp*, *Ped.*, *ad lib.*, and *pp*. The vocal part has a melodic line with a fermata.

lento più mosso. *Largo. (Chor. Va pensiero)* *Cantabile.*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The first system includes the tempo markings *lento più mosso.*, *Largo. (Chor. Va pensiero)*, and *Cantabile.*. It also features dynamic markings *p*, *cres.*, and *dim.*. The score includes various musical notations such as triplets, slurs, and pedaling instructions ('Ped.').

ff Ped. Ped. pp

Ped. f sost. dim. p Andante (Preghiera: Tu sul labbro) dol. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. rall. Ped. rall.

All^o moderato. (Duo. Deh perdona.)

First system of musical notation, featuring a treble and bass clef. The bass line includes 'Ped.' markings.

Second system of musical notation, continuing the piece with similar notation and 'Ped.' markings.

Third system of musical notation, including a 'rall.' marking at the end.

Un poco più vivo.

Fourth system of musical notation, marked '8a' and 'Un poco più vivo'.

Fifth system of musical notation, continuing the 'Un poco più vivo' section.

Sixth system of musical notation, marked 'loco' and 'rall.'.

a tempo.

cres.

Largo (Aria: Dio di Giuda)

p

Ped.

semp. legato

Ped.

cres.

Ped. più

Ped.

Ped.

dim Ped.

f

smorz

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *Ped.*

Second system of musical notation, continuing the piece. It includes dynamic markings like *f*, *risoluto*, and *pp*, along with *Ped.* markings.

Third system of musical notation, starting with the tempo marking **Allegro (o prodi miei.)**. It includes dynamic markings such as *rest.*, *ff*, and *f*, and *Ped.* markings.

Fourth system of musical notation, featuring a dense texture with many notes and *Ped.* markings.

Fifth system of musical notation, including dynamic markings like *ff* and *Ped.*

Sixth system of musical notation, including dynamic markings like *p* and *Ped.*

First system of musical notation, consisting of a treble and bass clef staff. The bass staff contains dense chordal textures with frequent 'Ped.' markings. The treble staff features melodic lines with some triplets and slurs.

Second system of musical notation, continuing the piece. Similar to the first system, it shows complex bass accompaniment and melodic development in the treble.

Third system of musical notation. Includes dynamic markings such as 'ff' (fortissimo) and 'Ped.' throughout the system.

Fourth system of musical notation. Features a 'Ped. p' (piano) marking and continues the intricate bass line.

Fifth system of musical notation. Includes a 'Ped. off' marking towards the end of the system.

Sixth system of musical notation. Includes markings such as 'a piacere', 'p' (piano), 'cres.' (crescendo), and 'Ped. ff' (fortissimo).

Andante. (Pregiera: Ah dischiuso)

First system of musical notation (measures 1-5). The piece is in C major, 4/4 time, and begins with a piano (*p*) dynamic and a legato instruction. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment. Pedal points are indicated by 'Ped.' with a diamond symbol.

Second system of musical notation (measures 6-10). The melodic line continues with grace notes and a fermata over the final measure. The left hand includes a triplet of eighth notes in measure 9. Pedal points are marked throughout.

Third system of musical notation (measures 11-15). The tempo and mood shift to *can espress.* (con espressione). The dynamics range from piano (*p*) to pianissimo (*pp*). The right hand has a more active, expressive melodic line.

Fourth system of musical notation (measures 16-20). The music returns to a more lyrical feel. Dynamics include mezzo-forte (*mf*). The right hand features a melodic line with grace notes.

Fifth system of musical notation (measures 21-25). The piece concludes with a *dim.* (diminuendo) instruction. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment.

Andante. (Duo: Oh di quell'onta.)

First system of musical notation for the 'Duo' section (measures 1-5). The piece is in C major, 4/4 time, and begins with a piano (*p*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Pedal points are marked throughout.

First system of musical notation, featuring a treble and bass clef. The bass line contains dense chordal textures with frequent 'Ped.' markings. The treble line has melodic fragments and rests.

Second system of musical notation. The bass line continues with dense chords and 'Ped.' markings. The treble line shows a melodic line with some 'Ped.' markings. A 'cresc' and 'string' marking is present in the treble.

Third system of musical notation. The bass line features dense chords and 'Ped.' markings. The treble line has melodic lines with 'Ped.' markings.

Fourth system of musical notation. The bass line continues with dense chords and 'Ped.' markings. The treble line has melodic lines with 'Ped.' markings.

Fifth system of musical notation. The bass line features dense chords and 'Ped.' markings. The treble line has melodic lines with 'Ped.' markings. An '8va' marking is present above the treble line.

Sixth system of musical notation. The bass line continues with dense chords and 'Ped.' markings. The treble line has melodic lines with 'Ped.' markings. An '8va' marking is present above the treble line.

First system of musical notation. Treble clef, bass clef. Pedal markings: *Ped. p*, *Ped.*, *Ped.*. Dynamics: *p*, *ff*, *p*. Includes a triplet in the treble staff.

Second system of musical notation. Treble clef, bass clef. Pedal markings: *Ped.*, *Ped.*. Dynamics: *p*.

Third system of musical notation. Treble clef, bass clef. Pedal markings: *Ped.*, *Ped.*, *Ped. cres.*. Dynamics: *p*.

Fourth system of musical notation. Treble clef, bass clef. Pedal markings: *f Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Dynamics: *f*, *p*.

Fifth system of musical notation. Treble clef, bass clef. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Dynamics: *p*. Includes triplets in the treble staff.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f*, *p*, and *ped.* (pedal). The bass line is particularly active with frequent chordal changes.

Second system of musical notation, continuing the piece. It includes dynamic markings like *ped.*, *f*, and *p*. The tempo marking *lento* appears at the end of the system.

All^o marziale. (Chor. E l'Assiria.)

Third system of musical notation, marking the beginning of a new section. It features a treble and bass clef, a common time signature, and dynamic markings *pp* and *Stacc. sempre.* (staccato always).

Fourth system of musical notation, continuing the *All^o marziale* section. The bass line shows a steady rhythmic accompaniment.

Fifth system of musical notation, concluding the *All^o marziale* section. The music features various chordal textures and melodic lines.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation. The bass staff includes two instances of the instruction "Ped." with a diamond symbol, indicating pedal use.

Third system of musical notation. The bass staff includes four instances of the instruction "Ped." with a diamond symbol.

Fourth system of musical notation. The bass staff begins with the dynamic marking "pp." (pianissimo).

Fifth system of musical notation. The treble staff features a long melodic line with a slur and a fermata. The bass staff includes dynamic markings "f" (forte) and "p" (piano), along with "Ped." and "Ped. sf" instructions.

Sixth system of musical notation. The bass staff includes five instances of the instruction "Ped." with a diamond symbol.

The musical score consists of six systems of two staves each (treble and bass clef). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamic markings: *ff* *Ped.* and *Ped.*
- System 2:** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamic markings: *Ped.*
- System 3:** Treble staff has a melodic line with triplets. Bass staff has a harmonic accompaniment. Dynamic markings: *loco.*, *Ped.*, *Ped.*, *Ped.*
- System 4:** Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamic markings: *Ped.*, *Ped.*, *loco.*
- System 5:** Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamic markings: *ff* *Ped.*, *cres.*, *ff* *Ped.*
- System 6:** Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamic markings: *loco.*, *ff* *Ped.*, *Ped.*

Heinigkeiten von verschiedenen Componisten.

Abt, F. , op. 63. le Progrès du jeune Pianiste 4 Rond. Einzeln: 1. thème des Huguenots, 2. de Stradella 3. sur un Air tyrolien, 4. Var. sur l'Air Lorelei à	fl. kr.	1. 21
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— leichte Potp. 1. Martha, 2. Lucia, 3. Lucrezia		
— Borgia, 4. Freischütz, 5. Stradella, 6. Prophet,		
— 7. Ernani zu	— 54	
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— „ 9. Etude de Concert	Es. — 45	
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— „ 19. Récréations Ital. 2 Cavatines variées. C. G.	1. 3	
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— 5e do. in Cm. — 6e pastor. in F.	3. 36	
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„ 7. Weber , Preciosa	1. 12		
„ 8. Mozart , 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		
„ 16. — Lucrezia Borgia	1. 12		
„ 17. — Lucia di Lammermoor	1. 12		
„ 18. Rossini , Barbier von Sevilla	1. 12		
„ 19. Donizetti , Favorite	1. 12		
„ 20. Auber , Stumme 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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„ 38. — I due Foscari	1. 12	

Bu vier Händen.

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2. Lortzing, Czaar u. Z. 1. 21	7. — Hugenotten 1. 21
3. Flotow, Stradella 1. 21	8. Donizetti, Belisar 1. 30
4. Bellini, Sonnambula 1. 21	9. — Lucia di Lamm. 1. 30
5. — Norma 1. 21	10. Bellini, Die Puritaner 1. 30

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— 2. Lucrezia Borgia. 3. Hugenotten. 4. Nachtlager		
— in Granada. 5. Sonnambula. 6. Czaar u. Zimmerm. à	— 54	
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„ 3. 1 ^{er} Divertissement de Valses	— 54	
„ 4. „ „ de Polkas	— 54	
„ 5. „ „ de Marches	— 45	
„ 6. Petite Fantaisie sur Robert le Diable	— 27	
„ 7. Preghiera de Moise en Egypte	— 18	
„ 8. Sérénade de <i>Schubert</i>	— 27	
„ 9. 1 ^{er} Divertissement de Galopades	— 27	
„ 10. Rondeau sur la marche bohémienne	— 18	
„ 11. Thème de Stradella	— 18	
„ 12. 3 Divertissements de Polkas	— 45	
„ 13. „ „ de Valses	— 36	
„ 14. 5 ^{er} Divertissement de Valses	— 18	
„ 15. Sérénade de l'opéra Don Juan	— 18	
„ 16. Petite Fant. sur 2 Thèmes des Huguenots	— 36	
„ 17. Chanson de <i>Mendelssohn</i>	— 18	
„ 18. Ave Maria de <i>Schubert</i>	— 18	

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„ 4. Agathe von <i>Alt</i>	— 54	
„ 5. Ungeduld von <i>Carschmann</i>	— 54	
„ 6. Zigeunerbub von <i>Reissiger</i>	— 54	

Op. 60. Fantaisie sur des Thèmes de Lucrezia Borgia 1. 12

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„ 3. Das Alpenhorn von <i>Proch</i>	1. —	
„ 4. Heilirmarsch von <i>Strauss</i>	1. —	
„ 5. Chant bohémien	1. —	
„ 6. In den Augen von <i>Alt</i>	1. —	

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„ 3. Von meinem Bergli muss ich scheiden	1. —	
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