

Potpourri Sammlung

aus den beliebtesten Opern
für
VIOLINE & CLAVIER
im leichten Style bearbeitet
von



Clavierbegleitung ohne Octavenspannung.

- | | |
|---|---|
| 1. Adam. Der Postillon von Lonjumeau. | 11. Lortzing. Czaar und Zimmermann. |
| 2. Bellini. Die Nachtwandlerin. | 12. Lortzing. Der Waffenschmied. |
| 3. Bellini. Norma. | 13. Lortzing. Der Wildschütz. |
| 4. Bellini. Die Puritaner. | 14. Mozart. Don Juan. |
| 5. Boildieu. Die weisse Dame. | 15. Mozart. Figaros Hochzeit. |
| 6. Donizetti. La fille du Regiment. | 16. Nicolai. Die lustigen Weiber von Windsor. |
| 7. Donizetti. Lucrecia Borgia. | 17. Rossini. Der Barbier von Sevilla. |
| 8. Donizetti. Lucia di Lammermoor. | <u>18. Weber. Der Freischütz.</u> |
| 9. Herold. Zampa. | 19. Weber. Oberon. |
| 10. Kreutzer. Das Nachtlager von Granada. | 20. Weber. Preciosa. |



Ausgabe N^o 1 für Violine und Clavier Preis jeder Nummer Mk. 1. —
„ N^o 2 „ Violine allein „ „ „ „ 0.50

Eigenthum des Verlegers.
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BERLIN.

Potpourri aus der Oper: Der Freischütz

von
WEBER.

Violine.

Adagio. Leise, leise fromme Weise.

Arrg. v. Alb. Biehl.



Vivace. Was gleicht wohl auf Erden.



Wenn das Potpourri von der Violine allein gespielt wird, müssen die kleinen Noten mitgespielt werden, ist jedoch Clavier-Begleitung dabei, bleiben die kleinen Noten weg, und es wird so lange pausirt.



Moderato. Durch die Wälder, durch die Auen.



Potpourri aus der Oper:

1

Der Freischütz

von

WEBER.

Adagio. Leise, leise fromme Weise.

Arrg. v. Alb. Biehl.

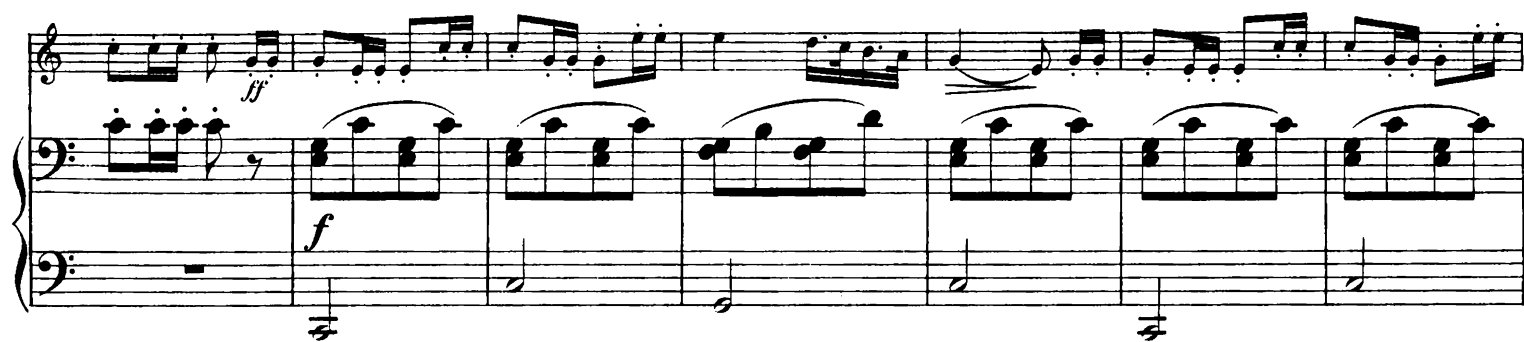
Violine.

Piano.

The musical score is written for Violin and Piano. It begins with a Violin part in the first system, marked *p* (piano). The Piano part enters in the second system, also marked *p*. The score is in 2/4 time and key of B-flat major. The first system contains five measures for the Violin and five for the Piano. The second system contains five measures for the Piano. The third system contains five measures for the Piano. The fourth system contains five measures for the Piano, ending with a final chord marked *f* (forte).

Vivace. Was gleicht wohl auf Erden.

This musical score is for a piece titled "Vivace. Was gleicht wohl auf Erden." It is written for a piano and features a vocal line. The score is organized into five systems, each with a vocal staff and a piano accompaniment consisting of two staves (treble and bass). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked "Vivace". The score includes various dynamic markings: *mf* (mezzo-forte) at the beginning of the first system, *f* (forte) at the beginning of the second system, *mf* at the beginning of the third system, *p* (piano) at the beginning of the fourth system, and *p* at the beginning of the fifth system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of eighth and sixteenth notes, often beamed together. The piece concludes with a final chord in the piano and a fermata on the vocal line.



First system of musical notation. The treble staff begins with a forte (*ff*) dynamic marking. The bass staff begins with a forte (*f*) dynamic marking. The music is in 2/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with chords and moving lines. The system concludes with a double bar line.

Moderato. Durch die Wälder, durch die Auen.



Third system of musical notation, starting with a piano (*p*) dynamic marking. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The system concludes with a double bar line.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic accompaniment with chords and moving lines. The system concludes with a double bar line.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic accompaniment with chords and moving lines. The system concludes with a double bar line.

This musical score is written for piano and voice. It consists of five systems of staves. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The second system includes dynamic markings such as *cresc.*, *f*, *pp rit.*, and *p dolce*. The third system features a piano (*p*) dynamic marking. The fourth system includes a forte (*f*) dynamic marking. The fifth system concludes the piece with a final chord and a double bar line. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.