

Rotpourri

zu 2 Händen

aus der Oper

Lucia di Lammermoor

von

G. DONIZETTI.



MAISON DE MUSIQUE

SAM BUELL

Lucia di Lammermor.

G. DONIZETTI.

Larghetto. **Moderato.**

Piano. *ff* *dim.* *p*

cresc. *rit.* *a tempo* *p*

animato *a tempo* *ritard.*

Più mosso. *p*

mf

f

p mf Ped. *

Chor und Cavatine: Dir tönet lauter Jubelgesang.
Moderato assai.

p mf

p

mf

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The right hand continues the melodic line with some slurs. The left hand accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and an accent (>).

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand accompaniment continues with eighth notes. Dynamics include *p* (piano).

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment has a rhythmic pattern of eighth notes. Dynamics include *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* (forte).

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Duett: Es wird auf Zephyr's Schwingen.
Moderato.

The first system of musical notation consists of a treble and bass clef staff. The treble staff begins with a melodic line in G major, featuring eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and a melodic line. A *dolce* marking is present above the bass staff.

The second system continues the musical piece. The treble staff has a melodic line with some rests. The bass staff features a consistent accompaniment of chords.

The third system shows the continuation of the melody in the treble staff. The bass staff accompaniment includes a *p* (piano) dynamic marking.

The fourth system continues the composition. The treble staff has a melodic line with accents. The bass staff accompaniment includes a *mf* (mezzo-forte) dynamic marking.

The fifth system continues the musical piece. The treble staff has a melodic line with accents. The bass staff accompaniment includes a *mf* (mezzo-forte) dynamic marking.

The sixth system is the final system on the page. The treble staff has a melodic line with accents. The bass staff accompaniment includes a *mf* (mezzo-forte) dynamic marking. There is a large handwritten 'X' over the end of the system.

O weih' mir eine Träne.
Moderato.

The first system of music consists of two staves. The treble staff contains a melodic line with a fermata over the first measure and a dynamic marking of *p*. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble staff has a fermata over the first measure. The bass staff includes a *cresc.* marking, indicating a gradual increase in volume.

The third system shows a change in dynamics to *pp* in the bass staff. The treble staff features a melodic line with a fermata over the first measure.

The fourth system contains dynamic markings of *pp*, *cresc.*, *mf*, and *p*. The treble staff has a melodic line with a fermata over the first measure.

The fifth system includes a *cresc.* marking in the bass staff and an *mf* marking at the end of the system. The treble staff has a melodic line with a fermata over the first measure.

The sixth system features dynamic markings of *p* and *f*. The treble staff has a melodic line with a fermata over the first measure.

Piano introduction in G major, 3/4 time, consisting of two staves of music.

Sextett: Ha, was lässt den Ruh' nach Rache.
Larghetto.

First system of the sextet, starting with a piano (*p*) dynamic marking.

Second system of the sextet.

Third system of the sextet.

Fourth system of the sextet.

Fifth system of the sextet, ending with a ritardando and diminuendo (*rit. dim.*) marking.

a tempo

p

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked *a tempo*. The first system begins with a piano (*p*) dynamic. The bass line is a constant eighth-note accompaniment, while the treble line features a melodic line with slurs and accents. The second system continues this pattern, with a crescendo hairpin in the bass. The third system introduces a dotted eighth-note figure in the treble. The fourth system features a piano (*p*) dynamic marking in the bass. The fifth system shows a change in the treble line's phrasing. The sixth system includes a dotted eighth-note figure in the treble. The seventh system concludes with a piano (*p*) dynamic marking in the bass and a final melodic flourish in the treble.

9

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a fermata at the end of the first staff.

Second system of musical notation, including dynamic markings: *cresc.*, *mf*, and *dim.*

Cavatine: O sel'ge Wonnestunde.

Moderato.

Third system of musical notation, starting with a treble clef and a common time signature.

Fourth system of musical notation, continuing the piece with various rhythmic figures.

Fifth system of musical notation, featuring a triplet in the treble staff.

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

Seventh system of musical notation, including dynamic markings: *f* and *rit.*

Duett und Chor: Fort Verräter.
Vivace.

The image shows a page of musical notation for a piece titled "Duett und Chor: Fort Verräter. Vivace." The score is written in G major (one sharp) and 6/8 time. It consists of six systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a rhythmic pattern of eighth notes and chords. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece concludes with a final cadence in the piano part.

The musical score is written in G major (one sharp) and 2/4 time. It consists of six systems, each with a treble and bass staff. The notation includes various rhythmic values, slurs, and dynamic markings. The first system has a treble staff with dotted quarter notes and eighth notes, and a bass staff with eighth-note patterns. The second system introduces a *mf* dynamic. The third system features a *p* dynamic in the bass staff and a *f* dynamic in the treble staff. The fourth system is marked *ff* and includes the instruction *Più mosso.*. The fifth system continues with similar rhythmic patterns. The sixth system concludes with a final cadence in the bass staff.

Musikalisches Universum

Ouverturen, Opern-Melodien, -Fantasien und -Potpourris für Klavier zu 2 Händen
Vorzügliche Arrangements, herausgegeben von erstklassigen Bearbeitern

Nr.	Ouverturen.	Nr.	Opern-Potpourris in leichter Bearbeitung.	Nr.	Opern-Potpourris in mittelschwerer Bearbeitung.	Nr.	Sonstige Opern-Melodien u. -Fantasien.
746	† Adam. Si j'étais roi. (Wenn ich König wär.)	1776	Wagner. Parsifal, erleichtert.	1878	† Flotow. Martha.	2281	Flotow. Ach so fromm...
450	— erleichtert.	1707/8	— Der fliegende Holländer.	1883	† — Alessandro Stradella.	76	Krug. J. Miserere a. „J...
768	— Postillon von Lonjumeau.	1709/10	— Rienzi.	1909	Glück. Orpheus.		Krug. D. Rosenkno...
849	— La reine d'un jour. (König für einen Tag.)	1711/12	— Tannhäuser.	1911	— Iphigenie in Aulis.	2282	— Wagner. Brautlied a...
1580	— Die Nürnberger Puppe.	1804/05	— erleichtert.	586	Goetz. Der Widerspenstigen Zähmung	2283	— Schwanenlied a. „L...
219	† Auber. Fra Diavolo.	1818	— Tristan und Isolde.	1047	Halévy. Die Jüdin.	2284	— O du mein holdes...
1972	— Maurer und Schlosser.	1697	— erleichtert.	1038	Kreutzer. Nachtlager i. Granada.	2285	— Marsch und Ch...
1973	— Die Krondiamanten.	1859	— D. Meistersing. v. Nürnberg.	446	Lortzing. Undine.	2286	— Weber. Einsam bin...
1974	— Der schwarze Domino.	189	— erleichtert.	736	— Der Wildschütz.	2287	— Mendelssohn. Hoch...
1425	— Die Stimme von Portici.	202	† Weber. Jubelouverture.	1036	— Zar und Zimmermann.	2288	— „Sommernachtst...
1581	— Des Teufels Anteil.	204	† — Freischütz.	1043	— Der Waffenschmied.	2294	— Mozart. Der Vogelfä...
2372	— Der Maskenball.	1903	† — Preciosa.	1055	Maillart. Das Glöckchen d. Eremiten.	2062	Oesten. Erinnerung an...
2094/95	Bach. E. Hamlet.	2091	† — Euryanthe.	734	Mendelssohn. Sommernachts-Meyerbeer. Afrikanerin.	2148	— Erinnerung an „Ma...
194	Balfé. Die Zigeunerin.			447	— Robert der Teufel.	2149	— Erinnerung an „D...
702	Beethoven. Egmont.			1042	† — Der Prophet.	2150	— Erinnerung a. „Fra...
210	† — Fidelio.			1053	† — Die Hugenotten.	1022	Offenbach. Intern. u. B...
1905	† — Leonore III.	46	† Adam. Postillon von Lonjumeau.	1057	† — Die Hugenotten.	1208	— Hoffmanns Erzähl...
1907	† — Coriolan.	45	† Auber. Fra Diavolo.	735	Mozart. D. Entführung a. d. Serail.	2056	Smetana. Die verkaufte...
1908	† — Die Ruinen von Athen.	51	† — Stimme von Portici.	1041	— Figaros Hochzeit.	2085	† — Wiegenlied aus der...
744	Bellini. Norma.	49	† Beethoven. Fidelio.	1045	— Don Juan.	2244	† — Marsch a. d. Oper „D...
451	— erleichtert.	32	† Bellini. Norma.	1049	† — Die Zauberflöte.	1755	† — Spinnerlied.
327	† Bizet. Carmen.	2313	— Norma (Beyer).	1910	† — Die Zauberflöte.	1807	† — Matrosenchor.
198	† Boieldieu. Kalif von Bagdad.	2310	† Bizet. Carmen (Krug).	1054	Nicolai. Die lustigen Weiber von Windsor.	1808	† — Tannhäuser.
206	† — Die weiße Dame.	37	† Boieldieu. Die weiße Dame.	1021	Offenbach. Hoffmanns Erzählungen.	1756	† — Pilgerchor und...
745	Conradi. Berlin, wie es weint und lacht.	39	† Donizetti. Lucrezia Borgia.	1090	— Pariser Leben.	1809	† — do. erleichtert.
452	— erleichtert.	41	† — Die Regimentstochter.	1091	— Orpheus in der Unterwelt.	1765	† — do. leicht (Krug).
2486	— Op. 55. Weihnachts-Ouverture m. Kinder-Instrumenten.	2314	† — Die Regimentstocht. (Beyer).	1092	— Die schöne Helena.	1806	† — Lied an den Abel...
701	Donizetti. Regimentstochter.	44	† Flotow. Martha.	1093	— Grobherzogin v. Gerolstein.	1819	† — Lohengrin.
749	— Lucrezia Borgia.	2316	— Alessandro Stradella (Krug).	1107	— Die Verlobung b. d. Laterne.	1864	† — Vorspiel und Bra...
1991	— Lucia di Lammermoor.	53	† Halévy. Die Jüdin.	449	† Rossini. Der Barbier v. Sevilla.	1865	— Tristan und Isolde.
1684	† Flotow. Martha.	40	† Kreutzer. Nachtlager i. Granada.	477	— Wilhelm Tell.	1865	— Isoldes Liebesto...
1687	† — Alessandro Stradella.	2318	— Nachtlager i. Granada (Krug).	1898	Smetana. Die verkaufte Braut.	1811	† — Die Meistersinger v. N...
1578	Glück. Iphigenie in Aulis.	42	† Lortzing. Zar und Zimmermann.	1099	Verdl. Traviata.	1767	† — Am stillen Herd...
1579	— Orpheus.	54	† — Der Waffenschmied.	445	— Ernani.	1812	† — do. erleichtert.
747	† Herold. Zampa.	2317	† — Der Waffenschmied (Krug).	1428	— Rigoletto.	1768	† — Walters Preisli...
453	— erleichtert.	50	† Maillart. Glöckchen d. Eremiten.	1429	— Troubadour.	1776	† — do. erleichtert.
1603	† Kéler Béla. Op. 73. Lustspiel-Ouverture.	33	† Meyerbeer. Robert der Teufel.	1430	† Wagner. Die Meistersinger von Nürnberg.	1777	† — do. erleichtert.
1605	— Op. 74. Ouverture comique.	43	† — Der Prophet.	1676	— Der fliegende Holländer I.	1769	† — Der Ring des Nibelar...
1607	— Op. 75. Ouvert. romantique.	34	† — Hugenotten.	1677	— Der fliegende Holländer II.		† — Gewitterzauber u. z...
1558/9	— Op. 76. Rakoczy-Ouverture.	35	† — Mozart. Don Juan.	1678	— Tannhäuser I.	1813	† — zug der Götter a. „g...
1610	— Op. 95. Tempelweihe. Fest-Ouverture.	36	† — Zaubersflöte.	1679	— Tannhäuser II.	1771	† — erleichtert.
1612	— Op. 108. Ung. Lustspiel-Ouv.	48	† Figaros Hochzeit.	1680	— Siegfried.	1770	† — Siegmunds Liebe...
1614/5	— Op. 111. Franz. Lustspiel-Ouv.	2301	† Nicolai. Die lustigen Weiber von Windsor.	1681	— Rheingold.	1772	† — Walkürenritt, erl...
1616	— Op. 131. Ital. Schauspiel-Ouv.	31	Smetana. Die verkaufte Braut (Lazarus).	1682	— Parsifal.	1773	† — Wotans Abschied...
1618	— Op. 132. Jubiläumfeier-Ouv.	1761	Verdl. Der Troubadour.	1690	— Rienzi.	1757	† — Waldweien a. „S...
1620	— Op. 136. Ungar. Konzert-Ouv.	1762	Wagner. Rienzi.	1691	— Götterdämmerung.	1775	† — do. erleichtert.
1622/3	— Op. 137. Span. Lustspiel-Ouv.	1763	— Der fliegende Holländer.	1692	— Tristan und Isolde.	1774	† — Gesang d. Rheint...
1624	— Op. 139. Csokonay-Ouvert.	1764	— Tannhäuser I.	1693	— Lohengrin I.	1758	† — Parsifal. Karfreitag...
191	Kreutzer. Nachtlager i. Granada.	1765	— Tannhäuser II.	1695	— Lohengrin II.	1777	† — do. erleichtert.
766	Leutner. Fest-Ouverture.	1862	— Lohengrin I. †	1696	— Walküre.		
183	Lortzing. Zar und Zimmermann.	1863	— Lohengrin II.	1902	— Das Liebesmahl der Apostel.		
708	— Undine.	2307	— Tannhäuser (Krug).	448	Weber. Preciosa.		
769	— Waffenschmied.	38	† Weber. Der Freischütz.	478	† — Oberon.		
770	Mendelssohn. Hebriden.			739	† — Euryanthe.		
771	— Meeressstille.			1052	† — Der Freischütz.		
1573	— Ruy Blas.	731	Adam. Die Nürnberger Puppe.				
1901	— Ein Sommernachtstraum.	1035	† — Der Postillon von Lonjumeau.				
693	† Mozart. Zaubersflöte.	727	Auber. Maurer und Schlosser.				
706	— Don Juan.	1037	† — Fra Diavolo.	2070	Bach. Finale a. „Ariete, die Tochter der Luft“	1813	† — Fantasia v. Bend...
707	— Figaros Hochzeit.	1056	† — Die Stimme von Portici.	2275	Bizet. Carmen.	1771	† — Siegmunds Liebe...
1904	— Die Entführung a. dem Serail.	1150	— Des Teufels Anteil.	2276	— Zwischenspiel, leicht.	1770	† — Walkürenritt, erl...
2173	— Così fan tutte.	1044	Beethoven. Fidelio.	2277	— Habanera, leicht (Lazarus)	1772	† — Wotans Abschied...
748	† Nicolai. Die lustigen Weiber.	1048	Bellini. Norma.	2278	— Seguidilla, leicht	1773	† — Waldweien a. „S...
454	— erleichtert.	1912	— Die Nachtwandlerin.	2279	— Lied des Torero „Auf in d. Kampf“, leicht (Lazarus).	1757	† — Trauermarsch be...
1098	Offenbach. Orpheus i. d. Unter-	444	Bizet. Carmen.	2280	— Leichter Blütenstrauß der schönst. Mel. v. G. Lazarus.	1775	† — do. erleichtert.
2246	— Die schöne Helena. [welt.	993	— Suite No. 1 aus L'Arlésienne.	2093	Eberle. „Wagneriana“, eine mustergültige Zusammenstellung der schönsten und bekanntesten Melodien.	1774	† — do. erleichtert.
1105	— Die Verlobung b. d. Laterne.	1097	— Suite No. 2 aus L'Arlésienne.				
197	† Reisinger. Die Eisenmühle.	1040	† Boieldieu. Die weiße Dame.				
187	† Rossini. Die diebische Elster.	587	Cornelius. D. Barbier v. Bagdad.				
188	— Wilhelm Tell.	588	Donizetti. Don Pasquale.				
205	† — Barbier von Sevilla.	729	† — Lucia di Lammermoor.				
772	Schubert. Rosamunde.	1039	† — Die Regimentstochter.				
2083	† Smetana. Libussa.	1046	— Lucrezia Borgia.				
2084	— Der Kuß.	1962	— Die Favoritin.				