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VON

Anton Diabelli.

N^o 412

WIEN,

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2
N. 412.

DRITTES POTPOURRI

nach Motiven der Oper: LINDA DI CHAMOUNIX, von G. Donizetti.

Für das Pianoforte allein von A. Diabelli.

Wien, bei A. Diabelli und Comp. Graben N^o 1133.

ALLEGRO.

The first system of the Potpourri is written for piano in C major, 2/4 time. It begins with a treble clef and a bass clef. The treble staff contains a series of sixteenth-note runs, while the bass staff provides a simple harmonic accompaniment. The first measure is marked with a forte (f) dynamic. The second measure also has a forte (f) dynamic. The third measure is marked with 'sa' and the fourth with 'taco'. The system concludes with a fermata over the final notes.

The second system continues the piece. It features a treble and bass clef. The treble staff has a melodic line with some grace notes and a 'lento' marking. The bass staff has a steady accompaniment. The system ends with a fermata.

Larghetto. Duett: (Himmlich lacht mir dein Angesicht) (Ah! bel destin che attendevi)

The third system is a duet section in 6/8 time. It features a treble and bass clef. The treble staff has a melodic line with a piano (p) dynamic. The bass staff has a steady accompaniment. The system ends with a fermata.

The fourth system continues the piece. It features a treble and bass clef. The treble staff has a melodic line with a 'dol.' marking. The bass staff has a steady accompaniment. The system ends with a fermata.

D. & C. N^o 7555.



The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with numerous triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and rhythmic patterns.

The second system continues the musical piece. It features similar complex rhythmic structures in the upper staff, with some slurs and accents. The lower staff continues the accompaniment, with a dynamic marking of *p* (piano) appearing.

The third system shows further development of the musical themes. The upper staff continues with intricate rhythmic patterns, and the lower staff provides a steady accompaniment. Dynamic markings of *p* are present.

All^o moderato. Duett: (Herr Marquis, ihr sollt jetzt gehen!) (Jo vi dico, che partiate)

The fourth system marks the beginning of the 'Allo moderato' section. It features a change in tempo and dynamics. The upper staff starts with a *rall:* (rallentando) marking, followed by a *f* (forte) dynamic. The lower staff has a *p* (piano) dynamic. The music is in a more relaxed, duet-like style.

The fifth system continues the duet section. It features dynamic markings of *f*, *ff* (fortissimo), and *p*. The tempo is marked as *tento* (tento). The music maintains the duet character with distinct melodic lines in both hands.

con grazia
dol:

f
pp

sa..... loco
più moto.
p
f
ff

Andante mosso (Wenn ich bedenke) (A dir il vero)

p dol.

a tempo. 5

string: e cresc:



sa..... loco



sa..... loco

lento.

dot:

fp



Vivace. (Ja, zu viel ist euer Quälen) (*Troppo omai mi cimentaste*)

p *fp*



sf

cresc.
f

p
sf

più stretto.

p

sa.....

sa.....

p
cresc.

Sa..... loco

ff pp

Larghetto. Cavat: (Ja, alles will sich vereinen) (Se tanto in ira

sf p

agli uomini) dol:

p

fz f p

rall:

acceler:
cresc: *poco a poco*

f *p* *dol:*

fp

un poco più lento. *sf*

p *calando* *sa* *tr* *loco* **All^o giusto.** (Diess Herz schlägt nur für dich)

ff *pp dol:* *rall:* *p*

(I nostri cor s'intesero)

mf *sa* *loco* *cresc:* *f*

ff

sa..... loco

Larghetto. Duett: (Ach! ihr Rosenlippen) (Ah! dimmi t'amo)

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melodic line with various ornaments and a dotted line indicating a breath or a long note. The lower staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of chords and single notes. The tempo and mood are indicated as 'Larghetto'.

fp

The second system continues the musical score. The vocal line (upper staff) has a treble clef and contains a melodic line with a triplet of notes. The piano accompaniment (lower staff) has a bass clef and features a complex rhythmic pattern with sixteenth notes and chords. A dynamic marking of *fp* (fortissimo) is present.

The third system continues the musical score. The vocal line (upper staff) has a treble clef and contains a melodic line with a triplet of notes. The piano accompaniment (lower staff) has a bass clef and features a complex rhythmic pattern with sixteenth notes and chords.

The fourth system continues the musical score. The vocal line (upper staff) has a treble clef and contains a melodic line with a triplet of notes. The piano accompaniment (lower staff) has a bass clef and features a complex rhythmic pattern with sixteenth notes and chords.

The fifth system continues the musical score. The vocal line (upper staff) has a treble clef and contains a melodic line with a triplet of notes. The piano accompaniment (lower staff) has a bass clef and features a complex rhythmic pattern with sixteenth notes and chords.

All^o moderato. (Lass mich den sanften Zauber) (Ah! vanne o

care lasciarmi)

rall:

in tempo.

mf cresc: p

piu moto.

f p

ff

Andante. Finale. 2^o (Mein Vater!) (Mio padre)

p sf p

f p

sf dol: Allegro. f

sf lento.

Larghetto. (Himmels Segen mag euch beglücken) (*Ah! che il ciel vi benedica*)

The musical score consists of five systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff of the system contains a melodic line with a forte (*ff*) dynamic marking. The second staff of the system contains a bass line with a piano (*p*) dynamic marking and features several triplet markings. The second system continues the melodic and bass lines, with the bass line featuring sixteenth-note passages and a *sf* (sforzando) dynamic marking. The third system includes a *dol:* (dolcissimo) marking and continues the triplet patterns in the bass line. The fourth system features a *sf* marking and a *p* marking, with the bass line showing a change in texture. The fifth system begins with the instruction *piu moto.* (piu moto) and a *pp* (pianissimo) marking in the bass line, followed by a *f* (forte) marking. The score concludes with a *p* marking in the bass line.

Andante con moto. Wahnsinns-Scene. (Nein! nimmermehr) (No, non è ver)

The musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *sf* in the bass staff and *p* in the treble staff. The second system features a *fp* marking in the bass staff and the instruction *rall: in tempo.* below the staves. The third system includes *fp* in the bass staff, *acceler:* in the treble staff, and *f tempo 1^o* in the bass staff. The fourth system has *mf* in the bass staff and *f* in the treble staff. The fifth system starts with *pp* in the bass staff and *p* in the treble staff. The score is filled with complex piano textures, including chords, arpeggios, and melodic lines with various ornaments and dynamics.

Allegro.

15

First system of musical notation. The piano part begins with a forte (*f*) dynamic. The vocal line starts with the syllable "sa". The system concludes with a fortissimo (*sf*) dynamic marking.

Second system of musical notation. The piano part starts with a forte (*f*) dynamic. The tempo changes to *All'ò*. The vocal line continues with the syllable "sa".

Third system of musical notation. The piano part includes a trill (*tr*) in the right hand. The vocal line continues with the syllable "sa".

Fourth system of musical notation. The piano part features a fortissimo (*ff*) dynamic. The vocal line continues with the syllable "sa".

Fifth system of musical notation. The piano part is marked *loco*. The system concludes with a double bar line and repeat signs.

D. & C. N° 7555.



296/206/1986

EUTERPE.

Potpourris aus den neuesten Opern für das Pianoforte allein oder auf 4 Hände.

N ^o		Pr.f.Pf. allein.		Pr.zu 4 Händen.				Pr.f.Pf. allein.		Pr.zu 4 Händen.	
		fl.	kr.	fl.	kr.			fl.	kr.	fl.	kr.
301	Montechi und Capuletti, von V. Bellini. 1 ^{tes} Potp:	30	—	45	—	354	Detto. 2 ^{tes} Potp:	—	45	1	15
302	Detto 2 ^{tes} Potp:	30	—	45	—	355	Detto 3 ^{tes} Potp:	—	45	1	15
303	Detto 3 ^{tes} Potp:	30	—	45	—	356	Il Giuramento, v. S. Mercadante. 1 ^{tes} Potp:	—	45	1	15
304	Norma, v. V. Bellini. 1 ^{tes} Potp:	30	—	45	—	357	Detto 2 ^{tes} Potp:	—	45	1	15
305	Detto 2 ^{tes} Potp:	30	—	50	—	358	Detto 3 ^{tes} Potp:	—	45	1	15
306	Detto 3 ^{tes} Potp:	30	—	50	—	359	Detto 4 ^{tes} Potp:	—	50	1	15
307	Robert der Teufel, v. Meyerbeer. 1 ^{tes} Potp:	45	1	—	—	360	Gemma di Vergy, v. G. Donizetti. 1 ^{tes} Potp:	—	50	1	15
308	Detto 2 ^{tes} Potp:	45	1	—	—	361	Detto 2 ^{tes} Potp:	—	50	1	30
309	Detto 3 ^{tes} Potp:	45	1	—	—	362	Detto 3 ^{tes} Potp:	—	50	1	15
310	Detto 4 ^{tes} Potp:	45	1	—	—	363	Detto 4 ^{tes} Potp:	—	50	1	15
311	Der Zweikampf. (Le Pre aux d'eres) v. Herold. 1 ^{tes} Potp:	40	1	—	—	364	Drei Favoritänze. N ^o 1. La Tirana de Cadix. N ^o 2. La Gitana. N ^o 3. Galoppe.	—	30	1	—
312	Detto 2 ^{tes} Potp:	40	1	15	—	365	Marino Falliero, v. G. Donizetti. 1 ^{tes} Potp:	—	45	1	15
313	Detto 3 ^{tes} Potp:	40	1	15	—	366	Detto 2 ^{tes} Potp:	—	50	1	30
314	Der Schwur. (Le Serment) v. Auber. 1 ^{tes} Potp:	45	1	15	—	367	Detto 3 ^{tes} Potp:	—	50	1	30
315	Detto 2 ^{tes} Potp:	45	1	15	—	368	Detto 4 ^{tes} Potp:	—	50	1	30
316	Detto 3 ^{tes} Potp:	45	1	15	—	369	Lucrezia Borgia, v. G. Donizetti. 1 ^{tes} Potp:	—	50	1	30
317	La Sonnambula. (Die Nachtwandlerin) von V. Bellini. 1 ^{tes} Potp:	40	1	—	—	370	Detto 2 ^{tes} Potp:	—	50	1	30
318	Detto 2 ^{tes} Potp:	40	1	15	—	371	Detto 3 ^{tes} Potp:	—	50	1	30
319	Detto 3 ^{tes} Potp:	45	1	—	—	372	Detto 4 ^{tes} Potp:	—	50	1	30
320	L'Elisir d'amore. (Der Liebestrank) v. Donizetti. 1 ^{tes} Potp:	40	1	—	—	373	Torquato Tasso, v. G. Donizetti. 1 ^{tes} Potp:	—	45	1	15
321	Detto 2 ^{tes} Potp:	45	1	15	—	374	Detto 2 ^{tes} Potp:	—	45	1	15
322	Detto 3 ^{tes} Potp:	45	1	15	—	375	Detto 3 ^{tes} Potp:	—	50	1	30
323	Anna Bolena, v. Donizetti. 1 ^{tes} Potp:	45	1	30	—	376	Detto 4 ^{tes} Potp:	—	50	1	30
324	Detto 2 ^{tes} Potp:	45	1	30	—	377	Le Prigioni di Edimburgo, v. F. Ricci. 1 ^{tes} Potp:	—	50	1	30
325	Detto 3 ^{tes} Potp:	45	1	30	—	378	Detto 2 ^{tes} Potp:	—	50	1	30
326	Norma, v. V. Bellini. 1 ^{tes} Potp:	45	1	—	—	379	Parisina, v. G. Donizetti. 1 ^{tes} Potp:	—	50	1	30
327	Die Ballnacht. (Le bal masque) v. Auber. 1 ^{tes} Potp:	45	1	15	—	380	Detto 2 ^{tes} Potp:	—	50	1	30
328	Detto 2 ^{tes} Potp:	50	1	30	—	381	Detto 3 ^{tes} Potp:	—	50	1	30
329	Das Pferd von Erz. (Le cheval de bronze) v. Auber. 1 ^{tes} Potp:	50	1	30	—	382	Detto 4 ^{tes} Potp:	—	50	1	30
330	Detto 2 ^{tes} Potp:	50	1	30	—	383	Elena di Feltre, v. Mercadante. 1 ^{tes} Potp:	—	50	1	30
331	Detto 3 ^{tes} Potp:	50	1	30	—	384	Detto 2 ^{tes} Potp:	—	50	1	30
332	Die Judin. (La Juive) v. Halevy. 1 ^{tes} Potp:	45	1	15	—	385	Detto 3 ^{tes} Potp:	—	50	1	45
333	Detto 2 ^{tes} Potp:	45	1	15	—	386	Die Welfen u. Gibellinen. (Hugenotten) v. Meyerbeer. 1 ^{tes} Potp:	—	50	1	15
334	J Puritani, v. V. Bellini. 1 ^{tes} Potp:	45	1	15	—	387	Detto 2 ^{tes} Potp:	—	50	1	45
335	Detto 2 ^{tes} Potp:	50	1	30	—	388	Detto 3 ^{tes} Potp:	—	50	1	45
336	Detto 3 ^{tes} Potp:	50	1	30	—	389	Detto 4 ^{tes} Potp:	—	50	1	45
337	Detto 4 ^{tes} Potp:	50	1	30	—	390	Detto 5 ^{tes} Potp:	1	—	1	45
338	La Sonnambula. (Die Nachtwandlerin) v. V. Bellini. 4 ^{tes} Potp:	45	1	—	—	391	Il Bravo, v. S. Mercadante. 1 ^{tes} Potp:	—	50	1	30
339	Belisario (Belisar) v. Donizetti. 1 ^{tes} Potp:	45	1	15	—	392	Detto 2 ^{tes} Potp:	—	50	1	30
340	Detto 2 ^{tes} Potp:	45	1	15	—	393	Detto 3 ^{tes} Potp:	—	50	1	45
341	Detto 3 ^{tes} Potp:	45	1	15	—	394	Detto 4 ^{tes} Potp:	—	50	1	45
342	Jessonda, v. L. Spohr. 1 ^{tes} Potp:	45	1	15	—	395	Il Templario, v. Otto Nicolai. 1 ^{tes} Potp:	—	50	1	45
343	Detto 2 ^{tes} Potp:	45	1	15	—	396	Detto 2 ^{tes} Potp:	—	50	1	45
344	Detto 3 ^{tes} Potp:	45	1	15	—	397	Detto 3 ^{tes} Potp:	—	50	1	45
345	Lucia di Lamermoor, v. G. Donizetti. 1 ^{tes} Potp:	50	1	30	—	398	Detto 4 ^{tes} Potp:	—	50	1	45
346	Detto 2 ^{tes} Potp:	50	1	15	—	399	Les Martyrs. (Die Römer in Melitane) v. G. Donizetti. 1 ^{tes} Potp:	1	—	1	45
347	Detto 3 ^{tes} Potp:	45	1	15	—	400	Detto 2 ^{tes} Potp:	1	—	1	45
348	Detto 4 ^{tes} Potp:	45	1	15	—	401	La Favorite. (Richard u. Mathilde) v. G. Donizetti. 1 ^{tes} Potp:	—	45	1	15
349	Beatrice di Tenda. (Das Castell von Ursino) v. V. Bellini. 1 ^{tes} Potp:	45	1	—	—	402	Detto 2 ^{tes} Potp:	—	50	1	30
350	Detto 2 ^{tes} Potp:	50	1	15	—	403	Detto 3 ^{tes} Potp:	—	50	1	30
351	Detto 3 ^{tes} Potp:	45	1	15	—	404	La Reine d'un jour. (Königin für einen Tag) v. Adam. 1 ^{tes} Potp:	1	—	1	45
352	Detto 4 ^{tes} Potp:	50	1	15	—	405	Detto 2 ^{tes} Potp:	1	—	1	45
353	Der Postillon von Loujumeau, v. A. Adam. 1 ^{tes} Potp:	45	1	15	—	406	Der Zauberschleier, v. A. Emil Titl. 2 Potpourris	1	—	2	—