

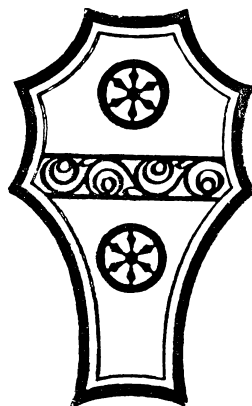
EDITION SCHOTT

EINZEL - AUSGABE

— 03203, 03204 —

Hans Heiling

H. MARSCHNER



POTPOURRI

Bearbeitet von
R. HOFMANN

„Hofmann Ensemble“

Besetzungsmöglichkeiten siehe Rückseite
Pour les compositions de l'Orchestre exécutables voir page dernière.

KLAVIER

(Violine 03202, Klavier 03203/04, 2. Violine 03205, Violoncello 03206, Flöte 03207, Kontrabass 03208)

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Hans Heiling

Richard Hofmann

H. Marschner

Anfang der Ouvertüre.
Larghetto.

Violino

PIANO

This section shows the beginning of the overture. The Violino part starts with a melody in G major, marked *p* (piano). The PIANO part provides harmonic support with chords and arpeggiated figures, also marked *p*. The tempo is *Larghetto*.

This section continues the overture. The Violino part has a rest, while the PIANO part continues with its accompaniment. The tempo remains *Larghetto*.

Arie „Gönne mir ein Wort der Liebe.“
Andantino.

p dolce

p dolce

This section is the aria "Gönne mir ein Wort der Liebe". The Violino part features a melodic line marked *p dolce* (piano dolce). The PIANO part has a dense, rhythmic accompaniment, also marked *p dolce*. The tempo is *Andantino*.

This section continues the aria. The Violino part continues with its melodic line, and the PIANO part maintains its accompaniment. The tempo remains *Andantino*.

mf

mf

Lied. „Es wollte vor Zeiten ein Jäger freien.“
Vivo.

f

p

This musical score consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece concludes with a *ritard.* (ritardando) marking and a key signature change to two sharps and a common time signature.

Chor. Gesang in der Kirche. „Segne Allmächtiger, segne dies Paar“

Andante religioso

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It also begins with a piano (*p*) dynamic. The music is in a slow, religious tempo.

The second system of musical notation continues the vocal and piano parts. The vocal line features a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo to a mezzo-forte (*mf*) dynamic. The piano accompaniment mirrors these dynamics, with a forte (*f*) section followed by a mezzo-forte (*mf*) section.

The third system of musical notation continues the vocal and piano parts. The vocal line ends with a piano (*p*) dynamic. The piano accompaniment also concludes with a piano (*p*) dynamic. The system includes various musical notations such as slurs, ties, and dynamic markings.

The fourth system of musical notation is the final system on the page. It continues the vocal and piano parts, maintaining the piano (*p*) dynamic. The system concludes with a double bar line and a final chord in the piano part.

„O lass die Treue niemals wanken.“
Andante espressivo

The musical score is written for piano and voice. It consists of four systems of music. The piano part is written in 12/8 time, with a key signature of one sharp (F#). The voice part is written in a single line, also in 12/8 time, with a key signature of one sharp. The score includes various dynamics and articulations, such as *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The first system shows the piano part starting with a *p* dynamic, followed by a *mf* section. The second system features a *p* dynamic in the voice part and a *p* dynamic in the piano part. The third system includes a *cresc.* marking in both parts, leading to a *mf* section. The fourth system shows a *mf* section in the piano part and a *f* section in the voice part. The score is characterized by a steady eighth-note accompaniment in the piano part and a more melodic line in the voice part.

First system of musical notation, measures 1-4. The music is in 2/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mf* (mezzo-forte).

Second system of musical notation, measures 5-8. The music continues in 2/4 time, key of D major. Dynamics include *f* (forte).

Walzer.
Allegro.

Third system of musical notation, measures 9-12. The music is in 3/4 time, key of D major. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Fourth system of musical notation, measures 13-16. The music continues in 3/4 time, key of D major. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte).

Fifth system of musical notation, measures 17-20. The music continues in 3/4 time, key of D major. Dynamics include *p* (piano).

Musical score for piano and voice, measures 1-24. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. Dynamics include *f*, *mf*, *f*, *cresc.*, and *ff*. The piano part has a complex, rhythmic accompaniment with many chords and arpeggios.

Chor., „Das Tragen und Hacken, das Mühlen und Placken.“
 Allegro.

Musical score for piano and voice, measures 25-32. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. Dynamics include *ff*. The piano part has a complex, rhythmic accompaniment with many chords and arpeggios.

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics: *mf*.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics: *cresc.*, *f*, *riten.*.

„So wollen wir auf kurze Zeit“
Allegretto grazioso

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics: *mf*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics: *p*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics: *cresc.*, *f*, *p*, *cresc.*, *f*.

ritard.

ritard.

Arie. „Einst war so tiefer Frieden.“
Andante con espressione.

p

p

p

mf

p

p

p

cresc.

f

cresc.

f

First system of the musical score, featuring a treble and bass staff. The music is in 6/8 time and D major. The piano (p) dynamic is indicated for both staves.

Terzett. „Recht so, lasst die Heimlichkeit“
Allegro

Second system of the musical score, featuring a treble and bass staff. The music is in 6/8 time and D major. The mezzo-forte (mf) dynamic is indicated for both staves. The instruction *sempre legato* is written below the bass staff.

Third system of the musical score, featuring a treble and bass staff. The music is in 6/8 time and D major. The mezzo-forte (mf) dynamic is indicated for both staves. The instruction *cresc.* is written below the bass staff.

Fourth system of the musical score, featuring a treble and bass staff. The music is in 6/8 time and D major. The forte (f) dynamic is indicated for both staves.

Fifth system of the musical score, featuring a treble and bass staff. The music is in 6/8 time and D major. The piano (p) dynamic is indicated for both staves. The instruction *sempre legato* is written below the bass staff. The mezzo-forte (mf) dynamic is indicated for both staves.

Bauern - Hochzeitsmarsch.
Lustig.

First system of the 'Bauern - Hochzeitsmarsch' piece, measures 1-4. The music is in 2/4 time, key of D major. The melody is in the right hand, starting with a forte (*f*) dynamic. The piano accompaniment is in the left hand, also starting with a forte (*f*) dynamic.

Second system of the 'Bauern - Hochzeitsmarsch' piece, measures 5-8. The melody continues in the right hand, and the piano accompaniment in the left hand. Dynamics are marked *mf* (mezzo-forte) in both hands.

Third system of the 'Bauern - Hochzeitsmarsch' piece, measures 9-12. The melody continues in the right hand, and the piano accompaniment in the left hand. Dynamics are marked *f* (forte) in both hands.

Ouvertüre
Allegro

First system of the 'Ouvertüre Allegro' piece, measures 1-4. The music is in 2/4 time, key of D major. The melody is in the right hand, starting with a piano (*p*) dynamic and the instruction *dolce*. The piano accompaniment is in the left hand, also starting with a piano (*p*) dynamic. The instruction *sempre legato* is written above the piano part.

Second system of the 'Ouvertüre Allegro' piece, measures 5-8. The melody continues in the right hand, and the piano accompaniment in the left hand. Dynamics are marked *mf* (mezzo-forte) in both hands.

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *mf*. The bottom staff (bass clef) contains a rhythmic accompaniment with eighth notes, also marked *mf*. The key signature has two flats.

Second system of musical notation. The top staff continues the melodic line, marked *f*. The bottom staff features a dense accompaniment of chords, marked *f*. The key signature has two flats.

Third system of musical notation. The top staff continues the melodic line, marked *cresc.*. The bottom staff features a dense accompaniment of chords, marked *cresc.*. The key signature has two flats.

Fourth system of musical notation. The top staff continues the melodic line, marked *ff*. The bottom staff features a dense accompaniment of chords, marked *ff*. The key signature has two flats.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff features a dense accompaniment of chords. The key signature has two flats.

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| M. | M. | M. | M. | M. |
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| Dom. Nr. 16 Bizet, Carmen-Ouvert. | *Dom. Nr. 31 Meyerbeer, Krönungs-marsch aus Prophet | Dom. Nr. 23 - Ungarischer Tanz Nr. 6 der Brahms-Bearbeitung | 05174 - Klavierstimme | Dom. Nr. 10 - do. Wotans Absch. u. Feuerzauber |
| do. Ausgabe ohne Violoncello: | Dom. Nr. 17 Mozart, Don Juan-Ouvertüre | Dom. Nr. 28 Wagner, Rienzi-Ouvertüre | Dom. Nr. 5 - Tristan u. Isolde, Vorspiel | Dom. Nr. 11 - Götterdämmerung, Trauermusik |
| 05155 - Violinstimme | do. Ausgabe ohne Violoncello: | Dom. Nr. 1 - Der fliegende Holländer, Ouvertüre | do. Ausgabe ohne Violoncello: | Dom. Nr. 12 - Parsifal-Vorspiel |
| 05156 - Klavierstimme | 05163 - Violinstimme | | 05175 - Violinstimme | Dom. Nr. 13 - Siegfried-Idyll |
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| *Dom. Nr. 24 Kaiser, Wagneriana | | | | 05177 - Violinstimme |
| | | | | 05178 - Klavierstimme |

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| Amberiana, Erinnerung an die unvergänglichsten Opern Abers (Ruffin) | Gossee, Gavotte | Mendelssohn, Sommernachtsraum-Ouvertüre | Offenbach, Mirakel-Antonia-Szene aus Hoffmanns Erzählungen | Thomas, Raimond-Ouvertüre |
| Beethoven, Trauermarsch a. d. 3. Symph. - 5. Symphonie, 1. Satz | Hamperduick, Vorspiel Hänsel u. Gretel - Hexenrit mit Knusperwalzer | Meyerbeer, Hugenotten-Ouvertüre | Rossini, Tell-Ouvertüre | Weber, Oberon-Ouvertüre |
| - 7. Symphonie, 1. Satz | Liszt, Venezia und Napoli - Rhapsodien | Mozart, Figaros Hochzeit, Ouvertüre | Rubinstein, Rêve angélique | - Weberiana, Erinnerung an die unvergänglichsten Opern Webers (Ruffin) |
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V. = Violine, Kl. = Klavier, 2. V. = Zweite Violine, 3. V. = Dritte Violine, Va. = Viola, C. = Violoncello, F. = Flöte, B. = Kontrabaß

| Potpourris: | Potpourris: | Potpourris: | Potpourris: | Potpourris: |
|--|--|--|---|--|
| 05108 Adam, Der Postillon von Lonjumeau V. (Kl. 03104/5, 2 V. 03106, C. 03107, F. 03108, B. 03109) | 03158 Donizetti, Der Liebestrank V. (Kl. 03159/60, 2 V. 03161, C. 03162, F. 03163, B. 03164) | 03209 Mendelssohn, Ein Sommernachts-triumph V. (Kl. 03210/11, 2 V. 03212, C. 03213, F. 03214, B. 03215) | 03252 Rossini, Der Barbier v. Sevilla V. (Kl. 03253/4, 2 V. 03255, Va. 03256, C. 03257, F. 03258, B. 03259) | 02492 Wagner, Das Rheingold V. (Kl. 02498 2 V. 02925, Va. 03374, C. 03076, F. 02936, B. 03285) |
| 03110 Auber, Die Stumme v. Portici V. (Kl. 03111/2, 2 V. 03113, Va. 03114, C. 03115, F. 03116, B. 03117) | 03165 - Lucia di Lammermoor V. (Kl. 03166/7, 2 V. 03168, C. 03169, F. 03170, B. 03171) | 03216 Meyerbeer, Die Hugenotten V. (Kl. 03217/8, 2 V. 03219, C. 03220, F. 03221, B. 03222) | 03260 - Wilhelm Tell V. (Kl. 03261/2, 2 V. 03263, Va. 03264, C. 03265, F. 03266, B. 03267) | 02494 - Die Walküre V. (Kl. 02495, 2 V. 02926, Va. 03275, C. 03077, F. 02937, B. 03286) |
| 03118 Balfe, Die Zigeunerin V. (Kl. 03119/20, 2 V. 03121, C. 03122, F. 03123, B. 03124) | 03172 - Lucia di Lammermoor V. (Kl. 03173/4, 2 V. 03175, C. 03176, F. 03177, B. 03178) | 02469 Mozart, Don Juan V. (Kl. 02470, 2 V. 03223, C. 03224, F. 03225, B. 03226) | 0164 Wagner, Rienzi V. (Kl. 0165/6, 2 V. 02919, Va. 03268, C. 03070, F. 02930, B. 03279) | 02496 - Siegfried V. (Kl. 02497, 2 V. 02927, Va. 03276, C. 03078, F. 02938, B. 03287) |
| 03125 Beethoven, Fidelio V. (Kl. 03126/7, 2 V. 03128, C. 03129, F. 03130, B. 03131) | 02465 - Die Regimentstochter V. (Kl. 02466, 2 V. 03179, C. 03180, F. 03181, B. 03182) | 02471 - Figaros Hochzeit V. (Kl. 02472, 2 V. 03227, C. 03228, F. 03229, B. 03230) | 0184 - Der fliegende Holländer V. (Kl. 0185/6, 2 V. 02930, Va. 03269, C. 03071, F. 02931, B. 03280) | 02498 - Götterdämmerung V. (Kl. 02499, 2 V. 02928, Va. 03277, C. 03079, F. 02939, B. 03288) |
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| 02496 Bizet, "L'Entr'acte" aus der Oper Ariéenne V. u. Kl. (2 V. u. Va. 05395, C. B. u. F. 05396) | 02594 Offenbach, Walzer und Barkarole aus "Hoffmanns Erzählungen" V. (Kl. 01982, 2 V. 05409, Va. 05410, C. 05411, F. 05412, B. 05413) | 02601 Schubert, Am Meer V. u. Kl. (2 V. u. Va., 05424, C. F. u. B. 05425) | 02791 Ungarischer Tanz: Bartolomek (Nr. 5 der Brahms-Bearbeitung) V. (Kl. 02792, 2 V. 05436, Va. 05437, C. 05438, F. 05439, B. 05440) | 02782 Wieniawski, Gigue V. (Kl. 02783, 2 V. 05451, Va. 05452, C. 05453, F. 05454, B. 05455) |
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| 03716 Auber, Schlummerarie aus "Die Stumme von Portici" V. (Kl. 03717, 2 V. 03718, 3 V. 03719, Va. 03720, C. 03721, B. 03722) | 03758 Mendelssohn, Trauermarsch, op. 62 Nr. 3 Lied ohne Worte V. (Kl. 03759, 2 V. 03760, 3 V. 03761, Va. 03762, C. 03763, B. 03764) | 03795 Schumann, Scherzo aus der Symphonie Nr. 3 in Es dur V. (Kl. 03796, 2 V. 03797, 3 V. 03798, Va. 03799, C. 03800, B. 03801) | 03802 - Wagner, Elsas Brautzug zum Münster aus "Lohengrin" V. (Kl. 03803, 2 V. 03804, 3 V. 03805, Va. 03806, C. 03807, B. 03808) | 03809 Wagner, Kavatine Wolframs und Schülders 1. Aufz. a. "Tannhäuser" Als du in kühnem Sange V. (Kl. 03810, 2 V. 03811, 3 V. 03812, Va. 03813, C. 03814, B. 03815) |

Ausführbar von Violine und Klavier an

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| 03735 Chopin, Trauermarsch V. (Kl. 03736, 2 V. 03737, 3 V. 03738, Va. 03739, C. u. B. 03740) | 03752 Mendelssohn, Duo (Lied ohne Worte, op. 38 Nr. 6) V. (Kl. 03753, 2 V. 03754, 3 V. 03755, Va. 03756, C. u. B. 03757) | 03771 Nicolai, Duett aus "Die lustigen Weiber von Windsor": Was werden wir beginnen V. (Kl. 03772, 2 V. 03773, 3 V. 03774, Va. 03775, C. u. B. 03776) | 03783 Schubert, Moment Musical V. (Kl. 03784, 2 V. 03785, 3 V. 03786, Va. 03787, C. u. B. 03788) |
| 03741 Hermann, Barkarole V. (Kl. 03742, 2 V. 03743, 3 V. 03744, Va. 03745, C. u. B. 03746) | 03765 Mozart, Andante aus dem 8. Quartett V. (Kl. 03766, 2 V. 03767, 3 V. 03768, Va. 03769, C. u. B. 03770) | 03777 Schubert, Entr'acte aus "Rosenmunde" V. (Kl. 03778, 2 V. 03779, 3 V. 03780, Va. 03781, C. u. B. 03782) | 03789 Schumann, Chor aus "Paradies und Peri" V. (Kl. 03790, 2 V. 3791, 3 V. 03792, Va. 03793, C. u. B. 03794) |
| 03747 - Petite Marche V. (Kl. 03748, 2 V. 03749, 3 V. 03750, Va. 03751, C. u. B. 03752) | | | 03816 Weber, Schluß des 1. Aktes aus Euryanthe V. (Kl. 03817, 2 V. 03818, 3 V. 03819, Va. 03820, C. 03821, B. 03822) |

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