

# Am Clavier

Leichte und gefällige Tonstücke  
über beliebte Opernmelodien

für das

**PIANOFORTE**

von

## H. CRAMER.

Op. 120.

Band I N<sup>o</sup> 1-6

- N<sup>o</sup> 1. Il Trovatore.
- „ 2. Norma.
- „ 3. Robert.
- „ 4. Don Juan.
- „ 5. Zauberflöte.
- „ 6. Figaro's Hochzeit.

Band II N<sup>o</sup> 7-12

- N<sup>o</sup> 7. Die weisse Dame.
- „ 8. Der Freischütz.
- „ 9. Lucrezia Borgia.
- „ 10. Nachtlager.
- „ 11. Regimentstochter.
- „ 12. Czaar u. Zimmermann.

Band III N<sup>o</sup> 13-18

mittelschwer.

- N<sup>o</sup> 13. Der Prophet.
- „ 14. Martha.
- „ 15. Fra Diavolo.
- „ 16. Postillon.
- „ 17. Lohengrin.
- „ 18. Die lustigen Weiber v. Winds.

Einzelne N<sup>o</sup> à Mk. 1.-

Eigenthum des Verlegers  
**HAMBURG, ANTON J. BENJAMIN**

# POTPOURRI

über beliebte Motive aus der Oper:

## Lohengrin

von

R. Wagner.

Cramer, Op.120. N<sup>o</sup> 17.

Ziemlich lebhaft.

PIANO.

*p*

*cres - cen*

*do.* *f* *piu f*

*ff* *f*

Mit Genehmigung der Originalverleger  
Breitkopf & Härtel, Leipzig.

Langsam und feierlich. „Gesegnet soll sie schreiten.“

Musical score for the first section, 'Langsam und feierlich. „Gesegnet soll sie schreiten.“'. The score is written for piano in C major, 4/4 time. It consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass clef part starts with a piano (p) dynamic. The melody in the treble clef is characterized by wide intervals and a slow, majestic feel. The second system continues the melodic line with similar characteristics.

Lebhaft. „Mein Held entgegen kühn dem Ungetreuen.“

Musical score for the second section, 'Lebhaft. „Mein Held entgegen kühn dem Ungetreuen.“'. The score is written for piano in B-flat major, 4/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat), and a common time signature (C). The bass clef part starts with a forte (f) dynamic. The melody in the treble clef is more rhythmic and energetic. The second system continues the melodic line. The third system features a piano (p) dynamic. The fourth system features a mezzo-forte (mf) dynamic. The score includes various dynamics (p, f, mf) and articulation marks.

Wir stehn zu dir.

Musical score for the third section, 'Wir stehn zu dir.'. The score is written for piano in B-flat major, 4/4 time. It consists of one system of music. The treble clef part starts with a piano (p) dynamic. The bass clef part starts with a piano (p) dynamic and includes a crescendo (cresc.) marking. The melody in the treble clef is more rhythmic and energetic. The score includes various dynamics (p, ff) and articulation marks.

First system of musical notation. Treble clef, key signature of one flat (B-flat). Fingerings: 2 1, 3 1, 4 2, 3 1, 2 1, 5 1. An 8-measure rest is indicated above the staff. The bass line features a triplet of eighth notes.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics: *fz*. An 8-measure rest is indicated above the staff. The bass line features a triplet of eighth notes.

Third system of musical notation. Treble clef, key signature of one flat. An 8-measure rest is indicated above the staff. The bass line features a triplet of eighth notes.

Fourth system of musical notation. Treble clef, key signature of one flat. Dynamics: *p*. An 8-measure rest is indicated above the staff. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 2/4. The bass line features a triplet of eighth notes.

Fifth system of musical notation. Treble clef, key signature of two flats. The bass line features a triplet of eighth notes.

Sixth system of musical notation. Treble clef, key signature of two flats. Dynamics: *p*. The bass line features a triplet of eighth notes.

Mässig bewegt. *Brautlied.* „Treulich geführt zieht dahin.“

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings 1, 2, 3, 4, 5 are indicated.

Second system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings 1, 2, 3, 4, 5 are indicated.

Third system of musical notation. Treble clef, bass clef. Dynamics include *dim.* and *p*. Fingerings 1, 2, 3, 4, 5 are indicated.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *p*. Pedal markings *Ped.* and asterisks are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *mf* and *cresc.*. Pedal markings *Ped.* and asterisks are present.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *f*, *pp*, *dim.*, and *p*. Pedal markings *Ped.* and asterisks are present. The system concludes with a double bar line and a *pp* dynamic marking.

Langsamer. „Nun sei bedankt, mein lieber Schwan.“

8

p

pp

Sehr lebhaft.

8

ff

8

8

First system of musical notation, featuring a treble and bass clef. The treble clef contains a dense, repetitive pattern of eighth notes. The bass clef contains a few notes, including a half note and a quarter note, with a long horizontal line below it.

8

Second system of musical notation. The treble clef has a sequence of notes with fingerings 2, 1, 3, 4, 5. The bass clef has a few notes with a long horizontal line below it.

8

Third system of musical notation. The treble clef has a dense, repetitive pattern of eighth notes. The bass clef has a sequence of notes with fingerings 5 3, 2 5 3, 2 5 3, 1 5 3, 1, 1, 1.

ff

Fourth system of musical notation. The treble clef has a few notes with a repeat sign. The bass clef has a sequence of notes with fingerings 3, 2.

marcato.

Fifth system of musical notation. The treble clef has a few notes with a repeat sign. The bass clef has a sequence of notes with fingerings 1, 4, 4.

Sehr langsam.

p

pp

Sixth system of musical notation. The treble clef has a few notes with a repeat sign. The bass clef has a sequence of notes with a repeat sign. Dynamics include p and pp.

# Neueste und billigste Band-Ausgaben

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— Gegründet 1848. —

## „Fürs neue Jahrhundert“

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<p>Band IV.</p> <p><b>Salon-Album.</b></p> <p>1. Goldnlehen, C. Morena. — 2. Herzensklänge, Fr. Behr. — 3. Die Stunde des Gebets, Lefebure-Wély. — 4. Des Steyrers Heimweh, J. Egghard. — 5. In Balletschuhen, R. Vollstedt. — 6. Morgengrauen, Aug. Bielfeld. — 7. Nocturne, J. Field. — 8. Pompadour-Gavotte, Ch. Glück. — 9. Les Perles D'or, A. Biehl. — 10. Holder Lenz, Aug. Dewitz. — 11. Mazurka, L. M. Gottschalk. — 12. Fanfare Militaire, J. Ascher.</p>	<p>Band V.</p> <p><b>Ouvertüren-Album (erleichtert).</b></p> <p>1. Norma, von Bellini. 2. Lucretia Borgia, von Donizetti. 3. Tancred, von Rossini. 4. Si j'étais roi, von Adam. 5. Zampa, von Herold. 6. Lustige Weiber, von Nicolai.</p>	<p>Band VI.</p> <p><b>Liedertranscriptionen.</b></p> <p>Im Rosenduft. Was ist des Deutschen Vaterland. Am Meer. Trost in der Ferne. Unter dem Lindenbaum. Lang, lang ist's her. Die Post. Der Tiroler und sein Kind. Die Ehre Gottes in der Natur.</p>
<p>Band VII.</p> <p><b>Opern-Album von Cramer, Theil I,</b> <i>in leicht ausführlicher Bearbeitung.</i></p> <p>1. Il Trovatore. — 2. Norma — 3. Robert der Teufel. — 4. Don Juan. — 5. Zauberflöte. — 6. Figaro's Hochzeit.</p>	<p>Band VIII.</p> <p><b>Opern-Album von Cramer, Theil II,</b> <i>in leicht ausführlicher Bearbeitung.</i></p> <p>7. Die weisse Dame. — 8. Der Freischütz. — 9. Lucretia Borgia. — 10. Nachtlager. — 11. Regimentstochter. — 12. Czaar und Zimmermann.</p>	
<p>Band IX.</p> <p><b>Erweiterungen von Ed. Biehl.</b></p> <p>Eine Sammlung von <b>66</b> Volks- und Opernmelodien in allerleichtester Spielart, theilweise im Violinschlüssel und neben jeder Klavierschule verwendbar.</p>	<p>Band X.</p> <p><b>Bunte Blumen.</b></p> <p>6 leichte Tonstücke über beliebige Kinderlieder für Pianoforte vierhändig von C. T. Brunner, Op. 369.</p> <p>1. Das Steckenpferd. — 2. Die Biene. — 3. Des Kindes Engel. — 4. Die Mühle. — 5. Wanderlust. — 6. Gebet (O sanctissima).</p>	

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