

Mrs. Kate Bergner
from Ernest R.

Fleurs Mélodiques d'Opéras Favoris.

36

PLEASING AND INSTRUCTIVE

RONDINOS

FOR THE PIANO,

ARRANGED WITHOUT OCTAVES BY

D. KRUG.

Op. 114.

- | | |
|---------------------------------------|---------------------------------------------------|
| 1. VERDI, La Traviata. | 19. WEBER, Oberon. |
| 2. MEYERBEER, Les Huguenots. | 20. FLOTOW, Stradella. |
| 3. MEYERBEER, Robert le Diable | 21. MEYERBEER, Dinorah, ou le Pardon de Ploërmel. |
| 4. FLOTOW, Martha. | 22. DONIZETTI, La Fille du Régiment. |
| 5. ROSSINI, Barbier de Séville. | 23. AUBER, Fra Diavolo. |
| 6. WAGNER, Tannhäuser. | 24. AUBER, La Muette de Portici. |
| 7. VERDI, Nabucodonosor. | 25. VERDI, Un Ballo in Maschera. |
| 8. DONIZETTI, Lucia di Lammermoor. | 26. VERDI, Rigoletto. |
| 9. BELLINI, Norma. | 27. VERDI, Ernani. |
| 10. VERDI, Trovatore. | 28. BELLINI, Les Puritains. |
| 11. WEBER, Freischütz. | 29. BELLINI, I Montecchi ed I Capuletti. |
| 12. MOZART, Don Juan. | 30. DONIZETTI, Elisir d'Amore. |
| 13. BELLINI, La Sonnambula. | 31. DONIZETTI, La Favorita. |
| 14. BEETHOVEN, Fidelio. | 32. BOIELDIEU, La Dame Blanche. |
| 15. KREUTZER, Nachtlager von Granada. | 33. HEROLD, Zampa. |
| 16. MOZART, Figaro's Hochzeit. | 34. ROSSINI, Guillaume Tell. |
| 17. DONIZETTI, Lucrezia Borgia. | 35. LORTZING, Czaar und Zimmermann. |
| 18. MOZART, Zauberflöte. | 36. GOUNOD, Faust. |



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NACHTLAGER VON GRANADA.

Fleurs mélodique N° 15.

D. Krug, Op. 123.

Allegro maestoso.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo marking of *Allegro maestoso*. The first system includes a 4-measure rest in the treble and a 3-measure rest in the bass. The second system features a *dim.* (diminuendo) marking in the treble and a *f* (forte) marking in the bass. The third system includes a *p* (piano) marking in the treble and a *cresc.* (crescendo) marking in the bass. The fourth system has *p* markings in both staves. The fifth system starts with a *f* marking in the treble and a *p dol.* (piano, *dol.* = *do*lente) marking in the bass. The sixth system begins with a *cresc.* marking in the treble. The score concludes with a 4-measure rest in the treble and a 3-measure rest in the bass.

МАМАЕВ ПОУ РЕДАКЦИЯ

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (2, 1, 1, 2, 4). The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *f*.

Second system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1, +, 1). The left hand plays a rhythmic accompaniment. Dynamics include *f* and *ped.*

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (4, +). The left hand plays a rhythmic accompaniment. Dynamics include *mp* and *dol.*

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (2, 1, 1, 4, 2, 1, 3). The left hand plays a rhythmic accompaniment. Dynamics include *cresc.*

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (2, 1, 4, 1, 1, 2, 1, 2, +). The left hand plays a rhythmic accompaniment. Dynamics include *f cresc.*

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 4, 4, 3, 3, 2, 2). The left hand plays a rhythmic accompaniment. Dynamics include *cresc.* and *ff*.

Andante grazioso.

The musical score is written for piano in a single system of two staves (treble and bass clef). The tempo is marked "Andante grazioso". The key signature has one sharp (F#) and the time signature is common time (C). The score consists of seven systems of two staves each. Dynamics include *p e dol.*, *cresc.*, *f*, *fz*, *dim.*, and *p*. Fingerings are indicated by numbers 1-4. There are also some markings like "8" and "2" above notes, possibly indicating octaves or fingerings. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Allegro.

cresc. - - -

p

f *cresc.* *sempre f*

p *cresc.*

ff

f *cresc.* -

ff *f* *cresc.*

ff *cresc.* *ff* *ff*

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