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Fidelio

ŒUVRES CHOISIES POUR PIANO

par

HENRI CRAMER.

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ANVERS, 2, Port-aux-Tourbes.

LONDRES: Schott & Cie.
MAYENCE: Les fils de B. Schott.

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| Op. 3. 3 Valses brillantes | 5 — |
| " 7. Fantaisie sur des motifs de „l'Enlèvement du Sérail“ | 7 50 |
| " 14. Le Désir, pensée romantique | 3 75 |
| " 17. Galop brillant | 2 50 |
| " 18. Fantaisie sur un motif de „Beatrice di Tenda“ | 7 50 |
| " 19. Souvenir du Rhin, pensée romantique | 5 — |
| " 22. Fantaisie sur des motifs de „Don Juan“ | 9 — |
| " 24. Poème d'amour | 5 — |
| " 25. Marche avec Trio | 3 — |
| " 26. Valse romantique | 6 — |
| " 27. Rondo capriccioso | 9 — |
| " 41. Le doux Souvenir, pensée romantique | 5 — |
| " 42. Fantaisie sur la cavatine favorite de „La Niobe“ | 9 — |
| " 43. 4 Pièces différentes: Menuet romantique, Marche orientale, Scherzo et Chanson religieuse | 6 — |
| " 44. Divertissement à la Mazurka | 6 — |
| " 45. Impromptu | 6 — |
| " 46. La Rose et la Violette, 2 pièces élégantes: | |
| N° 1. La Rose, pensée sympathique | 4 50 |
| " 2. La Violette, étude brillante | 4 50 |
| " 47. Souvenir de Weber, 3 amusements brillants sur des motifs de l'opéra „Euryanthe.“ | |
| N° 1, 2 et 3 Chaque | 5 — |
| " 48. Souvenir de Stuttgart, amusement brillant en forme de rondeau | 6 — |
| " 49. Divertissement de salon sur une chanson favorite de Kücken | 6 — |
| " 53. Souvenir de 1848, chants allégoriques | 5 — |
| " 56. 3 Petites fantaisies sur des thèmes célèbres: | |
| N° 1. Le Nozze de Figaro | 5 — |
| " 2. Les Deux journées | 5 — |
| " 3. La Sonnambula | 5 — |
| " 58. Fantaisie sur une mélodie souabe | 7 50 |
| " 75. Polka de l'opéra „Sophia Catharina“ | 3 — |
| " 90. Sérénade | 5 — |

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| Op. 91. 2 Ballades: | |
| N° 1. La Pathétique | 4 50 |
| " 2. La Romantique | 4 50 |
| " 94. Une rêverie | 4 50 |
| " 114. Rondino sur la Valse-Cavatine de Ricci | 5 — |
| " 115. Les Larmes, pensée caractéristique | 5 — |
| " 116. Rondo gracieux sur le chœur des Matelots norvégiens, de R. Wagner | 6 — |
| " 118. 3 Morceaux de salon: | |
| N° 1. La Gracieuse, polka-mazurka | 5 — |
| " 2. Les Braves, marche guerrière | 5 — |
| " 3. La Séduisante, valse élégante | 5 — |
| " 123. Le départ du concert des Alpes, scène caractéristique | 5 — |
| " 124. 2 Morceaux caractéristiques: | |
| N° 1. Les Pèlerins. (Hymne orientale) | 4 50 |
| " 2. Le Gondolier. (Barcarolle vénitienne) | 4 50 |
| " 130. Que ne suis-je dans mon pays! morceau de salon | 6 — |
| " 132. Rondoletto sur une chanson favorite de Kücken | 6 — |
| " 133. La Nostalgie, pensée musicale | 5 — |
| " 134. Avant le combat, morceau guerrier | 6 — |
| " 135. La Noce de Paysans, danse rustique | 6 — |
| " 138. Un premier bouquet, rondo gracieux | 6 — |
| " 139. Un moment de mélancolie, cantilène | 4 50 |
| " 140. 3 Morceaux caractéristiques: | |
| N° 1. Mes châteaux en Espagne (fantastique) | 5 — |
| " 2. La Gaïeté, mazurka élégante | 5 — |
| " 3. Consolation dans le chagrin | 5 — |
| " 141. Rondo russe | 6 — |
| " 142. Le Rêve aux bords chéris, morceau romantique | 5 — |
| " 143. Souvenir de Pologne, mazurka | 5 — |
| " 145. Moments de loisir, 3 bagatelles: | |
| N° 1. Rondo mignon | 5 — |
| " 2. Marche festive | 5 — |
| " 3. Tarentelle | 5 — |
| " 147. Fantaisie sur une chanson favorite de Kücken. | 6 — |
| — Rondoletto sur la Pagode | 6 — |

Potpourris sur des motifs d'opéras favoris.

Chaque Fr. 6.

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|------------------------------------|--|--|
| Beethoven. Fidelio. | Gluck. Iphigénie en Tauride. | Mozart. Le Mariage de Figaro. |
| Bellini. Beatrice di Tenda. | Himmel. Fanchon. | Nicolai. Les Commères de Windsor. |
| — Il Pirata. | Kreutzer. Une nuit à Grenade. | Rossini. Le Barbier de Séville. |
| — Romeo et Juliette. | Kücken. Le Prétendant. | — La Cenerentola. |
| — La Straniera. | Lachner. Catharina Cornaro. | — La Gazza ladra. |
| — Norma. | Lindpaintner. Les Vêpres siciliennes. | — Mosé in Egitto. |
| — La Sonnambula. | Lortzing. Le Czar et le Charpentier. | — Otello. |
| — I Puritani. | — Ondine. | — Tancredi. |
| Donizetti. Anna Bolena. | — L'Armurier de Worms. | — Semiramide N° 1. |
| — Belisario. | — Le Braconnier. | " 2. |
| — L'Elisire d'amore. | Marschner. Le Templier et la Juive. | Spoehr. Faust. |
| — Fausta. | Mercadante. Il Giuramento. | — Jessonda. |
| — Il Furioso. | — La Vestale. | — Zemire et Azor. |
| — Roberto Devereux. | Mozart. La Clemenza di Tito. | Verdi. L'Assedio di Arlem. |
| — Marino Faliero. | — Così fan tutte. | Weber. Euryanthe. |
| — Parisina. | — La Flûte enchantée. | — Preciosa. |
| Esser. Les Deux princes. | — Idomeneo. | — Robin des bois. |
| — Thomas Riquiqui. | — Don Juan N° 1. | Weigl. La Famille suisse. |
| Flotow. Indra. | — " " " 2. | Winter. Le Sacrifice interrompu. |
| — Sophia Catharina. | — L'Enlèvement du Sérail. | |

N. 13693

FIDELIO VON BEETHOVEN.

H. CRAMEL.

POTPOURRI.

Allegro. (Ouverture.) Adagio

f *sf* *sf* *dol.* *p*

Ped.* Ped.* Ped.* *p* Ped.* Ped.*

Allegro. Adagio.

f *sf* *p* *dol.*

Ped.* Ped.* Ped.* Ped.* Ped.*

Andante con moto. (Aria: O, wär ich schon mit dir vereint.)

pp *p* *f*

Ped.* Ped.* Ped.* Ped.* Ped.*

cres. *sf* *p* *dol.*

sf Ped.* Ped.*

p Ped.* Ped.*

Poco più Allegro.

Musical notation for the first system, featuring treble and bass staves. Dynamics include *Ped.**, *pp*, *cres.*, *f*, and *Ped.**. The piece is in a key with two flats and a 3/4 time signature. The first staff has a treble clef and the second a bass clef. The music consists of eighth and sixteenth notes, with some triplet markings.

Musical notation for the second system, continuing the piece. Dynamics include *cres.*, *p*, and *cres.*. The notation continues with eighth and sixteenth notes, maintaining the triplet patterns.

Musical notation for the third system, including dynamics like *sfp*, *dol.*, and *Ped.**. The notation continues with eighth and sixteenth notes, with some rests in the bass line.

Musical notation for the fourth system, featuring dynamics like *f* and *sfp*. The notation continues with eighth and sixteenth notes, with some rests in the bass line.

Musical notation for the fifth system, including dynamics like *cres.*, *f*, *sf*, *p*, and *pp*. The notation continues with eighth and sixteenth notes, with some rests in the bass line.

Adagio cantabile. (Aria: In des Lebens Frühlingstagen.)

The first system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *dol.* and *p*. The left staff contains the accompaniment with dynamics *p* and *p*. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures. A *V cres.* marking is placed above the right staff in the third measure.

The second system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *p* and *sf*. The left staff contains the accompaniment with dynamics *p* and *p*. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures. A *V cres.* marking is placed above the right staff in the third measure.

The third system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *f* and *p*. The left staff contains the accompaniment with dynamics *sf* and *p*. Pedal markings are present: *sf Ped. ** under the first two measures and *Ped. ** under the last two measures.

The fourth system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *cres.*, *dol.*, and *cres.*. The left staff contains the accompaniment with dynamics *p* and *p*. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures.

The fifth system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *dim.*, *p dol.*, and *cres.*. The left staff contains the accompaniment with dynamics *p* and *p*. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures.

The sixth system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *sf*, *p*, and *cres.*. The left staff contains the accompaniment with dynamics *sf* and *p*. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures. A *V cres.* marking is placed above the right staff in the third measure.

Allegro non troppo.

The seventh system of the Adagio cantabile section consists of two staves. The right staff contains the melody with dynamics *p*, *cres.*, and *cen.*. The left staff contains the accompaniment with dynamics *p* and *p*. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures.

First system of musical notation. The right hand part begins with a *dc.* (da capo) instruction and a *** mark. The left hand part has a *Ped.* instruction and a *** mark. Dynamics include *f*, *p*, *sf*, and *<sf>*. The system concludes with the instruction *dim. poco rall.*

Vivace. (Marsch.)

Second system of musical notation. The right hand part starts with *calando, pp*. The left hand part has *pp*. Both hands feature multiple *Ped. ** instructions. The system ends with a double bar line.

Third system of musical notation. The right hand part has a *Ped. ** instruction. The system ends with a double bar line.

Fourth system of musical notation. The right hand part has a *cres.* instruction. The left hand part has a *Ped. ** instruction. Dynamics include *p*, *sf*, and *Ped.*. The system ends with a double bar line.

Fifth system of musical notation. The right hand part has a *** mark. The left hand part has *sf*. The system ends with a double bar line.

Sixth system of musical notation. The right hand part has *ff*, *sf*, *f*, and *sf*. The left hand part has *pp* and *f*. Both hands feature *Ped. ** instructions. The system ends with a double bar line.

f Ped. * *sf* Ped. *

f Ped.

Allegro vivace. (Duett: O namenlose Freude.)

Ped. *p* *dim.* * *pp*

p Ped. * Ped.

semp. pp Ped. *

Ped. *cres.* Ped. * *ff* Ped.

Ped. *

p *cres.* Ped. *

piu cres.

f Ped. * *ff* *Ped.* *

Ped. * *sf* *sf* *Ped.* *p* *f* *p* *f* *p* *f* *p* *f* *Ped.*

Allegro. (Schlussatz der Ouverture.)
ff Ped. *

Adagio.
Ped. *dol.* *

Ped. * *Ped.* * *Ped.* *rall.* *

Presto.

Musical notation for the first system, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Musical notation for the second system, including a piano (*p*) dynamic marking, a forte (*f*) dynamic marking, and a piano (*p*) dynamic marking, with "Ped." and "*" annotations.

Musical notation for the third system, including a piano-piano (*pp*) dynamic marking, a piano (*p*) dynamic marking, and a crescendo (*cres*) marking, with "Ped." and "*" annotations.

Musical notation for the fourth system, including the lyrics "cen - do" and "Ped." annotations.

Musical notation for the fifth system, including the lyrics "sempre - - piu - - *f*" and a fortissimo (*ff*) dynamic marking, with "Ped." and "*" annotations.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes and chords. Dynamics include *sf* (sforzando) in the final measures.

Second system of musical notation. It includes a first ending bracket labeled "8^a" above the treble staff. Dynamics include *sf* (sforzando) throughout. Pedal markings "Ped." and asterisks "*" are present below the bass staff.

Third system of musical notation. It includes a first ending bracket labeled "8^a" above the treble staff. Dynamics include *sf* (sforzando). Pedal markings "Ped." and asterisks "*" are present below the bass staff.

Fourth system of musical notation. It includes a first ending bracket labeled "8^a" above the treble staff. Dynamics include *sf* (sforzando). Pedal markings "Ped." and asterisks "*" are present below the bass staff.

Fifth system of musical notation, concluding the piece. It features a final cadence with a double bar line. Pedal markings "Ped." and asterisks "*" are present below the bass staff.

