

Transcriptions

Op. 6.

1. Robert le diable
2. Freischütz de Meyerbeer 1/2 Thlr.
3. Mélancolie de Weber N.º 4 1/2 Thlr.
4. Oberon de Piccini 3/4 Thlr.
5. Favorite de Weber N.º 1 1/2 Thlr.
6. Erlkönig de Louizelt 1/2 Thlr.
7. Edward de Loewe 1/2 Thlr.
8. Muette de Portici 7/12 Thlr.
9. Montecchi e Capuleti d. Auber 7/12 Thlr.
10. Norma de Bellini 1/2 Thlr.
11. Preciosa de Weber 7/12 Thlr.
12. Egmont de Beethoven 5/6 Thlr.

pour le **PIANO** seul par

TH. KULLAK.

Berlin, Propriété de A^d M^t SCHLESINGER, Linden, 54.

Paris, M. Schlesinger, n.º 2542-44, 48, 2635, 45, 2748, 49, 2876-77. Vienne, Dépôt chez Müller.

Entered at Stationers Hall in conformity with Art. II of the Treaty of May 13, 1846.

A.

Madame la Comtesse.

ÉUGÉNIE D'INGENIEVI

N: I.

N: II.

Cavatine de Robert le diable

Air du Freischütz

GIACOMO MEYERBEER & **CHARLES MARIA DE WEBER**

transcrits pour le Piano

par

THÉODORE KULLAK.

BERLIN.

Propriété de **A^e M^e SCHLESINGER**. U. d. Linden N^o 34.

12 Transcriptions. N: I 1/2 Thlr. N: II 1/2 Thlr. Oeuvre 6 N^o 1 & 2.

Paris, *M. Schlesinger*. S. 2512-43. Vienne, Dépôt chez *Müller*.

Le même: Transcriptions faciles et à 4 mains Pr. à 1/3 - 1/2 Thlr.

Éditeur de *Kullak*, en Sonate, 2 Etudes de Concert, Transcriptions de *Norma*, *Comma di Vergy*, *Luerzia Borgia*, *Frère*, *Élégie*.

CAVATINE „Grâce, grâce” de ROBERT LE DIABLE

de G. Meyerbeer

transcrite pour le Piano seul

par

THÉODORE KULLAK.

2^e édition.

Audante. il wanto

PIANO.

sf sf *pp* *Ped.* *ff*

ben marcato.

mf *Ped.*

il basso pp *cres.* *Ped.*

f *una corda.* *Ped.*

cres. *m.f.* *Ped.*

con molta espressione.

mf

P.d. m.g.

*Ped. * Ped. leggermente ussai. PP un poco rit. * Ped.* Ped **

più f

marcato

Tempo I?

rall ussai.

P.d.

Plus facile.

un poco più mosso.

P.d. Ped. Ped. Ped.

P.d. Ped. Ped. Ped.

6 6 6

cres.

f Ped.

una corda.

Ped. pp

Ped.

Ped.

Ped.

8^{va}

loco.

accel.

accel.

Ped. ff

*rit. auto. **

pp

l'accompagnamento pp e leggermente assai.

3^{ta} loco.

3^{ta} loco

il canto marcato.

p.

Ped.

** p. Ped.*

Allegro agitato.

The first system of music consists of two staves. The treble staff begins with a melodic line in a key signature of two flats (B-flat and E-flat). A fermata is placed over a sixteenth note in the treble staff, with the number '6' written below it. The bass staff provides a rhythmic accompaniment. The word *ritenuto.* is written below the bass staff. A double bar line is present, after which the key signature changes to three flats (B-flat, E-flat, and A-flat) and the time signature changes to 3/4.

The second system continues the piece with a similar rhythmic pattern in the bass staff. The treble staff features a series of eighth-note chords. The dynamics include *p.* (piano) and *f* (forte).

The third system shows a continuation of the rhythmic accompaniment in the bass staff. The treble staff has a series of eighth-note chords. A *cres.* (crescendo) marking is present. A fermata is placed over a sixteenth note in the treble staff.

The fourth system features a dense texture of eighth-note chords in the treble staff, while the bass staff continues with a steady rhythmic accompaniment.

The fifth system begins with a *ff* (fortissimo) dynamic marking. It includes the instruction *con tutta forza.* (with all force). The treble staff has a melodic line with a *m.d.* (mezzo-dolce) marking. The bass staff has a melodic line with a *m.g.* (mezzo-giove) marking.

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes dynamics *m.d.*, *m.g.*, and *m.u.*, and a *Ped.* marking. The second system features a *7.* marking. The third system includes *m.d.* and *7.* markings. The fourth system includes *Ped. p* and *ff* markings. The fifth system concludes with the instruction *Ped. et ral - len - tan - - do.*