

pn/gtr  
W0072

Hummel  
Pot-Pourri  
Op 53  
(Artaria)

# POTPOURRI

*Pour le Clavecin avec accomp. de Guitare*

composé

*par*

## J. N. HUMMEL

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*Repertoire & Choix de Cahier N. 5.*

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Op: 53.



*Printed in*

GUITARRE.

Potpouri. 1

Un poco  
LARGHETTO.

Musical staff with notes, rests, and dynamic markings *pp* and *fz*.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic marking *pp*.

Musical staff with notes, rests, and tempo marking **ANDANTE grazioso.**

Musical staff with notes, rests, and dynamic marking *Looco p*.

Musical staff with notes, rests, and dynamic marking *p*.

Musical staff with notes, rests, and dynamic markings *f* and *p*.

Musical staff with notes, rests, and dynamic markings *fz* and *f*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic marking *p*. Includes guitar position markings *3<sup>te</sup> Pos.* and *7<sup>te</sup> Pos.*

Musical staff with notes, rests, and dynamic marking *tr*.

Musical staff with notes, rests, and dynamic marking *tr*.

Musical staff with notes, rests, and dynamic marking *tr*. Includes guitar position marking *7<sup>te</sup> Pos.*

rallentando

GUITARRE

7<sup>te</sup> Pos. 95 *fz*

103 *fz* *p* Allegro animato.

110 *f* *f* *f* *f* *p* *3* *cres. - cendo*

123 *mf* *1*

135

142 *p* *f* *p* *f* *1* *dolce*

153 *pp* *5<sup>te</sup> Pos.* *fz* *4<sup>te</sup> Pos.*

163 *fz* *5<sup>te</sup> Pos.* *9<sup>te</sup> Pos.* *p*

171 *8<sup>te</sup> Pos.* *7<sup>te</sup> Pos.* *cres.* *fz*

179 *5<sup>te</sup> Pos.* *1<sup>te</sup> Pos.* *f* *f* *f*

189 *f* *p* *fz* *f* *3*

199 *p* *f* *f* *f* *f* *p* *9<sup>te</sup> Pos.*



GUITARRE.

340 5<sup>te</sup> Pos.

349 *ff* sempre

357

364 *fz* *fz*

374

384

393 cresc.

403 decresc.

413 8 5<sup>ta</sup> Pos.

429 *ff*

437 *sf* *sf*

446-52

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Pot-Pourri  
Op 53  
(Artaria)

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*par*

## J. N. HUMMEL

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*Repertoire 1 Année Cahier N. 5.*

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Op: 53.



*1750 C. 11*

POTPOURRI.

con Accomp. di Chitarra.

un poco Larghetto

Raul

Blaubart

15

*p* *f* *fz* *fz* *f* *fz* *p* *con espressione*

*pp* *fz* *f* *p* *pp*

22

*ff* *pp* *cres* *pp*

Andante grazioso

Jean de Paris

32

*ff* *pp* *legato*

43

*f* *p* *pp*

53

mf p

61

pp

68

fz p

82

pp p

97

fz p fz p

4  
Allegro animato.

106 *f* *p* *cres.* *f* *fz* *fz* *fz* *fz* *f*

116 *p* *la Vestale* *sf* *p* *>*

125 *fz* *p* *<* *p* *dol* *>* *sf* *cres*

134 *cen - - do* *p* *sf* *p* *<* *sf* *p* *ff* *p* *ff* *p*

145 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

2377

156

Musical score for measures 156-165. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Air rufse'. Dynamics include *pp* and *p*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

166

Musical score for measures 166-177. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p*. The music continues with the eighth-note accompaniment and melodic lines.

178

Musical score for measures 178-187. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p*. The music continues with the eighth-note accompaniment and melodic lines.

188

Musical score for measures 188-197. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p* and *f*. The music features more complex melodic lines and triplets in the upper staff.

198

Musical score for measures 198-207. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). Dynamics include *p* and *ff*. The music features complex melodic lines and triplets in the upper staff. The lower staff has a more rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

v.s.

206

Musical score for measures 206-217. The right hand features a complex, rapid melodic line with many slurs and ties. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *p* and *ff*.

218

*cres* *ff* *p*

Musical score for measures 218-228. Measure 218 begins with a triplet of eighth notes. The right hand continues with intricate patterns, while the left hand has block chords. Dynamics include *cres*, *ff*, and *p*.

229

*fz* *fz* *fz* *p* *sf* *sf* *p*

Musical score for measures 229-239. The right hand has a series of slurred eighth-note patterns. The left hand has a more rhythmic accompaniment. Dynamics include *fz*, *p*, *sf*, and *p*.

240

*p* *sf* *p* *sf* *f* *f*

Musical score for measures 240-250. The right hand continues with slurred eighth-note patterns. The left hand has block chords. Dynamics include *p*, *sf*, *p*, *sf*, *f*, and *f*.

251

*mf* *ff* *mf* *mf* *ff* *mf*

Musical score for measures 251-261. The right hand has a complex melodic line with many slurs. The left hand has a steady accompaniment. Dynamics include *mf*, *ff*, *mf*, *mf*, *ff*, and *mf*.

260

Musical score for measures 260-266. The system consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff provides harmonic support with chords and some melodic fragments. Dynamics include *ff*, *mf*, and *cres*. There are also markings for *ff* and *mf* in the lower staff.

276

Musical score for measures 276-285. The system consists of two staves. The upper staff features a melodic line with some slurs and dynamic markings. The lower staff has a more rhythmic accompaniment. Dynamics include *f*, *fz*, *ff*, *p*, *pp*, *calando*, and *Adagio cantabile*. There is also a *del* marking.

286

Musical score for measures 286-293. The system consists of two staves. The upper staff has a melodic line with trills (*tr*) and slurs. The lower staff has a rhythmic accompaniment. Dynamics include *cres*, *fz*, and *fz*. There are also markings for *8va* and *6*.

294

Musical score for measures 294-300. The system consists of two staves. The upper staff has a melodic line with slurs and dynamics. The lower staff has a rhythmic accompaniment. Dynamics include *fz*, *p*, *fz*, *pp*, *rallent.*, and *attaca*. There are also markings for *fz*, *p*, and a sequence of numbers *2 3 7 7*.

Tempo di Walzer

300

Musical score for measures 300-316. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include piano (*p*), pianissimo (*pp*), and forte (*f*). The music features a complex melodic line in the right hand with many sixteenth notes and a steady accompaniment in the left hand.

317

Musical score for measures 317-330. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include mezzo-forte (*mf*). The music continues with similar melodic and accompaniment patterns.

331

Musical score for measures 331-347. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include piano (*p*) and crescendo (*cres*). The music features a melodic line with a crescendo leading to a piano section.

348

Musical score for measures 348-366. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include pianissimo (*pp*), fortissimo (*ff*), and forte (*f*). The music features a melodic line with a fortissimo section and a return to forte.

367

Musical score for measures 367-400. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include forte (*f*). The music features a melodic line with a forte section and a return to forte.



**MUSIC FOR GUITAR AND PIANO**  
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W0072 HUMMEL, Johann Nepomuk: *Pot-Pourri*, Op 53. Publ: Artaria. 12 pages (4 gtr, 8 pn). ID=Hummel.Op53(Artr). Utilizes music by Mozart, Spontini and others. Piano part is long format. Same as Hummel.Op53(Rich).

**CORRECTIONS:** (bt=beat; c<sup>1</sup>=notated middle C.)

Gtr90: end bar line added.  
 Gtr94-94<sup>+1</sup>: original was 1 measure. 2 end bar lines added.  
 Gtr94 bt2-3: 16th note beams were 32nd.  
 Gtr94<sup>+1</sup> ("rallentando") bt1-3: 16th note beams were 8th.  
 Pn10 bt2 treble: flat added to a<sup>1</sup>.  
 Pn98 bt3 bass: 8th note g was 16th note. The rhythm in pn37 was used as a model. Neither pn37 or pn98 use the same rhythm as in the Richault edition.  
 Pn165,169,171,194,198 bt1 bass: drastic shifting of notes into alignment with corresponding treble notes.  
 Pn171 bt1 treble: # added to g<sup>2</sup> grace.  
 Pn224 bt1 treble: # added to f<sup>1</sup> grace.  
 Pn251 bt2 treble: all 3 ledger lines added to grace e<sup>3</sup>.  
 Pn296 bt1: treble and bass notes shifted into alignment.  
 Pn430 bt3 bass: # added to c. Octave pair shifted left.  
 Implied accidental written in: pn385,388,393,400,402.

**COMMENTS:**

Beware of unmarked triplets, for example in gtr298,430.  
 Gtr79 bt1: the trill in position 7 implies a 2-string trill with f<sup>2</sup># on string 2.  
 Pn10,etc. bass: An "8" below a bass note in the piano part means to *add* the octave below (not just to lower the indicated note an octave.)  
 The legibility of original was very poor. Some articulation dots may have been inadvertantly removed through the 1st half of piano page2.

The piano part names the music used in this potpourri. Composers, etc., are given below. (Reference: *Opernlexikon*, Franz Stieger, 1975.)

<u>Meas.</u>	<u>Music</u>	<u>Composer</u>	<u>Première</u>	<u>Type</u>
1	<i>Raul Blaubart</i>	(No reference to this work found.)		
30	<i>Jean de Paris</i>	François Boieldieu	Paris 04Apr1812	Opera
120	<i>La Vestale</i>	Gaspere Spontini	Paris 15Dec1807	Opera
159	<i>Air Russe</i>			
205	<i>Don Juan</i> (Giovanni)	W. A. Mozart	Prague 29Oct1787	Opera
284	<i>Il re Teodoro in Venezia</i>	Giovanni Paisiello	Wien 23Aug1784	Opera

**DEFINITIONS:**

Animato = animated and with spirit.  
 Attaca = begin next section without interruption.  
 Calando = decreasing, i.e., in tempo and volume.  
 Cantabile = singing style. Con espressione = with expresson.  
 Dol = dolce = sweetly. Grazioso = gracefully.  
 Fz = forzando = sforzando = forced, accented.  
 Loco = "place" = play notes in low position after passage in higher position. (gtr37)  
 Potpourri = "rotten pot" = medley of unrelated popular tunes, operatic airs, patriotic songs, etc.  
 sf = sforzando = forced, accented.  
 Un poco = a little. Vivace = lively.  
 V.S. = volti subito = turn (page) quickly.

**LIBRARY OF CONGRESS CALL NUMBER:** M277.H (in box labeled "M277 Hum-"). "Artaria" is virtually impossible to see, so specify edition with oblong piano part, or "not Richault edition".

**THANKS:** The publisher is indebted to pianist Elmer Booze for his proofreading help.

This "performance facsimile", with restoration, corrections, measure numbers, and other aids to ready performance, was created by Donald Sauter (1997) and is offered freely to the world.