

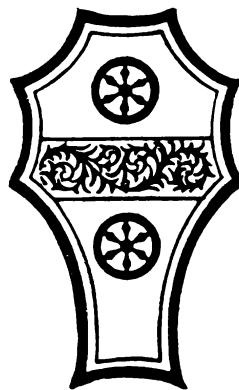
EDITION SCHOTT

EINZEL - AUSGABE

~ 04390, 04391 ~

NORMA

⟨V. BELLINI⟩



FANTASIE

für Flöte und Klavier von

G. BRICCIALDI

G. Harigmann
Inh. Paul G. Götterberg
Klavierbegleitung
zur Sopranstimme 04389

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Jede Nummer 20 Pfennig

B. SCHOTT'S SÖHNE, MAINZ/LEIPZIG/LONDON/BRUXELLES/PARIS

NORMA

OPER VON VINCENZO BELLINI

Fantasia von G. Briccialdi Op. 57

All^o: moderato assai.

FLÖTE

PIANO.

The musical score is presented in four systems. Each system consists of a flute staff (top) and a piano grand staff (bottom). The tempo is marked 'All^o: moderato assai.' The key signature has one flat (B-flat). The flute part begins with a series of rests, followed by a melodic line with slurs and accents. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and chords. Dynamic markings include 'dol.' (dolce) at the end of the first system, 'p' (piano) in the second system, and 'pp' (pianissimo) in the third system. The score concludes with a final flourish in the piano part.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a series of notes with slurs. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system continues the musical piece. The vocal line is marked with *Recit.* and *pp*. The piano accompaniment includes dynamic markings *p* and *fp*. The piano part features a complex texture with many beamed notes.

The third system shows the vocal line with *accel.* and *cres.* markings. The piano accompaniment has a dynamic marking of *fp*. The piano part continues with a dense texture of beamed notes.

The fourth system features the vocal line with *rall.* and *dim.* markings. The piano accompaniment also has *rall.* and *dim.* markings. The piano part continues with a dense texture of beamed notes.

The fifth system shows the vocal line with *dol.* and *rall.* markings. The piano accompaniment has a *rall.* marking. The piano part continues with a dense texture of beamed notes.

Andante sostenuto.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line starts with a *p* dynamic marking. The piano accompaniment begins with a *pp* dynamic marking.

Second system of the musical score. The vocal line includes a *cres.* (crescendo) marking. The piano accompaniment continues with its rhythmic pattern.

Third system of the musical score. The vocal line features dynamic markings for *cres.*, *f* (forte), and *dol.* (dolce). The piano accompaniment provides harmonic support.

Fourth system of the musical score. The vocal line starts with a *dol.* marking and includes a *>>>* (crescendo) marking. The instruction *Un poco piu di moto.* (A little more motion) is written above the vocal line. The piano accompaniment has a *f* dynamic marking.

Fifth system of the musical score. The piano accompaniment features a *p* dynamic marking. The system concludes the piece.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment. The tempo marking *accel: molto.* is placed above the first measure of the piano part, and *rall.* is placed above the second measure.

Second system of musical notation. The tempo marking *Allegro assai animato.* is placed above the first measure of the piano part.

Third system of musical notation, continuing the piano accompaniment with rhythmic patterns.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *f*, *rall.*, and *dol.*. The lower staff features a piano accompaniment with dynamic markings *rall.*, *f*, and *p*.

Fifth system of musical notation. The upper staff features a melodic line with dynamic markings *cres.*. The lower staff features a piano accompaniment.

First system of musical notation. The top staff is a single melodic line with a long, sweeping slur. The bottom two staves are piano accompaniment, featuring a simple harmonic structure with sustained notes.

Second system of musical notation. The top staff continues the melodic line with a series of eighth notes. The piano accompaniment consists of chords and rhythmic patterns.

Third system of musical notation. The top staff features a complex, rapid melodic passage. The piano accompaniment includes the instruction *a piacere.* and *a Tempo.* in the right-hand part.

Fourth system of musical notation. The top staff has a melodic line with a slur and a forte (*f*) dynamic marking. The piano accompaniment is more active, with a forte (*f*) dynamic marking.

Fifth system of musical notation. The top staff is mostly empty. The piano accompaniment continues with a complex rhythmic pattern. A first ending bracket labeled *8^a* is present at the end of the system.

8^a *pp* *rall.* *pp*

This system contains the first two systems of music. The first system features a treble clef with a melodic line and a bass clef with a piano accompaniment. A first ending bracket labeled '8^a' spans the first two measures. The second system continues the piece with a piano (*pp*) dynamic and a *rall.* (rallentando) tempo marking.

pp *pp*

This system contains the third and fourth systems of music. The third system continues the piano accompaniment with a *pp* dynamic. The fourth system features a treble clef with a melodic line and a bass clef with a piano accompaniment, both marked *pp*.

pp *cres.* *pp* *cres.*

This system contains the fifth and sixth systems of music. The fifth system features a treble clef with a melodic line and a bass clef with a piano accompaniment, both marked *pp* and *cres.* (crescendo). The sixth system continues with a treble clef melodic line and a bass clef piano accompaniment, also marked *pp* and *cres.*

f

This system contains the seventh and eighth systems of music. The seventh system features a treble clef with a melodic line and a bass clef with a piano accompaniment. The eighth system continues with a treble clef melodic line and a bass clef piano accompaniment, marked *f* (forte).

rall molto. *f* *a Tempo.*

This system contains the ninth and tenth systems of music. The ninth system features a treble clef with a melodic line and a bass clef with a piano accompaniment, marked *rall molto.* (rallentando molto) and *f*. The tenth system continues with a treble clef melodic line and a bass clef piano accompaniment, marked *a Tempo.*

First system of musical notation, consisting of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music features a complex, fast-moving melodic line in the treble staff with many slurs and ties, and a more rhythmic accompaniment in the grand staff.

Second system of musical notation, continuing the piece with similar complex melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, maintaining the intricate melodic and harmonic structure.

Fifth system of musical notation, the final system on the page. It includes performance markings: *dol. rall.* in the treble staff, *f* in the bass staff, *dim.* in the grand staff, and *rall.* in the bass staff.

Musical score system 1. It features a vocal line at the top and a piano accompaniment below. The tempo is marked "Moderato assai." The piano part begins with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

Musical score system 2. This system continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern, while the vocal line develops its melodic phrase.

Musical score system 3. This system shows a continuation of the musical material. The piano part includes some chordal textures and rests in the left hand, while the vocal line continues with melodic movement.

Musical score system 4. The tempo is marked "Moderato." This system introduces a more active piano accompaniment with triplets in both the left and right hands. The vocal line continues with melodic development.

Musical score system 5. This system concludes the piece with a dynamic marking of "accel. e cres." (accelerando e crescendo). The piano accompaniment features a driving eighth-note pattern, and the vocal line ends with a final melodic flourish.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of three staves. The piano part features a complex texture with many sixteenth notes. The second system also has three staves, with the piano part including a 'rall.' marking. The third system begins with the instruction 'a Tempo.' and 'pp' (pianissimo) in the piano part. The piano part in this system includes 'cres.' (crescendo) markings. The final system contains 'ritard.' (ritardando) and 'dim.' (diminuendo) markings in both parts, along with a 'f' (forte) dynamic marking in the piano part.

The image displays a page of musical notation for a piano and violin. The score is organized into six systems, each consisting of a violin staff and a piano grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Mosso.' and the initial dynamic is 'f'. The piano part features a rhythmic accompaniment of chords and single notes, with dynamic markings of 'fp' and 'cres.'. The violin part contains intricate melodic lines with slurs, accents, and dynamic markings of 'f' and 'mf'. The piece concludes with a double bar line and a 'cresc.' marking in the piano part.

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- 01746 — Si j'étais Roi
- 01747 Auber, Fra Diavolo,
- 01748 — Die Stimme von Portici
- 01749 Beethoven, Egmont
- 01750 Bizet, Carmen
- 01751 Boieldieu, Der Kalif von Bagdad
- 01752 — Die weiße Dame
- 01753 Donizetti, Lucia di Lammermoor
- 01754 — Lucrezia Borgia
- 01755 — Die Regimentstochter
- 01756 Hérold, Zampa
- 01589 Kéler-Béla, Op. 73 Lustsp.-Ouv.
- 01590 — Op. 108 Ungar. Lustsp.-Ouv.
- 01591 — Op. 111 Französ. Lustsp.-Ouv.
- 01757 Kreutzer, Das Nachtlager
- 01613 Leutner, Festouvertüre

Overtüren:

- 01758 Maillart, Das Glöckchen des Eremiten
- 01759 Mendelssohn, Hebräid. (Fingalsh.)
- 01760 — Mercedes u. glückliche Fahrt
- 01761 — Ein Sommerachtsstraum
- 01762 Mozart, Così fan tutte (Weiber)
- 01763 — Don Juan (treue)
- 01764 — Figaros Hochzeit
- 01765 — Zauberflöte
- 01766 Nicolai, Die lustigen Weiber
- 01767 Offenbach, Orpheus in d. Unterwelt
- 01768 Reissiger, Die Felsenmühle
- 01769 Rossini, Der Barbier von Sevilla
- 01770 — Die diebische Elster
- 01771 — Wilhelm Tell
- 0159/60 Wagner, Rienzi
- 02101/2 — Holländer
- 02801/2 — Tannhäuser
- 02811 — do. III. Akt
- 02829 — Lohengrin
- 02830 — do. leicht
- 02842 — do. III. Akt
- 0158 — Rheingold
- 02855 — Tristan und Isolde
- 01 — Meistersinger, I. Akt
- 03041 — do. leicht
- 02 — do. III. Akt
- 0101 — Parsifal, Vorspiel
- 0102 — do. (Kleinpart.) leicht
- 01772 Wallace, Maritana
- 01773 Weber, Euryanthe
- 01774 — Der Freischütz
- 01775 — Jubel-Ouverture
- 01776 — Oberon
- 01777 — Preciosa

Potpourris:

- 01784 Auber, Fra Diavolo, m. (I. 01785)
- 01786 — Stimme von Portici, m. (I. 01787)
- 01788 — Des Teufels Anteil, Potp. I, m.
- 01789 — do. Potpourri II, (I. 01790)
- 01791 Bellini, Nachtwandl., m. (I. 01792)
- 01793 — Norma, m. (I. 01794)
- 01795 Bizet, Carmen mittelschwer
- 01796 Boieldieu, Der Kalif von Bagdad mittelschwer
- 01797 — Die weiße Dame, m. (I. 01798)
- 01799 Cornelius, Barbier v. Bagdad, m.
- 1800 Donizetti, Liebestrank, m. (I. 01801)
- 01802 — Lucia di Lammermoor, m. (I. 01803)
- 01804 — Lucrezia Borgia, m. (I. 01805)
- 01806 — Regimentstocht., m. (I. 01807)
- 01803 Flotow, Martha, m. (I. 01809)
- 01699/1700 — do. (Ascher) Große Fantasie
- 01497 — do. (Beyer) ganz leicht
- 01498 — do. (Häuser) leicht
- 01499 — Stradella (Beyer) ganz leicht
- 01810 — Stradella, m. (I. 01811)
- 01812 Goetz, Der Widersp. Zähmung, m.
- 01813 Gounod, Die Königin von Saba, m.
- 01814 Halevy, Die Jüdin, m. (I. 01815)
- 01816 Herold, Zampa, m. (I. 01817)
- 01818 Kreutzer, Das Nachtlager in Granada, m. (I. 01819)
- 01820 Lortzing, Undine, m. (I. 01821)
- 01822 — Der Waffenschied, m. (I. 01823)
- 01824 — Der Wälschitz, m.
- 01825 — Zaru. Zimmermann, m. (I. 01826)
- 01827 Maillart, D. Glöckchen d. Eremit, m.
- 01828 Marschner, Hans Heiling, m.
- 01829 Meyerbeer, Die Afrikanerin, m.
- 01830 — do. Potpourri I, m.
- 01831 — do. Potpourri II, m. (I. 01831)
- 01832 — Die Hugenotten, m. (I. 01833)
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- 01845 — Figaros Hochzeit, m. (I. 01846)
- 01847 — Die Zauberflöte, m. (I. 01848)
- 01849 Nicolai, Die lustigen Weiber von Windsor, m. (I. 01850)
- 01851 Offenbachiana, Potpourri über die beliebtesten Offenbach'schen Melodien (Conradi)
- 01852 Offenbach, Hoffmann's Erzählungen
- 01853 — Orpheus i. d. Unterw., m. (I. 01854)
- 01855 — Die schöne Helena, m. (I. 01856)
- 01857 Rossini, Barbier von Sevilla, m. (I. 01858)
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- 01862 Verdi, Aida, m. (I. 01863)
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- 1868 — Rigoletto, m. (I. 01869)
- 01870 — La Traviata, m. (I. 01871)
- 01872 — Troubadour, Potpourri I m.
- 01873 — do. Potpourri II, m. (I. 01874)

Potpourris:

- 01668 9 Verdi, do. (Ketterer) m.
- 02195/6 — do. (Rummel) m.
- Wagner-Potpourris mit Text: mittelschwer von H. Cramer, leicht von A. Kaiser
- 0145 — Rienzi, m. (I. 0144)
- 0147 — Holländer, m. (I. 0146)
- 148/49 — Tannhäuser, m. (I. 0151)
- 050 — Lohengrin, m. (I. 042)
- 045 — Tristan und Isolde, m. (I. 2866)
- 09 — Meistersinger, m. (I. 010)
- 0150 — Nibelungen-Potpourri über die 4 Opern: Rheingold, Walküre, Siegfried, Götterdämmerung (Kaiser)
- 053 — Rheingold, m. (I. 055)
- 072 — Walküre, m. (I. 071)
- 086 — Siegfried, m. (I. 085)
- 094 — Götterdämmerung, m. (I. 095)
- 0104 — Parsifal, m. (I. 0100)
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- 01877 — Oberon, m. (I. 01878)
- 01879 — Preciosa, m. (I. 01880)

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Lieder-Potpourris

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- 03992/3 Aletter, Wandervogel auf der Frühlingsfahrt, Heiter. Wanderlieder-Potpourri
- 03995 — Lustiges Soldatenblut, Soldatenlieder-Potpourri
- 03997/8 — Musikalischer Kongress, Volkslieder-Potpourri

- 04700 Aletter, Three Cheers for America, Amerikan. Melodien-Potpourri
- 01489 Genée, Goldne Lebensregeln, Großes Lieder-Potpourri (Grelinger)
- 01490 — Die Geburtstags-Gratulation Großes Lieder-Potpourri (Grelinger)

Fantasien und Übertragungen

Beliebte Lieder und Opern-Melodien

- 01913 Adam, Die Nürnberger Puppe, Walzer (Burmüller)
- 01914 — Der Postillon von Lonjumeau, leichte Fantasie (Beyer)
- 01915 — Weihnachtsbesang (Cantique de Noël) (Hess)
- 01916 Alabieff, Le Rossignol (Die Nachtigall) (Beyer)
- 01917 Baumgartner, Noch sind die Tage der Roscn (Ruffin)
- 02568 — do. Walzer
- 01919 Beethoven, Adelaide (Smith)
- 01494 — Freude schöner Götterfunken, Paraphrase (Fred. M. Voss)
- 01920 — Die Ehre Gottes aus der Natur (Beyer)
- 01921 Bondel, Wie berührt mich wunderbar (Voss)

Berlioz, Faust's Verdammung:

- 01922 — 1. Ungarischer Marsch (Kindwirth) nicht für Frankreich
- 01923 — 2. Syphen-Ballet reich u. Belgien
- 01924 — 3. Tanz der Irrlichten

Bizet, Carmen:

- 01925 — Draußen am Wall von Sevilla
- 01926 — Habanera: Ja die Liebe hat bunte Flügel (Die Liebe von Zigeunern stammt)

- 01927 — Ich sch' die Mutter dort
- 01928 — Liebst Du mich treu und innig
- 01929 — Lied des Escamillo (Toast und Marsch)

- 02487 Bortniansky, Ich bete an die Macht der Liebe (Ruffin)
- 01951 Capri, Span.Liebeslied (Boaumont)
- 01952 Cornelius, Komm' wir wandeln zusammen i. Mondschein (Voss)

- 01953 Flotow, Martha; Marsch-Polka über beliebte Melodien
- 01954 — Martha; Leichte Fantasie (Beyer)
- 01956 Gounod, Romeo und Julia, Valse-Ariette (Agosty)

- 01957 Jensen, Alt Heidelberg zu feine
- 01958 — Am Manzaneres, Improvisation (Bened-Voss)

- 01959 — Lehn' deine Wang' an meine Wang' (Voss)
- 01960 — Margreth am Tore (Kronke)
- 01961 — Murrelndes Lütchen (Voss)

- 01962 Kinkel, Ritters Abschied, Weh' daß wir scheiden müssen
- 01600 Kotschubey, Oh! dites lui! (Ketterer)

- 01963 Kreipl, S' Mailüsterl (Beyer)
- 01964 Kreutzer, Droben stehet die Kapelle (Cramer)

- 01965 — Schäfer's Sonntagsglied, Das ist der Tag des Herrn
- 01966 — Sonst spielt ich mit Zepter, aus Zar und Zimmermann (Ruffin)

- 01967 Kücken, Maurisches Ständchen (Beyer)
- 04320 — O weine nicht (Grelinger)

- 01969 Lindpaintner, Die Fahnwacht (Beyer)
- 01970 Loewe, Die Uhr (m. Text) (Reinhardt)

- 01971 Mendelssohn, Auf Flügeln des Gesanges (Leybach)
- 01485 — do. Paraphrase (Fred. M. Voss)
- 01972 Jäger's Abschied, Wer hat dich du schöner Wald (Ruffin)

- 01973 Meyerbeer, Robert der Teufel: Gnaden-Arie (Brunner)
- 01974 Mozart, Don Juan: Ständchen u. Champagnerlied
- 01975 Don Juan: Chor und Menuett (Beyer)

- 01976 Mozart, Don Juan: Reich' mir die Hand, mein Leben
- 01977 — Figaro's Hochzeit: Dort vergiß' leises Flehn (m. Einleitung) (Beyer)
- 01978 — Zauberflöte: Ein Mädchen oder Weibchen
- 02047 Neundorff, Lied des Rattenfängers, Wandern ach wandern (Ruffin)
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