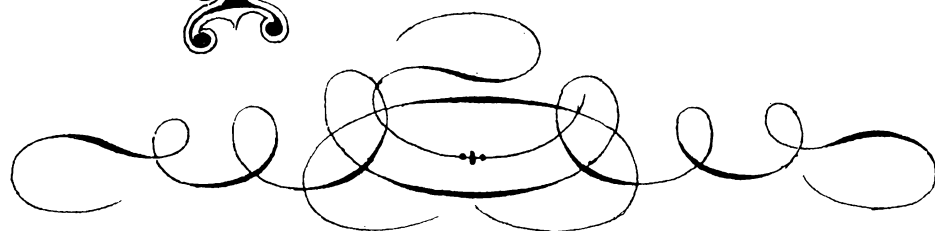


Stradella
de
FLOTOW.



EDOUARD DORN.



Opera de Flotow

STRABUZZA

Transcription



pour Piano par
EDOUARD DORN

N°13119.

OP.39 N°37.

Verlag & Eigenthum

von

JOH. ANDRÉ, OFFENBACH^a/M

London, Augener & C^o

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Operr-Fantasien

Edouard Dorn,

Op. 39.

- | | |
|---|--|
| 1. <u>Martha</u> , <i>Flotow</i> . | 22. <u>Lohengrin</u> , <i>Wagner</i> . |
| 2. <u>Norma</u> , <i>Bellini</i> . | 23. <u>L'Elisir d'amore</u> , <i>Donizetti</i> . |
| 3. <u>Le Troubadour</u> , <i>Verdi</i> . | 24. <u>Faust</u> , <i>Spohr</i> . |
| 4. <u>Fille du Régiment</u> , <i>Donizetti</i> . | 25. <u>Gazza ladra</u> , <i>Rossini</i> . |
| 5. <u>La Traviata</u> , <i>Verdi</i> . | 26. <u>Puritani</u> , <i>Bellini</i> . |
| 6. <u>Les Huguenots</u> , <i>Meyerbeer</i> . | 27. <u>Un ballo in maschera</u> , <i>Verdi</i> . |
| 7. <u>Lucrezia Borgia</u> , <i>Donizetti</i> . | 28. <u>Fra Diavolo</u> , <i>Auber</i> . |
| 8. <u>La Muette de Portici</u> , <i>Auber</i> . | 29. <u>Euryanthe</u> , <i>Weber</i> . |
| 9. <u>Rigoletto</u> , <i>Verdi</i> . | 30. <u>Préciosa</u> , <i>Weber</i> . |
| 10. <u>Figaro</u> , <i>Mozart</i> . | 31. <u>Der Freischütz</u> , <i>Weber</i> . |
| 11. <u>Tell</u> , <i>Rossini</i> . | 32. <u>Ernani</u> , <i>Verdi</i> . |
| 12. <u>Sonnambula</u> , <i>Bellini</i> . | 33. <u>Zauberflöte</u> , <i>Mozart</i> . |
| 13. <u>Zampa</u> , <i>Hérold</i> . | 34. <u>I Montecchi ed i Capuletti</u> , <i>Bellini</i> . |
| 14. <u>Le Barbier de Séville</u> , <i>Rossini</i> . | 35. <u>Don Juan</u> , <i>Mozart</i> . |
| 15. <u>Don Pasquale</u> , <i>Donizetti</i> . | 36. <u>Dame blanche</u> , <i>Boieldieu</i> . |
| 16. <u>Le Domino noir</u> , <i>Auber</i> . | 37. <u>Stradella</u> , <i>Flotow</i> . |
| 17. <u>Lucia di Lammermoor</u> , <i>Donizetti</i> . | 38. <u>Aïda</u> , <i>Verdi</i> . |
| 18. <u>Obéron</u> , <i>Weber</i> . | 39. <u>Le Prophète</u> , <i>Meyerbeer</i> . |
| 19. <u>La Favorite</u> , <i>Donizetti</i> . | 40. <u>Der fliegende Holländer</u> , <i>Wagner</i> . |
| 20. <u>La Donna del Lago</u> , <i>Rossini</i> . | 41. <u>Rienzi</u> , <i>Wagner</i> . |
| 21. <u>Robert le Diable</u> , <i>Meyerbeer</i> . | 42. <u>Tannhäuser</u> , <i>Wagner</i> . |

Preis: No. 1—37, 39—42 à Mk. 2.— No. 38 Mk. 3.—

STRADELLA.

(Flotow. +)

Edouard Dorn, Op. 39 N^o 37. ++*Andante religioso.*

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano introduction marked *Andante religioso.* and *p*. The second system features a *cantante* section. The third system is marked *f grandioso*. The fourth system is marked *con animo*. The fifth system is marked *brillante* and includes a triplet of eighth notes. The score is in 3/4 time and key of B-flat major.

+ Mit besonderer Genehmigung des Originalverlegers, Herrn Joh. Aug. Böhme in Hamburg.

++ Verlag & Eigenthum von Joh. André, Offenbach a/M.

ANDRÉ 13119

First system of musical notation. The treble clef staff features a melodic line with a slur and an 8-measure rest. The bass clef staff has a few notes and a rest. The tempo marking *veloce* is present.

Second system of musical notation. The treble clef staff continues the melodic line with a slur and an 8-measure rest. The bass clef staff has a few notes and a rest.

Third system of musical notation. The treble clef staff features a melodic line with a slur and an 8-measure rest. The bass clef staff has a few notes and a rest. The tempo marking *dim. e rall.* is present.

Andantino piacevole.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur and an 8-measure rest. The bass clef staff has a few notes and a rest. The tempo marking *Con affetto* is present.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and an 8-measure rest. The bass clef staff has a few notes and a rest. The tempo marking *cresc.* is present. The tempo marking *lusingando* is present.



First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes. Bass staff features a triplet of eighth notes and a triplet of sixteenth notes.



Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes. Bass staff features a triplet of eighth notes and a triplet of sixteenth notes. Performance markings: *a tempo*, *rall.*, and *cresc.*



Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes. Bass staff features a triplet of eighth notes and a triplet of sixteenth notes. Performance marking: *ff brillante*



Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes. Bass staff features a triplet of eighth notes and a triplet of sixteenth notes. Performance markings: *dim. e rall.* and *dolce*



Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of eighth notes. Bass staff features a triplet of eighth notes and a triplet of sixteenth notes.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The system consists of two staves. The upper staff features a melodic line with eighth-note patterns, some beamed together, and a dotted line above the staff with the number '8'. The lower staff provides harmonic support with chords and single notes.

Second system of musical notation. Treble clef, key signature of two flats. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. The lower staff features a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation. Treble clef, key signature of two flats. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. The lower staff features a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. Dynamics include *p* (piano).

Fourth system of musical notation. Treble clef, key signature of two flats. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. The lower staff features a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fifth system of musical notation. Treble clef, key signature of two flats. The system consists of two staves. The upper staff has a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. The lower staff features a melodic line with eighth-note patterns, a dotted line above the staff with the number '8', and a fermata. Dynamics include *marcato* (marked) and *f* (forte). The system concludes with a double bar line and a key signature change to two sharps (F-sharp, C-sharp).

Allegretto.
scherzando

sempre staccato

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The tempo and mood are indicated as *Allegretto. scherzando*. The first system includes the instruction *sempre staccato*. The second system includes *pp (una corda)*. The fourth system includes *f marcato (tre corde)*. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a final cadence in the fifth system.

pp *(una corda)*

f marcato *(tre corde)*

cresc.

Un poco più animato.

sempre staccato

sempre cresc.

sempre cresc.

f

f

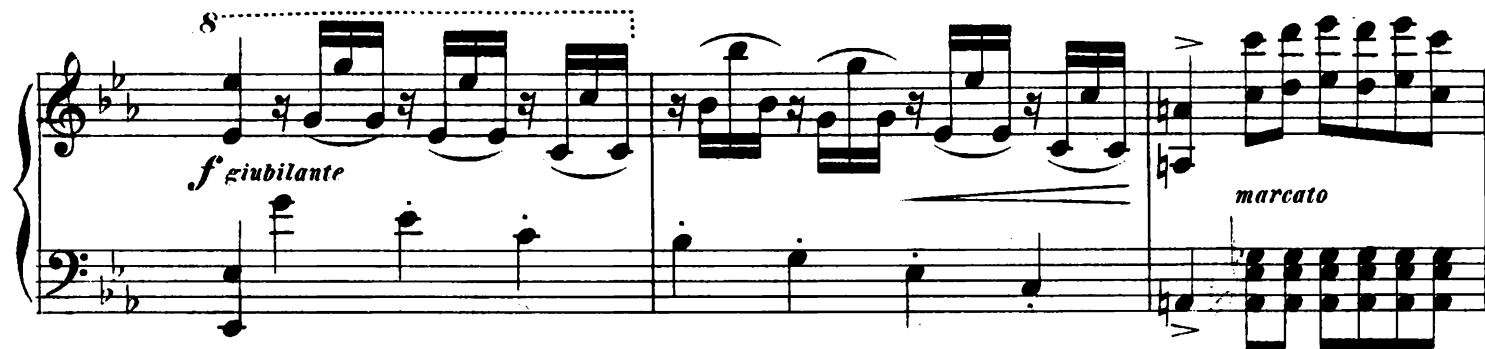
ff martellato

Grandioso.

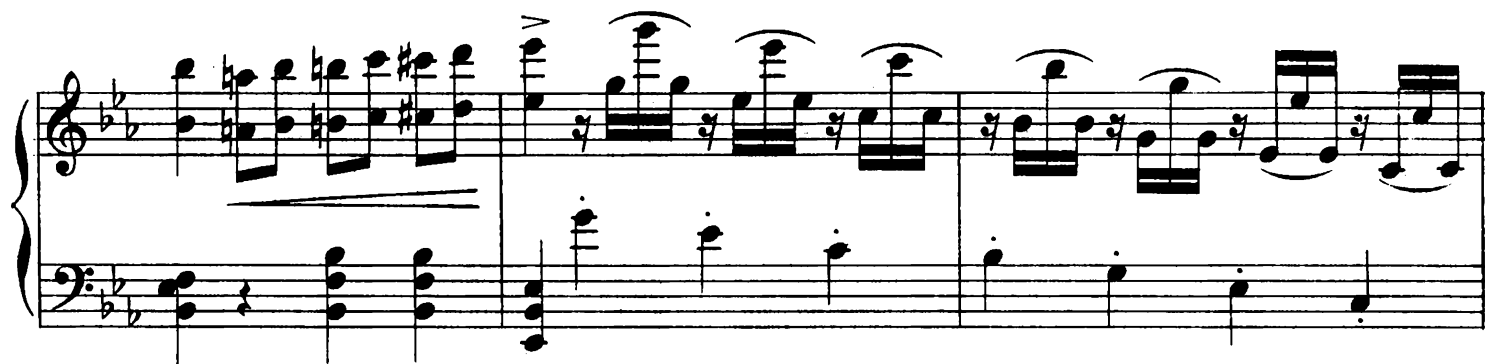
ff pesante rit. ff pesante

sempre più f rit. ff

The musical score consists of five systems of two staves each. The first system begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a series of chords in the right hand, marked *ff martellato*, and a descending line in the left hand. The second system continues with similar chords, marked *ff pesante* and *rit.*, followed by a section marked *ff pesante* with a crescendo. The third and fourth systems consist of sustained chords in the right hand and moving lines in the left hand. The fifth system concludes with a section marked *sempre più f* and a final section marked *rit. ff* with a crescendo and a fermata.

Allegro vivace.

First system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with an *f* and *giubilante*. The bass staff provides a harmonic accompaniment. A bracket labeled '8' spans the first two measures of the treble staff. The word *marcato* appears in the bass staff towards the end of the system.



Second system of musical notation. The treble staff continues the melodic development with various articulations. The bass staff maintains a steady accompaniment. A bracket labeled '8' is positioned above the first measure of the treble staff.



Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff features a more active accompaniment. A bracket labeled '8' is above the first measure of the treble staff. The marking *ff brillante* is present in the treble staff.



Fourth system of musical notation. The treble staff continues with the melodic line. The bass staff accompaniment becomes more complex. A bracket labeled '8' is above the first measure of the treble staff. The marking *sempre cresc.* is written in the bass staff.



Fifth system of musical notation. The treble staff features a melodic line with a bracket labeled '8' above the first measure. The bass staff has a very dense accompaniment of chords, marked *pesantissimo*. The system concludes with a *ff* marking and a final cadence.

Fantasie-Transcriptionen

für Piano 2-händig.

Fritz Spindler.

op. 70.	Tausendschön, <i>Eckert</i> , Paraphrase	1.50
op. 192.	Préciosa, <i>Weber</i> , Fantaisie	2.—
op. 195.	Romeo und Julie, <i>Gounod</i> , Fantaisie	2.—
op. 197.	Rigoletto, <i>Verdi</i> , Fantaisie	2.—
op. 203.	Thèmes de Mignon, <i>Thomas</i> , 3 Fantaisies.	
	No. 1. a) Die Schwalben	2.—
	b) Kennst du das Land	2.—
	2. a) Wie strahlt auf mich	2.—
	b) Polonaise und Walzer	2.—
	3. Mignon's Abschied, Paraphrase	1.30
op. 204.	Lieder, frei übertragen.	
	1. O bitt' euch, liebe Vögelein, <i>Gumbert</i>	1.50
	2. Non è ver, (Es ist nicht wahr), <i>Mattei</i>	1.50
	3. Gute Nacht, du mein herziges Kind, <i>Abt</i>	1.50
	4. Auf Flügeln des Gesanges, <i>Mendelssohn</i>	1.50
	5. Ich kenn' ein Auge das so mild, <i>Reichardt</i>	1.50
	6. Schlaf' wohl, du süßer Engel du, <i>Abt</i>	1.50
op. 205.	La Juvie, <i>Haltvy</i> , Fantaisie	1.80
op. 207.	Blumenstücke aus Opern.	
	1. Oberon: »Gesang der Meeremädchen«	1.50
	2. Rigoletto: »La Donna è mobile«	1.50
	3. Regimentstochter: »So lebt denn wohl«	1.50

op. 207.	Blumenstücke aus Opern (Fortsetzung).	
	4. Rigoletto: Berühmtes Quartett	1.50
	5. Stumme von Portici: »Schlummerlied«	1.50
	6. Tell: »Du stiller Walde«	1.50
op. 208.	Ernani, <i>Verdi</i> , 2 Fantaisies. No. 1. 2	1.80
op. 212.	Die Wacht am Rhein, <i>Wilhelm</i> , Rhapsodie	1.50
op. 213.	Robert le Diable, <i>Meyerbeer</i> , Fantaisie	2.—
op. 218.	Miserere du »Trovatore«, <i>Verdi</i> , Concert-Paraph.	2.—
op. 219.	Lieder aus dem Süden.	
	1. Mandolinata	1.50
	2. Io te voglio (Neapolitanisches Volkslied)	1.50
	3. Santa Lucia (Neapolitanisches Volkslied)	1.50
op. 220.	Fille du Régiment, <i>Donizetti</i> , Fantaisie	2.—
op. 222.	Martha, <i>Flotow</i> , Fantaisie	2.—
op. 226.	Tell, <i>Rossini</i> , Fantaisie	1.80
op. 227.	Deutsche Volkslieder, frei bearbeitet	
	1. Hans und Liesel (Und der Hans schleicht)	1.80
	2. Tyrolerlied, <i>Hölzel</i>	1.50
op. 229.	Fra Diavolo, <i>Auber</i> , Fantaisie	2.—
op. 231.	Barbier de Séville, <i>Rossini</i> , Fantaisie	2.30
op. 232.	Postillon de Lonjumeau, <i>Adam</i> , Fantaisie	2.80

Charles Voss.

op. 63.	Stradella, <i>Flotow</i> , Fantaisie brillante	2.—
op. 66.	Huguenots, <i>Meyerbeer</i> , Fantaisie brillante	2.60
op. 70.	Czar und Zimmermann, <i>Lortzing</i> , Fantaisie brill.	2.30
op. 86.	Lucrezia Borgia, <i>Donizetti</i> , Fantaisie brillante	2.—
op. 97.	Sonnambula, <i>Bellini</i> , Fantaisie brillante	2.—
op. 100.	Martha, <i>Flotow</i> , Fantaisie de Concert	2.60
op. 107.	Fantaisies de Salon.	
	Robert le diable, Cavatine, <i>Meyerbeer</i>	1.50
	Gitana, Cavatine, <i>Baïfe</i>	1.50
	Drei Liebchen, <i>Sprey</i>	1.50
	Mädele ruck, ruck, ruck	1.50
op. 108.	Lucia di Lammermoor, <i>Donizetti</i> , Fantaisie brill.	2.60
op. 112.	Ernani, <i>Verdi</i> , Fantaisie brillante	2.30
op. 116.	La Juvie, <i>Haltvy</i> , Fantaisie brillante	2.60
op. 118.	6 Transcriptions variées.	
	Chant bohémien	1.50
	Ständchen: »Leise flehens«, <i>Schubert</i>	1.50
	Ave Maria, <i>Schubert</i>	1.50
	Mélancolie, <i>Prume</i>	1.50
	Lob der Thränen, <i>Schubert</i>	1.50
	An Adelheid: »Liebend gedenk ich«, <i>Krebs</i>	1.50
op. 119.	Fille du Régiment, <i>Donizetti</i> , Fantaisie brillante	2.60
op. 124.	La Favorite, <i>Donizetti</i> , Gr. Fantaisie brillante	2.60
op. 134.	Obéron, <i>Weber</i> , Barcarolle, Variat. de concert	1.80
op. 138.	Don Juan, <i>Mozart</i> , Grande Fantaisie de concert	2.60
op. 148.	La Dame blanche, <i>Boieldieu</i> , Gr. Fantaisie brill.	2.60
op. 150.	Fantaisies élégantes.	
	Der rothe Sarafan, <i>Worlanow</i>	1.50
	's Mailüfterl, <i>Kreipl</i>	1.50
	Die schönsten Augen, <i>Stigelli</i>	1.50
	Die Thräne, <i>Hölzel</i>	1.50
op. 152.	La Muette de Portici, <i>Auber</i> , Grande Fantaisie	3.20
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	O wie so trügerisch, Romance de Rigoletto	1.50
op. 178.	Chant des Vivandières de l'Etoile du Nord	1.50
op. 180.	Tannhäuser, <i>Wagner</i> , Grande Fantaisie	3.20
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op. 189.	Barbier de Séville, <i>Rossini</i> , Fantaisie brillante	2.60
op. 191.	Freischütz, <i>Weber</i> , Gr. Fantaisie dram. de concert	2.30
op. 192.	Freischütz, <i>Weber</i> , Gr. Fantaisie brillante de sal.	2.60
op. 194.	Fantaisies élégantes.	
	Les yeux bleus, <i>Arnaud</i>	1.50
	Horch, horch die Lerch', <i>Schubert</i>	1.50
	Alpenklage, <i>Hölzel</i>	1.50
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	Fidélité, <i>Beethoven</i>	2.60
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