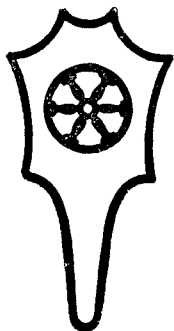


# EDITION SCHOTT

~ 03853/1 ~

# MARTHA



J. B. SINGELÉE  
FANTASIEN

*Neu revidierte Ausgabe von A. POLLITZER*

		V. = Violinstimme. Kl. = Klavierstimme					
02429	Op. 14	<b>Lucia</b>	V. (Kl. 02430/1)	07257	Op. 106	<b>Faust</b>	V. (Kl. 07258/1)
05027	"	27 <b>Favorite</b>	V. (Kl. 05028/9)	02451	"	109 <b>Zauberflöte</b>	V. (Kl. 02452)
02431	"	29 <b>Prophet</b>	V. (Kl. 02432/3)	07528	"	114 <b>Mignon</b>	V. (Kl. 07529/30)
02434	"	30 <b>Regimentstochter</b>	V. (Kl. 02435/6)	02453	"	117 <b>Tell</b>	V. (Kl. 02454/5)
02437	"	31 <b>Hugenotten</b>	V. (Kl. 02438/9)	04933	"	119 <b>Fra Diavolo</b>	V. (Kl. 04934/1)
02440	"	56 <b>Fant. Pastorale</b>	V. (Kl. 02441)	04936	"	120 <b>Robert der Teufel</b>	V. (Kl. 04937/1)
03852	"	67 <b>Martha</b>	V. (Kl. 03853/1)	04939	"	121 <b>Fant. mélodique</b>	V. (Kl. 04940)
03858	"	68 <b>Stradella</b>	V. (Kl. 3859/1)	046	"	123 <b>Lohengrin</b>	V. (Kl. 047/1)
02442	"	69 <b>Barbier</b>	V. (Kl. 2443/1)	04947	"	125 <b>Postillon</b>	V. (Kl. 04948/1)
02444	"	71 <b>Stumme</b>	V. (Kl. 02445/6)	02973	"	131 <b>Tannhäuser</b>	V. (Kl. 02974/1)
04930	"	90 <b>Zampa</b>	V. (Kl. 04931/1)	02456	"	134 <b>Stabat Mater</b>	V. (Kl. 02457/1)
07394	"	94 <b>Troubadour</b>	V. (Kl. 07395/96)	02458	"	135 <b>Weisse Dame</b>	V. (Kl. 02459/60)
02447	"	96 <b>Liebestrunk</b>	V. (Kl. 02448)	030	"	137 <b>Meistersinger</b>	V. (Kl. 031/1)
02449	"	97 <b>Freischütz</b>	V. (Kl. 02450/1)	02461	"	141 <b>Oberon</b>	V. (Kl. 02462/1)

KLAVIERBEGLEITUNG  
zur Violin-Ausgabe 03852

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# MARTHA

Opéra de Flotow

## Fantaisie

J. B. SINGELÉE, Op. 67.

### INTRODUCTION.

VIOLON.

PIANO.

Musical score for Violin and Piano, Introduction section. The Violin part is marked *Andante* and *ff*. The Piano part is marked *ff* and *p*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of two staves: Violin (top) and Piano (bottom). The Piano part features a complex accompaniment with many chords and arpeggiated figures.

Musical score for Violin and Piano, second system. The Violin part is marked *molto cantabile*. The Piano part is marked *p*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of two staves: Violin (top) and Piano (bottom). The Piano part features a complex accompaniment with many chords and arpeggiated figures.

Musical score for Violin and Piano, third system. The Violin part is marked *p*. The Piano part is marked *p*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of two staves: Violin (top) and Piano (bottom). The Piano part features a complex accompaniment with many chords and arpeggiated figures.

Musical score for Violin and Piano, fourth system. The Violin part is marked *p*. The Piano part is marked *p*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of two staves: Violin (top) and Piano (bottom). The Piano part features a complex accompaniment with many chords and arpeggiated figures.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern with sixteenth notes and slurs.

Second system of musical notation, marked *Large*. The piano part features a prominent *p* (piano) dynamic and a series of chords in the bass line.

Third system of musical notation, marked *cresc.* (crescendo). The piano part includes a series of chords and a triplet in the right hand.

Fourth system of musical notation, marked *dot.* (dot) and *p* (piano). The piano part features a series of chords and a triplet in the right hand.

Fifth system of musical notation, marked *dim.* (diminuendo). The piano part features a series of chords and a triplet in the right hand. The system concludes with a *rit.* (ritardando) marking.

*p*

**Allegro non troppo.**

*p*

*p*

**1** *p*

*f*

*cresc*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a series of sixteenth-note runs, marked with a forte (*f*) dynamic and a *rall.* (ritardando) instruction. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff contains a melodic line marked *espress.* (espressivo) and *Larghetto.* The grand staff is labeled **THÈME.** and begins with a piano (*p*) dynamic. The accompaniment consists of chords and simple rhythmic patterns.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line, ending with a *rall.* instruction. The grand staff accompaniment features chords and rhythmic patterns, also marked with a *rall.* instruction.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a *cresc.* (crescendo) instruction, followed by a *p* (piano) dynamic and the tempo marking *a tempo*. The grand staff accompaniment includes triplets in the right hand, marked with a *cresc.* instruction, and chords in the left hand.

VAR:

*p*

*rall.* *a tempo*

*p*

*Tutti* *f*

*cresc.* *ff*

The musical score is written for piano and consists of five systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Andante." and the dynamics include "dol.", "p", and "poco rall.". The score features various musical notations such as slurs, ties, and rests. A first ending bracket is present at the end of the fifth system.

First system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a piano accompaniment with chords and moving lines. Performance markings include *dol.*, *a tempo*, and *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features more complex accompaniment with some chords. Performance markings include *cresc.*, *rall.*, *decresc.*, *rall.*, and *poco animato*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a dense accompaniment with many chords. Performance markings include *cresc.*, *rall.*, and *poco animato*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a dense accompaniment with many chords. Performance markings include *cresc.*, *cresc.*, and *f*.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a dense accompaniment with many chords. Performance markings include *p*, *p>*, and *f*.





The first system of music features a treble staff with a melodic line of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present at the beginning of the system.

The second system continues the musical piece. The treble staff shows a melodic line with some slurs. The bass staff has a steady accompaniment. A dynamic marking of *p* is visible at the start of the system.

The third system of music shows the continuation of the melodic and harmonic themes. The treble staff has a more active melodic line. The bass staff accompaniment remains consistent. A dynamic marking of *p* is present.

The fourth system concludes the page. The treble staff features a melodic line that ends with a flourish. The bass staff accompaniment includes some chords. Dynamic markings of *f* and *p* are used throughout the system.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and dynamic markings *f*, *p*, and *cresc.*. The grand staff contains a piano accompaniment with chords and a bass line. The piano part also has dynamic markings *f*, *p*, and *cresc.*.

Second system of a musical score. It features a treble clef staff with a melodic line marked *ff* and *Large*. Below it is a grand staff with a piano accompaniment marked *f* and *p*. The tempo marking *Larghetto.* is placed at the beginning of the piano part.

Third system of a musical score, continuing the piano accompaniment from the previous system. It consists of a grand staff with treble and bass clefs, showing dense chordal textures and a steady bass line.

Fourth system of a musical score, continuing the piano accompaniment. It features a grand staff with treble and bass clefs, with the piano part showing complex chordal patterns and a rhythmic bass line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper staff with slurs and a rhythmic accompaniment in the grand staff.

Second system of musical notation. It consists of three staves. The upper staff has dynamic markings *p cresc.* and *ff*. The grand staff below also has *p cresc.* and *ff* markings. The music continues with melodic and accompaniment parts.

Third system of musical notation. It consists of three staves. The upper staff has a *p* marking. The grand staff below continues the accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. It consists of three staves. The upper staff has markings for *rall.* and *dim.*. The grand staff below has *rall.* and *p* markings. The system concludes with a double bar line.

First system of musical notation. The upper staff features a melodic line with a trill-like figure and a section labeled "Cadenza". The lower staff consists of piano accompaniment with chords and a section labeled "a piacere".

Second system of musical notation. The upper staff begins with the tempo marking "Allegro." and a dynamic marking "f". The lower staff begins with a dynamic marking "p".

Third system of musical notation. Both the upper and lower staves contain a "cresc." (crescendo) marking.

Fourth system of musical notation. The lower staff includes a dynamic marking "f".

# Ausgewählte Unterhaltungsmusik für Violine und Klavier

Die schrägen Zahlen bezeichnen die Schwierigkeitsgrade: 1 sehr leicht, 2 leicht, 3 mittel, 4 obermittel, 5 schwer, 6 sehr schwer.

Eine Zahl hinter dem Titel = Violin- und Klavierstimme zusammen

Bei 2 Zahlen ist: Erste Nummer = Violinstimme einzeln. Zweite Nummer = Klavierbegleitung dazu

## Salonstücke und Liederfantasien

- 3 Behüt dich Gott (03072) . . . . . Abt
- 3 Frühlings Erwachen (02425) . . . . . E. Bach
- 3 Noch sind die Tage, Fantasie (02509, 01917) . . . . . Baumgartner
- 4 Ich bete an, Fant. (Hermann) (02524) . . . . . Bortniansky
- 3 Gavotte de la Princesse (07336, 07335) . . . . . Czibulka
- 3 Liebestraum nach dem Balle, Intermezzo (07338, 07339) . . . . . Czibulka
- 2 Stephanie-Gavotte (07327, 07328) . . . . . Czibulka
- 2 Dankgebet: Wir treten zum Beten, Fantasie (Ruffin) (03988, 02012) . . . . . Ruffin
- 4 Caro mio ben (Meyer) (02526) . . . . . Giordani
- 3 Frühlingslied (Meyer) (07292, 07293/4) . . . . . Gounod
- 3 Serenade (08069, 08070) . . . . . Gounod
- 3 Heimweh (08977, 08976) . . . . . Jungmann
- 3 Frühlingslied (05456, 05457) . . . . . Kjerulf
- 2 Schäfers Sonntagslied: Das ist der Tag, Fantasie (Ruffin) (02523, 01905) . . . . . Kreutzer
- 2 Weißt Du Mutterl, was i träumt hab' (05647, 05648) . . . . . Kufschera
- 3 Blumenlied (08736, 08737) . . . . . Lange
- 3 Grossmütterchen (08739) . . . . . Langer
- 3 Die Uhr, Fantasie (Ruffin) (04636, 04637) . . . . . Loewe
- 2 Sérénade du Passant (02317, 02318) . . . . . Massenot
- 3 Gruss: Leise zieht, Fantasie (Ruffin) (05119, 05120) . . . . . Mendelssohn
- 2 Rattenfängerlied: Wandern, ach wandern, Fantasie, (02535, 02047) . . . . . Neuendorff
- 2 Mandolinata (Hermann) (02358, 02359) . . . . . Paladihe
- 3 An der Weser Uebertragung (08830) . . . . . Pressel
- 4 Romanze (02364, 02365) . . . . . Rachmannoff
- 4 Cavatine (06198, 06199) . . . . . Raff
- 4 Melodie (02379, 02380) . . . . . Rubinstein
- 4 Romanze (Sandr) (02381, 02382) . . . . . Rubinstein
- 3 Réve angélique (07112, 07113) . . . . . Rubinstein
- 2 Toréador et Andalouse (07121, 07122) . . . . . Rubinstein
- 3 Adios Montanas mias (02385, 02386) . . . . . Sarasate
- 3 Die Post im Walde, Fantasie (Ruffin) (05125, 05126) . . . . . Schäffler
- 4 L'Abeille (Wilhelm) (03342, 03843) . . . . . C. Schubert
- 3 Am Meer (02601) . . . . . F. Schubert
- 3 Ave Maria (Ritter) (02542, 02543) . . . . . F. Schubert
- 3 Die Forelle, Fantasie (Ritter) (02544, 02545) . . . . . F. Schubert
- 3 Ständchen: Leise flühen, Fantasie (Moffat) (02550) . . . . . F. Schubert
- 2 Die beiden Grenadiere (02553, 01402) . . . . . Schumann
- 3 Fantaisie mélodique (04939, 04940-1) . . . . . Singelee
- 3 Fantaisie pastorale (02440, 02441/a) . . . . . Singelee
- 2 Chanson russe (08081, 08082) . . . . . Smith

- 1 Walzer aus der 2. Serenade (02606) . . . . . Volkmann
- 3 Träume, (Fünf Gedichte), Fantasie (Leonard) (0128, 0129) . . . . . Wagner
- 3 Wir treten zum Beten, Altniederländisches Dankgebet (Ruffin) (03988, 02012) . . . . . Ruffin
- 3 La Paloma (Die Taube) (02566, 02567) . . . . . Yradier

## Opern- und Ballettmusik

- 3 Carmen, Potpourri (02463, 02464/a) . . . . . Bizet
- 3 Puppenwalzer (Coppélia) (08918) . . . . . Delibes
- 3 Valse lente (Coppélia) (08889) . . . . . Delibes
- 3 Martha, Potp. (Thomas) (02467, 02468/a) . . . . . Flotow
- 3 Orpheus, Arie (Moffat) (02527) . . . . . Gluck
- 3 Berceuse de Jocelyn (07415, 07416) . . . . . Godard
- 3 Faust-Fantasie (Singelee) (07257, 07258/9) . . . . . Gounod
- 2 Blümlein traun und Intermezzo (Faust) (07263, 07264) . . . . . Gounod
- 3 Ihr, die ihr Triebe (Figaros Hochzeit), (03511, 03512) . . . . . Mozart
- 2 Behüt Dich Gott, Uebertragung (Trompeter von Säckingen) (08844) . . . . . Nessler
- 2 Hoffmanns Erzählungen, Potpourri (02477, 02478/9) . . . . . Offenbach
- 2 Walzer und Barkarole (Hoffmanns Erzählungen) (02594, 01982) . . . . . Offenbach
- 1 Walzer (Orpheus in der Unterwelt) (02595, 01983) . . . . . Offenbach
- 3 Barbier von Sevilla, Fantasie (Singelee) (02442, 02443/a) . . . . . Rossini
- 2 Entr'acte (Rosamunde) (03777, 03778) . . . . . Schubert
- 3 Fatinitza-Fantasie (07453, 07451/2) . . . . . Suppé
- 3 Spinnerlied (Holländer) (02896, 02897) . . . . . Wagner
- 3 Cavatine Wolframs und Finales (Tannhäuser) (03809, 03810) . . . . . Wagner
- 3 Lied an den Abendstern (Tannhäuser) (02903, 02907) . . . . . Wagner
- 3 Pilgerchor (Tannhäuser) (02502, 02903) . . . . . Wagner
- 3 Lohengrin-Fantasie (Singelee) (046, 047/a) . . . . . Wagner
- 3 Brautlied (Lohengrin) (03087, 03088) . . . . . Wagner
- 2 Elsas Traum (Lohengrin) (02908, 02909) . . . . . Wagner
- 2 Lohengrins Ankunft und Schwanentied (Lohengrin) (02910, 02911) . . . . . Wagner
- 4 Isolde's Liebestod (Tristan und Isolde) (03091, 03092) . . . . . Wagner
- 2 Meistersinger-Fant. (Singelee) (030, 031/a) . . . . . Wagner
- 3 Walthers Preislied (Meistersinger) (043, 041) . . . . . Wagner
- 3 Rigoletto-Fantasie (03862, 03863/4) . . . . . Verdi
- 4 Traviata-Fantasie (03865, 03866/7) . . . . . Verdi
- 3 Troubadour-Fantasie (04765, 04766/7) . . . . . Verdi
- 2 Freischütz-Fantasie (Wacht) (05053, 05054) . . . . . Weber

## Ouvertüren

- 3 Fidelio (03408, 03409/10) . . . . . Beethoven
- 4 Carmen (05155, 05156) . . . . . Bizet
- 3 Kalif von Bagdad (03423, 03424/5) . . . . . Boieldieu
- 3 Weisse Dame (03426, 03427/8) . . . . . Boieldieu
- 3 Coppélia (08888) . . . . . Delibes
- 3 Martha (06762, 06763/4) . . . . . Flotow
- 3 Stradella (06765, 06766/7) . . . . . Flotow
- 3 Lustspiel-Ouvertüre (05645, 05646) . . . . . Kéler-Béla
- 4 Le Roi d'Ys, (07161, 07158/60) . . . . . Lalo
- 3 Zar und Zimmermann (05157, 05158/a) . . . . . Lortzing
- 3 Sommernachtstraum (05159, 05160/2) . . . . . Mendelssohn
- 2 Don Juan (05163, 05164/5) . . . . . Mozart
- 3 Figaros Hochzeit (05579, 05580/81) . . . . . Mozart
- 3 Zaubrerflöte (05584, 05585/6) . . . . . Mozart
- 3 Lustige Weiber (05166, 05167/9) . . . . . Nicolai
- 3 Orpheus in d. Unterwelt (05170, 05171/2) . . . . . Offenbach
- 3 Barbier von Sevilla (05587, 05588/9) . . . . . Rossini
- 4 Wilhelm Tell (05022/3, 05024/6) . . . . . Rossini
- 2 Rosamunde (05606, 05607/8) . . . . . Schubert
- 3 Dichter und Bauer (07454, 07455/6) . . . . . Suppé
- 3 Leichte Kavallerie (07463, 07464/5) . . . . . Suppé
- 3 Freischütz (05616, 05617/8) . . . . . Weber

## Tänze und Märsche

- 3 Il Bacio (Kusswalzer) (02201, 02202) . . . . . Ardiffi
- 2 Marsch über Motive aus „Carmen“ (02523) . . . . . Bizet
- 3 Was Liebe träumt (Boston) (04338, 04325) . . . . . Brunetto
- 2 Stephanie-Gavotte (07327, 07328) . . . . . Czibulka
- 2 Unsere Garde, Marsch (07391) . . . . . Förster
- 3 Gammeljägermarsch (Ruffin) (02510, 02134) . . . . . Ruffin
- 2 Les Gardes de la Reine (Was man aus Liebe tut), Walzer (02246, 02247/a) . . . . . Godfrey
- 3 Faustwalzer (07241, 07242) . . . . . Gounod
- 1 Nach dem Balle, Blumenwalzer (05639, 05640) . . . . . Harris
- 2 Donauwellen-Walzer (02301, 02302) . . . . . Ivanovici
- 2 Krönungsmarsch (02342, 02343) . . . . . Meyerbeer
- 3 Ueber den Wellen (02377, 02378) . . . . . Rosas
- 2 Wien bleibt Wien (07312) . . . . . Schrammel
- 2 Nibelungen-Marsch (05459, 0142) . . . . . Sonntag
- 1 Kadettenmarsch (02407, 02094) . . . . . Sousa
- 3 Radetzky-Marsch (02409, 02135) . . . . . Strauss
- 3 Boccaccio-Walzer (07448, 07447) . . . . . Suppé
- 3 Türkischer Marsch (Fatinitza) (07450, 07449) . . . . . Suppé
- 3 Ungarischer Tanz, Barfai emlek (Nr. 5 der Brahmabearbeitung) (02791, 02792) . . . . . Suppé
- 2 Kavalleriemarsch (05460, 05461) . . . . . Wilhelm
- 3 Grosses Potpourri über alle Modetänze (04345, 04332/3) . . . . . Weber



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