

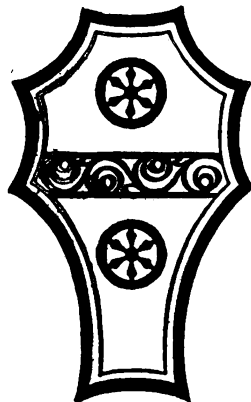
# EDITION SCHOTT

## EINZEL-AUSGABE

~ 02452 ~

# Die Zauberflöte

La Flûte enchantée — The Magic flute  
W. A. MOZART



## J. B. SINGELÉE FANTASIEN

Neu revidierte Ausgabe von A. POLLITZER

02429	<b>Lucia die Lammermoor</b>	Violine	02447	<b>Der Liebestrank</b>	Violine
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02432/3	—	Klavierbegleitung	02450	—	Klavierbegleitung
02434	<b>Regimentstochter</b>	Violine	02451	<b>Die Zauberflöte</b>	Violine
02435 6	—	Klavierbegleitung	02452	—	Klavierbegleitung
02437	<b>Die Hugenotten</b>	Violine	02453	<b>Wilhelm Tell</b>	Violine
02438/9	—	Klavierbegleitung	02454/5	—	Klavierbegleitung
02442	<b>Barbier von Sevilla</b>	Violine	02458	<b>Weisse Dame</b>	Violine
02443	—	Klavierbegleitung	02459/60	—	Klavierbegleitung
02444	<b>Die Stumme von Portici</b>	Violine	02461	<b>Oberon</b>	Violine
02445/6	—	Klavierbegleitung	02462	—	Klavierbegleitung
03852	<b>Martha</b>	Violine	02440	<b>Fantaisie pastorale</b>	Violine
03853/4	—	Klavierbegleitung	02441	—	Klavierbegleitung
03858	<b>Stradella</b>	Violine	02456	<b>Stabat mater</b>	Violine
03859/60	—	Klavierbegleitung	02457	—	Klavierbegleitung

(Wagner-Opern siehe Katalog)

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## Jede Nummer 20 Pfennig

## Die Zauberflöte

## La Flûte enchantée

(W.A.Mozart)

## Fantasie

J.B.Singelée, Op.109

**INTRADA**  
**Moderato**

VIOLON

PIANO

Solo

## OUVERTÜREN für Klavier bearbeitet von R. Kleinmichel

Adam	Beethoven	Hérold	Bessial	Weber
01745 Postillon	01749 Egmont	01756 Zampa	01770 Dieb. Elster	01776 Oberon
01746 Si j'étais Roi	Boldien	Mendelssohn	01771 Tall	01777 Preciosa
Auber	01751 Kalif v. Bagdad	01759 Hebriden	Weber	Wagner
01747 Fra Diavolo	01759 Weisse Dame	(Fingalsöhle)	01778 Euryanthe	s. Katalog oder
01748 Stumme	Donizetti	Bessial	01774 Freischütz	Rückseite
	01755 Regimentstochter	01769 Barbier	01775 Jubel-Ouv.	Jede No. 30 Pf.

First system of musical notation. The top staff is the melody, and the bottom two staves are the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo marking is *Tempo*. The first measure of the melody is marked *rall.* (rallentando). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Second system of musical notation. The top staff continues the melody. The piano accompaniment in the right hand has a *cresc.* (crescendo) marking. The bass line continues with rhythmic patterns.

Third system of musical notation. The top staff continues the melody. The piano accompaniment in the right hand starts with a *p* (piano) dynamic marking. The bass line continues with rhythmic patterns.

Fourth system of musical notation. The top staff continues the melody. The piano accompaniment in the right hand starts with a *p* (piano) dynamic marking. The bass line features long, sustained notes with a *p* dynamic marking.

Fifth system of musical notation. The top staff continues the melody, ending with a *rall.* (rallentando) marking. The piano accompaniment in the right hand features a *p* dynamic marking. The bass line continues with sustained notes.

TEMA  
Moderato

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment is written for grand piano with two staves (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. A dynamic marking of *p* (piano) is present in the first measure of the piano accompaniment. The system concludes with a double bar line and the instruction 'Volo Volo' written vertically on the right side of the piano part.

Plus animé

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, continuing the melody from the first system. The piano accompaniment is written for grand piano with two staves. The tempo is marked 'Plus animé'. The piano part features a more active and rhythmic accompaniment, with the right hand playing chords and eighth notes, and the left hand playing a steady bass line. A dynamic marking of *p* (piano) is present in the first measure of the piano accompaniment. The system concludes with a double bar line.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line features a melodic line with various note values and rests. The piano accompaniment includes chords and rhythmic patterns.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment features a steady rhythmic pattern of chords.

Third system of musical notation. The piano accompaniment begins with a dynamic marking of *p* (piano). The vocal line continues with melodic phrases.

Fourth system of musical notation. The piano accompaniment starts with a dynamic marking of *f* (forte) and includes the instruction *Tutti*. The vocal line has a more active melodic line.

Fifth system of musical notation. The piano accompaniment features a complex rhythmic texture with many chords. The vocal line concludes with a melodic phrase. A dynamic marking of *p* is visible in the piano part.

Andante

espress.  
p espress.

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a major key, marked *espress.* The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand, marked *p espress.*

cresc.  
f p

The second system continues the musical piece. The piano accompaniment shows a dynamic shift from *p* to *f* and back to *p*, with a *cresc.* marking. The vocal line features a more complex melodic line with some grace notes.

The third system is characterized by a dense, sixteenth-note melodic line in the vocal part, which is supported by the piano accompaniment. The piano accompaniment maintains a consistent rhythmic pattern.

mf p  
mf p

The fourth system shows a change in dynamics for the piano accompaniment, marked *mf p*. The vocal line continues with a melodic phrase that has a slight downward inflection.

The fifth and final system of the page concludes the piece. The piano accompaniment features a series of chords and a final melodic flourish in the vocal line.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a 'rall.' (ritardando) marking at the end. The piano accompaniment includes chords and a bass line. A 'p' (piano) dynamic marking is present at the end of the system.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation. It includes a 'rall.' marking, the tempo change 'Allegretto', and a 'dolce' marking. A 'p' dynamic marking is also present.

Fourth system of musical notation, primarily piano accompaniment with a treble and bass clef.

Fifth system of musical notation, primarily piano accompaniment with a treble and bass clef.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment of eighth notes.

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a section marked *rall.* (rallentando) followed by a section marked *Tempo*. A dynamic marking of *p* (piano) is present in the piano part.

Third system of musical notation. It consists of a vocal line and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a section marked *risoluto* (resolute). The piano part features a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. It consists of a vocal line and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes.



First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The treble staff contains a complex melodic line with many sixteenth notes and some triplets. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. Similar to the first system, it features a treble clef staff and a grand staff. The treble staff continues the melodic line. The grand staff accompaniment includes a piano (*p*) dynamic marking in the bass line. The music continues with intricate rhythmic patterns.

Third system of musical notation. This system is characterized by a dense texture of sixteenth-note passages in the treble staff. The grand staff accompaniment features wide intervals and sustained chords, with some notes held across bar lines.

Fourth system of musical notation. The treble staff continues with rapid sixteenth-note runs. The grand staff accompaniment consists of steady eighth-note patterns in the bass line and chords in the treble line.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The treble staff has a final melodic flourish. The grand staff accompaniment ends with sustained chords and a final cadence.

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