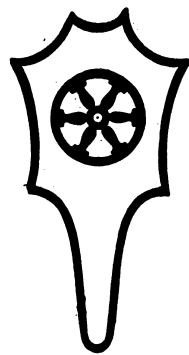


EDITION SCHOTT

04428, 04429
1½ Nos.

Aida-Fantasie

G. VERDI



*Für Flöte und Klavier bearbeitet von
G. BRICCIALDI*

KLAVIERBEGLEITUNG
zur Flötenstimme 04427

Originale und Bearbeitungen sind ausschließliches Eigentum von B. Schott's Söhne für alle Länder.

EINZEL-AUSGABE

B. SCHOTT'S SÖHNE, MAIN-LE-PAGE, LONDON, BRUXELLES, PARIS

AIDA

OPERA VON GIUSEPPE VERDI

Fantasia von G. Briccialdi Op. 134

FLÖTE

Andante mosso.

dol.

PIANO.

Andante mosso.

pp

piuf

un pochino più di moto.

p

The musical score is written for Flute and Piano. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Andante mosso.'. The score is divided into four systems. The first system shows the flute part with a 'dol.' (dolce) marking and the piano part with a 'pp' (pianissimo) marking. The second system continues the piano part with a 'p' (piano) marking. The third system features a 'piuf' marking above the piano part. The fourth system is marked 'un pochino più di moto.' and 'p'.

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 key signature has two sharps (F# and C#). The top staff features a rapid sixteenth-note passage with a triplet of eighth notes and a *rit.* marking. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves. The top staff continues the sixteenth-note passage with a *cresc.* marking and includes a trill (*tr*) and a fermata. The grand staff continues the accompaniment, with a *cresc.* marking in the bass line.

Third system of musical notation. It consists of three staves. The top staff features a series of chords with a *f* dynamic marking. The grand staff continues the accompaniment with various dynamics, including *f* and *p*.

Fourth system of musical notation. It consists of three staves. The top staff begins with the tempo marking **Presto.** and features a very rapid sixteenth-note passage. The grand staff continues the accompaniment with sustained chords.

Allegretto.

Allegretto.

p *tr*

p *tr*

f *ff* *mf* *p*

tr

tr

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is characterized by intricate, flowing passages in the right hand, often featuring sixteenth-note runs and complex arpeggiated figures. The left hand provides a steady accompaniment with chords and rhythmic patterns. The first system includes the instruction *crece* in the right hand. The second system features a *p* (piano) dynamic marking in the left hand. The third system also includes a *p* marking in the left hand. The fourth system has a *p* marking in the left hand. The fifth system includes a *p* marking in the left hand. The sixth system concludes with a double bar line and a final chord. The notation is dense and detailed, typical of a classical piano work.

Allegro moderato.

Allegro moderato.

mf

voce piano.

cresc.

cresc.

p

The first system of music features a treble clef staff with a complex, fast-moving melodic line. Below it, a grand staff (treble and bass clefs) provides harmonic support with sustained chords and a steady bass line.

The second system continues the melodic development in the treble staff, while the grand staff maintains a consistent harmonic accompaniment.

The third system includes a dynamic marking of *f* with an accent (>) above the treble staff. The melodic line shows some rhythmic variation, and the grand staff accompaniment remains active.

The fourth system concludes with a *ritard* (ritardando) and *dim.* (diminuendo) marking, leading to a *pp* (pianissimo) dynamic. The melodic line ends with a long note, and the grand staff accompaniment consists of sustained chords.

Andante poco moto.

dol.

Andante poco moto.

ppp

mf > *pp*

dol.

mf > *pp*

rinj'

pp

accel.

dim. *pp*
rimettendo in tempo. *p* *pp*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a dynamic marking of *pp* (pianissimo) with a *dim.* (diminuendo) instruction. The lower staff is a piano accompaniment with chords and a dynamic marking of *p* (piano). The system concludes with a *pp* marking and the instruction *rimettendo in tempo.*

accel.

This system contains the next two staves. The upper staff has a melodic line with a *accel.* (accelerando) instruction. The lower staff features a piano accompaniment with a *accel.* instruction. The system ends with a *pp* marking.

Allegro mosso. *mf*
cres. *ff* *p*
Allegro mosso.

This system contains the third and fourth staves. The upper staff begins with the tempo marking *Allegro mosso.* and a dynamic marking of *mf* (mezzo-forte). The lower staff starts with a *cres.* (crescendo) instruction, followed by a *ff* (fortissimo) marking and a triplet of notes. The system concludes with a *p* (piano) marking and the tempo marking *Allegro mosso.*

f *f* *>* *>* *>* *>*

This system contains the final two staves. The upper staff features a melodic line with a *f* (forte) dynamic marking. The lower staff has a piano accompaniment with a *f* marking and several accents (*>*) over the notes. The system ends with a *f* marking.

First system of the musical score. The upper staff features a complex melodic line with dynamic markings *mf*, *f*, and *mf*. The piano accompaniment in the lower staves includes dynamic markings *p* and *f*, with accents (>) placed over various notes.

Second system of the musical score. The upper staff continues with dynamic markings *cresc.* and *f*. The piano accompaniment includes dynamic markings *cresc.* and *f*, with accents (>) over notes.

Third system of the musical score. The upper staff has dynamic markings *f* and *p*. The piano accompaniment includes dynamic markings *p*, *f*, and *p*, with accents (>) over notes.

Fourth system of the musical score. The upper staff begins with the instruction "Un poco meno moto." The piano accompaniment includes dynamic markings *p* and *pp*, with accents (>) over notes.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *dol.* (dolce) marking. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of musical notation. It includes a vocal line and piano accompaniment. The tempo marking *1^o tempo.* is present. The piano accompaniment continues with a consistent eighth-note bass line.

Third system of musical notation. It features a vocal line and piano accompaniment. The piano accompaniment has a more active bass line with some sixteenth-note patterns.

Fourth system of musical notation, the final system on the page. It includes a vocal line and piano accompaniment. The piano accompaniment ends with a series of chords in the right hand and a final bass line in the left hand.

Jede Nummer Einheitspreis

Aus der Edition Schott Einzel-Ausgabe

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bearbeitet von R. Kleinmichel u. A.

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- Die Stumme von Portici 01748
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- Delibes, Coppélia 08893
- Donizetti, Lucia di Lammermoor 01753
- Die Regimentstochter 01755
- Flotow, Martha 06757
- Stradella 06758
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- Gluck, Orpheus 06842
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bearbeitet von A. Ruffin.

- Adam, Adamiana 04801/2
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- Donizetti, Donizettiana 04805/6
- Lortzing, Lortzingiana 04807/8
- Meyerbeer, Meyerbeeriana 04809/10
- Mozart, Mozartiana 04811/2
- Offenbach, Offenbachiana 01851
- Rossini, Rossiniana 04813/4
- Wagner, Wagneriana 02870/1
- Weber, Weberiana 04815

Einzelstücke und Lieder-Fantasien

- Bizet, Carmen: Habanera: Ja die Liebe, Fant. 01926
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- do. Puppenwalzer 08917
- do. Tanz-Suite 08951/3
- Lakmé: Balletmusik 08930/1
- do. Danse sacré 08935/6
- Naila: „Le Pas des fleurs“, Grande valse 08935/6
- Sylvia: Pizzicati-Scherzetto 08887
- do. Suite 08940/42
- Le Roi s'amuse: Passepied 08960
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- do. derselbe, Transcription (Liszt) 07234/5
- do. derselbe, Valse brillante (Burgmüller) 07236/7
- do. Lied des Siebel (Blümlein traut) (Raillard) 07260
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- do. Valentins Gebet (Raillard) 07272
- do. dasselbe (Lange) 07273
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- do. Soldatenchor (Lange) 07290
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- Holländer: Ballade der Senta 0179
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- do. Pilcherchor 02814
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- Walküre: Feuerzauber, Fantasie (Brassin) 075
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bearbeitet von H. Cramer u. A.

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- Boieldieu, Die weisse Dame, Potpourri 01797
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- Donizetti, Die Regimentstochter, Potpourri 01806
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- Flotow, Martha, Potpourri 01808
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- do. Fantasie (Artois) 07248/9
- do. do. leicht (Raillard) 07250
- do. do. (Leybach, op. 3.) 07251
- do. do. (Smith, op. 117) 07252/3
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- Halévy, Die Jüdin, Potpourri (leicht) 01815
- Hérold, Zampa, Fantasie 06388
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- Zar und Zimmermann, Potpourri 01825
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- Der Prophet, Potpourri 01834/35
- Mozart, Zauberflöte, Potpourri 01847
- Nicolai, Die lustigen Weiber, Potpourri 01849
- Offenbach, Hoffmanns Erzählungen, Potp. 01852
- Orpheus in der Unterwelt, Potpourri 01853
- Die schöne Helene, Potpourri 01855
- Rossini, Der Barbier von Sevilla, Potpourri 01857
- Wilhelm Tell, Potpourri 01860
- do. Fantasie (Smith) 08257/58
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- Rigoletto, Potpourri 01868
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- Traviata, Potpourri 01870
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- do. Grosse Fantasie (Ketterer) 01668/9
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- Tannhäuser, Potpourri 0148/9
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- Götterdämmerung, Potpourri 091
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