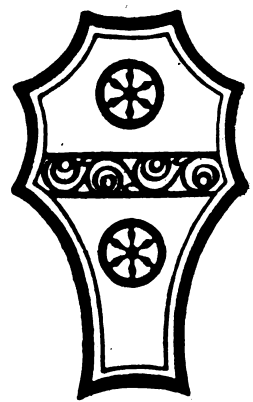


EDITION SCHOTT

03098, 03098a

Feuerzauber

⟨DIE WALKÜRE⟩



RICHARD WAGNER

Bearbeitungen für Violine und Klavier von
FRITZ MEYER

03081	Holländer , Lied des Steuermanns	Violine	03082	Klavierbegleitung
03088	Tannhäuser , Dir töne Lob	"	03084	"
03085	— Gebet: Allmächt'ge Jungfrau	"	03086	"
03087	Lohengrin , Brautlied ♯	"	03088	"
03089	— Atmest du nicht	"	03090	"
03091	Tristan und Isolde , Isoldes Liebestod	"	03092	"
03097	Walküre , Feuerzauber	"	— 03098	"
03099	Siegfried , Siegfried und der Waldvogel	"	03100	"

KLAVIERBEGLEITUNG

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

— EINZEL-AUSGABE —

UNSER WAGNER

VIOLIN-ALBUM

enthaltend:

Rienzi, Marsch

— Gebet

Holländer, Sentas Ballade

— Lied des Steuermanns

— Matrosenchor

— Spinnerlied

Tannhäuser, Dir töne Lob

— Einzug der Gäste

— Pilgerchor

— Gebet

— Lied an den Abendstern

Lohengrin, Elsas Traum

— Lohengrins Ankunft

— Brautlied

— Atmest du nicht

— Grauserzählung

Tristan, Isoldes Liebestod

Meistersinger, Am stillen Herd

— Walthers Preislied

Rheingold, Rheintöchter

— Einzug der Götter

Walküre, Siegmunds Liebeslied

— Feuerzauber

Siegfried, Siegfried und der Waldvogel

Götterdämmerung, Trauermarsch

Parsifal, Vorspiel

— Karfreitagszauber

Träume, Fantasie von Léonard

DIE GOLDENE GEIGE

Eine Sammlung von Erfolgen für Violine und Klavier

Band I (2—6. Stufe)

1. Gounod Méditation
2. Braga Serenata
3. Burmester-Dussek Menuet
4. Schubert-Wilhelmj Abeille
5. Singelée Trovatore
9. Gossec Gavotte
7. Wagner-Wilhelmj Walthers Preislied
8. Drdla Canzonetta
9. Wieniawski-Wilhelmj Mazurka Op. 19 No. 1 (Obertass)
10. Wieniawski-Wilhelmj Mazurka Op. 19 No. 2 (Ménétrier)

Band II (2—6. Stufe)

1. Wagner Liebeslied aus Walküre
2. Gounod Serenade
3. Burmester-Cramer Walzer
4. Wagner-Singelée Meistersinger Fantasie
5. Vieuxtemps Romance Op. 40 No. 1
6. Barns Hindoo Lament
7. Hubay Idylle
8. Wieniawski-Wilhelmj Legende
9. Drdla Scherzando
10. Wieniawski-Wilhelmj Souvenir de Moscou

Band III (2—6. Stufe)

1. Burmester-Gluck Gavotte
2. Wagner-Léonard Träume
3. Singelée Rigoletto
4. Sinigaglia Capriccio all' antica Op. 25 No. 2
5. Névin Narzissus
6. Wagner-Wilhelmj Parsifal Fantasie
7. Mischa Elman Canto amoroso (Sammartini)
8. Drdla Poème
9. Zimbalist Prélude aus: Suite
10. Ambrosio Sonnet allègre
11. Lalo Chants russes (Lento)

Walküre

Feuerzauber

Bearbeitet von Fritz Meyer

Richard Wagner

Moderato

VIOLINE

PIANO

The musical score is arranged in four systems. The first system shows the Violin and Piano staves. The Piano part begins with a fortissimo (*ff*) dynamic, followed by a fortissimo piano (*fp*) dynamic. The second system continues the Piano part with a fortissimo (*ff*) dynamic. The third system features a fortissimo (*f*) dynamic with a crescendo (*cresc.*) marking, followed by fortissimo (*ff*) and piano (*p*) dynamics. The fourth system continues the Piano part with a fortissimo (*ff*) dynamic. The Violin part consists of a few notes in the first system and a melodic line in the second system.

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 is two sharps (F# and C#). The music features a melody in the upper treble staff and accompaniment in the grand staff. A dynamic marking of *p* (piano) is present in the lower left of the grand staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two sharps. The music continues with a melody in the upper treble staff and accompaniment in the grand staff. A dynamic marking of *cresc.* (crescendo) is present in the lower left of the grand staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two sharps. The music continues with a melody in the upper treble staff and accompaniment in the grand staff. Dynamic markings include *f* (forte) and *sempre cresc.* (sempre crescendo) in the lower right of the grand staff. A *tremolo* marking is present in the lower left of the grand staff.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two sharps. The music continues with a melody in the upper treble staff and accompaniment in the grand staff. A dynamic marking of *ff* (fortissimo) is present in the lower left of the grand staff.

First system of a musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with the dynamic marking *p dolce*. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part starts with a dynamic marking *p*. A fermata is placed over the first measure of the piano accompaniment. A dotted line with the number 8 is positioned between the vocal and piano staves.

Second system of the musical score. It follows the same three-staff structure. The vocal line has the dynamic marking *poco cresc.*. The piano accompaniment also has the dynamic marking *poco cresc.*. The piano part continues with a fermata over the first measure. A dotted line with the number 8 is present between the vocal and piano staves.

Third system of the musical score. The vocal line is marked *sempre cresc.*. The piano accompaniment is also marked *sempre cresc.*. The piano part continues with a fermata over the first measure. A dotted line with the number 8 is present between the vocal and piano staves.

Fourth system of the musical score. It continues the three-staff structure. The piano accompaniment part concludes with a fermata over the first measure. A dotted line with the number 8 is present between the vocal and piano staves.

8 *più f*
f *più f*

This system contains the first two systems of music. The top system is a single staff with a treble clef, featuring a melodic line with a slur and a dynamic marking of *più f*. The second system is a grand staff (treble and bass clefs) with a dynamic marking of *f*. The third system is also a grand staff with a dynamic marking of *più f*.

8 *ff*
ff

This system contains the third and fourth systems of music. The top system is a single staff with a treble clef, featuring a melodic line with a slur and a dynamic marking of *ff*. The second system is a grand staff with a dynamic marking of *ff*.

8 *ff* *dim.*
ff *dim.*

This system contains the fifth and sixth systems of music. The top system is a single staff with a treble clef, featuring a melodic line with a slur and dynamic markings of *ff* and *dim.*. The second system is a grand staff with a dynamic marking of *ff* and *dim.*.

8 *p* *dim.*
p *dim.*

This system contains the seventh and eighth systems of music. The top system is a single staff with a treble clef, featuring a melodic line with a slur and dynamic markings of *p* and *dim.*. The second system is a grand staff with a dynamic marking of *p* and *dim.*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with the dynamic marking *più p*. The piano accompaniment also starts with *più p*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The piano accompaniment features sixteenth-note patterns with fingerings 6, 6, 6, 6, 5, 6, 6, 6, 6. The dynamic marking is *pp dolce*.

Third system of musical notation. The piano accompaniment features sixteenth-note patterns with fingerings 5, 6, 6, 6, 5, 6, 6, 6, 5. The dynamic marking is *mf*.

Fourth system of musical notation. The piano accompaniment features sixteenth-note patterns with fingerings 5, 6, 6, 6, 5, 6, 6, 6, 6. The dynamic marking is *cresc.*.

First system of musical notation. It consists of three staves: a vocal line at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The vocal line begins with a dynamic marking of *f*. The grand staff features a complex melodic line in the right hand with many sixths and fifths, and a bass line with sustained chords. The system is divided into two measures.

Second system of musical notation, continuing the piece. It follows the same three-staff format. The right hand continues with intricate sixteenth-note patterns, while the left hand provides harmonic support with chords and moving bass lines. The system is divided into two measures.

Third system of musical notation. The vocal line starts with a dynamic marking of *ff*. The grand staff continues with the same melodic and harmonic textures. The right hand's melodic line is highly ornamented with intervals of sixths and fifths. The system is divided into two measures.

Fourth system of musical notation. The vocal line begins with a dynamic marking of *ff*. The grand staff continues with the same melodic and harmonic textures. The right hand's melodic line is highly ornamented with intervals of sixths and fifths. The system is divided into two measures.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part features a complex sixteenth-note pattern in the right hand, with fingerings 5, 6, 6, 6, 6, 6, 6, 6. The left hand has a simpler accompaniment. The system concludes with a fermata over the final notes.

Second system of musical notation. Similar to the first, it features a vocal line and piano accompaniment. The piano right hand continues with sixteenth-note patterns, with fingerings 6, 6, 6, 6, 6, 6, 6, 6. A dynamic marking of *dim.* is present. The system ends with a fermata.

Third system of musical notation. The piano part includes a dynamic marking of *dim.* and a section marked *p espress.* (piano, espressivo). The right hand has sixteenth-note patterns with fingerings 6, 6, 6, 6. The system concludes with a fermata.

Fourth system of musical notation. The piano part features sixteenth-note patterns in the right hand with fingerings 5, 6, 6, 6, 5, 6, 6. The system concludes with a fermata.

dim.

dim.

6 6 6 6 6 6 6 6

This system contains the first two staves of music. The upper staff features a melodic line with a *dim.* marking. The lower staff contains a complex piano accompaniment with sixteenth-note patterns and sixths, also marked *dim.*

più p

più p

5 6 6 6 5 6 6 6 6

This system contains the second two staves of music. The upper staff continues the melodic line with a *più p* marking. The lower staff continues the piano accompaniment with a *più p* marking and includes a '5' fingering.

dolce

This system contains the third two staves of music. The upper staff features a melodic line with a *dolce* marking. The lower staff continues the piano accompaniment with a *dolce* marking.

pp

8

This system contains the final two staves of music. The upper staff features a melodic line with a *pp* marking. The lower staff continues the piano accompaniment with a *pp* marking and includes an '8' fingering.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The top staff has a dynamic marking of *p* and a long slur. The grand staff has a dynamic marking of *pp* and a slur. An 8-measure rest is indicated above the grand staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps. The top staff has a dynamic marking of *pp* and a slur. The grand staff has a dynamic marking of *pp* and a slur. An 8-measure rest is indicated above the grand staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps. The top staff has a dynamic marking of *ppp* and a slur. The grand staff has a dynamic marking of *ppp* and a slur. An 8-measure rest is indicated above the grand staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps. The top staff has a dynamic marking of *rit.* and a slur. The grand staff has a dynamic marking of *dim. e rit.* and a slur. An 8-measure rest is indicated above the grand staff. The system concludes with a *calm* marking and a fermata.

EDITION SCHOTT

EINZEL-AUSGABE

Die Edition Schott erstrebt das hohe Ziel, mustergültig zu sein:
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 in Druck, Papier und Ausstattung — in sämtlichen Bearbeitungen und Bezeichnungen

HOFMANN-ENSEMBLE

Sammlung von Opern-Potpourris bearbeitet von R. Hofmann und E. Thomas

Violine allein 2 Violinen Violine und Klavier 2 Violinen und Klavier Violine, Viola und Klavier Violine, Violoncello und Klavier 2 Violinen, Violoncello und Klavier Violine, Viola, Violoncello u. d. Klavier	2 Violinen, Viola, Violoncello und Klavier Flöte allein Flöte und Klavier Flöte, Violine und Klavier Flöte, Violoncello und Klavier Flöte, 2 Violinen und Klavier Flöte, Violine, Violoncello und Klavier	Ausführbar für Flöte, Violine, Viola, Violoncello und Klavier Flöte, 2 Violinen, Violoncello und Klavier Flöte, 2 Violinen, Viola, Violoncello und Klavier 2 Violinen, Violoncello und Kontrabaß 2 Violinen, Viola, Violoncello und Kontrabaß	2 Violinen, Viola, Violoncello, Kontrabaß und Flöte 2 Violinen, Viola, Violoncello, Kontrabaß und Klavier 2 Violinen, Viola, Violoncello, Kontrabaß, Flöte und Klavier
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V. = Violine, Kl. = Klavier, 2. V. = Zweite Violine, 3. V. = Dritte Violine, Va. = Viola, C. = Violoncello, F. = Flöte, B. = Kontrabaß

Potpourris:	Potpourris:	Potpourris:	Potpourris:	Potpourris:
08108 Adam, Der Postillon von Lonjumeau V. (Kl. 03104, 2 V. 03105, C. 03107, F. 03108, B. 03109)	03158 Donizetti, Des Liebestrunk V. (Kl. 03156, 2 V. 03161, C. 03162, F. 03164, B. 03164)	03209 Mendelssohn, Ein Sommernachts-traum V. (Kl. 03210/11, 2 V. 03212, C. 03213, F. 03214, B. 03215)	03242 Rossini, Der Barbier v. Sevilla V. (Kl. 03233/4, 2 V. 03235, Va. 03236, C. 03257, F. 03258, B. 03259)	02492 Wagner, Das Rheingold V. (Kl. 02493, 2 V. 02925, Va. 03874, C. 03076, F. 02936, B. 03285)
08110 Auber, Die Stumme v. Portici V. (Kl. 03111/2, 2 V. 03113, Va. 03114, C. 03115, F. 03116, B. 03117)	03165 — Lucia di Lammermoor V. (Kl. 03166/7, 2 V. 03168, C. 03169, F. 03170, B. 03171)	03216 Meyerbeer, Die Hugenotten V. (Kl. 03217/8, 2 V. 03219, C. 03220, F. 03221, B. 03222)	03244 — Wilhelm Tell V. (Kl. 03241, 2 V. 03263, Va. 03264, C. 03245, F. 03266, B. 03267)	02494 — Die Walküre V. (Kl. 02495, 2 V. 02926, Va. 03273, C. 03077, F. 02938, B. 03286)
08118 Ballo, Die Zigeunerin V. (Kl. 03119/20, 2 V. 03121, C. 03122, F. 03123, B. 03124)	03172 — Lucrezia Borgia V. (Kl. 03173/4, 2 V. 03175, C. 03176, F. 03177, B. 03178)	02469 Mozart, Don Juan V. (Kl. 02470, 2 V. 03223, C. 03224, F. 03225, B. 03226)	0104 Wagner, Rienzi V. (Kl. 0105/6, 2 V. 02919, Va. 03268, C. 03070, F. 02930, B. 03279)	02496 — Siegfried V. (Kl. 02497, 2 V. 02927, Va. 03274, C. 03078, F. 02938, B. 03287)
08125 Beethoven, Fidelio V. (Kl. 03126/7, 2 V. 03128, C. 03129, F. 03130, B. 03131)	02465 — Die Regimentstochter V. (Kl. 02466, 2 V. 03179, C. 03180, F. 03181, B. 03182)	02471 — Figaros Hochzeit V. (Kl. 02472, 2 V. 03227, C. 03228, F. 03229, B. 03230)	0184 — Der fliegende Holländer V. (Kl. 0185/6, 2 V. 02920, Va. 03269, C. 03071, F. 02931, B. 03280)	02498 — Götterdämmerung V. (Kl. 02499, 2 V. 02928, Va. 03277, C. 03079, F. 02939, B. 03288)
08132 Bellini, Die Nachtwandlerin V. (Kl. 03133, 2 V. 03135, C. 03136, F. 03137, B. 03138)	02467 Flotow, Martha V. (Kl. 02468, 2 V. 03183, Va. 03184, C. 03185, F. 03186, B. 03187)	02473 — Die Zauberflöte V. (Kl. 02474, 2 V. 03231, C. 03232, F. 03233, B. 03234)	02807 — Tannhäuser V. (Kl. 02808/9, 2 V. 02921, Va. 03270, C. 03072, F. 02932, B. 03281)	02500 — Parsifal V. (Kl. 02501, 2 V. 02929, Va. 03276, C. 03080, F. 02940, B. 03289)
08139 — Norma V. (Kl. 03140/1, 2 V. 03142, C. 03143, F. 03144, B. 03145)	03188 Krotzer, Das Nachtlager von Granada V. (Kl. 03189/90, 2 V. 03191, C. 03192, F. 03193, B. 03194)	02475 Nicolai, Die lustigen Weiber von Windsor V. (Kl. 02476, 2 V. 03235, C. 03236, F. 03237, B. 03238)	02832 — Lohengrin V. (Kl. 02833/4, 2 V. 02922, Va. 03271, C. 03073, F. 02933, B. 03282)	02502 Weber, Der Freischütz V. (Kl. 02503, 2 V. 03290, C. 03081, F. 03292, B. 03293)
08145 Bizet, Carmen V. (Kl. 02464, 2 V. 03146, Va. 03147, C. 03148, F. 03149, B. 03150)	03195 Lorzing, Zar u. Zimmermann V. (Kl. 03196/7, 2 V. 03198, C. 03199, F. 03200, B. 03201)	02477 Offenbach, Hoffmanns Erzähl. V. (Kl. 02478/9, 2 V. 03239, Va. 03240, C. 03241, F. 03242, B. 03243)	02957 — Tristan und Isolde V. (Kl. 02958/9, 2 V. 02923, Va. 03272, C. 03074, F. 02934, B. 03283)	03294 — Oberon V. (Kl. 03295/6, 2 V. 03287, C. 03082, F. 03297, B. 03300)
08161 Boland, Die weiße Dame V. (Kl. 03152/3, 2 V. 03154, C. 03155, F. 03156, B. 03157)	03202 Marschner, Hans Heiling V. (Kl. 03203/4, 2 V. 03205, C. 03206, F. 03207, B. 03208)	03244 Offenbach, Die schöne Helene V. (Kl. 03245/6, 2 V. 03247, Va. 03248, C. 03249, F. 03250, B. 03251)	02490 — Meisterlieder von Nürnberg V. (Kl. 02491, 2 V. 02924, Va. 03273, C. 03075, F. 02935, B. 03284)	03301 — Preziosa V. (Kl. 03302/3, 2 V. 03304, C. 03304, F. 03306, B. 03307)
Beliebte Stücke:	Beliebte Stücke:	Beliebte Stücke:	Beliebte Stücke:	Beliebte Stücke:
08281 Bortol, Mélodras italiennes Nr. 11, Quil' uomo P. u. Kl. (2 V. u. Va. 05493, C. F. u. B. 05344)	05402 Gavotte Louis XIII. V. (Kl. 05403, 2 V. 05404, Va. 05405, C. 05406, F. 05407, B. 05408)	03279 Rubinstein, Mélodie op. 3 Nr. 1 V. (Kl. 03280, 2 V. 05419, Va. 05420, C. 05421, F. 05422, B. 05423)	02409 Strauss, Radetzky Marsch V. (Kl. 02135, 2 V. 05431, Va. 05432, C. 05433, F. 05434, B. 05435)	040 Wagner, Walters Preislied, „Morgenlich leuchtend“ V. (Kl. 041, 2 V. 05446, Va. 05447, C. 05448, F. 05449, B. 05450)
08282 Bizet, Allegretto (Entr. Acte) aus der Suite Ariéenne V. u. Kl. (2 V. u. Va. 05395, C. F. u. B. 05396)	02594 Offenbach, Walzer und Barkarole aus Hoffmanns Erzählungen V. (Kl. 01982, 2 V. 05409, Va. 05410, C. 05411, F. 05412, B. 05413)	02601 Schubert, Am Meer V. u. Kl. (2 V. u. Va. 05424, C. F. u. B. 05425)	02791 Ungarischer Tanz: Bartfaiemlék (Nr. 5 der Brahmsbearbeitung) V. (Kl. 02792, 2 V. 05436, Va. 05437, C. 05438, F. 05439, B. 05440)	02782 Wieniawski, Gigue V. (Kl. 02783, 2 V. 05451, Va. 05452, C. 05453, F. 05454, B. 05455)
08287 Chopin, Nocturne op. 9 Nr. 1 V. u. Kl. (2 V. 05397, Va. 05398, C. 05399, F. 05400, B. 05401)	02338 Paladilhe, Mandolinate V. (Kl. 02339, 2 V. 05414, Va. 05415, C. 05416, F. 05417, B. 05418)	03384 Smetana, Verkauft Braut, Fantasie V. (Kl. 03385, 2 V. 05436, Va. 05437, C. 05438, F. 05439, B. 05440)	02797 Viottetempo, Komane op. 40 Nr. 1 V. (Kl. 02798, 2 V. 05441, Va. 05442, C. 05443, F. 05444, B. 05445)	02782 Wieniawski, Gigue V. (Kl. 02783, 2 V. 05451, Va. 05452, C. 05453, F. 05454, B. 05455)
Ausführbar für	Ausführbar für	Ausführbar für	Ausführbar für	Ausführbar für
2 Violinen und Klavier	2 Violinen, Viola und Violoncello 2 Violinen, Viola, Violoncello und Klavier	2 Violinen, Viola, Violoncello u. Kontrabaß und Klavier	3 Violinen, Viola, Violoncello, Kontrabaß und Klavier	3 Violinen, Viola, Violoncello, Kontrabaß und Klavier
08728 Beethoven, „Als die Freunde“ Schluschor aus der 9. Symph. V. (Kl. 08729, 2 V. 03725, 3 V. 03726, Va. 03727, C. u. B. 08728)	03735 Chopin, Träumermarsch V. (Kl. 03736, 2 V. 03737, 3 V. 03738, Va. 03739, C. u. B. 03740)	05732 Mendelssohn, Duo (Lied ohne Worte, op. 38 Nr. 6) V. (Kl. 05733, 2 V. 03734, 3 V. 03735, Va. 03736, C. u. B. 03737)	05771 Nicolai, Duett aus „Die lustigen Weiber von Windsor“: Werden wir beginnen V. (Kl. 03772, 2 V. 03773, 3 V. 03774, Va. 03775, C. u. B. 03776)	03783 Schubert, Moment Musical V. (Kl. 03784, 2 V. 03785, 3 V. 03786, Va. 03787, C. u. B. 03788)
08729 — Türkischer Marsch aus „Die Ruinen von Athen“ V. (Kl. 03730, 2 V. 03731, 3 V. 03732, Va. 03733, C. u. B. 03734)	03741 — Norma, Barkarole V. (Kl. 03742, 2 V. 03743, 3 V. 03744, Va. 03745, C. u. B. 03746)	05765 Mozart, Andante aus dem 8. Quartett V. (Kl. 03766, 2 V. 03767, 3 V. 03768, Va. 03769, C. u. B. 03770)	08777 Schubert, Entracte aus „Rosamunde“ V. (Kl. 03778, 2 V. 03779, 3 V. 03780, Va. 03781, C. u. B. 03782)	03789 Schumann, Chor aus „Paradies und Peri“ V. (Kl. 03790, 2 V. 03791, 3 V. 03792, Va. 03793, C. u. B. 03794)
Violine und Klavier 2 Violinen und Klavier	Violine und Klavier 2 Violinen, Viola und Violoncello 2 Violinen, Viola, Violoncello und Klavier	Violine und Klavier 2 Violinen, Viola, Violoncello u. Kontrabaß und Klavier	Violine und Klavier 2 Violinen, Viola, Violoncello, Kontrabaß und Klavier	Violine und Klavier 2 Violinen, Viola, Violoncello, Kontrabaß und Klavier
08716 Auber, Schlukschor aus „Die Stumme von Portici“ V. (Kl. 08717, 2 V. 03718, 3 V. 03719, Va. 03720, C. 03721, B. 03722)	08728 Beethoven, Träumermarsch, op. 62 Nr. 3 Lied ohne Worte V. (Kl. 03729, 2 V. 03730, 3 V. 03731, Va. 03732, C. 03733, B. 03734)	08795 Schumann, Scherzo aus der Symphonie Nr. 3 in Es dur V. (Kl. 03796, 2 V. 03797, 3 V. 03798, Va. 03799, C. 03800, B. 03801)	08802 — Wagner, Elsas Brautzug zum Münster aus „Lohengrin“ V. (Kl. 03803, 2 V. 03804, 3 V. 03805, Va. 03806, C. 03807, B. 03808)	08809 Wagner, Kavatine Wolframs aus „Schuld u. Ehre“, „Tannhäuser“ Als du im kühnen Sange V. (Kl. 03810, 2 V. 03811, 3 V. 03812, Va. 03813, C. 03814, B. 03815)

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