

Opernsätze.

Erste Sammlung.

TABLEAUX DRAMATIQUES.

Chöre, Scenen, Arien, Melodien und Märsche
aus Opern und Bühnenwerken

für

Harmonium & Pianoforte

(oder 2 Pianoforte)

übertragen

von



ERNST STAPF

und andern Tonsetzern.

Neu durchgesehene Ausgaben.

SERIE I.		SERIE II.	
	Nr.		Nr.
1. KREUTZER, C., Das Nachtlager in Granada. Terzett „Trenne nicht das Band der Liebe“	1,50	13. WEBER, C. M. v., Oberon. Zwei Melodien	1,20
2. WEBER, C. M. v., Euryanthe. Erstes Finale	2,—	14. SCHUBERT, FRANZ, Rosamunde. Balletmusik	1,50
3. DONIZETTI, G., Lucia von Lammermoor. Sextett	1,20	15. GLINKA, M. F., Das Leben für den Zar. Arie und Gebet. Zwei Melodien (P. Hassenstein) C. S. 1987/88	2,40
4. MEYERBEER, G., Robert der Teufel. Gnadensarie „Robert, Robert mein Geliebter“	1,50	16. GLUCK, C. W. v., Orpheus. Chor „Dich umfängt die letzte Stätte“ (B. Voigt)	1,20
5. MOZART, W. A., Zauberflöte. Introduction, Arie und Quintett	1,80	17. *) GOUNOD, CH., Faust (Margarethe). Melodien (Aug. Reinhard)	5,—
6. *) WAGNER, RICH., Tannhäuser. Scene und Lied an den Abendstern	1,50	18. HÄNDEL, G. F., Rinaldo. Arie, Armida, Mitleidlose. (W. Popp)	1,20
7. WEBER, C. M. v., Freischütz. Scene und Arie: „Leise, leise, fromme Weise“	1,80	19. KREUTZER, C., Das Nachtlager. Glockengeläute und Gebot (W. Popp)	1,20
8. MEYERBEER, G., Der Prophet. Krönungsmarsch (E. Stapf)	1,50	20. MENDELSSOHN, Athalia. Kriegsmarsch der Priester (W. Waage)	2,—
9. MOZART, W. A., Don Juan. Erstes Finale	3,—	21. MENDELSSOHN, Sommernachtstraum. Hochzeitsmarsch (W. Waage)	2,—
10. WEBER, C. M. v., Preziosa. Phantasie	2,50	22. MENDELSSOHN, Sommernachtstraum. Notturmo (G. Merkel)	2,—
11. BOIELDIEU, F. A., Die weisse Dame. Schottischer Nationalgesang (Robin Adair)	2,—	23. MEYERBEER, G., Der Prophet. Krönungsmarsch (Aug. Reinhard)	1,50
12. MÉHUL, E. N., Josef in Egypten. Vier Melodien	2,—	24. MEYERBEER, G., Der Prophet. Pastorale, Traumszene (Johs. Doebber)	1,50

Die Nr.Nr. 1 bis 14 (C. S. 2221/34) sind von Ernst Stapf übertragen, die mit *) zum Mitvertrieb für den Handel.

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bei A. Mustel.

CARL SIMON, MUSIKVERLAG, BERLIN SW.

Markgrafenstrasse 21.
Hofmusikalienhändler Sr. Hoheit des Erbprinzen von Anhalt

Lager in Wien
bei Anton Goll.

Nº 6. SCENE UND LIED AN DEN ABENDSTERN

aus „Tannhäuser“ von Richard Wagner.

Für Harmonium und Pianoforte.



Moderato.
(Wie Todesahnung.)

Pianoforte.

Ernst Stapf, Op. II Nº 6. *)

The musical score consists of five systems of staves. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano part with triplets and a 'Ped.' marking. The third system introduces the harmonium part with a section marked 'A' and 'pp tremolando'. The fourth and fifth systems show the harmonium playing a tremolo accompaniment, with 'pp' markings. The score concludes with a final chord and a '1' marking.

Im Einverständnis mit dem Originalverleger Herrn Adolph Fürstner in Berlin.
 *) Das Arrangement ist Eigentum des Verlegers, Carl Simon, Musikverlag, Berlin SW. 12.
 C. S. 2226

Pianoforte.

(O du mein holder Abendstern.)

Listesso tempo. $\text{♩} = \text{♩}$

First system of musical notation, measures 1-4. The piece begins with a piano (*p*) dynamic. The first measure contains a *dim.* marking. The second measure contains a *pp* marking. The music is in 6/8 time with a key signature of one sharp (F#).

Second system of musical notation, measures 5-8. The music continues with various chordal textures and melodic lines in both hands.

Third system of musical notation, measures 9-12. The music features a piano (*p*) dynamic in the first measure and a pianissimo (*pp*) dynamic in the third measure.

Fourth system of musical notation, measures 13-16. A section marker 'B' is placed above the first measure. The music concludes this system with a pianissimo (*pp*) dynamic.

Fifth system of musical notation, measures 17-20. The music is marked *un poco ritard.* (a little slower) and begins with a pianissimo (*pp*) dynamic. The right hand features a more active melodic line.

Sixth system of musical notation, measures 21-24. The music is marked *ppp* (pianississimo) and features a dense, rhythmic accompaniment in both hands.

Pianoforte.

più ritard.
cresc.

lento
pp
pp dolce
8 a tempo

8
pp

8
p

8

8
p

Pianoforte.

4

8

pp

The first system of music consists of two measures. The right hand features a continuous eighth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* is placed above the second measure.

8

p

The second system continues the arpeggiated pattern in the right hand. The left hand accompaniment includes a treble clef in the second measure. The dynamic marking *p* is placed above the second measure.

8

dim. e poco ritard.

The third system shows the continuation of the piece. The dynamic marking *dim. e poco ritard.* is written in the right hand of the second measure.

8

pp

p a tempo

The fourth system contains two measures. The right hand starts with a treble clef. The dynamic marking *pp* is in the first measure, and *p a tempo* is in the second measure.

8

The fifth system continues the arpeggiated texture. The right hand has a treble clef in the second measure.

8

calando

morendo

pp

The sixth system concludes the piece. The right hand has a treble clef. The dynamic markings *calando*, *morendo*, and *pp* are placed in the first, second, and third measures respectively.