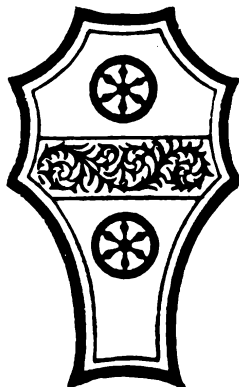


EDITION SCHOTT  
EINZEL-AUSGABE

~ 04434, 04435 ~

# LA TRAVIATA

⟨G. VERDI⟩



## FANTASIE

für Flöte und Klavier von  
G. BRICCIALDI

KLAVIERBEGLEITUNG  
zur Flötenstimme 04433

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# LA TRAVIATA

OPERA VON GIUSEPPE VERDI

Fantasia von G. Briccialdi Op. 76

Allegretto  
quasi  
Andante

Musical notation for the first system, featuring piano (*p*) and forte (*sf*) dynamics, with a *cresc.* marking.

Musical notation for the second system, including a *dolce.* marking.

Musical notation for the third system, including a *sf* marking.

Musical notation for the fourth system, including *dim.* and *pp* markings, and a *rall.* instruction.

Musical notation for the fifth system, including a *dolce.* marking and a change to *Andantino*. The tempo is marked *pp*.

Edition autorisée par M.M.G. Ricordi & Co, Propriétaires

rf pp

rf cresc. e accel. f

p dolce. pp

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 and accompaniment in the grand staff. A *rall.* marking is present above the grand staff. There are triplet markings (3) above the upper 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 upper staff contains a dense, rapid melodic passage with a *p* dynamic marking and a *rall.* marking. The grand staff provides accompaniment. A *pp* marking is visible at the end of the system.

**Allegro brillantissimo e molto vivace.**

Third system of musical notation, starting with a new section. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The tempo is marked *Allegro brillantissimo e molto vivace.* The upper staff features a melodic line with a trill (*tr*) and an 8-measure rest. The grand staff has a steady accompaniment. A *mf* dynamic marking is present.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The upper staff continues the melodic line with a trill (*tr*) and an 8-measure rest. The grand staff accompaniment continues. A *mf* dynamic marking is present.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The upper staff features a melodic line with a trill (*tr*) and an 8-measure rest. The grand staff accompaniment continues. A *p* dynamic marking is present.

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 treble staff contains a melodic line with various ornaments and dynamics. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *f* and *tr*.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The piano part shows a dynamic shift from *p* to *cresc.* (crescendo). The treble staff continues with melodic development.

Third system of musical notation. The piano part begins with a *f* dynamic and transitions to *p* and then *cresc.*. The treble staff features a series of chords and melodic fragments.

Fourth system of musical notation. The piano part starts with *f*, moves to *p*, and then *cresc.* before reaching *ff*. The treble staff has a complex texture with many notes and ornaments.

Fifth system of musical notation. The piano part features a dynamic sequence of *p*, *ff*, *p*, and *ff*. The treble staff continues with intricate melodic and harmonic patterns.

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 top staff contains a melodic line with various ornaments and dynamics including *p*, *mf*, and *pp*. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, continuing the piece with similar notation and dynamics.

Fourth system of musical notation, continuing the piece with similar notation and dynamics.

Fifth system of musical notation, concluding the piece. It features the instruction *rall. sempre e dim.* in both the top and bottom staves, indicating a gradual deceleration and decrease in volume.

*dolente.*

Andante mosso

*pp legato e dolce.*

*pp*

*con espress.*

*pp*

*pp*

*cresc.*

*pp*

*pp cresc.*

*con fuoco.*

*dolce.*

*mf*

*pp*

allargando. morendo.  
pp colla parte.

This system contains the first two staves of music. The top staff features a complex texture of sixteenth-note chords with accents. The bottom two staves (treble and bass clef) provide a harmonic accompaniment with quarter and eighth notes. The tempo markings 'allargando.' and 'morendo.' are placed above the top staff, and 'pp colla parte.' is placed above the middle staff.

un fil di voce.  
ff pp pp

This system contains the next two staves. The top staff has a vocal line with the instruction 'un fil di voce.' above it. The bottom two staves continue the piano accompaniment. Dynamic markings 'ff', 'pp', and 'pp' are placed above the bottom staff.

dolce.  
f p f p

This system contains the next two staves. The top staff has a melodic line with the instruction 'dolce.' above it. The bottom two staves continue the piano accompaniment. Dynamic markings 'f' and 'p' are placed above the bottom staff.

This system contains the next two staves of music, continuing the piano accompaniment with consistent rhythmic patterns and chordal textures.

This system contains the final two staves of music on the page, concluding the piano accompaniment.



The image displays a musical score for piano, consisting of eight systems of staves. Each system includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score features a variety of musical notations, including slurs, accents, and dynamic markings. The first system has an *mf* marking. The second system has a *p* marking. The third system has a *pp* marking. The fourth system has a *pp* marking. The fifth system has a *pp* marking. The sixth system has a *pp* marking. The seventh system has a *pp* marking. The eighth system has a *pp* marking. The score concludes with a double bar line and a *ppp* marking.

**Allegro vivo.**

*p*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*fp*

*p*

*mf*

**Lento.**

*a piacere.*

*a piacere.*

*lunga.*

*p*

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegro vivo.' in common time (C). The piano part features a steady eighth-note accompaniment in the bass clef, while the right hand plays chords and melodic fragments. Dynamics range from piano (*p*) to fortissimo (*ff*). A 'cresc.' (crescendo) marking is present in the second system. The score includes various articulations such as accents and slurs. The piece concludes with a 'Lento.' section, where the tempo slows down significantly. This section is marked 'a piacere' (ad libitum) and includes a long note ('lunga') in the voice line. The piano accompaniment is sparse, with some chords and a few notes in the bass line. Dynamics are kept light, with a piano (*p*) marking.



Andante mosso. *dolce.*

*pp*

This system shows the first two staves of the piece. The upper staff contains a melodic line with slurs and ties, while the lower staff features a steady accompaniment of chords. The tempo is marked 'Andante mosso' and the mood is 'dolce'. The dynamic is 'pp'.



*mf*

This system continues the piece. The melodic line in the upper staff shows some chromatic movement. The dynamic is 'mf'.



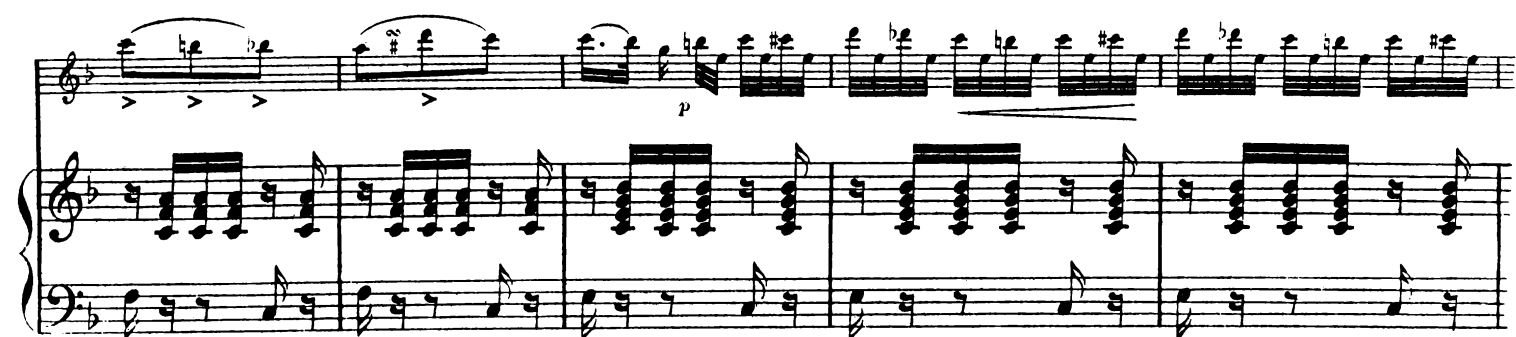
*ritard.* *a Tempo.*

This system includes a ritardando section followed by a return to the original tempo. The dynamic is 'p'.



*p*

This system continues with a melodic line in the upper staff and accompaniment in the lower staff. The dynamic is 'p'.



*p*

This system concludes the piece with a melodic line in the upper staff and accompaniment in the lower staff. The dynamic is '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 top staff contains a melodic line with trills and slurs. The grand staff contains a piano accompaniment with chords and a bass line.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with trills and slurs, with the instruction *ritard.* written below it. The grand staff below has a piano accompaniment with chords and a bass line. The dynamic marking *pp* is written in the bass staff, and another *ritard.* is written in the treble staff.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and a dynamic marking *p*. The instruction *a Tempo.* is written in the bass staff. The grand staff below has a piano accompaniment with chords and a bass line.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with trills and slurs, with a dynamic marking *f*. The grand staff below has a piano accompaniment with chords and a bass line, with a dynamic marking *p* in the bass staff.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and a dynamic marking *f*. The grand staff below has a piano accompaniment with chords and a bass line.

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment.

Second system of musical notation, including performance directions: *ritard.*, *pp*, *ritard.*, *dolce.*, and *a Tempo*.

Third system of musical notation, including the dynamic marking *f*.

Fourth system of musical notation, including the performance direction *a piacere.*

Fifth system of musical notation, including performance directions: *rall.* and *ff*.

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#### Ouvertüren

(Bearbeitungen von Klindworth, Kleinmichel u. A.)

- 01745 Adam, Der Postillon v. Lonjumeau  
01746 — Si j'étais Roi  
01747 Auber, Fra Diavolo  
01748 — Die Stumme von Portici  
01749 Beethoven, Egmont  
01750 Bizet, Carmen  
01751 Boieldieu, Der Kalif von Bagdad  
01752 — Die weiße Dame  
01543 Conradi, Berlinwie es weint u. lacht  
01544 — Weihnachts-Ouverture mit Kinderinstrumenten ad libitum  
01753 Donizetti, Lucia di Lammermoor  
01754 — Lucrezia Borgia  
01755 — Die Regimentstochter  
01756 Hérold, Zampa  
01589 Kéler-Béla, Op. 73 Lustsp.-Ouvert.  
01590 — Op. 108 Ungar. Lustsp.-Ouvert.  
01591 — Op. 111 Französl. Lustsp.-Ouvert.  
01757 Kreutzer, Das Nachtlager  
01613 Leutner, Festouvertüre

#### Ouvertüren:

- 01758 Maillart, Das Glöckchen des Eremiten  
01759 Mendelssohn, Hebrid. (Fingalsh.)  
01760 — Meeresstille u. glückliche Fahrt  
01761 — Ein Sommer-nachtstraum  
01762 Mozart, Così fan tutte (Weiber-  
01763 — Don Juan (treue)  
01764 — Figaros Hochzeit  
01765 — Zauberflöte  
01766 Nicolai, Die lustigen Weiber  
01767 Offenbach, Orpheus in d. Unterwelt  
01768 Reissiger, Die Felsenmühle  
01769 Rossini, Der Barbier von Sevilla  
01770 — Die diebische Elster  
01771 — Wilhelm Tell  
0159/60 Wagner, Rienzi  
0175 76 — Holländer  
02301/2 — Tannhäuser  
02817 — do. III. Akt  
02329 — Lohengrin  
02830 — do. leicht  
02842 — do. III. Akt  
01538 — Rheingold  
02856 — Tristan und Isolde  
01 — Meistersinger, I. Akt  
03041 — do. leicht  
02 — do. III. Akt  
0101 — Parsifal, Vorspiel  
0102 — do. (Kleinpaul) leicht  
01772 Wallace, Maritana  
01773 Weber, Euryanthe  
01774 — Der Freischütz  
01775 — Jubel-Ouverture  
01776 — Oberon  
01777 — Preciosa

#### Potpourris

- (Bearbeitungen: m. = mittelschwerer von H. Cramer, l. = leicht von F. Beyer)  
01778 Adam, Nürnberg. Puppe, m. (l. 01779)  
01780 — Der Postillon v. Lonjumeau, m. (l. 01781)  
01782 — Si j'étais Roi, m. (l. 01783)

#### Potpourris:

- 01784 Auber, Fra Diavolo, m. (l. 01785)  
01786 — Stumme von Portici, m. (l. 01787)  
01788 — Des Teufels Anteil, Potp. I, m.  
01789 — do. Potpourri II, (l. 01790)  
01791 Bellini, Nachtwandl., m. (l. 01792)  
01793 — Norma, m. (l. 01794)  
01795 Bizet, Carmen mittelschwer  
01796 Boieldieu, Der Kalif von Bagdad mittelschwer  
01797 — Die weiße Dame, m. (l. 01798)  
01799 Cornelius, Barbier v. Bagdad, m.  
01800 Donizetti, Liebestrank, m. (l. 01801)  
01802 — Lucia di Lammermoor, m. (l. 01803)  
01804 — Lucrezia Borgia, m. (l. 01805)  
01806 — Regimentstocht., m. (l. 01807)  
01808 Flotow, Martha, m. (l. 01809)  
01699/1700 — do. (Ascher) Große Fantasie  
01497 — do. (Beyer) ganz leicht  
01498 — do. (Hänel) leicht  
01499 — Stradella (Beyer) ganz leicht  
01810 — Stradella, m. (l. 01811)  
01812 Goetz, Der Widersp. Zähmung, m.  
01813 Gounod, Die Königin von Saba, m.  
01814 Halévy, Die Jüdin, m. (l. 01815)  
01816 Hérold, Zampa, m. (l. 01817)  
01818 Kreutzer, Das Nachtlager in Granada, m. (l. 01819)  
01820 Lortzing, Undine, m. (l. 01821)  
01822 — Der Waffenschmied, m. (l. 01823)  
01824 — Der Wildschütz m.  
01825 — Zar u. Zimmermann, m. (l. 01826)  
01827 Maillart, D. Glöckchen d. Eremiten, m.  
01828 Marschner, Hans Heiling m.  
01829 Meyerbeer, Die Afrikanerin, m.  
01830 — Potpourri I m.  
01831 — Potpourri II, m. (l. 01831)  
01832 — Die Hugenotten, m. (l. 01833)  
01834 — Der Prophet, Potpourri I m.  
01835 — do. Potpourri II, m. (l. 01836)  
01837 — Robert der Teufel, m. (l. 01838)

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#### Potpourris:

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01840 — Don Juan, Potpourri I m.  
01841 — do. Potpourri II, m. (l. 01842)  
01843 — Die Entführung a. d. Serail, m. (l. 01844)  
01845 — Figaros Hochzeit, m. (l. 01846)  
01847 — Die Zauberflöte, m. (l. 01848)  
01849 Nicolai, Die lustigen Weiber von Wind-or, m. (l. 01850)  
01851 Offenbachiana, Potpourri über die beliebtesten Offenbach'schen Melodien (Conradi)  
01852 Offenbach, Hofmann's Erzählungen  
01853 — Orpheus i. d. Unterw., m. (l. 01854)  
01855 — Die schöne Helena, m. (l. 01856)  
01857 Rossini, Barbier von Sevilla, m. (l. 01858)  
01859 — Die dieb'sche Elster m.  
01860 — Wilhelm Tell, m. (l. 01861)  
01862 Verdi, Aida, m. (l. 01863)  
01864 — Ernani, m. (l. 01865)  
01866 — Maskenball, m. (l. 01867)  
01868 — Rigolletto, m. (l. 01869)  
01870 — La Traviata, m. (l. 01871)  
01872 — Troubadour, Potpourri I m.  
01873 — do. Potpourri II, m. (l. 01874)

#### Potpourris:

- 01678/9 Verdi, do. (Kellnerer) m.  
02195/6 — do. (Rummel) m.  
Wagner-Potpourris mit Text:  
mittelschwer von H. Cramer,  
(Kaiser)  
0145 — Riichi, m. (l. 0144)  
0147 — Holländer, m. (l. 0146)  
148/49 — Tannhäuser, m. (l. 0151)  
050 — Lohengrin, m. (l. 042)  
045 — Tristan und Isolde, m. (l. 2856)  
09 — Meistersinger, m. (l. 010)  
0150 — Nibelungen-Potpourri über die 4 Opern: Rheingold, Walküre, Siegfried, Götterdämmerung (Kaiser)  
053 — Rheingold, m. (l. 055)  
072 — Walküre, m. (l. 071)  
086 — Siegfried, m. (l. 085)  
094 — Götterdämmerung, m. (l. 095)  
0104 — Parsifal, m. (l. 0100)  
02870-1 — Wagneriana (Kaiser) Potpours über sämtliche Opern Wagner.  
01875 Weber, Freischütz, m. (l. 01876)  
01877 — Oberon, m. (l. 01878)  
01879 — Preciosa, m. (l. 01880)

## FANTASIEN UND ÜBERTRAGUNGEN für Klavier zu 2 Händen

(Vaterlands- und Volkslieder siehe Katalog)

#### Lieder-Potpourris

- 03990 Jung Heidelberg, Studentenlieder-Potpourri (Scheuren)  
03992/3 Aletter, Wandervogel auf der Frühlingsfahrt, Heiter. Wanderlieder-Potpourri  
03995 — Lustiges Soldatenblut, Soldatenlieder-Potpourri  
03997/8 — Musikalischer Kongress, Volkslieder-Potpourri

- 04000 Aletter, Three Cheers for America, Amerikan. Melodien-Potpourri  
01489 Genée, Goldne Lebensregeln, Großes Lieder-Potpourri (Grelinger)  
01490 — Die Geburtstags-Gratulation Großes Lieder-Potpourri (Grelinger)

#### Fantasien und Übertragungen

Beliebte Lieder und Opern-Melodien

- 01913 Adam, Die Nürnberg. Puppe, Walzer (Burgmüller)  
01914 — Der Postillon von Lonjumeau, leichte Fantasie (Beyer)  
01915 — Weihnachtsgesang (Cantique de Noël) (Hess)  
01916 Alabieff, Le Rossignol (Die Nachtigall) (Beyer)  
01917 Baumgartner, Noch sind die Tage der Rosen (Ruffin)  
02508 — do. Walzer  
01919 Beethoven, Adelaide (Smith)  
01434 — Freude schöner Götterfunken, Paraphrase (Fred. M. Voss)  
01920 — Die Ehre Gottes aus der Natur (Beyer)  
01921 Bendel, Wie berührt mich wunderbar (Voss)

#### Berlioz, Faust's Verdammung:

- (Klindworth) nicht für  
01922 — 1. Ungarischer Marsch Frank-  
01923 — 2. Sylphen-Ballet reich u.  
01924 — 3. Tanz der Irrrichter Belgien  
Bizet, Carmen:  
01925 — Draußen am Wall von Sevilla  
01926 — Liebste! Ja die Liebe hat bunten Flügel (Die Liebe von Ziguenern stammt)  
01927 — Ich seh' die Mutter dort  
01928 — Liebst Du mich treu und innig  
01929 — Lied des Escamillo (Toast und Marsch)  
02487 Bortniansky, Ich bete an die Macht der Liebe (Ruffin)  
01951 Capri, Span. Liebeslied (Beaumont)  
01952 Cornelius, Komm' wir wandeln zusammen i. Mondschein (Voss)  
01953 Flotow, Martha: Marsch-Polka über beliebte Melodien  
01954 — Martha: Leichte Fantasie (Beyer)  
01956 Gounod, Romeo und Julia, Valse-Ariette (Agosty)  
01957 Jensen, Alt Heidelberg du feine  
01958 — Am Manzanar, Improvisation (Bendel Voss)  
01959 — Lehn' deine Wang' an meine Wang' (Voss)  
01960 — Margreth am Tore (Kronke)  
01961 — Marmelndes Lütchen (Voss)

- 01962 Kinkel, Ritters Abschied, Weh' daß wir scheiden müssen  
01600 Kotschubey, Oh! dites lui! (Kellnerer)  
01963 Kreipl, S' Mailüftel (Beyer)  
01964 Kreutzer, Droben stehet die Kapelle (Cramer)  
01965 — Schäfer's Sonntagsglied, Das ist der Tag des Herrn  
01967 Kücken, Maurisches Ständchen (Beyer)  
04320 — O weine nicht (Grelinger)  
01969 Lindpaintner, Die Fahnenwacht (Beyer)  
01970 Loewe, Die Uhr (m. Text) (Reinhardt)  
01966 Lortzing, Sonst spielt ich mit Zepfer, a. Zar und Zimmermann (Ruffin)  
01971 Mendelssohn, Auf Flügeln des Gesanges (Leybach)  
01485 — do. Paraphrase (Fred. M. Voss)  
01972 — Jäger's Abschied, Wer hat dich du schöner Wald (Ruffin)  
01973 Meyerbeer, Robert der Teufel: Gnaden-Arie (Brunner)  
01974 Mozart, Don Juan: Ständchen u. Champagnerlied  
01975 — Don Juan: Chor und Menuett (Beyer)

- 01976 Mozart, Don Juan: Reich' mir die Hand, mein Leben  
01977 — Figaro's Hochzeit: Dort vergiß' leises Flehn (m. Einleitung) (Beyer)  
01978 — Zauberflöte: Ein Mädchen oder Weibchen  
02047 Neundorff, Lied des Rattenfängers, Wandern ach wandern (Ruffin)  
02089 — do. als Walzer (Ruffin)

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