

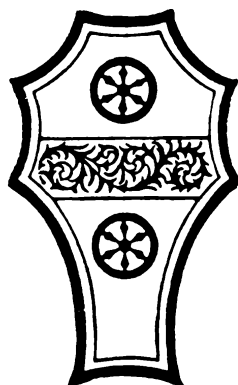
EDITION SCHOTT

EINZEL - AUSGABE

~ 04437, 04438 ~

TROUBADOUR

<G. VERDI>



FANTASIE

für Flöte und Klavier von
G. BRICCIALDI

KLAVIERBEGLEITUNG
zur Flötenstimme 04436

Original e u. Bearbeitung von  G. Hartmann
früher Paul G. Grünberg Schott's Söhne für alle Länder

Jede Nummer 20 Pfennig

SCHOTT'S SÖHNE MANZELPAPPELONDONBRUXELLESPARIS

DER TROUBADOUR

OPERA VON GIUSEPPE VERDI

Fantasia von G. Briccialdi Op. 87

FLÖTE:

Allegro.

f

f *tr*

tr

The first system of the score features a Flute part on a single staff and a Piano accompaniment on two staves. The Flute part begins with a rest followed by a melodic phrase starting on a dotted quarter note. The Piano accompaniment starts with a series of chords and eighth-note patterns, including trills marked with 'tr' and a dynamic marking of 'f'.

tr

tr

tr

The second system continues the musical development. The Flute part has a melodic line with some grace notes. The Piano accompaniment features more complex rhythmic patterns and trills, maintaining the 'f' dynamic.

The third system shows the Flute part with a more active melodic line. The Piano accompaniment provides a steady harmonic and rhythmic foundation with various chordal textures.

ff

f

The final system on the page features a more intense passage. The Flute part has a melodic line that rises in intensity, marked with 'ff'. The Piano accompaniment also becomes more active, with a dynamic marking of 'f'.

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 music features a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system, with a melodic line and a rhythmic accompaniment.

Third system of musical notation. The upper treble staff contains a melodic line with trills (tr) and dynamic markings *p* and *cresc.*. The grand staff below provides a rhythmic accompaniment.

Fourth system of musical notation, the final system on the page. It features a grand staff with a treble staff above it. The music is marked with *f*, *ff*, *rall.*, and *lunga.* (ritardando and allargando). The system concludes with a fermata over the final notes.

The image displays a page of musical notation for a piano piece, likely a vocal-instrumental work. It consists of six systems of staves. The top system includes a vocal line and a piano accompaniment. The tempo is marked *Adagio* and the mood is *dolce sensibile*. The piano part begins with a *pp* (pianissimo) dynamic. The score features various musical notations including slurs, trills, and triplets. The middle systems continue the piano accompaniment with increasing complexity. The bottom system includes a vocal line with the instruction *con anima* and a *rall.* (rallentando) marking. The piano part in this system is marked *rf* (ritardando forte). The key signature is one sharp (F#) and the time signature is common time (C).

Allegro assai vivo.

p *cresc.*

This system contains the first two staves of music. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern. The tempo is marked 'Allegro assai vivo'. Dynamics include a piano (*p*) marking and a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

This system contains the third and fourth staves. The top staff continues the melodic line with some grace notes. The bottom staff continues the piano accompaniment, with some chords marked with accents (*>*). Dynamics include a fortissimo (*ff*) marking.

con anima.

p

This system contains the fifth and sixth staves. The top staff features a melodic line with slurs and accents. The bottom staff continues the piano accompaniment. The tempo is marked 'con anima'. Dynamics include a piano (*p*) marking.

cresc.

cresc.

This system contains the seventh and eighth staves. The top staff continues the melodic line with slurs. The bottom staff continues the piano accompaniment. Dynamics include a crescendo (*cresc.*) marking in both staves.

f *p*

f *pp*

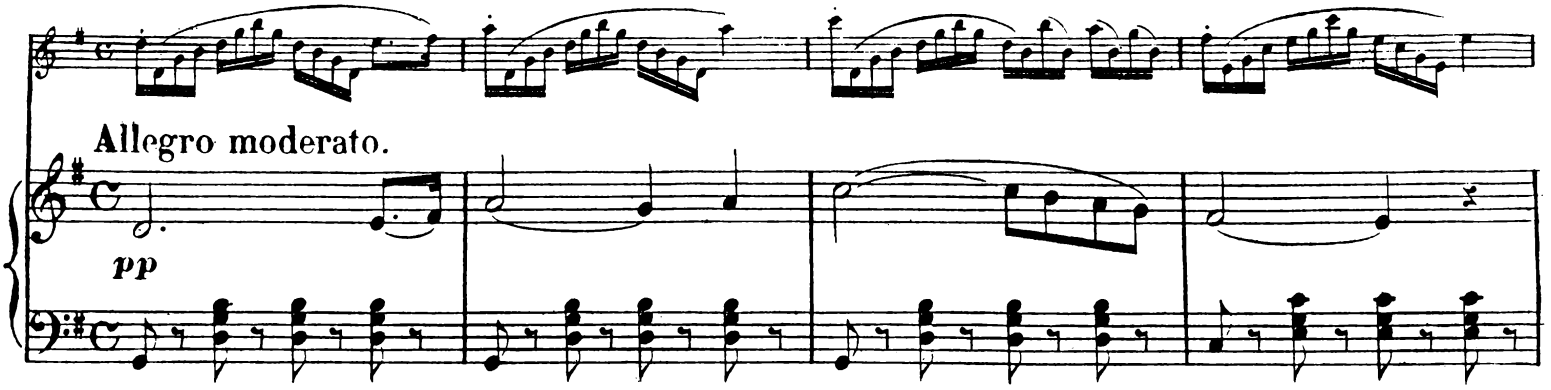
This system contains the ninth and tenth staves. The top staff features a melodic line with slurs and accents. The bottom staff continues the piano accompaniment. Dynamics include fortissimo (*f*) and piano (*p*) markings in the top staff, and fortissimo (*f*) and pianissimo (*pp*) markings in the bottom staff.

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

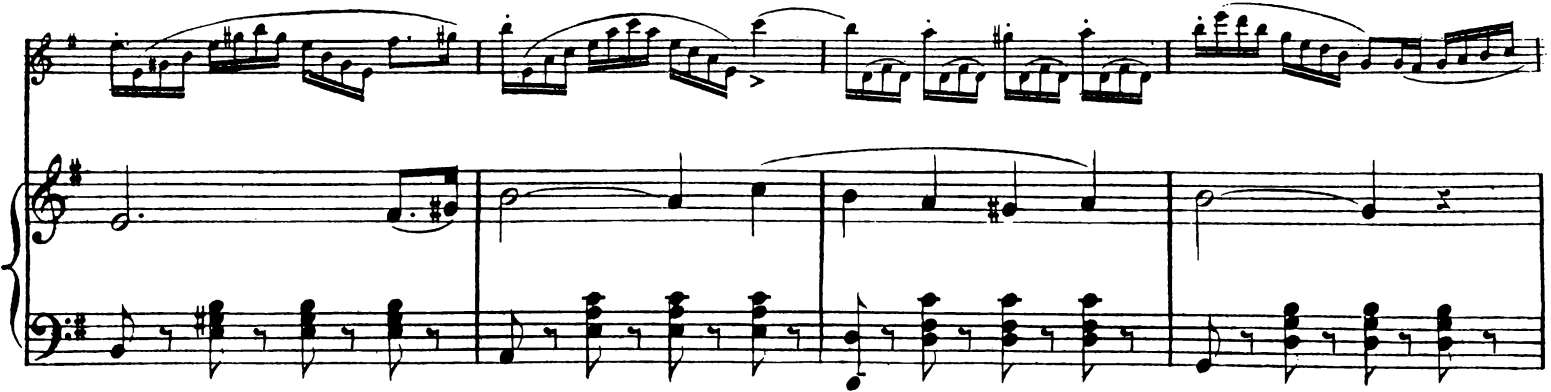
Third system of musical notation, featuring a vocal line and piano accompaniment. Includes dynamic markings: *cresc.*, *sf*, and *sf accelerando.*

Fourth system of musical notation, featuring a vocal line and piano accompaniment. Includes dynamic marking: *sf*.



Allegro moderato.
pp

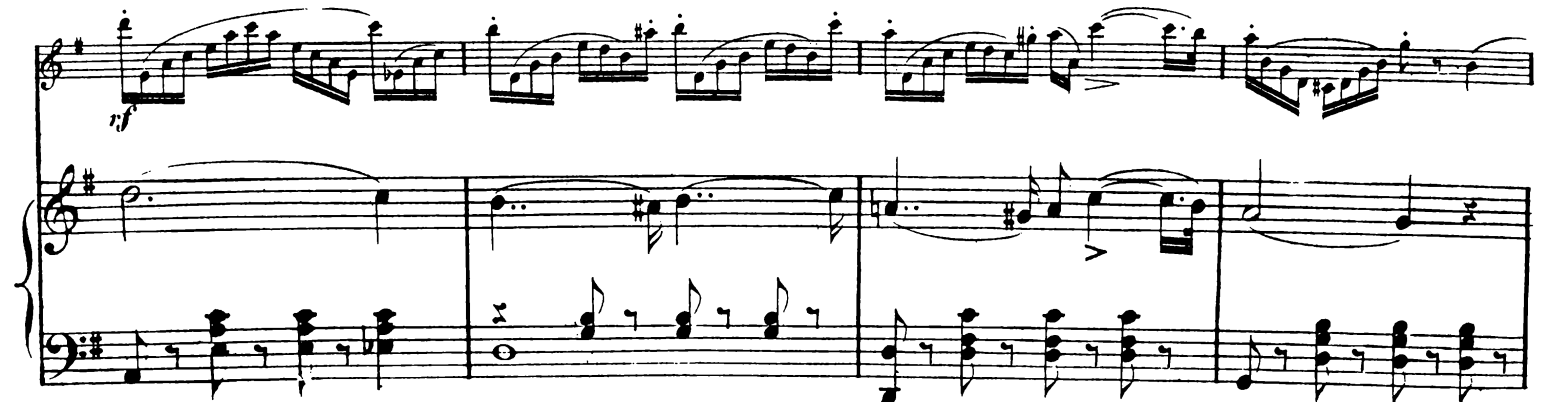
The first system of the musical score. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves for piano accompaniment with a bass clef and the same key signature. The top staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The second system of the musical score, continuing the composition. It maintains the same three-staff structure and key signature. The melodic line in the top staff continues with intricate rhythmic patterns. The piano accompaniment provides harmonic support with consistent eighth-note accompaniment.



The third system of the musical score. The melodic line in the top staff shows some dynamic variation with accents. The piano accompaniment remains consistent in its rhythmic pattern.



rf

The fourth and final system of the musical score on this page. The melodic line in the top staff concludes with a series of descending notes. The piano accompaniment ends with a final chord. The dynamic marking *rf* (ritardando forte) is present at the beginning of this system.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some grace notes and slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff begins with a *p* dynamic and includes markings for *cresc.* and *f* *rall.*. The bass staff also has *cresc.* and *f* *rall.* markings.

Fourth system of musical notation. The treble staff starts with *dolce.* and *un poco ritard.* markings, followed by *rf*. The bass staff begins with a *p* dynamic.

Fifth system of musical notation. The treble staff includes markings for *cresc.*, *f*, *stent.*, and *rall.*. The bass staff has *cresc.* and *f* markings.

Allegro vivo

> p cresc.

This system shows the beginning of the piece. The tempo is marked 'Allegro vivo'. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a rapid sixteenth-note pattern, while the left hand plays a simple bass line. Dynamics include an accent (>) and piano (> p), with a 'cresc.' marking indicating a gradual increase in volume.

f sf cresc.

The second system continues the sixteenth-note texture in the right hand. The left hand has a more active bass line. Dynamics include forte (f), sforzando (sf), and a 'cresc.' marking.

f p

This system introduces a melodic line in the right hand with slurs and accents (>). The left hand continues with a rhythmic accompaniment. Dynamics include forte (f) and piano (p).

p

The fourth system features a more complex melodic line in the right hand with many slurs. The left hand has a steady eighth-note accompaniment. A piano (p) dynamic is marked.

cresc.

The final system on the page shows a dense texture with many slurs and accents in the right hand. The left hand has a rhythmic accompaniment. A 'cresc.' marking is present.

First system of musical notation. The upper staff (treble clef) contains a melodic line with notes and accidentals. The lower staff (bass clef) contains a piano accompaniment with chords and moving lines. The tempo/mood marking *cresc. molto.* is written above the upper staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with many chords, some marked with *ff* and *rall.* (rallentando).

Third system of musical notation. The upper staff has a melodic line with notes and rests. The lower staff has a piano accompaniment with chords. The tempo/mood markings *Lento.*, *Andantino*, and *dolente.* are written above the upper staff. The dynamic marking *p* is written below the lower staff, and *dimin.* is written above the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with notes and rests. The lower staff contains a piano accompaniment with chords and moving lines.

Fifth system of musical notation. The upper staff contains a melodic line with notes and rests. The lower staff contains a piano accompaniment with chords and moving lines. The dynamic marking *pp* is written below the lower staff.

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 piano part features a prominent left hand accompaniment of sixteenth-note chords. The dynamic marking *pp* is present in the piano part.

Second system of musical notation. It continues the vocal and piano parts from the first system. The dynamic marking *dolce.* is written above the vocal line.

Third system of musical notation. It continues the vocal and piano parts. The dynamic marking *dolce.* is written above the vocal line.

Fourth system of musical notation. It continues the vocal and piano parts. The dynamic marking *dolce.* is written above the vocal line.

Fifth system of musical notation. It continues the vocal and piano parts. The piano part includes dynamic markings *p* and *pp*.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score features various musical notations, including slurs, accents, and dynamic markings. The first system is marked *dolce.* and includes accents over the first and fifth notes of the first measure. The second system also includes a *dolce.* marking. The third system is marked *pp* (pianissimo). The fourth system is marked *cresc.* (crescendo). The fifth system is marked *pp* and includes a *len.* (ritardando) marking at the end of the first measure. The piano part consists of chords and single notes, while the single treble staff contains more complex melodic lines with slurs and accents.

ritard.

mf *pp* *ritard.* *anima.*

un poco ritard. *pp*

mf

ritard. *tr* *pp*

Allegro mosso

tr *tr* *tr*

tr *cresc.* *cresc.*

f *accelerando.* *f accelerando*

>ff *ff*

The image displays a musical score for piano, organized into four systems. Each system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical elements: chords, arpeggios, melodic lines with slurs, and dynamic markings such as 'v' (piano) and 'f' (forte). The score concludes with a double bar line and repeat dots at the end of the final system.

EDITION SCHOTT

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Abteilung 4

OUVERTÜREN UND POTPOURRIS

Klavier zu 2 Händen

Ouvertüren

(Bearbeitungen von *Kindworth*,
Kleinmichel u. A.)

- 01745 Adam, Der Postillon v. Lonjumeau
01746 — Si j'étais Roi
01747 Auber, Fra Diavolo,
01748 — Die Stimme von Portici
01749 Beethoven, Egmont
01750 Bizet, Carmen
01751 Boieldieu, Der Kalif von Bagdad
01752 — Die weise Dame
01543 Conrad, Berlin wie es weint u. lacht
01544 — Weihnachts-Ouverture mit
Kinderinstrumenten ad libitum
01753 Donizetti, Lucia di Lammermoor
01754 — Lucrezia Borgia
01755 — Die Regimentsstochter
01756 Hérold, Zampa
01589 Kéler-Báa, Op. 73 Lustsp.-Ouvert.
01590 — Op. 108 Ungar. Lustsp.-Ouvert.
01591 — Op. 111 Französ. Lustsp.-Ouvert.
01757 Kreutzer, Das Nachtlager
01613 Leutner, Festouverture
01758 Maillart, Das Glöckchen des
Eremiten

- 01759 Mendelssohn, Hebrid. (Fingalsh.)
01760 — Meeresschiffe u. glückliche Fahrt
01761 — Ein Sommernachtstraum
01762 Mozart, Così fan tutte (Weiber-
01763 — Don Juan (treue)
01764 — Figaros Hochzeit
01765 — Zauberflöte
01766 Nicolai, Die lustigen Weiber
01767 Offenbach, Orpheus in der Unterwelt
01768 Reissiger, Die Felsenmühle
01769 Rossini, Der Barbier von Sevilla
01770 — Die diebische Elster
01771 — Wilhelm Tell
01596 Wagner, Rienzi
0175-76 — Holländer
02301/2 — Tannhäuser
02829 — Lohengrin
02830 — do. leicht
02842 — do. III. Akt
02356 — Tristan und Isolde
01 — Meistersinger, I. Akt
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 = mittelschwer 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)
01784 Auber, Fra Diavolo, m. (l. 01785)
01786 — Stimme von Portici, m. (l. 01787)
01788 — Des Teufels Anteil, Polp. I. m.
01789 — do. Potpourri II, m. (l. 01790)
01791 Bellini, Nachtwandl., m. (l. 01792)
01793 — Norma, m. (l. 01794)
01795 Bizet, Carmen mittelschwer
01796 Boieldieu, Der Kalif v. Bagdad, m.
01797 — Die weise Dame, m. (l. 01798)
01799 Cornelius, Barbier v. Bagdad, m.
01800 Donizetti, Liebestrank, m. (l. 01801)
01802 — Lucia di Lammerm., m. (l. 01803)
01804 — Lucrezia Borgia, m. (l. 01805)
01806 — Die Regimentsstochter, m. (l. 01807)
01808 Flotow, Martha, m. (l. 01809)
01810 — Stradella, m. (l. 01811)
01812 Goetz, Der Widersp. Zähmung, m.
01813 Gounod, Die Königin v. Saba, m.
01814 Halévy, Die Judin, 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 Waffenschied, m. (l. 01823)

- 01824 Lortzing, Der Wildschütz m.
01825 — Zaru. Zimmermann, m. (l. 01826)
01827 Maillart, D. Glöckchen d. Eremiten, m.
01828 Marschner, Hans Heiling, m.
01829 Meyerbeer, Die Afrikanerin,
Potpourri I mittelschwer
01830 — do. 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 u. Teufel, m. (l. 01838)
01839 Mozart, Così fan tutte, mittel.
01840 — Don Juan, Potpourri I, m.
01841 — do. Potpourri II, m. (l. 01842)
01843 — Die Entführung aus dem Serail, m.
(l. 01844)
01845 — Figaros Hochzeit, m. (l. 01846)
01847 — Die Zauberflöte, m. (l. 01848)
01849 Nicolai, Die lustigen Weiber von
Windso, m. (l. 01850)
01851 Offenbach, Hoffmann's Erzählungen
beliebtesten Offenbach'schen
Melodien (Conradi)
01852 Offenbach, Hoffmann's Erzählungen
01853 — Orpheus d. Unterw., m. (l. 01854)
01854 — Schifff. Helena, m. (l. 01855)
01857 Rossini, Barbier v. S., m. (l. 01858)
01859 — Die dieb. Elster mittelschwer
01860 — Wilhelm Tell, m. (l. 01861)
01862 Verdi, Aida, m. (l. 01863)
01864 — Ernani, m. (l. 01865)
01866 — Maskenball, m. (l. 01867)

- 01868 Verdi, Rigoletto, m. (l. 01869)
01870 — La Traviata, m. (l. 01871)
01872 — Troubadour, Potpourri I, m.
01873 — do. Potpourri II, m. (l. 01874)
0145 Wagner, Rienzi mittelschwer
0144 — do. mit Text (Kaiser) leicht
0147 — Holländer mitte. schwer
0146 — do. mit Text (Kaiser) leicht
0148/49 — Tannhäuser mittelschwer
0151 — do. mit Text (Kaiser) leicht
050 — Lohengrin mittelschwer
042 — do. mit Text (Kaiser) leicht
045 — Tristan und Isolde, mitte. schwer
09 — Meistersinger mit Text m.
010 — do. leicht (Kaiser)
0150 — Ring des Nibelungen, Gesamt-
Potpourri über die 4 Opern mit
Text (A. Kaiser)
053 — Rheingd. m. T., m. (l. Kaiser 055)
072 — Walküre mit Text m.
071 — do. leicht (Kaiser)
066 — Siegfried mit Text m.
065 — do. leicht (Kaiser)
094 — Götterdämmerung mit Text, m.
095 — do. leicht (Kaiser)
0104 — Parsifal m. T., m. (l. Kaiser 0104)
02870/1 Wagneriana (Kaiser) Potpour.
über sämtliche Opera Wagner's
01875 Weber, Freischütz, m. (l. 01876)
01877 — Oberon, m. (l. 01878)
01879 — Preciosa, m. (l. 01879)

Abteilung 5

Fantasien und Uebertragungen beliebter Opern-Melodien

Klavier zu 2 Händen

- 01913 Adam, Die Nürnberger Puppe,
Walzer (Bargmüller)
01914 — Der Postillon von Lonjumeau,
leichte Fantasie (Beyer)
Berlioz, Faust's Verdammung:
(Kindworth)
01922 — 1. Ungarischer Marsch
01923 — 2. Symphe-Ballet
01924 — 3. Tanz der Irrlichter
Bizet, Carmen:
01925 — Draußen am Wall von Sevilla
01926 — Habanera: Ja die Liebe hat
bunte Flügel (Die Liebe von
Zigeunern stammt)
01927 — Ich seh' die Mutter dort
01928 — Liebst Du mich treu und innig
01929 — Lied des Escamillo (Toast und
Marsch)
Bouillonnière d. kleinen Pianisten.
Eine Sammlung beliebter Opern-
melodien in ganz leichter Be-
arbeitung (Rummel)
01930 — Don Juan: Reich mir die Hand
und treib' der Champagner
01931 — Euryanthe: Ich bau' auf Gott;
O Seligkeit dich faß ich kaum;
Fröhliche Klänge
01932 — Fidelio: O wär ich schon
01933 — Fidelio: Marsch aus dem I. Akt
01934 — Figaro's Hochzeit: Will einst
das Grölein ein Tänzelein wagen
Dort vergiß ich's Feiern
01935 — Fra Diavolo: Ich zähle Freunde
01936 — Liebestrank: Frage doch warum
der Zephir
01937 — Lucia di Lammermoor: Bald
wehet die Zypressen; Du, die
schon zum Himmel eilet

- Bouillonnière d. kleinen Pianisten
01938 — Norma: Entflohn' er kehre wieder
01939 — Preciosa: Einsam bin ich
01940 — Regimentsstochter: So lebet wohl,
ihre teuren Waffenbrüder; Tyro-
lienne (Vorspiel des 2. Aktes)
01941 — Rigoletto: Holdes Mädchen sieh'
mein Leiden: Ach, wie so trüger.
Stimme v. Portici: Schlummer-
Arie und Barkarole
01942 — Wilhelm Tell: O komm mein
süßes Leben; O Gott, nur dir
darf den Schmerz
01943 — Traviata: Er ist es, dessen wonnig
Bild; Hat dein heimatliches Land
01944 — Troubadour: Ihres Auges himm-
lisch Strahlen; O, dürft' ich es
glauben
01945 — Troubadour: Miserere; Hab'
Erbarmen; Schon nah' die To-
destunde; In unsre Heimat
01946 — Zampa: Reizendes Mädchen:
Das Echo hall' den Klang
01947 — Zar und Zimmermann: Sonst
spielt ich mit Zepher; Holz-
schuhantanz
01948 — Zauberflöte: In diesen heil'gen
Hallen; Glockenspielszene
01949 — Flotow, Martha: Marsch-Polka
über beliebte Melodien
01950 — Martha: Leichte Fantasie (Beyer)
01951 — Gounod, Romeo und Julia, Valse-
Ariette (Agosty)
01952 — Kreutzer, Sehen die Abendglock-
klänge (Nachtlager)
01953 — Meyerbeer, Robert der Teufel:
Gnaden-Arie (Brunner)

- 01974 Mozart, Don Juan: Ständchen u.
Champagnerlied
01975 — Don Juan: Chor und Menuett
(Beyer)
01976 — 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
01979 Offenbach-Quadrille (Ueber
sämtliche Opern)
01980 Offenbach, Hoffmann's Erz-
ählungen, Barkarole leicht
01981 — do. elegant
01982 — do. Walzer/Barkarole (Kaiser)
01983 — Orpheus in der Unterwelt:
Walzer über beliebte Melodien (Kaiser)
01984 — Die schöne Helena, Walzer
über beliebte Melodien (Kaiser)
01990 Rossini, Wilhelm Tell leicht
01991 — do. Gebet (Rupp)
02009 Thomas, Mignon (Neustädt)
02011 Weber, Freischütz: Durch die
Wälder, durch die Auen (Beyer)
02012 — Freischütz: Wir winden dir den
Jungfernkranz

Richard Wagner-Ausgaben

- Rienzi
0163 — Marsch (L. Terwan)
0167 — Entschluß des Rienzi: Wahn-
so mag es sein! (Kindworth)
0168 — Introduktion u. Chor d. Friedens-
boten (Kindworth)
0169 — Finale des II. Aktes: Rienzi, dir
sei Preis (Kindworth)

- Der fliegende Holländer
01778 — Fantasie (Smith)
0179 — Ballade der Senta: Traft ihr das
Schiff (Kaiser)
0180 — Lied des Steuermanns: Mit
Gewitter und Sturm (Kaiser)
0190 — Spinnerlied, Paraphrase (Voss)
Tannhäuser
02803/4 — Fantasie (Smith)
02810 — Tannhäuser's Lied: Dir töne Lob
(Kaiser)
02811 — Arie der Elisabeth: Dich, teure
Halle (Kaiser)
02812 — Gesang Wolframs: Blick' ich
umher (Kaiser)
02813 — Gebet d. Elisabeth: Allmächt'ge
Jungfrau (Kaiser)
Lohengrin
02836 — Festmusik (Windsperger)
02837 — Elsas Traum: Einsam in trüben
Tagen (Kaiser)
02840 — Fühl' ich zu dir so süß (Kaiser)
02841 — Atmet du nicht mit mir (Kaiser)
02844 — Duett aus dem 3. Akt (Lohengrin-
Elsa) Paraphrase (Voss)
02845 — Elsas Traum, Paraphrase (Voss)
Tristan und Isolde
02859 — Liebesduett (2. Akt) (Kronke)
02860 — do. Paraphrase (Voss)
02861 — Solides Liebestod, m. (Kronke)
Meistersinger
04 — Am stillen Herd (Behr)
03 — do. leicht (Behr)
05 — Walthers Preislied, Morgenlich
leuchtend, leicht (Behr)
07 — do. leicht (Behr)
06 — do. Improvisation (Bendel)
02877 — David u. die Lehrbuben, I. (Bell)
02878 — Hans Sachs u. Eva (2. u. 3. Akt)
leicht (Bell)

- Meistersinger
02879 — Sachs. Schusterlied und Beck-
meisters Ständchen, leicht (Bell)
02880 — Monolog von Sachs und
Auftritt Walthers, leicht (Bell)
08 — Quintett (3. Akt, Paraphr. (Bülow)
02876 — Quintett, 3. Akt, leicht (Bell)
02874 — Tanz d. Lehrbuben, leicht (Bell)
02875 — Aufzug der Zünfte, leicht (Bell)
011 — Meistersinger-Marsch (Terwan)
Rheingold
0199 — Loge-Mime, leicht (Bell)
051 — Die Rheintöchter, leicht (Bell)
052 — Einzug der Götter, leicht (Bell)
054 — Walhall, Tonstück (Brassin)
Walküre
070 — Siegmunds Liebeslied, (Behr)
074 — do. Fantasie (Tausig)
068 — do. leichte Uebertragung (Bell)
02872 — Siegmund u. Brünnhilde (Tod-
verkündigung), leicht (Bell)
073 — Walkürenritt, eleg. Fant. (Tausig)
075 — Feuerzauber (Brassin)
069 — Wotans Abschied und Feuer-
zauber, leicht (Bell)
Siegfried
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Götterdämmerung
093 — Gesang d. Rheintöchter, I. (Bell)
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Farsfall
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