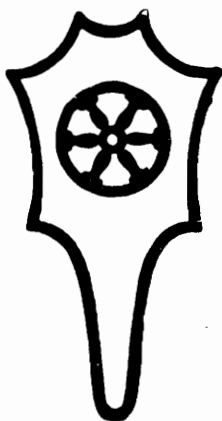


EDITION SCHOTT

05688

Ruy-Blas-Ouvertüre



F. Mendelssohn-Bartholdy

Op. 95

PIANO

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

~ EINZEL-AUSGABE ~

B. SCHOTT'S SÖHNE, MANZ-LEIPZIG-LONDON-BRUXELLES-PARIS

RUY BLAS

OUVERTÛRE

F. Mendelssohn-Bartholdy, Op. 95.

PIANO

Lento *Allegro molto.*
p *sf*

Lento *Allegro molto*
p

sf *dim.* *p*

Lento. *Allegro molto.*
p

sf *p*

cresc. *f* *sf* *f* *fp*

First system of musical notation, consisting of a grand staff with two staves. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *f* (forte) in the lower staff.

Second system of musical notation, continuing the piece. Dynamics include *sf* (sforzando) in both staves.

Third system of musical notation, featuring dynamic markings *cresc.*, *dim.*, *p*, *f*, and *fp* across the system.

Fourth system of musical notation, characterized by a *ff* (fortissimo) dynamic in the lower staff and a series of chords in the upper staff.

Fifth system of musical notation, featuring a complex texture with many notes in both staves, including some grace notes.

Sixth system of musical notation, ending with a *ff* dynamic and a *Ped* (pedal) marking. A circled cross symbol is present at the end of the system.

Musical notation for the first system, featuring piano and bass staves. The piano staff contains complex chordal textures with dynamic markings *sf* and *Ped*. The bass staff features a rhythmic accompaniment with dynamic markings *sf* and *Ped*.

Musical notation for the second system, including piano and bass staves. The piano staff has dynamic markings *sf* and *ff*. The bass staff continues the accompaniment with dynamic markings *sf* and *Ped*.

Musical notation for the third system, marked *Lento.* and *a tempo*. The piano staff has dynamic markings *ff* and *sfritard. pp*. The bass staff has dynamic markings *sf* and *sempre pp*.

Musical notation for the fourth system, featuring piano and bass staves. The piano staff has dynamic markings *p* and *sf*. The bass staff has dynamic markings *sf* and *sf*.

Musical notation for the fifth system, including piano and bass staves. The piano staff has dynamic markings *dim.* and *sf*. The bass staff has dynamic markings *sf* and *sf*.

Musical notation for the sixth system, featuring piano and bass staves. The piano staff has dynamic markings *cresc.* and *sf*. The bass staff has dynamic markings *sf* and *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation. The bass line features a series of chords with a *p* dynamic marking. The treble line has a *stacc.* marking. The system concludes with a double bar line.

Third system of musical notation. The bass line has a *sf* marking. The system concludes with a double bar line.

Fourth system of musical notation. The bass line has a *sf* marking, followed by a *p* marking and a *cresc.* marking. The treble line has a *cresc.* marking. The system concludes with a double bar line.

Fifth system of musical notation. The bass line has a *molto* marking. The system concludes with a double bar line.

Sixth system of musical notation. The bass line has a *ff* marking. The system concludes with a double bar line.

con 8va ad libitum

The first system of music features a treble and bass staff. The treble staff contains complex chords and melodic lines, while the bass staff provides a rhythmic accompaniment. The instruction "con 8va ad libitum" is written below the bass staff.

The second system continues the musical piece with similar complexity in both staves, including various articulations and dynamics.

The third system shows further development of the musical themes, with the bass staff featuring a steady eighth-note pattern.

fp

The fourth system includes the dynamic marking *fp* (fortissimo piano) in the bass staff, indicating a sudden change in volume.

fz

The fifth system features the dynamic marking *fz* (forzando) in the bass staff, marking a moment of intense emphasis.

sf sf sf sf *sempref sf*

Ped

The sixth system contains multiple dynamic markings: *sf sf sf sf* in the bass staff, *sempref sf* in the treble staff, and "Ped" (pedal) markings with circled cross symbols below the bass staff.

sf sf sf sf *dim.*

Ped

The seventh system includes dynamic markings *sf sf sf sf* in the bass staff, *dim.* (diminuendo) in the treble staff, and "Ped" markings with circled cross symbols below the bass staff.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*, *sf*, *p*.

Second system of musical notation. Treble and bass staves. Dynamics: *pp*, *pp espress.*

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *cresc.*, *f*, *sf*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*, *cre*, *scen*, *do*, *dol.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *sf*, *sf*.

Seventh system of musical notation. Treble and bass staves. Dynamics: *sf*, *sf*.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key. The bass line begins with a *ff* dynamic marking.

Second system of musical notation. It includes the tempo marking *Lento.* and *a tempo*. The bass line starts with *ff* and later changes to *pp*. A *Ped* (pedal) marking is present in the bass line.

Third system of musical notation. The bass line features a *espress.* (espressivo) marking.

Fourth system of musical notation. The bass line includes *sf* (sforzando) markings.

Fifth system of musical notation, continuing the piece with various melodic and harmonic developments.

Sixth system of musical notation, showing further progression of the musical themes.

Seventh system of musical notation, concluding the page with a *cresc.* (crescendo) marking in the bass line.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *cresc.*, *p*, and *cresc.*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamics include *molto cresc.*.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *ff* and *sf*. Pedal markings are present below the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *sf*. Pedal markings are present below the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *sf* and *fp*.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *sf*.

Seventh system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *sf*, *p*, *f*, and *p cresc.*.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff contains a harmonic accompaniment. Dynamics include *f* and *p*. The system concludes with a double bar line and repeat signs.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords. Dynamics include *cresc.* and *f*. The system concludes with a double bar line and repeat signs.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords. Dynamics include *f* and *cresc.*. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords. Dynamics include *ff*. The system concludes with a double bar line and repeat signs.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords. Dynamics include *ff*. The system concludes with a double bar line and repeat signs.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords. Dynamics include *ff*. The system concludes with a double bar line and repeat signs.

First system of musical notation. The treble staff contains a series of ascending eighth-note chords. The bass staff contains a series of descending eighth-note chords. A dynamic marking of *ff* is present in the middle of the system. Pedal markings are located below the bass staff.

Second system of musical notation. The treble staff continues with ascending eighth-note chords. The bass staff continues with descending eighth-note chords. Pedal markings are present below the bass staff.

Third system of musical notation. The treble staff features a complex texture with many notes. The bass staff continues with descending eighth-note chords. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble staff continues with ascending eighth-note chords. The bass staff continues with descending eighth-note chords. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble staff continues with ascending eighth-note chords. The bass staff continues with descending eighth-note chords. Pedal markings are present below the bass staff.

Sixth system of musical notation. The treble staff continues with ascending eighth-note chords. The bass staff continues with descending eighth-note chords. Pedal markings are present below the bass staff.

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Die schrägen Zahlen bezeichnen die Schwierigkeitsgrade. 1-3 sehr leicht, 4-6 leicht, 7-9 mittel, 10-12 schwer, 13-14 sehr schwer.

Ouvertüren und Vorspiele

- 9 Si j'étais roi (01746) Adam
- 9 Die Zigeunerin (07178/9) Balfe
- 8 Leonore III (Fidelio) (05674/3) Beethoven
- 7 Norma (05677) Bellini
- 8 Carmen (01750) Bizet
- 6 Kalif von Bagdad (01751/a) Boieldieu
- 7 Die weisse Dame (01752/a) Boieldieu
- 7 Regimentstochter (01755/a) Donizetti
- 7 Martha (06757) Flotow
- 7 Stradella (06758) Flotow
- 10 Zampa (01756/a) Hérold
- 8 Nachtlager von Granada (01757/a) Kreutzer
- 7 Undine (05682) Lortzing
- 10 Glöckchen des Eremiten (01758) Maillart
- 12 Sommernachtstraum (01761/a) Mendelssohn
- 6 Così fan tutte (01762) Mozart
- 8 Don Juan (01763) Mozart
- 10 Die lustigen Weiber (01766/a) Nicolai
- 8 Orpheus in der Unterwelt (01767) Offenbach
- 8 Barbier von Sevilla (01769) Rossini
- 9 Die diebische Elster (01770/a) Rossini
- 9 Wilhelm Tell (01771/a) Rossini
- 8 Zehn Mädchen und kein Mann (07434/5) Suppé
- 8 Die schöne Galathée (07432/3) Suppé
- 8 Pique Dame (07430/1) Suppé
- 7 Leichte Cavallerie (07428/9) Suppé
- 7 Flotte Bursche (07426/7) Suppé
- 8 Dichter und Bauer (07422/3) Suppé
- 5 Dichter und Bauer, erleichtert (07424/5) Suppé
- 8 Boccaccio (07420/1) Suppé
- 8 Banditenstreichere (07418/9) Suppé
- 11 Rienzi (0159/60) Wagner
- 11 Lohengrin, Vorspiel zum 1. Akt (02s29) Wagner
- 12 Meistersinger, Vorspiel zum 1. Akt (01/a) Wagner
- 8 Parsifal (0101) Wagner
- 10 Euryanthe (01773) Weber
- 12 Freischütz (01774) Weber
- 11 Oberon (01776/a) Weber

- 6 Faust, Potpourri (Cramer) (07246/7) Gounod
- 6 Faust, moderne Fantasie (Artok) (07248/9) Gounod
- 7 Faust, Fantasie (Leybach) (07251) Gounod
- 9 Faust, Fantasie (Smith) (07252/3) Gounod
- 7 Königin v. Saba, Potp. (Cramer) (01813/a) Gounod
- 7 Waffenschmied, Potp. (Cramer) (01822) Lortzing
- 6 Zar u. Zimmerm., Potp. (Cramer) (01825) Lortzing
- 6 Figaros Hochzeit, Potp. (Cramer) (01845/a) Mozart
- 7 Trompeter v. Säckingen, Potp. (08845/6) Nessler
- 7 Lustige Weiber, Potp. (Cramer) (01849/a) Nicolai
- 8 Hoffmanns Erzählung, Potp. (01852/a) Offenbach
- 8 Barbier v. Sevilla, Potp. (Cramer) (01857/a) Rossini
- 7 Verkaufte Braut, Fantasie (05383) Smetana
- 8 Fatinitza, Fantasie (07451/2) Suppé
- 8 Mignon, Fantasie (Neustedt) (02009/a) Thomas
- 8 Aida, Potpourri (Cramer) (01862/a) Verdi
- 7 Rigoletto, Potpourri (Cramer) (01868/a) Verdi
- 5 Rigoletto, Potpourri (Beyer) (01869/a) Verdi
- 8 Rigoletto, Fantasie (Leybach) (08873/4) Verdi
- 5 Traviata, Potpourri (Beyer) (01871/a) Verdi
- 8 Traviata, Fantasie (Gobbaerts) (08134/a) Verdi
- 6 Troubadour, Potpourri (Beyer) (01874/a) Verdi
- 8 Troubadour, Fant. (Gobbaerts) (08135/a) Verdi
- 8 Troubadour, Fantasie (Rummel) (02195/6) Verdi
- 7 Lohengrin, Potpourri (Cramer) (050/a) Wagner
- 6 Tannhäuser, Potpourri (Kaiser) (0151/a) Wagner
- 6 Freischütz, Potpourri (Cramer) (01875/a) Weber

- 7 Balletmusik („Lakmé“) (08930/1) Delibes
- 7 Le Pas des fleurs, Valse („Naïla“) (08885/6) Delibes
- 6 Pizzicati („Sylvia“) (08887) Delibes
- 8 Walzer üb. Mel. aus „Martha“ (01918/a) Flotow
- 4 „Letzte Rose“, „Mag der Himmel“ und „Ach so fromm“ („Martha“) (04106) Flotow
- 4 Blümlein traut („Faust“) (Lange) (07261) Gounod
- 3 Blümlein traut („Faust“) (Raillard) (07260) Gounod
- 3 Juwelen-Arie („Faust“) (Raillard) (07282) Gounod
- 4 Soldatenchor („Faust“) (Lange) (07290) Go nod
- 4 Largo (Xerxes) (06667) Händel
- 4 „Es lebt am Seegestade“ und Vater, Mutter“ („Undine“) (04108) Lortzing
- 4 „Sonst spielt ich“ („Zar u. Z.“) (01966) Lortzing
- 7 Schattentanz („Dinorah“) (05748) Meyerbeer
- 8 Krönungsmarsch („Prophet“) (02082) Meyerbeer
- 5 „Reich mir die Hand“ („Don Juan“) und „Ah! Vous dirai-je“ (06721) Mozart
- 4 „Behüt dich Gott“ („Trompeter“) (08843) Nessler
- 3 Barkarole („Hoffm. Erzähl.“) (01982) Offenbach
- 6 Walzer üb. bel. Mel. („Orpheus“) (01983) Offenbach
- 7 Walzer über bel. Mel. („Helena“) (01984) Offenbach
- 7 Boccaccio-Walzer nach bel. Mel. (07447) Suppé
- 7 Marsch („Boccaccio“) (07436) Suppé
- 8 Türkischer Marsch („Fatinitza“) (07449) Suppé
- 7 Suppé-Walzer nach bel. Melodien (07476) Suppé
- 8 Walzer aus „Mignon“ (05201/2) Thomas
- 3 „Ach wie so trügerisch“ (01941) Verdi
- 5 „Schon naht d. Todesstunde“, „Inunsere Heimat“ u. „Miserere“ („Troubadour“) (01946) Verdi
- 7 Spinnerlied („Holländer“) (0189) Wagner
- 4 Einzug der Gäste („Tannh.“) (04119) Wagner
- 7 Lied an den Abendstern (02815) Wagner
- 6 Pilgerchor (Kleinmichel) (02814) Wagner
- 8 Pilgerchor, Fant. (Lange) (07180) Wagner
- 4 Elsas Brautzug zum Münster (04122) Wagner
- 9 Am stillen Herd (Behr) (04) Wagner
- 8 Am stillen Herd, Fant. (Lange) (08722/3) Wagner
- 8 Walthers Preislied (Behr) (05) Wagner
- 4 Walthers Preislied (Bell) (07) Wagner
- 6 Siegmunds Liebeslied (Bell) (068) Wagner
- 6 Siegm. Liebesl. Fant. (Lange) (08730) Wagner
- 5 Gesang der Rheintöchter (Bell) (093) Wagner
- 9 Trauermarsch („Götterdämm.“) (096) Wagner
- 5 Gralszene („Parsifal“) (02881) Wagner
- 6 Karfreitagszauber („Parsifal“) (0103) Wagner
- 6 Nibelungen-Marsch n. Motiven (0142) Wagner
- 7 Bayreuther Marsch n. Motiven (04817/8) Wagner
- 6 „Wie nahte mir“ („Freischütz“) (04914) Weber

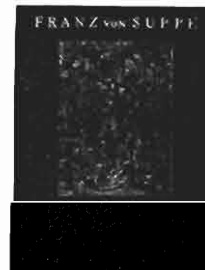
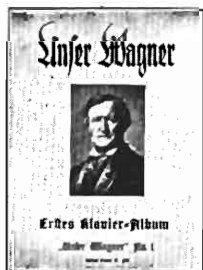
Potpourris und Fantasien

- 7 Carmen, Potpourri (Cramer) (01795/a) Bizet
- 6 Regimentstochter, Pot. (Cramer) (01806/a) Donizetti
- 4 Regimentstochter, Potp. (Beyer) (01807) Donizetti
- 6 Martha, Potpourri (Cramer) (01808/a) Flotow
- 7 Martha, Potpourri (Beyer) (01809) Flotow

Einzelstücke

- 6 Adamiana (04801/2) Grosses Potp. nach Adam
- 6 Auberiana (04803/4a) Auber
- 7 Donizettiana (04805/6) Donizetti
- 6 Lortzingiana (04807/8) Lortzing
- 7 Meyerbeeriana (04809/10) Meyerbeer
- 6 Mozartiana (04811/12) Mozart
- 7 Offenbachiana (01851/a) Offenbach
- 6 Rossiniana (04813/14) Rossini
- 7 Wagneriana (02870/71) Wagner
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