Sammlung beliebter Opern

älterer und neuerer Zeit.

Für das Pianoforte allein.

№ 20.

Sammlung beliebter Opern älterer und neuerer Zeit.

Für das Piauoforte allein.

No.		Subscr.-Preise. Thlr.	Ngr.	No.		Subscr.-Preise. Thlr.	Ngr.
1.	**Mozart**, Titus	—	22½	2.	**Mozart**, Die Zauberflöte	1	—
3.	———, Cosi fan tutte	1	7½	4.	———, Don Juan	1	10
5.	———, Figaro's Hochzeit	1	7½	6.	———, Die Entführung a.d.Serail	—	25
7.	———, Idomeneo	1	5	8.	———, Die Gärtnerin	1	15
9.	**Auber**, Die Stumme von Portici	1	7½	10.	**Rossini**, Der Barbier von Sevilla	—	26
11.	**Boieldieu**, Die weiße Dame	1	7½	12.	———, Tancred	1	7½
13.	**Auber**, Fra Diavolo	1	7½	14.	**Weigl**, Die Schweizerfamilie	—	26
15.	**Herold**, Zampa	1	7½	16.	**Winter**, Das unterbrochene Opferfest	1	7½
17.	**Rossini**, Die diebische Elster	1	15	18.	**Rossini**, Othello	1	7½
19.	**Bellini**, Die Montecchi u. Capuletti	1	15	20.	**Bellini**, Norma	1	15
21.	**Donizetti**, Anna Bolena	2	—	22.	———, Die Unbekannte	1	15
23.	**Bellini**, Der Seeräuber	1	15	24.	———, Die Nachtwandlerin	1	15
25.	**Rossini**, Die Jungfrau vom See	1	7½	26.	**Donizetti**, Der Liebestrank	1	15
27.	**Bellini**, Beatrice di Tenda	1	15	28.	———, Lucia di Lammermoor	1	15
29.	**Spontini**, Die Vestalin	1	7½	30.	**Rossini**, Moses in Egypten	1	7½
31.	**Paer**, Sargin	1	22½	32.	**Kuhlau**, Lulu	1	22½
33.	**Mehul**, Joseph	1	—	34.	**Rossini**, Aschenbrödel	1	15
35.	**Boieldieu**, Johann von Paris	1	—	36.	**Cherubini**, Der Wasserträger	1	7½
37.	**Cimarosa**, Die heimliche Ehe	1	22½	38.	**Rossini**, Die Belagerung von Corinth	1	15
39.	**Balfe**, Die vier Haimonskinder	1	7½	40.	**Verdi**, Hernani	1	15

Für das Piauoforte zu vier Händen arrangirt von F. L. Schubert.

No.		Subscr.-Preise. Thlr.	Ngr.	No.		Subscr.-Preise. Thlr.	Ngr.
1.	**Bellini**, Norma	2	7½	2.	**Mozart**, Don Juan	2	22½
3.	———, Die Nachtwandlerin	2	7½	4.	**Rossini**, Der Barbier von Sevilla	2	7½
5.	**Auber**, Die Stumme von Portici	2	7½	6.	**Herold**, Zampa	2	—
7.	**Mozart**, Figaro's Hochzeit	2	15	8.	**Donizetti**, Lucia di Lammermoor	2	7½
9.	———, Zauberflöte	2	7½	10.	**Mozart**, Titus	2	7½
11.	———, Die Entführung a.d.Serail	2	7½	12.	———, Cosi fan tutte	2	22½
13.	**Boieldieu**, Die weisse Dame	2	15				

Beide Sammlungen werden fortgesetzt.

Leipzig, bei Friedlein & Hirsch.

63
13

NORMA.

Grosse Oper in zwei Aufzügen

von

V. BELLINI.

Für das Pianoforte allein.

Vollständiger Klavierauszug ohne Text.

Subscript. Preis
1 Thlr. 15 Ngr

№ 20.

Leipzig, bei Friedlein & Hirsch.

London, bei F. T. Ewer & Co № 72. Newgate Street.

Inhalt.

Ouverture. Pag. 3.

Erster Aufzug.

Nº 1. Introduction. *Späh' auf dem Hügel Druidenschaar* / *Ite sul colle o Druidi* ..... „ 8.

„ 2. Cavatine. *Mit Adalgisa Hand in Hand* / *Meco al altar di Venere* ..... „ 12.

„ 3. Chor. *Norma schreitet des Eisenkrauts Blüthe* / *Norma viene le sinte la chioma* ..... „ 16.

„ 4. Cavatine. *Keusche Göttin, im silbernen Glanze* / *Casta Diva, che inargenti* ..... „ 19.

„ 5. Duett. *Geh, und opfre den falschen Göttern* / *Va crudele al Dio spietato* ..... „ 25.

„ 6. Finale.

1.) **Duett.** *Hier stahl er mir den Frieden* / *Sola furtiva, al tempio* ..... „ 30.

2.) **Terzett.** *Arme! Geopfert ist dein Glück* / *Oh! di qual sei tu vittima* ..... „ 36.

Zweiter Aufzug.

Nº 7. Duett. *Diese Zarten, jetzt beschütze* / *Deh! con te con te li prendi* ..... Pag. 42.

„ 8. Chor u. Arie. *Flucht den Römern! Ihr Joch zu brechen* / *Ah! del Tebro al giogo indegno* ..... „ 47.

„ 9. Finale.

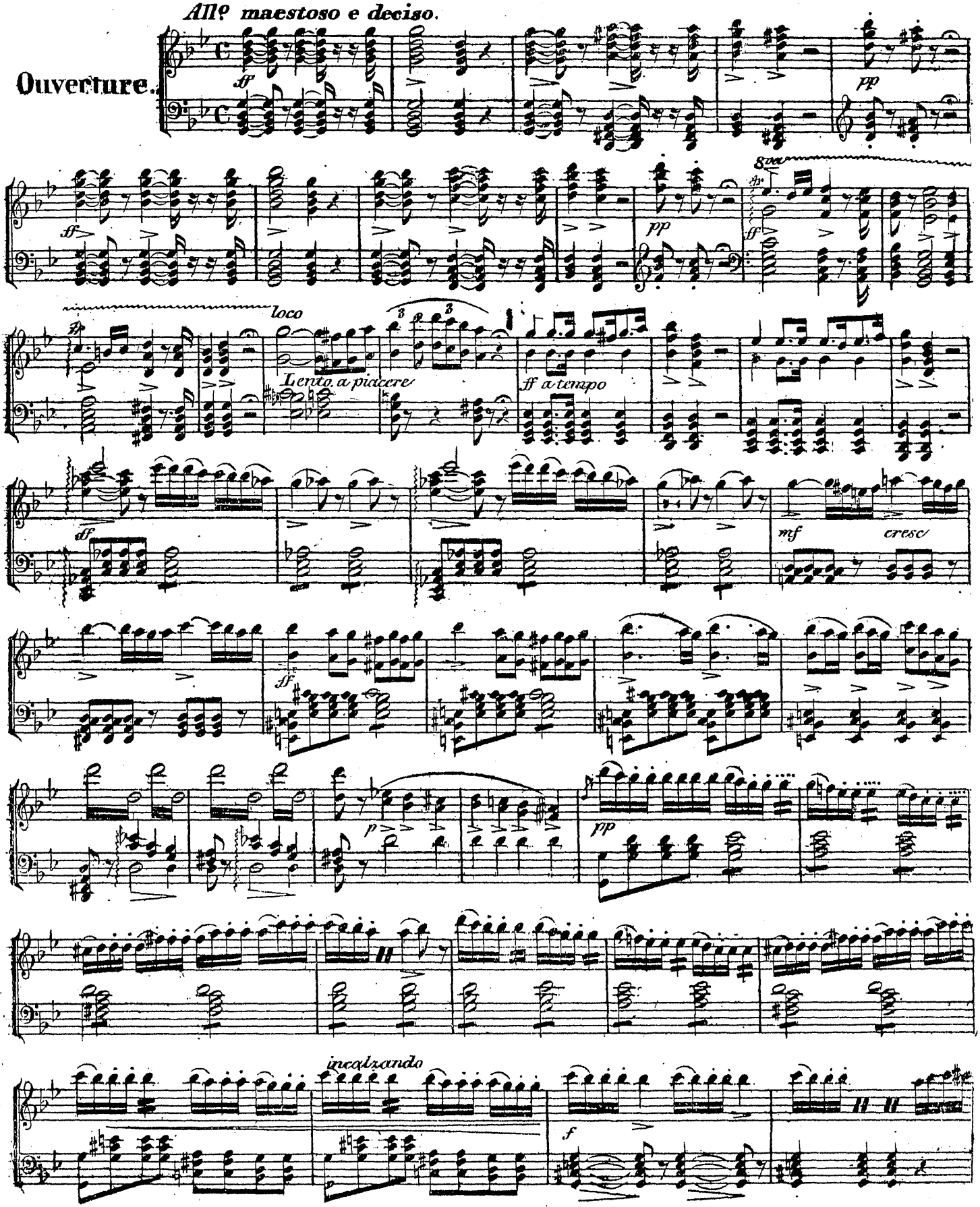
1) **Chor.** *Kämpfe! Kämpfe! Die gallischen Eichen* / *Guerra, guerra, le gallie selve* ..... „ 50.

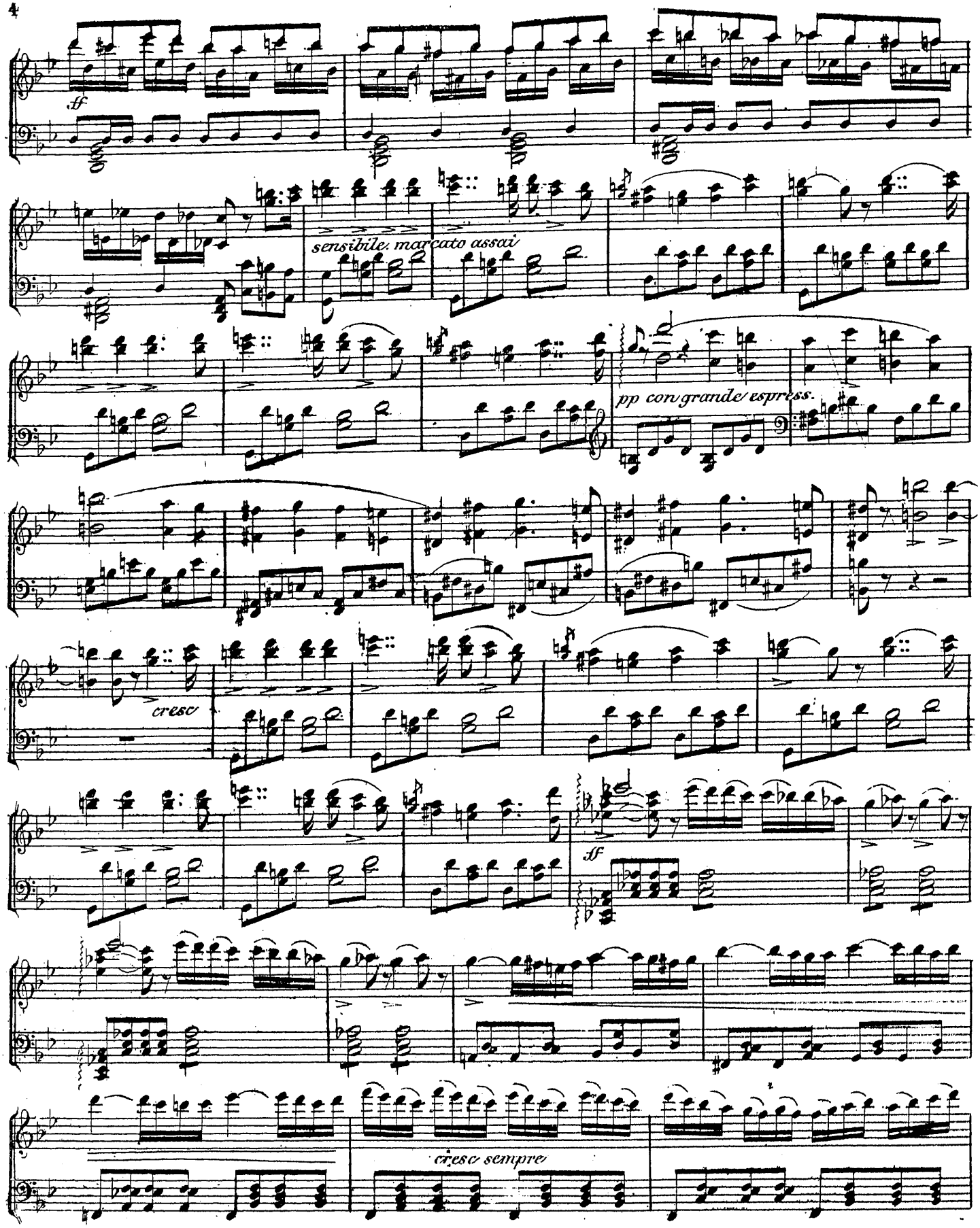
2) **Duett.** *Nun bist du in meinen Händen* / *Tu in mia man alfin tu sei* ..... „ 52.

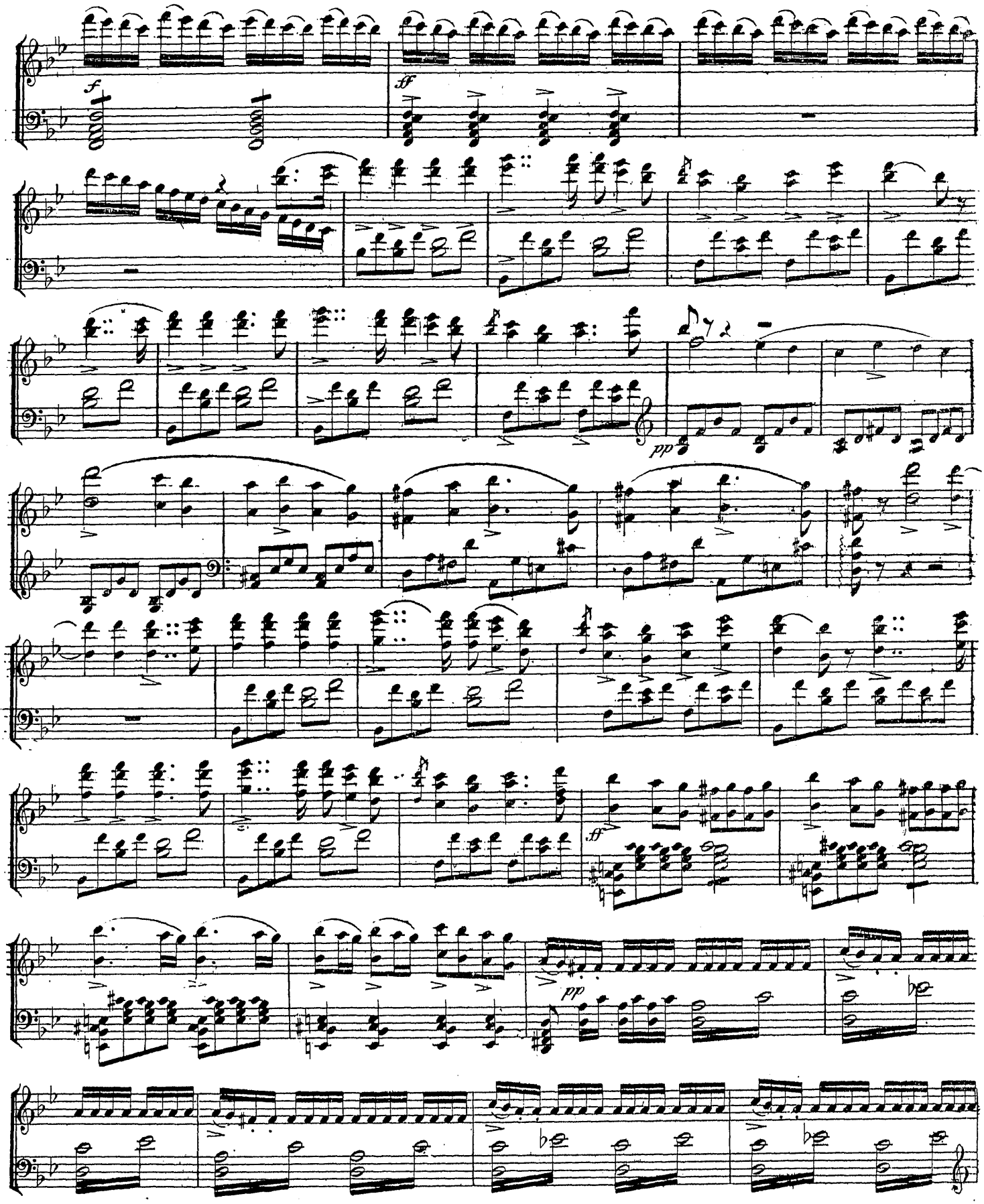
3.) **Schluss Arie.** *In dieser Stunde sollst du erkennen* / *Qual cor tradisti, qual cor perdesti* ..... „ 56.

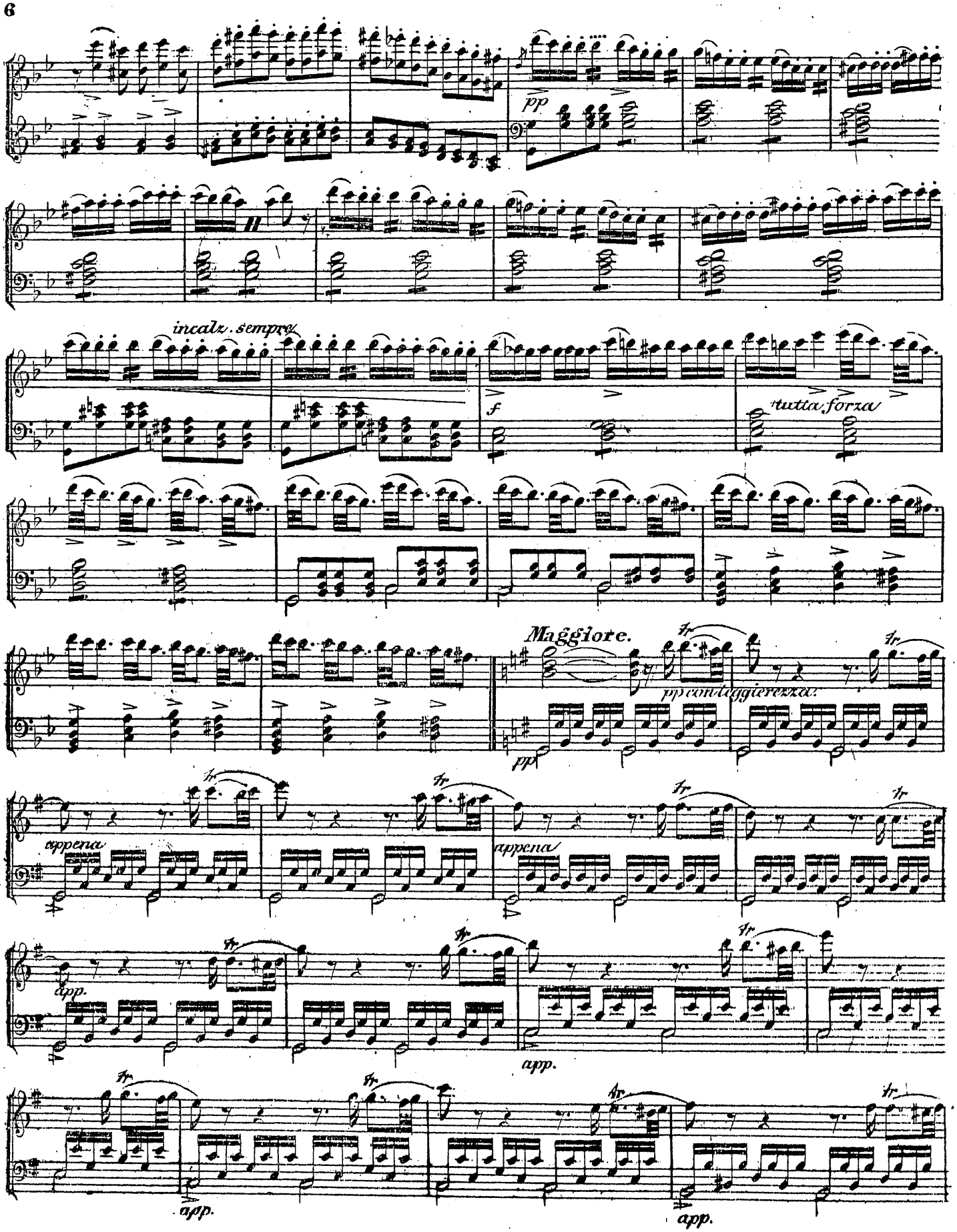
Ouverture.

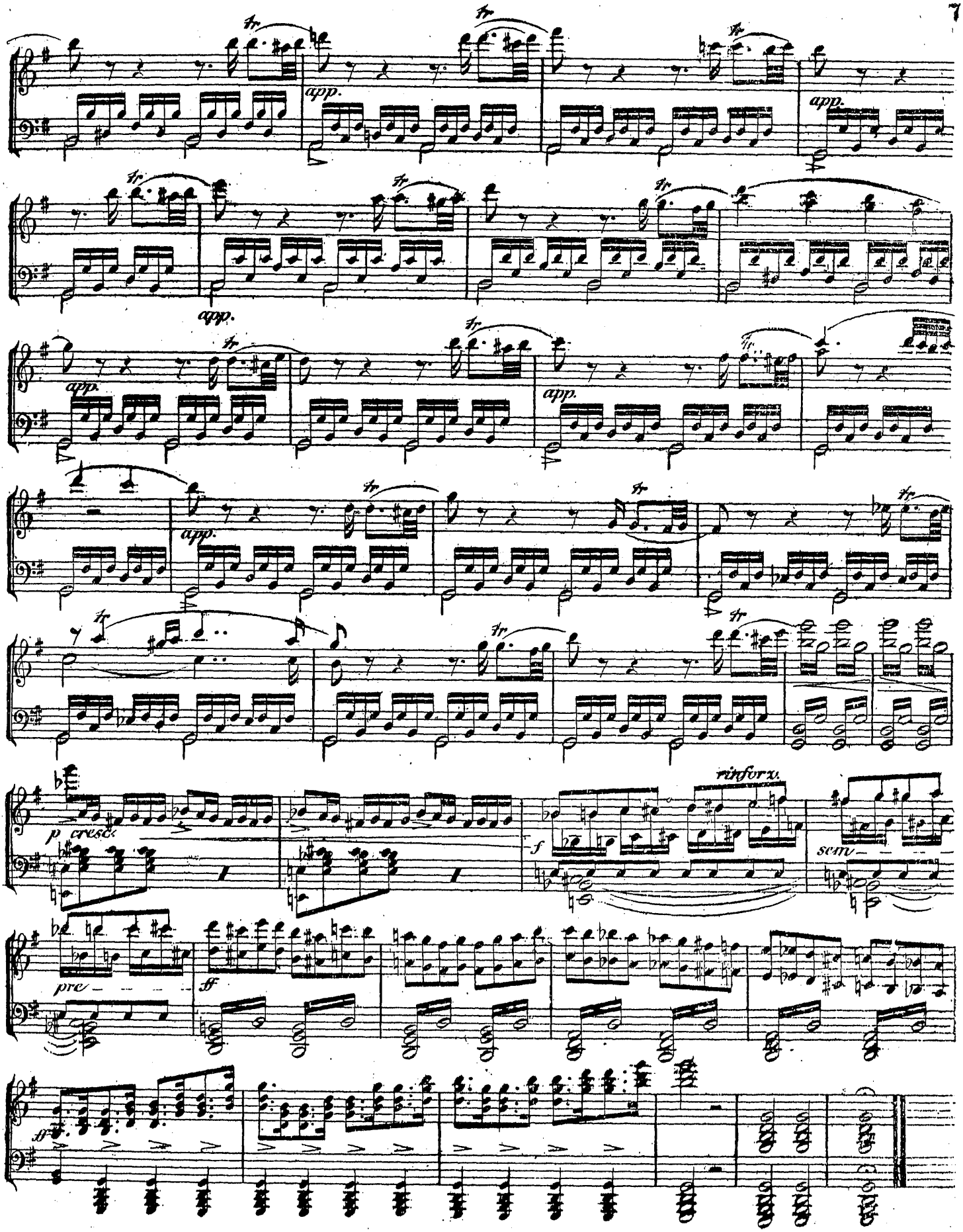
All° maestoso e deciso.




ff
sensibile, marcato assai
pp con grande espress.
cresc
sf
cresc sempre


f
ff
pp
ff
pp

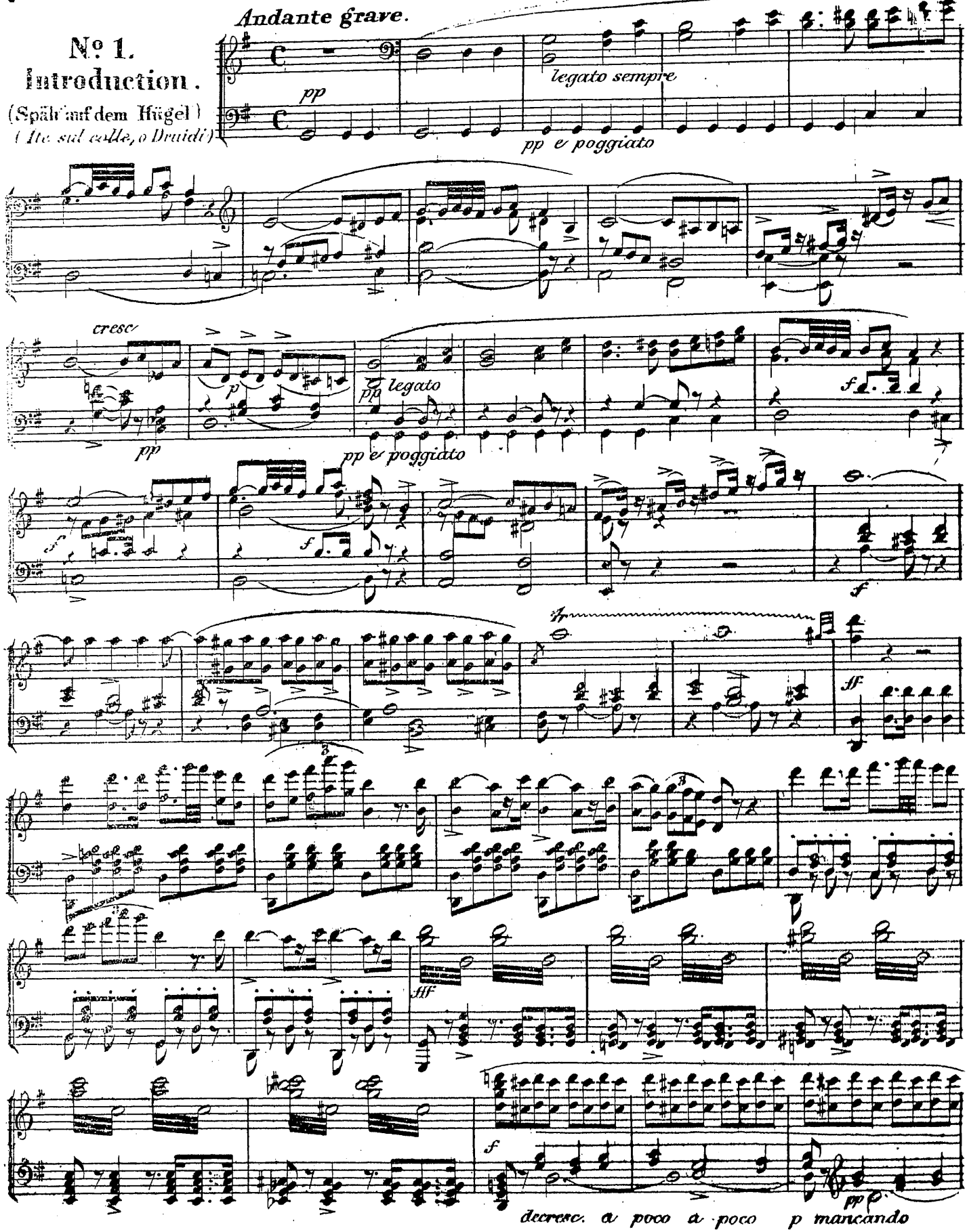

pp
incalz. sempre
f
tutta forza
Maggiore.
pp con leggierezza.
pp
appena
appena
app.
app.
app.
app.

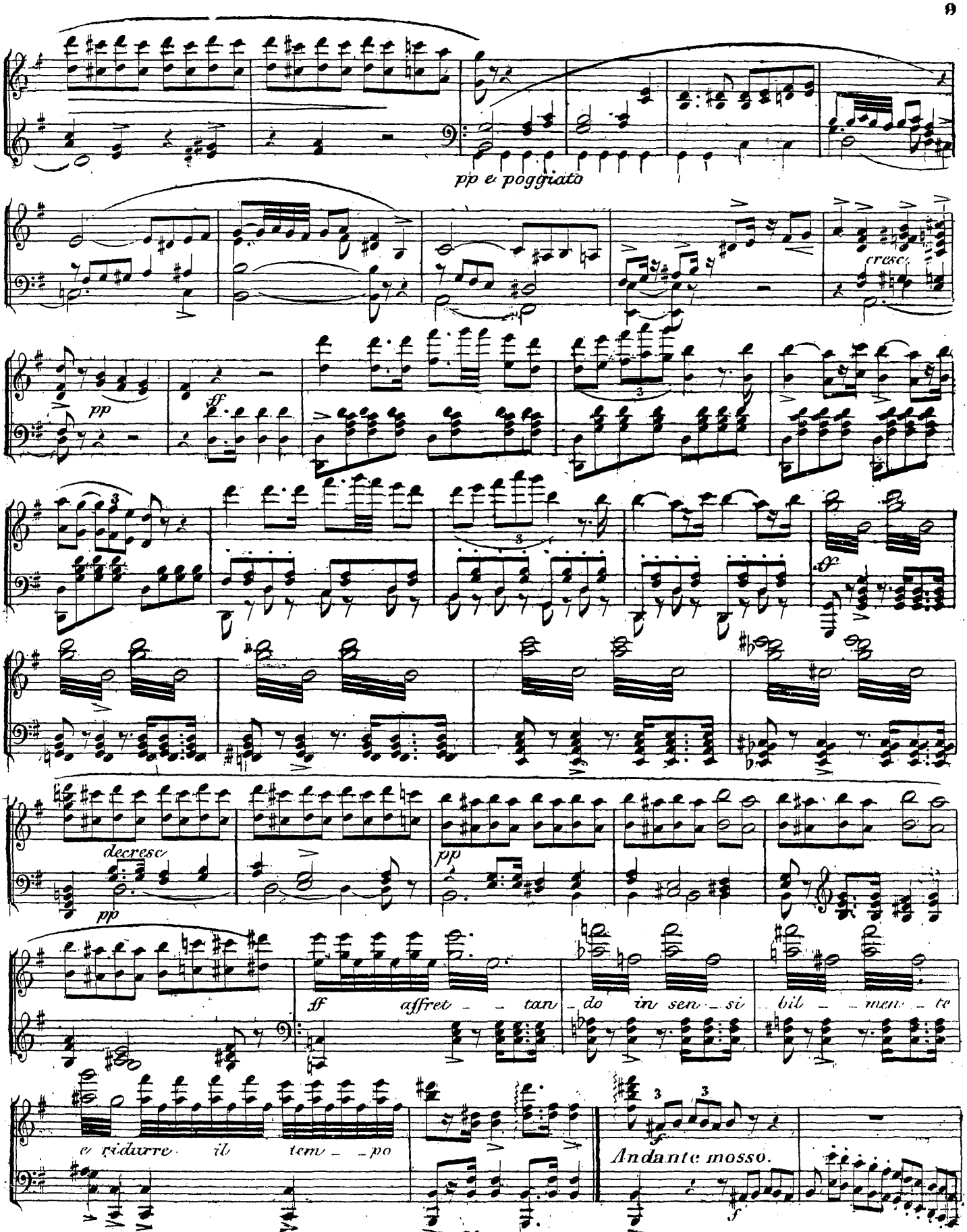

app.
app.
app.
app.
app.
app.
p cresc.
f
rinforz.
sem
pre
ff
ff

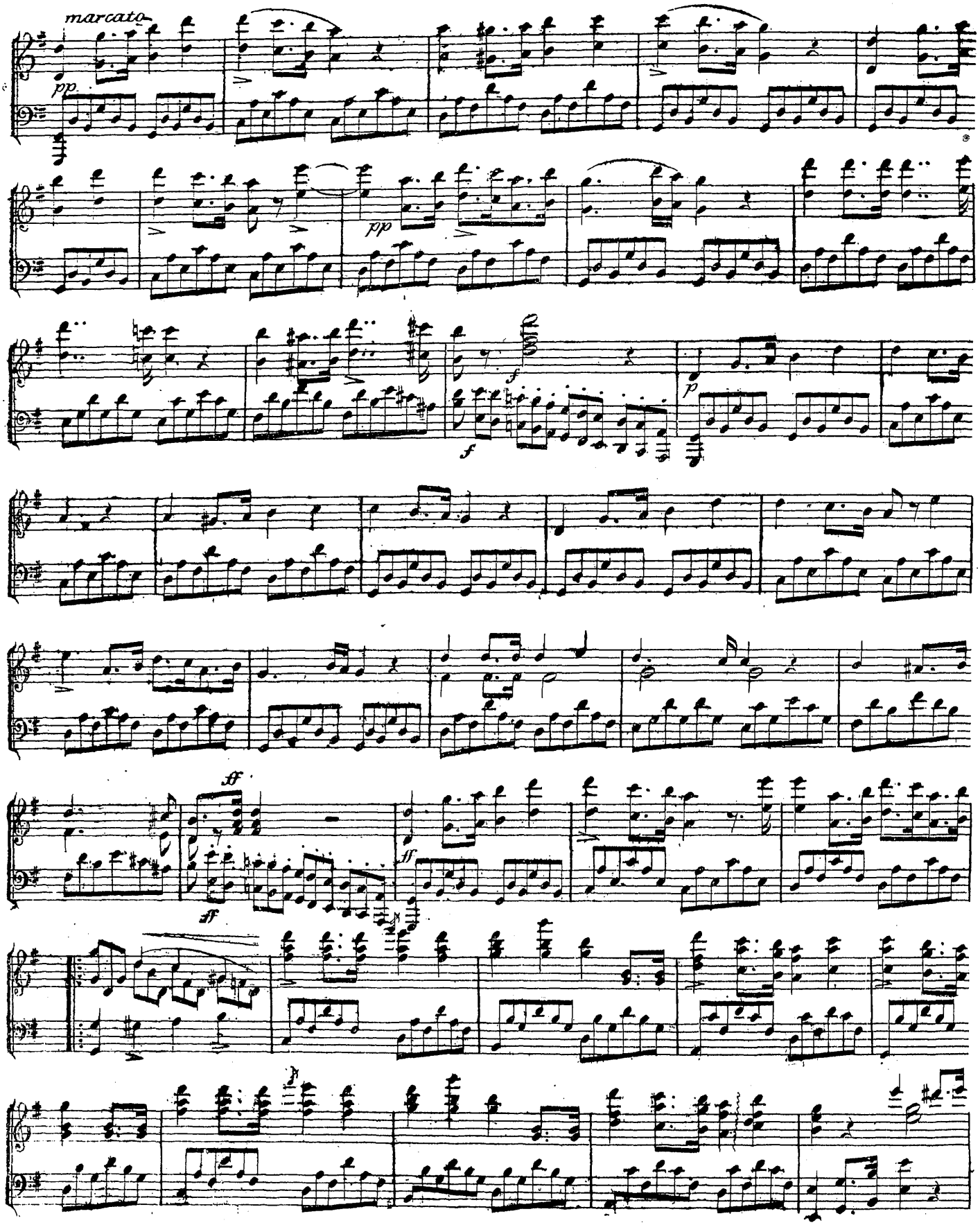
Erster Aufzug.

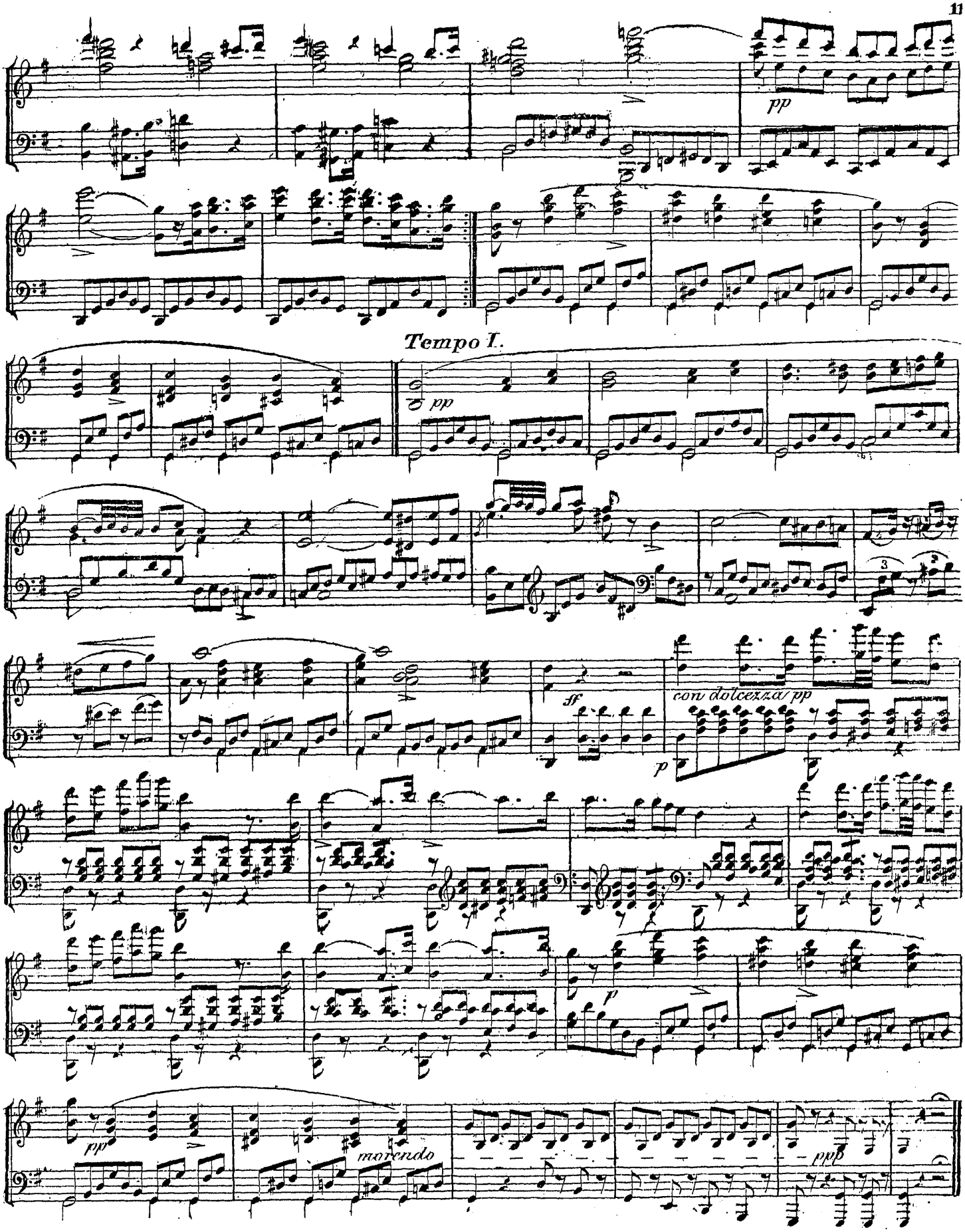
Nº 1. Introduction.

(Späh' auf dem Hügel)
(Ite sul colle, o Druidi)




pp e poggiato
cresc.
pp
ff
decresc
pp
pp
ff affret - - tan - do in sen - si bil - - men - te
e ridurre il tem - - po
f
Andante mosso.
f


marcato
pp
pp
f
f
p
ff
ff
ff


pp
Tempo I.
pp
ff
con dolcezza
pp
p
p
pp
morendo
ppp

Nº 2.
Cavatine.
(Mit Adalgisa)
(Meco all'altar)

Moderato.

stent.

p

pp

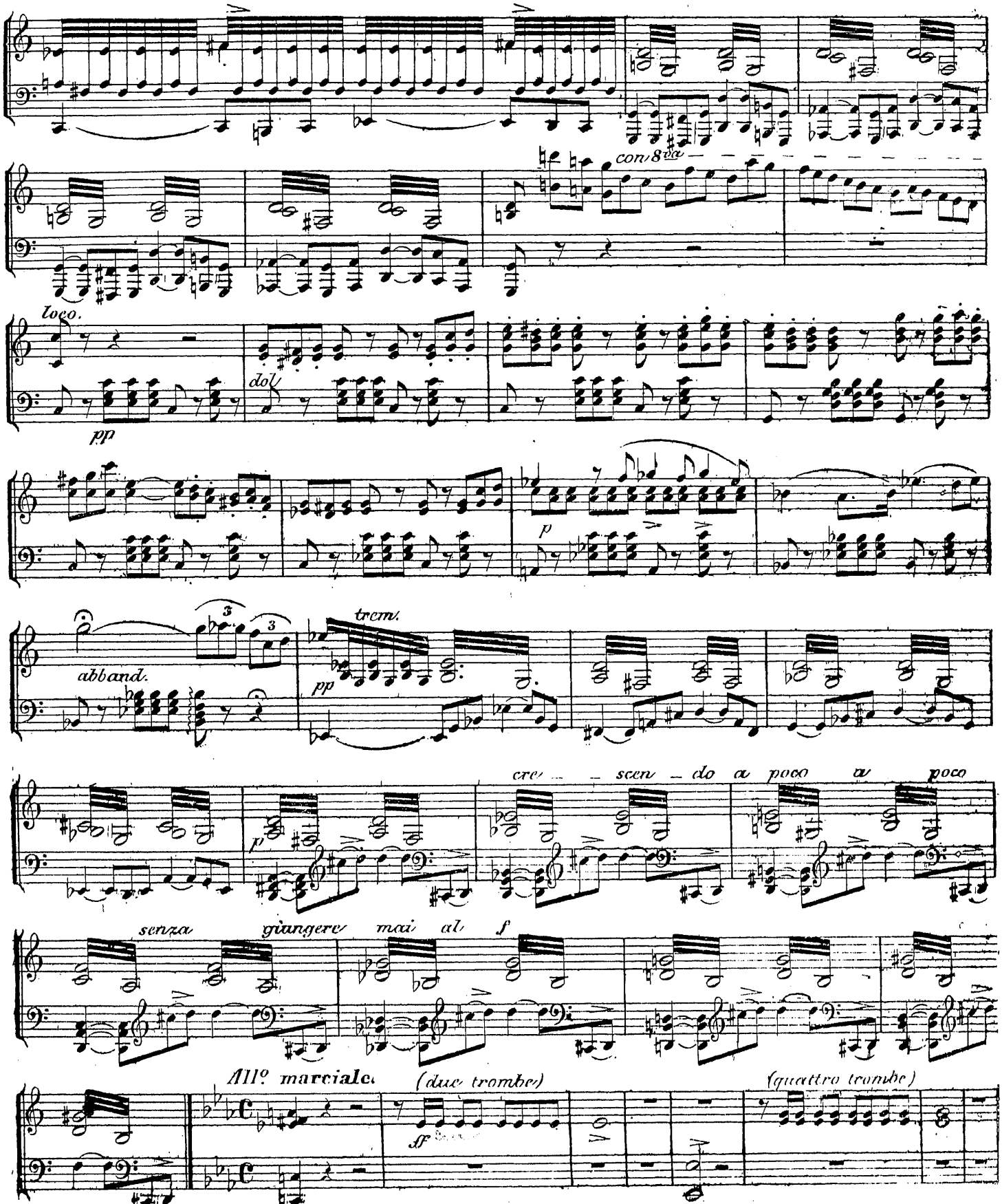
tutto legato sotto voce

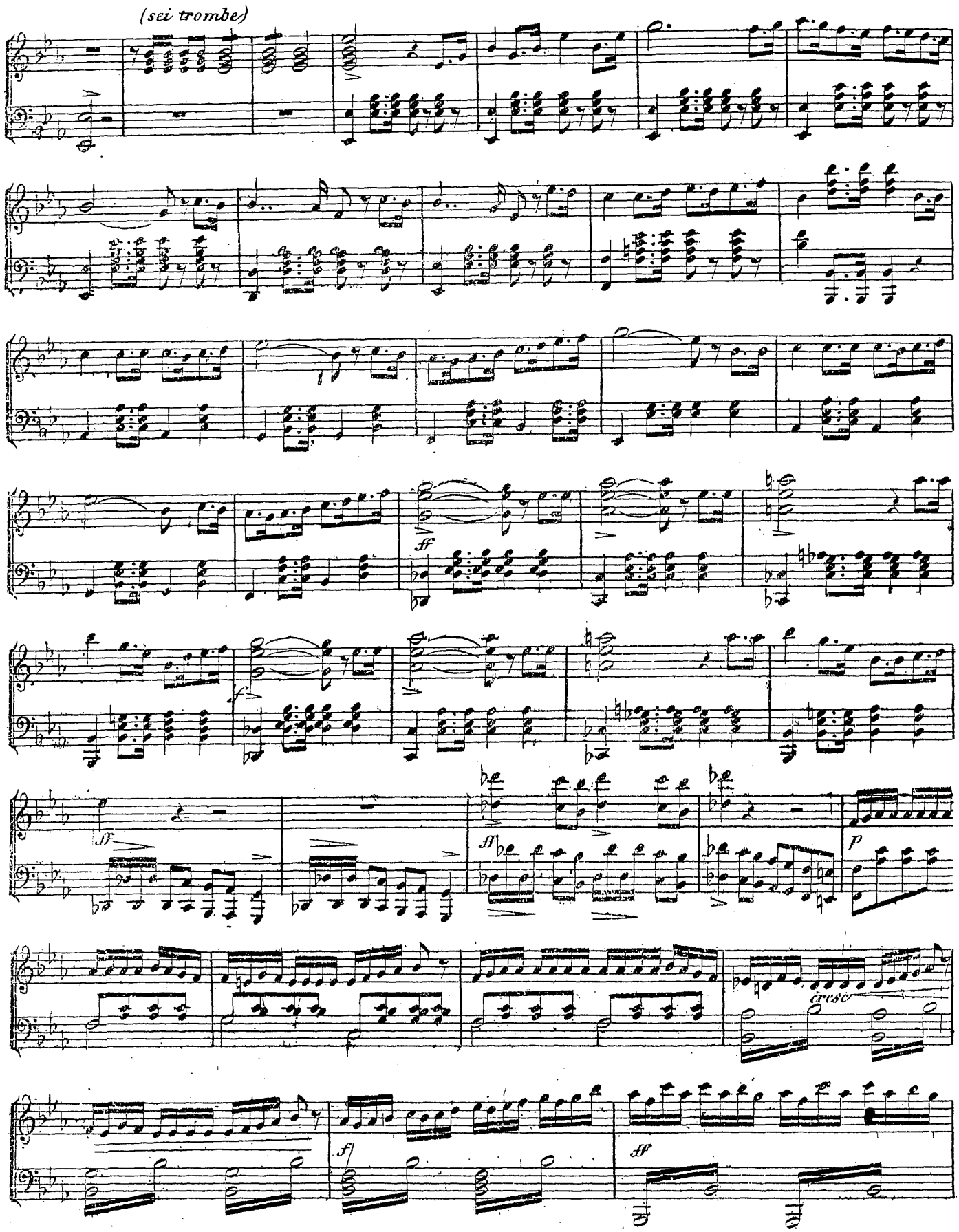
ad piac.

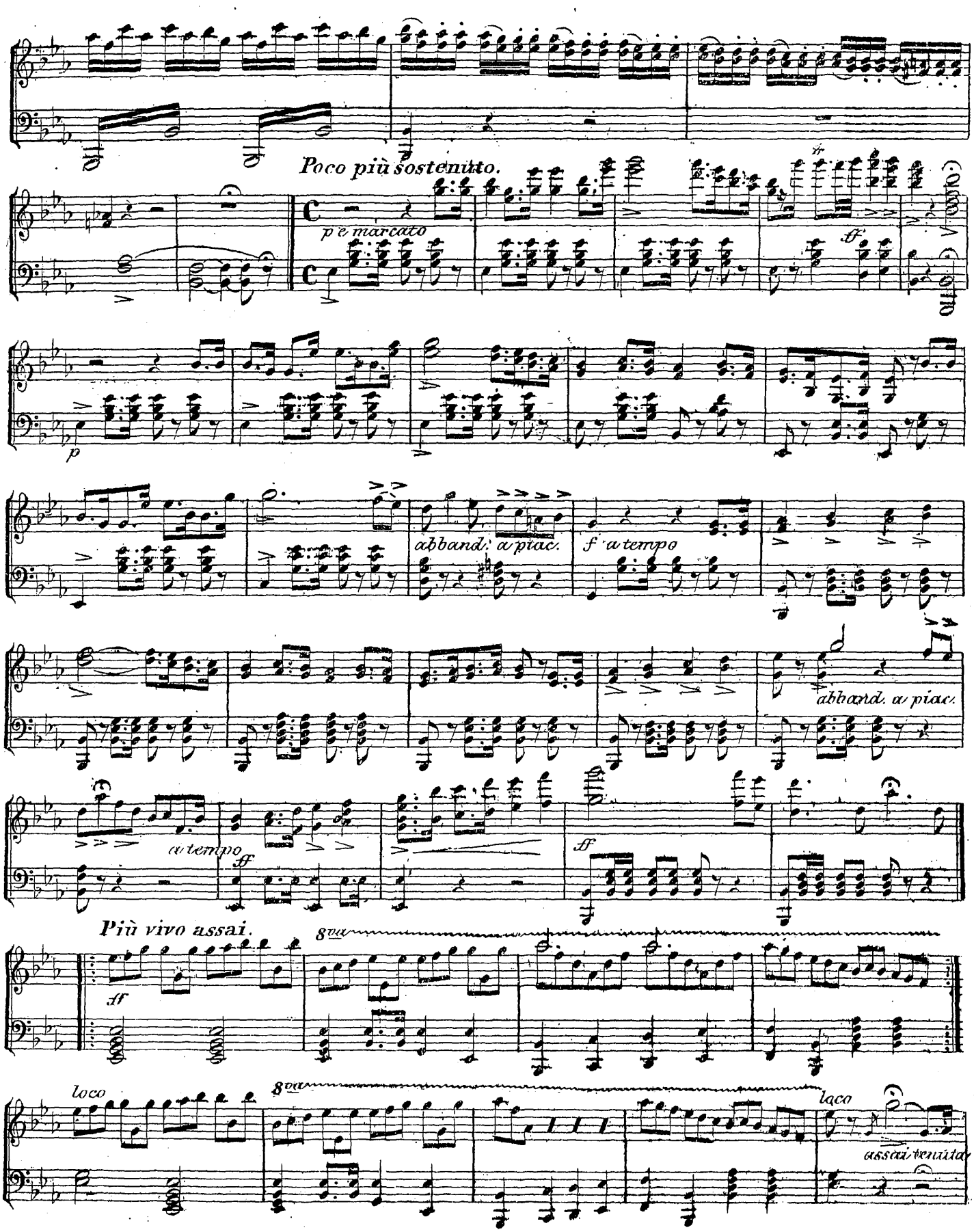
trem.

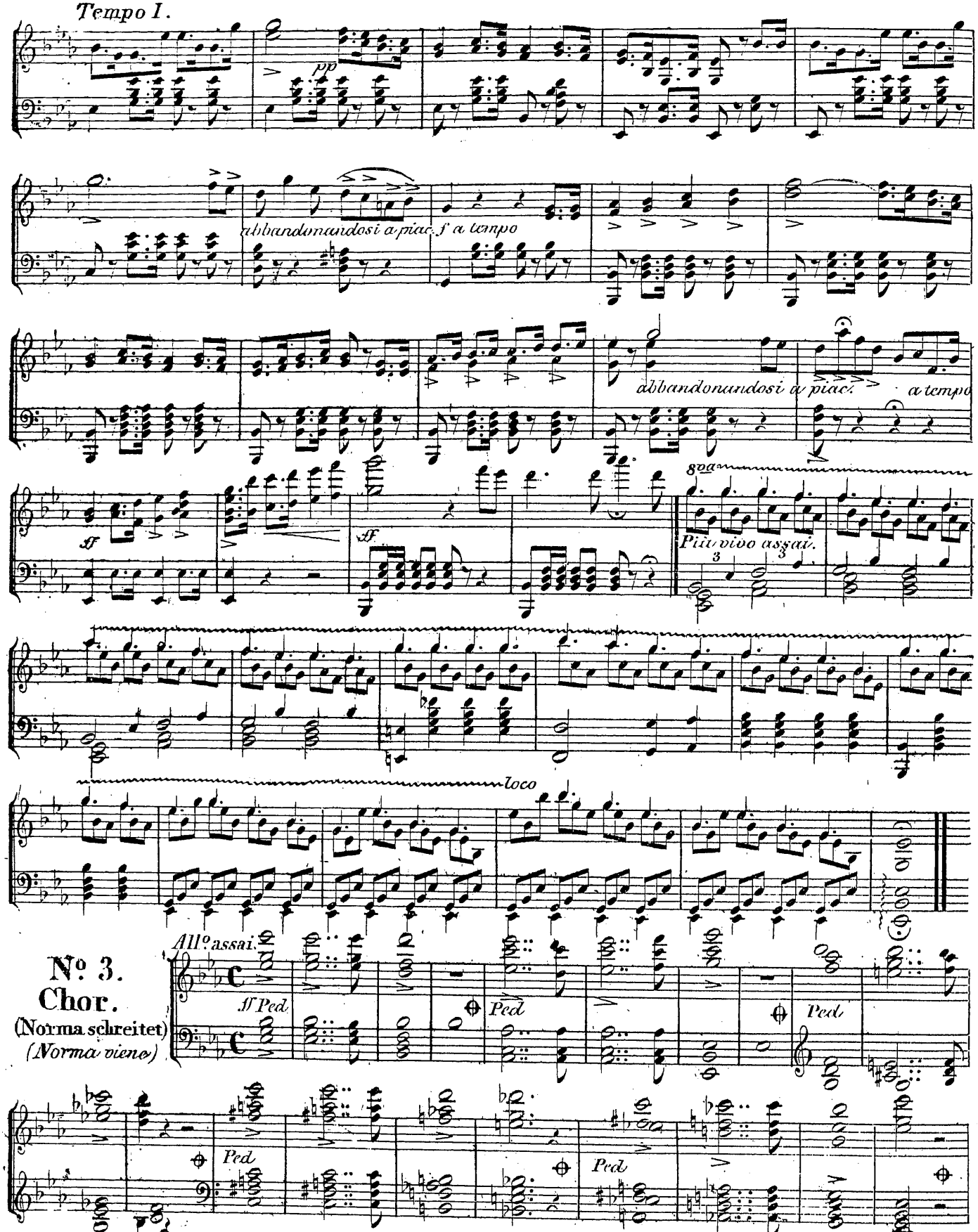
ff

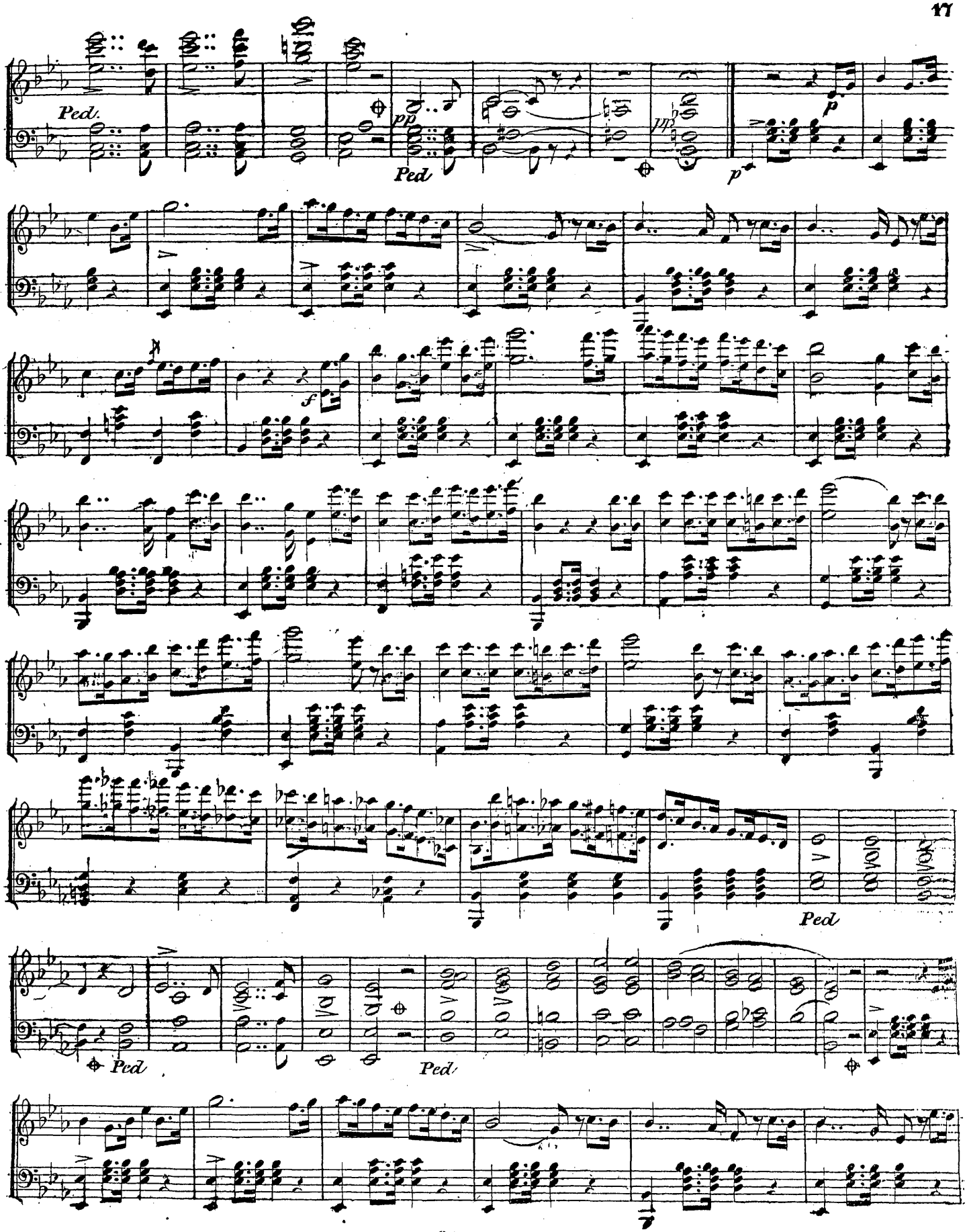
ff

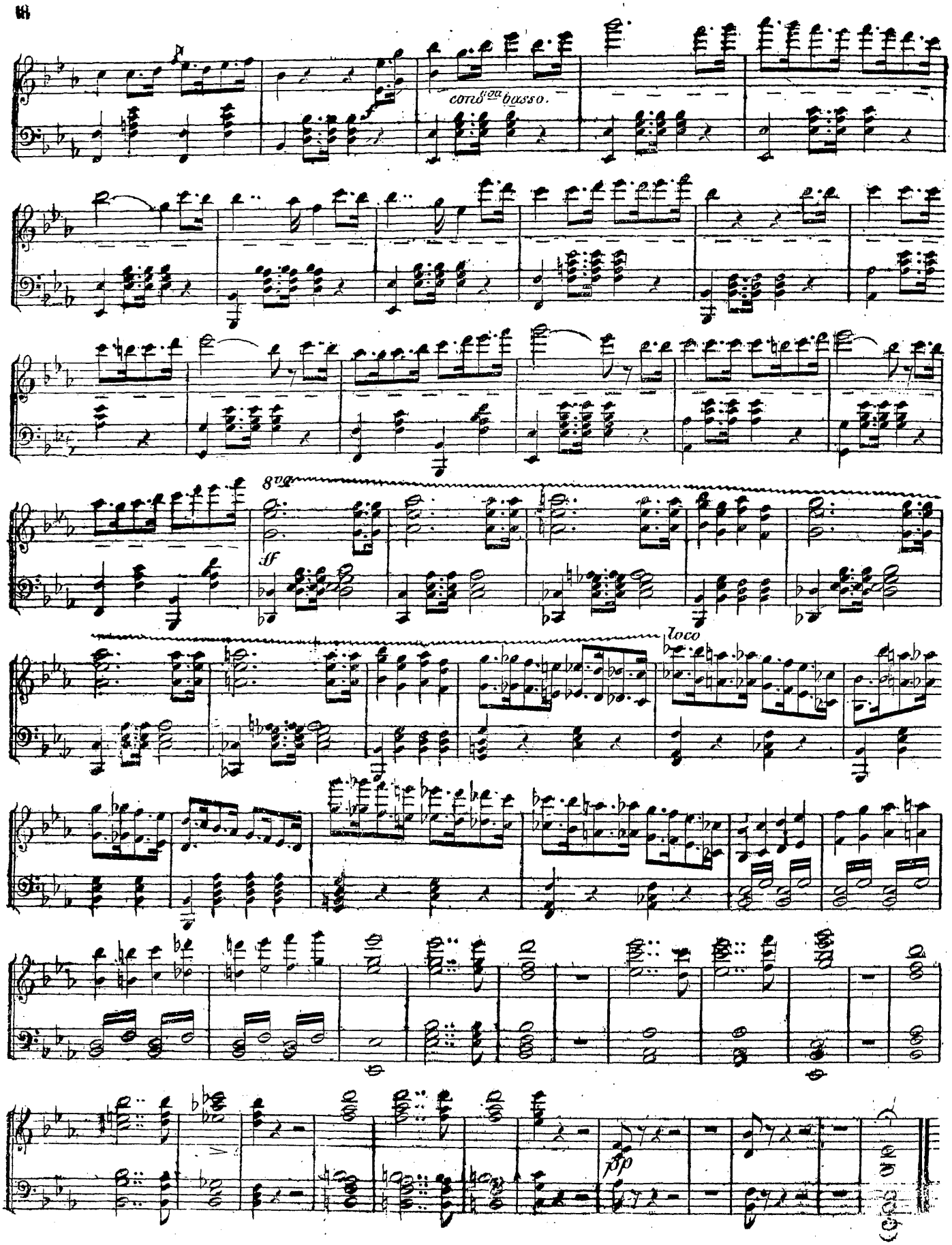

con 8va
loco.
pp
dol
p
abband.
trem.
pp
p
cre - scen - do a poco a poco
senza giungere mai al f
All° marciale.
(due trombe)
ff
(quattro trombe)


(sei trombe)
ff
f
ff
ff
p
cresc
sf
ff


Poco più sostenuto.
p e marcato
ff
p
abband. a piac.
f a tempo
abband. a piac.
a tempo
ff
ff
Più vivo assai.
8va
loco
8va
loco
assai tenuto

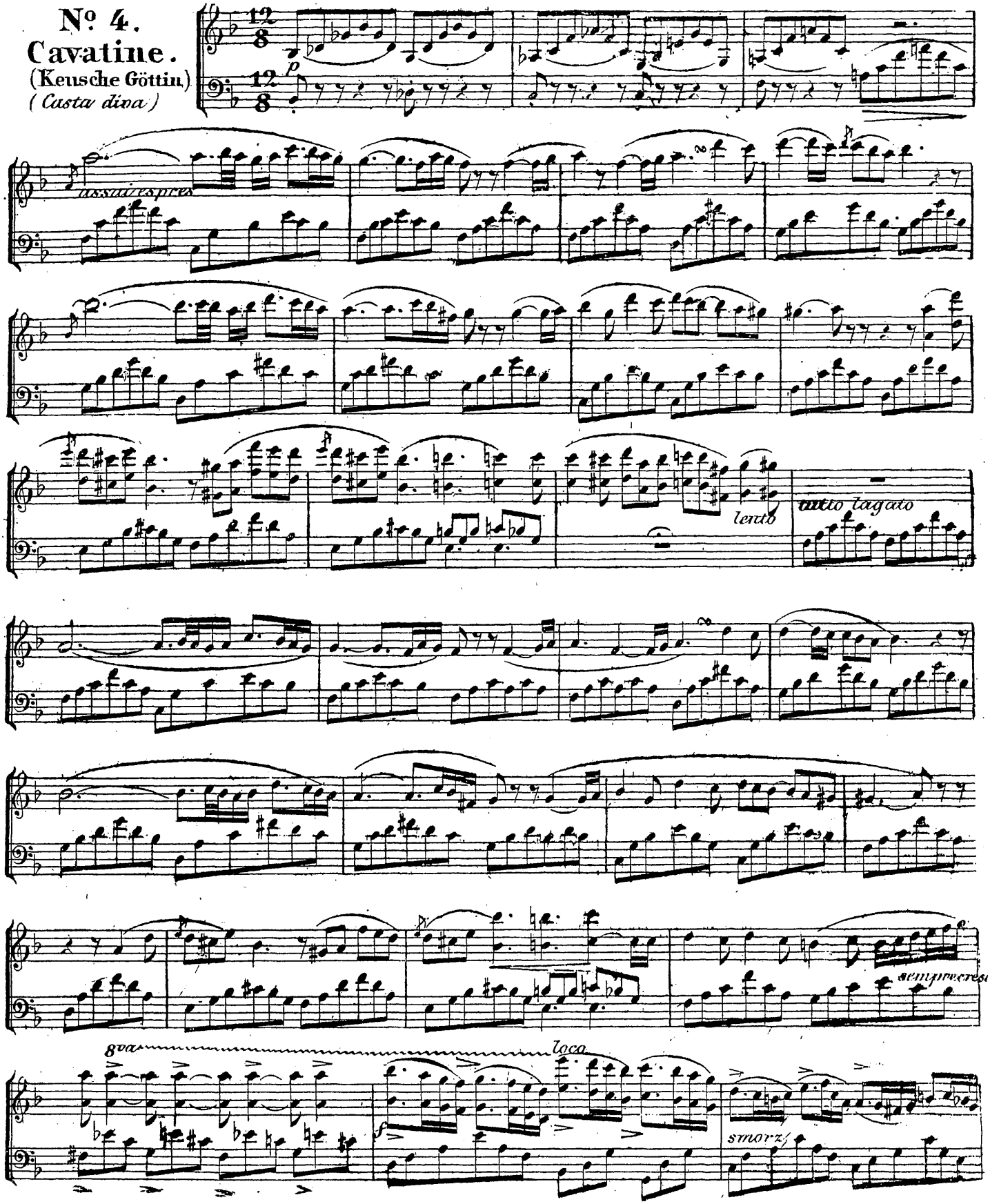

Tempo I.
pp
abbandonandosi a piac.
f a tempo
abbandonandosi a piac.
a tempo
ff
ff
8va
Più vivo assai.
loco
All.o assai.
No. 3.
Chor.
(Norma schreitet)
(Norma viene)
ff Ped
Ped
Ped
Ped
Ped

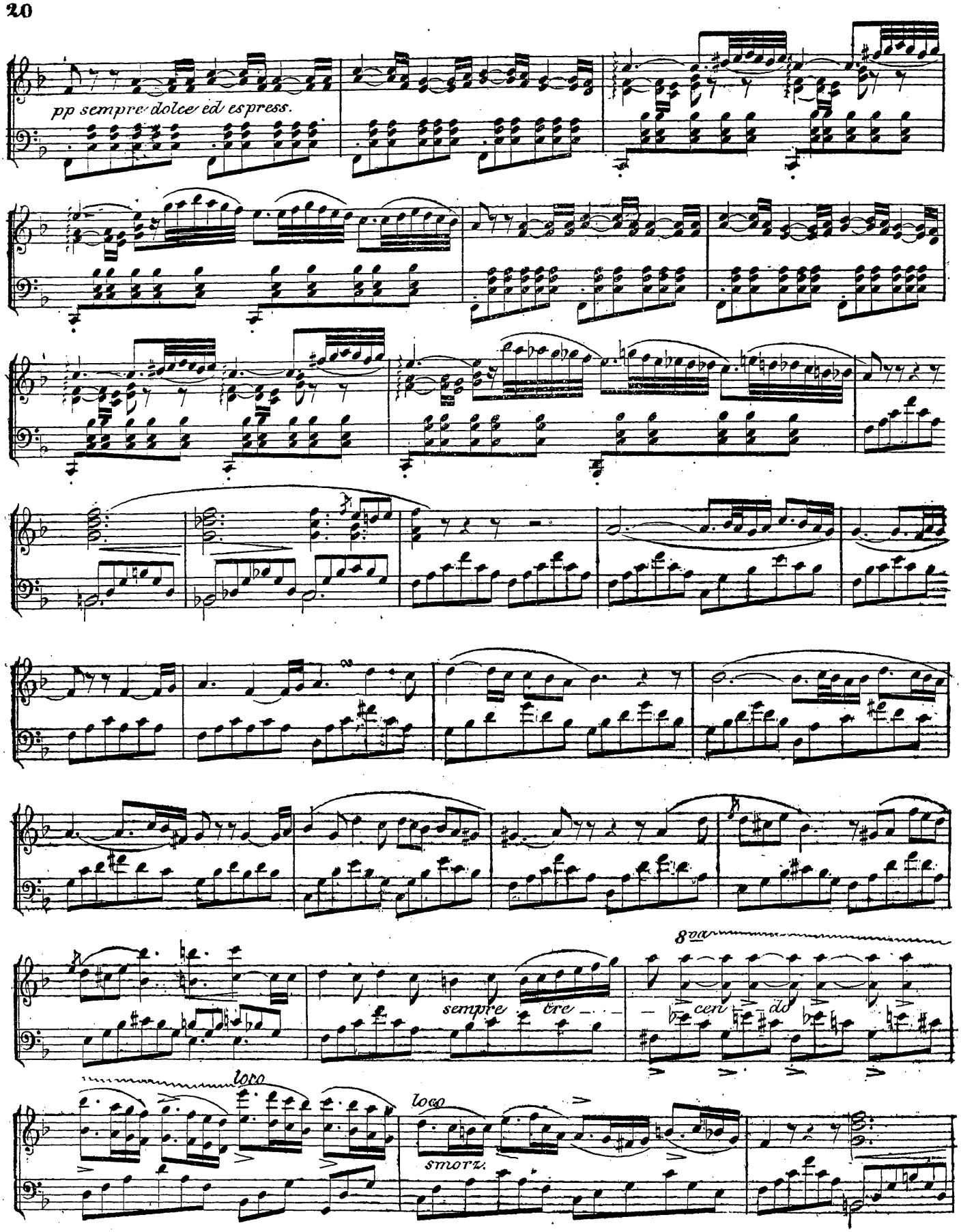

Ped.
pp
Ped
p
p
f
Ped
Ped
Ped

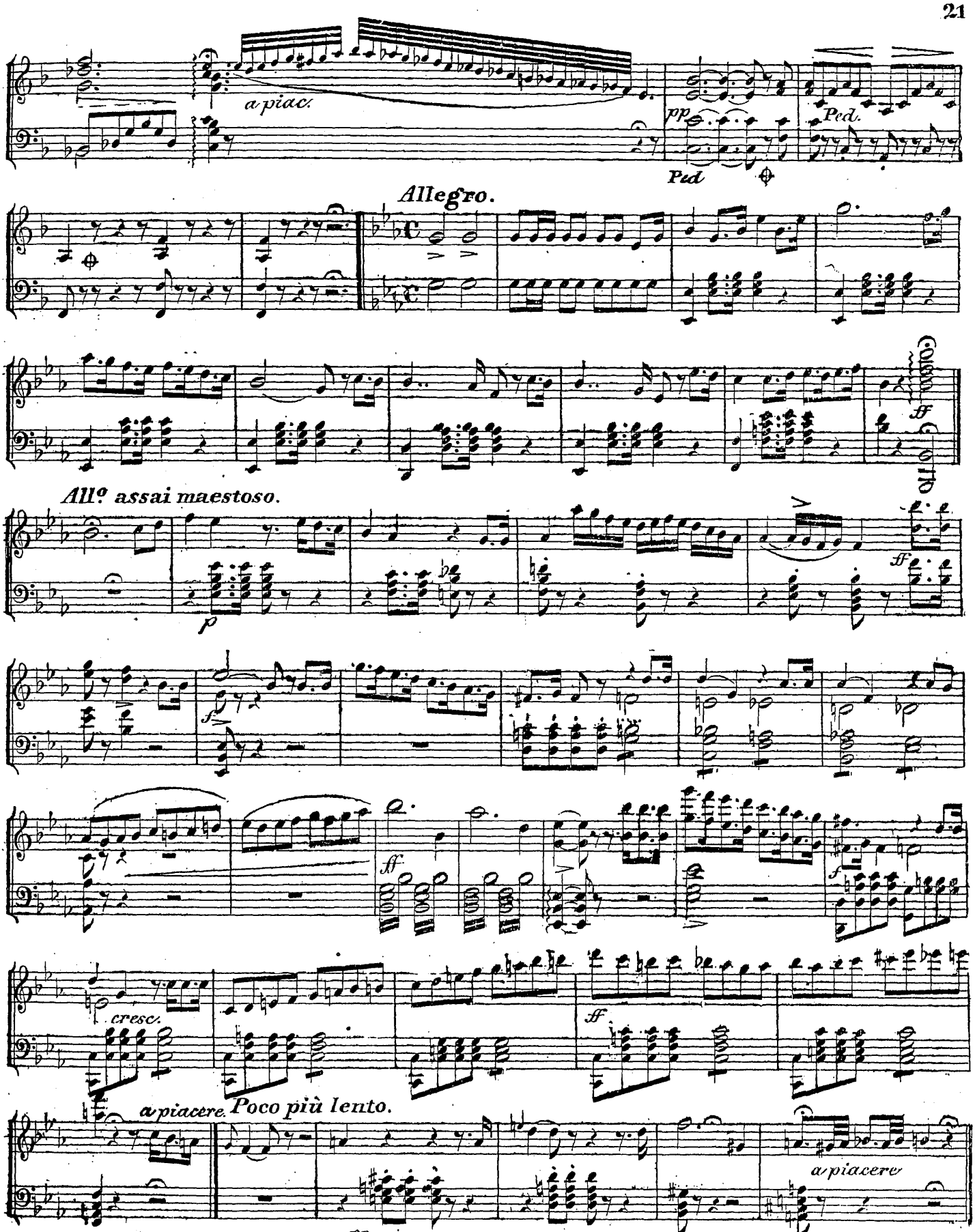

cond.va basso.
8va
ff
loco
pp

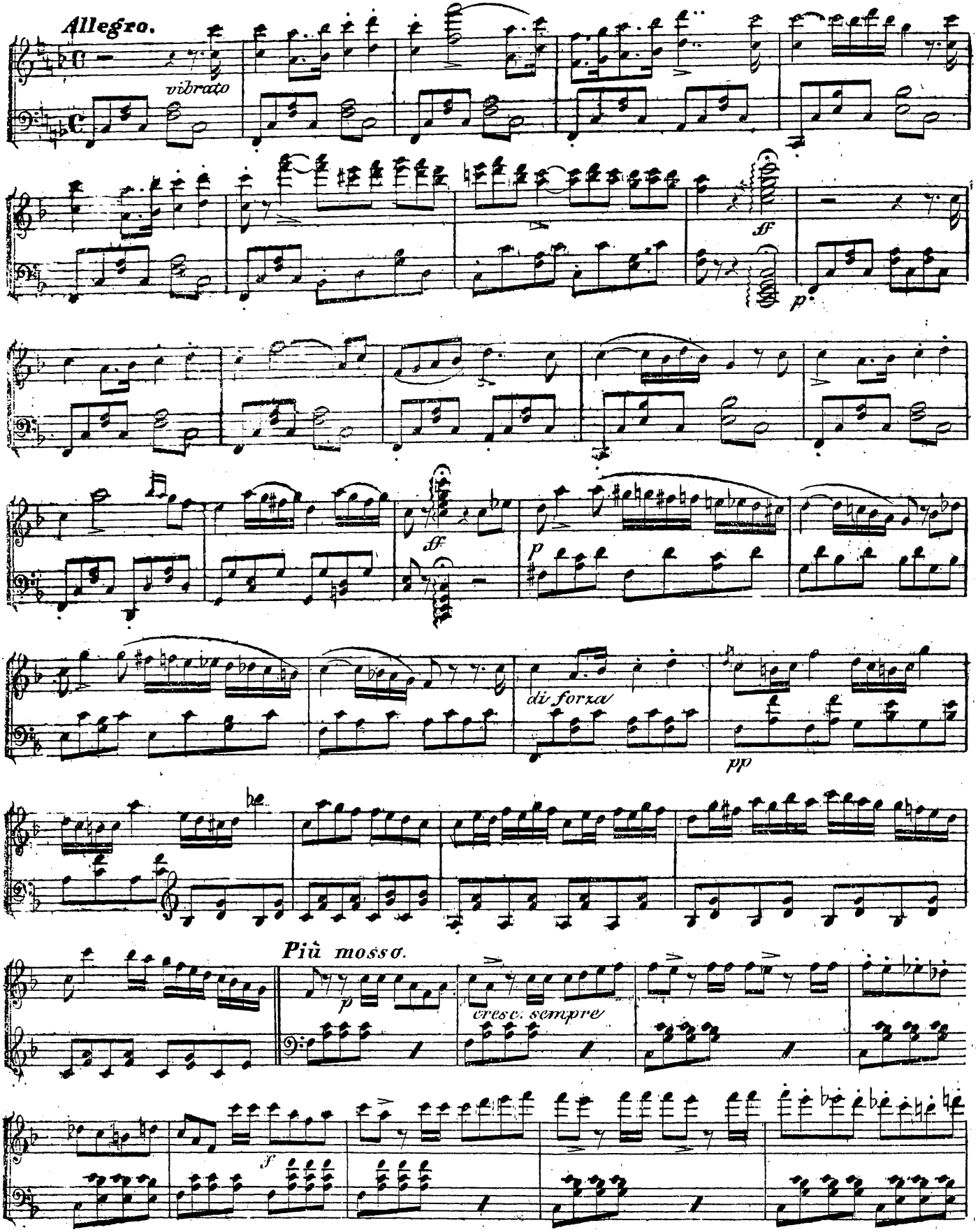
Andantino sostenuto assai.

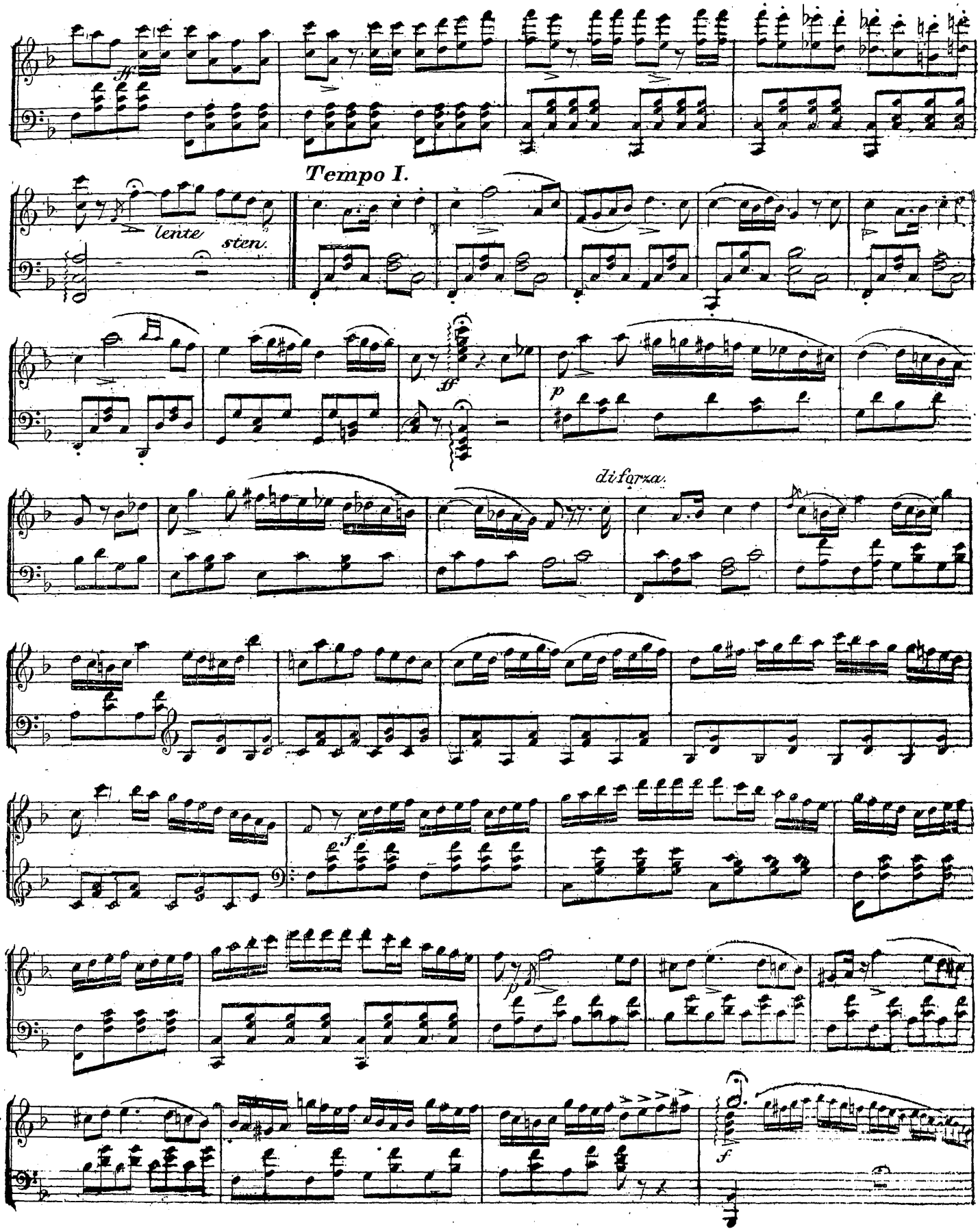
Nº 4.
Cavatine.
(Keusche Göttin)
(Casta diva)

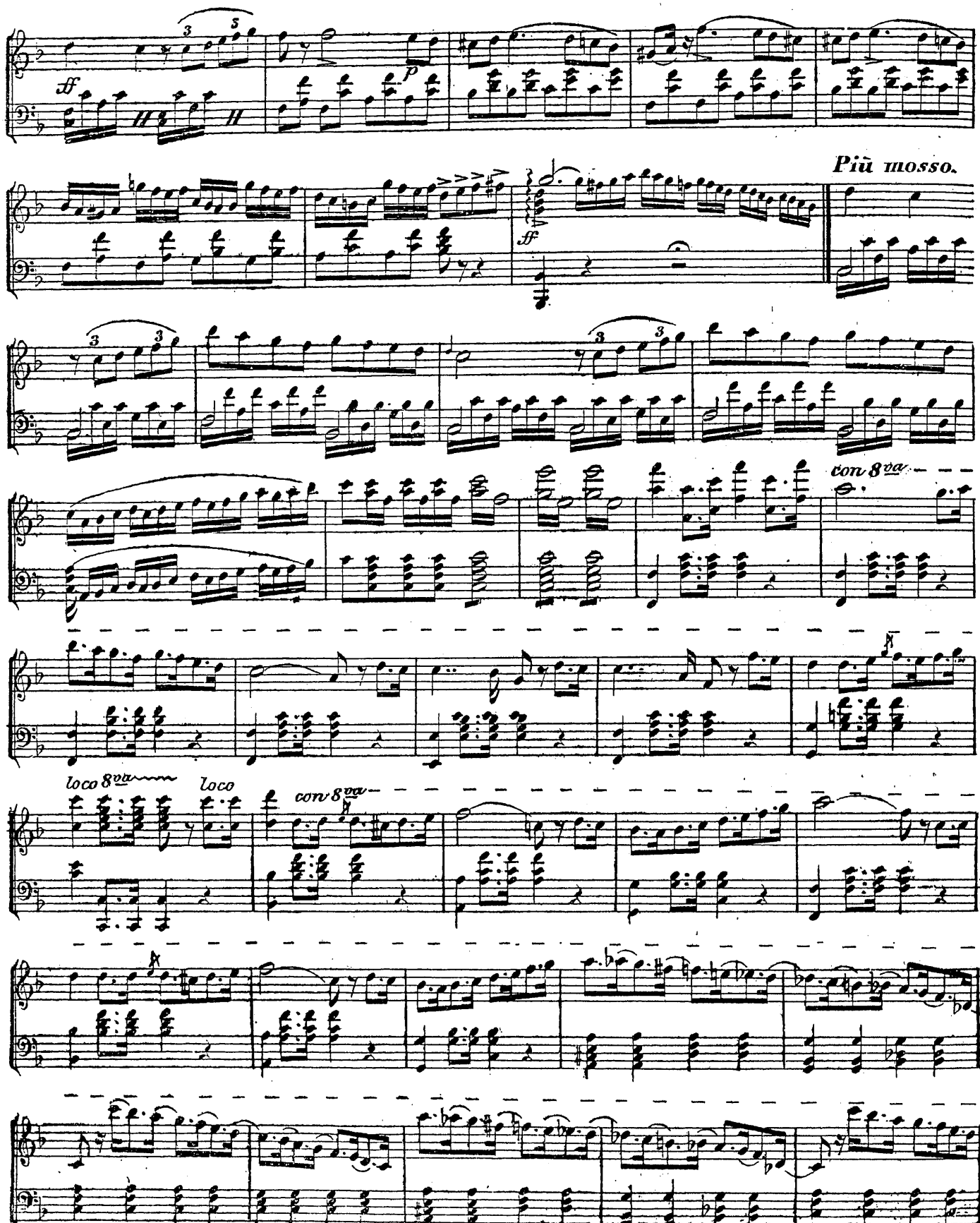


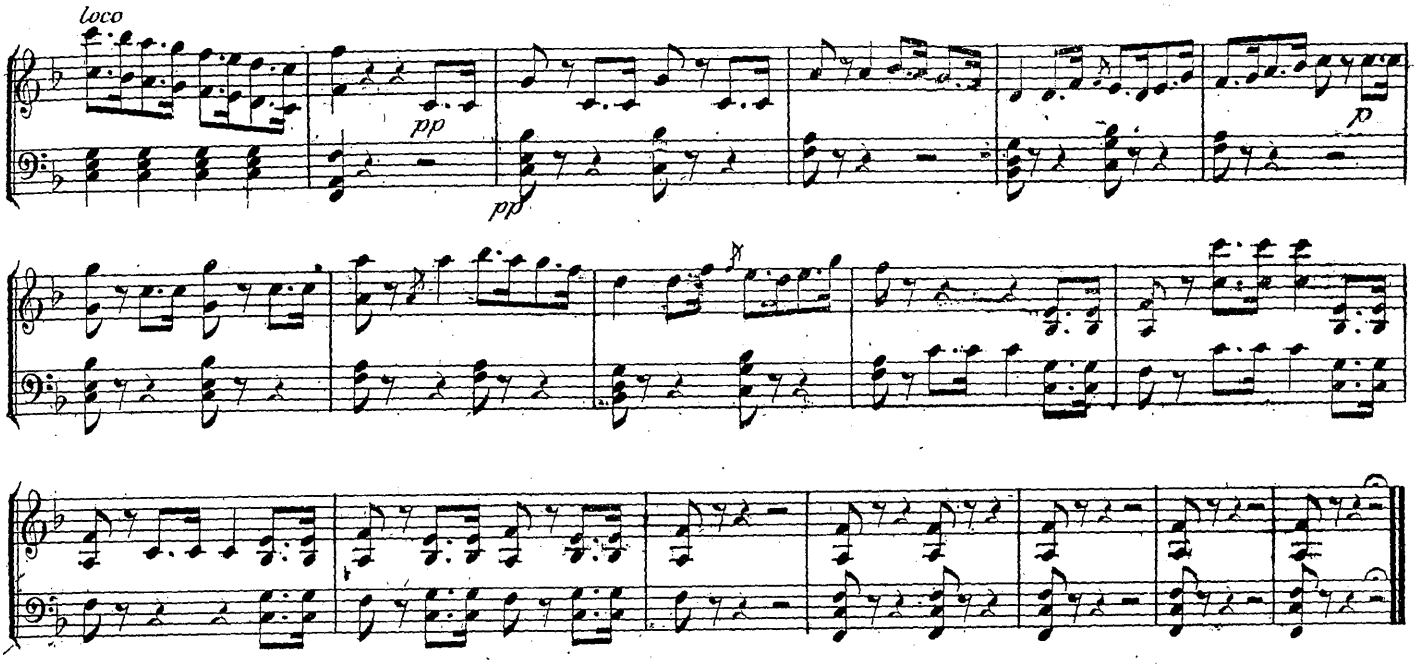

pp sempre dolce ed espress.
sempre tre
8va
cen do
loco
loco
smorz.


a piac.
pp
Ped.
Ped
Allegro.
ff
All.o assai maestoso.
p
ff
f
ff
f
cresc.
ff
a piacere.
Poco più lento.
pp
a piacere


Allegro.
vibrato
ff
p
ff
p
di forza
pp
Più mosso.
p
cresc. sempre
f

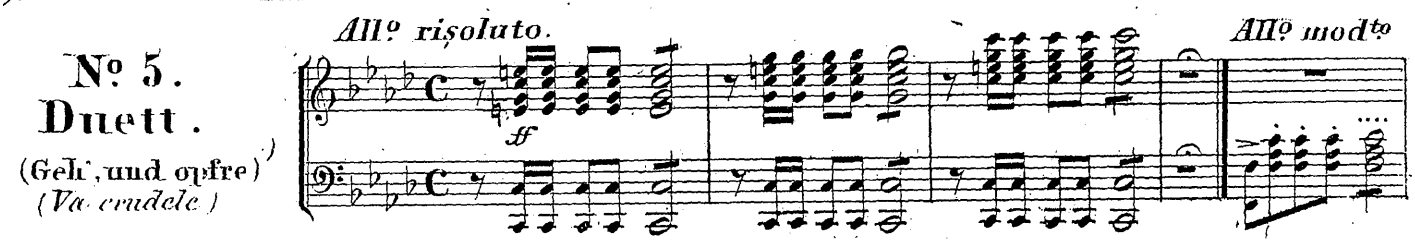

Tempo I.
lente
sten.
diforza.

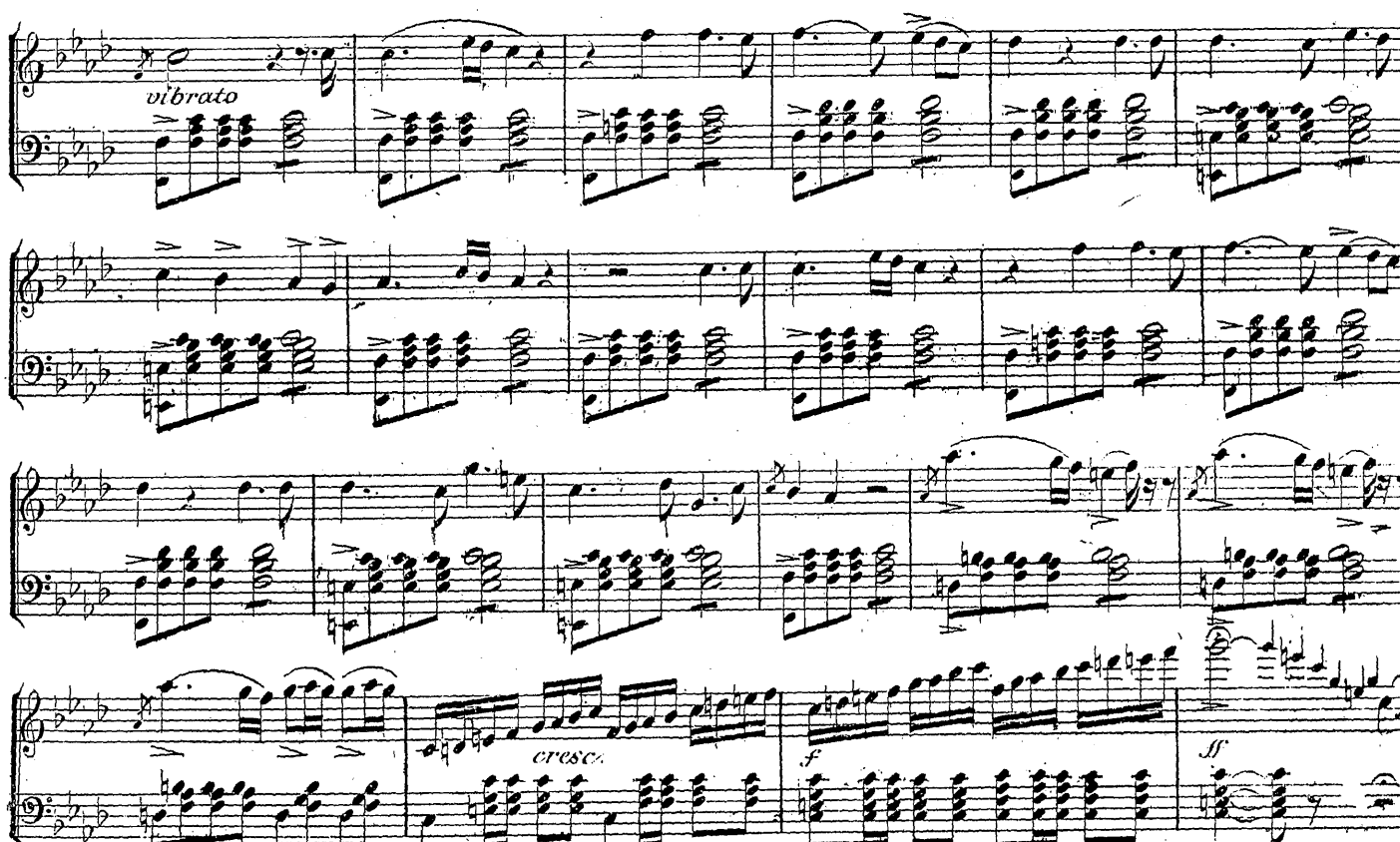

Più mosso.
con 8va
loco 8va
loco
con 8va

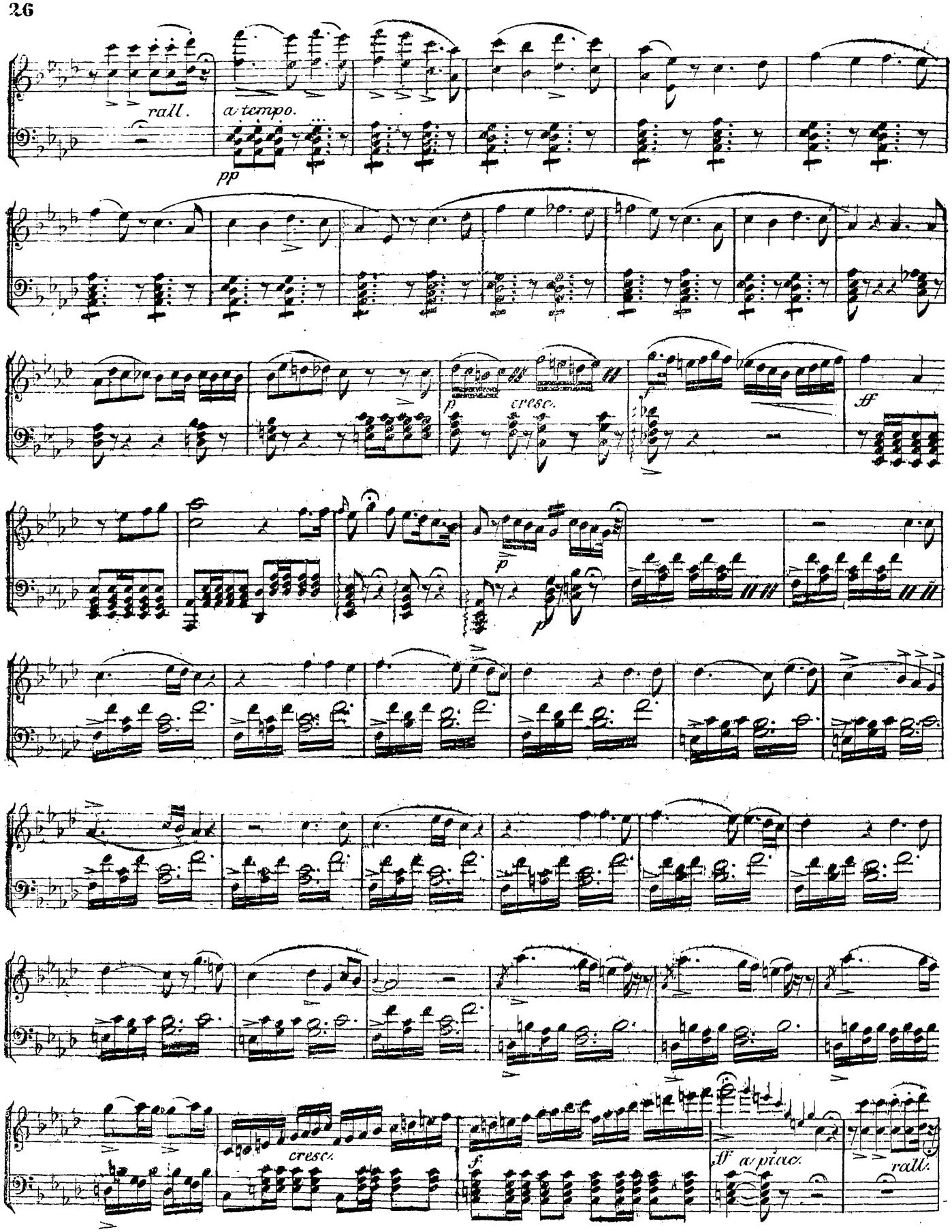


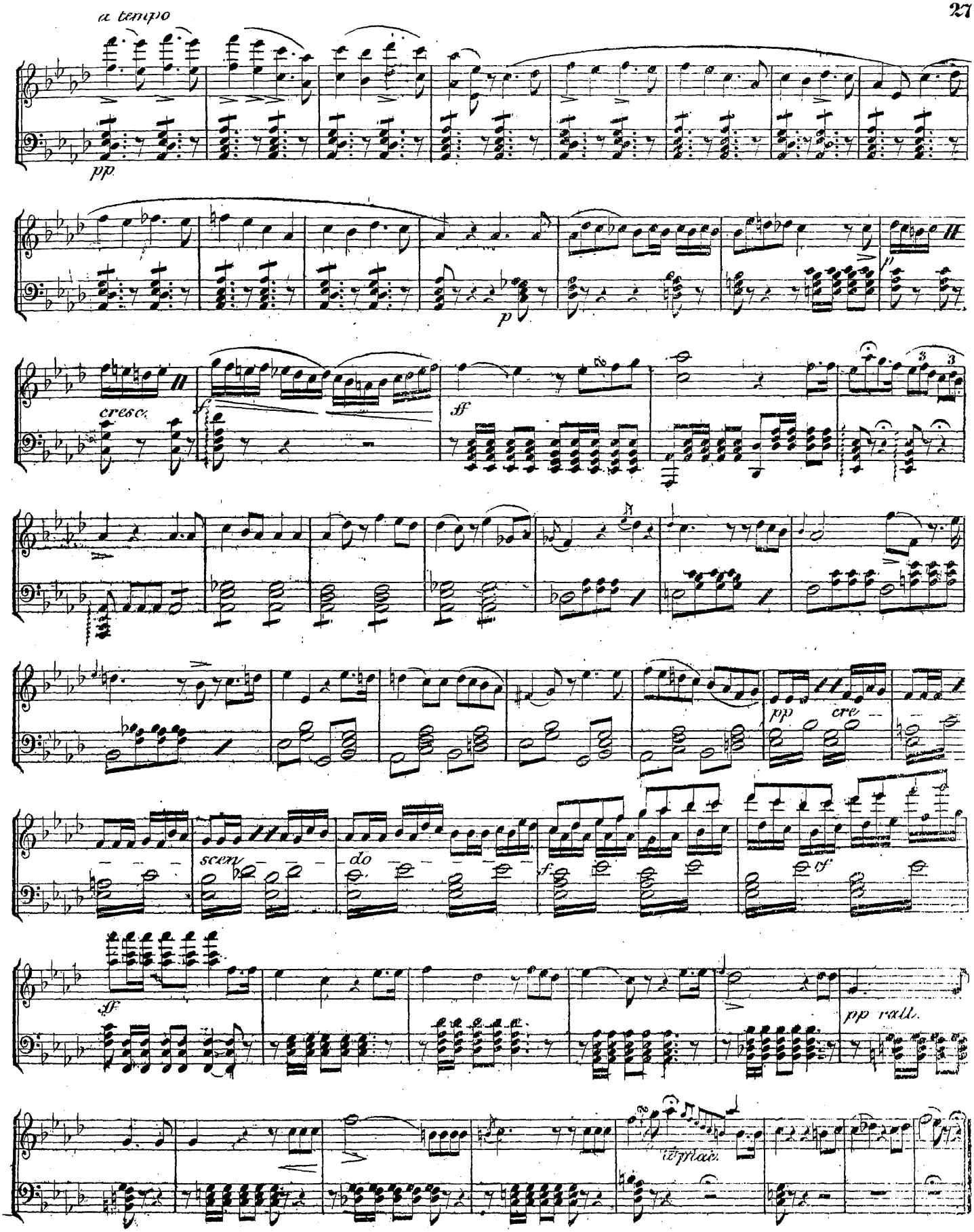
No. 5.
Duett.

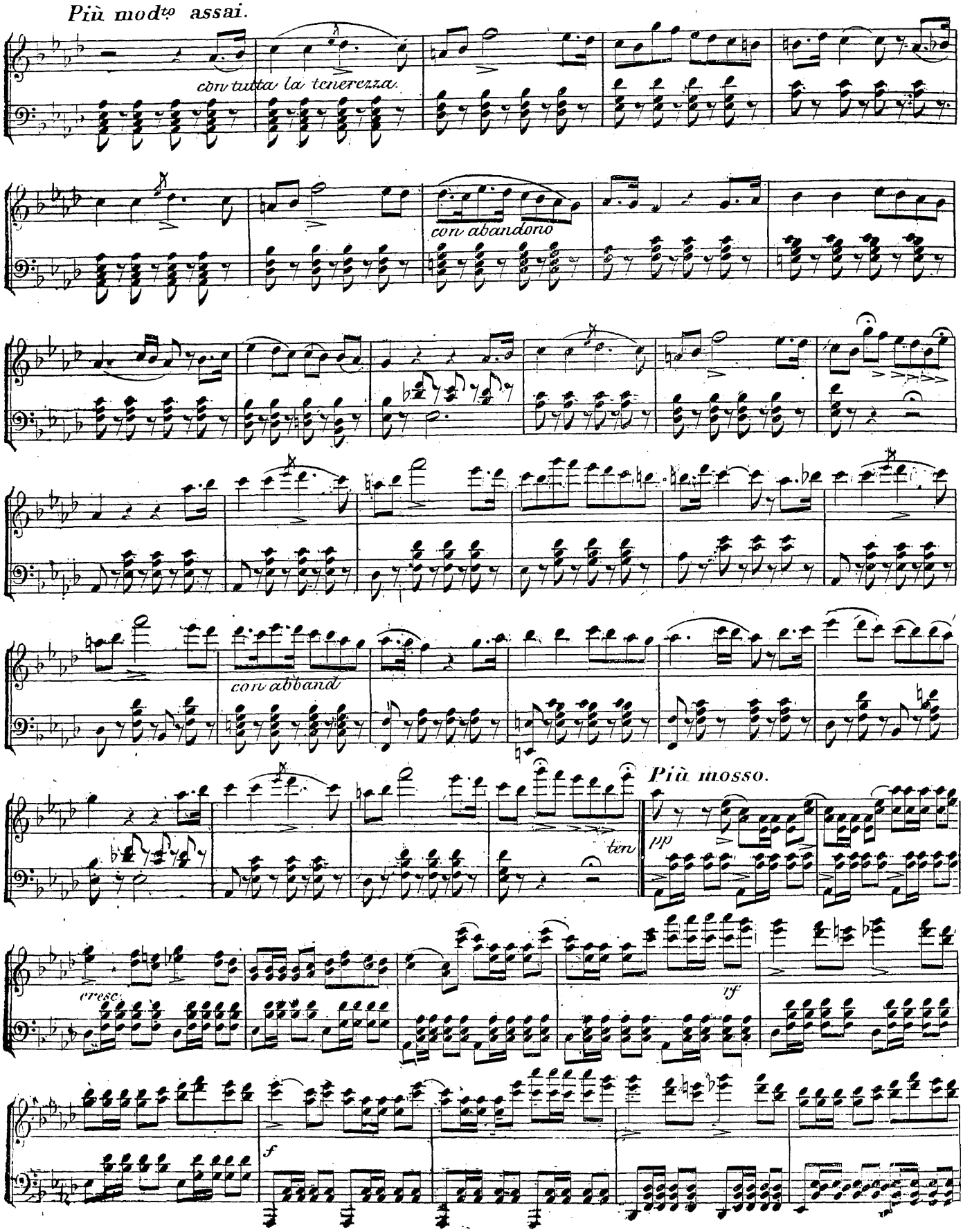
(Geh', und opfre)
(Va crudele)

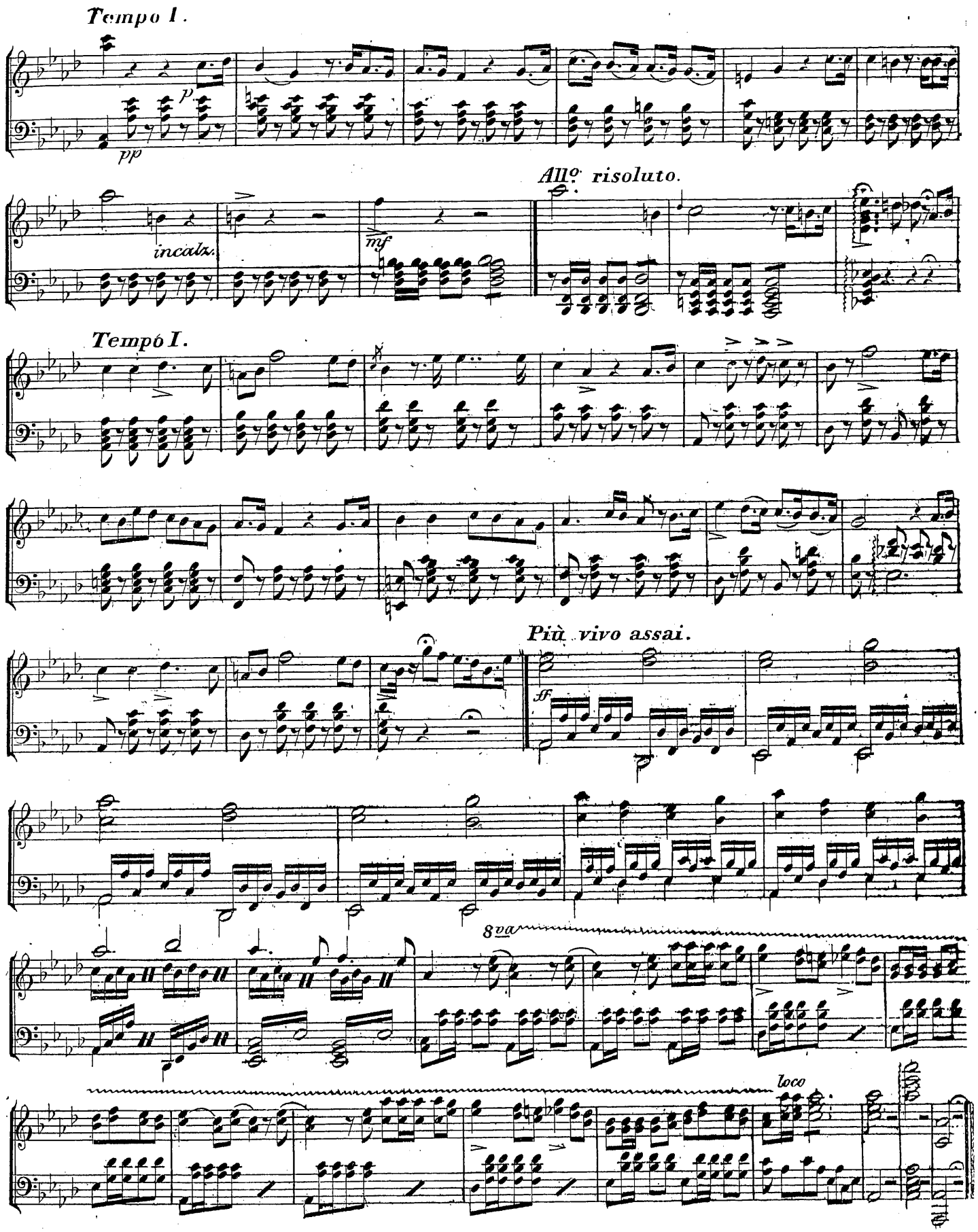





rall.
a tempo.
pp
p
cresc.
ff
p
p
cresc.
f
ff a piac.
rall.


a tempo
pp
p
cresc.
ff
pp
cre
scen
do
f
sf
sf
pp rall.
ritenuto


Più modto assai.
con tutta la tenerezza.
con abandono
con abband
ten
Più mosso.
pp
cresc.
rf
f

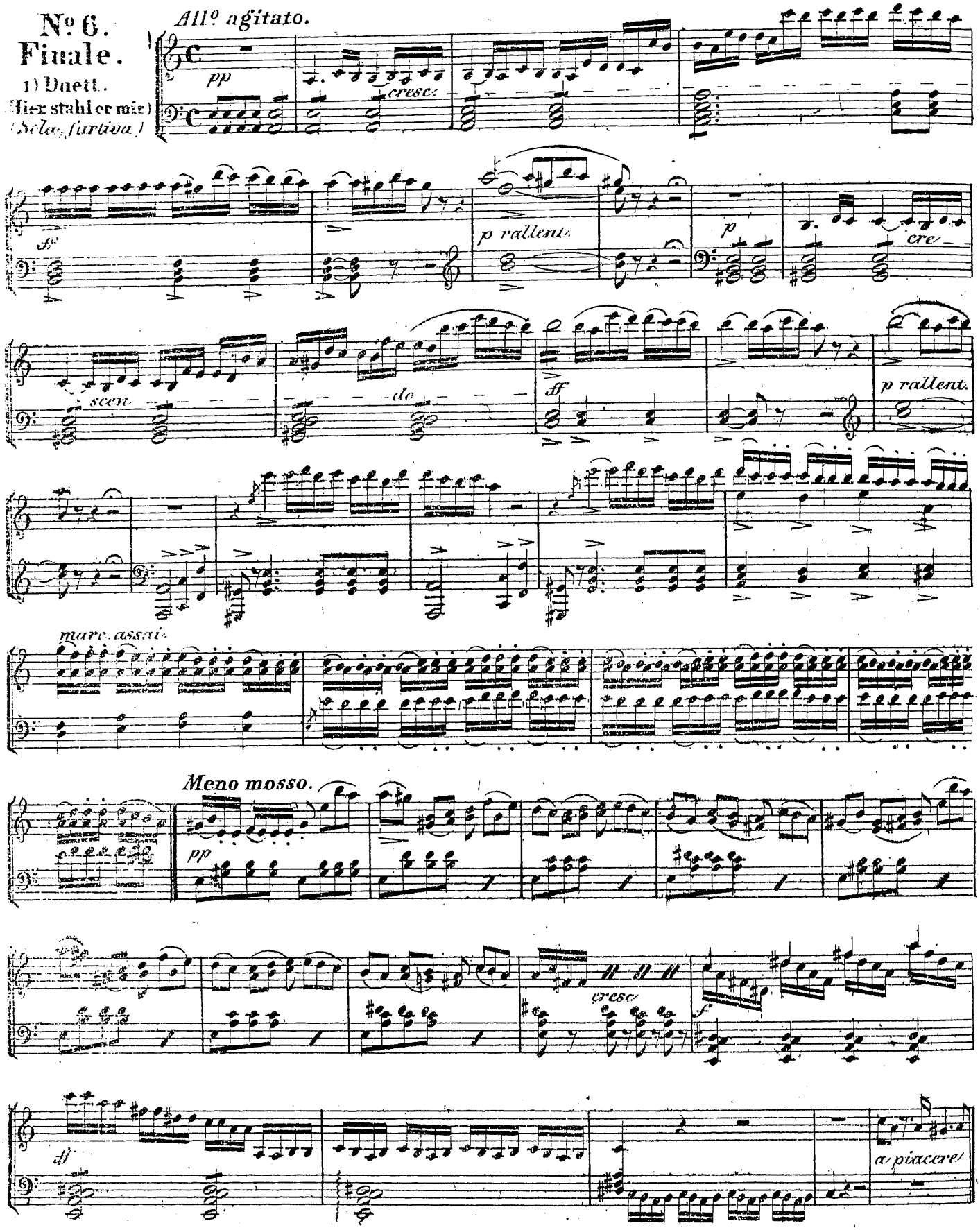

Tempo I.
p
pp
incalz.
mf
All.o risoluto.
Tempo I.
Più vivo assai.
ff
8va
loco

No 6.
Finale.

1) Duett.

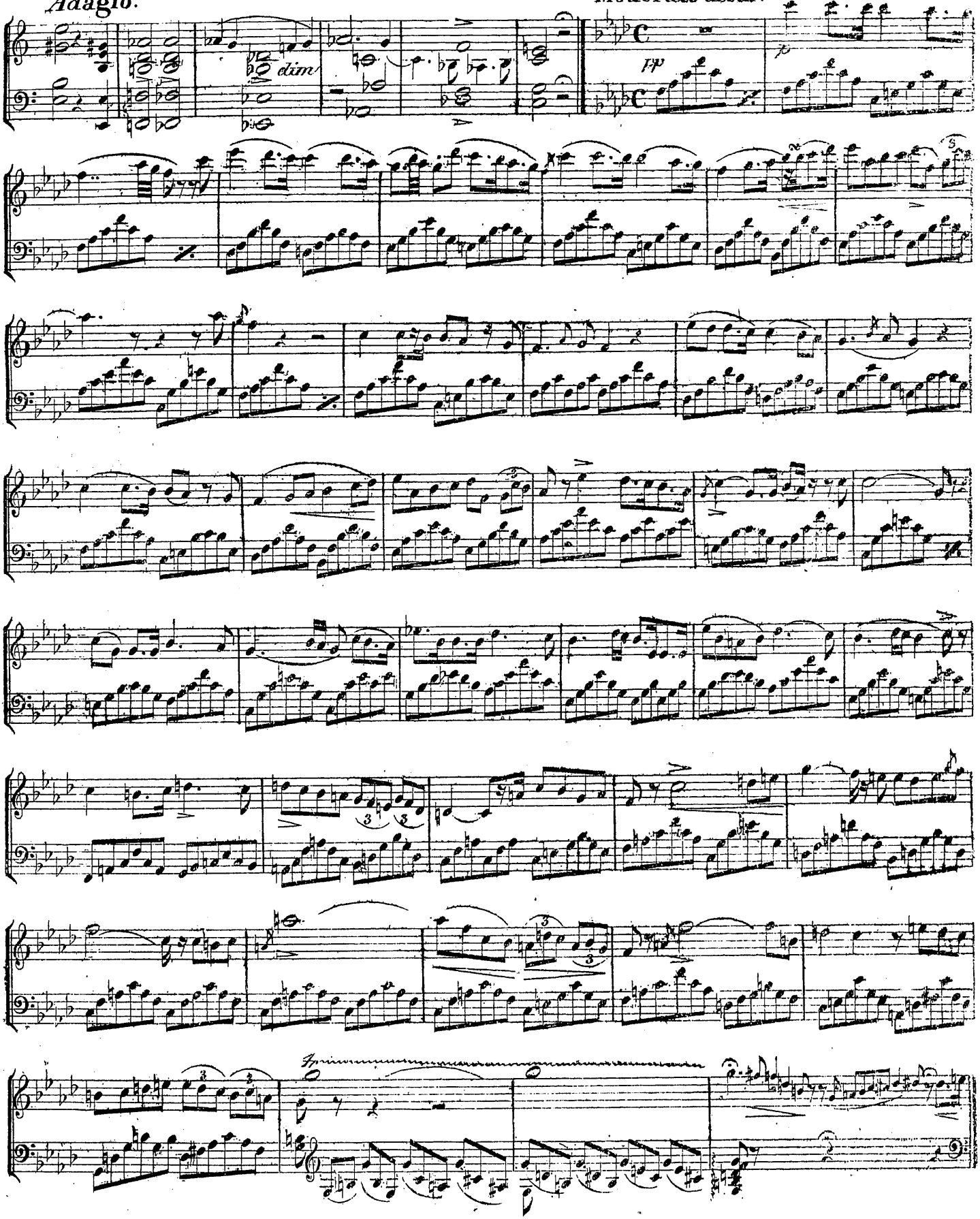
(Hier stahl er mir)

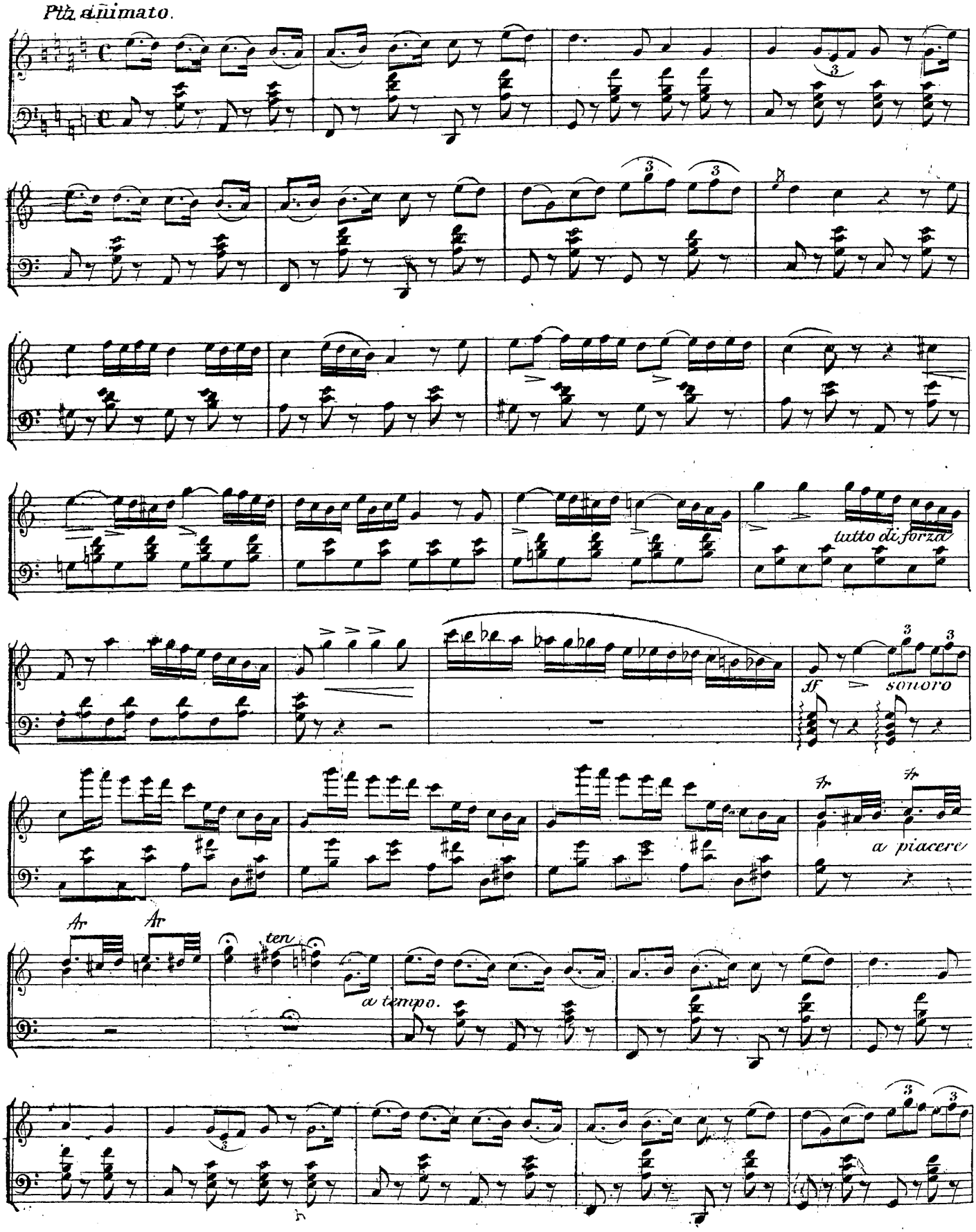
(Solo furtiva)

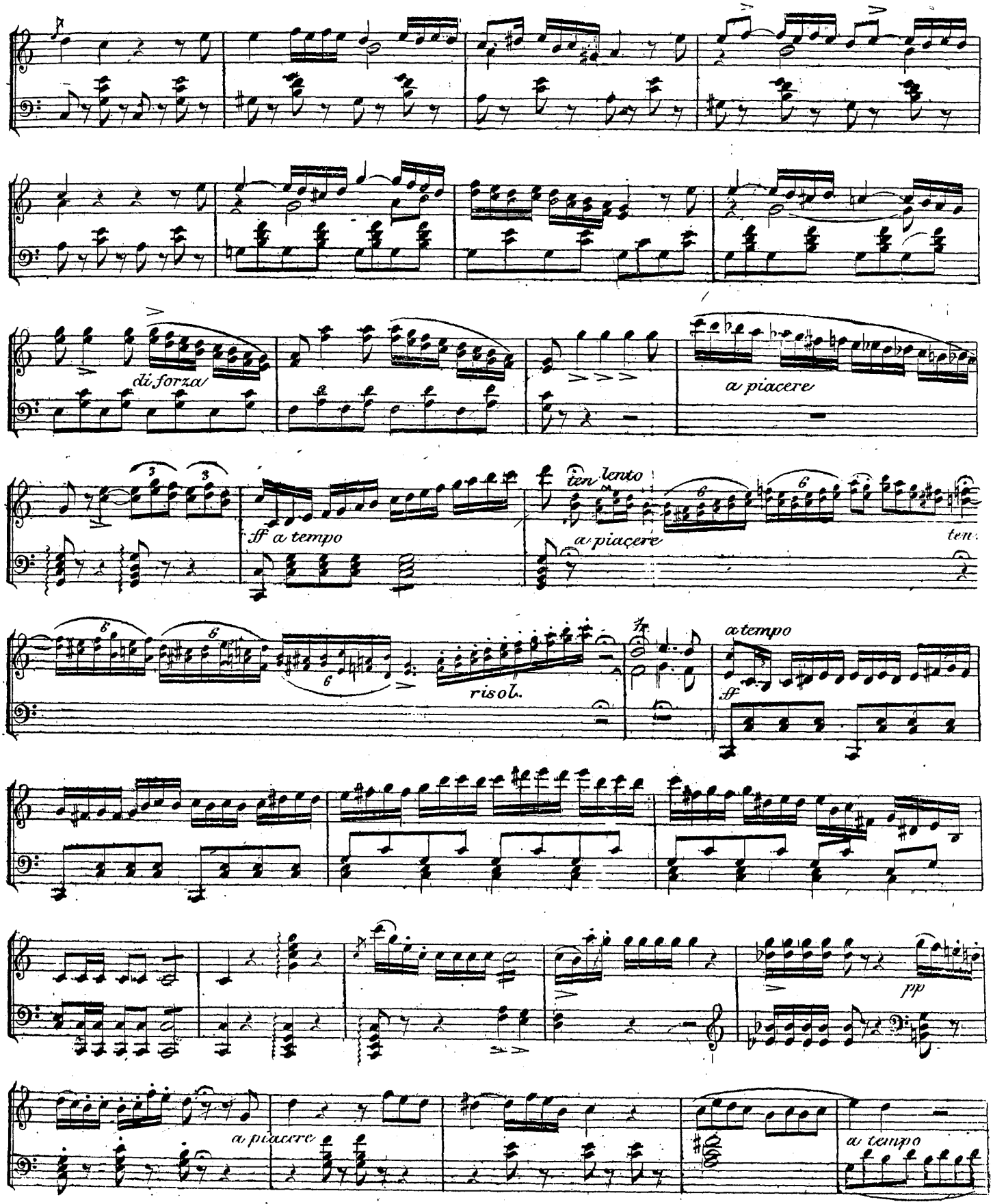


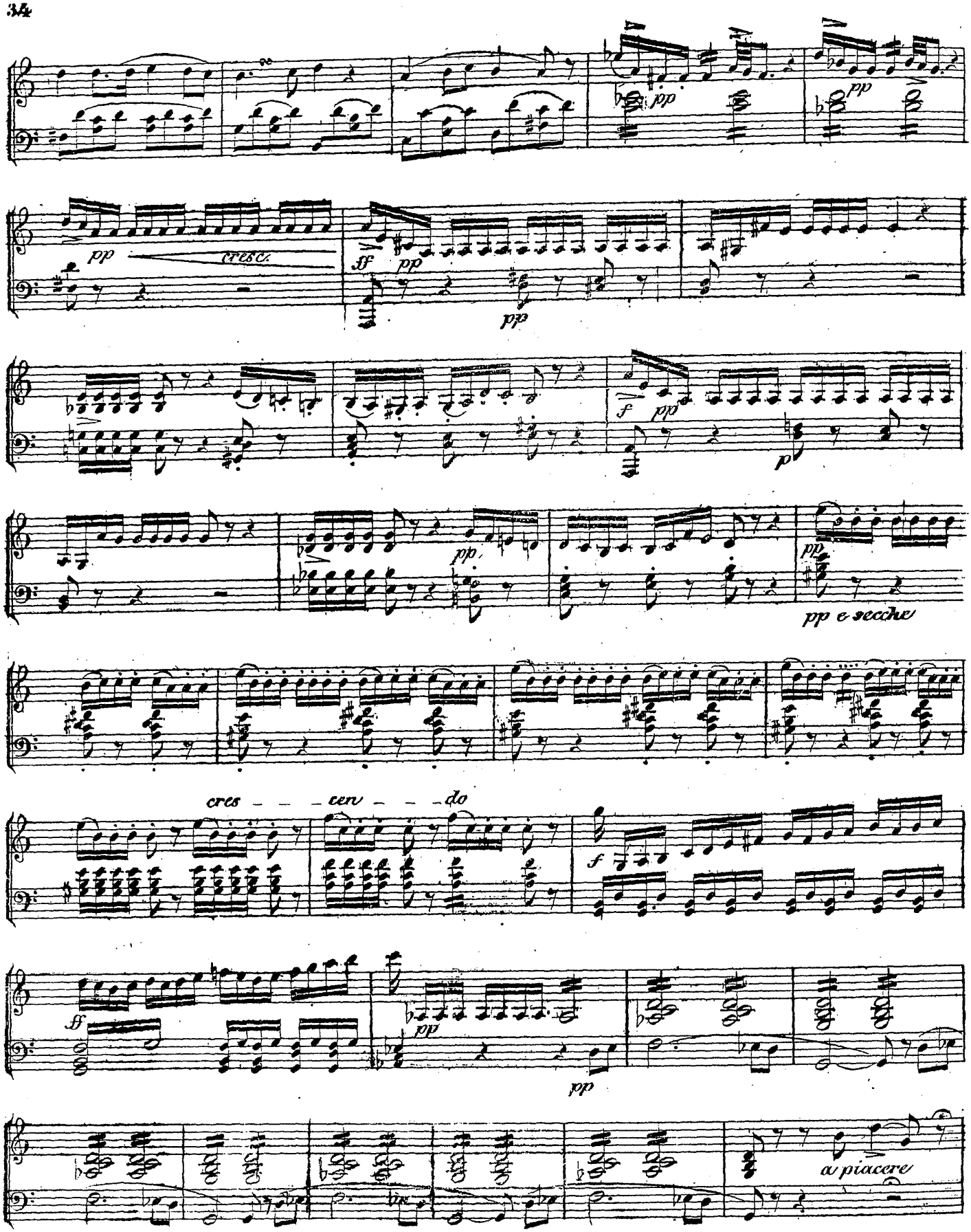
Adagio.

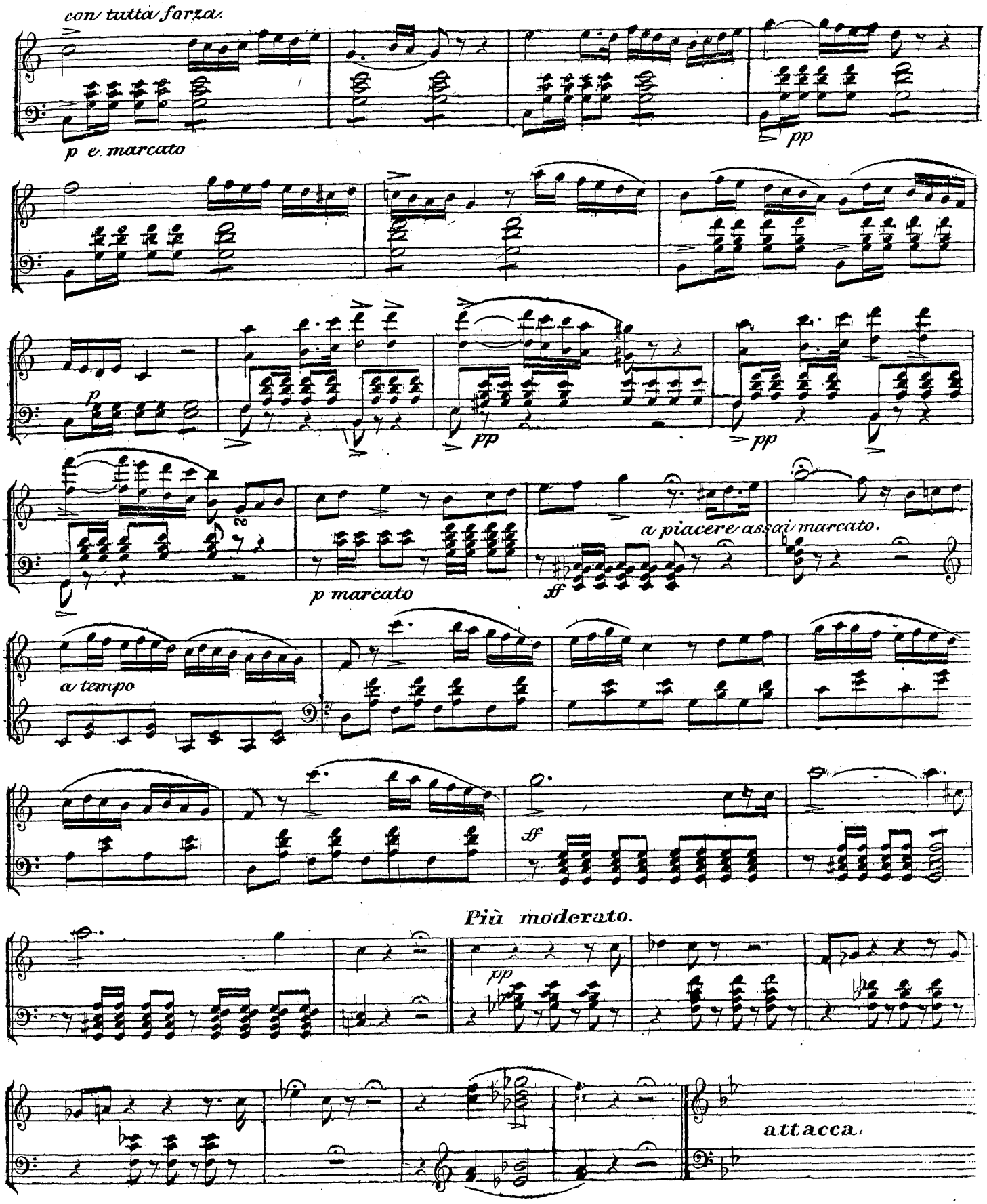
Moderato assai.




Più animato.
tutto di forza
ff
sonoro
fr
fr
a piacere
Ar
Ar
ten.
a tempo.


di forza!
a piacere
ff a tempo
ten. lento
a piacere
risol.
a tempo
ff
pp
a piacere
a tempo


pp
pp
pp
cresc.
ff
pp
pp
f
pp
p
pp
pp
pp e secche
cres - - - cen - - - do
f
ff
pp
pp
a piacere


con tutta forza.
p e marcato
pp
p
pp
pp
p marcato
ff
a piacere assai marcato.
a tempo
ff
Più moderato.
pp
attacca.

2) Terzett. (Anne geopfert) *(Oh! di qual)*

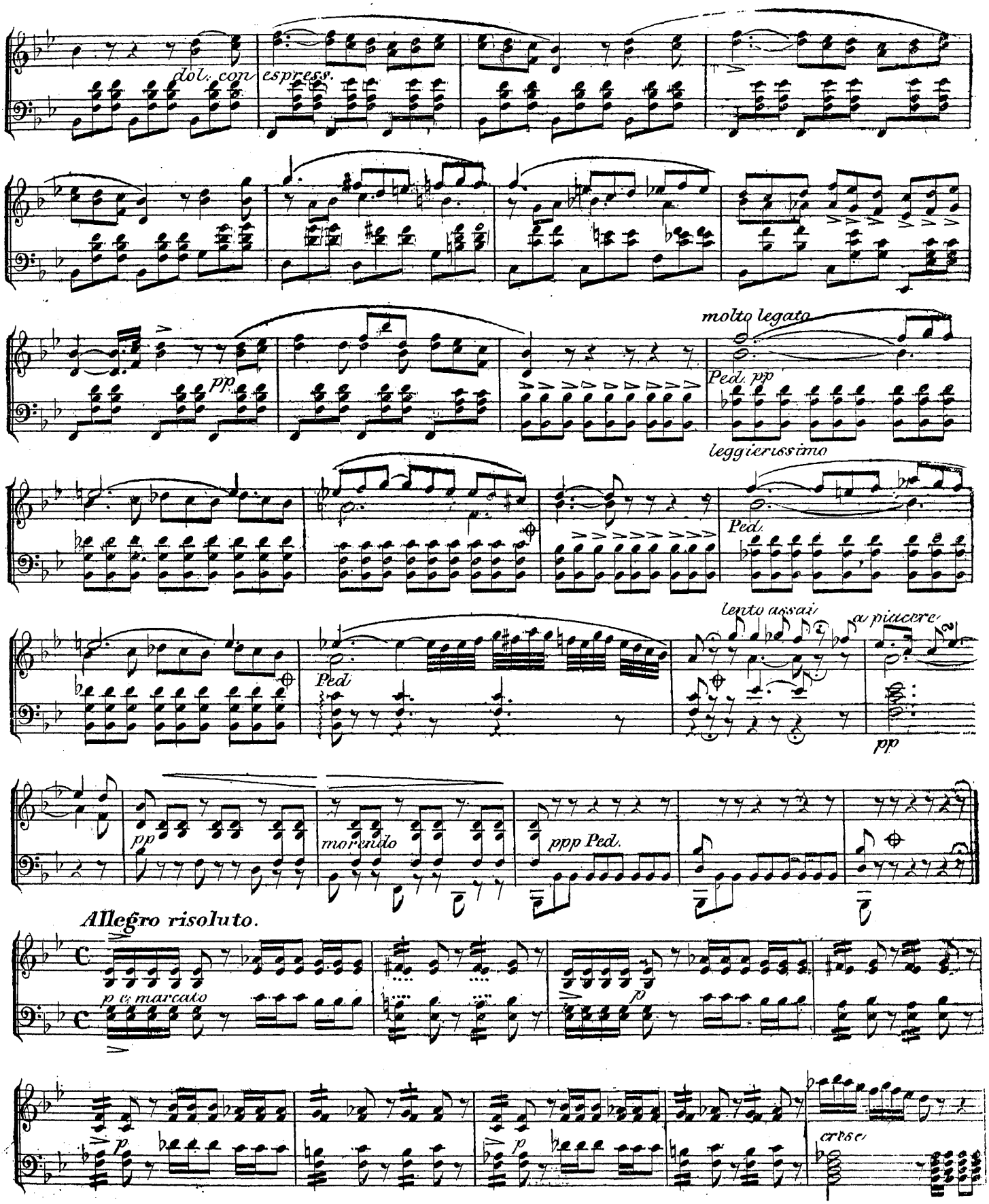
Andante marcato.

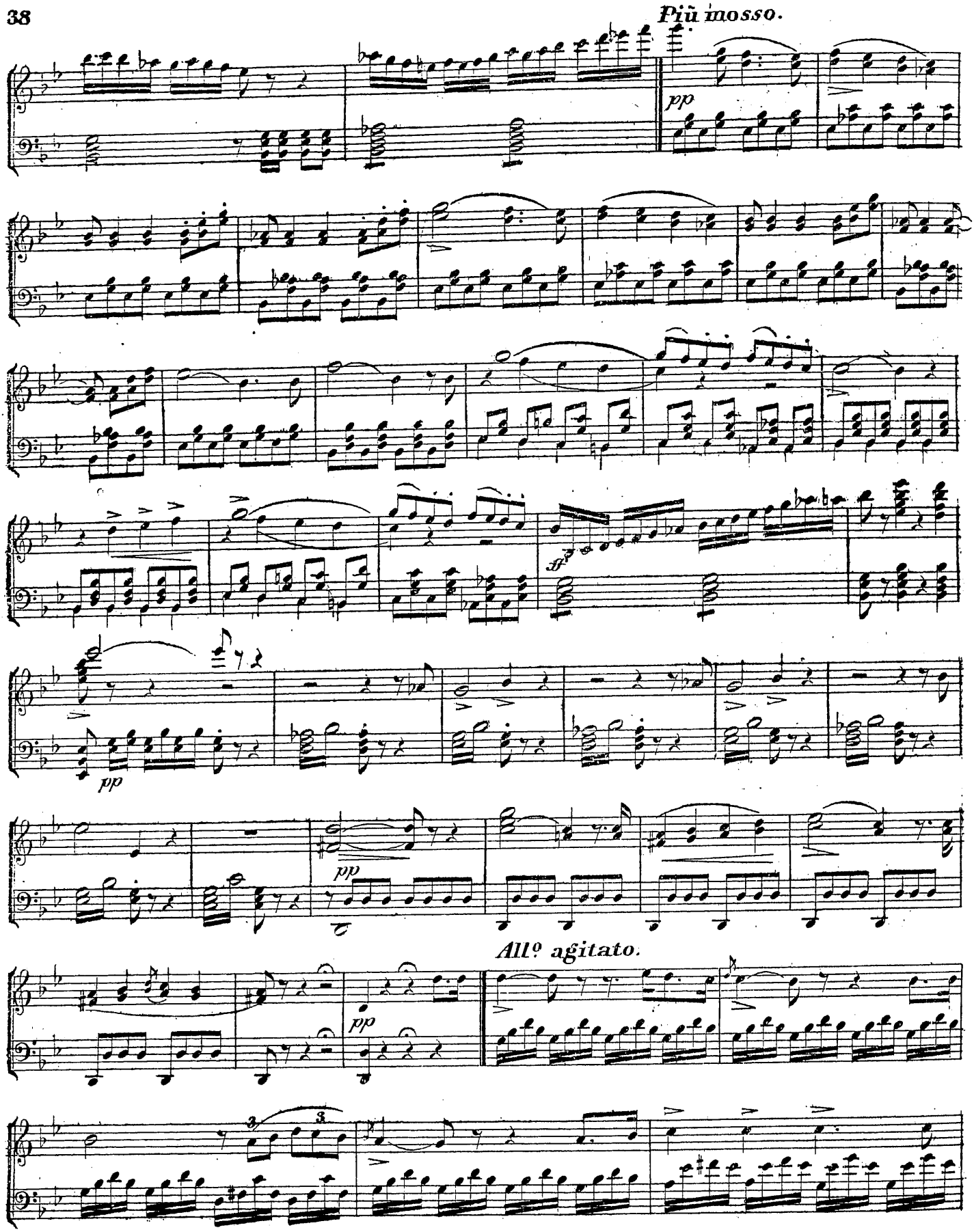
marcato

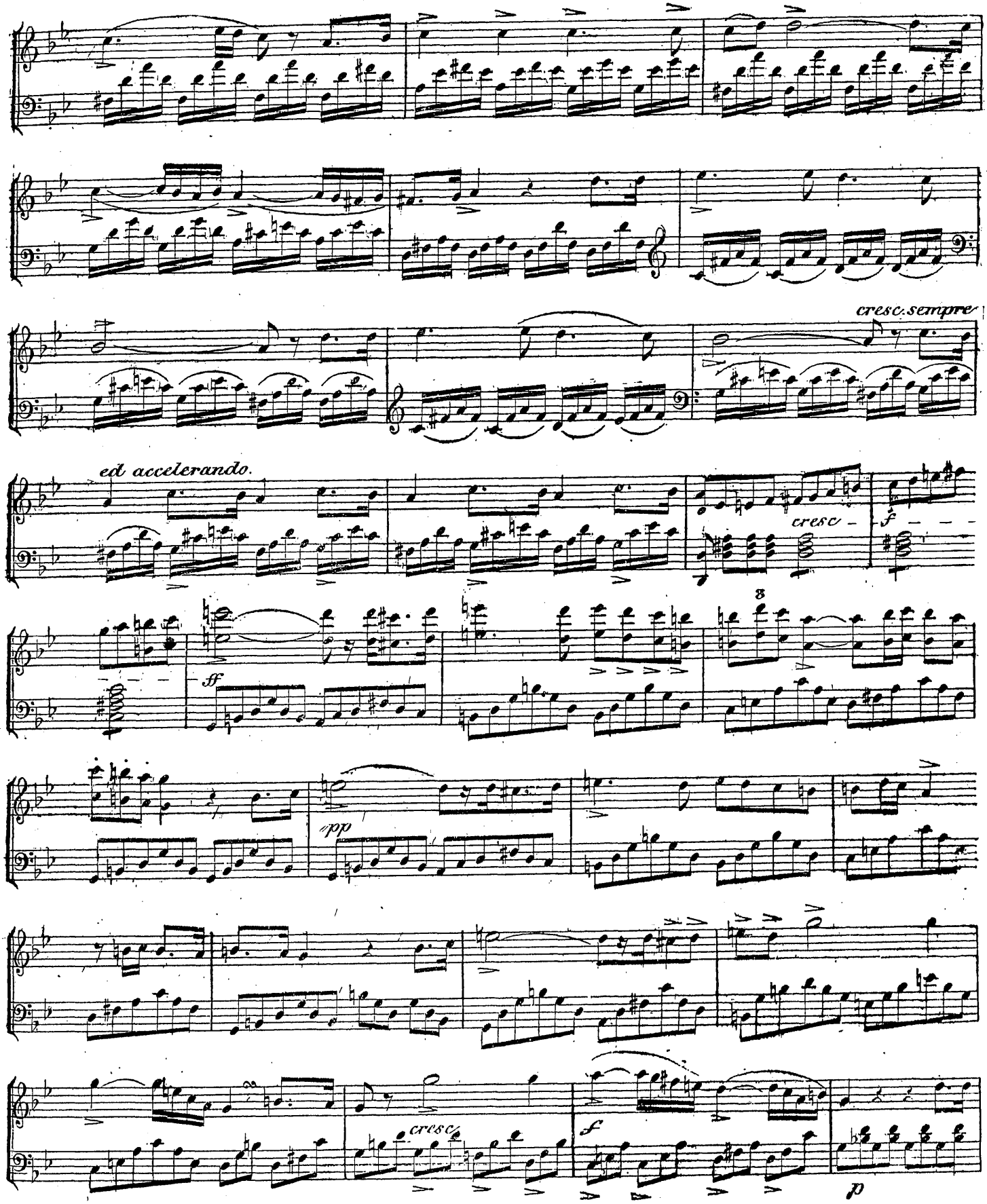
abbandon.

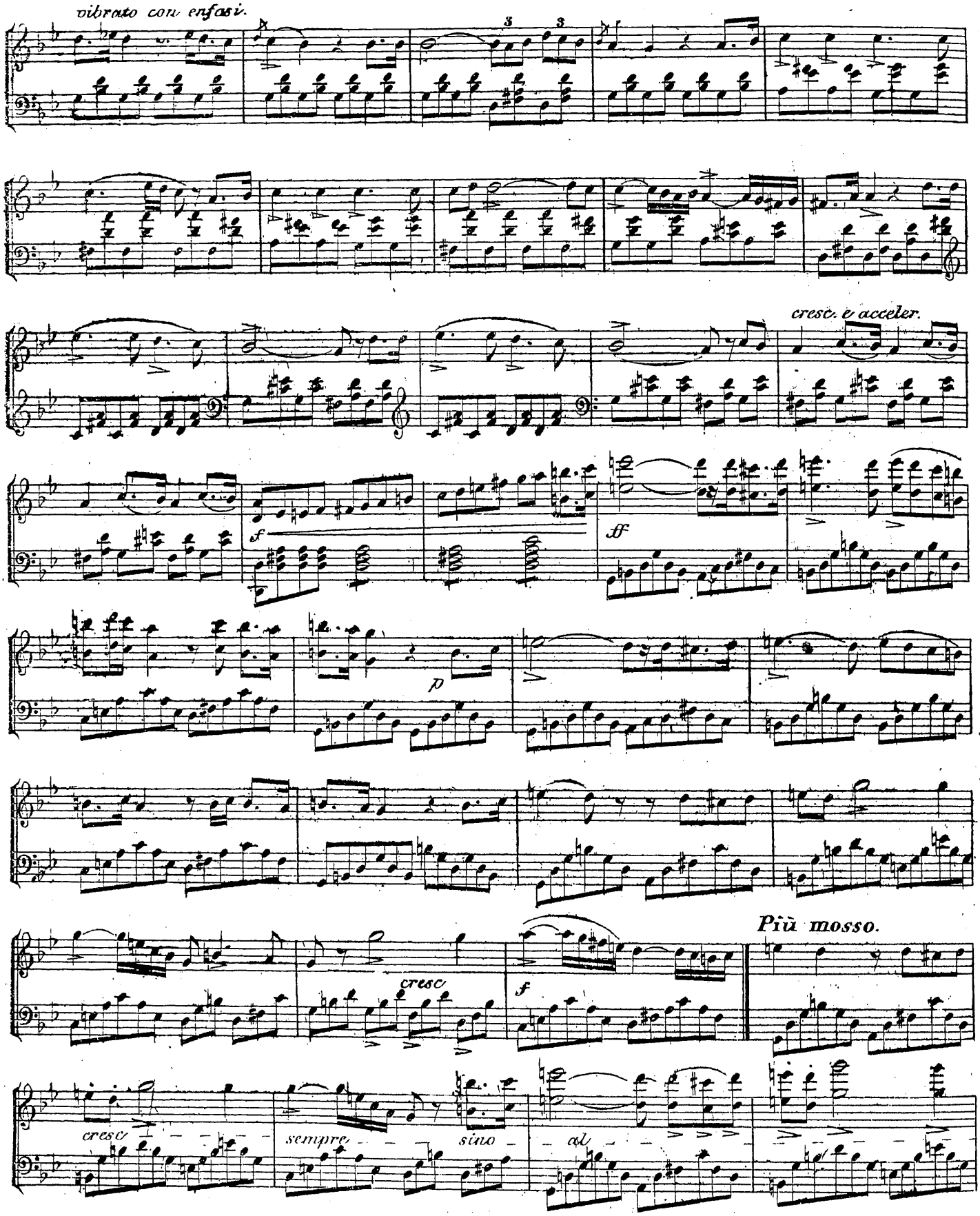
pp

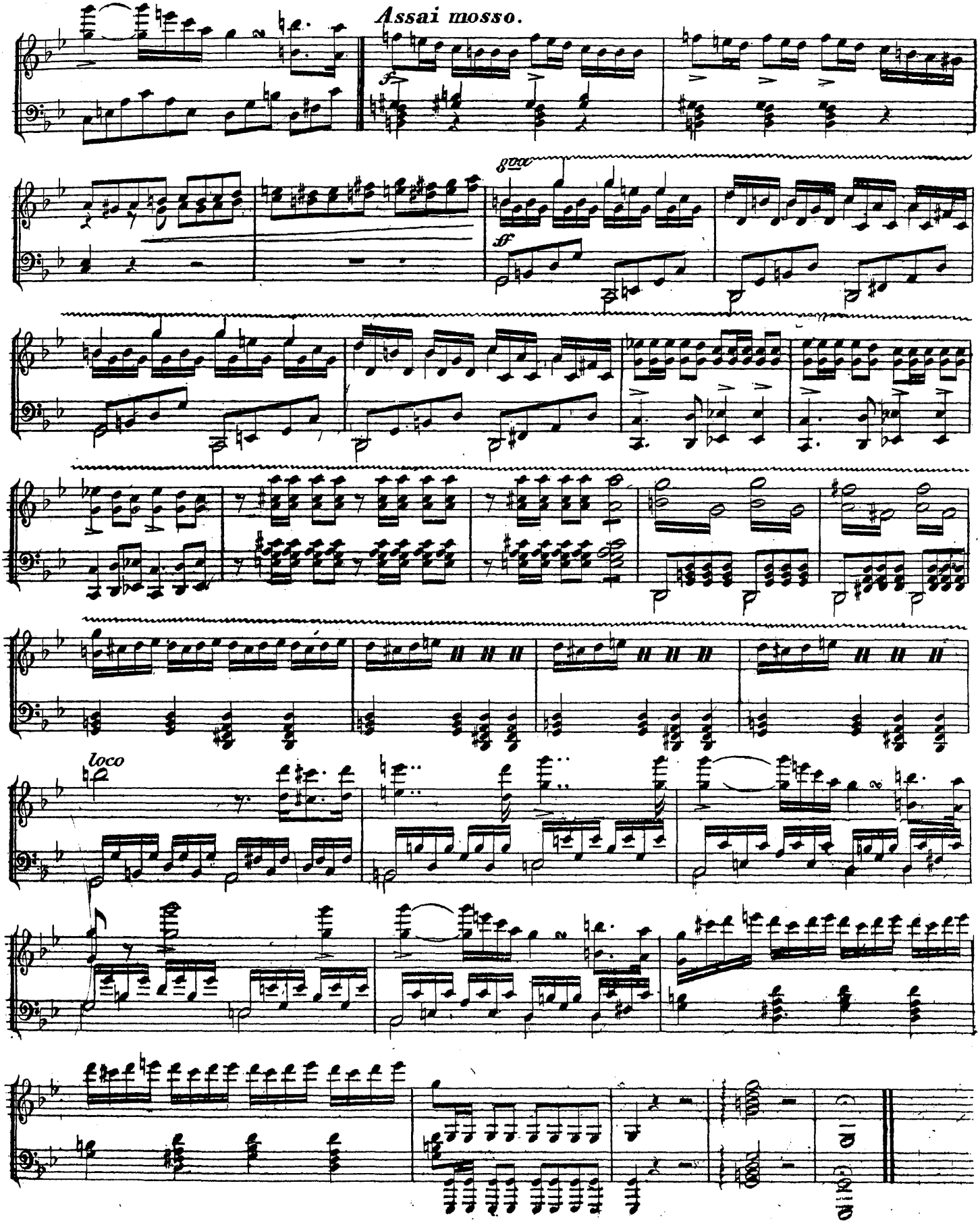
f

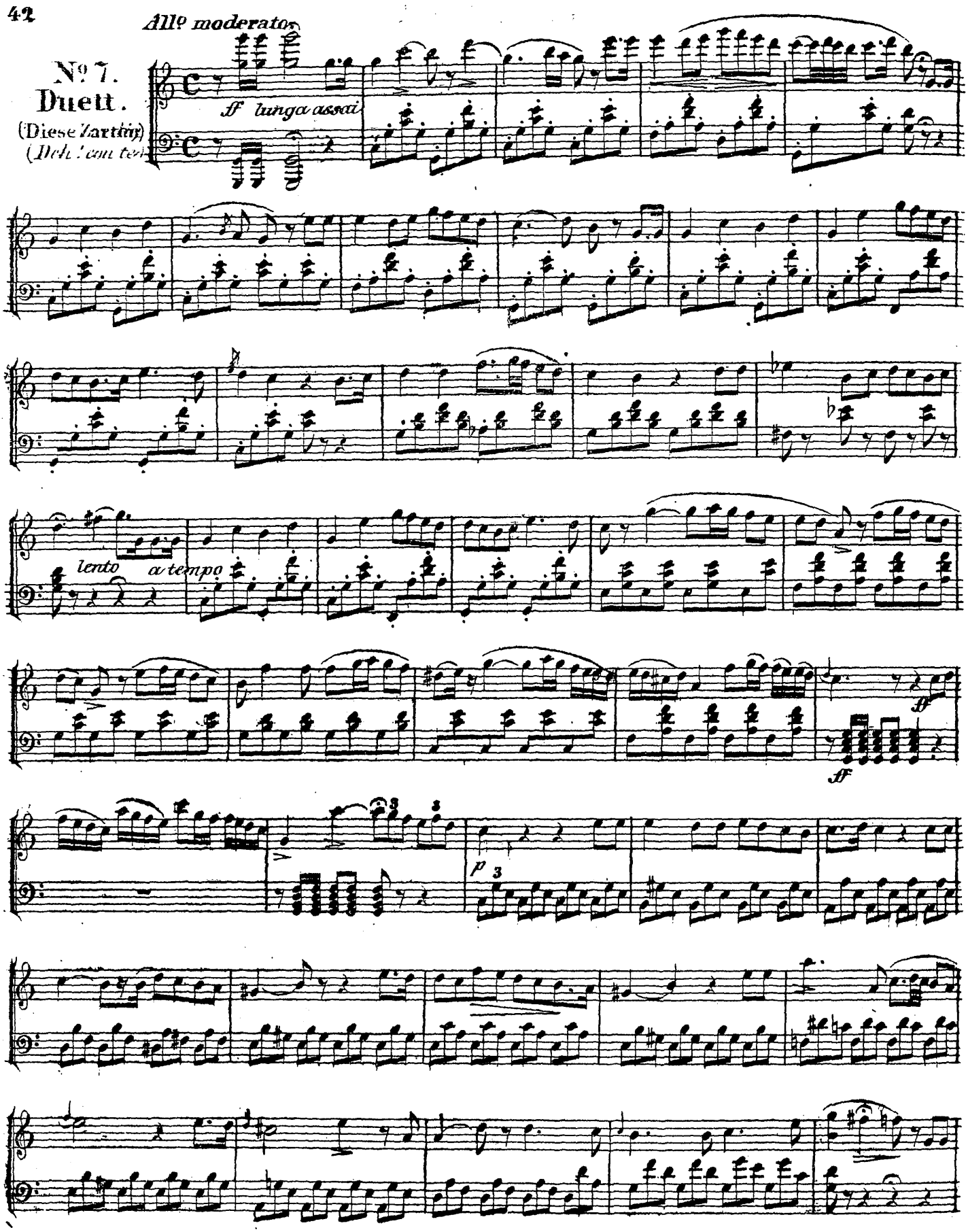

dol. con
espress.
pp
molto legato
Ped. pp
leggierissimo
Ped.
lento assai
a piacere
Ped
pp
pp
morendo
ppp Ped.
Allegro risoluto.
p e marcato
p
p
p
cresc

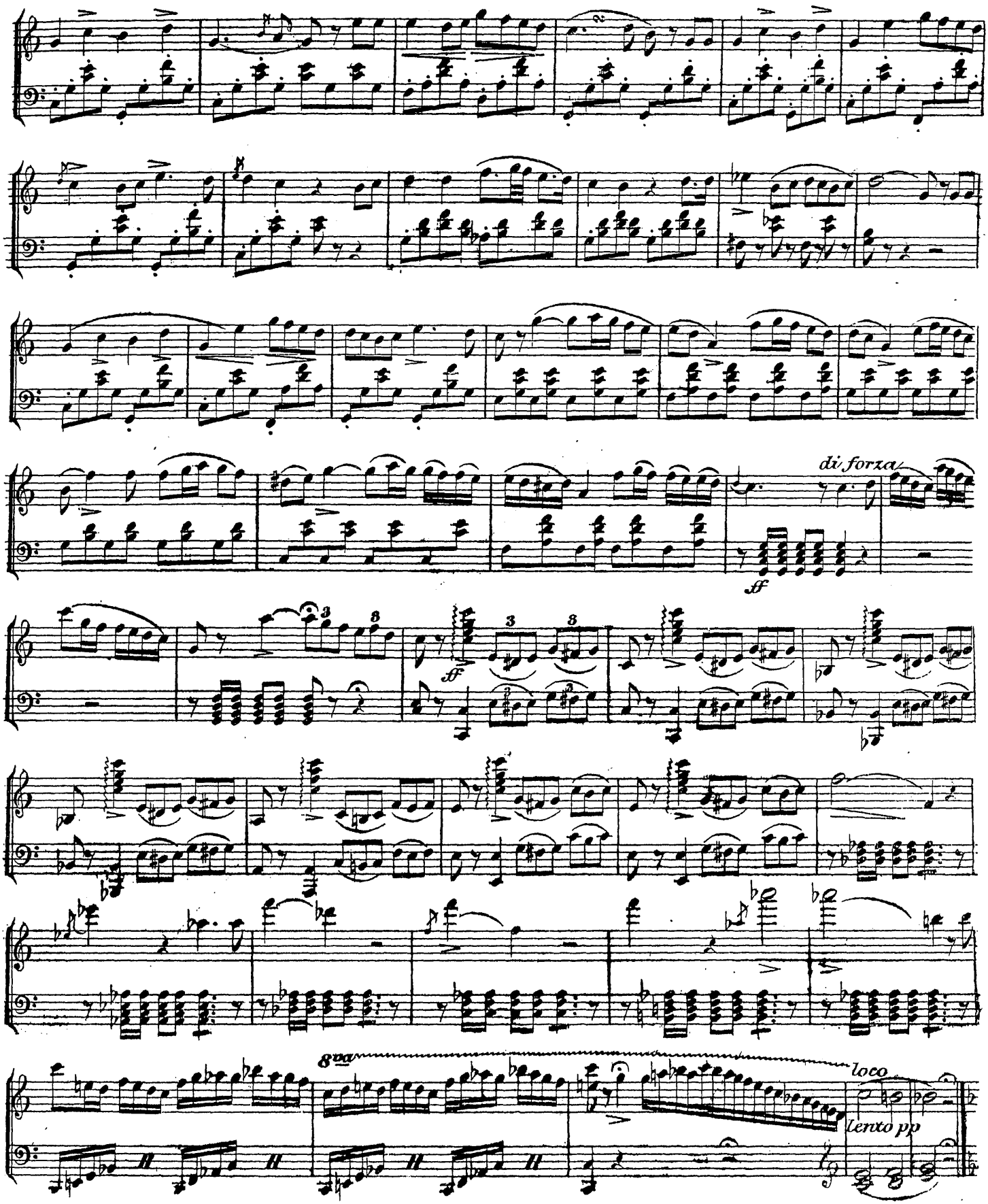

Più mosso.
pp
sf
pp
pp
pp
All° agitato.
pp
3
3

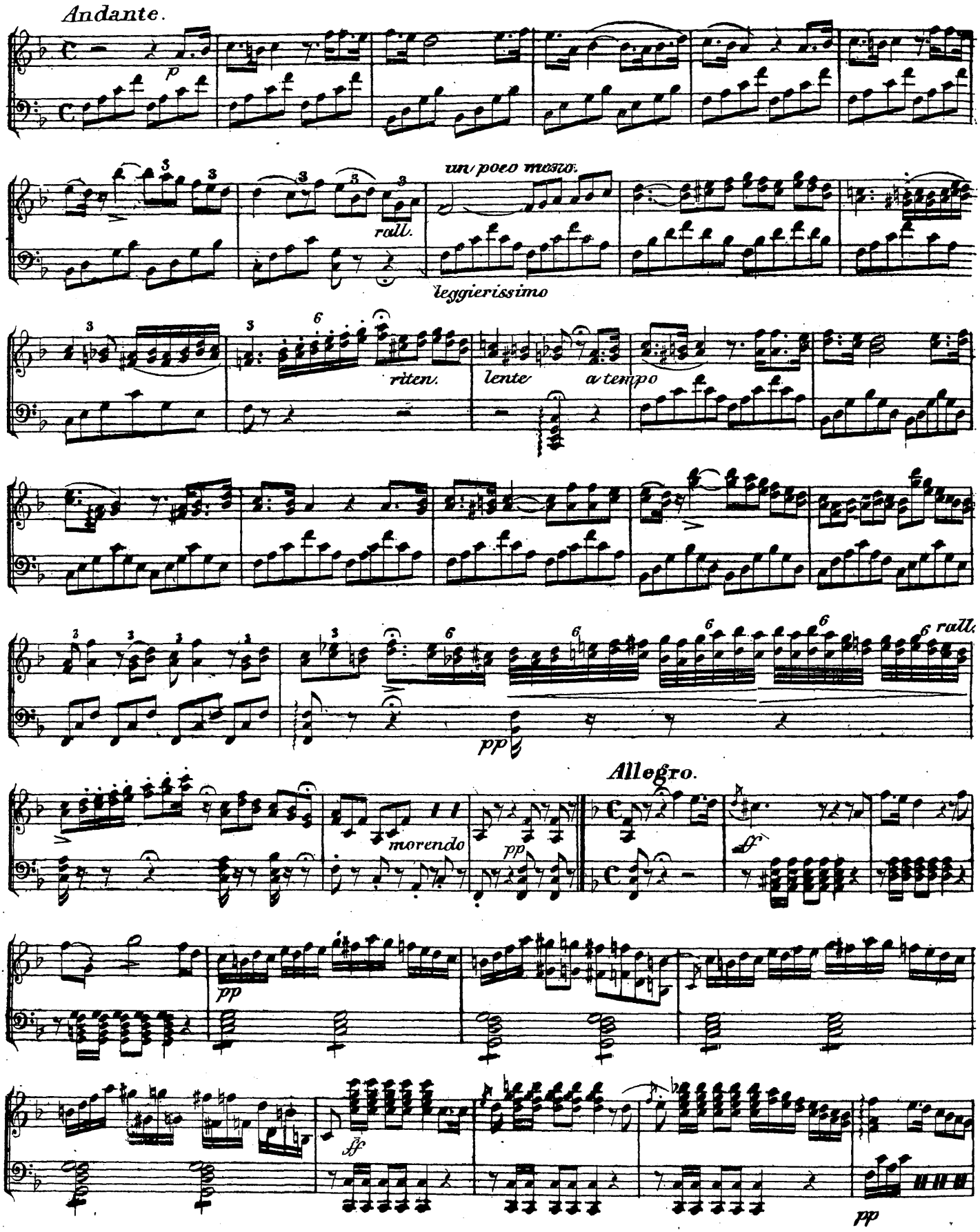

cresc. sempre
ed accelerando.
cresc
ff
pp
cresc
f
p

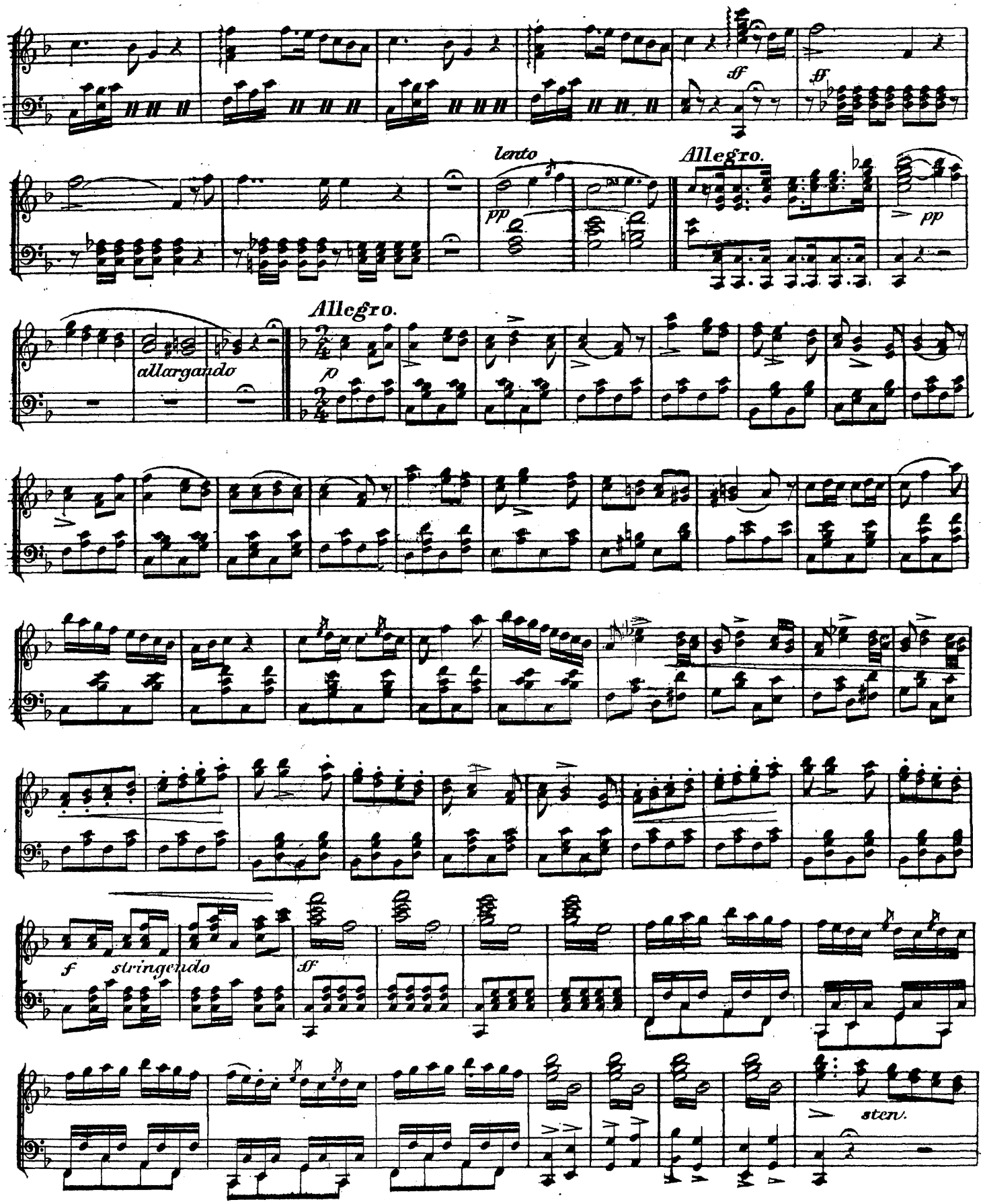

vibrato con enfasi.
cresc. e acceler.
sf
ff
p
Più mosso.
cresc
f
cresc
sempre
sino
al

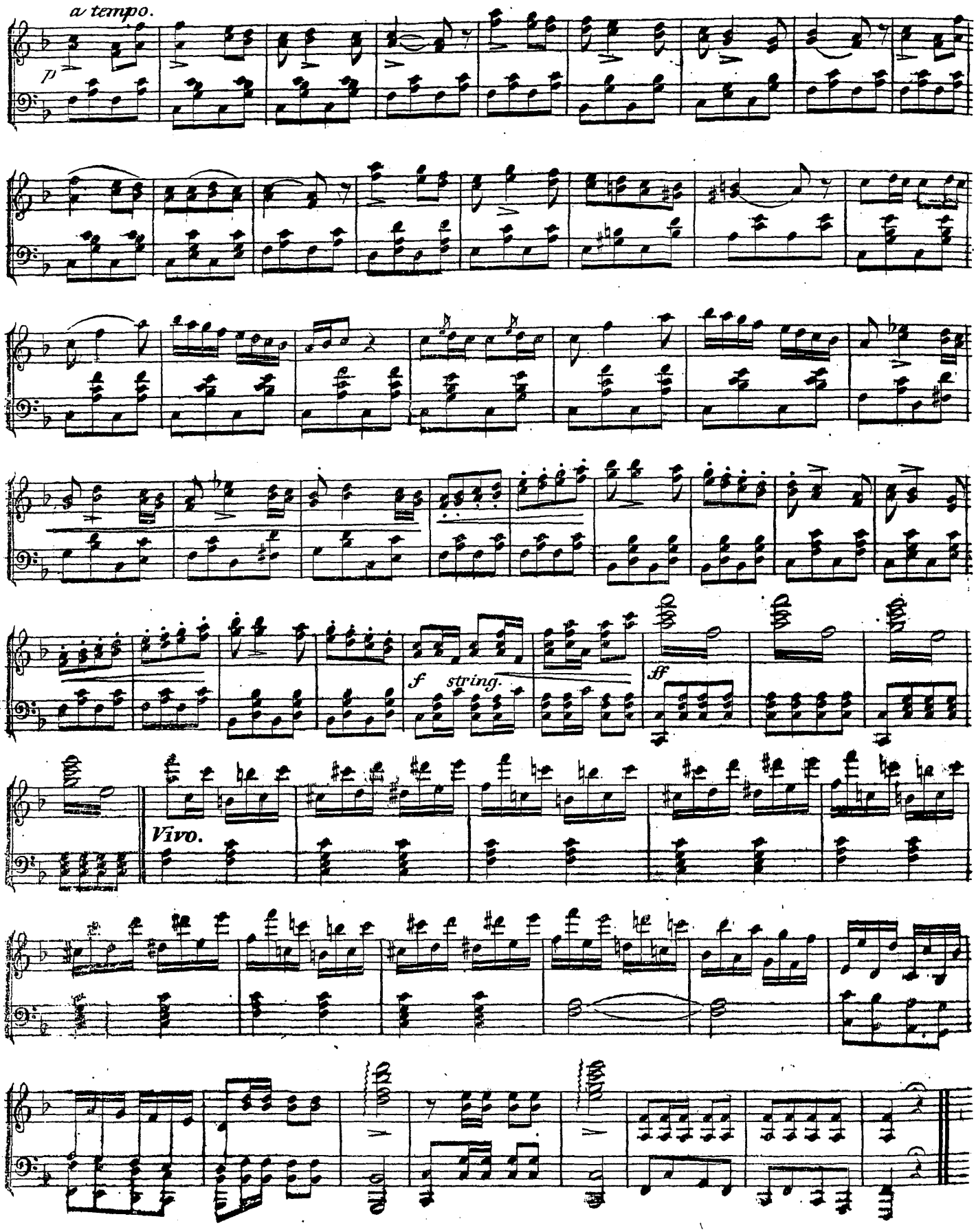

Assai mosso.
loco


Allº moderato
Nº 7.
Duett.
(Diese Zarthir)
(Deh! con te)
ff lunga assai
lento
a tempo
ff
ff
p


di forza
ff
ff
8va
loco
lento pp


Andante.
p
un poco mesto.
rall.
leggierissimo
ritenu.
lente
a tempo
rall.
pp
Allegro.
morendo
pp
ff
pp
ff
pp

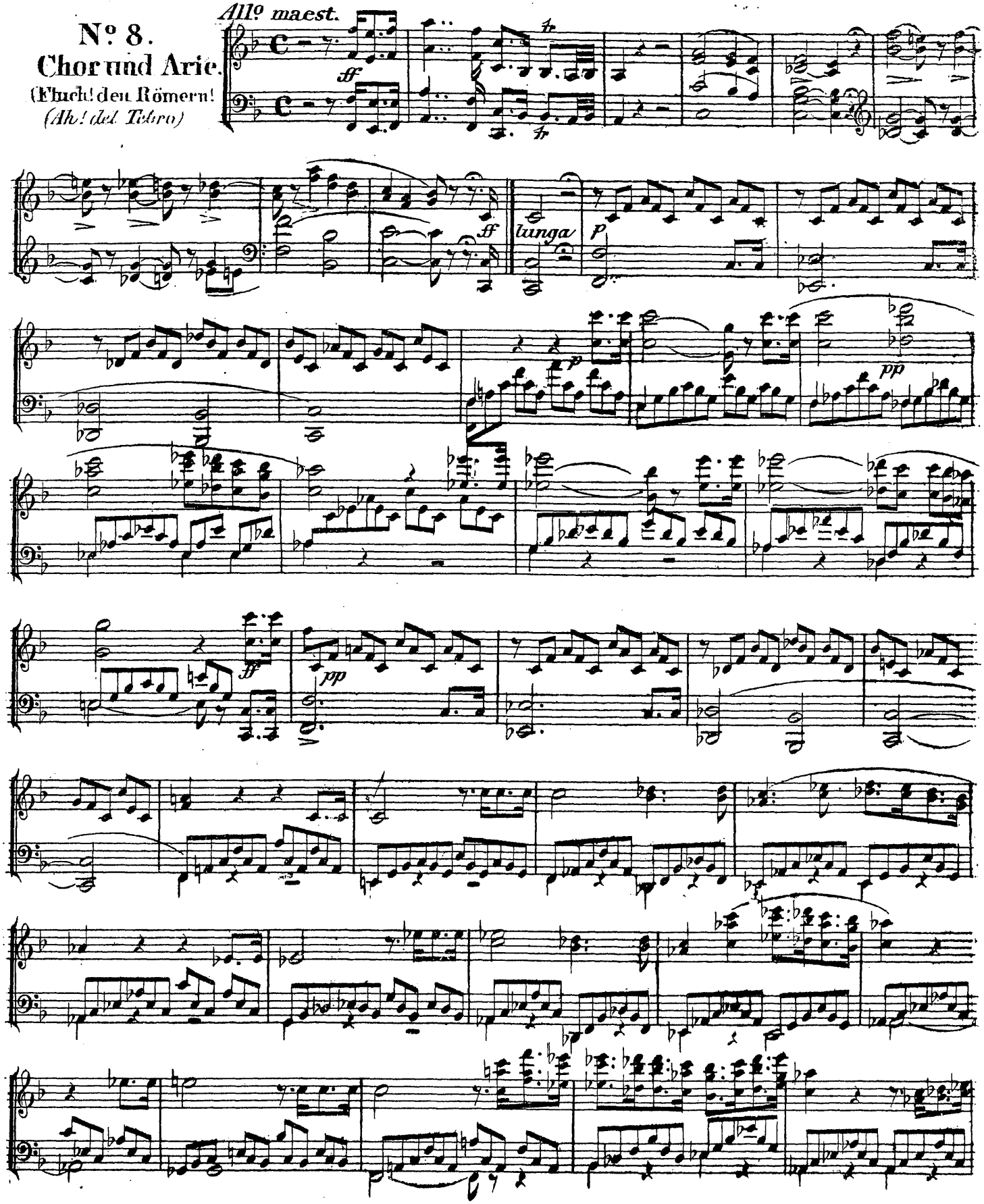

ff
ff
lento
pp
Allegro.
pp
allargando
Allegro.
p
f
stringendo
ff
sten.

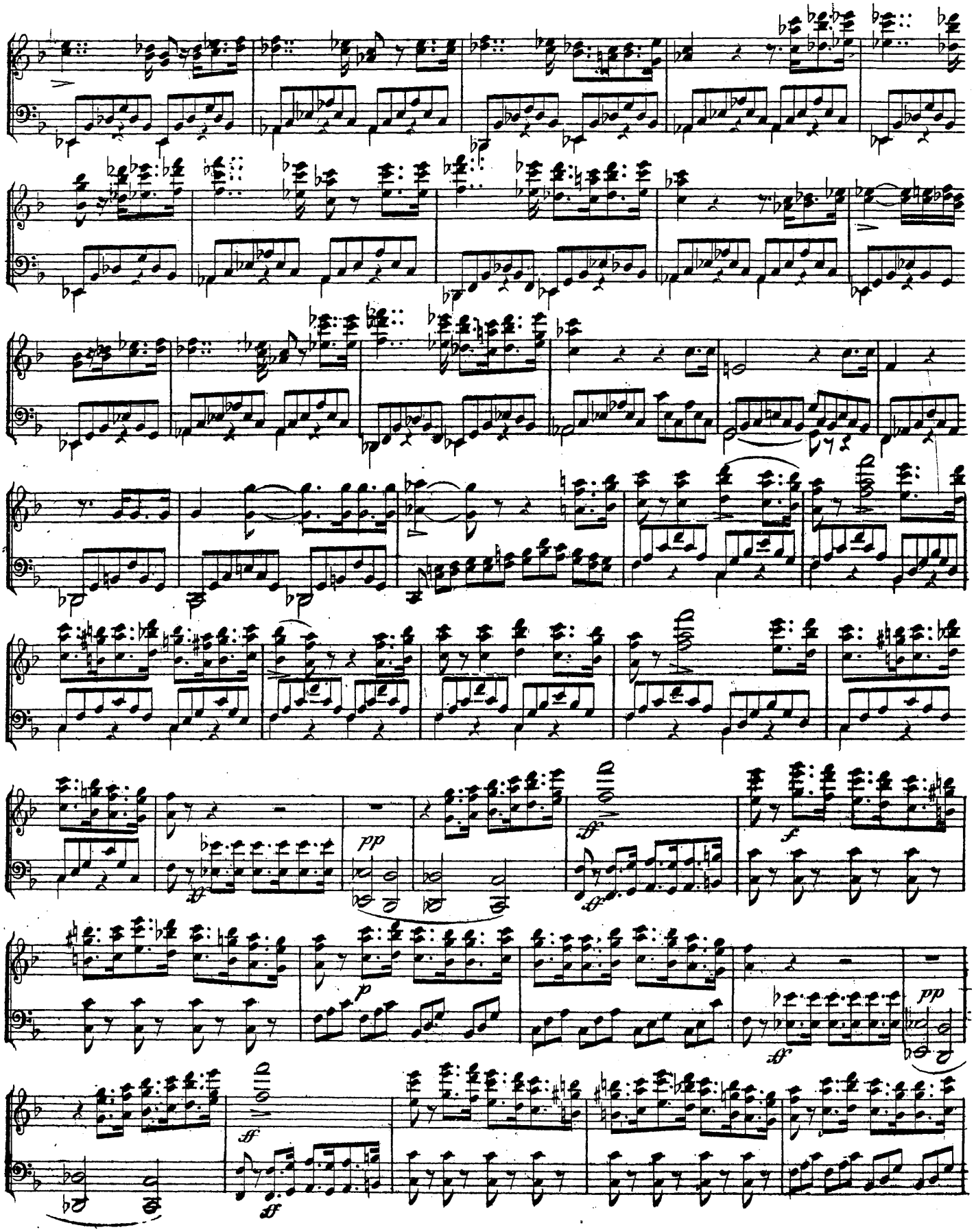

a tempo.
p
f
string.
ff
Vivo.

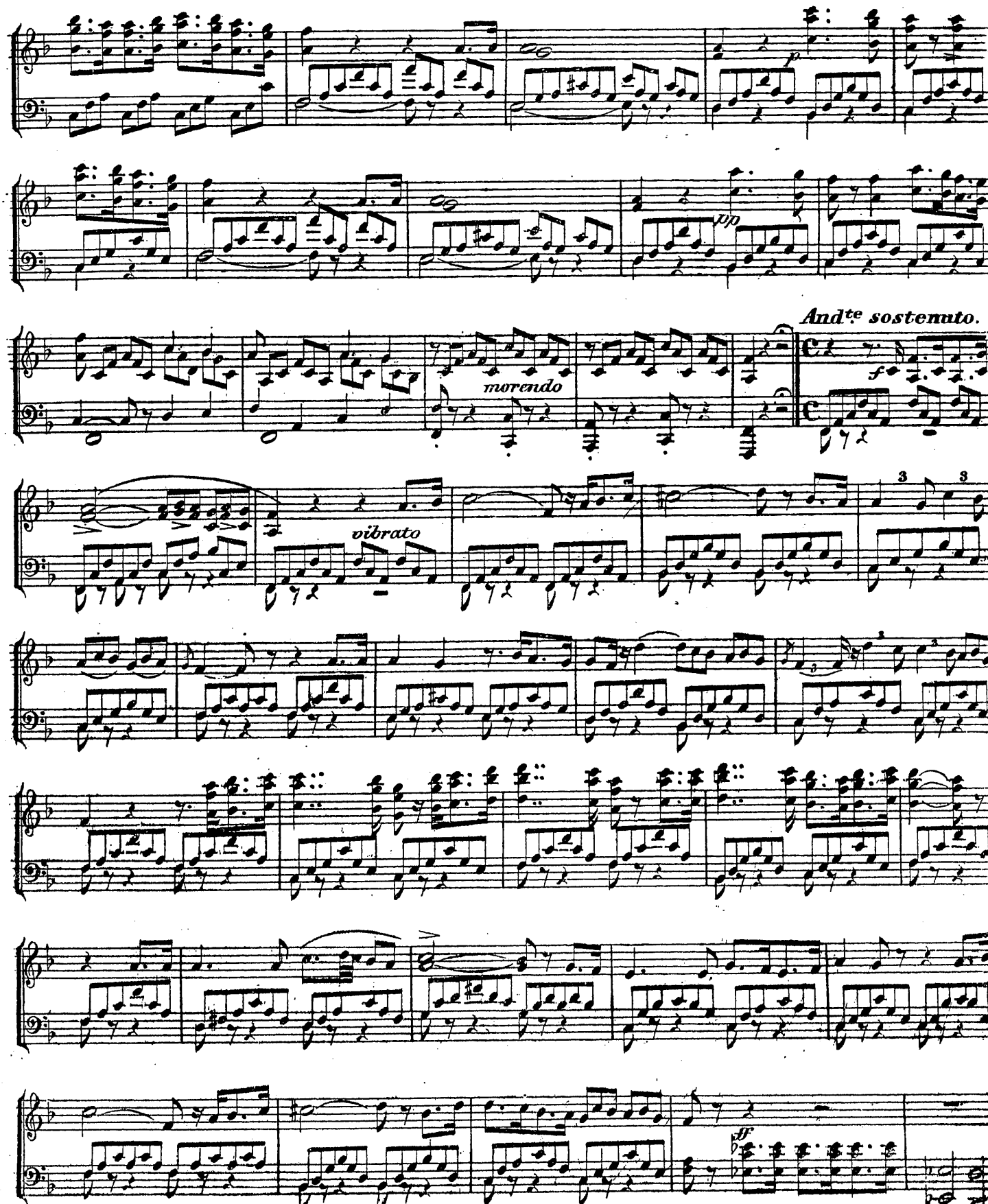
Nº 8.
Chor und Arie.

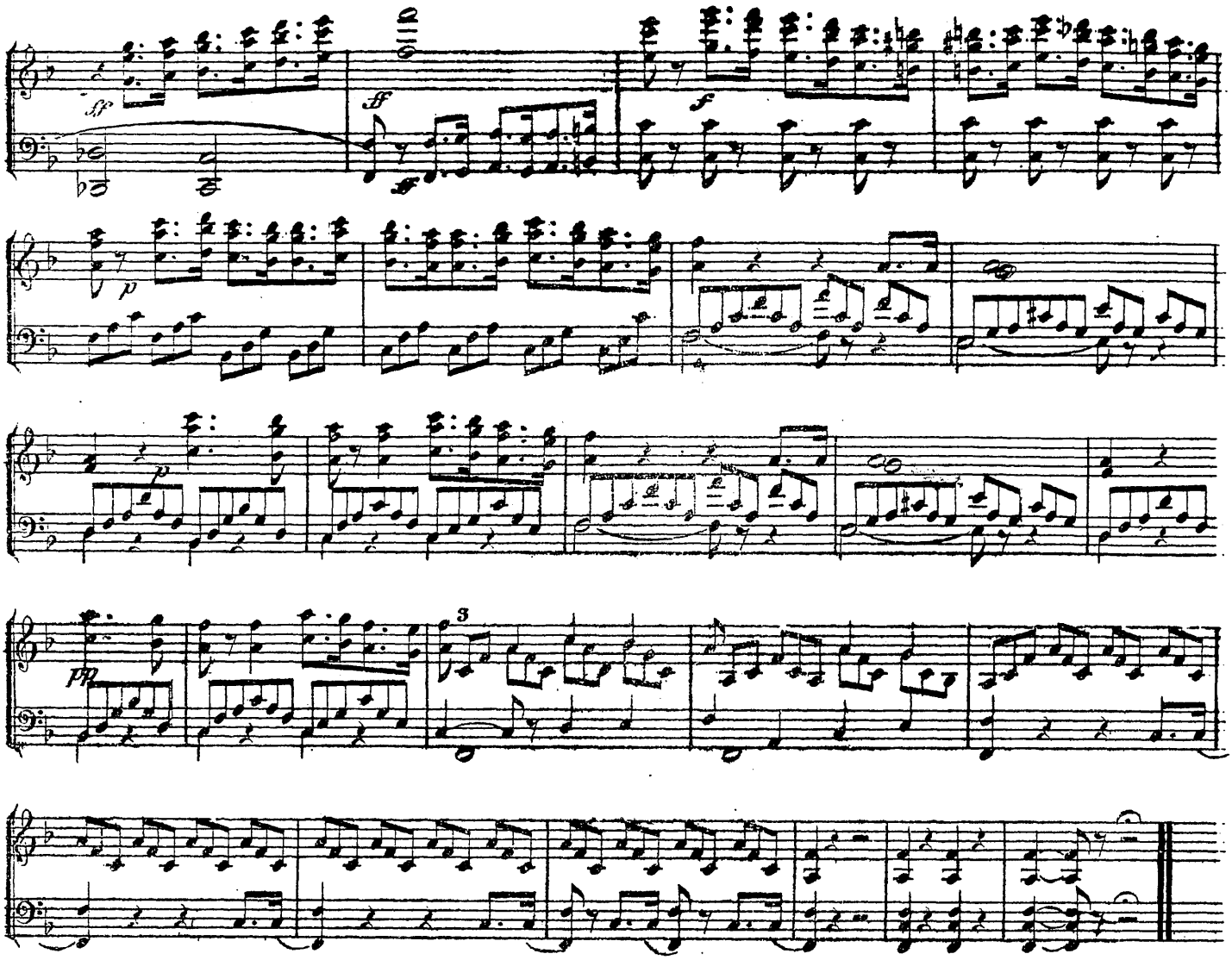
(Fluch! den Römern!
(Ah! del Tebro)

Allº maest.



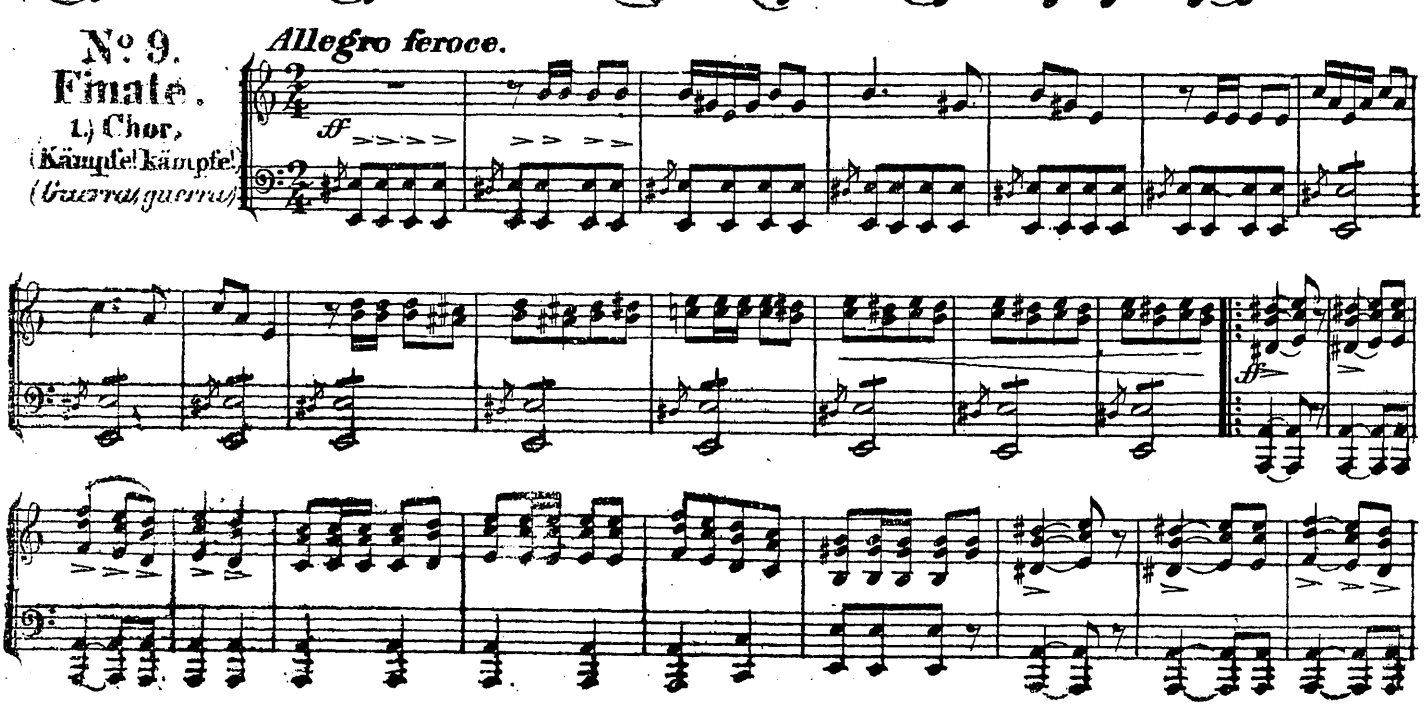

pp
ff
f
p
pp
ff
ff

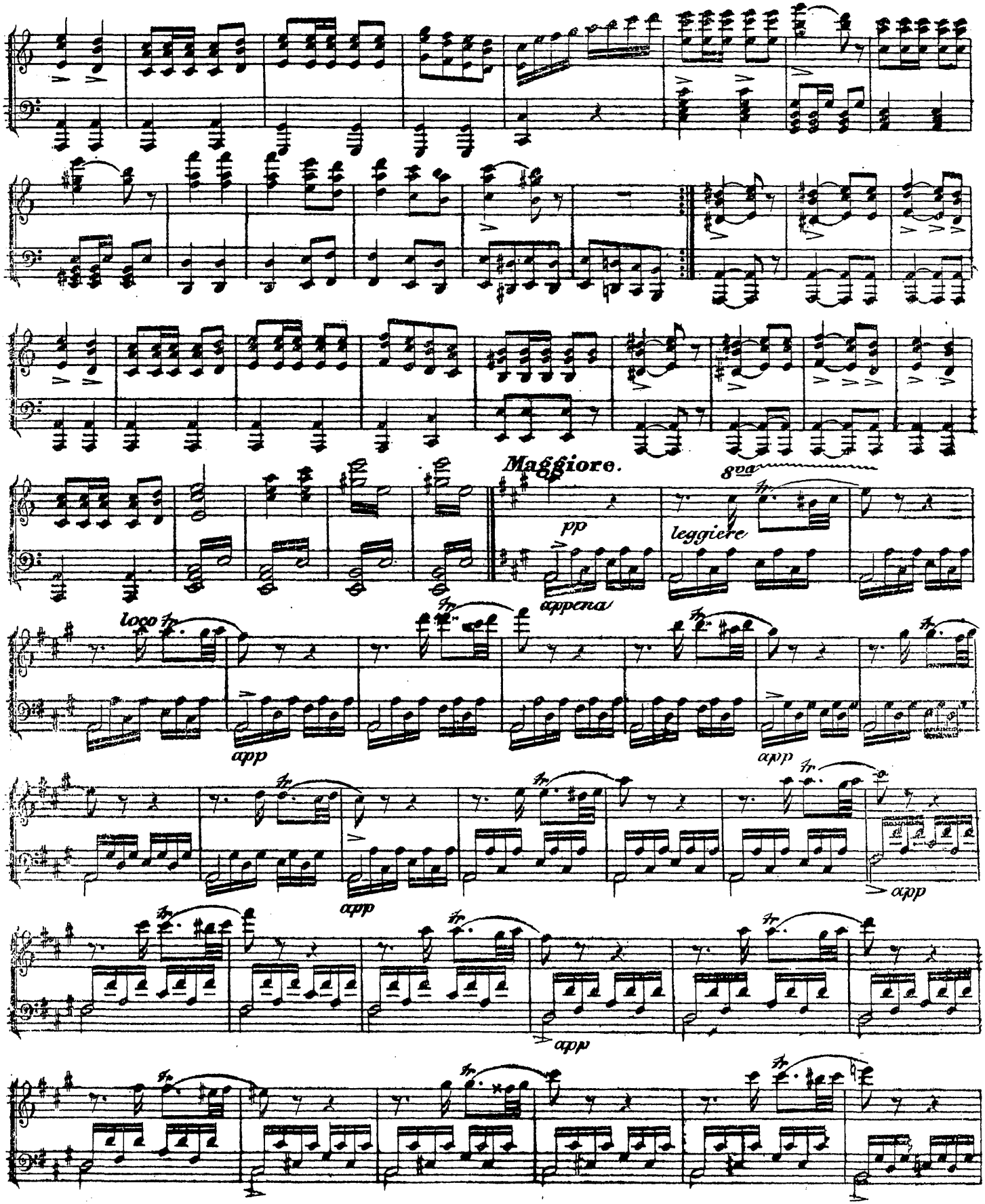

p
pp
And^te sostenuto.
morendo
f
vibrato
3
3
ff

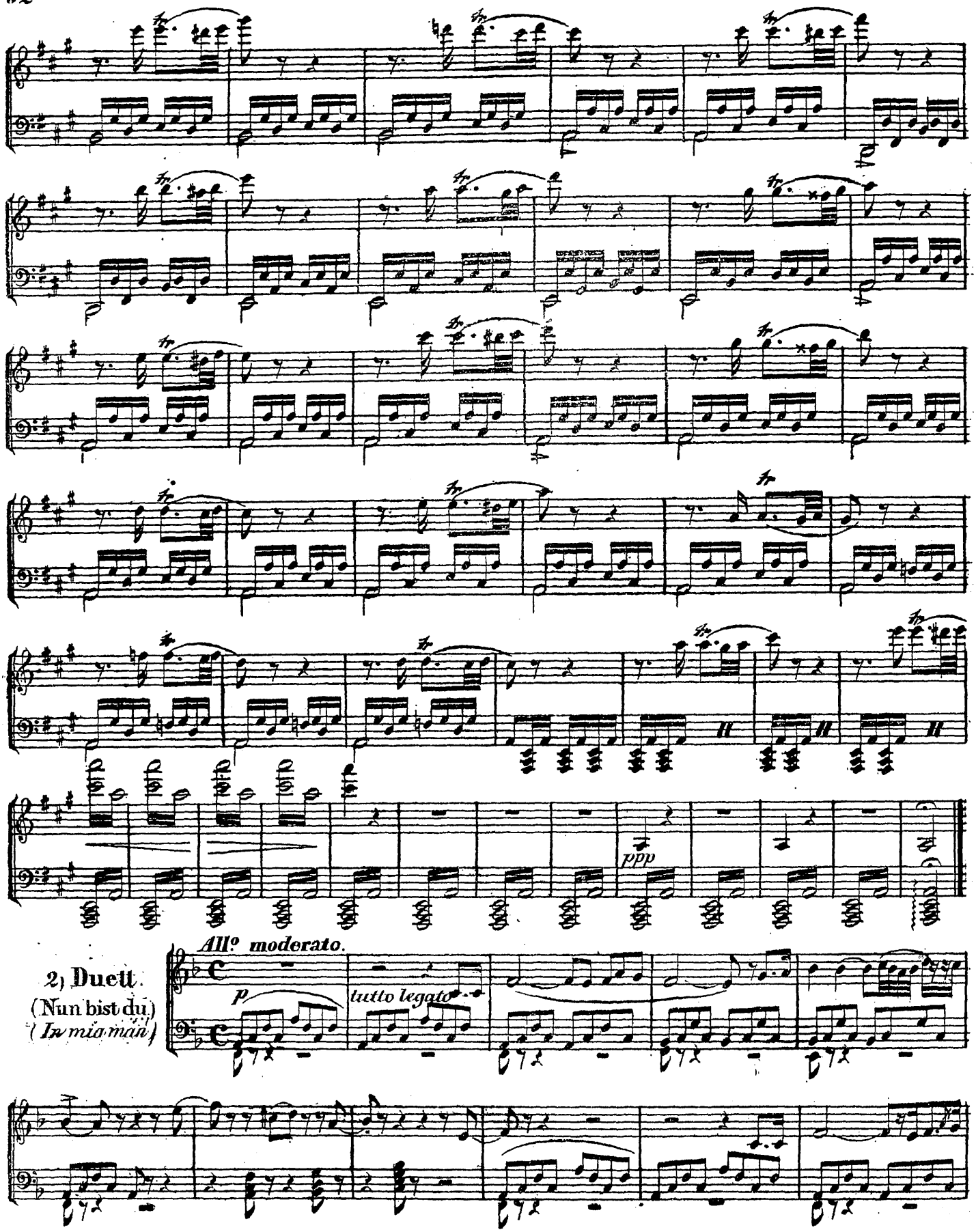


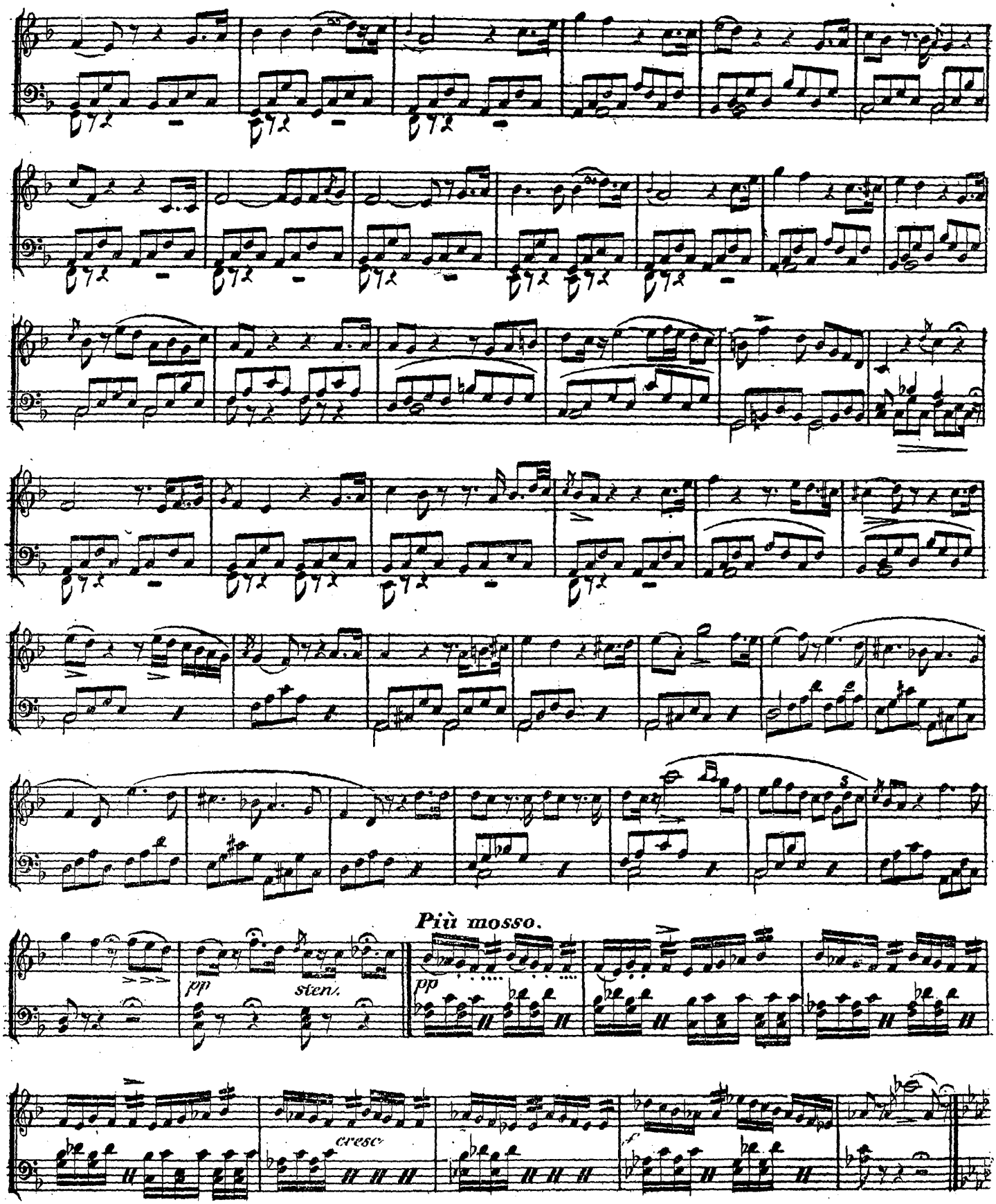
No. 9.
Finale.
1.) Chor.
(Kämpfe! kämpfe!)
(Guerra, guerra!)

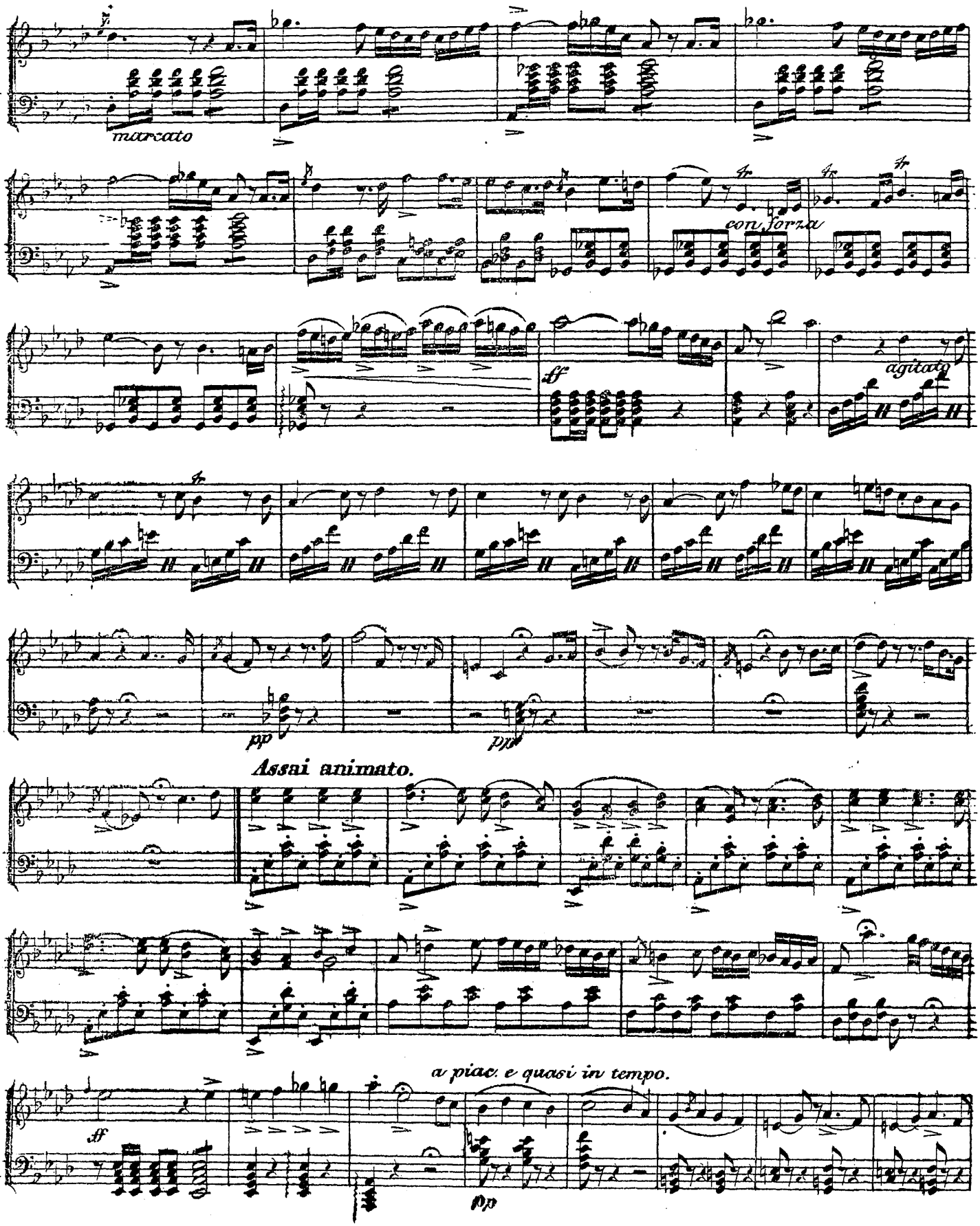
Allegro feroce.

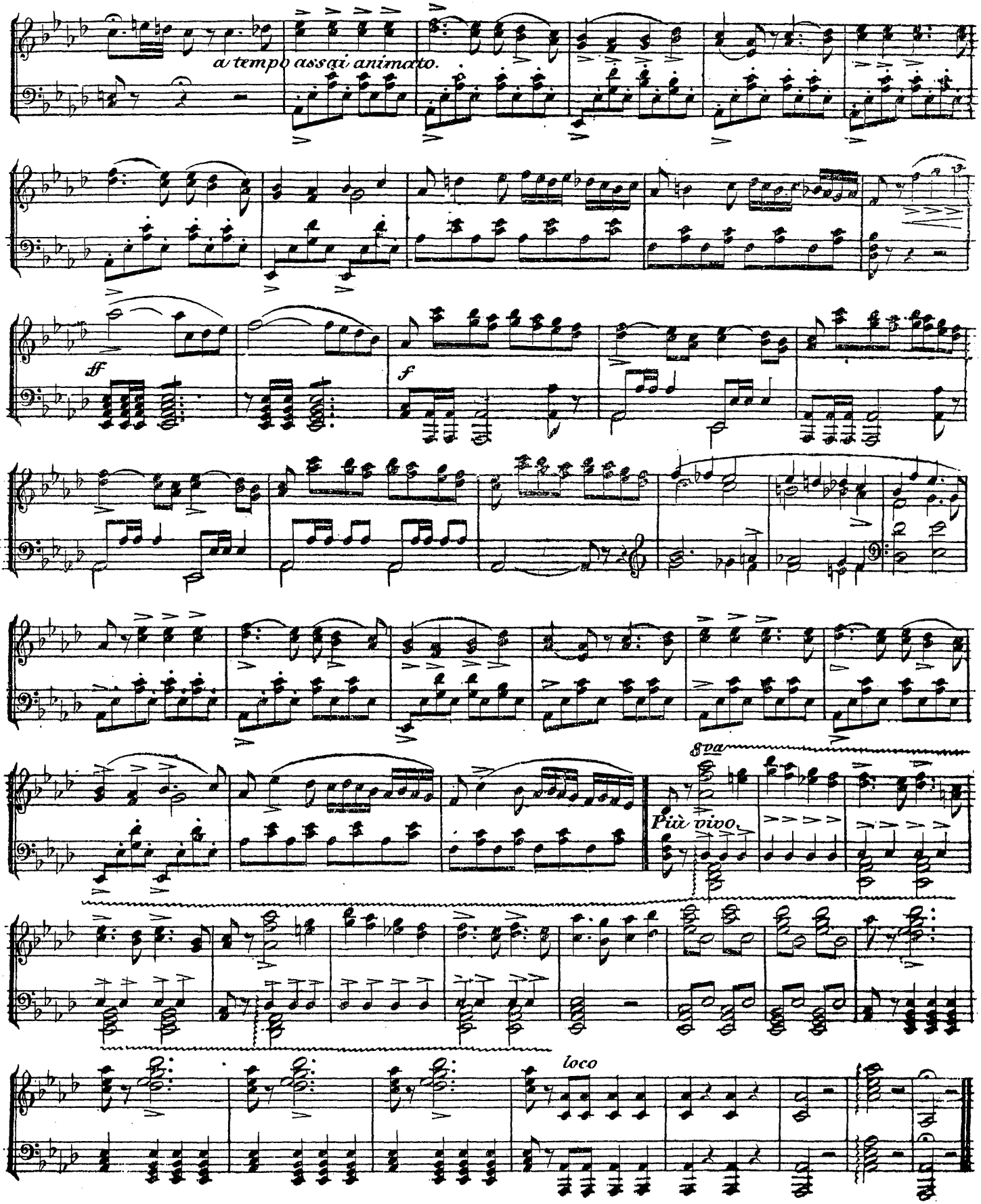


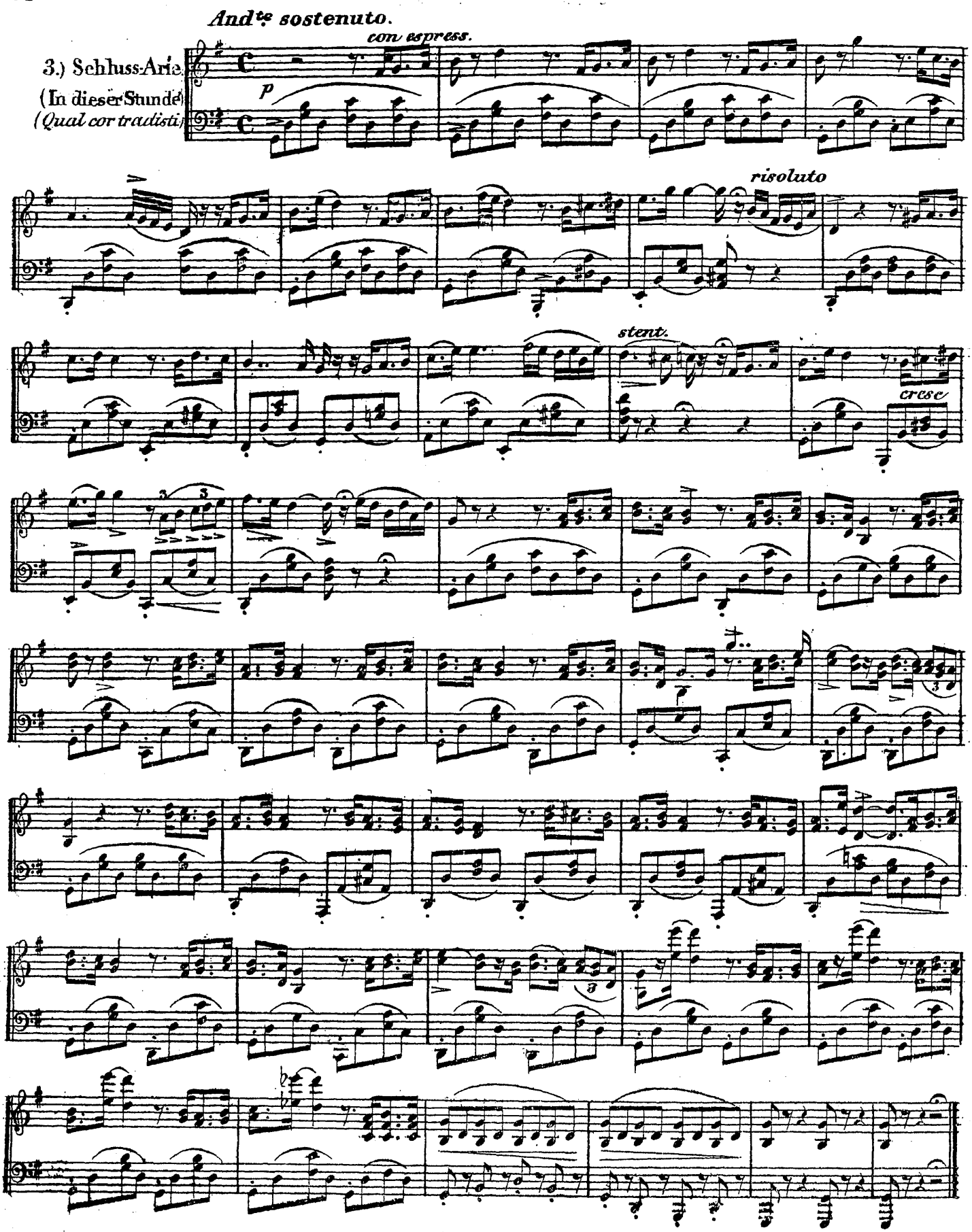

Maggiore.
8va
pp
leggiere
appena
loco
fp
app
app
app
app
app

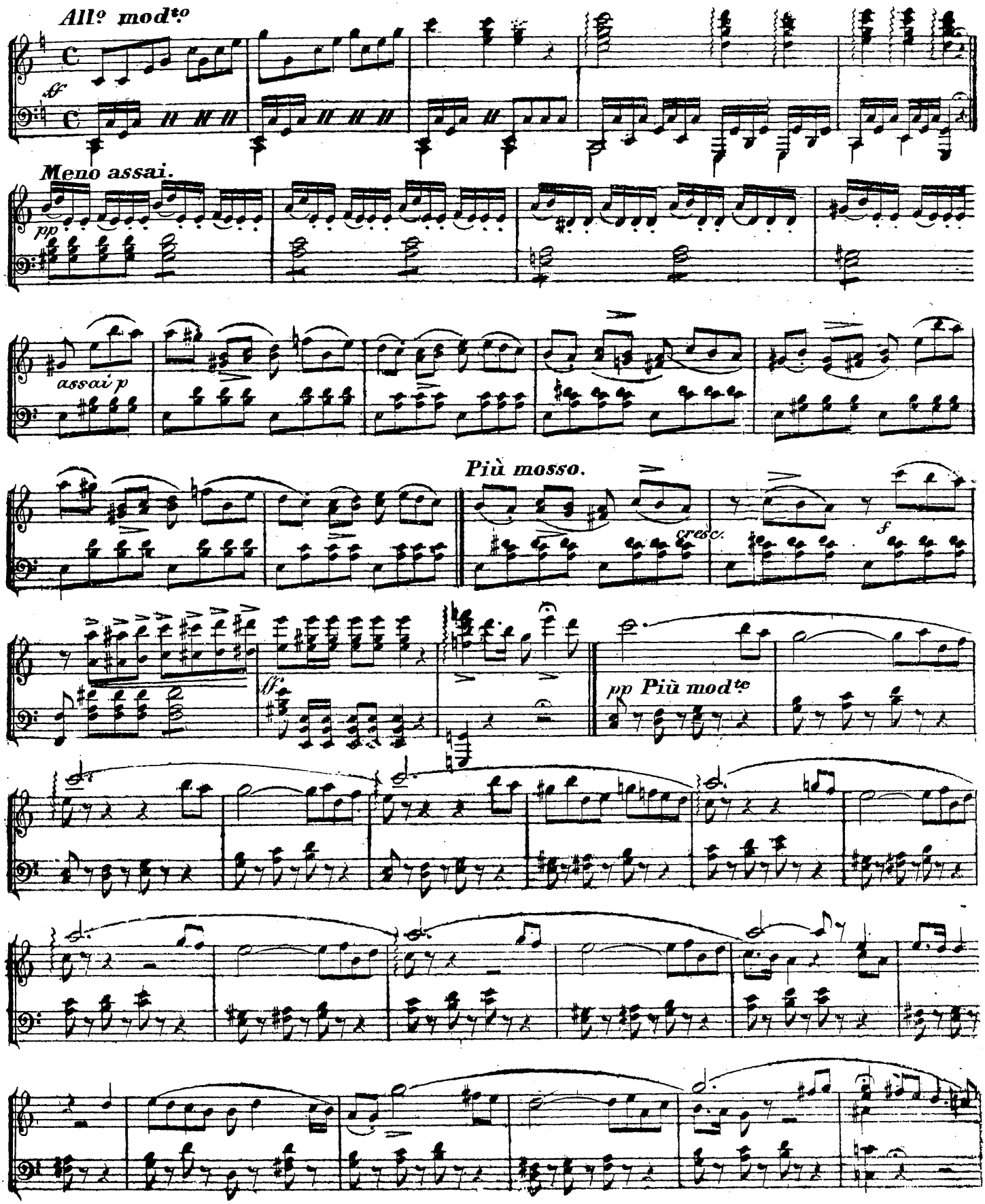

ppp
All° moderato.
2) Duett.
(Nun bist du)
(In mia man)
p
tutto legato

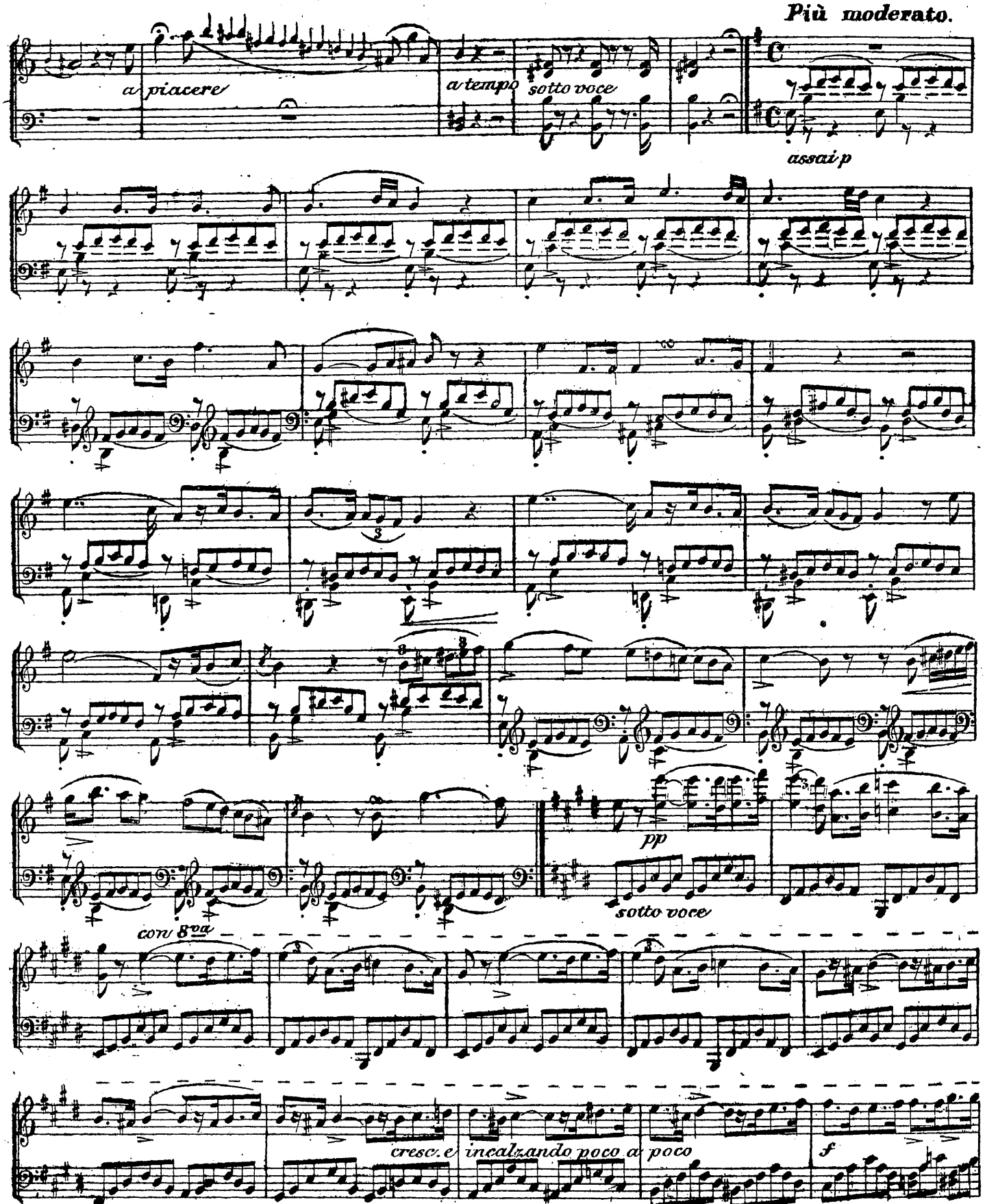

Più mosso.
pp
sten.
pp
cresc
f

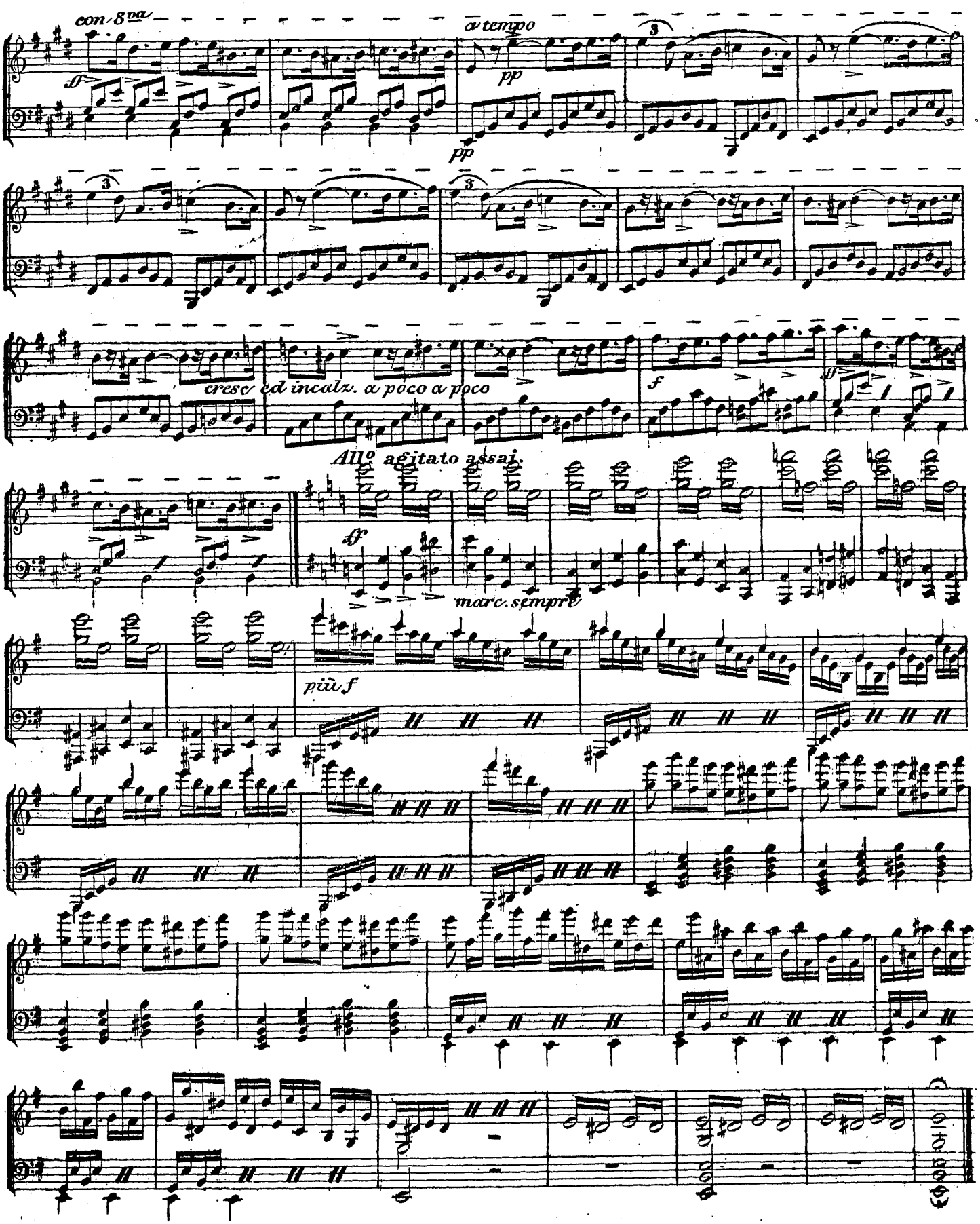

marcato
con forza
ff
agitato
pp
pp
Assai animato.
a piac. e quasi in tempo.
ff
pp


a tempo assai animato.
ff
f
8va
Più vivo
loco


And^te sostenuto.
con espress.
3.) Schluss-Arie.
(In dieser Stunde)
(Qual cor tradisti)
p
risoluto
stent.
cresc


All° mod^to
ff
Meno assai.
pp
assai p
Più mosso.
cresc.
f
ff
pp Più mod^te


Più moderato.
a piacere
a tempo
sotto voce
assai p
pp
sotto voce
con 8va
cresc. e
incalzando poco a
poco
f


con 8va
sf
a tempo
pp
pp
3
3
3
cresc
ed incalz. a poco a poco
f
sf
Allo agitato assai.
sf
marc. sempre
più f