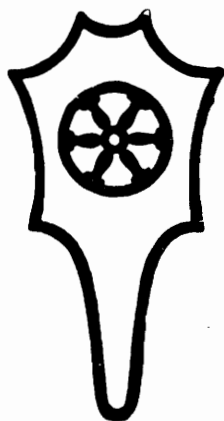


EDITION SCHOTT

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) and accents.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sf* (sforzando) and accents.

Third system of musical notation, featuring dynamic markings *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), *f* (forte), and *fp* (fortissimo).

Fourth system of musical notation, characterized by a *ff* (fortissimo) dynamic marking and a complex, dense texture in both staves.

Fifth system of musical notation, showing intricate rhythmic patterns and complex chordal structures in both staves.

Sixth system of musical notation, concluding the page with dynamic markings *piuf* (pianissimo) and *ff* (fortissimo), and a *Ped* (pedal) instruction.

First system of musical notation. Treble and bass staves. Pedal markings (Ped) with a circled cross symbol are present below the bass staff. Dynamic markings include *sf* (sforzando) in both staves.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped) with a circled cross symbol are present below the bass staff. Dynamic markings include *sf* and *ff* (fortissimo).

Third system of musical notation. Treble and bass staves. Tempo markings *Lento.* and *a tempo* are present above the staves. Dynamic markings include *ff*, *sfritard. pp*, and *sempre pp*. Pedal markings (Ped) with a circled cross symbol are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamic markings include *p* (piano) and *sf* (sforzando).

Fifth system of musical notation. Treble and bass staves. Dynamic markings include *dim.* (diminuendo) and *sf* (sforzando).

Sixth system of musical notation. Treble and bass staves. Dynamic markings include *cresc.* (crescendo), *sf* (sforzando), and *p* (piano).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines with various articulations.

Second system of musical notation, including dynamic markings such as *p* and *stacc.*

Third system of musical notation, including dynamic markings such as *sf*.

Fourth system of musical notation, including dynamic markings such as *sf*, *p*, and *cresc.*

Fifth system of musical notation, including dynamic markings such as *molto* and *ff*.

Sixth system of musical notation, continuing the piece with complex chordal textures.

con 8va ad libitum

The first system of music features a treble and bass clef. The treble clef contains a complex melodic line with many beamed sixteenth notes and slurs. The bass clef provides a steady accompaniment with eighth notes. The instruction "con 8va ad libitum" is written below the bass line.

The second system continues the musical piece. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment remains consistent with eighth notes.

The third system shows the continuation of the piece. The treble clef features a melodic line with slurs and accents. The bass clef accompaniment is steady.

*fp*

The fourth system includes the dynamic marking *fp* (fortissimo piano) in the bass line. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment consists of eighth notes.

*fz*

The fifth system includes the dynamic marking *fz* (forzando) in the bass line. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment consists of eighth notes.

*sf sf sf sf* *sempre sf*

Ped

The sixth system includes dynamic markings *sf* (sforzando) and *sempre sf* (sempre sforzando). Pedal markings "Ped" are placed below the bass line. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment consists of chords.

*sf sf sf sf* *dim.*

Ped

The seventh system includes dynamic markings *sf* and *dim.* (diminuendo). Pedal markings "Ped" are placed below the bass line. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment consists of chords.

First system of musical notation. The upper staff contains a melodic line with various ornaments and accidentals. The lower staff contains a bass line with chords and moving lines. Dynamics include *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and moving lines. Dynamics include *pp* (pianissimo) and *pp espress.* (pianissimo with expression).

Third system of musical notation. The upper staff continues the melodic line. The lower staff features chords and moving lines. Dynamics include *cresc.* (crescendo), *f* (forte), and *sf* (sforzando).

Fourth system of musical notation. The upper staff contains a melodic line with a *dol.* (dolente) marking. The lower staff contains chords. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), and *dol.* (dolente).

Fifth system of musical notation. The upper staff contains a melodic line. The lower staff contains chords. Dynamics include *ff* (fortissimo).

Sixth system of musical notation. The upper staff contains a melodic line. The lower staff contains chords. Dynamics include *sf* (sforzando).

Seventh system of musical notation. The upper staff contains a melodic line. The lower staff contains chords. Dynamics include *sf* (sforzando).

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

Second system of musical notation. It begins with a *Lento.* tempo marking and a *ff* dynamic. The bass line includes a *Ped* (pedal) marking. The system concludes with an *a tempo* marking and a *pp* (pianissimo) dynamic.

Third system of musical notation, featuring a *espress.* (espressivo) dynamic marking. The music continues with complex textures in both hands.

Fourth system of musical notation, featuring a *sf* (sforzando) dynamic marking. The bass line has a prominent melodic line.

Fifth system of musical notation, continuing the complex textures and dynamics of the previous systems.

Sixth system of musical notation, featuring a *cresc.* (crescendo) dynamic marking. The music builds in intensity.

Seventh system of musical notation, concluding the page with a *cresc.* dynamic marking. The bass line features a series of chords.



First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. 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. The dynamic marking is *molto cresc.*.

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

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

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

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

Seventh system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. 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.

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.

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.

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

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

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

First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many beamed notes. The left hand (bass clef) plays a steady accompaniment of eighth notes. A dynamic marking of *ff* is present in the left hand. Pedal markings are shown as a circle with a cross (⊕) below the staff.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment includes some chords and rests. Pedal markings (⊕) are placed below the staff.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment consists of chords and moving lines. Pedal markings (⊕) are present.

Fourth system of musical notation. The right hand features a melodic line with some rests. The left hand accompaniment is more rhythmic. Pedal markings (⊕) are present.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment includes chords and moving lines. Pedal markings (⊕) are present.

Sixth system of musical notation, ending with a double bar line. The right hand has a melodic line with some rests. The left hand accompaniment includes chords and moving lines. Pedal markings (⊕) are present.

# Ausgewählte Opernmusik für Klavier

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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 Banditenstreiche (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“, „In unsere 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

## Einzelstücke

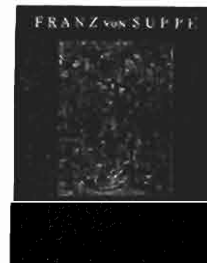
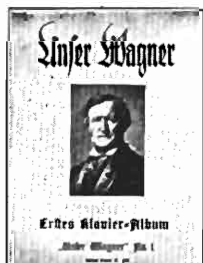
- 6 Adamiana (04801/2) Grosses Potp. nach Adam
- 6 Auberiana (04803/4a) „ „ „ Auber
- 7 Donizettiana (04805/6) „ „ „ Donizetti
- 6 Lortzingiana (04807/8) „ „ „ Lortzing
- 7 Meyerbeeriana (04809/10) „ „ „ Meyerbeer
- 6 Mozartiana (04811/12) „ „ „ Mozart
- 7 Offenbachiana (01851/a) „ „ „ Offenbach
- 6 Rossiniana (04813/14) „ „ „ Rossini
- 7 Wagneriana (02870/71) „ „ „ Wagner
- 6 Weberiana (04815/16) „ „ „ 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



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Inhalt Band II: Stücke aus Rienzi / Holländer / Tannhäuser / Lohengrin / Tristan / Meistersinger / Walküre / Siegfried / Götterdämmerung / Parsifal.  
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Inhalt Band II: 17 beliebte Stücke aus Aida / Ein Maskenball — Othello.

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