

Becead 195. 48.

La Sonnambula.

R. Z 90232/3

Der musikalische Gesellschafter
in einem neuen Band
 Periodisches Werk
FÜR EINE FLÖTE.
 Eingerichtet und herausgegeben
 von
Ant. Diabelli.

N ^o 1. Beliebte Melodien mit Variationen	26. Coradino, Oper von Rossini.
2. Othello, Oper von Rossini.	27. Eduard und Cristina, Oper v. Rossini.
3. La Gazza ladra (Die diebische Elster) Oper von Rossini. Erste Abtheilung.	28. Moses in Aegypten, Oper von Rossini.
4. Die Geschöpfe des Prometheus, Ballet von L. van Beethoven.	29. Gesänge und Variationen der Mad. Catalani.
5. Nachtigall und Rabe, Oper von Jos. Weigl.	30. Der Diamant des Geisterkönigs, Zauberspiel mit Musik von Drechsler, u. mehrere bel. Märsche etc.
6. Achilles, Ballet von Carl Blum.	31. Preciosa, Musik von C. M. v. Weber.
7. Tancred, Oper von Rossini.	32. Elisa e Claudio, Oper v. Mercadante.
8. Rothkäppchen, (Chaperon rouge) Oper von Boieldieu.	33. Die Zauberrose, Pantomime. Musik v. Faistenberger.
9. Elisabeth, Kön. v. Engl. Oper von Rossini.	34. Il Crociato in Egitto, Oper v. Meyerbeer.
10. Der Barbier von Sevilla, Oper von Rossini.	35. Der Maurer und der Schlosser, Oper v. Auber.
11. Richard und Zoraide, Oper von Rossini.	36. Die weiße Frau (La Dame blanche) Op. v. Boieldieu.
12. L'Italiana in Algeri, Oper von Rossini.	37. Das Mädchen aus der Feenwelt oder der Bauer als Millionär, Zauberspiel. Musik v. Drechsler.
13. Alfred, Ballet von Grafen v. Gallenberg.	38. Der Klausner auf dem müsten Berge, Oper v. Carafa.
14. La Gazza ladra, Oper von Rossini (2 ^{te} Abth.).	39. Marie, oder verborgene Liebe, Oper v. Herold.
15. Cenerentola, (Aschenbrödel) Oper v. Rossini.	40. 1 ^{te} Sammlung beliebter Wienertänze von Lutzer, Strauss, Krall und Schubert.
16. Il Turco in Italia, Oper von Rossini.	41. L'ultimo giorno di Pompei, Oper v. Pacini.
17. Johann von Paris, Oper v. Boieldieu.	42. Il Pirata, Oper v. Bellini (Atto 1 ^{mo}).
18. Oberon König der Elfen, Ballet v. Jv. Seyfried.	43. Il Pirata, (Atto 2 ^{do}).
19. Ferdinand Cortez, Oper von Spontini.	44. Der Alpenkönig u. der Menschenfeind, rom. Zauberspiel mit Musik von W. Müller.
20. Don Juan, Oper von W. A. Mozart (1 ^{te} Abth.).	45. Steyrische Alpengesänge von Fischer u. Schulz.
21. Don Juan, von Mozart (Zweyte Abtheilung).	46. Die Stumme v. Portici, Op. v. Auber (1 ^{te} Abth.).
22. Gesänge und Variationen der Madame Metzger-Vespermann.	47. Die Stumme von Portici (2 ^{te} Abtheilung).
23. Der Freyschütze, Oper von C. M. v. Weber.	48. 2 ^{te} Sammlung bel. Wienertänze v. Strauss etc.
24. La Donna del Lago, Oper von Rossini.	49. Semiramide, Oper von Rossini (1 ^{te} Abth.).
25. Armida, Oper von Rossini.	50. Semiramide, d ^{to} (2 ^{te} Abtheilung.)

N^o 63

Wien, bei Ant. Diabelli & Comp. Graben N^o 1133.

Fr. C. M.

Melto'sagos Daru'vari Jankovits's Jidor.

2 Der musikalische
Gesellschafter,
63^{tes} Heft.

LA SONNAMBULA

(Die Nachtwandlerinn)

Oper von V. Bellini.

Für eine Flöte eingerichtet.

Wien, bei A. Diabelli und Comp. Graben N^o 1133.

N^o 1.
Introduction.
(Viva! Amina)
(Vivat Amine!)

Allegro.

The musical score for the Introduction is written for a single flute in G major, 6/8 time. It consists of eight staves of music. The first staff begins with a dynamic of *p* and includes the markings *cresc.* and *poco a poco*. The second staff starts with *f* and *p*. The third staff starts with *f* and *ff*. The fourth staff is marked *in 8^{va} ad libitum* and starts with *p*. The fifth staff is marked *loco* and *dolce*, with a dynamic of *f*. The sixth staff starts with *p* and *f*. The seventh staff starts with *p* and *rallent.* The eighth staff ends with a double bar line.

N^o 2. **Cavatina.**

Moderato.

(Tutto è gioja, tutto è festa)
(Dieser Jubel, diese Freude)

The musical score for the Cavatina is written for a single flute in G major, common time. It consists of three staves of music. The first staff starts with a dynamic of *p dolce*. The second staff features a triplet of eighth notes. The third staff starts with a dynamic of *f* and *p*.

D. & C. N^o 6679.



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Three staves of musical notation in G major. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff continues with similar rhythmic patterns. The third staff features a forte (*f*) dynamic and concludes with a fortissimo (*ff*) dynamic. The notation includes slurs, accents, and various note values.

Nº 3. Coro.
(In Elvezia non v'ha rosa)
(Eine frische Alpenrose)

Allegro.

Two staves of musical notation for the beginning of the chorus. The first staff is marked *f* and the second *p*. The time signature is 6/8. The notation includes slurs and accents.

Ten staves of musical notation for the chorus. The dynamics range from *mf* to *ff*. The notation includes slurs, accents, and various note values. The piece concludes with a fortissimo (*ff*) dynamic.

N^o 4. Cavatina.

Cantabile sostenuto.

(Comè per me sereno)

(O wie so schön so herrlich)

Musical score for Cavatina No. 4, marked *Cantabile sostenuto*. The piece is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The score consists of six staves of music. The first staff contains the melody with lyrics. The second and third staves feature a complex accompaniment with triplets and sixteenth-note patterns. The fourth staff continues the accompaniment with sixteenth-note runs. The fifth and sixth staves conclude the piece with a piano (*p*) dynamic.

N^o 5. Cavatina.

Moderato.

(Sorri il sen la man mi posa)

(Dieses Herzens schnelles Schlagen)

Musical score for Cavatina No. 5, marked *Moderato*. The piece is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The score consists of seven staves of music. The first staff contains the melody with lyrics. The second and third staves feature a complex accompaniment with sixteenth-note patterns and dynamic markings of *f* and *ff*. The fourth staff continues the accompaniment with a dynamic marking of *p*. The fifth and sixth staves conclude the piece with a piano (*p*) dynamic and the instruction *a piacere*. The seventh staff features a final section marked *in tempo* with a dynamic marking of *p*.

N^o 6. Duetto.
(Prendi: l'anel ti dono)
(Nim hin den Ring der Mutter)

Andante sostenuto.

p
p
p *sf* *f* *p*
ad libitum *in tempo* *p*
pp

N^o 7. Duettino.
(Ah! vorrei trovar parola)
(Ach, in vollen süßen Zügen)

Allegretto.

p
p *più animato*
rallent. *dolce*
ritard. *in tempo*
p dolce
rallent. *in tempo*
rallent. *f*

Andante cantabile.

N° 8. Cavatina.

(Vi ravviso, o luoghi ameni)

(Ich seh wieder euch, theure Fluren)

N° 9. Cavatina.

(Tu non sai con quei begli occhi)

(Wie die Blicke der schönen Augen)

Allegro moderato.

Nº 10. Coro.
(A fosco cielo)
(Die Nacht sinkt nieder)

Moderato.

Musical score for Coro N.º 10, Moderato. The score consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The score concludes with a *cresc.* (crescendo) leading to a fortissimo (*f*) dynamic, followed by a *dim.* (diminuendo) ending on a whole note chord.

Nº 11. Duetto.
(Son geloso del Zefiro)
(Ha! ich eifre mit leisen Zephiren)

*Andante assai
sostenuto.*

Musical score for Duetto N.º 11, Andante assai sostenuto. The score consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a piano (*p*) dynamic. The music is characterized by flowing, melodic lines with many slurs and ties. There are several triplet markings (indicated by a '3' over the notes) throughout the piece. The score concludes with a fortissimo (*sf*) dynamic.

N^o 12. Duetto.

Moderato.

(Oh! come lieto è il popolo)

(Wie sind sie alle schön geschmückt)

N^o 13. Quintetto.

Andante sostenuto.

(D'un pensiero, è d'un accento)

(Kein Gedanke hat noch entweihet)

f *fz* *f*
p *pp*
fz
f *f* *p*
pp

Nº 14. Duettino.
(Non è questa ingrato core)
(So von Undank schwer getroffen)

Allegretto.

p
cresc.
f

N^o 15. Coro.

Allegretto.

(Qui la selva è più folta)

(Vor des Tages versengender Schwüle)

N^o 16. Duetto.

Allegro moderato.

(Senti tu siccome io sento)

(Ach, an deinem treuen Herzen)

in tempo

f rallent. p

cresc.

f

tempo 1^o

fz lento p

mf

p

in tempo

lento p

cresc.

f rallent.

in tempo p

più allegro

tr. cresc. f

p cresc. f

tr. ff

N^o 17. Cavatina.
(Ah! perchè posso odiarti)
(Nicht vermag ich dich zu hassen)

Allegro moderato.

Musical score for Cavatina N° 17, featuring five staves of music in G major and 3/4 time. The first staff begins with a piano (*p*) dynamic. The piece concludes with a *rallent.* marking.

N^o 18. Cavatina.
(Dè lieti augurj)
(Was soll dankend ich euch)

Allegro moderato.

Musical score for Cavatina N° 18, featuring three staves of music in G major and 3/4 time. The first staff begins with a piano (*p*) dynamic and includes a trill (*tr.*) marking. The piece concludes with a *rallent.* marking.

Nº 19. Polacca.
 (Signor Conte, agli occhi miei) (Diesen Augen, die selbst gesehen)

Allegro moderato.

a piacere

f

pp

N^o 22. Aria finale. *Allegro.*

(Ah! non giunge)
(Lust und Freude)

p

f

f

**Der musikalische Gesellschafter
in einsamen Stunden.**

Für eine Flöte.

Fortsetzung.

- 51. Die Braut (La Fiancée)** Oper von Auber.
- 52. Fiorella,** Oper von Auber.
- 53. Zampa,** Oper von Herold. 1^{te} Abtheilung.
- 54. Zampa,** 2^{te} Abtheilung.
- 55. Fra Diavolo,** Oper von Auber. 1^{te} Abtheilung.
- 56. Fra Diavolo,** 2^{te} Abtheilung.
- 57. Dritte Sammlung beliebter Wiedertünze.**
- 58. Montechi und Capuletti,** Oper von Bellini.
- 59. Anna Bolena,** Oper von Donizetti.
- 60. Norma,** Oper von Bellini.
- 61. Das Stelldichein.** Ländliches Ballet von E. Aigner.
- 62. Lieder** von Heinr. Proch.
- 63. La Sonnambula.** (Die Nachtwandlerinn) Oper von Bellini.
- 64. Elisir d'amore** (Liebestrank) Oper von Donizetti.
- 65. Belisario,** Oper von Donizetti.
- 66. Beatrice di Tenda,** Oper von Bellini.
- 67. Marino Falliero,** Oper von Donizetti.
- 68. Lucrezia Porgia,** Oper von Donizetti.
- 69. Lucia di Lammermoor,** Oper von Donizetti.
- 70. Parisina,** Oper von Donizetti.
- 71. I Puritani,** Oper von V. Bellini.
- 72. Lieder** von Franz Schubert.
- 73. Linda di Chamounix,** Oper von G. Donizetti. 1^{te} Abtheilung.
- 74. Linda di Chamounix,** Oper von detto 2^{te} Abtheilung.
- 75. Nabucodonosor,** Oper von Gius. Verdi.
- 76. Don Pasquale,** Oper von G. Donizetti.
- 77. Maria di Rohan,** Oper von G. Donizetti.
- 78. Die vier Haimonskinder,** Oper von M.W. Balfe.
- 79. Der Zauberschleier. Der Antheil des Teufels. Der Todtentanz.**
von A. Emil Titl.
- 80. Marie, die Tochter des Regiments.** Oper von G. Donizetti.