



PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

150

FLOTOW
ALESSANDRO
STRADELLA

OUVERTURE

No. 42
WIENER PHILHARMONISCHER VERLAG



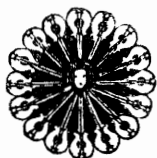
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PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

FRIEDRICH v. FLOTOW
ALESSANDRO STRADELLA
OUVERTURE



No. 42

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Alessandro Stradella, 1843 bis 1844 geschrieben und am 30. Dezember 1844 in Hamburg zum ersten Male aufgeführt, war Flotows erste. Dieser Bühnenerfolg — und dieser Erfolg ist dem Werke, bei der bescheidenen Zahl der zur Verfügung stehenden guten deutschen Spielopern, bis heute treu geblieben. Die Ouvertüre, der Form und dem Geist nach von der französischen Opéra Comique beeinflusst, bringt Melodien der Oper in leicht geschürzter Folge.

Im Original sind bis T. 58 das 1. und 4. Horn in D-, das 2. in G-, das 3. in A-Stimmung notiert; der bequemeren Uebersicht halber wurden in der vorliegenden Ausgabe alle Hörner nach D transponiert.

»Alessandro Stradella«, composed in 1843—1844, and first performed at Hamburg on December 30, 1844, was Flotow's first opera to achieve a really great stage success. This success has been a lasting one, which may be due to some extent to the very limited number of good German comic operas in existence. The overture, influenced by the French opéra comique both in form and mood, contains promiscuous quotations of melodies from the opera.

In the original score, up to and including bar 58, the first and fourth horns are written for in D, the second and third in G and A, respectively. To facilitate reading, the present edition uniformly adopts the D tuning for all four horns.

Alessandro Stradella, composé pendant les années 1843—44, a été donné pour la première fois à Hambourg le 30 décembre 1844 et fut le premier grand succès scénique de Flotow. Ce succès est resté fidèle à l'oeuvre, peut-être parce qu'il n'existe en Allemagne qu'un nombre modeste des opéras comiques. Influencée dans sa forme et son esprit par l'opéra comique français, l'ouverture nous apporte une suite aimable des mélodies de l'opéra.

Dans la partition originale on trouve jusqu'à mesure 58 des différentes notations des cors (1er et 4ième cor en ré, 2ième en sol, 3ième en la) ce qui fut changé dans notre édition pour faciliter la lecture, de sorte que tous les cors sont notés en ré.

*

FORMÜBERSICHT

Ouvertüren-(Sonaten-)formohne Durchführung

	Takt
Einleitung.....	1— 63
Exposition.....	64—141
Hauptsatz und Überleitung.....	64—118
Seitensatz.....	119—141
Modulierender Übergang.....	142—183
Reprise.....	184—262
Koda.....	263—294

SYNOPSIS OF FORM

Overture (Sonata-) form without a development

	Bar
Introduction.....	1— 63
Exposition.....	64—141
Principal section and intermediate passage.....	64—118
Subsidiary section.....	119—141
Modulating intermediate passage.....	142—183
Recapitulation.....	184—262
Coda.....	263—294

RÉSUMÉ DE LA FORME

Forme de l'ouverture (Sonate) sans développement

	Mesure
Introduction.....	1— 63
Exposition.....	64—141
Thème principal et transition.....	64—118
Thème secondaire.....	119—141
Période intermédiaire avec modulations.....	142—183
Reprise.....	184—262
Coda.....	263—294

ALESSANDRO STRADELLA

OVERTURE

Friedrich von Flotow
(1812 - 1883)

Andante quasi Adagio

5

Flauti

Oboi

Clarineti in $\left[\begin{matrix} A \\ La \end{matrix} \right]$

Fagotti

Corni in $\left[\begin{matrix} D \\ Re \end{matrix} \right]$

Corni in $\left[\begin{matrix} D \\ Re \end{matrix} \right]$

Trombe in $\left[\begin{matrix} D \\ Re \end{matrix} \right]$

1.
Trombone

2. 3.

Timpani in $\left[\begin{matrix} D \\ Re \\ A \\ La \end{matrix} \right]$

Tamburo

Triangolo

Violino I

Violino II

Viola

Violoncello
e Contrabasso

5

Fg.

 Cor.

 Trb.

10



Cl.

 Fg.

 Cor.

 Tr.

 Trb.

 Timp.

 Vl. I

 Vcl. e Cb.

SOLO 1.

15

pizz. *pp*

pp dolce

1.

Tr. *mf*

Trb. *mf*

Timp. *mf*

VI. I *pp dolce* *mf* *dim.* *p*

VI. II *f* *dim.* *p*

Vla. *f* *dim.* *p*

Vlc. e Cb. *f* *dim.* *p*

20

FL. *p*

Ob. *p*

Cl. *p*

VI. I

VI. II

Vla. *legato*

Vlc. *arco*

Cb. *legato* *arco*

Ob.
Cl.
Cor.
Vl. II
Vla.
Vlc.
Cb.

p

legato

30



Cl.
Fg.
Cor.
Tr.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

35 a2

ff

40

Fl.

Ob.

Cl.

Fg.

Cor

Tr.

Trb.

Timp.

Tbr.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

35 ff

40

2. muta in Flauto piccolo

This page of a musical score, numbered 45, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor). The brass section consists of Trumpet (Tr.) and Trombone (Trb.). The percussion section includes Timpani (Timp.) and Trombones (Tbr.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Via.), Violoncello (Vlc.), and Contrabasso (Cb.).

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The Flute part begins with a dynamic marking of *a2* and includes a trill. The Oboe, Clarinet, Bassoon, and Cor parts feature triplets and other rhythmic patterns. The Bassoon part includes a dynamic marking of *p*. The Cor part includes a dynamic marking of *p* and a first ending bracket labeled "1.". The Trumpet and Trombone parts play chords and rhythmic patterns. The string section provides harmonic support with chords and melodic lines, including a dynamic marking of *p* for the Violoncello.

The page concludes with a dynamic marking of *p* and the number 45.

Cl.

Fg.

Cor.

Timp.

VI I

VI II

Vla.

Vlc.

Cb.

50

Detailed description: This system of musical notation covers measures 48, 49, and 50. The Clarinet (Cl.) part features a melodic line with eighth and sixteenth notes. The Flute (Fg.) part has a similar melodic line. The Cor Anglais (Cor.) part is mostly silent, with a first ending bracket over the first measure. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Violin I (VI I) and Violin II (VI II) parts play chords and moving lines. The Viola (Vla.) part has a steady accompaniment. The Violoncello (Vlc.) and Contrabass (Cb.) parts provide a bass line. Dynamics include piano (p) and pianissimo (pp).

Cor.

Tr.

Trb.

Timp.

VI I

Vlc. e Cb.

55

Detailed description: This system of musical notation covers measures 52, 53, 54, and 55. The Cor Anglais (Cor.) part is silent until measure 55, where it plays a chord. The Trumpet (Tr.) part has a melodic line starting in measure 52. The Trombone (Trb.) part has a similar melodic line. The Timpani (Timp.) part has a rhythmic pattern. The Violin I (VI I) part has a melodic line with sixteenth notes. The Violoncello and Contrabass (Vlc. e Cb.) part has a bass line. Dynamics include pianissimo (pp) and piano (p).

1.2. mutano in A-La rit.

Cor.

Vl. I

60

Allegro vivace

Fg.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

65

Vl. I

Vl. II

Vla.

Vlc. e Cb.

70

in A-La

Cor.

Trb.

Vl. I

Vl. II

Vla.

Vlc. e Ch.

75

Cor. *pp* *a2*

Tr. *pp* *a2*

Trb. *pp* *pp* *a2*

Timp. *pp*

Vl. I *pp* *3* *3* *3* *3* *3*

Vl. II *pp* *3* *3* *3* *3* *3*

Vla. *p* *tr*

Vcl. e Cb. *tr*

80 arco



Cor. *a2*

Tr. *a2*

Timp.

Vl. I *cresc.* *3* *3* *3* *3* *3* *3* *3* *3*

Vl. II *cresc.* *6* *6* *6* *6*

Vla. *cresc.* *3* *3* *3* *3* *3* *3* *3* *3*

85

90 95

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*
a 2

Cl. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*
a 2

Trb. *ff*

Tim. *ff*

Tbr. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

ff 90 95

100

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Tbr.
Vi. I
Vi. II
Vla.
Vlc.
Cb.

a 2

100

This page of a musical score contains measures 100 and 101. The score is arranged in systems. The first system includes Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Trombone (Tbr.). The third system includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwind parts feature complex rhythmic patterns with many sixteenth notes and slurs. The string parts provide harmonic support with chords and moving lines. The number '100' is printed at the top center and bottom center of the page.

Tr. *a 2* *a 2.*

Trb.

Vl. I

Vl. II

Vla.

Vcl. e Cb.

105 110



Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. *3. 4. a 2*

Tr.

Trb.

Trgl.

Vl. I

Vl. II

Vla.

Vcl. e Cb.

f *dim.* *pp* *pp₁* *pp*

f *dim.* *p* *pp*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp*

115

120 125

Fl. pice. *p* *cresc.*

Fl. *p* *cresc.*

Ob. 1. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *pp* *cresc.*

Cor. 3.4. a2 *cresc.*

Tr. *cresc.*

Trb. *pp* *cresc.*

Trgl. *pp* *cresc.*

Tbr. *pp* *cresc.*

VI. I *p* *pp* *cresc.*

VI. II *p* *pp* *cresc.*

Vla. *p* *pp* *cresc.*

Vcl. *p* *pp* *cresc.*

Cb. *p* *pp* *cresc.*

120 125

This page contains an orchestral score for measures 130 through 135. The score is arranged in a system with 18 staves. The instruments and their parts are as follows:

- Fl. picc.** (Piccolo Flute): Measures 130-135, marked *ff*.
- Fl.** (Flute): Measures 130-135, marked *ff*.
- Ob.** (Oboe): Measures 130-135, marked *ff*, with a first ending bracket labeled '1.' and a second ending bracket labeled 'a2'.
- Cl.** (Clarinet): Measures 130-135, marked *ff*, with a second ending bracket labeled 'a2'.
- Fg.** (Bassoon): Measures 130-135, marked *ff*.
- Cor.** (Horn): Measures 130-135, marked *ff*, with a second ending bracket labeled 'a2'.
- Tr.** (Trumpet): Measures 130-135, marked *ff*, with a first ending bracket labeled '1.' and a second ending bracket labeled 'a2'.
- Trb.** (Trombone): Measures 130-135, marked *ff*.
- Trgl.** (Trigon): Measures 130-135, marked *ff*.
- Tbr.** (Tuba): Measures 130-135, marked *ff*.
- Vl. I** (Violin I): Measures 130-135, marked *ff*.
- Vl. II** (Violin II): Measures 130-135, marked *ff*.
- Via.** (Viola): Measures 130-135, marked *ff*.
- Vlc.** (Violoncello): Measures 130-135, marked *ff*.
- Cb.** (Contrabass): Measures 130-135, marked *ff*.

The score includes dynamic markings such as *ff* and *a2*. Measure numbers 130 and 135 are indicated at the top of the page. The page number 14 is in the top left corner.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Trgl.

Tbr.

VI. I

VI. II

Vla.

Vlc.

Cb.

145

Fl. picc.
Fl.
Ob. a 2
Cl. a 2
Fg.
Cor. 3.4. a 2
Tr. a 2
Trb.
Trgl.
Tbr.
Vi. I
Vi. II
Vla.
Vlc.
Cb.

145

W. Ph. V. 42

Detailed description: This page of a musical score covers measures 145 to 148. The woodwind section includes Piccolo Flute, Flute, Oboe (a 2), Clarinet (a 2), and Bassoon. The brass section includes Cor Anglais (3.4. a 2), Trumpet (a 2), Trombone, Trumpet (Trgl.), and Trombone (Tbr.). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations like accents and slurs. The key signature has two flats, and the time signature is 3/4.

150 155

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. a 2

Tr. a 2 in D-Re

Trb.

Trgl.

Tbr.

VI. I

VI. II

Vla.

Vlc.

Cb.

150 155

Detailed description: This is a page of a musical score, page 17, containing measures 150 to 155. The score is arranged in three systems. The first system includes Flute piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Cor Anglais (two parts), Trumpet (two parts, marked 'in D-Re'), Trombone, and Trombone with Cymbal. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features complex woodwind and string textures with many sixteenth notes and slurs. Measure numbers 150 and 155 are indicated at the beginning and end of the first and third systems respectively.

3. 4.

Cor.

Trb.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

pp

mp

pp

mp

pizz.

160 165

3. 4.

Cor.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

170

3. 4. a 2

Cor.

Vi. I

Vi. II

Vla.

Vlc. e Cb.

arco

175

3. 4. a 2

Cor.
Vl. I
Vl. II
Vla.
Vlc. arco
Cb.

180

Vl. I
Vl. II
Vla. pizz.
Vlc.
eCb.

185

Cor.
Trb.
Vl. I
Vl. II
Vla.
Vlc. arco
eCb. pizz.

190

VI.I
VI.II
Vla.
Vlc.
e Cb.

195

Cor.
Tr.
Trb.
Timp.

in D-Re

a2 *pp*
pp
pp

VI.I
VI.II
Vla.
Vlc.
e Cb.

arco

200

Cor.
Tr.
Timp.

a2

cresc.

VI.I
VI.II
Vla.

cresc.
cresc.
cresc.

205

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* *a2*

Tr. *ff*

Trb. *ff*

Timp. *ff*

Tbr. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Detailed description: This block contains the woodwind section of the score. It includes five staves: Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The music is written in treble clef with a key signature of one flat. The Flute piccolo and Flute parts feature rapid sixteenth-note passages. The Oboe, Clarinet, and Bassoon parts consist of sustained notes with some melodic movement.

Cor.

Tr.

Trb.

Detailed description: This block contains the brass section of the score. It includes three staves: Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Trb.). The Cor Anglais part is in treble clef and features sustained notes. The Trumpet part is in treble clef and includes a dynamic marking 'a 2'. The Trombone part is in bass clef and features sustained notes.

Timp.

Tbr.

Detailed description: This block contains the percussion section of the score. It includes two staves: Timpani (Timp.) and Snare Drum (Tbr.). The Timpani part is in bass clef and shows rhythmic patterns. The Snare Drum part is in bass clef and shows rhythmic patterns.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

Detailed description: This block contains the string section of the score. It includes five staves: Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Violin I and Violin II parts are in treble clef and feature melodic lines. The Viola, Violoncello, and Contrabass parts are in bass clef and provide harmonic support.

Tr. *a2*

Trb.

VI. I

VI. II

Vla.

Vlc.
e Cb.

225

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Tryl.

VI. I

VI. II

Vla.

Vlc.

Cb.

230 *f*

dim.

p

a2

pp

1.

235

Fl. *p*

Ob. *p*

Cl. *Solo* *p*

Fg. *p*

Cor. *p*

Tr. *p*

Tregl. *p*

Vc. *pizz.* *pp*

Cb. *pp*

240

Fl. *p*

Ob.

Cl. *p*

Fg. *p*

Cor. *a2* *p*

Tr. *p*

Tregl. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

245

250

Fl. picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. a2 *p*

Tr. 1. *p*

Trb. *p*

Trgl. *p*

Tbr. *pp*

VI. I

VI. II

Vla. *p*

Vlc. *p*

Cb. *p*

250

255

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. a2

Tr. 1.

Trb. ff

Trgl.

Tbr.

Vl. I ff

Vl. II ff

Vla. ff

Vlc. ff

Cb. ff

260

265

270

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

VI

VI.II

Vla.

Vlc.

Cb.

265

270

Più lento e maestoso

275

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Tbr.

Più lento e maestoso

Vi. I

Vi. II

Vla.

Vlc.

Cb.

275

280

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbr.

Timp.

Tbr.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

280

W. Ph. V. 42

Detailed description: This page of a musical score covers measures 280 to 283. The top system includes Flute piccolo, Flute, Oboe, Clarinet, and Bassoon. The middle system includes Cor Anglais, Trumpet, Trombone, and Timpani. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play rhythmic patterns with triplets and accents. The brass instruments play sustained chords and rhythmic figures. The score is in a key with one sharp (F#) and a common time signature.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. a2

Tr.

Trb.

Timp.

Tbr.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

290 Più mosso

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Tbr.

Più mosso

VI. I

VI. II

Vla.

Vlc.

Cb.

290

295 300

FL. picc.

Fl.

Ob. a 2

Cl. a 2

Fg.

Cor. a 2

Tr. a 2

Trb. a 2

Timp. *tr*

Trgl.

VI. I

VI. II

Vla.

Vlc.

Cb.

295 300