

DOPPLER - ZAMARA

Fantasia

on Themes from the Opera *Casilda*

for Flute and Harp

Edited by Claudio Ferrarini and Floraleda Sacchi



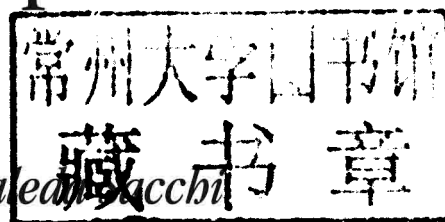
Franz Doppler
Antonio Zamara

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HS 189

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This Fantasia on themes from the opera *Casilda* (or *Casilda Fantasia*) was written by two famous virtuosos of the 19th century: the flutist **Franz Doppler** (1821-1883) and the harpist **Antonio Zamara** (1829-1901).

We have no traces of public performances of the opera *Casilda*. Probably only some arias were performed at court in private performances, as it was composed by monarch **Ernest II von Sachsen Coburg Gotha**. Doppler and Zamara were both members of the orchestra of Ernest II and this explains the origin and dedication of this composition. The piece was originally written for flute, harp and orchestra, but both composers published the solos and a reduction of the orchestra passages in a score printed by the Italian publisher Lucca.

The original title page reports:

FANTASIA per FLAUTO E ARPA su motivi dell'Opera CASILDA	
dedicata	
a S.A.R. IL DUCA ERNESTO II DI SASSONIA-COBURGO-GOTHA	
a segno di profondo ossequio	
da	
F. DOPPLER	A. ZAMARA
I.R. direttore d'Orchestra di corte	I.R. Solista al Teatro di corte
Professore al Conservatorio	Professore al Conservatorio
Cavaliere dell'Ordine del Mejidie	Cavaliere della Corona d'Italia
Fregiato della grande medaglia d'oro	Fregiato della grande medaglia d'oro
Wuertemberghese per le arti e le scienze	Annoverese per le arti e le scienze
Proprietà dell'editore per tutti i paesi	
MILANO, Stabilimento Musicale di F. Lucca	

On page 1 one can find this note: "Questa Fantasia è eseguibile anche con accompagnamento d'Orchestra ed in questo caso si ometteranno i Tutti sino al Solo. Per la partitura converrà rivolgersi ai Compositori a Vienna." (This Fantasia can be played also with Orchestra. If so, soloists should omit passages marked with "Tutti" and perform only passages marked as "Solo". For the score one should ask to the composers in Vienna.)

No traces of the score were found, and some *Tutti* passages are often problematic to perform on the Harp, looking more as a piano reduction of the orchestra score. This edition includes the original solos and, where needed, *Tutti* sections were arranged to be more fluent on the harp. Pedals and metronome indications are added by the editor. The Fantasia remains anyway a difficult piece and a prominent composition of 19th century literature for flute and harp.

CLAUDIO FERRARINI FLORALEDA SACCHI

Franz Doppler
Antonio Zamara

Fantasia

on Themes from the Opera *Casilda*

for Flute and Harp

Edited by Claudio Ferrarini and Floraleda Sacchi

FANTASIA ON THEMES FROM THE OPERA *CASILDA*

by Ernest II von Sachsen Coburg Gotha

Edited by Claudio Ferrarini and Floraleda Sacchi

FRANZ DOPPLER - ANTONIO ZAMARA

Maestoso ♩ = 60

ad libitum

rall.

Flute

f *f* *p*

7 6 5 5

Harp

Maestoso ♩ = 60

f *f*

f *ff* *p*

8^{va} 8^{va}

5 a tempo

f *f* *p dolce*

F^b B[#] F^b B^b E[#] G[#] G^b E^b B[#] D^b B^b

9

cresc. poco a poco

8^{va}

E^b B^b D^b E^b

13

f

6 8va 6 6

E $\flat$

15

6 8va 6 6

G $\flat$
C $\flat$

16

6 8va 6 6

D $\sharp$

17

6 8va 6 8va 6 6

G $\sharp$
C $\sharp$ C $\flat$

Larghetto $\text{♩} = 54$

Larghetto ♩ = 54

Un poco più mosso ♩ = 60

D_q B_q D_b B_b

36

6 6 6 6 6 6

p

3 3 3 3 3 3

f *pp*

40

pp *pp*

f *pp* *f* *pp*

G $\flat$ C $\flat$ F $\flat$

42

f *pp* *mf*

A $\natural$ A $\flat$

44

mf

A $\natural$ A $\flat$

46

mf

A $\flat$ A $\flat$

48

f

tratt. *tr*

3 3 3

tratt. 3

ff

3 3 3 3

D $\flat$ G $\flat$ C $\flat$ D $\flat$ F $\flat$ F $\sharp$ F $\flat$

51

Allegro brillante ♩ = 120

(sempre arpeggiato)

mf

G $\flat$ D $\flat$

56

p

ff

accelerando

G $\flat$ D $\flat$ E $\flat$ E $\flat$ D $\flat$ D $\flat$ C $\flat$

Vivo $\text{♩} = 62$

61 *f* *tr*

Vivo $\text{♩} = 62$

mp

ff *mp*

f 3

leggero

D $\flat$ E $\flat$ D $\flat$ E $\flat$

D $\flat$ G $\flat$ D $\flat$ G $\flat$ D $\flat$

E $\flat$ C $\sharp$ C $\flat$ C $\flat$ F $\flat$ D $\flat$

F $\flat$ D $\flat$

78 Bolero ♩ = 72 *mp*

pp *ppp*

8^{va}

Bolero ♩ = 72 *p* *mp*

F $\flat$ D $\flat$ G $\flat$

84

89 *f* *p*

G $\sharp$ G $\flat$ F $\sharp$ G $\sharp$ D $\sharp$ C $\sharp$

94 *p* *f* *p*

C $\flat$ C $\sharp$

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[illegible]

113

p pp ppp

tr

f p f p

G $\flat$
C $\flat$

117

f

G $\sharp$ G $\flat$ F $\sharp$ D $\sharp$

122

tr

f

con espressione

G $\sharp$ D $\flat$ C $\sharp$ E $\sharp$

126

f

C $\flat$ C $\sharp$ D $\sharp$ D $\flat$

130

ff p *affrettando*

Andantino ♩ = 64

134

fff *pp* *mp*

8va-7 *8va-7*

p *rit.* *a tempo*

141

p *pp*

149

p *pp*

Chords: C_b, C_b, A_b, B_#, D_b, D_#, D_b, G_b, G_b, G_#, G_b, A_#, F_b, B_#, F_b, A_b, B_b, B_b, A_b, B_b

Detailed description: This page contains musical notation for measures 130 through 149. It features a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 130 has a vocal line with a trill and a piano accompaniment with a forte (ff) dynamic. Measure 134 marks the beginning of an 'Andantino' section with a tempo of 64 beats per minute. The piano accompaniment includes octaves marked '8va-7'. Dynamics range from fortissimo (fff) to pianissimo (pp). The score includes various musical notations such as slurs, ties, and articulation marks. Chords are indicated below the piano part.

156

pp *pp* *p* *p*

162

p *p* *p*

168

mf

C#

171

G#

173

G#4

175

pp
p

G#4 *Bb4*

179

pp
p

p

G#4 *Cb4* *Bb*

186

p *pp* *f*

f

D#4 *Db*