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Andante final de Lucia di Lammermoor de C. Donizetti

Thalberg, Sigismund

Vienne [u.a.], [ca. 1842]

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ANDANTE FINAL

de

Lucia di Lammermoor
de C. Donizetti,

varié
pour le

PIANO

par

S. TRALBERG.

Oeuvre 44.

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Vienne,

CHEZ PIETRO MECHETTI ^{qu} CARLO,

Marchand de Musique et de beaux Arts de la Cour Imp. et Royale,
Place St. Michel N. 1153.

PARIS, chez Bernard Lotté. LONDRES, chez Cramer, Addison et Beale.

MILAN, chez Fr. Lucca.



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ANDANTE FINAL
de
Lucia di Lammermoor
VARIÉ
par
S. THALBERG.
Oeuvre 43.

Andante .

Musical notation for the first system, featuring a piano introduction with a forte (*f*) dynamic.

Musical notation for the second system, including dynamics like *dimin.*, *staccato.*, and *pp*.

Musical notation for the third system, including dynamics like *come Recitativo.*, *ppp*, and *veloce.*

Musical notation for the fourth system, including dynamics like *a capriccio.* and *rallentando.*

Pietro Mechetti, N^o 3550.

4

a tempo. *f* *dimin:*

p *agitato.*

animandosi. *con 8^{va}* *f* *accelerando.* *ff*

8^{va} *loco.* *19* *legato.* *rallentando.*

P. M. N.º 3559.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and a fermata. The bass clef part contains a rhythmic accompaniment. Dynamics include *pp* and *m.d.*. A handwritten note *mares il corda* is present in the bass line.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. Dynamics include *m.g.* and *m.d.*.

Third system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. Dynamics include *m.d.* and *m.g.*.

Fourth system of musical notation, concluding the piece. It features a melodic line with a trill (*tr*) and a fermata. The bass line includes a *f* dynamic and a *ritenuto* marking. Dynamics include *m.d.* and *m.g.*. The tempo marking *a tempo.* is present.

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tr.....tr.....tr.....

m.g. m.d.

tr.....tr.....tr.....

f cresc. f dimin. p stringendo.

tr.....

m.g. m.d. 8va loco. 6

il canto sempre ben marcato
l'accompagnamento leggiero.

8va loco. 6 m.g. m.d. 8va loco. 6

8^a *loco.* *m.g.* *m.d.* *f* *m.g.* *m.d.*

8^a *loco.* *m.g.* *m.d.* *cresc:* 8^a *loco.* *ritenuto.* *ff*

8^a *loco.* *a tempo.* 8^a *loco.* *ff*

con ga *con ga*

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con g^a..... loco. con g^a..... loco. con g^a..... loco.

p *f*

loco. con g^a..... loco. loco.

f *con strepito.* *sempre ff*

con g^a..... loco. loco. un poco meno mosso.

f *poco ritenuto.* *il canto ben marcato*

12 12 12

P. M. N^o 3550.

12

12

*

*

*

P.M.N^o 3550.

The musical score consists of four systems, each with a treble and bass staff. The first system includes the marking *cresc:*. The second system includes the marking *f*. The third system includes the markings *ff*, *dimin:*, and *p*, with the phrase *con grazia.* written above the treble staff. The fourth system includes the marking *p*. The score features complex rhythmic patterns and dynamic contrasts.

P. M. N.º 3550.

velocissimo.

8^{va}

60

loco.

pp

cantabile.

70

pp

8^{va}

59

loco.

P. M. N.º 3550.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a long slur over several measures. The lower staff (bass clef) features a dense, arpeggiated accompaniment with a slur and the number 70 above it.

Second system of musical notation. The upper staff has a melodic line with a slur and the number 35 above it, followed by a section marked *loco.* and *con dolore.* The lower staff has a melodic line with a slur and the number 21 above it, and is marked *loco.* at the beginning.

Third system of musical notation. The upper staff has a melodic line with a slur and the word *agitato.* above it. The lower staff has a melodic line with a slur.

P. M. N.^o 3550.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of sixteenth-note runs, each marked with an octave sign (8^{va}) and the word 'loco.'. The lower staff is in bass clef and provides harmonic support with chords and some melodic lines. A 'cresc.' (crescendo) marking is placed between the two staves towards the end of the system. There are asterisks under the bass staff at the end of each measure.

The second system continues the musical piece with two staves. The upper staff features more sixteenth-note runs, again marked with 'loco.' and an octave sign (8^{va}). The lower staff continues with harmonic accompaniment. An 'accelerando.' marking is placed between the staves. Asterisks are present under the bass staff at the end of each measure.

The third system features a grand staff. The upper staff has a long, sweeping melodic line with a 'loco.' marking and an octave sign (8^{va}). The lower staff has a more rhythmic accompaniment. A 'dimin:' (diminuendo) marking is placed between the staves, and a 'p' (piano) dynamic marking is at the end of the system. The number '57' is written above the upper staff.

P. M. N.º 3550.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures. The lower staff (bass clef) contains a bass line with a slur over the first two measures. A large slur covers the entire system, with the number 66 positioned above the middle of the system.

Second system of musical notation. The upper staff (treble clef) features a melodic line with a slur and the number 67 above it. The lower staff (bass clef) has a bass line with a slur and the dynamic marking *p* above it. A large slur covers the entire system, with the number 67 above the middle and the word *ritenuto.* below the lower staff.

Third system of musical notation. The upper staff (treble clef) contains three measures of music, each with a slur and the number 24 above it. The lower staff (bass clef) contains a bass line. A large slur covers the entire system, with the word *leggierissimo.* below the lower staff.

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Maestoso.

P. M. N.º 3550.

