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Fantasie über Lucia di Lammermoor von Donizetti

Blumenstengel, Albrecht

Offenbach a/M, [1874]

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Violino.

LUCIA-FANTASIE

für Violine mit Pianoforte-Begleitung.

VIOLINO.

A. Blumenstengel, Op. 24.

Moderato.

Violino part, measures 1-10. Dynamics: *f*, *p*, *cresc. mf*. Performance markings: *V.*, *1*.

un poco rit.

Moderato.

Violino part, measures 11-20. Dynamics: *p*, *mf*. Performance marking: *tr*.

Verlag & Eigentum für alle Länder von Johann André, Offenbach a. Main.

ANDRÉ 11357

VIOLINO .

This page of a musical score for Violino (Violin) contains 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score is characterized by intricate, often sixteenth-note passages, many of which are slurred together. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *stringendo*. Performance markings include *rit.* (ritardando) and *Larghetto.* (Larghetto). The piece concludes with a *V* (Vivace) marking and a final *p* dynamic. The score is densely written with various ornaments and articulation marks.

ANDRÉ 11357

VIOLINO.

a tempo
rit.

poco più animato
p
cresc.
con colore
cresc.
rit.

a tempo
p
cresc.
f
con colore

quasi Recitativo
p
pp

un poco animato
p

con espressione.
p
cresc.
f

p
cresc.

ANDRÉ 11357

VIOLINO.

tranquillo

f *p* *rit.*

f *rit.* *p* *pp*

Vivace.

9

mf

a tempo

poco rit.

f

f *rit.*

Allegro.

p *fp* *fp* *risoluto* *fp* *fp*

ff

VIOLINO.

risoluto

p *f* *ff* *fp*

fp *f* *fp* *f*

fp *f*

fp *f*

fp *f*

cresc. *fp* *un poco rit.*

Moderato.

p

calando

poco più mosso

ANDRÉ 11357

VIOLINO.

cresc.

Allegro.

f *p* *f* *p* *sf*

sf *f*

sf *f*

sf *ff*

mf *f*

f *mf*

cresc. *f*

cresc. *ff*

cresc. *ff*

ff *rit.*

ff *fine.*

ANDRÉ 11357

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Stuttgart 1904

Dnrk 874

Herrn Eduard Meier
Freundlichst zugeeignet.

FANTASIE
über
Lucia di Lammermoor
von **DONIZETTI**
für die **Violine**
MIT BEGLEITUNG DES **PIANOFORTE**
von
A. BLUMENSTENGEL

N^o 11357.

OP. 24.

Pr. M. 3,20.

Eigentum des Verlegers für alle Länder.

OFFENBACH^a/M, bei **JOH. ANDRÉ.**

Joh. Schmitzer
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LUCIA-FANTASIE

für Violine mit Pianoforte-Begleitung.

A. Blumenstengel, Op. 24.

Moderato.

Violino.

PIANO.

Verlag & Eigenthum für alle Länder von Johann André, Offenbach a. Main.

ANDRÉ 11357

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. A *Ped.* (pedal) marking is present in the left hand, and an asterisk (*) is placed below the piano part.

Second system of musical notation. The piano accompaniment continues with the arpeggiated figure. A *un poco rit.* (un poco ritardando) marking is placed at the end of the system.

Third system of musical notation, marked *Moderato.* The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. A *p* (piano) dynamic marking is present.

Fourth system of musical notation. The piano part continues with the eighth-note pattern in the right hand and a more active bass line in the left hand.

Fifth system of musical notation. The piano part features a more complex rhythmic pattern in the right hand. A *mf* (mezzo-forte) dynamic marking is present. A *Ped.* marking and an asterisk (*) are located at the bottom of the system.

ANDRÉ 11357

Handwritten musical score for a piano piece, consisting of eight systems of staves. The score includes a vocal line and a piano accompaniment. The piano part features complex textures with triplets, sixteenth-note runs, and chords. The vocal line is melodic with various ornaments and dynamics. The piece concludes with a double bar line and a final chord in the piano part.

ANDRÉ 11357

The musical score is written for piano and violin. It consists of six systems of staves. The piano part is written in the lower staves, and the violin part is in the upper staves. The score includes various musical notations such as notes, rests, and ornaments. Dynamics markings include *p*, *f*, *mf*, *pp*, *rit.*, and *cresc.*. Performance instructions include *stringendo* and *ped.* (pedal). There are also asterisks (*) and a double bar line at the end of the piece.

ANDRÉ 11357

4 4 1 2 3 2 2

cresc. rit.

*rit. p Pa **

*Pa ** *mf Pa ** *Pa **

poco più animato p *cresc. rit.*

poco più animato fp *fp cresc. rit.*

*Pa ** *Pa ** *Pa ** *Pa **

a tempo *con calore*

a tempo *cresc. f*

*Pa ** *Pa ** *Pa ** *Pa ** *Pa **

*Pa ** *Pa ** *Pa ** *Pa **

quasi Recit.

pp *p*

*Pa ** *Pa ** *Pa **

un poco animato

un poco animato

f *mf* *p*

La *

p

La *

a tempo
con espressione

a tempo *con espressione*

p *La* *

cresc. *f*

cresc. *mf*

La *

ANDRÉ 11157

The musical score on page 9 is divided into four systems. Each system contains a vocal line and piano accompaniment. The first system features a vocal line with two staves of piano accompaniment. The second system consists of two staves of piano accompaniment. The third system includes a vocal line and two staves of piano accompaniment. The fourth system also features a vocal line and two staves of piano accompaniment. The score includes various musical notations such as dynamics (p, cresc., f, rit.), performance markings (Pa.), and asterisks. The key signature is one sharp (F#) and the time signature is 2/4.

ANDRÉ 11337

a tempo

a tempo

p *pp*

Ped. * Ped. * Ped. *

Vivace.

Vivace.

p *cresc.* Ped.

f *f* * *p*

ANDRÉ 11357

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system continues the piece. The vocal line includes the instruction *un poco rit.* and *a tempo*. The piano accompaniment features a *mf* dynamic marking and includes the word *Pa.* with a star symbol.

The third system shows the vocal line with a slur and the piano accompaniment with multiple instances of *Pa.* and star symbols, indicating specific performance points.

The fourth system features a vocal line with a slur and the piano accompaniment with a *ff* dynamic marking and *Pa.* with star symbols. The system concludes with a *rit.* marking.

ANDRÉ 11357

Allegro.

The musical score consists of four systems, each with a violin part (top staff) and a piano part (bottom two staves). The tempo is marked 'Allegro.' at the beginning. The piano part includes dynamic markings such as *sp* (pianissimo), *f* (forte), and *ff* (fortissimo). The violin part features a 'risoluto' marking. Pedal points are indicated by 'Ped. *' in the piano part. The score is written in a key with one sharp (F#) and common time (C).

ANDRÉ 11357

The musical score on page 15 is a piano and voice piece. It is divided into six systems. The piano part is written in treble and bass clefs, while the voice part is in a single staff. The music is characterized by intricate textures, particularly in the piano part, which features many sixteenth notes and rests. Dynamics include *sp*, *f*, *ff*, and *cresc.* Performance markings include "Pa." with asterisks and "rit.". The piece concludes with "fine." in both parts.

ANDRÉ 11157

Compositionen für Violine mit Klavier.

Alard, D., op. 49. Morceaux de Salon.

Heft I. 1. Villanelle. — La Gitana	1 —
2. Arioso. — Air de ballet	1 —
3. Minuetto. — Le Retour	1 —
4. La Sevilliana	2 —
5. Marche	1 —
6. Styrienne	1 —
7. L'Adieu. — L'Absence	2 —
8. Boreuse. — Tyrolienne	2 —
9. Scherzo. — Speranza	1 —
10. Brindisi-Valse	1 —

— op. 51. Chant du Cygne, 3 *Melodies de Schubert*, transcr. et variées.

No. 1. Sérénade (Leise Beise)	1 50
2. Au bord de la mer (Am Meer)	1 50
3. Ballade (Herch, herch)	1 50

Blumenstengel, A., op. 13. Fantaisies.

No. 1. Casarenlied, <i>Letzling</i>	1 50
2. Ungeduld (Impatience), <i>Schubert</i>	1 50
3. Auf Flügeln des Gesanges, <i>Mendelssohn</i>	2 —
4. Cujus animam, aus „Sibyl Mater“ <i>Bussini</i>	2 —
5. Miserere aus <i>Trovatore</i>	1 50
6. Ave Maria, <i>Gounod</i>	2 —
7. O bist' auch, liebe Vögelein (Oiseaux légers), <i>Gumbert</i>	2 —
8. O du, mein holder Abendstern, aus „Tannhäuser“ <i>Wagner</i>	2 —

Eberhardt, G., op. 20. Lieder ohne Worte.

No. 1. Wiegenlied. No. 2. Albumblatt	1 50
3. Kinderlied	1 50

— op. 25. Musikalische Genrebilder.

Heft I. Gnomentanz, Elfenzaun	2 —
II. Die Launenhafte. Die Biene. Die Mühle	2 —

Goltermann, G., op. 17. Romance. E moll, Mi min.

— op. 22. Romance. C dur, <i>De maj.</i>	1 —
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Hauser, M., op. 39. 6 Morceaux de Salon.

Heft I. II. III. 4	2 —
Heft I. No. 1. Air varié	1 50
2. Scherzo	1 50
II. 3. Héroïde	1 50
4. Nocturne	1 50
III. 5. Capriccio	1 50
6. Tarantelle	1 50

Hauser & Wichtl, G., op. 21. Amusements sur des chansons favorites.

No. 1. Drang in die Ferne (<i>Désir de voyage</i>) <i>Schubert</i>	1 50
2. Danksagung an den Bach, <i>Schubert</i>	1 50
3. Suleika, <i>Mendelssohn</i>	1 50
4. Trockene Blumen (<i>Fleurs fanées</i>), <i>Schubert</i>	1 50
5. Maurisches Ständchen, <i>Kücken</i>	1 50
6. Halt! <i>Schubert</i>	1 50
7. Wohin? (<i>Départ</i>), <i>Schubert</i>	1 50
8. Die böse Farba, <i>Schubert</i>	1 50
9. Mädchen von Juda, <i>Kücken</i>	1 50
10. Mein Curachmann	1 50
11. Les Adieux, <i>Schubert</i>	1 50
12. Venet. Gondellied, <i>Mendelssohn</i>	1 50

Herman, Ad., op. 180. Le Violoniste chanteur. 20 Morceaux.

No. 1. Muette (Masaniello), Prière et Barcarolle	1 —
2. Air de Rinaldo, <i>Händel</i>	1 —
3. Chant du voyageur, Légende pop.	1 —
4. Canzonetta, Plaisir des Champs	1 —
5. Don Juan, Menuetto	1 —
6. L'Addio a Napoli, <i>Catruce</i>	1 —
7. Ave Maria, <i>Schubert</i>	1 —
8. The long and weary day, Chant populaire	1 —
9. Carnaval de Venise	1 —
10. Air de Ballet du roi Louis XIII.	1 —
11. J'ai perdu mon Eurydice, <i>Gluck</i>	1 —
12. Freischütz, Prière et Air	1 —

Herman, Ad., op. 180. Le Violoniste chanteur. 20 Morceaux. (Fortsetzung.)

13. Oberon, Barcarolle	1 —
14. Célèbre Menuetto, <i>Becherini</i>	1 —
15. Romance de Jocunde, <i>Issard</i>	1 —
16. Cavatine de Niobe, <i>Bellini</i>	1 —
17. „Les saisons“, Duoetto, <i>Haydn</i>	1 —
18. Muette (Masaniello), Air de sommeil et Barcarolle, <i>Auber</i>	1 —
19. O, dites-lui! Romance	1 —
20. Je suis le petit tambour	1 —

Hollander, B., op. 6. Suite la D dur, *de maj.* complet.

complet	7 50
No. 1. Prélude	1 50
2. Gavotte	1 50
3. Romance	1 50
4. Intermezzo	2 —
5. Aria	1 50
6. Tambourin	2 —

Jansa, L., op. 61b. Der junge Opernfreund. Variationen & Potpourris.

Martha. Freischütz. Zampa. Traviata. Trovatore. Rigoletto	1 50
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Lachner, Ign., op. 66. 2 Pièces.

No. 1. Andantino	1 50
2. Nocturne	1 50

— op. 81. Sérénade 1 50

Léonard, H., op. 2. Souvenir de Haydn.

<i>Fantaisie</i> (Original)	2 50
(Ausgabe (Beugreumont))	2 50

Lindner, A., op. 18. Morceaux de Salon.

No. 1. Ständchen (<i>Sérénade</i>), <i>Schubert</i>	1 50
2. Ave Maria, <i>Schubert</i>	1 50
3. Lob der Thränen, <i>Schubert</i>	1 50
4. Last rose, Chant pop.	1 50
5. Adélaïde, <i>Beethoven</i>	1 50
6. Hymne aus <i>Stradella</i>	1 50

Molique, B., op. 60. Fandango 1 50

Singelée, J. B., Fantaisies.

— op. 54. Lucrezia Borgia	2 50
— op. 55. Zampa	2 50
— op. 118. Fra Diavolo	2 50
— op. 120. Robert le Diable	2 50
— op. 121. Fantasia mélodique	2 —
— op. 112. Mandolinata	2 —
— op. 124. Don Pasquale	2 50
— op. 125. Postillon	2 50
— op. 126. Ballo in Maschera	2 50
— op. 128. Der fliegende Holländer (Le Vaisseau fantôme)	2 50

Sivori, C., op. 23 No. 1. Romance célèbre 1 —

Spoer, L., op. 55. Adagio aus IX. Concert, F dur, *de maj.* 1 50

Tartini, Trille du Diable, Sonate (Vieuxtemps) 2 50

Vieuxtemps, H., op. 30. Elegie 2 —

— op. 31. Adagio religioso aus IV. Concert 1 50

— op. 32. Morceaux de Salon.

No. 1. Souvenir de Beauxchamps	2 —
2. Rondino	2 —
3. La Chasse	2 —

Wichtl, op. 22. Airs popul. avec Variat., brillantes et faciles.

No. 1. Yankee doodle	1 50
2. Last Rose of Summer	1 50
3. Carnaval de Venise	1 50
4. Home, sweet home	1 50
5. Marseillaise	1 50
6. Hall Columbia	1 50
7. Star spangled banner	1 50
8. Loreley	1 50
9. Tyrolerlied. (Von meinem Berg)	1 50
10. All alone, (Mutterseelenstille)	1 50
11. Santa Lucia, Chant pop. napol.	1 50

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