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Fantasie über Lucia di Lammermoor von Donizetti

Blumenstengel, Albrecht

Offenbach a/M, [1874]

Klavier

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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. Schützler
Musik-Verlag u. Instr.-Lager
Piano-Magazin
Baden-Baden.

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.* (a little 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 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 piece by André, numbered 11357. The score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). There are also performance instructions like 'Pa.' and asterisks '*' in the piano part. The piece concludes with a double bar line and a final cadence in the piano part.

ANDRÉ 11357

Handwritten musical score for piano and violin, page 5. The score consists of six systems of music. Each system has a violin staff on top and a piano staff on the bottom. The piano staff is divided into two parts: the upper part is for the right hand and the lower part is for the left hand. The music features various dynamics such as *p*, *mf*, *f*, and *cresc.*, as well as performance instructions like *stringendo* and *rit.*. There are also markings for *Ped.* (pedal) and asterisks indicating specific points in the music. The key signature has one sharp (F#) and the time signature is 2/4.

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 **

The musical score on page 9 is divided into four systems. The first system features a vocal line with two measures of music, including a fermata and a 'p' dynamic marking. The piano accompaniment consists of a steady eighth-note pattern in the bass clef, with 'Pa.' markings and asterisks. The second system continues the piano accompaniment with 'Pa.' markings and asterisks. The third system introduces a vocal line with 'cresc.' markings and piano accompaniment with 'Pa.' markings and asterisks. The fourth system includes a vocal line with 'tranquillo' and 'rit.' markings, and piano accompaniment with 'Pa.' markings and asterisks. The score concludes with a final chord in the piano part.

ANDRÉ 11337

a tempo

a tempo

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Vivace.

Vivace.

p *cresc.* *Ped.* *

f *f* * *p* *Ped.* *

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 concludes with the word *Pa.* and 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 or ornaments.

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

ANDRÉ 11357

Allegro.

The musical score consists of four systems, each with three staves. The top staff is for the violin, and the bottom two are for the piano. The tempo is marked 'Allegro.' in the first system. The key signature has one sharp (F#). The time signature is common time (C). The score includes various dynamic markings: 'p' (piano), 'sp' (sforzando), 'ff' (fortissimo), and 'risoluto' (resolute). Pedal markings are indicated by 'Ped. *' with an asterisk. The notation includes sixteenth-note runs, chords, and rests.

ANDRÉ 11357

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 —

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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 —

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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.

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Heft I. No. 1. Air varié	1 50
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II. 3. Héroïque	1 50
4. Nocturne	1 50
III. 5. Capriccio	1 50
6. Tarantelle	1 50

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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
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No. 1. Muette (Mazantelle), Prière et Barcarolle	1 —
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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 (Mazantelle), 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, ^{2^{de}} _D ^{maj.}

complet	7 50
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3. Lob der Thränen, <i>Schubert</i>	1 50
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