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Fantasie über Lucia di Lammermoor von Donizetti

Blumenstengel, Albrecht

Offenbach a/M, [1874]

Fantasie über Lucia di Lammermoor von Donizetti

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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 more rhythmic bass line. A *Ped.* (pedal) marking is present in the bass line, and an asterisk (*) is placed below the piano part.

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

Third system of musical notation, marked *Moderato.* The tempo is indicated above the vocal line. The piano part features a consistent arpeggiated accompaniment. A *p* (piano) dynamic marking is present in the piano part.

Fourth system of musical notation. The piano accompaniment continues with the arpeggiated figure. The vocal line has some melodic movement.

Fifth system of musical notation. The piano part includes a *mf* (mezzo-forte) dynamic marking. A *Ped.* marking and an asterisk (*) are present at the end 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 includes treble and bass clefs. 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.

ANDRÉ 11357

4 4 1 2 3 2 2

cresc. rit.

*rit. p Pa **

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

This system contains the first system of music. The vocal line starts with a melodic phrase, followed by a trill marked with a '4' and a '4', and then a descending scale marked with '1', '2', '3', '2', '2'. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *cresc.*, *rit.*, *rit.*, and *p*. There are several *Pa ** markings in the bass line.

poco più animato p *cresc. rit.*

poco più animato fp *fp cresc. rit.*

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

This system contains the second system of music. The vocal line begins with a melodic phrase, followed by a trill marked with a '3' and a '3', and then a descending scale marked with '3', '2', '1'. The piano accompaniment continues with eighth notes. Dynamics include *poco più animato p*, *cresc.*, *rit.*, *poco più animato fp*, *fp cresc.*, and *rit.*. There are several *Pa ** markings in the bass line.

a tempo *con calore*

a tempo *cresc. f*

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

This system contains the third system of music. The vocal line starts with a melodic phrase, followed by a trill marked with a '4' and a '4', and then a descending scale marked with '4', '3', '2', '1'. The piano accompaniment features eighth notes. Dynamics include *a tempo*, *con calore*, *cresc.*, and *f*. There are several *Pa ** markings in the bass line.

quasi Recit.

pp *p*

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

This system contains the fourth system of music. The vocal line begins with a melodic phrase, followed by a trill marked with a '4' and a '4', and then a descending scale marked with '4', '3', '2', '1'. The piano accompaniment features eighth notes. Dynamics include *quasi Recit.*, *pp*, and *p*. There are several *Pa ** markings in the bass line.

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

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features melodic lines with slurs and fingerings (e.g., '2', '1'). The grand staff includes a piano accompaniment with a 'Ped.' (pedal) marking and a 'p' (piano) dynamic marking.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with melodic lines and piano accompaniment. The grand staff includes 'Ped.' markings and asterisks indicating specific performance points.

Third system of musical notation. This system includes 'cresc.' (crescendo) markings in both the upper and lower staves of the grand staff. It also features a 'f' (forte) dynamic marking and 'Ped.' markings.

Fourth system of musical notation. It begins with a 'tranquillo' tempo marking and a 'p' (piano) dynamic. The system includes 'rit.' (ritardando) markings and a 'f' (forte) dynamic. The grand staff includes 'Ped.' markings and asterisks.

ANDRÉ 11337

a tempo

a tempo

p *pp*

Ped. * *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 concludes with the word *Pa.* and a star symbol.

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

The fourth system features a vocal line with a *rit.* marking. The piano accompaniment includes a *ff* dynamic marking and 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 first system includes dynamic markings 'p' and 'sp' in the violin part, and 'sp' and 'Ped. *' in the piano part. The second system features 'f risoluto' and 'ff' in the violin part, and 'f' in the piano part. The third system has 'sp' and 'Ped. *' in the piano part. The fourth system includes 'risoluto' and 'ff' in the violin part, and 'f' in the piano part.

ANDRÉ 11357

ANDRÉ 11357

The musical score on page 15 is a piano and voice piece. It is written in G major and 2/4 time. The piano part is characterized by intricate textures, often using sixteenth-note patterns. Dynamic markings include *sp* (pianissimo), *f* (forte), and *ff* (fortissimo), along with *cresc.* (crescendo) and *rit.* (ritardando). The voice part consists of a single line with lyrics 'Pa.' and 'La.' interspersed with asterisks, likely indicating specific notes or phrasing. The score is divided into six systems, each with a piano staff and a voice staff. The piece ends with a *rit.* and *fine* marking.

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.

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| 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.

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| 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>Rossini</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.

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

— op. 25. Musikalische Genrebilder.

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

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

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| — 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. II. III. 4 | 2 — |
| Heft I. No. 1. Air varié | 1 50 |
| 2. Scherzo | 1 50 |
| II. 3. Héroïque | 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.

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| 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>Flours 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.

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| No. 1. Muette (Mazantelle), 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.)

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| 13. Oberon, Barcarolle | 1 — |
| 14. Célèbre Menuetto, <i>Becherini</i> | 1 — |
| 15. Romance de Joconde, <i>Issard</i> | 1 — |
| 16. Cavatine de Niobe, <i>Bellini</i> | 1 — |
| 17. „Les saisons“, Duetto, <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 Daur, *De maj.*

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| 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.

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

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

— op. 81. Sérénade 1 50

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

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| Fantaisie (Original) | 2 50 |
| (Ausgabe (Beugremont) | 2 50 |

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

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| 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 2 50

Singelée, J. B., Fantaisies.

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| — op. 54. Lucrezia Borgia | 2 50 |
| — op. 56. 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.

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

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

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| 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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