

LUCIA VON LAMMERMOOR

VON

GAETANO DONIZETTI



I. Akt - Der Abschied

VORSPIEL UND EINLEITUNGSSCHOR

I. SZENE - Park von Ravenswood Castle.

Larghetto

The musical score is written for piano and consists of four systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The bass line starts with a piano (pp) dynamic. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a fortissimo (ff) dynamic. The fourth system includes a first ending bracket labeled '1' and a tempo change to 'calando' (ritardando), followed by a final fortissimo (ff) section.

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Lucia Di Lammermoor Score Paper

Henry White



Lucia Di Lammermoor Score Paper:

Catalogue of Additions to the Manuscripts in the British Museum in the Years ... British Museum. Department of Manuscripts, 1894 *Catalogue of Additions To the Manuscripts* British Museum. Department of Manuscripts, 1888

Catalogue of Additions to the Manuscripts in the British Museum British Library. Department of Manuscripts, 1894 **1888-1893**, 1894 **Melodies of the Mind** Julie Jaffee Nagel, 2013 What can psychoanalysis learn from music What can music learn from psychoanalysis Can the analysis of music itself provide a primary source of psychological data Drawing on Freud's concept of the oral road to the unconscious *Melodies of the Mind* invites the reader to take a journey on an aural and oral road that explores both music and emotion and their links to the unconscious In this book Julie Jaffee Nagel discusses how musical and psychoanalytic concepts inform each other showing the ways that music itself provides an exceptional non verbal pathway to emotion a source of quasi psychoanalytical clinical data The interdisciplinary synthesis of music and psychoanalytic knowledge provides a schema for understanding the complexity of an individual's inner world as that world interacts with social reality There are three main areas explored The Aural Road Moods and Melodies The Aural Oral Road Less Travelled *Melodies of the Mind* is an exploration of the power of music to move us when words fall short It suggests the value of using music and ideas of the mind to better understand and address psychological social and educational issues that are relevant in everyday life It will be of interest to psychoanalysts psychologists music therapists musicians music teachers music students social workers educators professionals in the humanities and social services as well as music lovers Julie Jaffee Nagel is a graduate of The Juilliard School The University of Michigan and The Michigan Psychoanalytic Institute She is on the faculty of the Michigan Psychoanalytic Institute and is in private practice in Ann Arbor Michigan **Rossini's opera *Il barbiere di Siviglia*** Gioacchino Rossini, 1860 Complete Catalogue of Sheet Music and Musical Works published by the Board of Music Trade, etc Board of Music Trade (UNITED STATES OF AMERICA), 1870 *Linda Di Chamounix* Gaetano Donizetti, 1861 *Catalogue of Additions to the Manuscripts in the British Museum in the Years MDCCCLXXXVIII-MDCCCXCIII ...*, 1969 *Rare and Interesting Autograph Letters, Original Manuscripts, Historical Documents, and Rare Books Offered for Sale* Conway, Noel & Company, 1893 **Strong on Music: The New York Music Scene in the Days of George Templeton Strong, Volume 1** Vera Brodsky Lawrence, 1995-04 In *Strong on Music* Vera Brodsky Lawrence uses the diaries of lawyer and music lover George Templeton Strong as a jumping off point from which to explore every aspect of New York City's musical life in the mid nineteenth century Formerly a concert pianist Vera Brodsky Lawrence spent the last third of her life as a historian of American music she died in 1996 She was editor of *The Piano Works of Louis Moreau Gottschalk* and *The Complete Works of Scott Joplin* On Volume 1 A marvelous book There is nothing like it in the literature of American music Harold C Schonberg New York Times Book Review On Volume 2 A monumental achievement Victor Fell Yellin *Opera Quarterly* *Auction catalogues of books* Puttick and Simpson

(messrs.),1846 **Robert Illing Collection** Robert Illing,University of Melbourne. Library,1988 **Catalogs** Harold Reeves (Firm),1919 **Verdi's Opera Rigoletto** Giuseppe Verdi,1860 *Donizetti's Opera Lucrezia Borgia* Gaetano Donizetti,Felice Romani,1859 **Bellini's Opera Norma** Vincenzo Bellini,Felice Romani,1859 Catalogue of a miscellaneous collection of music vocal and instrumental, ancient and modern... Henry White,1865 *Verdi's Opera La Traviata* Giuseppe Verdi,1859 The Voice of the Century Massimo Zicari,2022-04-29

The fields of performance studies empirical musicology and the musicology of recordings have seen a tremendous development in recent years shedding new light on the recent history of our performing tradition and conveying essential information to music practitioners critics and audiences This innovative work considers the notion of bel canto and the manner in which this vibrant tradition lives in the records of Luisa Tetrazzini 1871 1940 one of the most celebrated sopranos ever Tetrazzini whose discographic career includes about 120 recordings belongs to that generation of inspirational performers who heralded the dawn of a new era of music appreciation alongside such iconic figures as Enrico Caruso Adelina Patti and Nellie Melba Drawing on a vast body of scholarship and a number of contemporary reviews Massimo Zicari establishes Tetrazzini s role in the Italian operatic tradition and its much disputed set of performing conventions His transcriptions of her recorded interpretations from Rossini Donizetti Bellini and Verdi will prove invaluable to singers and conductors interested in a tradition that goes back to legendary figures such as Jenny Lind and Maria Malibran The author also discusses her voice quality and technique tempo flexibility her use of vibrato and portamento features of musical performance that question several widely held normative views about aesthetics and interpretative tradition The volume includes eighty eight musical examples and its closing section consists of the vocal scores of thirteen operatic arias The musical material both examples and transcriptions is entirely original This unique approach seeks to combine an academic perspective with the making of the music in the hope that the plea for originality may be enhanced by models from the past

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