

2

40484

A LADY LOUISA OSWALD.

Le
Sommeil interrompu.

FANTASIE

pour le

PIANOFORTE

composée

par

Jacques Blumenthal

Op. 24.

Pr. No 2

Propriété des Editeurs.
Enregistré aux Archives de l'Union.

[Handwritten]

Musiksammlung
BERLIN
bei d. Kgl. Bibliothek

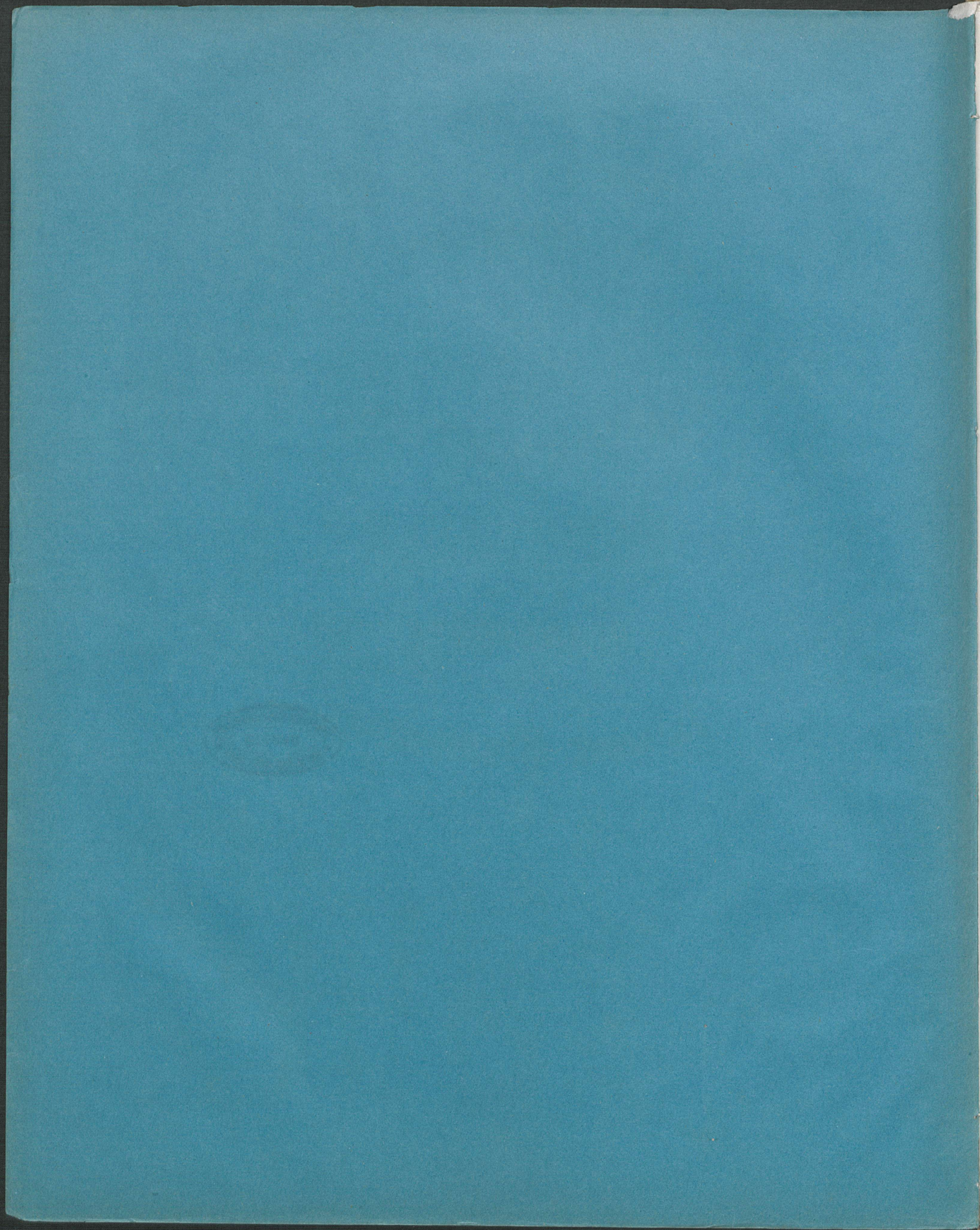
LEIPZIG, CHEZ FR. KISTNER.

PARIS,
BRANDUS & C^o

MILAN,
FR. LUCCA.

LONDRES,
CRAMER, BEALE & C^o

1840.



70484

A LADY LOUISA OSWALD.

Le
Sommeil interrompu.

FANTASIE

pour le

PIANOFORTE

composée

par

Jacques Blumenthal.

Op. 24.

Pr. No. 2

Propriété des Editeurs.
Enregistré aux Archives de l'Union

Deutsche Musiksammlung
BERLIN
Kgl. Bibliothek

Gezeichnet des Verlags

LEIPZIG, CHEZ FR. KISTNER.

PARIS,
BRANDUS & Co

MILAN,
FR. LUCCA.

LONDRES,
GRAMER, BEALE & Co

1940.

[can 1871]

1911

RECEIVED

| | | | |
|----|-----|-----|-----|
| 1 | ... | ... | ... |
| 2 | ... | ... | ... |
| 3 | ... | ... | ... |
| 4 | ... | ... | ... |
| 5 | ... | ... | ... |
| 6 | ... | ... | ... |
| 7 | ... | ... | ... |
| 8 | ... | ... | ... |
| 9 | ... | ... | ... |
| 10 | ... | ... | ... |

RECEIVED
 1911

RECEIVED
 1911

| | | | |
|----|-----|-----|-----|
| 11 | ... | ... | ... |
| 12 | ... | ... | ... |
| 13 | ... | ... | ... |
| 14 | ... | ... | ... |
| 15 | ... | ... | ... |
| 16 | ... | ... | ... |
| 17 | ... | ... | ... |
| 18 | ... | ... | ... |
| 19 | ... | ... | ... |
| 20 | ... | ... | ... |

J. Blumenthal Op. 24.

FANTASIE.

Musical score for piano, consisting of five systems of two staves each. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings are MODERATO, ALLEGRO, and ritardando molto. The piece concludes with a final cadence marked with a double asterisk.

MODERATO. *p* loco. loco. loco. *pp* una Corda.

ALLEGRO. loco. *pp* *ritardando molto.*

8 8 8 8 15 8

La. * La. * La. *

La. *

MODERATO.

p *con molto espressione.*

♩. * ♩. * ♩. *

♩. * ♩. * ♩. * ♩. *

♩. * ♩. * ♩. * ♩. *

p *mf*

♩. * ♩. * ♩. * ♩. * ♩. *

8

rit. *p* *diu.* *ri-*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

8 *tardando.* **ALLEGRO.** *loco.* 13 *precipitando.* *f* *pp* *f* *La.*

8 *loco.* 18 *precipitando.* *f* *cresc.* *La.*

f *Piu agitato.* *La.*

10 8 *f* *La.*

8 *loco.* 12 *f* *La.*

Lo stesso tempo.

mf *P rit.*

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

a Tempo.

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

a Tempo.

rit. *> cresc.* *ff molto agitato.*

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

a Tempo.

ritard. *f*

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

f *acce - le - rai - do un poco.*

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

12 8

ff brillante.

8 loco.

22 8 loco.

ff rit.

Loco meno agitato. *a Tempo.*

p *rit.* *f*

poco rit. poco rit.

al tempo.

f

Qd. * Qd. * Qd. * Qd. * Qd. * Qd. *

L'istesso tempo.

f più agitato. f cresc.

Qd. *

f ff

L'istesso tempo.

strepitoso. > >

Qd. * Qd. *

f > > > *ff* *Ad.* * *Ad.* *

crescendo *e* *accelerando.*

a Tempo *ff* *Ad.* * *Ad.* *

ritard. *p* *f* *cresc.* *Ad.* * *Ad.* * *Ad.* *

8 *ff appassionato.* *poco ritard* *Ad.* * *Ad.* * *Ad.* *

8. loco. a Tempo. mf

f *mf*

Ped. *Ped.* *Ped.*

8. Poco piu tranquillo loco. 8. *f* *mf* poco

f *mf* poco

Ped. *Ped.*

8. *α* poco *diui - uu - eu - do.*

α poco

Ped. *Ped.* *Ped.*

p *sempre diuiu.*

p *sempre* *diuiu.*

Ped. *Ped.* *Ped.*

pp *Pedale.*

pp

Pedale.

ritar - - dau - - do. rit. p

8r loco. loco. ritard. pp

ALLEGRO. ritard. pp una Corda. C.d.

pp C.d. C.d. Tutte le Corde. 13

8r pp Presto.

loco.

ritard.

MODERATO.

ritard. molto

una corda.
pp cou molto espressione.

La. * La * La * La. * La. * La.

La. * La. * La. * La. * La. *

First system of musical notation. The right hand features a complex sixteenth-note pattern with six sixths (6) above it. The left hand has a bass line with a few notes. The dynamic marking is *p* *murmurando*. The key signature has three sharps (F#, C#, G#). The system ends with a double bar line and an asterisk.

Second system of musical notation. The right hand continues the sixteenth-note pattern with sixths (6) above it. The left hand has a bass line. The dynamic marking is *mf*. The system ends with a double bar line and an asterisk.

Third system of musical notation. The right hand continues the sixteenth-note pattern with sixths (6) above it. The left hand has a bass line. The dynamic marking is *p*. The system ends with a double bar line and an asterisk.

Fourth system of musical notation. The right hand continues the sixteenth-note pattern with sixths (6) above it. The left hand has a bass line. The system ends with a double bar line and an asterisk.

Fifth system of musical notation. The right hand continues the sixteenth-note pattern with sixths (6) above it. The left hand has a bass line. The dynamic marking is *crescendo*. The system ends with a double bar line and an asterisk.

8

f

p

Ad.

8

p

Ad.

8

tremolando.

Ad.

8

crescendo.

Ad.

8

crescendo.

Ped. * *Ped.* *

8

f *ritar - - da - - do.*

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

8

rit. *P a Tempo.* *trem. pp*

Pedale

Ped. *

8

ritar - una Corda. da - - pp - do molto *foco.* *pp*

* *

FINE.

