

# INDICE DEGLI AUTORI

(Vedi in fine del volume i Cenni biografici)

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(1645-1681)

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Andante.

1.

Proprietà G. RICORDI & C. MILANO.



# Romanza

(dall' opera: Philippe et Georgette)

N. Dalayrac.  
(1753-1809)

Andante.

3.

45

pp

cresc.

mf

rall.



# Minuetto

(da una Sonata per Violino).

F. M. Veracini.  
(1685-1750)

Moderato.

4.

p

mf

pp

f

cresc.

f stent.

ff in tempo

f

p

f

ff





# Larghetto

(dalla Sonata per Violino Il trillo del diavolo)

G. Tartini.  
(1692-1770)

7.



# Minuetto

(dal Settimino)

L.v. Beethoven.  
(1770-1827)

8. Moderato.



# Melodia

(dall' opera: Norma)

V. Bellini.  
(1801-1835)

Andante mosso.

0. *p*

*f* *mf*

This section contains the first seven systems of the piano accompaniment for 'Melodia'. It begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and fingerings. The piece is in a 4/4 time signature and features a mix of eighth and sixteenth notes.



This section contains the eighth through fourteenth systems of the piano accompaniment. It continues the melodic and harmonic development of the piece, ending with a final cadence. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

# Minuetto

(dall' opera: Don Giovanni)

W.A. Mozart.  
(1756-1791)

Allegretto

1.

103590



# Bourrée

(dalla III Suite per Violoncello).

J. S. Bach.  
(1685-1750)

Allegro.

12.

103590

# Allegretto

(dal Quartetto op 76 n. 2)

J. Haydn.  
(1732-1809)

Allegretto.

First system of the musical score, featuring piano (p) and bass staves. It includes dynamic markings such as *p*, *sf*, and *p*, along with various fingerings and articulations.



Second system of the musical score, featuring piano and bass staves. It includes dynamic markings such as *sf*, *p*, and *pp*, along with various fingerings and articulations.

# Aria

„Come raggio di sol...“

A. Caldara.  
(1678-1763)

Andante.

mf p pp mf p mf p mf p cresc. ed accel. rit p in tempo sempre f pp rall

103590 \*



# Gavotta

(dall' opera: Les talents lyriques)

J. Ph. Rameau.  
(1683-1764)

Allegro moderato.

15.

p p p rit. f in tempo dim. pp rit. mf in tempo dim. p rall. mf in tempo p rall

103590

# Arietta.

P. A. Monsigny.  
(1729-1817)

Allegretto.

3. *p* *f* *f*

*p dim.* *pp*

*p* *cresc. e rall.*

*lento* *p in tempo* *mf* *p*

*pp*

*p* *sf* *sf* *sf*

*p* *p*

*cresc. e rall.* *f* *p*

*f* *f*

*p* *dim.* *pp* *p*

*cresc. e rall.* *lento fin tempo* *rall.*



# Aria del Salice

(dall'opera Otello).

G. Rossini.  
(1792-1868)

Andante

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score includes various dynamics such as *mf*, *p*, and *pp*. Fingerings and articulation marks are present throughout. The system concludes with a double bar line and a repeat sign.



The second system of the musical score continues the vocal and piano parts. It features complex piano textures with many sixteenth and thirty-second notes. Dynamics include *p*, *f*, and *pp*. The system ends with a *rall.* (rallentando) marking and a final *pp* dynamic. The score is filled with detailed fingerings and articulation instructions.

# Aria

„Sento nel core...“

A. Scarlatti.  
(1649-1725)

Adagio.

8.

*p* *f* *mf* *rall.*



# Minuetto.

(dal Quintetto n. 11).

L. Boccherini.  
(1743-1805)

Moderato.

19.

*p* *mf* *pp* *mf* *p* *Fine.*



# Aria danzante.

Allegro vivace.

F. Durante.  
(1684-1755)



# Arietta

(dall'opera: La Molinara).

G. Paisiello.  
(1741-1816)

Allegretto.

103590



# Minuetto.

G. B. Lulli.  
(1633-1687)

Allegretto.

23.

103590



# Waltzer

(dall' op 50 a)

F. Schubert.  
(1797-1828)

**Allegro.**

*p* *mf* *dolce* *f* *pp*

*rit.* *in tempo* *cresc.* *f* *pp*

*rit.* *in tempo* *cresc.* *f* *rit.* *in tempo* *p*

*molto rit.* *in tempo* *pp*

103590



# Ave Maria

J. Arcadelt.  
(1500)

**Andante con moto.**

26.

*mf* *p* *pp*

*p* *mf* *p* *pp*

*p* *mf* *pp*

*p* *pp*

103590

# Gavotta

(dall' opera: Rinaldo).

A. M. Sacchini.  
(1784 - 1788)

Allegretto.

5 4 3 2 1 2 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 1 3

1 4 3 2 1 2 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 1 3 4

3 1 4 2 5 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 3 4

1 3 4 2 5 3 2 1 2 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 3 4

4 2 1 3 5 4 3 2 1 2 1 2 1 3 4 3 2 1 2 3 4

3 1 4 2 5 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 3 4

2 3 1 2 3 1 2 3 2 4 3 1 3 2 1 4 2 1

3 1 4 2 5 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 3 4

4 2 1 3 5 4 3 2 1 2 1 2 1 3 4 3 2 1 2 3 2 1 5

3 1 4 2 5 3 2 1 5 4 2 1 3 5 4 3 2 1 2 1 2 3 4

1 5 4 2 5 4 3 2 1 5 4 2 1 3 5 4 3 2 1 2 3 4

4 3 2 1 3 4 1 3 4 1 2 3 4 1 2 3 4



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collection of  
DC

# Aria

„Pur dicesti, o bocca bella...“

A. Lotti.  
(1667 - 1740)

Andantino.

Musical score for Aria by A. Lotti. The score consists of a vocal line and a piano accompaniment. The tempo is marked "Andantino." The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p*, *mf*, *pp*, and *f*, along with fingerings and articulation marks like *leg.* and *rit.*



# Canto polacco

(dai Canti polacchi)

F. Chopin.  
(1809 - 1849)

Corr moto.

Musical score for Canto polacco by F. Chopin. The score is for piano and includes various dynamics such as *p*, *mf*, *pp*, and *f*. The tempo is marked "Corr moto." The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and articulation marks like *leg.*, *rit.*, *schersando*, *rall.*, and *in tempo*.

# Romanza

(dall'opera: Joconde).

Andantino.

N. Isouard.  
(1775 - 1818)

30

Musical score for the first system on page 42, measures 30-39. The score is in G major and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino'. Dynamics include *mf*, *p*, and *f*. Fingerings and articulation marks are present throughout. A small illustration of a piano is located to the right of the middle system.



Musical score for the second system on page 43, measures 40-49. The score continues from page 42. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino'. Dynamics include *rall.*, *p in tempo*, *f*, *dim.*, and *pp*. Fingerings and articulation marks are present throughout.

# Minuetto

(da una Sonata per archi)

G. B. Sammartini.  
(1698-1775)

Moderato.

pp

*in tempo*

*dim. e rall.*

*p*



*mf*

*p*

*p*

*f*

*in tempo*

*rall.*

*p*

*f*

*rall.*

# Aria

(dall' opera: Arianna).

C. Monteverde.  
(1568 - 1644)

Lento.

First system of the Aria score, featuring a treble and bass clef. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The piece is in a minor key with a 4/4 time signature.

Second system of the Aria score, featuring a treble and bass clef. Dynamics include *mf* and *pp*. Fingerings are indicated with numbers 1-5.

Third system of the Aria score, featuring a treble and bass clef. Dynamics include *p* and *cresc.* Fingerings are indicated with numbers 1-5.

Fourth system of the Aria score, featuring a treble and bass clef. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Fifth system of the Aria score, featuring a treble and bass clef. Dynamics include *mf* and *molto rall.* Fingerings are indicated with numbers 1-5.



# Gavotta.

Allegro moderato.

J. Ph. Kirnberger.  
3 (1721-1783)

33.

First system of the Gavotta score, featuring a treble and bass clef. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Second system of the Gavotta score, featuring a treble and bass clef. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Third system of the Gavotta score, featuring a treble and bass clef. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fourth system of the Gavotta score, featuring a treble and bass clef. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-5.

Fifth system of the Gavotta score, featuring a treble and bass clef. Dynamics include *mf* and *p*. Fingerings are indicated with numbers 1-5.

Sixth system of the Gavotta score, featuring a treble and bass clef. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

# Pastorale.

D. Scarlatti.  
(1685-1757)

Moderato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/8 time. It begins with a piano (*p*) dynamic and includes various fingerings and articulations. The piece concludes with a *pp* dynamic. The number 103590 is printed at the bottom of the system.



The second system of the musical score consists of two staves. It continues the piece from the first system. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a *pp* dynamic. The number 103590 is printed at the bottom of the system.



# Aria.

31610010

„Auf Flügeln des Gesanges...“

F. Mendelssohn.  
(1809-1847)

Andante.

H. Purcell.  
(1658-1695)

*p*  
*mf*  
*p*  
*rallentando*  
*in tempo*  
*cresc.*  
*mf*  
*cresc.*  
*rall. e cresc.*  
*ff*



Andante tranquillo.

37.

*pp*  
*Ped. legatissimo*  
*cresc.*  
*dim.*  
*p*  
*cresc.*  
*dim.*  
*pp*  
*dim.*  
*rall.*  
*pp*

# Pater noster.

L. Niedermeyer.  
(1802 - 1861)

Andante.



# Il Viandante.

(Der wandernde Willie)

Andante malinconico.

H. Marschner.  
(1796-1861)



# Arietta

dell' opera: Rotkäppchen).

K. Dittersdorf.  
(1739 - 1799)

Allegretto.

# Gavotta

(dalla XIV. Suite).

G. F. Ha  
(1685-1)

Allegro.

41. *pp* (imitando il cembalo)

*rit.* *p*

*mf* *p* *rit.* *pp in tempo*



*rit.* *p*

*mf* *p* *rit.* *pp in tempo*

*rit.* *p in tempo*

*rall.*

*p in tempo*

*cresc.*

# Romanza

(dall'opera Jean de Paris)

F. A. Bojeldieu.  
(1875 - 1834)

Andantino.

5

103590



61

103590

(dall' opera: Der Freischütz).

C. M. v. Weber.  
(1786 - 1826)

Preludio.

A. Corelli.  
(1653-1713)

Adagio.

*p armonioso*

*mf*

*p*

*mf*

*p cresc.*

*f*

*ff*

*p*

*molto rall.*

44. Allegro non troppo



# Pantomima

(dall' opera: Le Danaïdi)

Andante.

A. Salieri.  
(1750-1825)

Musical score for the left page of 'Pantomima'. It consists of ten systems of piano accompaniment, each with a treble and bass clef. The music is in 3/4 time and features various dynamics including *mf*, *p*, *f*, *rall.*, and *pp*. Fingerings and pedaling instructions are provided throughout. The score concludes with a first and second ending, both marked *rall.* and ending with a double bar line and repeat sign.



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Musical score for the right page of 'Pantomima'. It consists of ten systems of piano accompaniment, each with a treble and bass clef. The music continues from the left page and includes dynamics such as *mf*, *f*, *p*, *cresc.*, *rall.*, *mf*, *pp*, and *pp molto rall.*. The score is filled with intricate fingerings and pedaling marks. It concludes with a first and second ending, both marked *pp molto rall.* and ending with a double bar line and repeat sign.

# J Mietitori.

(Les Moissonneurs)

F. Couperin.  
(1668-1733)

Allegro.

First system of musical notation for 'J Mietitori'. It consists of a treble and bass staff. The treble staff has a melody with eighth notes and some triplets. The bass staff has a simple accompaniment. Fingerings are indicated with numbers 1-5. A piano (*p*) dynamic marking is present.

Second system of musical notation. The treble staff continues the melody with more complex rhythmic patterns. The bass staff accompaniment is consistent. A crescendo (*cresc.*) marking is present in the treble staff.

Third system of musical notation. The treble staff features a melodic line with various dynamics including *mf*, *f*, and *p*. The bass staff accompaniment is steady.

Fourth system of musical notation. The treble staff has a melodic line with a mezzo-forte (*mf*) dynamic. The bass staff accompaniment continues with eighth notes.

Fifth system of musical notation. The treble staff includes a *rit.* (ritardando) marking followed by a *p in tempo* marking. The bass staff accompaniment is consistent.

First system of musical notation on the right page. It continues the piece with a treble and bass staff. The treble staff has a melodic line with triplets and other rhythmic figures. The bass staff accompaniment is simple.

Second system of musical notation. The treble staff has a melodic line with a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamic. The bass staff accompaniment is consistent.

Third system of musical notation. The treble staff has a melodic line with a piano (*p*) dynamic. The bass staff accompaniment is consistent.

Fourth system of musical notation. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff accompaniment is consistent.

Fifth system of musical notation. The treble staff has a melodic line with a piano (*p*) dynamic. The bass staff accompaniment is consistent.

Sixth system of musical notation. The treble staff has a melodic line with a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamic. The bass staff accompaniment is consistent.



# Arietta

„La rosa, il giglio...“

J. Meyerbeer.  
(1791 - 1864)

Allegro molto moderato.

# Canzonetta

(dall'opera: Le Muletier).

L. Hérold.  
(1791 - 1833)

Andantino.



# Romanza

(dall' opera; Stratonice).

E. N. Méhul.  
(1763 - 1817)

Andante. *pp*

*p* *cresc.* *f* *p*

*p* *pp*

*dim.* *pp*





# Arietta

"Quel ruscelletto..."

P. D. Paradies.  
(1710-1792)

52. Allegretto. *p* *armonioso*

68. *mf* *dim.* *p*

7. 103590



69. *a capriccio* *poco rit.* *p* *in tempo* *cresc.*

75. *f* *p* *mf* *cresc.*

81. *rall.* *mf*

85. *sostenuto*

7. 103590

# Davana.

W. Bird.  
(1538-1623)

Moderato.

53.



# Canzonetta

„Tu fai la superbetta...“

W. Fesch.  
(16...-17...)

Allegro.

54.

# Minuetto

(dalla III. Sonata per violino e basso).

N. Porpora.  
(1686-1767)

Moderato.

55. *p*

*mf* *mf* *p* *mf*

*f*

*p*

*cresc.*

*f* *p poco rit.* *in tempo*

*mf* *mf*

*f* *mf* *f*

*p*

*p* *p*







# Balletto

(da una Sonata per cembalo).

G. B. Martini.  
(1706-1784)

Allegretto.

59.

*p* *mf* *f* *ff* *mf* *cresc.*

7



*p* *f* *sempre f* *cresc.* *p in tempo*

7



# Gavotta.

J. C. Bach.  
(1735-1782)

Allegro moderato.

61.

*mf p* *mf p* *mf p*

*un poco sostenuto*

*rall. f deciso*

*mf p* *mf* *f* *rall.*

103590



# Tempo di Minuetto

(dall' opera: La clemenza di Tito).

P. Anfossi.  
(1736-1797)

Andantino.

62.

*p* *p* *mf* *p*

*mf* *sf p* *sf p*

*p* *p* *p* *p*

*in tempo* *poco rall.* *rall.*

7 103590

# Musette.

Tranquillo.

F. Dandrieu.  
(1684-1740)

63.

First system of musical notation for 'Musette'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/8. The piece begins with a piano (*p*) dynamic. The right hand features a melody with various ornaments and fingerings (e.g., 5, 1, 3, 5, 2, 3, 5, 2). The left hand provides a simple accompaniment. The system ends with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. The right hand continues the melody with a piano (*p*) dynamic. The left hand has a steady accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic that begins to diminish (*dim.*).

Third system of musical notation. The right hand features a more active melody with a piano (*p*) dynamic. The left hand accompaniment includes some rhythmic variety. The system ends with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. The right hand has a complex, fast-moving melody with a piano (*p*) dynamic. The left hand accompaniment is also active. The system ends with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. The right hand features a fast, intricate melody with a crescendo (*cresc.*) dynamic. The left hand accompaniment is also fast and rhythmic. The system ends with a mezzo-forte (*mf*) dynamic.

First system of musical notation on the second page. It continues the piece with a piano (*p*) dynamic. The right hand has a complex melody with a crescendo (*cresc.*) dynamic. The left hand accompaniment is active. The system ends with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. The right hand continues the melody with a piano (*p*) dynamic. The left hand accompaniment is active. The system ends with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The right hand features a complex melody with a piano (*p*) dynamic. The left hand accompaniment is active. The system ends with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. The right hand continues the melody with a mezzo-forte (*mf*) dynamic. The left hand accompaniment is active. The system ends with a piano (*p*) dynamic.

Fifth system of musical notation. The right hand features a complex melody with a piano (*p*) dynamic. The left hand accompaniment is active. The system ends with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation. The right hand continues the melody with a piano (*p*) dynamic. The left hand accompaniment is active. The system ends with a mezzo-forte (*mf*) dynamic.



# Aria

(dall' opera: Mitrane).

F. Rossi  
(1845-.....)

Adagio.

64.

mf

p

pp

mf

rall.



# Gavotta.

J. M. Leclair  
(1697-1764)

Allegro moderato.

65.

p

mf

p

cresc.

p

f

mf

p

p

p

dem.

e

rall.

in tempo

p

mf

p

cresc.

rall.

# Fughetta

(dallo Stabat Mater).

T. Traetta.  
(1727-1779)

Allegro.

66.

*mf*

Musical notation for the first system, measures 66-71. The piece is in 3/8 time and G major. It features a treble and bass clef. The melody in the treble clef is marked *mf*. Fingerings and articulation marks are present throughout.

Musical notation for the second system, measures 72-77. The piece continues with the same tempo and dynamics. The bass line becomes more active, providing harmonic support for the treble melody.

Musical notation for the third system, measures 78-83. The dynamics shift to *p* (piano). The piece maintains its rhythmic drive and melodic focus.

Musical notation for the fourth system, measures 84-89. The dynamics fluctuate between *p* and *mf*. The piece shows signs of deceleration as it approaches the end of the section.

Musical notation for the fifth system, measures 90-95. The piece concludes with a final *mf* dynamic. The notation includes various ornaments and articulation marks.

Musical notation for the first system of the second page, measures 96-101. The piece continues with a *p* dynamic. The bass line features a prominent rhythmic pattern.

Musical notation for the second system, measures 102-107. The piece maintains its melodic and rhythmic character.

Musical notation for the third system, measures 108-113. The dynamics increase to *cresc.* (crescendo). The piece builds in intensity.

Musical notation for the fourth system, measures 114-119. The piece is marked *sempre f* (sempre forte). The bass line is particularly active.

Musical notation for the fifth system, measures 120-125. The dynamics decrease to *dim.* (diminuendo). The piece begins to slow down.

Musical notation for the sixth system, measures 126-131. The piece concludes with a *Lento* tempo and *p* dynamic. The notation includes various ornaments and articulation marks.



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# Aria

(dall'opera: Arianna)

B. Marcello.  
(1686-1739)

Adagio.

67.

mf p

pp p

cresc. mf p

mf p



p rall. mf in tempo. p

pp mf

p p f p

mf f rall.

# Arietta

„Tanto sospirerò...“

P. P. Benicini.  
(1700?-1755)

Andante.

68.

68. *p* *mf* *mf* *p* *mf* *mf* *mf* *mf* *p* *rall.*

103590

7

# Arietta.

N. Manfroee.  
(1761-1813)

Andante.

69.

69. *p* *mf* *mf* *p* *mf* *mf* *mf* *mf* *p* *mf* *mf* *mf* *p* *mf* *mf* *mf* *p*

103590

7



# Capriccio

(dai Capricci per violino solo).

P. Rode.  
(1774-1830)

Allegro comodo.

70. *p*

*mf* *dim.* *e rall.* *in tempo* *p*

*mf*

*p* *mf*

*p cresc.*

*p*



*p* *p* *p* *p*

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

*rall.* *p in tempo*

*mf*

*mf*

*p* *cresc.* *p*

*fp*



# Aria

„Caro mio ben...“

G. Giordani.  
(1753-1794)

Larghetto.

72. *p*

*Tea Tea Tea Tea Tea \* Tea Tea*

*Tea Tea Tea Tea Tea \* Tea Tea*

*Tea \* Tea \* Tea \* Tea*

*Tea Tea Tea Tea Tea \* Tea Tea Tea Tea*

*Tea Tea Tea Tea \* Tea Tea Tea Tea*

*Tea Tea Tea Tea \* Tea Tea Tea Tea*

*rall.*

# Danza

(dall' opera: Ruggiero)

A. Hasse.  
(1699-1783)

Moderato. *tr*

73.

*p*

*poco cresc.*

*mf*

*f dim. p f dim. p f*

*dim. e rall. p in tempo*



# Adagio

(dal primo Concerto per clarinetto)

L. Spohr.  
(1784-1859)

74. *Adagio.*



# Melopea

(dall'opera: Euridice).

J. Peri.  
(15...-16...)

75. *Andante.* *p*

Nin-fe chei bei crin d'o - ro Scio-glie-te lie - te al-loscher-zardei ven - ti; E

voi ch'al-me te - so - ro Den-trochiu - de - te a' bei ru - bi-niar-den ti; E

voi ch'al-fal-bain ciel to-glie-tei van - ti, Tut - te ve-mi-te, o pa-sto-rel-lea-man - ti.

E per que-ste fio-ri - te al-me con - tra - de Ri - suo-nin lie - te vo-cie lie - ti can -

ti. Og-gia som-ma-bel-ta-de Giun-gesom-mova-lor-san-to-me-ne - o Av-ven-tu-ro-so Or -

fe - o, For-tu-na-taEu-ri-di-ce, Pur vi con-gim-gail ciel. O di fe-li - ce!

7

103590

# Romanza

(Il povero paggio)

F. Paër.  
(1771 - 1839)

76. *Andante.* *p*

8

103590



# Aria

(dall' opera: Serse).

F. Cavalli.  
(1599-1676)

Moderato.

77.

*mf*



# Orghiera

„Ave, Mater...“

O. di Lasso  
(1520-1594)

78. *Lento.*  
*p armonioso*

8 103590 *pp*



# Tempo di Minuetto

(dall'opera: Merope)

G. Scarlatti  
(1718-1776)

79. *Moderato*  
*p*

8 103590 *poco rall*

# Andante

(da una Sonata per pianoforte e violino)

D. Steibelt.  
(1765 - 1823)

Andante.

80.



# Danza.

G. Picchi.  
(15...-16...)

Moderato.

81.

Musical notation for measures 81-84. The piece is in 2/4 time with a key signature of one flat. The tempo is Moderato. The dynamics range from *f* (forte) to *p* (piano). Fingerings are indicated with numbers 1-5. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment.

Musical notation for measures 85-88. The dynamics include *cresc.* (crescendo) and *f*. The melodic line continues with slurs and ties, and the accompaniment remains consistent.

Musical notation for measures 89-92. Dynamics include *p*, *f*, *mf*, and *p*. The piece continues with its characteristic melodic and rhythmic patterns.

Musical notation for measures 93-96. The dynamics include *cresc.* and *f*. The melodic line shows some chromatic movement.

Musical notation for measures 97-100. Dynamics include *f* and *p*. The piece concludes with a final melodic flourish.

102590

Musical notation for measures 101-104. Dynamics include *cresc.* and *mf*. The melodic line continues with slurs and ties.

Musical notation for measures 105-108. Dynamics include *mf*. The piece continues with its characteristic melodic and rhythmic patterns.

Musical notation for measures 109-112. Dynamics include *p*. The melodic line continues with slurs and ties.

Musical notation for measures 113-116. Dynamics include *mf* and *f*. The piece continues with its characteristic melodic and rhythmic patterns.

Musical notation for measures 117-120. Dynamics include *f*. The melodic line continues with slurs and ties.

Musical notation for measures 121-124. Dynamics include *poco rall.* (poco ritardando). The piece concludes with a final melodic flourish.

8

103590



# Melodia

(dal XXVIII Concerto per violino).

G. B. Viotti.  
(1753 - 1824)

Andante sostenuto.

82.

*p*

*cresc.*

*mf*

*pp*

8

103590



# Studio

(dagli studii per violino).

R. Kreutzer.  
(1766 - 1810)

Allegro moderato.

83.

*p*

*cresc.*

*p cresc.*

8

103590

# Tema con variazioni.

Moderato.

D. Zipoli.  
(16..-16..)

84.

First system of musical notation for the Moderato section, measures 84-85. It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Fingerings and articulation marks are present.

Second system of musical notation for the Moderato section, measures 86-87. Similar to the first system, it shows the continuation of the theme with various fingerings and dynamics.

Third system of musical notation for the Moderato section, measures 88-89. The piece continues with intricate fingerings and dynamic markings.

Fourth system of musical notation for the Moderato section, measures 90-91. The notation includes complex rhythmic patterns and fingerings.

Allegretto.

Fifth system of musical notation for the Moderato section, measures 92-93. The tempo is marked Allegretto. The notation shows a change in the rhythmic feel.

Sixth system of musical notation for the Moderato section, measures 94-95. This system includes dynamic markings such as 'cresc.', 'mf', and 'dim.'.

Allegro.

Seventh system of musical notation for the Moderato section, measures 96-97. The tempo is marked Allegro. The notation is more rhythmic and includes fingerings.



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First system of musical notation for the Presto section, measures 100-101. The tempo is marked Presto. It features a treble and bass clef with a 3/4 time signature. Dynamics include 'cresc.' and 'mf'.

Second system of musical notation for the Presto section, measures 102-103. The piece continues with rapid passages and dynamic markings.

Third system of musical notation for the Presto section, measures 104-105. The notation includes complex rhythmic patterns and fingerings.

Presto.

Fourth system of musical notation for the Presto section, measures 106-107. The tempo is marked Presto. Dynamics include 'p' and 'cresc.'.

Fifth system of musical notation for the Presto section, measures 108-109. The notation shows rapid passages with various fingerings.

Sixth system of musical notation for the Presto section, measures 110-111. Dynamics include 'p cresc.', 'p', and 'f p'.

Seventh system of musical notation for the Presto section, measures 112-113. The piece concludes with dynamic markings 'p cresc.' and 'f'.

# Giga

(da una Sonata per violino).

Allegro vivace.

A. Vivaldi.  
(16...-1743)

85.

85. *mf* *f* *dim.*



*p* *cresc.* *f* *p* *cresc.* *cresc.*

1. 2.

# Aria

„Fere selvage...“

G. Gaccini.  
(15507-1615)

Moderato.

86.

8 103390



# Aria

„Dimmi, Amor...“

A. del Lento.  
(15...-16.)

Andante cantabile.

87.

8 103390

# Allegretto

(da una Sonata per violino)

P. Nardini.  
(1722-1793)

88. *p*



# Tema

(dal Settimino).

J. N. Hummel  
(1778-1837)

Andante.

89.

89. *p*

90. *f*

91. *mf*

92. *f*

93. *p*

94. *mf*

95. *p*

96. *mf*

97. *p*

98. *mf*

99. *p*

100. *mf*

101. *p*

102. *mf*

103. *p*

104. *mf*

105. *p*

106. *mf*

107. *p*

108. *mf*

109. *p*

110. *mf*

111. *p*

112. *mf*

113. *p*

114. *mf*

115. *p*

116. *mf*

117. *p*

118. *mf*

119. *p*

120. *mf*

121. *p*

122. *mf*

123. *p*

124. *mf*

125. *p*

126. *mf*

127. *p*

128. *mf*

129. *p*

130. *mf*

131. *p*

132. *mf*

133. *p*

134. *mf*

135. *p*

136. *mf*

137. *p*

138. *mf*

139. *p*

140. *mf*

141. *p*

142. *mf*

143. *p*

144. *mf*

145. *p*

146. *mf*

147. *p*

148. *mf*

149. *p*

150. *mf*

151. *p*

152. *mf*

153. *p*

154. *mf*

155. *p*

156. *mf*

157. *p*

158. *mf*

159. *p*

160. *mf*

161. *p*

162. *mf*

163. *p*

164. *mf*

165. *p*

166. *mf*

167. *p*

168. *mf*

169. *p*

170. *mf*

171. *p*

172. *mf*

173. *p*

174. *mf*

175. *p*

176. *mf*

177. *p*

178. *mf*

179. *p*

180. *mf*

181. *p*

182. *mf*

183. *p*

184. *mf*

185. *p*

186. *mf*

187. *p*

188. *mf*

189. *p*

190. *mf*

191. *p*

192. *mf*

193. *p*

194. *mf*

195. *p*

196. *mf*

197. *p*

198. *mf*

199. *p*

200. *mf*

201. *p*

202. *mf*

203. *p*

204. *mf*

205. *p*

206. *mf*

207. *p*

208. *mf*

209. *p*

210. *mf*

211. *p*

212. *mf*

213. *p*

214. *mf*

215. *p*

216. *mf*

217. *p*

218. *mf*

219. *p*

220. *mf*

221. *p*

222. *mf*

223. *p*

224. *mf*

225. *p*

226. *mf*

227. *p*

228. *mf*

229. *p*

230. *mf*

231. *p*

232. *mf*

233. *p*

234. *mf*

235. *p*

236. *mf*

237. *p*

238. *mf*

239. *p*

240. *mf*

241. *p*

242. *mf*

243. *p*

244. *mf*

245. *p*

246. *mf*

247. *p*

248. *mf*

249. *p*

250. *mf*

251. *p*

252. *mf*

253. *p*

254. *mf*

255. *p*

256. *mf*

257. *p*

258. *mf*

259. *p*

260. *mf*

261. *p*

262. *mf*

263. *p*

264. *mf*

265. *p*

266. *mf*

267. *p*

268. *mf*

269. *p*

270. *mf*

271. *p*

272. *mf*

273. *p*

274. *mf*

275. *p*

276. *mf*

277. *p*

278. *mf*

279. *p*

280. *mf*

281. *p*

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868. *mf*

# Melodia

(dal I Concerto per violoncello).

B. Romberg.  
(1742-1814)

Andante.

91

*p dolce*

*mf*

*f* *cresc.* *f* *dim. e rall.* *p in tempo*

*cresc.*

*mf* *p*

*tranquillo*

*p* *cresc.*

*mf*

*p* *cresc.* *f*

*dim.* *p* *pp*

*cresc.*

*p*



# Overture

Allegro.

(dall' opera: Olimpiade).

L. Leo.  
(1694-1746)

92.

*p* *cresc.*

*cresc.* *f* *mf*

*cresc.*

*mf*

8

103590



*p* *Andantino.* *And.\* And.\**

*p*

*p*

*p*

*pocorrit. Tempo I.*

*p cresc.*

*mf*

8

103590



# Tempo di Minuetto

(da una Sonata per 2 pianoforti).

M. Clementi.  
(1752 - 1832)

Allegretto.

95.



# Minuetto

(da una Sonata per pianoforte e violino)

F. Turini.  
(1749 - 1805)

Moderato.

96.

96. *p* *mf* *f*



*p* *mf*

# Melodia.

„Tu mancavi a tormentarmi...“

M. A. Cesti  
(1620? - 1669)

Adagio.

97.



103590

# Arietta

(dall' opera: Undine).

A. Lortzing  
(1803-1859)

Andantino.

98.

103590

# Passacaglia.

G. Frescobaldi  
(1587-1640)

Allegro.

99.

Musical score for the first part of the Passacaglia, measures 99-108. It features a treble and bass clef with various musical notations including notes, rests, and dynamic markings like *mf*, *f*, *p*, and *cresc.* Fingerings and articulation marks are also present.

103590



Adagio.

Musical score for the second part of the Passacaglia, measures 109-118. It features a treble and bass clef with various musical notations including notes, rests, and dynamic markings like *mf*, *f*, *p*, and *cresc.* It includes tempo changes to *rall.*, *in tempo*, and *Tempo I.*

8

103590

## Madrigale

"Da così dotta man sei stato fatto..."

Palestrina.  
(1514? - 1594)

Allegro moderato.

100.



## CENNI BIOGRAFICI

**ALESSANDRO STRADELLA** (1645-1681). — Poche e incerte notizie si hanno intorno a questo artista. La storia, che pare una leggenda, narra ch'egli sia morto trucidato. Le sue opere son custodite nella biblioteca di San Marco a Venezia e in quella Palatina di Modena. C'è chi crede che l'*Aria di Chiesa*, di cui pubblichiamo un frammento, sia apocrita.

**NICOLA PICCINNI** (1728-1800). — Uno dei più grandi compositori melodrammatici della scuola napoletana. Esordì a Napoli (nel 1755) con l'opera *Zenobia*, dopo la quale, nel periodo di circa 40 anni, scrisse non meno di 150 opere. Chiamato a Parigi da Maria Antonietta nell'epoca in cui Cristoforo Gluck aveva colà conquistato l'impero dell'arte, il Piccinni si trovò impegnato in una lunga e fiera lotta col compositore alemanno.

È i parigini preero con viva parte alla rivalità dei due grandi artisti, che tosto si formarono, e lottarono accanitamente per parecchi anni, due grandi legioni avversarie: i *gluckisti* e i *piccinisti*.

**NICOLA DALAYRAC** (1753-1809). — Celebre musicista francese. Scrisse numerose opere, tra le quali *Philippe et Georgette* e *Nina* tenuta pel suo capolavoro.

**FRANCESCO MARIA VERACINI** (1685-1750). — Fu così valoroso violinista, che alla morte del Corelli, avvenuta quand'egli avea 28 anni, fu considerato come il legittimo successore del sommo maestro.

Fu anche compositore di ricca vena e di bello stile.

**GIAMBATTISTA PERGOLESI** (1710-1736). — Ebbe l'esistenza d'un fiore e la consacrò tutta all'arte. Fu efficace umorista nell'*Intermezzo* comico *La Serva padrona*, e toccò la più alta espressione del dolore con lo *Stabat Mater*. L'*Aria* « Tre giorni son che Nina... » è una delle sue pagine più elette.

**ANDREA ERNESTO GRÉTRY** (1741-1813). — Celebre compositore belga. Studiò lungamente in Italia e coltivò il genere comico. In Francia, dove evolvè la sua attitudine artistica, fu chiamato il *Molière della musica*.

**GIUSEPPE TARTINI** (1692-1770). — Violinista, musicista e insegnante sommo. Scrisse numerose opere, fra le quali alcune di grande interesse pedagogico. Celebre è la *Sonata* per violino conosciuta sotto il nome di *Trio del Diavolo*, e composta, secondo una leggenda, in seguito a uno strano sogno.

**LUDOVICO BEETHOVEN** (1770-1827). — È, come Palestrina e come Bach, una delle colonne granitiche dell'arte: è il solo che, come altezza e intensità di pensiero, possa paragonarsi a Dante. Fu sommo nel trattare le forme strumentali, e nella sinfonia, già resa illustre da Haydn e Mozart, toccò l'apogeo.

**CRISTOFORO GLUCK** (1714-1787). — Sommo compositore lirico tedesco. Fu melodista puro: conobbe il segreto di ogni istrumento: trattò il *Recitativo* in maniera così nobile che ben può dirsi il precursore di Wagner.

**VINCENZO BELLINI** (1801-1835). — Il più grande e insieme il più tenero melodista del nostro secolo, nel genere melodrammatico. Contemporaneo di Rossini, seppe assurgere all'altezza del grande pegasso, quando la gloria di lui sfiorava nel suo pieno splendore. Lasciò poche opere, ma quasi tutte degne di ammirazione alta e durevole.

**WOLFANGO AMEEO MOZART** (1756-1791). — Prodigioso artista. Il prodigio, rivelatosi in lui nell'infanzia, si mantenne costante per tutta la vita e vive sempre nelle sue numerose opere, belle della bellezza classica. Il *Don Giovanni* è reputato il suo capolavoro lirico.

**GIOVAN SEBASTIANO BACH** (1685-1750). — Della famiglia Bach, che nevera a molte decine i musicisti, Giovan Sebastiano fu il più grande: e, senza dubbio, fu il più grande compositore del suo tempo. Rimane tuttora, nel genere polifonico, il maestro insuperato.

**GIUSEPPE HAYDN** (1732-1809). — Il più fecondo compositore nel genere di musica da camera e sinfonica. Pur tenendo in alto conto l'opera del Sammartini, l'Haydn può considerarsi come il fondatore del genere e del precursore di Mozart e Beethoven.

**ANTONIO CALDARA** (1678-1763). — Fu artista di sommo valore, dallo stile nobile e profondo: scrisse molti lavori, ma è noto alla generalità per la preziosa *Aria* della quale pubblichiamo i versi:

Come raggio di sol mite e sereno  
Sovra placidi flutti si riposa,  
Mentre del mare nel profondo seno  
Sia la tempesta accesa,  
Così rose talor giù e pacato,  
Il contento, di gioia un labbro indora,  
Mentre nel suo segreto il cor piagato  
S'anguosca e si meschiora.

**GIOVANNI FILIPPO RAMEAU** (1683-1764). — Uno dei più grandi compositori, clavicembalisti e teorici del suo tempo. *Les talents lyriques* è il titolo di una sua *opéra-ballet*.

**PIETRO ALESSANDRO MONSIGNY** (1729-1817). — Celebre compositore francese. Dedicato da prima allo studio letterario e poi costretto dalle necessità della vita ad afferrarsi a un impiego lucrativo, non potette coltivare la musica che assai tardi: a trent'anni. Ma la sua natura artistica era così privilegiata, che in poco tempo si rese atto a produrre delle opere degne di essere ricordate nella storia dell'arte. Il *Disertore* è il suo capolavoro.

**GIOACCHINO ROSSINI** (1792-1868). — Il più grande compositore teatrale del glorioso periodo italiano dopo Paisiello e Cimarosa. A 38 anni scrisse il *Guiljelmo Tell*, l'opera sua migliore e insieme una delle più belle che possa vantare l'arte italiana. Passò il resto della sua vita tra gli onori e il ricordo dei suoi giovanili trionfi, occupandosi più di squallidi manicaretti che d'arte.

**ALESSANDRO SCARLATTI** (1689-1752). — Sommo compositore della gloriosa scuola napoletana, egli può considerarsi come il riformatore del teatro in un'epoca in cui le rappresentazioni melodrammatiche non erano che un ibrido miscuglio di profano e di sacro.

Fu, come quasi tutti i compositori del passato, di una fecondità meravigliosa.

Scrisse circa 115 opere e oltre 200 messe. Tra le sue migliori... produzioni è da registrare... Domenico Scarlatti, a cui fu padre e maestro.

**LUIGI BOCCHERINI** (1749-1805). — Eccellente compositore di musica strumentale, tra le cui opere primeggiano i *Quintetti* per archi. Il *Minuetto* che pubblichiamo è tuttora, quantunque cucinato in tutte le salse, d'una freschezza primaverile.

**DOMENICO CIMAROSA** (1749-1801). — Fecondissimo compositore della scuola napoletana. Fu maestro di cappella alle corti imperiali di Pietroburgo e di Vienna. Implicato nella rivoluzione del '99, corse rischio di essere impiccato. La *Melodia* che pubblichiamo è tratta dal quartetto del *Matrimonio segreto*.

**FRANCESCO DURANTE** (1684-1755). — Allievo di Alessandro Scarlatti, fu a sua volta maestro di quella bella scuola di cui si gloria il settecento musicale italiano. I suoi allievi si chiamano: Pergolesi, Traetta, Vinci, Jommelli, Piccini, Sacchini, Guglielmi, Paisiello! Oltre che grande insegnante, fu uno dei più severi e geniali compositori nel genere sacro.

**GIOVANNI PAISELLO** (1741-1816). — Contemporaneo di Cimarosa, non fu meno di questo fecondo in ogni genere di composizioni. Scrisse oltre 100 opere teatrali, tra le quali van citate come capolavori: *Nina pazza per amore*, *La Molinara*, *Il Barbiere di Siviglia*.

**GIOVANNI BATTISTA LULLI** (1633-1687). — Celebre compositore, nato in Firenze ma prodottosi in Francia, dove è considerato come il fondatore dell'opera seria francese. In fondo, non fece che trapiantare in Francia ciò che si faceva in Italia.

Le sue opere — dalle quali Gluck trasse sovente l'ispirazione — sono tuttavia piene d'interesse.

**GIAN GIACOMO ROUSSEAU** (1712-1778). — Fu uno dei più grandi filosofi del settecento. Si occupò di musica con una reale competenza ed ebbe, in un periodo della sua affannosa esistenza, la velleità di introdurre un nuovo sistema di notazione musicale, adoperando i numeri.

Tra le sue molte opere, quasi tutte d'indole sociale, lascia anche un dizionario della musica, che è veramente degno di essere consultato.

Scrisse pure della musica; ma le pagine che restano di lui formano più argomento di curiosità (nobile curiosità) che di interesse.

**FRANZ SCHUBERT** (1797-1828). — Inesauribile e geniale scrittore di *Lieder* e di *Danze*. Trattò con magistrale competenza la *Sinfonia* e il *Quartetto* mentre sfelgorava l'astro maggiore dell'arte: Beethoven! La pagina che pubblichiamo è un anello di una sua preziosa catena di *Valses*.

**GIACOMO ARCADELT** (1500? —?). — Fu uno dei più grandi musicisti di genere sacro apparso nella più grande epoca dell'arte, che prende nome da Palestrina. Nacque nei Paesi Bassi.

**ANTONIO MARIA SACCHINI** (1734-1786). — Figlio d'un povero pescatore di Pozzuoli, il Sacchini, ammesso al Conservatorio di Sant'Onofrio in Napoli, studiò composizione con Francesco Durante.

Le molte opere, tra le quali primeggiano l'*Edipo a Colono*, gli *Oratori* e un gran numero di pezzi per strumenti ad arco, attestano il grande valore del Sacchini, il quale a buon dritto è ritenuto uno dei migliori compositori dell'antica scuola napoletana.

**ANTONIO LOTTI** (1667-1740). — Fu uno dei più chiari compositori della Scuola veneziana. Fu così precoce artista che a 16 anni scrisse la sua prima opera: *Giustino*. A questa seguirono molte altre, tutte pregevoli per ispirazione, nonché parecchi *Oratori* e numerosi pezzi in stile sacro.

Il Lotti tenne per molti anni il posto di maestro di Cappella alla Basilica di S. Marco.

**FEDERICO CHOPIN** (1809-1849). — Passò la sua vita in Francia, ma in tutte le sue composizioni impresse fortemente l'amore per la Polonia, sua diletta patria. Egli è il poeta del pianoforte.

**NICCOLÒ ISOVARD** (1775-1818). — Compositore francese. Giovinetto, contrariato dal padre, un banchiere, nello studio della musica, abbandonò la patria e venne in Italia, dove ebbe a maestri il Sala a Palermo e il Guglielmi a Napoli.

Esordì a Firenze, sotto il nome di Niccolò, col quale è anche conosciuto in arte, con l'opera: *L'avviso ai maritati*. Lasciò circa 50 opere e molte composizioni sacre e da camera.

**GIOVANNI BATTISTA SAMMARTINI** (1698-1775). — Celebre e fecondo compositore di musica strumentale, ritenuto come uno dei precursori della Sinfonia. Tenne il posto di organista nelle principali chiese di Milano, sua patria.

**CLAUDIO MONTEVERDE** (1568-1644). Oltre che fecondo e geniale compositore, il Monteverde va considerato come uno dei più grandi riformatori dell'arte.

A lui si deve l'uso dell'accordo di *settima di dominante*, il quale formò l'elemento della modulazione.

Abbiamo di lui, oltre a parecchie opere, molti pezzi polifonici in stile madrigalesco.

**GIOVANNI FILIPPO KIRNBERGER** (1721-1783). — Più che alla composizione, deve la sua fama alle opere d'indole didascalica: e in questa importante branca dell'arte egli vien noverato accanto a Rameau e Tartini.

Debbonsi a lui molte utili osservazioni sulla prolungazione dei suoni nella successione degli accordi.

**DOMENICO SCARLATTI** (1685-1757). — Figlio di Alessandro Scarlatti, uno dei riformatori della Scuola napoletana, si rese degno della fama paterna, diventando anch'egli forte compositore e sommo clavicembalista.

Le sue *Sonate* per cembalo, nelle quali egli si mostra precursore del meccanismo moderno, sono tuttavia eseguite con pieno successo.

**MICHELE GLINKA** (1804-1857). — Il più celebre compositore russo della prima metà di questo secolo. Può considerarsi come il fondatore della Scuola russa, atteso che prima di lui non v'era in Russia che l'embrione dell'arte. Il Glinka coltivò dapprima il piano e la composizione strumentale; ma più tardi, venuto in Italia per necessità di salute, s'è dedicato al genere teatrale.

Lasciò parecchie opere, delle quali ancor oggi si esegue *La vita per lo Cesar*.

**ENRICO PURCELL** (1658-1695). — Uno dei pochi celebri compositori inglesi. Iniziò la sua carriera assai presto. A 17 anni scrisse la sua prima opera: *Didone ed Enea*, alla quale ne seguirono molte altre. Curò anche il genere strumentale, ed abbiamo di lui 12 *Trii*, 10 *Sonate* per clavicembalo e alcune *Lesioni* per arpicordo.

**FELICE MENDELSSOHN-BARTHOLDY** (1809-1847). — Rampollo d'illustre e ricca famiglia ebrea, si dedicò allo studio dell'arte con una passione così asferta e nobile da diventare, ancor giovanissimo, uno dei più forti compositori del suo tempo. Fu organista e pianista mirabile; e al pianoforte deditò un prezioso libro con le *Romanze senza parole*. A lui si deve il risveglio dello studio di Bach.

**LUIGI NIEDERMAYER** (1802-1881). — Malgrado il nome puramente tedesco, il Niedermayer è francese. Fece i suoi studi un po' dappertutto: a Parigi, a Vienna, a Roma, a Napoli. In Napoli, allievo di Zingarelli, fece le sue prime armi con l'opera: *Il reo per amore*.

Scrisse parecchie opere; ma raccomanda meglio la sua fama alle composizioni di stile sacro.

**ENRICO MARSCHNER** (1796-1861). — Illustre compositore tedesco. Si recò giovanotto a Lipsia per studiarvi il diritto; ma il fascino dell'arte fu più pesante delle pandette.

Scrisse molte opere e vari lavori strumentali; ma va raccomandata meglio la sua fama all'opera: *Hans Heiling*, la quale si esegue spessissimo in Germania.



**CARLO DITTERSDORF** (1739-1799). — Il suo vero cognome è Ditters, ma in arte è conosciuto sotto quello di Dittersdorf. Nacque a Vienna o da fanciullo apprese a suonare il violino. Studiò più tardi composizione e divenne illustre autore di molte opere piene di interesse. Scrisse 15 poemi sinfonici sulle metamorfosi di Ovidio, 4 *Sinfonie*, 12 *Sonate* per pianoforte a 4 mani, ecc. Restano anche di lui alcune lettere sull'arte e la sua autobiografia.

**GIORGIO FEDERICO HÄNDEL** (1685-1759). — Contemporaneo di Bach. Se non raggiunse l'altezza del grande di Eisenach, fu quasi presso a toccarla. Scrisse molti *Oratori*, tra i quali ha maggior fama il *Messia*: compose moltissime opere sacre di minor conto, molte opere drammatiche e un'infinità di pezzi per organo, per cembalo e per altri strumenti.

**FRANCESCO ADRIANO BOIELDIEU** (1775-1864). — Celebre compositore francese. Scrisse la prima sua opera: *La fille coquette*, a 18 anni, sopra libretto di suo padre.

Fortunato autore di molte opere, si citano più sovente di lui: *Jean de Paris* e *Dame blanche*.

Fu buon pianista e ottimo insegnante.

**ARCANGELO CORELLI** (1653-1713). — La storia del violino segna il nome di Corelli in grandi lettere d'oro, giacchè egli fu, nell'esecuzione e nell'insegnamento, uno dei più geniali e operosi capiscuola.

E la storia generale dell'arte ne registra il nome in posto degnissimo, perocchè egli fu anche compositore sapiente.

**CARLO MARIA von WEBER** (1786-1826). — Geniale compositore. Trattò il teatro, l'orchestra e il pianoforte con somma perizia.

Il *Freischütz* è l'opera sua migliore.

**ANTONIO SALIERI** (1750-1825). — Celebre compositore italiano. Apprese i rudimenti dell'arte da un suo fratello violinista, allievo del grande Tartini, e s'inoltrò nello studio della composizione con l'organista Simoni.

Fu a Venezia, a Vienna e in altre principali città d'Europa, dovunque raccogliendo onori per le sue opere. Ebbe anche degli allievi, tra i quali Schubert!

**FRANCESCO COUPERIN** (1688-1763). — Per distinguere dai molti Couperin che coltivarono egregiamente la musica in Francia, questo sommo clavicembalista fu detto il *grande*. E la prova della sua superiorità è nelle molte opere strumentali che sono tuttavia argomento di utile studio.

**GIACOMO MEYERBEER** (1791-1864). — Uno dei più grandi musicisti del secolo decimonono. Dotto e geniale a un tempo, scrisse opere che ottennero un gran successo e che anche oggi si eseguono con giusto plauso. Il suo capolavoro è l'opera *Gli Ugonotti*.

**LUIGI FERDINANDO HÉROLD** (1791-1835). — Uno dei più illustri compositori francesi, allievo di Adam e di Méhul. Vinse giovanissimo il *Premio di Roma* e dalla sua permanenza in Italia trasse non poca utilità. Fu fecondo scrittore teatrale e di quando in quando scriveva pagine per piano, oggi del tutto dimenticate. Si citano, come le più belle tra le sue opere: *Pré aux clerics*, *Le Maître et l'Amante*, *Zampa*.

**STEFANO NICOLA MÉHUL** (1763-1817). — Celebre compositore francese. A 10 anni fu già al caso di tenere il posto di organista nella chiesa dei Francescani a Givet, sua patria. Fu fecondo compositore di opere teatrali e si occupò anche di critica d'arte.

**ROBERTO SCHUMANN** (1810-1856). — Il più grande compositore della scuola romantica. Forte di una cultura letteraria veramente superiore, infuse nelle numerose composizioni quel vago inafferrabile *humor* ch'egli aveva attinto dalle profonde e feconde letture.

**GIUSEPPE SARTI** (1729-1802). — L'essere stato allievo del Padre Martini e maestro di Cherubini, assicura del valore del Sarti, il quale fu fecondo operista e dotto compositore di severa musica ecclesiastica.

**PIETRO DOMENICO PARADIES** (1710-1792). — Malgrado l'esoticità del nome, il Paradies è napoletano. Fu musicista di molto valore, allievo del Porpora. Trattò con successo il teatro e scrisse anche alcune *Sonate* per clavicembalo.

Visse molti anni a Londra, come insegnante, e morì a Venezia.

**GUGLIELMO SIRD** (1538-1623). — Secondo alcuni critici, il Sird è il più grande compositore inglese. Trattò principalmente il genere sacro e, onore onore per lui, meritò d'esser chiamato il Palestrina d'Inghilterra. Si conservano di lui parecchi lavori per organo e per cembalo.

**GUGLIELMO FESCH** (16...-17...). — Compositore fiammingo, nato verso la fine del seicento e vissuto sin verso la metà del settecento. Fu ottimo organista, violoncellista e compositore. Scrisse molti lavori strumentali e alcuni libri di canzonette ed arie.

**NICCOLÒ ANTONIO PORPORA** (1686-1767). — Uno dei più grandi maestri della scuola napoletana. Compose molte opere teatrali, alcune *Capitate* per voce sola con accompagnamento di cembalo, le quali sono tenute tra le sue migliori produzioni, e scrisse inoltre sei *Psalms* per cembalo, dodici *Sonate* per violino o basso e sei *Sinfonie* da camera.

**FRANCESCO GEMINIANI** (1680-1762). — Celebre violinista e compositore, allievo di Lunati, detto il *Gobbo*, e di Arcangelo Corelli.

Scrisse molti lavori strumentali, con preponderanza del violino, e compilò diverse opere teoriche e didascaliche, quasi tutte edite in Inghilterra, dove passò la maggior parte della sua vita.

**CARLO FILIPPO EMANUELE BACH** (1714-1788). — Dei molti figliuoli del sommo Giovan Sebastiano Bach, Carlo e Friedman sono meno lontani dalla grandezza paterna. Entrambi si allontanarono abbastanza dallo stile severamente polifonico del padre, furono più liberi nella forma; e l'Emanuele con le sue belle *Sonate* per cembalo preparò quasi l'opera di Beethoven. Ciò non è poca gloria.

**NICCOLÒ JOMMELLI** (1714-1774). — Celebre compositore napoletano, della scuola di Durante. Scrisse dapprima alcune composizioni per canto e alcuni *Balletti* che non ebbero successo: tentò poi con fortuna il teatro e il genere sacro.

**GIAMBATTISTA MARTINI** (1706-1784). — Egli è conosciuto in arte col nome di Padre Martini, perchè fu infatti un frate della regola dei Francescani. Fu uno dei musicisti più sapienti che siano apparsi in Italia: scrisse molte opere di stile sacro, altre composizioni varie, fra le quali 12 *Sonate* per cembalo, e dettò una voluminosa storia della musica.

**NICCOLÒ PAGANINI** (1784-1840). — Il violinista più celebre che registrò la storia dell'Arte. Il suo valore tecnico raggiunse il prodigio; e nei numerosi concerti, ch'egli dettò nelle principali città d'Europa, destò sempre la più grande meraviglia.

Lasciò prove evidenti del suo eccezionale valore, varie composizioni violinistiche che pochi tentano di eseguire: l'opera più importante è il libro dei 24 *Capricci* per violino solo, dei quali alcuni furono generalmente ridotti per pianoforte da Roberto Schumann e da Franz Liszt.

**GIOVANNI CRISTIANO BACH** (1735-1782). — Il più giovane figlio di Giovan Sebastiano. Fu esimio compositore e valoroso organista: tenne appunto per qualche tempo il posto di organista a Milano e poi visse a Londra, direttore di quel teatro italiano.

**PASQUALE ANFOSSI** (1786-1797). — Napoletano, allievo di Piccini, fu operista egregio.

Scrisse la sua prima opera, *Cajo Mario*, per Venezia, nel 1789. Fu a Parigi, a Londra, direttore del teatro italiano, a Praga, e poi nuovamente in Italia, a Roma, dove tenne, sino all'ultimo anno di sua vita, il posto di maestro di cappella nella basilica lateranense.

**GIANFRANCESCO DANDRIEU** (1684-1740). — Fu ottimo organista e pregiato compositore francese. Scrisse numerosi lavori per organo, per cembalo, e attese pure a qualche opera scolastica.

**FRANCESCO ROSSI** (1645?-...?). — Fu uno dei buoni compositori vissuti nel seno della Chiesa. Nativo di Bari, fu abate e canonico della cattedrale della sua patria. Scrisse *Oratori* ed altri lavori di stile sacro: tentò anche il teatro, dando saggi di buona musica drammatica.

**GIOVANNI MARIA LECLAIR** (1697-1784). — Celebre violinista francese. Fu ancora progevole compositore di musica strumentale. Autore di molte *Sonate* per violino. Ferdinando David ne ha inserito alcune nella sua preziosa raccolta di musica antica. Il Leclair tentò anche il teatro, ma la sua fama di operista è stata vinta da quella procuratagli dall'opera violinistica.

**TOMMASO TRAIETTA** (1727-1779). — Celebre compositore napoletano, allievo di Durante nel Conservatorio di Loreto. Esordì con l'opera *Farnace*, datasi nel 1750 al teatro San Carlo, ed ottenne un successo lusinghiero: scrisse in seguito altre opere teatrali, composizioni sacre, tra le quali va menzionato un bellissimo *Stabat Mater*.

**BENEDETTO MARCELLO** (1686-1739). — Musicista veneziano, di famiglia patrizia. Fu coltissimo uomo e scrisse opere critiche di molto interesse. L'opera che veramente custodisce la sua fama è costituita dai 50 *Salmi* composti su una versione ritmica del poeta Girolamo Gianziniani.

**PIETRO PAOLO BENCINI** (1700?-1755). — Poche notizie si hanno intorno a questo artista il quale, coel dalle cariche occupate (fu per molti anni maestro alla Cappella Sistina) come dalle composizioni che ci restano, doves goder bella fama nel suo tempo.

**NICOLA MANFROCE** (1791-1818). — Questo artista, di cui v'è nel Conservatorio di Napoli un quadro bellissimo, nacque a Palmi, in Calabria. Egli visse soltanto 22 anni. E nella breve vita fu così operoso e così maturo nell'arte da produrre opere ricche di pregi. I biografi e gli storici sono d'accordo nell'affermare che il genio del Manfroce avrebbe gareggiato con quello di Rossini. Compose parecchie opere, eseguite a Roma e al San Carlo di Napoli: scrisse anche alcune Sinfonie e qualche opera sacra.

**PIETRO RODE** (1774-1890). — Uno dei capiscuola del violino. Nacque in Francia e studiò a Parigi sotto la sapiente guida del celebre Viotti. Detto concerti nelle principali città d'Europa. A Vienna, nel 1811, Beethoven scrisse per lui una *Romanza* (op. 50) per violino.

Una delle sue migliori opere per violino è il volume dei *24 Capricci* adottato da tutte le scuole.

**LUIGI CHERUBINI** (1760-1842). — Uno dei più dotti musicisti vissuti in quel gran periodo dell'arte che prende nome da Beethoven. Beethoven lo considerava addirittura come il più dotta. Scrisse molte opere, ma rivelò maggiormente la sua dottrina nelle celebri Messe. Dettò anche un importantissimo Metodo per lo studio del contrappunto.

**GIUSEPPE GIORDANI** (1758-1794). — Compositore della Scuola napoletana, conosciuto anche sotto il nome di Giordanello. Scrisse molte opere teatrali, cinque libri di canzonette a una voce e molte composizioni strumentali.

**GIOVANNI ADOLFO HASSE** (1699-1783). — Celebre compositore drammatico tedesco, ma che può considerarsi della scuola italiana, giacché fu allievo di Porpora e di Alessandro Scarlatti. Scrisse oltre cento opere, e una quantità di *Messe*, *Oratori*, ecc.

**LUDOVICO SPONER** (1784-1859). — Famoso violinista e compositore tedesco. Fondò in Germania una scuola di violino più ampia di quanto non fosse prima di lui, alla quale dedicò la sua grande opera didascalica: *Violinschule*.

Trattò il teatro poco felicemente, e il genere strumentale. Scrisse anche una voluminosa autobiografia.

**JACOPO PERI** (15...-16...). — Fu uno dei fondatori del melodramma. Scrisse parecchie opere, nelle quali è notevole tuttavia la nobiltà dell'ispirazione e la perfetta corrispondenza delle note col significato delle parole.

**Ferdinando Paër** (1771-1839). — Uno dei più reputati compositori italiani. Scrisse 44 opere e molte altre composizioni vocali. Nacque e Parma e morì a Parigi, professore in quel Conservatorio.

**FRANCESCO CAVALLI** (1599-1678). — Fu pregiato compositore ed organista. Tenne in Venezia il posto di maestro in Cappella nella Basilica di S. Marco.

**ORLANDO DI LASSO** (1520-1594). — Contemporaneo Palestrina, è considerato, in ordine di merito, come immediatamente dopo al sommo compositore della Chiesa: egli non toccò la cima dell'arte palestriniana, le si avvicina di molto. L'edizione completa delle sue opere è stata fatta non è ancora molti anni, dalla benemerita Casa Breitkopf & Härtel di Lipsia.

**GIUSEPPE SCARLATTI** (1718-1785). — Figlio di Domenico e nipote di Alessandro, non raggiunse in arte la sommità toccata dai suoi maggiori, ma non fu neppure un degenere. Scrisse circa dodici opere teatrali e godette della rinomanza per una sua egregia scuola di clavicembalo.

**DANIELE STEIBELT** (1785-1823). — Eccellente pianista e fecondissimo compositore. Quasi del tutto obliate le sue numerose opere, il suo nome è ricordato da qualche volume di musica pianistica.

**GIOVANNI PICCHINI** (15...-18...). — Fu ottimo organista, pregiato compositore veneziano, vissuto nella prima metà del XVII secolo. Si conservano in vecchie edizioni veneziane alcuni suoi libri di Balli e Canzoni, ridotti in notazione moderna da Oscar Chilesotti (edizione Ricordi).

**GIAMBATTISTA VIOTTI** (1753-1824). — Un caposcuola del violino. Fu eccellente esecutore e compositore fecondo e corretto. Le sue migliori opere sono i concerti per violino con accompagnamento d'orchestra.

**RODOLFO KREUTZER** (1786-1810). — Fu valoroso violinista e fecondo compositore. Scrisse molte opere, ma il suo nome è affiatto ai 40 Studi per violino solo, i quali sono universalmente accettati.

Beethoven dedicò a lui la sua più bella Sonata per pianoforte e violino, conosciuta appunto col nome *Kreutzer-Sonata*.

**DOMENICO ZIPOLI** (16...-16...). — Compositore ed organista vissuto nella prima metà del secolo XVII. Si conservano di lui molte composizioni per cembalo, le quali sono piene d'interesse.

**ANTONIO VIVALDI** (16...-1743). — Celebre violinista, compositore. Bach, il grande, suo contemporaneo, ridusse per cembalo 16 suoi Concerti per violino. Fu ecclesiastico soprannominato il *prete rosso* dal colore dei suoi capelli.

**GIULIO CACCINI** (1550?-1615). — Fiorito nell'epoca in cui cominciò ad aver vita il melodramma, fu uno dei migliori cooperatori allo sviluppo di quella forma d'arte ed dovette trarre a sé tanti genii e percorrere tanto cammino. Pregio del Caccini, come del Peri e del Monteverde, fu criterio della esatta rispondenza delle parole con la musica.

**ARCANGELO DEL LEUTO** (15...-16...). — Intorno a quest'artista c'è da fare più induzioni che dare notizie precise.

In un antico scritto di un tal Della Valle è accennato a un *Cavaliere del Lento*, per aver tenuta una parte in portante in un'esecuzione musicale. Tutto fa credere che il nome di questo artista abbia tratto origine dall'eccezionale che questi ebbe nel sonare il lento. Dal susseguente scritto si rileva che il del Leuto visse tra il secolo XV e il XVII.

**PIETRO NARDINI** (1722-1793). — Celebre violinista toscano, allievo di Giuseppe Tartini. Fu alcun tempo in Germania, ma poi prese stabile dimora in Firenze, dove morì. Scrisse molte pregiate opere per suo strumento: alcune delle quali sono tuttavia notissime ai violinisti.

**GIOVANNI NEPOMUCENO HUMMEL** (1778-1837). — Celebre pianista e compositore tedesco. Nella sua precoce carriera di concertista ebbe agio di conoscere Mozart, Albrechtsberger, Salieri ed Haydn, dai quali ebbe utili ammaestramenti. Scrisse molte pregiate opere strumentali, col predominio del pianoforte, e tentò anche il teatro e il genere anatro.

**MAURO D'ALAY** (16...-17...). — In nessun dizionario biografico m'è riuscito di trovar notizie su questo compositore; il quale, a giudicare dal volume da cui si è tratto il *Minuetto* per la *Biblioteca d'Orto*, fu uno dei più squisiti violinisti compositori del suo tempo.

**BERNARDO ROMBERG** (1742-1814). — Celebre violoncellista tedesco. Fu anche eccellente maestro e compositore di stile severo. I 9 Concerti per violoncello ed orchestra sono modelli del genere.

**LEONARDO LEO** (1694-1748). — Uno dei capisaldi della vecchia Scuola napoletana: allievo di Alessandro Scarlatti, maestro di Piccini e Jommelli.

Fu fecondo e geniale compositore di opere melodrammatiche e lascia prova della sua sapienza in molte opere corali sacre.

**ANDREA FALCONIERI** (15...-16...). — Pregiato compositore napoletano, nato sul finire del secolo XVI. Si conservano di lui due volumi, uno dei quali contiene *31 Villanelle*, composizioni pastorali, a una e a più voci.

**GIOVANNI LEGRENZI** (1625-1690). — Fu uno dei più valorosi compositori del suo tempo e uno dei migliori organisti. Fu dapprima organista alla Cattedrale di Bergamo; poscia alla Basilica di San Marco in Venezia. Scrisse moltissime composizioni sacre con sole voci e con strumenti: risse madrigali e molti altri pezzi per strumenti. Fu eccellente maestro ed ebbe tra i suoi allievi il Lotti.

**MUZIO CLEMENTI** (1752-1832). — Celebre compositore diano, da considerarsi come il fondatore della moderna arte di pianoforte.

Nella sua grande opera *Gravus ad Parnassum* non si sa se ammirar più il valore tecnico, o la ricchezza d'ispirazione, o i tesori polifonici sparsi a larga mano. Scrisse molte *Sonate* ed altre opere egregie.

**Ferdinando Turini** (1749-1805). — Organista e compositore assai valoroso. Ancor giovanissimo ebbe la disgrazia di diventare cieco e dovette limitare la sua attività artistica alla carica di organista nella Chiesa di Santa Giustina in Padova. Morì a Brescia nel principio del secolo scorso.

**MARCANTONIO CESTI** (1620?-1669). — Allievo del Carissimi, fu uno dei migliori scrittori drammatici del suo tempo. Il suo capolavoro è *La Doris*. Fu per molti anni maestro di Cappella a Firenze.

**GUSTAVO ALBERTO LORTZING** (1803-1859). — Uno dei migliori compositori lirici che siano apparsi in Germania in questo secolo. Scrisse parecchie opere, tra le quali tiene uno dei migliori posti l'*Undine*, eseguitasi la prima volta ad Amburgo nel 1845.

**GIROLAMO FRESCOBALDI** (1587-1640). — Uno dei più celebri compositori dell'antica scuola romana. Fu organista alla Basilica di San Pietro in Roma, dove suonò la prima volta dinanzi a un pubblico di 30 mila persone!

Le sue composizioni, quasi tutte per voci, per organo e per cembalo, sono tuttavia interessanti per ricchezza di ispirazione e di dottrina.

**PALESTRINA** (1514?-1594). — Il nome di questo sommo artista, di cui il sentimento raggiunse quell'idealità sognata dall'Alighieri nella sua concezione del Paradiso, è Giovanni Pierluigi. Palestrina non è che la sua patria, l'antica Prenesti, un villaggio presso Roma.

L'arte palestriniana non solo non fu mai superata ma neppure raggiunta: e le sue opere numerosissime, di cui la Casa Breitkopf & Härtel di Lipsia ha offerto agli studiosi una splendida edizione, resteranno sempre glorioso monumento dell'arte italiana.





# PRELUDIO

(dall'Oratorio: La Creazione)

Haydn.

Largo

1.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The tempo is marked 'Largo'. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes various musical notations such as notes, rests, dynamics (p, cres.), and fingerings. The first system is marked with a '1.' and a 'p' dynamic. The second system has a 'cres.' dynamic. The third system has a 'p' dynamic. The fourth system has a 'p' dynamic. The fifth system has a 'p' dynamic. The sixth system has a 'p' dynamic. The seventh system has a 'p' dynamic. The score is numbered with measures 1 through 34.



Sheet music for piano, consisting of eight systems of staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f*, *p*, *pp*, *cres.*, and *ff*. Fingerings are indicated by numbers 1-5 above or below notes. The piece features complex textures with many chords and arpeggios. The word "Red." is written below the bass staff of each system, often accompanied by asterisks. The music concludes with a final chord in the eighth system.



# MINUETTO

Haydn. 3

Allegretto

(dalla Sinfonia in Mi b)

2.

The musical score is written for piano and consists of 32 measures. It begins with a piano introduction (measures 1-4) marked *p*. The first theme (measures 5-16) is marked *f* and features a melodic line in the right hand and a supporting bass line in the left hand. The second theme (measures 17-24) is marked *f* and features a more active melodic line in the right hand. The concluding section (measures 25-32) includes a *cres.* marking and ends with a repeat sign. The score includes various musical notations such as slurs, ties, and dynamic markings.



4

**TRIO** *cantabile*



# SERENATA

(dal Quartetto Op. 8. N° 5.)

Haydn.

Andante cantabile

3. *p dolce*

h



First system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *mf* (mezzo-forte). Includes fingerings and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Includes fingerings and slurs.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*. Includes fingerings and slurs.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* and *mf*. Includes fingerings and slurs.

Fifth system of musical notation. Treble and bass staves. Dynamics: *dim.* (diminuendo), *poco rit.* (poco ritardando), *p*, and *in tempo*. Includes fingerings and slurs.

Sixth system of musical notation. Treble and bass staves. Includes fingerings and slurs.

Seventh system of musical notation. Treble and bass staves. Dynamics: *mf* and *p*. Includes fingerings and slurs.

b





# ADAGIO

(dal Quartetto Op.76. N.º4.)

Haydn.

5. Adagio

The musical score is presented in seven systems, each with a treble and bass staff. The tempo is marked 'Adagio'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'pp'. Fingerings are indicated by numbers 1-5. The piece is in a slow tempo (Adagio).



First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with some chords and a 'p' dynamic marking. The word 'Red' is written below the bass line in several places.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a steady bass line. 'Red' is written below the bass line. A '\*' symbol is present below the bass line.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chords. 'p' dynamic markings are present. 'Red' is written below the bass line.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line. 'p' dynamic marking is present. 'Red' is written below the bass line.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line. 'Red' is written below the bass line.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line. 'Red' is written below the bass line. A '\*' symbol is present below the bass line.



The sheet music consists of seven systems of two staves each. The first system begins with a piano (*p*) dynamic and features a melodic line in the right hand with a slur and a fermata over the first two measures. The second system continues the melodic line and includes a *Red.* (ritardando) marking. The third system shows a more active melodic line with slurs and a *Red.* marking. The fourth system features a complex melodic line with many slurs and a *pp* (pianissimo) dynamic in the right hand. The fifth system includes several *Red.* markings and a *\* Red.* marking. The sixth system continues with *Red.* markings and a *\* Red.* marking. The seventh system concludes the piece with a double bar line and a fermata.



# MINUETTO

(dal Quartetto Op.33. N°2.)

Haydn.

Scherzando

6.

Fine.



# TRIO

Sheet music for piano, consisting of seven systems of two staves each. The music is in a minor key and includes various musical notations such as notes, rests, and fingerings. The first system begins with a piano (*p*) dynamic marking. The piece concludes with the instruction "D.C. at Fine." in the bottom right corner.



# AD IRIS (dai «Lieder»)

Haydn.

Poco adagio

7.



# MINUETTO

(dal Quartetto Op. 20. N°1.)

Haydn.

Allegretto

8.

The musical score is written for piano and consists of 34 measures. It is in the key of G major and 3/4 time. The tempo is marked 'Allegretto'. The score is divided into two main sections: a main section (measures 1-18) and a Trio section (measures 19-34). The Trio section is marked 'TRIO' and 'D.C. al Fine'. The score includes various musical notations such as dynamics (p, f, dim, cres.), articulation (accents), and fingerings. The Trio section is marked 'TRIO' and 'D.C. al Fine'.



# L' AUTUNNO

(dall'Oratorio: Le Quattro Stagioni)

Haydn.

Allegretto

9.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics like 'p' and 'f' are present. The piece concludes with a double bar line and a fermata.



Musical score for piano, consisting of five systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, slurs, and fingerings. The key signature is one sharp (F#). The piece features several dynamic markings: *pp* (pianissimo) and *p* (piano). There are also several asterisks (\*) placed below the bass staff, likely indicating specific performance techniques or fingering points. The notation includes complex passages with many beamed notes and slurs, particularly in the right hand. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the right hand and a fermata over it.



# MINUETTO

(dal Quartetto Op. 9. N° 2.)

*Allegretto dolce*

Haydn.

10.

*D.C. al Fine.*





# MINUETTO

(dalla 5ª Sonata per Pianoforte e Violino)

Haydn.

**Allegretto**

12.

*p*

*Fine.*

**TRIO**

*sempre p*

*Red.* \* *Red.* *Red.* \* *Red.* \*

*Red.* \*

*Red.* \* *D.C. al Fine.*



# ADAGIO

(dal Quartetto Op. 17. N°5)

Haydn.

Adagio

13.

*dolce*

*Recit.*

*p cres.*

*f mf p mf p*

*dolce*

*tr*





# SCHERZO

(dal Quartetto Op. 33. N° 5.)

Haydn.

**Allegro**

14.





# CANTABILE.

(dal Quartetto Op. 64. N° 5.)

Haydn.

15.

Musical notation system 1: Treble and bass clefs, key signature of two sharps (F# and C#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides harmonic support with chords and single notes. A first ending bracket is shown above the first measure, with measure numbers 34 and 35 indicated. The system concludes with a repeat sign and a fermata over the final chord.

Musical notation system 2: Continuation of the piece. The right hand has a more active melodic line with slurs and fingerings. The left hand continues with harmonic accompaniment. A piano (*p*) dynamic is marked. The system ends with a repeat sign and a fermata.

Musical notation system 3: Continuation of the piece. The right hand features a melodic line with slurs and fingerings. The left hand has a more active accompaniment. A first ending bracket is shown above the first measure, with measure number 10 indicated. The system ends with a repeat sign and a fermata.

Musical notation system 4: Continuation of the piece. The right hand has a melodic line with slurs and fingerings. The left hand features a more active accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*). The system ends with a repeat sign and a fermata.

Musical notation system 5: Continuation of the piece. The right hand has a melodic line with slurs and fingerings. The left hand features a more active accompaniment. A first ending bracket is shown above the first measure, with measure number 34 indicated. The system ends with a repeat sign and a fermata.

Musical notation system 6: Continuation of the piece. The right hand has a melodic line with slurs and fingerings. The left hand features a more active accompaniment. Dynamics include piano (*p*) and pianissimo (*pp*). The system ends with a repeat sign and a fermata.



*p*

*Red* \* *Red* \* *Red* \*

*Red* \* *Red* \* *Red* \*

*sf* *sf* *Red*

\* *Red* \*



Musical notation system 1, measures 1-4. Treble clef contains a complex melodic line with many accidentals and fingerings (1-5). Bass clef contains a simple accompaniment of chords.

Musical notation system 2, measures 5-8. Treble clef continues the melodic line. Bass clef accompaniment includes dynamic markings *sf* and *f*.

Musical notation system 3, measures 9-12. Treble clef features a melodic line with a circled measure containing the number (1947). Bass clef accompaniment includes dynamic marking *p*.

Musical notation system 4, measures 13-16. Treble clef continues the melodic line. Bass clef accompaniment includes dynamic marking *f*. Below the staff, the lyrics "Tea Tea Tea" are written with asterisks.

Musical notation system 5, measures 17-20. Treble clef continues the melodic line. Bass clef accompaniment includes dynamic marking *pp*. Below the staff, the lyrics "Tea Tea Tea Tea Tea Tea" are written with asterisks.

Musical notation system 6, measures 21-24. Treble clef continues the melodic line. Bass clef accompaniment includes dynamic marking *p*. Below the staff, the lyrics "Tea Tea" are written with asterisks.



# CANTO PASTORALE

(dai «Lieder»)

Haydn.

Allegretto

16.

16. *p*

*mf* *sf* *mf* *dim.*

*ped.* *ped.* *ped.* *ped.*



Musical notation system 1. Treble and bass clefs. Dynamics: *p cres.*, *mf p cres.*. Includes fingerings (1-5) and a star symbol.

Musical notation system 2. Treble and bass clefs. Dynamics: *p*, *cres.*, *f*, *mf*. Includes fingerings (1-5) and a star symbol.

Musical notation system 3. Treble and bass clefs. Dynamics: *p*, *mf*, *dim.*. Includes fingerings (1-5) and a star symbol.

Musical notation system 4. Treble and bass clefs. Dynamics: *p*, *mf*, *p*. Includes fingerings (1-5) and a star symbol.

Musical notation system 5. Treble and bass clefs. Dynamics: *mf*, *p*, *mf*, *p*, *dim.*, *pp*. Includes fingerings (1-5) and a star symbol.



# CANZONETTA

(dai «Lieder»)

Haydn.

Vivace

17.



# MELODIA

(dal «Lied» «Risposta alla domanda d'una fanciulla»)

Haydn.

Adagio

18.



5 4 4 5 4 4 5

*p*

5 3 5 5 4 5 5

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

7 5 2 5 2 4 3

*p*

4 4 *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

5 3 5 5 3 4 5 4

*mf* *dim.*

4 3 1 2 5 4 3 2 1

*p*

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

*p*

*Ped.*

*mf*

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



# MINUETTO

(dal Quartetto Op. 64. N°1)

Haydn.

**Allegretto, ma non troppo**

19.







# MINUETTO

(dal Quartetto Op. 76. N° 1.)

Haydn.

**Presto**

21.

D.C.  
al Fine.



# DISPERAZIONE!

(dai « Lieder »)

Haydn.

Adagio

22.



# SIMPATIA

(dai «Lieder»)

Haydn.

Andante

23.





# MINUETTO

(dal Quartetto Op. 54. N° 3)

Haydn.

Allegretto

24.



5 2 1 3 4 4 4 1 5 3 2 1 3

*p* *cres.*

*And. \* And. \* Fine.*

TRIO

2 5 4 3 2 4 2 4 3 2 1 4 2

*f* *p*

1 5 3 1 4 2 1 1 3 4 3 3 4 3 5

*f*

2 4 5 4 2 1 2 3 5 3 5 5

*And.* *p* *f*

4 4 3 4 3 2 4

*And.*

*D. C. al Fine.*





First system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*, *cres.*, *f*. Includes fingerings and *Red.* markings.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *sf*. Includes fingerings, *tr.* (trill), and *Red.* markings.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*. Includes fingerings and *Red.* markings.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*. Includes fingerings, *tr.* (trill), and *Red.* markings.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*. Includes fingerings and *Red.* markings.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Includes fingerings and *Red.* markings.



# MINUETTO

(dal Quartetto Op. 77. N° 2.)

**Presto ma non troppo**

**Haydn.**

26.



Musical notation system 1: Treble and bass clefs, 4/4 time signature. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur.

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5. A *Rea* marking is present in the bass line.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur. Dynamics include *cres.* and *f*. Fingerings are indicated with numbers 1-5.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Musical notation system 6: Treble and bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur. Dynamics include *f*. Fingerings are indicated with numbers 1-5. The system ends with the word *Fine.*



TRIO

pp

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

CODA

pp



# MINUETTO

(dalla Sinfonia della Regina)

Haydn.

**Allegretto**

27.

Red \*   Red \*

Red \*   Red \*

Fine.





# L'ERRANTE

(dai «Lieder»)

Haydn.

Poco adagio

28.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Poco adagio'. The score includes various dynamics such as *p*, *mf*, *cres.*, *dim.*, and *rit.*. There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The piece ends with a fermata on the final note.



# MINUETTO

(dal Quartetto Op.76. N° 4.)

Haydn.

**Allegro**

29.





# CANTO D'AMORE

(dai «Lieder»)

Haydn.

Adagio

30.



# MINUETTO

(dal Quartetto Op.76.N°2)

Haydn.

Allegro ma non troppo

31.

*h*



TRIO

3 2 1 3 2 1 5 3 2 1 4 3 3 1 3

*p* *cres.* *f*

1a 2a

*p* *p*

8

*p*

8

*p*

*f* *f*

8

*p*

h



# ARIETTA (dai «Lieder»)

Haydn.

Andante

32.



# MINUETTO

(dalla 2<sup>a</sup> delle celebri Sinfonie)

Haydn.

Allegro

33.

The musical score is written for piano and consists of two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes various dynamics such as *f*, *sf*, *pp*, *cres.*, and *ff*. There are also performance instructions like *Ped.* and *Fine.* The piece features several trills and slurs. The measure numbers 33 through 48 are indicated at the beginning of each line.



# TRIO

Sheet music for piano, consisting of eight systems of staves. The music is in 3/4 time and features a variety of piano techniques and dynamics.

- System 1:** Treble clef with a melodic line starting on G4, marked *p*. Bass clef accompaniment with chords.
- System 2:** Treble clef with a melodic line starting on A4, marked *p*. Bass clef accompaniment.
- System 3:** Treble clef with a melodic line starting on B4, marked *p*. Bass clef accompaniment.
- System 4:** Treble clef with a melodic line starting on C5, marked *p*. Bass clef accompaniment.
- System 5:** Treble clef with a melodic line starting on D5, marked *p*. Bass clef accompaniment. Ends with *dim.*
- System 6:** Treble clef with a melodic line starting on E5, marked *p*. Bass clef accompaniment.
- System 7:** Treble clef with a melodic line starting on F5, marked *p*. Bass clef accompaniment. Includes *cres.* and *dim.* markings.

At the bottom of the page, there are several markings: *Red*, *Red\**, and *D.C. al Fine.*



# FINALE

(dal Quartetto Op. 2. N.º 5.)

Haydn.

**Presto**

34.

The musical score is written for piano in G major and 2/4 time. It consists of seven systems of staves. The first system starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Presto'. The score is heavily ornamented with fingerings and slurs. The first system includes a measure number '34.' and a dynamic marking 'f'. The second system includes a dynamic marking 'p'. The third system includes a dynamic marking 'p'. The fourth system includes a dynamic marking 'p'. The fifth system includes a dynamic marking 'p'. The sixth system includes a dynamic marking 'p'. The seventh system includes a dynamic marking 'p'. The score ends with a double bar line and repeat dots.

h



# PREGHIERA

Mozart.

Andante

35.

5 2 5 4 3 1 5 3 5 1 4 2 5 1 3 2 4 5 1

*p* *cres.*

Tea. Tea. Tea. Tea. Tea. Tea. Tea. \* Tea. Tea. Tea. Tea. Tea.

1<sup>a</sup> 2<sup>a</sup>

*mf*

Tea. Tea. Tea. Tea. \* Tea. Tea. \* Tea.

Tea. \* Tea. Tea. Tea. \* Tea. Tea. Tea. Tea. Tea. Tea. Tea. \* Tea. Tea. \*

*p* *cres.* *p* *dim.*

Tea. \* Tea. Tea. Tea. \* Tea. \* Tea. \* Tea. \*

*cres.*

Tea. Tea. Tea. Tea. Tea. Tea. Tea. \* Tea. Tea. Tea. Tea. Tea. Tea.

*dolce* *p* *cres.*

Tea. Tea. Tea. \* Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. \* Tea. Tea. \*



# MINUETTO

(dalla Sinfonia "Giovè,,)

Mozart.

Allegretto

36.

*p dolce*



Musical score for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* (piano) is present. The system concludes with the word *Fine.*

**TRIO**

Musical score for the Trio section, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music is characterized by dense chordal textures and complex rhythmic figures. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* (piano) is present. The section concludes with the instruction *D.C. al Fine.*



# LA PICCOLA FILATRICE

(dai «Lieder»)

Mozart.

Vivace

37.

*h* *Red* \*



# ARIA

(dall'opera: Il Ratto del Serraglio)

Mozart.

**38.** **Andante**

The musical score is presented in five systems, each with a treble and bass staff. The tempo is marked 'Andante'. The first system starts at measure 38 with a piano (p) dynamic. The second system includes a fortissimo (ff) dynamic. The score contains various musical notations including notes, rests, slurs, and fingerings. The key signature has one sharp (F#). The piece concludes with a fermata over the final note.





# AMORE INFELICE

(dal «Lieder»)

Mozart.

39.

Andante

Andante

*f* *f* *f* *f* *f*

*p* *p* *p* *p* *p*

*m.f.* *m.f.* *m.f.* *m.f.* *m.f.*

*m.f.* *m.f.* *m.f.* *m.f.* *m.f.*

*f* *f* *f* *f* *f*





# MINUETTO

(dal VI dei celebri Quartetti)

Mozart.

Allegretto

40.



First system of musical notation, including treble and bass staves with various notes and fingerings.

Second system of musical notation, including treble and bass staves with various notes and fingerings.

Third system of musical notation, including treble and bass staves with various notes and fingerings.

Fourth system of musical notation, including treble and bass staves with various notes and fingerings.

Fifth system of musical notation, including treble and bass staves with various notes and fingerings, ending with a double bar line and the word "Fine".

Sixth system of musical notation, labeled "TRIO" at the beginning, including treble and bass staves with various notes and fingerings.



Musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, dynamics (p, f), and fingerings (1-5). The piece concludes with a double bar line and the instruction "D. C. al Fine.".





# LA VECCHIETTA

( dai «Lieder» )

Mozart.

Con moto

42.







From the fabulous collection of DC

# VISIONE (dai «Lieder»)

Mozart.

## Tranquillo

44.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Tranquillo'. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings (p, fp, mf, f, p). Fingerings are indicated by numbers 1-5. Pedaling instructions are shown with 'Ped.' and asterisks. The score is numbered 44 at the beginning and 54 in the middle of the fifth system.



# MINUETTO

(dalla Sinfonia in *Mib*)

Mozart.

Allegretto

45.

The musical score is written for piano and consists of six systems of two staves each. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, slurs, and dynamics like 'p' and 'Ped.'. Fingerings and articulation marks are also present throughout the piece.



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with various ornaments and slurs. Bass clef contains a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1).

Musical notation system 2: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingerings (5, 4, 3, 2, 1). Bass clef continues the accompaniment with slurs and fingerings (5, 4, 3, 2, 1). Ends with the word *Fine.*

TRIO

Musical notation system 3: Treble and bass clefs. Treble clef starts with a *p* dynamic and contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1). Bass clef contains a rhythmic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). Includes the word *Red.* and an asterisk.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 5, 3, 4, 1, 2, 1, 4, 2, 3, 1, 3, 5, 2, 3, 2, 1, 2). Bass clef contains a rhythmic accompaniment with slurs and fingerings (3, 4, 3, 2, 4, 2, 3, 2, 2, 3, 2, 2, 3, 2). Includes the word *Red.* and an asterisk.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 4, 1, 4, 2, 3, 1, 4, 1, 4, 2, 5, 3, 5, 1, 5, 3, 4, 2). Bass clef contains a rhythmic accompaniment with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Includes the word *Red.*

Musical notation system 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a rhythmic accompaniment with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Includes the word *Red.* and the instruction *D.C. al Fine.*



# INIZIO DI PRIMAVERA

(dai «Lieder»)

Mozart.

Un poco lento

46.

h



# MINUETTO

(dalla Serenata N.41 per 2 Oboi, 2 Clarinetti, 2 Corni e 2 Fagotti)

Mozart.

## Allegretto

47.

*p* *f* *p*

*pp* *f* *p*

*rall.* *pp* *sottovoce* *f*

*in tempo*

*pp*

*Fine*

## TRIO

*sf* *p* *sf* *p*

*sf* *p*

*D.C. al Fine.*



# ARIA

(dall'opera: Le Nozze di Figaro)

Mozart.

**Allegro**

48.

The musical score is presented in five systems, each with a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. The bass clef staff contains 'Ped.' (pedal) markings and asterisks. The score begins with a measure number of 48.



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Pedal markings: Ped., \*, Ped.

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., \*, Ped., Ped.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics: *dim.*, *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., \*, Ped.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics: *f*. Pedal markings: Ped., Ped., \*, Ped., Ped., \*, Ped., Ped., Ped.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics: *mf*, *p*. Pedal markings: Ped., Ped., Ped., Ped., Ped., \*, Ped., Ped., Ped., Ped.

Musical notation system 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamics: *mf*, *p*. Pedal markings: Ped., \*, Ped., Ped., Ped., Ped., Ped., \*





# MINUETTO

(dalla Sinfonia in Sol min.)

Mozart.

Allegro

50.



TRIO

D.C. al Fine



# ARIA

(dall'opera: Le Nozze di Figaro)

Mozart.

Tempo di Minuetto

51.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Minuetto'. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like 'p' (piano) and 'f' (forte). Fingerings and pedaling are indicated throughout the piece.



Musical notation system 1. Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef accompaniment. Dynamics: *p*. Fingerings: 2, 3, 4, 5. Includes the word *Red* and asterisks.

Musical notation system 2. Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef accompaniment. Dynamics: *f*, *p*. Fingerings: 2, 3, 4, 5. Includes the word *Red* and asterisks.

Musical notation system 3. Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef accompaniment. Dynamics: *f*, *p*. Fingerings: 2, 3, 4, 5. Includes the word *Red* and asterisks.

Musical notation system 4. Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef accompaniment. Dynamics: *p*. Fingerings: 2, 3, 4, 5. Includes the word *Red* and asterisks.

Musical notation system 5. Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef accompaniment. Dynamics: *p*. Fingerings: 2, 3, 4, 5. Includes the word *Red* and asterisks.

Musical notation system 6. Treble clef, key signature of one sharp (F#), 4/4 time. Bass clef accompaniment. Dynamics: *mf*, *p*, *rall.*. Fingerings: 2, 3, 4, 5. Includes the word *Red* and asterisks.



# LA CANZONE DELL'UCCELLATORE

(dall'opera: Il Flauto magico)

Mozart.

Andante

52.



# MINUETTO

(dal III Quintetto per 2 Violini, 2 Viole e Violoncello)

Allegretto

Mozart.

53.

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The piece is marked 'Allegretto'. The score includes various dynamic markings: *f* (forte), *p* (piano), and *cres.* (crescendo). It also features numerous fingering numbers (1-5) and phrasing slurs. The piece concludes with a double bar line, a repeat sign, and the word 'Fine.'.



# RIO





# MELODIA

(dal «Lied» «Separazione e Riunione»)

Mozart.

55. **Lento**

*p*

5 6 Ped. Ped. \* Ped.

*mf* *p* *mf*

\* Ped. \* Ped. \* Ped. Ped. 5 1 2 3 4 Ped. \*

*mf*

\* Ped. Ped. Ped. Ped. \*

*p*

Ped. Ped. \*

*p* *sf* *p*

Ped. Ped. Ped. \* 5 3 2 3 4 5 4 3 Ped. \*





# ARIA

(dall'opera: Don Giovanni)

Mozart.

Andante grazioso

57.

*p*





# ANDANTE

(dall' VIII dei celebri Quartetti)

Mozart.

58. *Andante*

*p*

Ped. Ped. Ped. Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*

*f*

Ped. Ped. Ped. Ped. \*

*p*

*cres.*

*p*

Ped. \* Ped. \* Ped. \* Ped. \*



Red \* Red \* Red \* Red Red \*

Red \* Red Red Red Red Red \*

Red \*

cres. tr p

Red Red Red Red \*



Sheet music for piano, consisting of seven systems of two staves each (treble and bass clef). The music is in G major and 4/4 time. It features various musical notations including dynamics (cres., p, dolce), articulation (accents), and fingerings. The piece includes several trills and repeated notes, some marked with 'Red.' and an asterisk. The notation includes slurs, ties, and various rhythmic patterns.

System 1: Treble clef starts with a trill on G4. Bass clef has a descending scale. Dynamics: *cres.*, *f*, *p*. Fingerings: 1, 3, 1, 3, 1, 3, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 4, 4, 4, 4.

System 2: Treble clef has a trill on G4. Bass clef has a descending scale. Dynamics: *f*. Fingerings: 2, 4, 5, 3, 1, 2, 1, 1, 1, 1, 4, 5, 5, 5, 4, 5.

System 3: Treble clef has a trill on G4. Bass clef has a descending scale. Dynamics: *p*, *f*. Fingerings: 4, 1, 5, 1, 3, 2, 3, 4, 1, 2, 3, 5, 4, 2, 3, 4, 1, 4, 1, 3, 3, 3, 1, 5, 5, 5, 4, 5.

System 4: Treble clef has a trill on G4. Bass clef has a descending scale. Dynamics: *p*. Fingerings: 4, 1, 3, 5, 1, 3, 4, 5, 1, 4, 5, 1, 4, 3, 2, 1, 2, 1.

System 5: Treble clef has a trill on G4. Bass clef has a descending scale. Dynamics: *p*. Fingerings: 4, 1, 3, 5, 1, 3, 4, 5, 1, 4, 3, 2, 1, 2, 1.

System 6: Treble clef has a trill on G4. Bass clef has a descending scale. Dynamics: *p*. Fingerings: 5, 2, 4, 1, 5, 3, 1, 1, 5, 2, 4, 1, 3, 2, 4, 3, 5, 3.

System 7: Treble clef has a trill on G4. Bass clef has a descending scale. Dynamics: *p*. Fingerings: 4, 5, 3, 3, 1, 5, 3, 4, 2, 3, 1, 3, 5, 1, 4, 1.



# ARIA

(dall' opera: Tito)

Mozart.

Tempo di Minuetto

59.

The musical score is written for piano in G major and 3/4 time. It consists of five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings (4, 3, 5, 4, 2, 4, 2, 5, 4, 5) and a 'Ped.' marking. The second system starts with a forte (*f*) dynamic and includes a 'Ped.' marking. The third system features a crescendo (*cres.*) and mezzo-forte (*mf*) dynamic, with a 'Ped.' marking. The fourth system includes a piano (*p*) and mezzo-forte (*mf*) dynamic, with a 'Ped.' marking. The fifth system concludes with a 'Ped.' marking. Asterisks are placed below the staves at various points throughout the piece.



The musical score is arranged in six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5. Dynamic markings include *p*, *mf*, *f*, and *rall.*. Pedal markings are labeled as *Ped.* with asterisks. The score concludes with a double bar line and a final *Ped.* marking.



# DUETTINO

(dall'opera: Don Giovanni)

Mozart.

Andante

60.

*m.s.*  
*m.d.*  
*p*  
*m.d.*  
*p*  
*m.s.*  
*Red. Red. Red.*  
*m.s.*  
*m.d.*  
*p*  
*m.d.*  
*mf*  
*Red.*  
*m.s.*  
*m.d.*  
*p*  
*Red.*  
*m.d.*  
*mf*  
*Red.*





# ALLA SPERANZA (dai «Lieder»)

Mozart.

Andante

62.

The musical score is presented in six systems, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p', 'sf', 'mf', and 'p'. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' and asterisks are used throughout. The piece is marked 'Andante'.

h



# MINUETTO

(dalla Sinfonia in Re)

Mozart.

Allegretto

63.

The first system of the Minuetto consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *p*. The system concludes with a double bar line and a repeat sign.

**TRIO dolce**

The Trio section begins with a change in tempo and mood, marked *dolce* and *p*. The right hand features a more melodic line with slurs and ornaments. The left hand continues with a steady accompaniment. The section includes several trills marked "Tr." and asterisks. Dynamics range from *p* to *mf*. The Trio concludes with a double bar line and a repeat sign.





(34) (34) (23) (23)

*pp*

*p*

*Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

(321) 4 5 4 3 4

*Red.* *Red.* *Red.*

*f p*

*Red.* *Red.*



# MINUETTO

(dall'VIII dei celebri Quartetti)

Mozart.

Allegretto

65.



The musical score is written for piano and consists of six systems of staves. Each system includes a treble and bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f*, *sf*, *p*, and *fp*. Performance markings include *Red.* and *\* Fine.* Fingerings are indicated by numbers 1-5. The score concludes with a double bar line and the word *Fine.*



TRIO

First system of musical notation (measures 1-5). The piece begins with a piano (*p*) dynamic marking. The right hand features a melodic line with slurs and various fingering numbers (1, 2, 3, 4). The left hand provides a rhythmic accompaniment with slurs and fingering numbers (4, 1, 2, 2, 1, 3, 2, 2, 4, 6, 1, 3, 5, 1, 5, 5).

Second system of musical notation (measures 6-10). The right hand continues with slurs and fingering numbers (3, 2, 1, 4, 3, 2, 1, 2, 1, 3, 2, 1). The left hand accompaniment includes slurs and fingering numbers (1, 4, 4, 4, 4).

Third system of musical notation (measures 11-15). The right hand features slurs and fingering numbers (8, 1, 2, 4, 1, 2, 4, 3, 2, 4, 3). The left hand accompaniment includes slurs and fingering numbers (5, 5, 4, 2, 5, 1, 3, 5, 5, 4, 3).

Fourth system of musical notation (measures 16-20). The right hand has slurs and fingering numbers (2, 1, 2, 3, 4, 5, 4, 3, 2). The left hand accompaniment includes slurs, a *poco cres.* marking, and repeated *Ped.* markings. Fingering numbers (5, 1, 3, 4, 5, 4, 5, 4, 5, 4, 5, 4) are present.

Fifth system of musical notation (measures 21-25). The right hand features slurs and fingering numbers (1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment includes slurs, a piano (*p*) dynamic marking, and *Ped.* markings with asterisks. Fingering numbers (2, 5, 1, 1, 1, 1, 3, 4, 2, 2, 2, 2) are present.

Sixth system of musical notation (measures 26-30). The right hand features slurs and fingering numbers (5, 4, 4, 4, 5, 4, 5, 4, 5, 4, 5, 4). The left hand accompaniment includes slurs, *Ped.* markings with asterisks, and fingering numbers (4, 5, 3).



# ARIA

(dall'opera: Così fan tutte)

Mozart.

Andante cantabile

66.



The musical score is arranged in six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The piece features a variety of rhythmic patterns and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *p* (piano), *mf* (mezzo-forte), *cres.* (crescendo), *f* (forte), *dim* (diminuendo), and *p* (piano). The score includes numerous ornaments, some marked with an asterisk (\*). The piece concludes with a final *p* marking and an asterisk.





pp f

*Red. \** *Fine*

TRIO

sempre p

*Red. \**

*Red. \** *Red. \**

*Red. \** *Red. \** *Red. \** *Red. \**

*Red. \**



# PRESSO L'AMATA

(dai «Lieder»)

Beethoven.

Lento

68.



# VOLUTTÀ DEL DOLORE

(dai «Lieder»)

Beethoven.

Andante espressivo

69.

in tempo



# MINUETTO

(dal Trio Op. 1. N.º 3)

Beethoven.

Quasi allegro

70.

First system of musical notation, measures 70-79. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Quasi allegro'. The first measure starts with a piano (*p*) dynamic. The notation includes various note values, rests, and fingerings (e.g., 1-2-3, 4-5, 1-2-3-4, 5-4-3-2-1).

Second system of musical notation, measures 80-89. Dynamics include *mf* and *pp*. The notation features slurs and various note values. Fingerings are indicated throughout.

Third system of musical notation, measures 90-99. Dynamics include *pp*, *p*, and *sf*. The notation includes slurs and various note values. Fingerings are indicated throughout.

Fourth system of musical notation, measures 100-109. Dynamics include *sf*, *p*, and *f*. The notation includes slurs and various note values. Fingerings are indicated throughout.

Fifth system of musical notation, measures 110-119. Dynamics include *sf*, *ff*, *pp*, and *sf*. The notation includes slurs and various note values. Fingerings are indicated throughout.

Sixth system of musical notation, measures 120-129. Dynamics include *sf*, *sf*, *p*, and *sf*. The notation includes slurs and various note values. Fingerings are indicated throughout.

Fine.



144

TRIO

The musical score is written for piano and consists of eight systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes fortissimo (*sf*) dynamics. The third system features a piano (*p*) dynamic. The fourth system includes pianissimo (*pp*) dynamics. The fifth system includes fortissimo-piano (*sf p*) dynamics. The sixth system includes fortissimo (*ff*) dynamics. The seventh system includes piano (*p*) and pianissimo (*pp*) dynamics. The eighth system concludes with a *D.C. Fine* instruction. The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some asterisks and circled numbers at the bottom of the page.



# ALLA SPERANZA

(dai «Lieder»)

Beethoven.

Poco Adagio

71.

First system of musical notation, measures 1-10. Treble clef, 3/4 time. Dynamics include *mf*. Fingerings are indicated throughout.

Second system of musical notation, measures 11-20. Treble clef, 3/4 time. Dynamics include *p*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation, measures 21-30. Treble clef, 3/4 time. Dynamics include *mf* and *p*. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation, measures 31-40. Treble clef, 3/4 time. Dynamics include *cres.* and *p*. Pedal markings: *Ped.* with asterisks.

Fifth system of musical notation, measures 41-50. Treble clef, 3/4 time. Dynamics include *mf* and *p*. Pedal markings: *Ped.* with asterisks.

Sixth system of musical notation, measures 51-60. Treble clef, 3/4 time. Dynamics include *p*. Pedal markings: *Ped.* with asterisks. Includes a copyright notice: (83212) 1754.

h



# MARCIA

(dall' «Egmont»)

Beethoven.

**Vivace**

72. *pp* *cres. a*

*poco a poco*

*ff*

Red. \*



The musical score consists of eight systems of staves. The first system includes a treble and bass clef with various notes and rests. The second system features a grand staff with a treble clef and a bass clef, including a *Red.* instruction and a *Fine.* marking. The third system continues with a grand staff and includes a *Red.* instruction. The fourth system features a grand staff with a treble clef and a bass clef, including a *pp* instruction. The fifth system features a grand staff with a treble clef and a bass clef, including a *ppp* instruction. The sixth system features a grand staff with a treble clef and a bass clef, including a *dim.* instruction. The seventh system features a grand staff with a treble clef and a bass clef, including a *pp* instruction. The eighth system features a grand staff with a treble clef and a bass clef, including a *ppp* instruction and a *D.C. al Fine.* instruction.



# ARIA

(dall'Oratorio: Cristo all'Oliveto)

Beethoven.

Larghetto

73.

*p* *sf* *sf* *p*

Red.

*p* *sf* *p*

Red.

*sf* *p* *cres.* *sf*

Red.

*p* *f* *p* *mf*

Red.

*sf* *p* *p*

Red.



# IL SEGRETO

(dai «Lieder»)

119

Beethoven.

**Moderato**

74.

*pp*

*cres.*

*p*

*sempre pp*

*cres.*

*p*

*p*



# LA CANZONE DELLA PULCE

(dai «Lieder»)

Beethoven.

Allegretto

75.



# INNO DELLA NATURA AL CREATORE

Maestoso

(dai «Lieder»)

Beethoven.

76.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Maestoso'. The score includes various dynamic markings such as *ff*, *f*, *pp*, *cres.*, and *sf*. There are also performance instructions like *rit.* and *rit. all.*. The notation includes complex chords, arpeggios, and melodic lines with ornaments. The piece concludes with a final chord in the sixth system.





The musical score consists of six systems, each with a piano (left) and treble (right) staff. The piano part features a steady bass line with triplets and various dynamics: *p*, *cres.*, *mf*, and *f*. The treble part contains melodic lines with trills (*tr*), slurs, and dynamic markings such as *p*, *cres.*, and *f*. Fingerings are indicated by numbers 1-5. Some notes in the piano part are marked with an asterisk (\*). The piece concludes with a final chord in the piano part.

h

Red 5 \*



# SEHNSUCHT (dai «Lieder»)

Beethoven.

Poco adagio

78.

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Poco adagio'. The score includes various dynamics: *p* (piano), *cres.* (crescendo), *f* (forte), and *pp* (pianissimo). Pedal markings include *ped.* and *\**. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and a repeat sign.



# RASSEGNAZIONE (dai «Lieder»)

125  
Beethoven.

Moderato

79.

5 4 2 5 4 3 2 1 4 1 2 4 5

*p* *cres.* *mf*

*Tea* \* *Tea*

5 4 3 2 1 3 4 5 3 2 1 3 4 5 3 2 1 3

*p* *cres.* *p* *cres.* *f*

\* *Tea* *Tea* \* *Tea*

4 3 2 1 3 2 1 3 4 5 4 3 2 1 3 2 1 3 4 5 4 3 2 1

*ff* *sf* *p* *mf*

\* *Tea* \* *Tea*

4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1

*p* *p* *p* *pp* *p* *mf* *mf* *p*

*Tea* \* *Tea*

4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1

*cres.* *mf* *f*

\* *Tea* \* *Tea*

3 4 5 4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1 3 4 5 4 3 2 1

*p* *mf* *p* *mf* *p* *p* *pp*

*Tea* \* *Tea*

h



# MARCIA ALLA TURCA

(dalle «Ruine d'Atene»)

Beethoven.

Vivace

80.

The musical score consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Vivace' and the starting measure is 80. The key signature has one sharp (F#). The score includes various dynamic markings: *pp* (pianissimo) at the beginning, *cres.* (crescendo) in the second system, *sf* (sforzando) in the third and fourth systems, *ff* (fortissimo) in the fifth system, and *p* (piano) at the end of the fifth system. Fingerings (1-5) and articulations (accents, slurs) are indicated throughout. The piece concludes with a final chord in the sixth system.







# MELODIA (dai «Lieder»)

Andante

82.

Musical notation for the first system, including treble and bass staves with notes, rests, and fingerings. Includes dynamic marking *p* and pedal markings *Ped.*

Musical notation for the second system, including treble and bass staves with notes, rests, and fingerings. Includes dynamic markings *mf* and *p*, and pedal markings *Ped.*

Musical notation for the third system, including treble and bass staves with notes, rests, and fingerings. Includes dynamic markings *mf* and *p*, and pedal markings *Ped.*

Musical notation for the fourth system, including treble and bass staves with notes, rests, and fingerings. Includes dynamic markings *mf* and *p*, and pedal markings *Ped.*

Musical notation for the fifth system, including treble and bass staves with notes, rests, and fingerings. Includes dynamic markings *mf* and *f*, and pedal markings *Ped.*

Musical notation for the sixth system, including treble and bass staves with notes, rests, and fingerings. Includes dynamic markings *p*, *mf*, *rall.*, and *a tempo*, and pedal markings *Ped.*



# ARIA

(dall'opera: Fidelio)

Beethoven.

Adagio dolce

83.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo and mood are marked 'Adagio dolce'. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like 'p', 'cres.', 'mf', and 'p'. Fingerings and ornaments are indicated throughout the piece.



*dolce*

*cres.* *p*

*cres.*

*p*

*Red.* \* *Red.* *Red.* \* *Red.*

*p*

*Red.* \* *Red.* \* *Red.* \*



# ANDANTE CANTABILE

(Dal Trio Op. 1. N° 3.)

Beethoven.

## Andante cantabile

84.

*p dolce*

*p*

*mf*

*p*

*Ped.* \* *Ped. Ped.* \*

*Ped.* \*

*Ped. Ped.* \*

*Ped.* \*

*Ped. Ped.* \*



# MELODIA

(dal «Liederkreis» "All'amata lontana.")

Beethoven

85. *Andante con moto*

*p*

4 2 4

3 1 3 Red. Red. \* Red. 3 1 3 4 \*

5 3 2 4 3 1 2 1 3 Red. \* 3 4 3 1 4

3 Red. Red. Red. \* 4 1 2 Red. \* 2 5 4 Red. \*

*ritardando*.....

*dim.*

5 3 4 2 5 3 3 Red. \* 5 1 2 Red. 4 3 1 3 Red. Red. Red. 2 5 Red. \*



34

.....

4 4 5 2 4 4 5 1

*pp*

Ped. Ped. Ped. Ped.

Molto adagio Tempo I.<sup>o</sup>

5 4 5 4 1 2 5 \*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. \* Ped. \* Ped. \* Ped. \*

Adagio

*cres.* *p* *pp*

3 3 2 4 3 5 2 5 4 4 2 4 5 4

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*



# MARCIA

(dalle «Ruine d'Atene»)

Beethoven.

Assai moderato

86.

*p dolce*





# IN QUESTA TOMBA OSCURA

(dai «Lieder»)

Beethoven.

Lento

87.





# CANZONE DI MAGGIO

(dai «Lieder»)

139

Beethoven.

**Allegro**

88.



1.<sup>a</sup>

5 4 3 4 3 2

*mf* *p*

Red. \*

*cres.* *f* *p*

4 1 2 4 3

*f* *p* *f*

2 4 3 4 3 2

2.<sup>a</sup>

*p* *cres.* *f*

4 5 3 4 5 4 2

Red. \* Red. \* Red. \* Red. \*

*p* *f* *p*

1 2 4 3 2 1 3 3 4 2 2 4 3 2

Red. \* Red. \* Red. \* Red. \* Red. \*

*p*

5 4 4 5 4 1 4 5 4 3

Red. \* Red. \*



# CANTO DI PENITENZA

(dai «Lieder»)

Beethoven.

Un poco lento

89.

The musical score is presented in six systems, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Un poco lento'. The score includes various dynamic markings such as *p*, *cres.*, *mf*, *p*, *cres.*, *sf*, *f*, *dim.*, *cres.*, *p*, *cres.*, *f*, *p*, *cres.*, *dim.*, *p*, *f*, *p*, and *pp*. Pedaling instructions are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score concludes with a final chord in G major.



# MARMOTTA

(dai «Lieder»)

Beethoven.

Allegretto

90.

*p* *legato*

*mf*

*cres.* *sf*

*cres.* *sf*

*dim.* *p*





# MIGNON (dai «Lieder»)

Beethoven.

**Piuttosto lento**

92. *mf* *p* *p* *p*

*ped.* *ped.* *ped. ped. ped. \* ped. \** *ped. ped. ped.* *ped. \**

*ped.* *ped.* *ped. ped. ped. ped. ped. ped.* *cres.*

*ped.* *ped.* *ped. ped. ped. ped. ped.* *ped. \**

**Con moto**

*p* *mf* *p* *p*

*ped.* *ped.* *ped. \** *ped. ped. ped.*

*ped.* *ped.* *ped. ped. ped. ped. ped.* *ped. 32* *ped. ped. ped. ped. ped.*

**Tempo I.**

*p* *cres.* *dim.* *pp*

*ped.* *ped. ped. ped.* *ped. ped.* *ped. ped.* *ped. ped. ped. ped. ped.*



# ALL' AMATA

(dai «Lieder»)

Beethoven.

Andantino

93.

*pp un poco agitato*

*p*

*cres.*

*f*

*cres.*

*mf*

*f*

*p*

*f*

*f*

*p*

*f*

*p*



# TEMA

(dalla Sonata per Pianoforte e Violino)

(Op. 12. N° 1.)

Beethoven.

Andante con moto

94.



# LA PARTENZA (dai «Lieder»)

Beethoven.

**Affettuoso**

95.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked 'Affettuoso'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *dim.* (diminuendo). There are numerous slurs, accents, and fingerings throughout. The piece ends with a fermata on the final chord. The number '95.' is written to the left of the first system.

h



# RICORDANZA

(dai «Lieder»)

Beethoven.

Andante con moto

96.

*p dolce*

*sf*

*p*

*cres.*

*1<sup>a</sup>*

*2<sup>a</sup>*

*p*

*cres.*

*affrett. e*

*cres.*

*fp*

*f*

*p*

*p*

*pp*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*



# COLOR DI FUOCO

(dai «Lieder»)

Beethoven.

97. *Andante con moto*

*p*

*p*

*mf*

*dim. e rall.*

*pp*

*p*

*tempo*

*in tempo*

*p*

*rall.*

*cres.*

*mf*

*p*

*rall.*



# ANDANTE

(Dalla «Sonata a Kreutzer» per Pianoforte e Violino)

(Op.47.)

Beethoven.

Andante

98.

The musical score consists of five systems of two staves each. The first system (measures 98-103) begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) leading to a fortissimo (*sf*) section. The second system (measures 104-109) features a trill (*tr*) and a piano (*p*) dynamic. The third system (measures 110-115) includes a piano (*p*) dynamic and a crescendo (*cres.*). The fourth system (measures 116-121) features a piano (*p*) dynamic and a fortissimo (*sf*) section. The fifth system (measures 122-127) includes a piano (*p*) dynamic and a fortissimo (*sf*) section. The score is heavily annotated with fingerings, trills, and dynamic markings.



First system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *sf*, *cres.*, *p*, *sf*. Fingerings 2, 3, 5, 4 are indicated. Trills are marked with *tr*. Pedal markings *Ped.* with asterisks are present. A small illustration of a piano is in the top left corner.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *cres.*, *sf*, *p*. Fingerings 2, 5, 3, 2, 3, 2 are indicated. Trills are marked with *tr*. Pedal markings *Ped.* with asterisks are present.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *cres.*, *sf*, *p*, *sf*. Pedal markings *Ped.* are present.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *sf*, *pcres.*, *sf*. Trills are marked with *tr*. Pedal markings *Ped.* with asterisks are present.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *p*, *sf*, *cres.*, *p*, *sf*. Fingerings 4, 5, 4, 5, 4, 3 are indicated. Trills are marked with *tr*. Pedal markings *Ped.* with asterisks are present.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *cres.*, *p*, *sf*, *tr*, *p*. Fingerings 4, 5, 3, 4, 5 are indicated. Trills are marked with *tr*. Pedal markings *Ped.* with asterisks are present.

h





# SCHERZO

153

(dalla Sonata per Pianoforte e Violino, op. 24)

Beethoven.

Allegro molto

100.

TRIO

Fine.

D.C. al Fine.



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# MINUETTO

(dall' opera: Falstaff)

G. Verdi.  
(1813-1901)

Allegretto

1.

*Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

\* *Red.* *Red.* \* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*



# CANZONETTA

"O biondetta....,"

G. A. Rigatti.  
(Secolo XVII)

**Allegretto**

2.

*mf* *p* *mf*

*sostenuto* *in tempo*

*p* *mf*

*sostenuto* *in tempo*

*p* *mf*

*rall.*



# IL LABIRINTO

(dai pezzi per Violino)

P. Locatelli.  
(1698 - 1764)

Con moto

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as dynamics (f, p, cres., mf), articulation (accents), and fingerings. The first system is marked with a '4.' in the left margin. The piece concludes with a double bar line and a final chord.



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamic markings include *f* and *dim.*. Fingerings are indicated with numbers 1-5.

Musical notation system 2: Treble and bass clefs. Treble clef continues the melodic line with slurs and accents. Bass clef continues the accompaniment. Dynamic markings include *dim.* and *f*. Fingerings are indicated with numbers 1-5.

*Red. Red. Red. Red. Red. Red. Red.*

Musical notation system 3: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef features a rhythmic accompaniment. Dynamic markings include *p*, *cres.*, and *dim.*. Fingerings are indicated with numbers 1-5.

*Red. Red. Red. Red. Red. Red. Red.*

Musical notation system 4: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef features a rhythmic accompaniment. Dynamic markings include *f*, *dim.*, *f*, and *mf*. Fingerings are indicated with numbers 1-5.

*Red. Red. Red. Red. Red. Red. \**

Musical notation system 5: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef features a rhythmic accompaniment. Dynamic markings include *p*. Fingerings are indicated with numbers 1-5.

*Red. Red. Red. Red. Red.*

Musical notation system 6: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef features a rhythmic accompaniment. Dynamic markings include *mf*, *dim.*, *p*, *cres.*, and *f*. Fingerings are indicated with numbers 1-5.

*Red. Red. Red. Red. Red. Red. Red. (18) Red. \**



# MELODIA

(dall'opera: Manon Lescaut)

G. Puccini.  
(1858)

Moderato con moto

5.

*pp*

*p*

*cres.*

*f*

*rit. molto*

*a tempo*

*dolciss.*

*p*

*cres.*

*f poco allarg.*

*a tempo*

Lo stesso movimento

*pp dolcissimo*



*poco allarg. ten.*

*a tempo*

*senza rall. p*

*cres.*

*poco rit.*

*a tempo*

*p*

*m.d. 2/4*

*rall. pp*



# SERENATA.

(dall'opera: Mefistofele)

A. Boito.  
(1842)

6. **Andantino** *tempo rubato*

*p*

*mf*

*ppp rall.*

*f deciso*

*Ped.*



First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *p*. Pedal markings: *Ped.* with various durations and slurs.

Second system of musical notation. Treble clef, bass clef. Fingerings: 4, 3, 2, 5, 4, 1, 2, 3, 5. Dynamics: *p*. Pedal markings: *Ped.*

Third system of musical notation. Treble clef, bass clef. Fingerings: 2, 1, 3, 4, 1, 2, 4, 2, 1, 2, 2, 3, 4. Dynamics: *mf*. Pedal markings: *Ped.*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ppprall.*, *p*, *fdeciso*. Pedal markings: *Ped.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *p*. Tempo: *più lento*. Pedal markings: *Ped.* with a star symbol at the end.



# MELODIA

(dall' opera: Esmeralda)

A. Mazzucato.  
(1818-1877)

Andantino

7.

*p*

*mf*

*p*

*p*

*p*

*p*



First system of musical notation. Treble and bass clefs. Key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The bass line features a series of repeated notes, each marked with a fermata and the word "Ped." (pedal). The treble line contains a melodic line with various ornaments and slurs. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. Continuation of the piece. The bass line continues with repeated notes and "Ped." markings. The treble line features a melodic line with slurs and ornaments. A crescendo (*cres.*) marking is present in the middle of the system.

Third system of musical notation. Continuation of the piece. The bass line continues with repeated notes and "Ped." markings. The treble line features a melodic line with slurs and ornaments. A mezzo-forte (*mf*) and crescendo (*cres.*) marking is present in the middle of the system.

Fourth system of musical notation. Continuation of the piece. The bass line continues with repeated notes and "Ped." markings. The treble line features a melodic line with slurs and ornaments. A forte (*f*) dynamic marking is present in the middle of the system.

Fifth system of musical notation. Continuation of the piece. The bass line continues with repeated notes and "Ped." markings. The treble line features a melodic line with slurs and ornaments. A *dim.* (diminuendo) marking is present in the middle of the system. A *rall.* (rallentando) marking is also present. The system concludes with a *p in tempo* marking.

Sixth system of musical notation. Continuation of the piece. The bass line continues with repeated notes and "Ped." markings. The treble line features a melodic line with slurs and ornaments. A *dim.* (diminuendo) marking is present in the middle of the system. The system concludes with a *pp* (pianissimo) dynamic marking.

# ARIETTA

(L'ora del ritrovo)

G. Donizetti.  
(1797-1848)

Allegretto vivace

8.

*p*

*fz*

*p*

*cres.*

*f*

*p*

*Fine*

*ff*

*mf*

*dim.*

*p rall.*

*Dal % al Fine*



# MELODIA

(dall'opera: Ero e Leandro)

G. Bottesini.  
(1823-1889)

Larghetto

9.

The musical score consists of five systems of piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include *mf*, *rall.*, *p*, *pp*, *cres.*, *rall.*, *mf*, *a tempo*, and *animando e cres.*. The piece is marked with numerous fingerings and includes several instances of the word "Ped." (pedal) with asterisks, indicating where the sustain pedal should be used. The score concludes with a final cadence in the bass staff.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and slurs.

Second system of musical notation, including fingerings (1-5) and dynamic markings like "p" and "Ped."

Third system of musical notation, showing slurs and dynamic markings like "mf"

Fourth system of musical notation, featuring slurs and dynamic markings like "f" and "p"

Fifth system of musical notation, including slurs, dynamic markings like "sempre p" and "Ped."

Sixth system of musical notation, featuring slurs, dynamic markings like "dim." and "pp", and "Ped."





# DANZA

(dall' opera: Loreley)

A. Catalani.  
(1854 - 1899)

Andante voluttuoso

10.

*p con eleganza*

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with chords and slurs. Dynamics include *p*, *mf*, *f*, and *p*. Pedal markings are present below the bass line.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with chords and slurs. Dynamics include *f*, *p*, and *p*. Pedal markings are present below the bass line.

System 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with chords and slurs. Dynamics include *p*. Pedal markings are present below the bass line.

System 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with chords and slurs. Dynamics include *p*. Pedal markings are present below the bass line.

System 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with chords and slurs. Dynamics include *f*, *p*, and *p*. Pedal markings are present below the bass line.

System 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with chords and slurs. Dynamics include *p* and *pp*. Pedal markings are present below the bass line.



# PENSIERO

(dalla Romanza per canto "Dimmelo!",)

F. Capponi.  
(1840 - 1900)

11. **Andante**

*mf* *p*

1 3 4 4 5 3 4 2 3 2 5 4 5

2 2 4 5 4 2 2 3 2 5 3 4

*ped.* *ped.* *ped.* *ped.*

*frit. in tempo* *p*

4 5 4 5 4 5 4 2 2 3 2 5 3 4

1 4 2 4 1 2 5 5 4 2 2 3 2 5 3 4

*ped.* *ped.* *ped.* *ped.*

**Poco meno**

*mf* *p*

4 5 6 4 5 4 3 2 1 2 3 4 5 4 3 2 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

*ped.* *ped.* *ped.* *ped.*

*mf* *p*

4 5 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*ped.* *ped.* *ped.* *ped.*

*f rit. in tempo* *p* *mf rall. pp*

4 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*ped.* *ped.* *ped.* *ped.*



# IL MANDOLINO

(dalle «Serenatelle spagnuole» per canto)

J. Burgmeier.  
(1840)

Allegretto

12.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto'. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings including *p*, *mf*, *f*, *pp*, *cres.*, and *dim.*. Pedal markings (*Ped.*) and asterisks (\*) are used to indicate specific performance techniques. Measure numbers 12, 14, 18, and 22 are clearly marked. The piece concludes with a final cadence marked *ff*.



# CANTABILE

( dall'opera: Amleto )

F. Faccio.  
(1840-1891)

Andante

13.

*pp* *dolcissimo*

The musical score is written for piano and consists of five systems. The first system is marked *pp dolcissimo*. The second system is marked *p*. The third system is marked *mf*. The fourth system is marked *p*. The fifth system is marked *p*. The score includes various musical notations such as slurs, ties, and fingering numbers. There are also some handwritten annotations like 'Red' and asterisks.



*p*

*mf*

*ff largamente*

*dim.*

*cres. ed affrettando*

*p*

*pp*

*mf*

*dim.*

*p*

*pp*



# BARCAROLA

(dall'opera: Lalla-Roukh)

Fel. David.  
(1810-1876)

14. *Andantino* *dolce*

*p* *p* *mf* *p* *mf* *dim.* *p* *mf* *cres.* *mf* *cres.* *p* *pp*

# ALLEGRETTO PASTORALE

(dall' opera: Germania)

A. Franchetti.  
(1860)

Allegretto

15.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The score begins with a piano (*p*) dynamic. The first system (measures 15-16) shows a melody in the right hand and a bass line in the left hand. The second system (measures 17-18) continues the melody and bass line. The third system (measures 19-20) features a piano (*pp*) dynamic. The fourth system (measures 21-22) shows a piano (*p*) dynamic. The fifth system (measures 23-24) features a piano (*p*) dynamic with a crescendo (*p cres.*) and a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.



The musical score is written for piano and consists of seven systems of staves. The first system includes dynamics *p*, *cres.*, and *f*, with fingerings 2, 1, 3, 5, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5. The second system includes *cres.* and *dim.*, with fingerings 5, 4, 2, 1, 5, 4, 3, 2, 5, 4, 3, 2, 3, 4, 3, 4, 5, 5, 3. The third system starts with *p* and includes a *Fine.* marking. The fourth system includes *cres.* and *mf*, with fingerings 5, 3, 2, 4, 3, 5, 4, 2, 4, 2, 5, 2, 1, 5, 3, 1. The fifth system includes *f* and *p.*, with fingerings 4, 5, 3, 4, 5, 3, 4, 5, 4, 4, 4, 5, 4, 5, 3, 4. The sixth system includes *p* and *poco rit.*, with first and second endings marked 1<sup>a</sup> and 2<sup>a</sup>. The score concludes with *D. C. al Fine.*

# MINUETTO

(dall'opera: Il Trillo del Diavolo)

S. Falchi.  
(1854)

Allegretto

16.

The musical score consists of six systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegretto'. The first system begins with a piano dynamic and the instruction 'p dolce'. The second system includes 'p', 'cres.', and 'dim.erall.'. The third system is marked 'p a tempo' and 'p'. The fourth system features 'p', 'Fine', and 'f'. The fifth system starts with 'p'. The sixth system concludes with 'rall.....' and 'D.C. al Fine'. The score is heavily annotated with fingerings, ornaments, and trills. Pedal markings are present throughout, often accompanied by asterisks. The piece ends with a double bar line and a repeat sign.

h



# MELODIA (Aprile)

F. P. Tosti.  
(1846)

Con moto

17.

*pp molto legato*



4 5

Ped. Ped. Ped. Ped. Ped.

5 4 5 4 2 4

1 2 2 1 1

*pp*

Ped. Ped. Ped. Ped. Ped.

3 2 1 3 5 4 7 5 4 1 2 3

*p* *p*

Ped. Ped. Ped. Ped. Ped.

2 3 2 7 2

*cres.*

Ped. Ped. Ped. Ped. Ped.

4 3 4 5 3 4 5

*affrett.* *ff*

Ped. Ped. Ped.

3 4 3

*a tempo* *dim.* *pp*

Ped. Ped.

\*



# LE SPIGOLATRICI

(dall'opera: Maruzza)

P. Florida.  
(1860)

18. **Allegro**

*p*

**Meno mosso**

*p*



*p*

*1.<sup>o</sup> Tempo*

*rall:.....*

*mf*

*p*

*sempre pp*

*cres.*

*Ped.*



# ADAGIO

(dalla Sonata per Violino)  
(Op. 1, N. 2.)

P. Gaviniés.  
(1726-1800)

19. *Adagio*

*p*

*cres.* *dim.*

*tr* *cres.* *p*

*cres.* *cres.* *p*

# IL VAGHEGGINO

(dai Canti popolari toscani)

L. Gordigiani.  
(1806 - 1860)

Andante cantabile

20.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andante cantabile'. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance instructions like 'Ped.' (pedal) and asterisks. The piece concludes with the tempo marking 'largamente'.



# PASSO SELVAGGIO

(dall'opera: Il Guarany)

A. C. Gomes.  
(1839 - 1896)

**Allegretto marcato**

21.



First system of musical notation. Treble and bass clefs. Dynamics include *p*. Fingerings 4, 8, 4 are indicated. Vertical strokes with 'V' are present.

Second system of musical notation. Treble and bass clefs. Dynamics include *pp* and *ff*. Fingerings 8, 4, 2, 4 are indicated. Vertical strokes with 'V' are present.

Third system of musical notation. Treble and bass clefs. Fingerings 5, 2 are indicated. Vertical strokes with 'V' and asterisks are present.

Fourth system of musical notation. Treble and bass clefs. Dynamics include *pp* and *cres.*. Vertical strokes with 'V' and asterisks are present.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *ff*. Vertical strokes with 'V' and asterisks are present.

Sixth system of musical notation. Treble and bass clefs. Dynamics include *pp* and *cres.*. Vertical strokes with 'V' and asterisks are present.



# CANTO DELLA SERA

(dai «Lieder»)

F. Kuhlau.  
(1786-1832)

22. **Lent**

*p*

Red. Red. Red. Red. Red. Red. Red. Red.

*pp*

Red. Red. Red. \* Red. Red. \* Red. Red. \* Red.

*p*

Red. Red. \* Red. Red. Red. Red. Red. Red. Red. Red.

*mf*

Red. Red. Red. Red. Red. Red. Red. Red.

*f* *p* *pp* *rall.*

Red. Red. Red. Red. Red. Red. Red. Red. \*





# MELODIA

(dalla Romanza per canto «Tilde»)

E. Ketten.  
(1848-1888)

24.

Andante

*p* e legato

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of staves. The first system is marked 'Andante' and 'p e legato'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *p*, *dim.*, *cres.*, *p*, *sostenuto*, *rall. e dim.*, *pp*, and *rit.*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings 'Ped.' are placed below the bass staff throughout the piece. The score concludes with a 'c.c.' (coda) marking and a final cadence.

# AVE MARIA

(per coro ed organo)

F. Liszt.  
(1811-1886)

Andante con moto

25.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor). The tempo is 'Andante con moto'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Performance markings include 'Ped.' (pedal) and asterisks (\*). Fingerings are indicated by numbers 1-5 above or below notes. The score features complex textures with overlapping lines and sustained chords, characteristic of Liszt's style. The organ part is indicated by 'Ped.' and asterisks, suggesting sustained pedal points or chords.





# CANZONETTA

"Luci vezzose..."

B. Gaffi.  
(Secolo XVII)

**Allegretto**

26.

The musical score is written for piano in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score is divided into six systems, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic. The second system includes a repeat sign and a mezzo-forte (*mf*) dynamic. The third system ends with a 'Fine.' marking. The fourth system continues with a piano (*p*) dynamic. The fifth system includes a mezzo-forte (*mf*) dynamic. The sixth system concludes with a 'D.C. al Fine.' instruction. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are present on several notes, particularly in the first and fifth systems.



# ARIA

(dall'opera: La Gioconda)

A. Ponchielli.  
(1834 - 1886)

Andante sostenuto

27. *ff* *dim.*

*dim. rall. pp* *in tempo* *p*

*f* *pp*

*f* *pp*

*f* *pp*





5 5 4 5 7 7

*rall.* *ff*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

5 2 5 4 2 5 4 3

*in tempo* *p* *p*

*ped.* *ped.* *ped.* *ped.*

**Tranquillo**

5 4 5 4 3 4 5 5

*dolciss.*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

5 4 5 3 4 5 5 5

*cres.*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*pp rall.* *in tempo* *ff* *pp*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

5 5 4 5 4 5 5 4 3 4 3 4 4 5

*rall.* *ppp*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*



# PANTOMIMA

(dall' opera: Il Re di Lahore)

G. Massenet.  
(1848)

Andantino moderato

28.

*p con grazia e indolenza*

*pp*



2 3 2 1 3 2 1 4

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

2 4 1 3 2 1 2 1 4 1 3 2 1 2

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *dolce* \* *Red.* \*

5 5 4 1 2 3 4 1 2 1 1 2 3 4 1 2 2 2 1 1 1

*Red.* \* *cres.*

2 4 3 1 2 3 1 5 4

*poco rall.* *in tempo* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*Red.* \* *Red.* \* *Red.* \* *Red.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

# LA ROSA

(Romanza per canto)

L. Luzzi.  
(1828 - 1876)

**Lento**

29.

The musical score consists of five systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is in 3/8 time and G major. Dynamics include *mf* and *p*. Fingerings are indicated by numbers 1-5. Pedal markings (*Ped.*) and asterisks (\*) are used throughout. The score includes various musical notations such as slurs, ties, and accents.



Musical notation system 1: Treble and bass clefs. Fingerings: 2, 5, 5, 4, 3, 2, 4, 3, 2, 4. Dynamics: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*. Includes a fermata over the final measure.

Musical notation system 2: Treble and bass clefs. Fingerings: 2, 2, 5, 4. Dynamics: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*. Includes a *mf* dynamic marking.

Musical notation system 3: Treble and bass clefs. Dynamics: *rall...*. Includes a fermata over the first two measures of the treble staff.

Musical notation system 4: Treble and bass clefs. Dynamics: *in tempo*, *P*. Includes a fermata over the final measure of the treble staff.

Musical notation system 5: Treble and bass clefs. Dynamics: *mf*. Includes a fermata over the final measure of the treble staff.

Musical notation system 6: Treble and bass clefs. Dynamics: *p*, *rall.*. Includes a fermata over the final measure of the treble staff.





# STORNELLO

«La stanza vuota»

Andantino moderato

G. Tofano.  
(1844 - 1899)

31.

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andantino moderato'. The score includes various dynamics such as *pp*, *p*, *mf*, and *f*. Tempo markings include *rall.*, *in tempo*, and *rit.*. Fingerings are indicated by numbers 1-5 above or below notes. There are several 'Ped.' (pedal) markings and asterisks throughout the piece. The piece ends with a 'FINE' marking.



# NOVELLA

(dall' opera: Lorenza)

E. Mascheroni.  
(1857)

32. **Moderato**

*pp*

*sempre pp*

*Ped. \**

*Ped. \**

*p*

*cres.*

*mf*

*p*





# BARCAROLA

(dalla Canzone «Il voto»)

L. Ricci.  
(1805-1859)

**Andante**

33. *p*

44.

*mf*

*dim.* *p* *rall.*



# MINUETTO

T. A. Arne.  
(1710-1778)

Moderato

34.

# ARIETTA

«Vien qua, Dorina bella...»

F. Bianchi.  
(1752-1811)

Moderato

35.

The musical score consists of seven systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various dynamics such as *p*, *mf*, and *p*, and articulations like *rall.* and *a tempo*. Pedal markings are indicated by asterisks and the word "Ped." throughout the piece. Fingerings are clearly marked with numbers 1-5. The piece concludes with a *rall.* marking.







# CAVATINA

(dall' opera: Il Giuramento)

S. Mercadante.  
(1797 - 1870)

Andante mosso

*espressivo*

37.

The musical score consists of six systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) and returns to piano (*p*). The third system continues the piano accompaniment. The fourth system features a melodic flourish in the right hand. The fifth system includes a mezzo-forte (*mf*) dynamic. The sixth system concludes the passage. The bass line is a simple, rhythmic accompaniment, while the right hand carries the main melody with various ornaments and fingerings.





# MELODIA

(dall'opera: I Promessi Sposi)

E. Petrella.  
(1818-1877)

Andantino

38.

The musical score consists of six systems of music. Each system includes a piano accompaniment (left hand) and a vocal line (right hand). The piano part features complex chordal textures and arpeggiated figures, often with fingerings indicated above the notes. The vocal line is a melodic line with various ornaments and articulations. Dynamics range from *pp* (pianissimo) to *f* (forte). The tempo is marked *Andantino* at the beginning and *a tempo* later in the piece. The score includes numerous fingerings, slurs, and ornaments (marked with asterisks). The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a *pp* dynamic and a final cadence.

# SUL MARE

(da una Melodia a due voci)

N. D'Arienzo.  
(1848)

Andantino

39.



mf *ped.* *p* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*in tempo* *f* *stent.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*in tempo* *stent.* *Meno mosso* *p* *ped.* *ped.* *ped.*

*pp* *p* *pp* *cres. ed affrett.* *ped.* *ped.* *ped.* *ped.*

*Tempo primo* *f* *mf* *ped.* *ped.* *ped.* *ped.*

*dim.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

# L' USIGNUOLO

(da una Melodia per canto)

A. AlabiEFF.  
(1802-1852)

40. *Andante*

*p* *pp*

*mf* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*mf* *rall.* *p a tempo*

*ped.* *ped.* *ped.* *ped.* *ped.*

*mf* *rall.*

*ped.* *ped.* *ped.* *ped.*

*p a tempo* *mf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*p*

*ped.* *ped.*



# MELODIA

(dall'opera: Le Vispe Comari di Windsor)

O Nicolai.  
(1810-1849)

41. *Andante*

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various dynamics such as *p*, *mf*, *f*, and *pp*, as well as performance instructions like *cres.* and *ped.*. The piece is numbered 41 and ends with a double bar line and a fermata.



# ARIETTA

«Presto presto io m'innamoro...»

G. B. Mazzaferata.

(Secolo XVII)

**Allegro vivo**

42.

The musical score consists of six systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/8. The score includes various dynamic markings such as *p*, *mf*, *f*, and *p cres.*, as well as performance instructions like *rit.* and *in tempo*. Fingerings are indicated by numbers 1-5 above or below notes. There are also some editorial markings, including a circled 'Red.' with an asterisk.

# CANTO DELLA NOTTE

(dai «Lieder»)

J. F. Reichardt.  
(1752 - 1814)

**Lento**

43. *p*

*mf*

*cres.*

*dolce*

*pp*

*rall. e dim.*



# SUL PRATO

(dai «Lieder»)

J.N. von Poissl.  
(1789-1865)

Moderato

44.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic. The second system is marked mezzo-forte (*mf*). The score includes various musical notations such as slurs, dynamics, and fingerings. Pedal markings 'Ped.' are present throughout, with some marked with an asterisk. The piece concludes with a double bar line and a final chord.





# MIGNON

(dai «Lieder»)

F. Himmel.  
(1765 - 1814)

Andante

46.

Musical notation for the first system, measures 1-4. Includes fingerings (3 2 3 4, 2 5 3 1, 4 3, 4 2 3 1 4 3, 5 3) and dynamics (p). Pedal markings: Ped.<sup>2</sup>, Ped., Ped.<sup>1</sup>, Ped., Ped., Ped., \* Ped.

Musical notation for the second system, measures 5-8. Includes fingerings (1 3, 5 2, 3 1 2 4, 5 3 1 2 1 3, 3 1 2 1 2). Dynamics (p). Pedal markings: Ped.<sup>3</sup>, Ped., Ped., Ped.<sup>3</sup>, Ped., Ped., \* Ped., Ped.

Musical notation for the third system, measures 9-12. Includes fingerings (3 2, 4, 3 1 2 1 2). Pedal markings: Ped.<sup>3</sup>, Ped., Ped., Ped., \* Ped., Ped.

Musical notation for the fourth system, measures 13-16. Includes fingerings (4 2, 3 2, 1 2 4, 5, 2). Dynamics (p). Pedal markings: Ped.<sup>4</sup>, Ped., Ped., Ped.<sup>1</sup>, Ped., \* Ped., \* Ped.

Musical notation for the fifth system, measures 17-20. Includes fingerings (1 3 4 4, 5 3, 4 5). Dynamics (p). Pedal markings: \* Ped., Ped., Ped., Ped., \* Ped., Ped., Ped.

Musical notation for the sixth system, measures 21-24. Includes fingerings (5, 4 3, 1 5, 5 3). Dynamics (pp). Pedal markings: Ped., Ped.<sup>4</sup>, Ped., Ped., Ped., \* Ped.

# MELODIA RELIGIOSA

(dal Salmo: "Laudate pueri,")

P. Platania  
(1828-1907)

Andantino

47. *p*



Musical notation system 1. Treble clef, bass clef. Measure numbers 32, 4, 5, 2, 1, 3, 4, 5, 3. Fingerings: 1, 2, 3, 4, 5. Dynamics: *ped.* (pedal). Asterisks: \*

Musical notation system 2. Treble clef, bass clef. Measure numbers 5, 1, 2, 3, 3. Dynamics: *p*. Asterisks: \*

Musical notation system 3. Treble clef, bass clef. Measure numbers 2, 3, 4, 5, 3, 4, 5, 2, 3, 4, 5, 5, 2, 3. Dynamics: *mf*, *rall:.....*. Asterisks: \*

Musical notation system 4. Treble clef, bass clef. Measure numbers 5, 1, 3, 4, 5, 4, 1. Dynamics: *p*, *in tempo*. Asterisks: \*

Musical notation system 5. Treble clef, bass clef. Measure numbers 45, 2, 42, 4, 3, 4, 3, 4. Dynamics: *pp*. Asterisks: \*

# ALLEGRETTO

(dall'opera: L' Ebreo)

F. Halévy.  
(1799-1862)

48.

Allegretto

The musical score consists of six systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece is marked 'Allegretto'. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*). Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, accents, and trills. A 'Fine' marking is present in the fourth system, followed by a 'Dal segno' instruction. The piece concludes with a 'Dal segno & al Fine' instruction.





# IL SALICE

(dalle «Melodie persiane»)

A. Rubinstein.  
(1880-1894)

Andante

50.

The musical score for "Il Salice" is presented in five systems. The first system begins with a piano (p) dynamic and includes a first ending bracket. The second system continues the melody. The third system features a mezzo-forte (mf) dynamic. The fourth system includes a mezzo-forte (mf) dynamic. The fifth system concludes with dynamics of dim., rit., p, and rall. The score includes various musical notations such as slurs, accents, and fingerings.



# LA PARTENZA

(Melodia per canto)

S. Thalberg.  
(1812-1871)

Andante

51.





# ROMANZA

(dall'opera: Romilda dei Bardi)

G. Dell'Orefice.  
(1848-1889)

52. **Andante mosso**

*riten. a tempo*

*p riten. a tempo*

**Poco meno mosso**

*riten. pp*

*cres. affrett.*



Tempo I.

*ff* *ffed affrett.* *dim.* *p*

*riten.*

*a tempo*

**Poco meno mosso**

*pp*

*rall.*

*f p* *affrett.* *dim.* *pp*



# TEMPO DI MINUETTO

(dall'opera: Cinq-Mars)

C. Gounod.  
(1818-1893)

Moderato assai e pomposo

53.

The musical score is presented in six systems, each with a treble and bass staff. The first system begins with a treble clef and a 3/4 time signature. The piece is marked 'Moderato assai e pomposo'. Dynamics include *p*, *mf*, *cres.*, and *molto rall.*. Performance instructions include *ped.* (pedal) and *tr.* (trill). The score contains numerous fingering numbers (1-5) and articulation marks (accents, slurs). The key signature is one sharp (F#).

## CANZONE

«Ricciutella pargoletta...»

B. Marini.  
(Secolo XVII)

Con moto

54.

*mf*

*Ped.*

*32*

*rall.*

*in tempo*

*32*

*rall.*

*Ped.*



# GAVOTTA

Allegretto (da una Sonata per Violino)

J. F. Biber.  
(1644-1704)

55.

# CORRENTE

M.A. Rossi.  
(Secolo XVII)

56.

The musical score for 'Corrente' by M.A. Rossi is presented in five systems, each with a treble and bass staff. The piece is in 3/4 time and features a variety of musical techniques and dynamics. Fingerings are indicated by numbers 1-5 above or below notes. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *rall.* (rallentando). Performance instructions include 'Ped.' (pedal) and '\*' (trill). The piece concludes with a repeat sign and a final cadence.



# CANZONETTA

"Così fa chi s'innamora....,"

E. Del Valle de Paz  
(1861)

Allegretto mosso e grazioso

57.

*Più lento* *a tempo*

*cres.* *p* *dim.*

1<sup>a</sup> 2<sup>a</sup>

# IL PENSIERO

(Romanza per canto)

N. Vaccaj.  
(1790 - 1848)

Moderato

58.

*p legato*

The musical score is divided into six systems, each with a treble and bass staff. The tempo is marked 'Moderato'. The first system includes the marking 'p legato'. The second system has 'mf' markings. The third system has 'p' markings. The fourth system has 'p' markings. The fifth system has 'p' markings. The sixth system has 'rall.' and 'in tempo' markings. There are 'Ped.' markings and asterisks throughout the score.



2 3 5 4 2

3b 2 1 3 b 3 b 2

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

2 3 1 4 3 2 1 2

*cres.* \*

*mf* *poco rall.*

3 5 5 4 3 2 1

*in tempo* *p*

*ped.* \* *ped.* *ped.* *ped.* \*

4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4

1 2 3 4 2 1 2 3 4 5 4 3 2 1 2 3 4 5

*ped.* \* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* \*

*rall.* *in tempo*

# LA MAMMOLA

(Romanza per canto)

F. Florimo.  
(1800-1868)

Andante

59.

The musical score consists of six systems of piano accompaniment. Each system includes a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance markings include *Andante*, *poco rall.*, and *rall.*. The score is marked with *Red.* and asterisks (\*) in the bass staff, likely indicating recording or editing points. The piece concludes with a *ppp* dynamic marking.



# MELODIA

V. Righini.  
(1756 - 1812)

60.

Andantino

The musical score is written for piano in G major and 6/8 time. It is marked 'Andantino' and numbered '60.'. The score consists of six systems of music. The first system begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and ties across measures. Fingerings are indicated by numbers 1 through 5. The score includes multiple 'Ped.' (pedal) markings and asterisks. The fifth system includes a *dim.* (diminuendo) marking. The piece ends with a final cadence in the sixth system.



# ALLEGRETTO

( dall'opera: Marta)

F. von Flotow.  
(1812-1883)

61. Allegretto

First system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like 'p'. Includes fingerings and ornaments.

Second system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like 'p'. Includes fingerings and ornaments.

Third system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like 'p' and 'mf'. Includes fingerings and ornaments.

Fourth system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like 'p'. Includes fingerings and ornaments.

Fifth system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like 'p'. Includes first and second endings (1<sup>a</sup> and 2<sup>a</sup>) and fingerings.

Sixth system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like 'p'. Includes fingerings and ornaments.



# SALVE REGINA

(dall' opera: Doña Flor)

N. van Westerhout.  
(1862-1898)

Lento e mistico

62.

The musical score is written for piano in a 6/8 time signature with a key signature of one flat (B-flat). It consists of four systems of two staves each (treble and bass clef). The first system begins with a *pp* (pianissimo) dynamic marking. The second system includes a *p* (piano) dynamic marking and a *mf* (mezzo-forte) marking. The third system includes a *p* marking. The fourth system includes a *p* marking. The score is heavily ornamented with slurs, ties, and fingerings (numbers 1-5). There are also several asterisks (\*) placed below the bass staff in the second and third systems, likely indicating specific performance techniques or ornaments. The piece concludes with a final cadence in the fourth system.



*p*  
*cres.*  
*f*  
*ff* *accel.*  
*a tempo*  
*p a piacere*  
*pp*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The piece begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) section. It features various musical techniques such as slurs, accents, and dynamic markings like *f*, *ff*, and *pp*. A section marked *a tempo* and *p a piacere* allows for a change in tempo and phrasing. The score concludes with a *pp* dynamic and a final cadence marked with an asterisk.



# LA FANCIULLA MODESTA

(da un «Lied»)

F. Abt.  
(1819-1886)

**Allegretto**

63.

*p* *leggero.* *mf* *p*

*f* *p sostenuto* *pp* *mf* *in tempo*

*pp* *mf* *p*



# ANDANTINO

(dal Trio per Pianoforte, Violino e Violoncello)

Op. 77.

C. Reissiger  
(1798-1859)

## Andantino grazioso

64.

85.

108.

131.

154.

177.

200.

223.

246.

269.

292.

315.

338.

361.

384.

407.

430.

453.

476.

499.

522.

545.

568.

591.

614.

637.

660.

683.

706.

729.

752.

775.

798.

821.

844.

867.

890.

913.

936.

959.

982.

1005.

1028.

1051.

1074.

1097.

1120.

1143.

1166.

1189.

1212.

1235.

1258.

1281.

1304.

1327.

1350.

1373.

1396.

1419.

1442.

1465.

1488.

1511.

1534.

1557.

1580.

1603.

1626.

1649.

1672.

1695.

1718.

1741.

1764.

1787.

1810.

1833.

1856.

1879.

1902.

1925.

1948.

1971.

1994.

2017.

2040.

2063.

2086.

2109.

2132.

2155.

2178.

2201.

2224.

2247.

2270.

2293.

2316.

2339.

2362.

2385.

2408.

2431.

2454.

2477.

2500.

2523.

2546.

2569.

2592.

2615.

2638.

2661.

2684.

2707.

2730.

2753.

2776.

2799.

2822.

2845.

2868.

2891.

2914.

2937.

2960.

2983.

3006.

3029.

3052.

3075.

3098.

3121.

3144.

3167.

3190.

3213.

3236.

3259.

3282.

3305.

3328.

3351.

3374.

3397.

3420.

3443.

3466.

3489.

3512.

3535.

3558.

3581.

3604.

3627.

3650.

3673.

3696.

3719.

3742.

3765.

3788.

3811.

3834.

3857.

3880.

3903.

3926.

3949.

3972.

3995.

4018.

4041.

4064.

4087.

4110.

4133.

4156.

4179.

4202.

4225.

4248.

4271.

4294.

4317.

4340.

4363.

4386.

4409.

4432.

4455.

4478.

4501.

4524.

4547.

4570.

4593.

4616.

4639.

4662.

4685.

4708.

4731.

4754.

4777.

4800.

4823.

4846.

4869.

4892.

4915.

4938.

4961.

4984.

5007.

5030.

5053.

5076.

5099.

5122.

5145.

5168.

5191.

5214.

5237.

5260.

5283.

5306.

5329.

5352.

5375.

5398.

5421.

5444.

5467.

5490.

5513.

5536.

5559.

5582.

5605.

5628.

5651.

5674.

5697.

5720.

5743.

5766.

5789.

5812.

5835.

5858.

5881.

5904.

5927.

5950.

5973.

5996.

6019.

6042.

6065.

6088.

6111.

6134.

6157.

6180.

6203.

6226.

6249.

6272.

6295.

6318.

6341.

6364.

6387.

6410.

6433.

6456.

6479.

6502.

6525.

6548.

6571.

6594.

6617.

6640.

6663.

6686.

6709.

6732.

6755.

6778.

6801.

6824.

6847.

6870.

6893.

6916.

6939.

6962.

6985.

7008.

7031.

7054.

7077.

7100.

7123.

7146.

7169.

7192.

7215.

7238.

7261.

7284.

7307.

7330.

7353.

7376.

7399.

7422.

7445.

7468.

7491.

7514.

7537.

7560.

7583.

7606.

7629.

7652.

7675.

7698.

7721.

7744.

7767.

7790.

7813.

7836.

7859.

7882.

7905.

7928.

7951.

7974.

7997.

8020.

8043.

8066.

8089.

8112.

8135.

8158.

8181.

8204.

8227.

8250.

8273.

8296.

8319.

8342.

8365.

8388.

8411.

8434.

8457.

8480.

8503.

8526.

8549.

8572.

8595.

8618.

8641.

8664.

8687.

8710.

8733.

8756.

8779.

8802.

8825.

8848.

8871.

8894.

8917.

8940.

8963.

8986.

9009.

9032.

9055.

9078.

9101.

9124.

9147.

9170.

9193.

9216.

9239.

9262.

9285.

9308.

9331.

9354.

9377.

9400.

9423.

9446.

9469.

9492.

9515.

9538.

9561.

9584.

9607.

9630.

9653.

9676.

9699.

9722.

9745.

9768.

9791.

9814.

9837.

9860.

9883.

9906.

9929.

9952.

9975.

9998.



# TEMPO DI MARCIA

(dalla "Sinfonia-Cantata,,)

A. Bazzini.  
(1818-1897)

65.



# POLONESE

J. L. Krebs.  
(1713-1780)

*Allegro giusto*

66.



# ARIETTA

"Amore è bandito..."

Barbara Strozzi.  
(Secolo XVII)

Allegro

67.

*mf*

*poco sostenuto*  
*mf*

*in tempo*  
*p*

*mf*

*poco sost.*

*in tempo*

*p cres.*

*mf*

*f*

*rall.*

# AMOR TRANQUILLO

(dai «Lieder»)

P. J. Lindpaintner.  
(1791-1856)

Lentamente ed espressivo

68. *pp* *p*

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as 'Lentamente ed espressivo'. The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *p*). Fingerings are indicated by numbers 1-5 above or below notes. There are also some specific markings like 'Red.' and '\*' scattered throughout the piece.



# ARIETTA

"Dolce scherzo e dolce ride....,"

G. A. Perti.

(1661-1756)

Andantino

69.

The musical score is written for piano and consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andantino'. The score includes various musical notations such as slurs, ties, and ornaments. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5. There are several measures marked with 'Ped.' (pedal) and asterisks (\*). The score ends with a double bar line and a repeat sign.



# PRELUDIETTO

(dall'opera: La Duchessa di Guisa)

P. Serrao.  
(1880-1907)

Con moto

70.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The piece is marked 'Con moto' and starts with a piano (*p*) dynamic. The score consists of seven systems of two staves each. The first system is numbered '70.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout. Dynamics include *p*, *cres.*, and *dim.*. Pedal markings (*Ped.*) are present at the end of several phrases. The piece concludes with a double bar line and repeat signs.



# TEMPO DI MINUETTO

G. Benda.  
(1722-1795)

Moderato

71.



Musical notation system 1. Treble clef, bass clef. Includes dynamic markings *mf* and *f*. Fingerings: 5, 1, 1, 1, 3, 4, 3, 4, 5, 1, 4, 3. Rehearsal mark (282).

Musical notation system 2. Treble clef, bass clef. Includes dynamic markings *mf* and *f*. Fingerings: 4, 5, 1, 5, 3, 5, 2, 4, 3, 1, 6, 4. Rehearsal mark (284).

Musical notation system 3. Treble clef, bass clef. Includes dynamic markings *p* and *f*. Fingerings: 1, 5, 2, 4, 3. Rehearsal mark (281).

Musical notation system 4. Treble clef, bass clef. Includes dynamic marking *p* and a trill (*tr*).

Musical notation system 5. Treble clef, bass clef. Includes dynamic marking *f*.

Musical notation system 6. Treble clef, bass clef. Includes dynamic marking *f*.



# ARIA

"Mesto in sen....,"

G.G. Carissimi  
(c. 1604-1674)

Adagio

72.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Adagio'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). It also features articulation markings such as *ritard.* (ritardando), *in tempo*, and *cres.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The score is numbered 72.

# CORRENTE

J. Matheson.  
(1681-1764)

73. *Moderato*



# LA MONACA

("Lied", incluso nell' op. 9 di F. Mendelssohn)

Fanny Mendelssohn.  
(1805-1847)

Andante con moto

74.

1 5 2 4 2 | 1 2 5 1 2 | 5 3 2 | 5 3 1 3 4 2

*p* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 2 1 4 3

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 4 5 4 1 5 4 1 3 4 3

\* Ped. \* Ped. Ped. Ped. Ped. Ped.

*pp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dim.* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p* *dim.* *pp*

Ped. \*

# ARIA

"Potrà lasciare il rio...."

F. Supriani.  
(Secolo XVII?)

Larghetto

75.

*p* *mf* *rall.*

*a tempo* *mf* *p*

*mf* *mf*

*mf*

*mf* *rall.*

*mf* *rall.*



# MELODIA

(dall'opera: Iris)

P. Mascagni.  
(1863)

76. *Andantino*  
*p legatissimo*  
*rit.*

*pp a tempo*  
*p*

*pp*  
*p*  
*pp*  
*pp*  
*tranquillo*

*p rall.....*  
*p a tempo*  
*mf*

*p*  
*cres.*

*mf* *Prall.*

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

*Meno mosso*

*pp* *p* *pp* *p* *pp* *rall. e dim.*

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

*Tempo I.*

*mf* *cres.* *anim.*

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

*fsostenuto* *animando*

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

*p*

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

*dim.* *pp* *rall.*

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



# BARCAROLA

(dalla « Canzone dei ricordi »)

G. Martucci.  
(1856)

Allegretto con moto

77.

*sentito*

*sempre legato*









*a tempo*

1 2 4 5

5 3 4 1 3 1 3

Ped. \* Ped. \* Ped. \*

1 3 1 3 1 3 1 3 1 3

1 2 4 1

Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*

*f*

2 2 2 4

Ped. \* Ped. Ped. Ped. Ped.

*poco rit. e dim. p*

5 2 2

Ped. Ped. Ped. Ped. Ped. Ped.

*a tempo*

*p*

1 4 3 2 1 3

Ped. \* Ped. \* Ped. \*

*ritard.*

1 3 2 4 1 4 5

1 3 1 3 1 3

Ped. \* Ped. \* Ped. \*



.....a tempo

Musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings like *ped.* and asterisks.

Musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings like *rit. perdendosi* and *sostenuto*.

**Andante mosso**  
*espressivo*

Musical notation for the third system, including treble and bass staves with notes, rests, and dynamic markings like *p* and *ped.*

Musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like *rit.* and *ped.*

Musical notation for the fifth system, including treble and bass staves with notes, rests, and dynamic markings like *rit. e dim.* and *pp*.

**I.º Tempo**

Musical notation for the sixth system, including treble and bass staves with notes, rests, and dynamic markings like *tranquillo* and *ped.*



# FIOR DI SIEPE

(Romanza per canto)

M. Esposito.  
(1855)

Andante

79.

*pp dolce* *m. 8. 2* *pp* *p*

*pp* *p* *animato*

*sostenuto* *m. 9. 4* *triste* *p*

*pp* *in tempo*

*rit.* *animandosi*

*f*

*pp* *perdendosi*

# SERENATA NAPOLITANA

(Scétate!)

P. M. Costa.

Andantino, quasi allegretto

80. *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



First system of musical notation. Treble and bass staves. Includes dynamic markings *cres.* and *Red.* with asterisks. Fingerings 1, 2, 3, 4 are indicated.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *f* and *Red.* with asterisks. Fingerings 1, 2, 3, 4 are indicated.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *dim.* and *Red.* with asterisks. Fingerings 2, 3, 4, 5 are indicated.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *cres.* and *Red.* with asterisks. Fingerings 3, 4, 5 are indicated.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *dim.* and *Red.* with asterisks. Fingerings 3, 4, 5 are indicated.

Sixth system of musical notation. Treble and bass staves. Includes dynamic marking *mf* and *Red.* with asterisks. Fingerings 3, 4, 5 are indicated.

# PRELUDIO

(dalle Composizioni per organo)

Joh. Christoph Bach.  
(1642-1708)

Lento moderato

81.

The musical score is written for a single instrument, likely an organ or piano, in a single system. It consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked "Lento moderato".

Measure 81 starts with a treble clef and a dynamic marking of *mf*. The bass clef has a whole rest. Fingerings are indicated by numbers 1-5. Measure 82 continues the melody in the treble and adds a bass line. Measure 83 features a *dim.* marking. Measure 84 has a *p* marking. Measure 85 has a *mf* marking. Measure 86 has a *f* marking. Measure 87 has a *dim.* marking. Measure 88 has a *p* marking. Measure 89 has a *dim. e rall.* marking. Measure 90 ends with a *p* marking and a repeat sign.

Accompanying the notation are various performance instructions: *mf*, *dim.*, *p*, *mf*, *f*, *dim.*, *p*, *dim. e rall.*, and *p*. Fingerings are indicated by numbers 1-5. Some measures have circled numbers (e.g., 34, 45, 35) indicating specific fingering points or measure numbers. The score concludes with a repeat sign and a final *p* dynamic.



# SARABANDA

J. Champion de Chambonnières.  
(1620 - 1670)

Moderato

82.

*f*

Red. Red. Red. \* Red. Red. \* Red. \* Red.

*p*

Red. \* Red. \* Red. \*

*mf*

(82) Red.

*f*

Red. Red. Red. \*

*mf*

*rall.*

Red. Red. \*

# ARIA

"Tu lo sai quanto t'amai...."

G. Torelli.  
(1660-1708)

Andantino

83.

The musical score is written for piano and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino'. The score begins at measure 83. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cres.). There are several 'ped.' (pedal) markings and asterisks indicating specific performance techniques. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the seventh system.



# POLONESE

W. F. Bach.  
(1710 - 1784)

Moderato

84.

# ARIETTA

"Auretta grata....,"

G. Crescentini.  
(1766-1846)

Andantino

85. *p*

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andantino'. The score includes various musical notations such as dynamics (*p*, *dolce*, *f*, *poco rall.*), articulation (pedal markings 'Ped.'), and fingerings (numbers 1-5). The piece concludes with the instruction 'poco rall. Fine'.



*a tempo*

*p*

*cres.*

*f*

*p*

*poco rall.*

*D.C. al Fine.*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'a tempo'. The first system begins with a piano (*p*) dynamic. The second system includes a 'Ped.' marking. The third system features a 'Ped.' marking and a measure with a circled '432'. The fourth system includes 'cres.' (crescendo) and 'f' (forte) markings. The fifth system includes 'p' (piano) and 'poco rall.' (poco rallentando) markings. The piece concludes with 'D.C. al Fine.' (Da Capo al Fine). Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') and asterisks are placed below the bass staff.

# CANZONETTA

(per canto e pianoforte)

B. Cesi.  
(1845-1907)

Tranquillo

86.

The musical score consists of five systems of piano accompaniment. Each system includes a treble and bass clef staff. The first system is marked *p* and includes fingerings (1 2 1 2) and pedal markings (Ped. \*). The second system is marked *p* and *pp*, with the instruction *dolce espressivo*. The third system features a *4 5* fingering. The fourth system includes a *poco rit.* marking and a *mf* dynamic. The fifth system is marked *in tempo* and *p*. Pedal markings (Ped. \*) are used throughout to indicate where to press and release the sustain pedal.



Musical notation system 1: Treble and bass staves with piano accompaniment. The bass line includes a *pp* dynamic marking and a *Ped.* instruction. Fingerings 4, 5, and 4 are indicated above the treble staff.

Musical notation system 2: Treble and bass staves with piano accompaniment. The bass line includes a *Ped.* instruction and a *\** marking.

Musical notation system 3: Treble and bass staves with piano accompaniment. The bass line includes a *poco più mosso* tempo change and a *Ped.* instruction.

Musical notation system 4: Treble and bass staves with piano accompaniment. The bass line includes a *p* dynamic marking and a *animando e cres.* tempo and dynamic change.

Musical notation system 5: Treble and bass staves with piano accompaniment. The bass line includes a *Ped.* instruction.

Musical notation system 6: Treble and bass staves with piano accompaniment. The bass line includes a *dim. e rit.* marking and a *in tempo* tempo change.



122

*1.<sup>o</sup> Tempo*

*p*  
*pp*

\* 5 Ped \*

*sentito*

\* 2 3 Ped \* 5 Ped \* 5 Ped

*in tempo*  
*poco rit.*

\* Ped \* Ped Ped Ped Ped Ped Ped Ped Ped Ped

Ped Ped Ped Ped Ped Ped Ped Ped Ped \*

*p*  
*f*  
*rit.*

Ped Ped Ped Ped Ped Ped \* Ped Ped \* 1/5 Ped

*perdendosi*  
*ppp*

\* 3 Ped \* Ped \* Ped \* Ped \*



# CANTO DELLA FANCIULLA NUBIANA

Andante

L. Denza.  
(1848)

87.

*mf* *prit.* *p* *a piacere, senza ritmo*

*animato*

*sostenuto* *rall.* *f animato*

*rit:.....* *pp* *lento*

*in tempo* *Meno mosso* *mf* *cres.*

*rall:.....* *pp rit.*

*lento* *in tempo* *pp*

# MARCIA ALLA TURCA

(dall' Opera: Il Caïd)

A. Thomas.  
(1811-1896)

Allegro

88.

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The piece is marked 'Allegro' and begins with a piano (*p*) dynamic. The first system includes fingerings 2, 3, 4 and 3. The second system features trills in the right hand. The third system includes a trill in the right hand and a dynamic change to piano (*p*). The fourth system includes a dynamic change to forte (*f*) and then back to piano (*p*). The fifth system includes a dynamic change to forte (*f*) and then back to piano (*p*). The score is marked with various musical notations, including trills, slurs, and dynamic markings.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and fingerings (3, 2, 2, 4, 3, 4, 3). The left hand plays a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, featuring a repeat sign and various dynamic markings including *ped.* and *p*.

Fourth system of musical notation, including a *p* dynamic marking and a repeat sign.

Fifth system of musical notation, featuring a *p* dynamic marking and a repeat sign.

Sixth system of musical notation, concluding the piece with a final chord and a repeat sign.





# MINUETTO

G.C. Wagenseil.  
(1717 - 1779)

90. **Moderato**



Musical notation system 1. Treble clef with notes and fingerings (5, 4, 2, 3). Bass clef with notes and fingerings (4, 5). Dynamics: *mf*, *p*, *f*, *p*.

Musical notation system 2. Treble clef with notes and fingerings (4, 1). Bass clef with notes and fingerings (4, 5). Dynamics: *mf*, *f*.

Musical notation system 3. Treble clef with notes and fingerings (5, 2, 1, 5). Bass clef with notes and fingerings (4, 5). Dynamics: *mf*, *p*. Trill (*tr*) in treble.

Musical notation system 4. Treble clef with notes and fingerings (1, 2, 1, 1, 2, 3). Bass clef with notes and fingerings (4, 4, 4, 5). Dynamics: *mf*, *p*, *cres.*. Trill (*tr*) in treble.

Musical notation system 5. Treble clef with notes and fingerings (8, 5, 2). Bass clef with notes and fingerings (2, 3, 4, 2). Dynamics: *mf*, *f*. Trill (*tr*) in treble. *Ped.* marking below.

Musical notation system 6. Treble clef with notes and fingerings (5, 3, 1, 4, 2, 1, 2). Bass clef with notes and fingerings (4, 2, 3). Dynamics: *p*, *f*, *p*, *f*, *p*. Asterisk (\*) in bass.



# LA MELODIOSA

Rondo

C. Daquin.  
(1694 - 1772)

Moderato

91.

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also markings for *cres.* (crescendo) and *Red.* (first and second endings). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign and a star symbol.



# MINUETTO

(dalla Sinfonia in Sol)

Leopoldo Mozart.  
(1719-1787)

Allegro

92.

The musical score is presented in a grand staff format with two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegro'. The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include 'p' (piano) and 'marcato'. Pedal markings 'Ped.' are placed below the bass staff. The piece concludes with a double bar line and the word 'Fine'.



TRIO

5 4 3 4 5 4 5 3 4 2 3 4 2 3

*p*

Red. Red.

*p* *p*

Red. Red. Red. Red. Red. \*

*p*

Red. Red.

*p*

Red. Red. \* Red. \* Red. \*

*p*

Red. Red.

*p*

Red. Red. Red. Red. Red. \*

# LARGO

I. W. Haessler.  
(1747 - 1822)

93. *Largo*



# GAGLIARDA

133

C. Nichelmann.  
(1717-1762)

**Allegro**

94.

The musical score is written for piano in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score is divided into seven systems, each with a treble and bass staff. Dynamics include piano (p), mezzo-forte (mf), and forte (f), along with a crescendo (cres.). Performance instructions include 'Ped.' (pedal) and 'sempre legato'. Fingerings and ornaments are indicated throughout the piece.





# CANZONETTA

"Vado ben spesso cangiando loco",

Salvator Rosa.

(1615-1673)

96. Moderato

The musical score is written for piano and consists of six systems of two staves each. The tempo is marked 'Moderato'. The piece begins with a piano (*pp*) dynamic and features a variety of rhythmic patterns and melodic lines. Fingerings are indicated with numbers 1-5 above or below notes. Pedaling is marked with 'Ped.' and asterisks. The score includes dynamic markings such as *pp*, *p*, *mf*, and *Cres.*. A 'Fine' marking is present in the fifth system. The piece concludes with a 'D.C. al Fine' instruction. The number '96.' is written in the left margin of the first system.





5 4  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 4 4 3  
Ped. Ped. Ped.

5 4 3 4 5  
Ped. Ped. Ped. Ped. Ped.

4 2 3 2 4 2 5 3 3 4 3 2 2  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 4 5 3 4 2 3 2 4 2 3 8 5 4  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

7 4 3 3 2 4 2  
Ped. Ped. Ped. Ped. Ped. Ped.



Musical notation system 1: Treble and bass clefs with notes and rests. Below the staff, the text "Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped." is written.

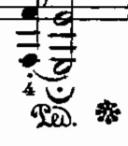
Musical notation system 2: Treble and bass clefs with notes and rests. Below the staff, the text "Ped. Ped. Ped. \* Ped. Ped. \* Ped. Ped." is written.

Musical notation system 3: Treble and bass clefs with notes and rests. Below the staff, the text "Ped. Ped. Ped. Ped. Ped. Ped. Ped." is written.

Musical notation system 4: Treble and bass clefs with notes and rests. Below the staff, the text "Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*" is written.

Musical notation system 5: Treble and bass clefs with notes and rests. Includes dynamic markings "dim." and "pp". Below the staff, the text "Ped. Ped. Ped. Ped. Ped. Ped." is written.

Musical notation system 6: Treble and bass clefs with notes and rests. Includes dynamic marking "rall.". Below the staff, the text "Ped. \* Ped. \* Ped. Ped." is written.





# ADAGIO

(dall' opera: Isora di Provenza)

L. Mancinelli.  
(1848)

98. **Adagio**

*pp*

Ped. \* Ped. Ped. Ped. Ped.

*p*

Ped. Ped. \* Ped. Ped. Ped. Ped.

**Poco più mosso**

*espressivo*

*pp*

*p* *espressivo* Ped. \* Ped.

*animando e cres. sempre*

Ped. \* Ped.

*f*

Ped. Ped. Ped. Ped. Ped. Ped.

dim. *p*

4 2 3 2 4 3 5  $\flat$  1

Red. Red. \* Red. \* Red.

*poco riten.* *in tempo* *p*

5 2 3 1 4 5 3 2 1 2 3 4 5 3 2 1 4

Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

*mf* *f* *p* *mf*

Red. Red. Red. Red.

*pp* *p* *pp* *p*

Red. Red. \* Red. Red.

*pp* Red. \*



# CANTO D'AMORE

(dall'opera: La Regina di Saba)

C. Goldmark.  
(1830)

Lento

99.

The musical score is written for piano accompaniment in 6/8 time. It consists of six systems of two staves each (treble and bass clef). The piece is marked 'Lento'. The first system begins with a piano (*p*) dynamic. The second system is marked *pp*. The third system has a *mf* dynamic. The fourth system returns to *pp*. The fifth system is marked *pp*. The sixth system is marked *sempre pp* and ends with a *rit.* marking. There are several 'Ped.' markings throughout the score. The score concludes with a double bar line and a 4/5 time signature.





5 3 4 5 2 2 3 4 5 1 4 2 5 4 3 5 3 5 4 3 2 1 5 2

*p* *p*

Red Red \* Red Red Red Red \* Red \*

3 5 4 3 5 3 2 5 4 5 4 2 5 4

*cres.* *f*

Red Red \* Red Red

5 3 4 4 2 5 3 5 4 1 3 5 5 1 3 5 5 2

*cres.* *p*

\* Red Red Red Red Red Red

4 5 5 5 4 3 5 4 5 2 3 4 5 4 5 2 3 4

*p* *p* *cres.* *f*

Red Red Red Red Red Red Red Red

3 3 3 5 4 3 5 5 4 3 5 5 5 5 5

*dim.* *mf* *p* *pp*

Red Red Red \* Red Red Red Red \*

# CENNI BIOGRAFICI

**FRANCESCO ABT** (1819-1885). — Rinomato musicista tedesco, direttore di orchestra, di società corali, ed autore di molti e pregevoli *Lieder*, alcuni dei quali popolarissimi in Germania.

**ALESSANDRO ALABIEFF** (1802-1852). — Compositore russo. Autore di molte canzoni. Deve la sua fama alla canzone « *L'asignuolo* » e specialmente alla geniale trascrizione di Liszt.

**TOMMASO AGOSTINO ARNE** (1710-1778). — Musicista londinese, autore della melodia nazionale: *Rule Britannia*. Scrisse numerose opere, oratori, melodie, e musica strumentale.

**GIOVANNI CRISTOFORO BACH** (1642-1708). — Zio di Giovanni Sebastiano Bach, ed uno dei più reputati organisti e compositori della grande famiglia. Scrisse opere vocali e strumentali pregevolissime.

**GUGLIELMO FRIEDEMANN BACH** (1710-1784). — Il primo figlio del grande Sebastiano ed uno dei più valorosi nell'arte, benchè sregolato nella vita. Si hanno di lui molte pregevoli composizioni, fra le quali le *Polonesi* segnano un passo in avanti nel cammino dell'arte.

**ANTONIO BAZZINI** (1818-1897). — Nobilissima figura di musicista italiano. Fu insigne violinista e come tale si procurò ben presto gran fama. Coltivò la composizione, scrivendo, oltre a un gran numero di pezzi per violino, cantate, *overtures*, quartetti, e l'opera *Turanda*, datasi alla Scala di Milano.

Morì direttore del Conservatorio milanese.

**GIORGIO BENDA** (1722-1795). — Pregiato maestro di cappella e distinto compositore tedesco. Scrisse opere teatrali, musica da chiesa e musica da camera.

**FRANCESCO BIANCHI** (1752-1811). — Fecondo autore di opere teatrali ed organista alla Basilica di S. Marco a Venezia. La melodia che è contenuta in questo volume fu scelta da Weber per un ciclo di variazioni per pianoforte.

**ENRICO G. F. BIBER** (1644-1704). — Boemo di nascita, visse la sua vita artistica quasi sempre a Salzburg. Fu assai valoroso violinista e compositore assai distinto. Le sue opere per violino sono le più pregevoli.

**ARRIGO BOITO** (1842). — Poeta e musicista, egli è uno dei pochi artisti in cui le arti del verso e dell'armonia si sieno fuse mirabilmente. È autore di parecchi poemi d'opera, tra i quali primeggiano *Otello* e *Falstaff* scritti per Giuseppe Verdi e *La Gioconda*, scritta per Amilcare Ponchielli. È l'amato ed ammirato autore del *Mefistofele*.

Il Boito attende da più anni — da quanti? — al *Nerone*, del quale è pubblicato il poema. Lo sentiremo a teatro? Quando?

**GIAMBATTISTA BONONCINI** (c. 1672 - c. 1750). — Egregio e fecondo compositore melodrammatico. Fu allievo di suo padre, autore di musica strumentale e di madrigali.

Durante il periodo della sua dimora a Londra, ebbe a rivaleggiare con Händel e bene spesso le sue opere ottennero successi non inferiori a quelli del grande tedesco.

**GIOVANNI BOTTESINI** (1823-1889). — Insigne direttore d'orchestra e compositore. Fu, soprattutto, sommo contrabassista, ed ottenne sul grave strumento effetti di virtuosità e di grazia da gareggiare con i più rinomati violinisti dell'epoca.

**J. BURGMEIN** (1840). — Nel nome prettamente tedesco si nasconde un *italianissimo* nel più esteso senso della parola: l'antico ufficiale del giovine esercito italiano — il compositore squisito di canti, danze, serenate, bozzetti caratteristici — il capo della Casa Ricordi, l'editore di questa *Biblioteca d'Oro*: il comm. Giulio Ricordi.

**FRANCESCO CAPPONI** (1840-1900). — Maestro di canto e compositore di musica vocale da camera. Parecchie sue romanze e melodie sono popolarissime: fra queste, la celebre *Povera Lina*!

**GIAN GIACOMO CARISSIMI** (1604-1674). — Uno dei più grandi compositori del secolo XVII. Fu riformatore del recitativo e dette agli accompagnamenti strumentali nuove attrattive. Scrisse molti Oratori e Cantate sacre.

**ALFREDO CATALANI** (1854-1898). — Passionale autore melodrammatico, rapito all'arte e alla vita quando l'impronta della piena maturità cominciava a rivelarsi nelle sue opere.

*Elda*, *Edmea*, *Loreley* e *Wally*, sono tra i suoi migliori lavori. Fu insigne professore di composizione nel Conservatorio di Milano.

**BENIAMINO CESI** (1845-1907). — Uno dei più illustri pianisti italiani, prediletto alunno di Sigismondo Thalberg. Tenne per molti anni la cattedra di professore di pianoforte nel R. Conservatorio di Napoli e dalla sua classe uscì una lunga schiera di valorosi artisti.

Scrisse un'opera teatrale, numerosi pezzi per pianoforte e pregevolissime parafrasi di musica antica.

**GIACOMO CHAMPION DE CHAMBOINIÈRES** (1620-1670). — Elegantissimo clavicembalista della Corte di Luigi XIV. Scrisse due libri di pezzi per cembalo, tra i quali ve n'ha di molto interessanti. Fu maestro ricercato ed ebbe tra i suoi scolari D'Anglebert, Lebègue e Francesco Couperin, *senior*.

**PASQUALE MARIO COSTA** (1858). — Elegante e popolarissimo compositore. Scrisse in Napoli — dove fece i suoi studi — squisite melodie da camera ed efficacissime canzoni popolari. Da molti anni vive a Parigi, dove scrisse la nobilissima pantomima *Histoire d'un Pierrot* ed altra musica di genere.

**GIROLAMO CRESCENTINI** (1766-1846). — Famoso cantore ed insegnante di canto. Scrisse pregevoli melodie ed ottimi vocalizzi.

**LUIGI CLAUDIO DAQUIN** (1694-1772). — Organista, clavicembalista e compositore francese, è uno dei più reputati dopo i grandi Couperin e Rameau.

Alcuni suoi pezzi per cembalo stanno deguamente nelle migliori antologie del genere.

**NICOLA D'ARIENZO** (1843). — Tra i musicisti italiani viventi, è uno dei pochi che alla profonda perizia della tecnica accoppia una vasta cultura storica e critica.

Scrisse parecchie opere teatrali, alcune delle quali ebbero pieno successo; ma già da parecchi lustri si è dedicato all'insegnamento del contrappunto e della composizione nel Conservatorio di Napoli, sua patria. È un conoscitore profondo del sistema tetracordale, che ha illustrato con dissertazioni e con esempi musicali. Nel Conservatorio suddetto, oltre a quella di composizione, tiene la cattedra di Storia della Musica.

**FELICIANO DAVID** (1810-1876). — Celebre compositore francese. Viaggiò molto in Oriente, raccogliendo i canti caratteristici dei luoghi visitati. L'ode sinfonica *Il Deserto* è il suo capolavoro.

**GIUSEPPE DELL'OREFICE** (1848-1889). — Valoroso compositore e direttore d'orchestra. Studiò armonia e contrappunto nel Conservatorio di Napoli ed esordì con l'opera *Romilda dei Bardi*, cui fece seguito *Egmont*, datosi al S. Carlo con successo.

Una lunga infermità e la morte hanno paralizzato e distrutta l'attività d'un artista che avrebbe fatto molto cammino.

**EDGARDO DEL VALLE DE PAZ** (1861). — Insigne pianista e compositore, già allievo di Beniamino Cesi nel R. Conservatorio di Napoli, ed attualmente professore di pianoforte nel R. Istituto Musicale di Firenze. Autore di numerose composizioni di diverso genere e di due opere: *Barberina* e *Oriana*. È fondatore e direttore della Rivista *La nuova musica*.

**LUIGI DENZA** (1848). — Autore di molte eleganti melodie da camera e di parecchie canzoni divenute popolarissime in Italia e fuori.

**TEODORO DÖHLER** (1814-1856). — Pianista compositore di molta reputazione. Nacque in Napoli ma fece i suoi studi con Czerny a Vienna.

**GAETANO DONIZETTI** (1797-1848). — Uno dei più fecondi e geniali compositori italiani del grande periodo rossiniano. Scrisse molte opere, delle quali ancora parecchie tengono la scena. Fu uomo assai colto e di animo nobilissimo.

**MICHELE ESPOSITO** (1855). — Insigne pianista e compositore forbitissimo di musica strumentale. Fu allievo del Cesi nel Conservatorio di Napoli e da quasi un trentennio vive a Dublino, direttore di quel Conservatorio.

**FRANCO FACCIO** (1840-1891). — Valoroso ma non fortunato compositore teatrale. Fu invece apprezzatissimo direttore d'orchestra e diresse per molti anni le esecuzioni della Scala di Milano.

**STANISLAO FALCHI** (1854). — Insigne musicista, successo al Marchetti nella direzione del Liceo Musicale di S. Cecilia a Roma. Tenne per più anni la cattedra di composizione nel Liceo stesso e produsse allievi assai valorosi. È autore di molti lavori e di un'opera acclamatissima: *Il Trillo del Diavolo*.

**PIETRO FLORIDIA** (1860). — Uno dei migliori compositori che oggi vanta la Sicilia. Pianista efficacissimo, allievo del Cesi, fu per alcuni anni professore al Conservatorio di Palermo. Abbandonò l'insegnamento per dedicarsi completamente al teatro, pel quale scrisse *Maruzza* e *Colonia libera*, opere più volte riprodotte con vero successo.

**FRANCESCO FLORIMO** (1800-1888). — Il notissimo bibliotecario del R. Conservatorio di Napoli fu anche esso reputato maestro di canto e accurato autore di facili melodie. Scrisse alcuni volumi di storia relativi alla fondazione e allo sviluppo del Conservatorio stesso. Tenne come un culto l'amicizia di Vincenzo Bellini e non si stancò mai di onorarne degnamente la memoria.

**FEDERICO FLOTOW** (1812-1883). — Assai distinto e fecondo autore di opere teatrali, la cui caratteristica è la grazia facile, semplice, scorrevole. L'opera *Marta* va considerata come il suo capolavoro.

**ALBERTO FRANCHETTI** (1860). — Della nuova schiera di compositori melodrammatici in Italia, il Franchetti è uno dei più forti, avendo ad una valida intelligenza accoppiata una solidissima e copiosa cultura. Tra i suoi primi lavori è da notarsi — a prova dei suoi studi — una Sinfonia in *Mi*. Tra le opere scritte sono notevoli *Cristoforo Colombo*, *Germania* e *La Figlia di Iorio*, le quali hanno ottenuto e ottengono ovunque incontrastato plauso.

**BERNARDO GAFFI** (XVII secolo). — Pregiato compositore della Scuola romana, allievo del Pasquini. Scrisse molte eleganti *Cantate* a voce sola, nelle quali è rimarchevole la vena melodica e l'andamento del basso.

**PIETRO GAVINIÉS** (1726-1800). — Celebre violinista francese, fiorito nel secolo XVIII. Si distinse soprattutto per l'espressione intensa e profonda del suono. Scrisse concerti e sonate per violino, e un volume di studi pregevolissimi per la tecnica.

**CARLO GOLDMARK** (1830). — Celebre musicista ungherese. Autore di musica sinfonica, di musica da camera, e di opere teatrali genialissime.

*La Regina di Saba* è il suo capolavoro melodrammatico.

**A. CARLO GOMES** (1839-1896). — Nato nel Brasile, oriundo portoghese, fece i suoi studi a Milano con Lauro Rossi. Fu operista efficace e la sua opera *Il Guarany* gli procurò una notorietà mondiale.

**LUIGI GORDIGIANI** (1806-1860). — Molto pregiato autore di musica vocale da camera. I suoi *Rispetti Toscani* sono veri modelli del genere.

**CARLO GOUNOD** (1818-1893). — Uno dei più grandi compositori teatrali che sieno fioriti in Europa nel secolo XIX. Scrisse oratori, opere e melodie per canto che gli procurarono fama, onori e ricchezza.

È l'autore del *Faust*.

**GIOVANNI GUGLIELMO HAESSLER** (1747-1822). — Assai distinto compositore tedesco e rinomato clavicembalista. Restano di lui numerosissime composizioni, ma le più notevoli sono quelle per cembalo.

**GIACOMO E. F. HALÉVY** (1799-1862). — Chiarissimo compositore melodrammatico, allievo del Cherubini, e, a sua volta, maestro di artisti che si chiamarono Gounod, Bizet, Bazin, ecc. Tra le migliori sue opere è *l'Ebreo*.

Fu distinto letterato e segretario perpetuo dell'Accademia di Belle Arti.

**MAURIZIO HAUPTMANN** (1792-1868). — Fu un vero musicista nel pieno senso della parola. Compositore austero di messe, salmi, mottetti, quartetti, e di ogni altra forma di musica vocale e strumentale. Fu violinista, cantore, direttore di cori e d'orchestra. Fu assai distinto musicologo.

**FEDERICO HIMMEL** (1785-1814). — Pregiato compositore tedesco. Fu in Italia a perfezionare i suoi studi e a Venezia e a Napoli fece rappresentare le sue prime opere.

Compose l'oratorio *Isacco* e molta musica vocale e strumentale.

**ENRICO KETTEN** (1848-1888). — Affascinante pianista, dotato di una memoria prodigiosa, e geniale compositore di pezzi per pianoforte e per canto. A soli 35 anni, nel più bel momento della sua carriera artistica, si tolse stoicamente la vita.

**GIOVANNI LUDOVICO KREBS** (1713-1780). — Fu allievo prediletto di Giovanni Sebastiano Bach, che lo riteneva eccellente organista. Scrisse molti lavori, tutti notevoli per la dignità e purezza dello stile.

**FEDERICO KUHLAU** (1786-1832). — Esimio compositore di opere, di musica da camera, di lavori didattici, ecc. Fu assai valoroso flautista e tenne il posto di professore alla Corte di Danimarca.

Le sue *Sonatine* per pianoforte sono ancora nei programmi d'insegnamento.

**PIETRO GIUSEPPE LINDPAINNER** (1791-1856). — Rinomato compositore e direttore d'orchestra. Scrisse molte opere teatrali, messe, oratori, sinfonie e una quantità di *Lieder*.

**Franz Liszt** (1811-1886). — Una delle più nobili figure tra i grandi musicisti del secolo XIX. Fu pianista sommo, non superato da alcuno: fu compositore originalissimo di opere pianistiche, di poemi sinfonici, di oratori. Fu scrittore di opere critiche. Fu gran direttore d'orchestra e fu il più efficace sostenitore e diffonditore di molti suoi grandi contemporanei ostacolati nel loro cammino: fra questi, principalmente, Schumann e Wagner.

Visse molti anni a Roma, dove ebbe tra i suoi discepoli Giovanni Sgambati.

**Pietro Locatelli** (1698-1764). — Allievo e continuatore del grande Corelli, fu violinista e compositore chiarissimo. Si ha di lui molti lavori, tra i quali emergono i Capricci, i Concerti, ecc.

**Luigi Luzz** (1828-1878). — Distintissimo e fecondo compositore. Le sue ispirate e forbite melodie e romanze da camera resero il suo nome assai popolare. Scrisse anche parecchie opere teatrali: fra queste, *Tripilla*, ch'ebbe un meritato successo.

**Luigi Mancinelli** (1848). — Uno dei più illustri compositori e direttori d'orchestra che vanti oggi l'Italia. Gli *intermezzi* sinfonici scritti per la *Cleopatra* del Cossa lo resero ben presto noto nel mondo musicale. Vennero poi le opere teatrali *Isora di Provenza*, *Ero e Leandro* e *Puolo e Francesca* le quali tutte contengono pagine mirabili per ispirazione e per fattura.

**Filippo Marchetti** (1835-1902). — Rinomato compositore italiano ed autore del *Ruy Blas*, opera che ne rese celebre il nome. Scrisse anche altre pregevoli opere. Fu maestro di camera di S. M. la Regina Margherita, che ne apprezzava il valore e la signorilità squisita, e per oltre un ventennio diresse l'Accademia e il Liceo di Santa Cecilia a Roma.

**Angelo Mariani** (1822-1873). — Egregio compositore. Fu tra i più forti ed arditi direttori d'orchestra. A lui si deve la prima esecuzione di un'opera wagneriana in Italia: quella del *Tannhäuser* al Comunale di Bologna.

Da buon soldato, prese parte alle campagne del 1848.

**Biagio Marini** (XVII secolo). — Fu uno dei primi virtuosi compositori. Si devono a lui le prime Sonate per violino solo ed altre opere vocali e strumentali nello stile *accompagnato*, che ai suoi tempi incominciava a prender voga.

**Giuseppe Martucci** (1856). — Uno dei più illustri compositori viventi: insigne pianista e direttore d'orchestra.

Allievo di Beniamino Cesi e Paolo Serrao nel R. Conservatorio di Napoli, ancor giovinetto iniziò la carriera di concertista, stando ovunque il più schietto entusiasmo. Nel 1884 portò l'orchestra napoletana ai successi di Torino. Fu alcuni anni docente di pianoforte nel Conservatorio di Napoli; dal 1886 al 1902 direttore del Liceo Rossini di Bologna; dal 1902 è direttore del Conservatorio che lo ebbe allievo.

È autore di numerose opere pianistiche: di trii, di sonate, di musica vocale. Tra le sue più poderose opere sono il *Concerto* per pianoforte ed orchestra e le due *Sinfonie*.

**Pietro Mascagni** (1863). — Popolarissimo e acclamatissimo autore d'opere teatrali, rivelatosi d'un tratto con la *Cavalleria Rusticana*, che lo ha reso celebre in tutto il mondo. Tra le sue migliori produzioni sono da notarsi *L'Amico Fritz*, *Ratcliff*, *Iris*, *Le Maschere*, *L'Amica*. È efficacissimo direttore d'orchestra e dirige volentieri le proprie opere nei teatri d'Italia e stranieri.

Fu per alcuni anni direttore del Liceo Rossini di Pesaro e presentemente dirige una Scuola di Musica a Roma.

È parlatore e polemista efficacissimo.

**Edoardo Mascheroni** (1857). — Compositore e direttore d'orchestra. Oltre parecchie composizioni da camera, per quartetto e ad una *Messa da Requiem*, scritta per le onoranze funebri a Re Vittorio Emanuele II ed eseguita al Pantheon di Roma, è autore delle opere *Lorenza* e *La Peragina*.

Il Mascheroni fu il primo che diresse il *Falstaff* di Verdi alla Scala di Milano nel 1893, prescelto dall'autore stesso.

**Giulio Massenet** (1842). — Uno dei più forti autori melodrammatici che vanti l'Europa moderna. Melodista ed armonista squisitissimo, egli ha avuto una grande influenza sullo stile di molti giovani compositori francesi e italiani.

Il *Re di Lahore*, *Manon Lescaut*, *Werter*, sono tra le sue più belle ed acclamate opere. Scrisse due oratori e molti pezzi per pianoforte e per canto.

**Giovanni Mattheson** (1681-1764). — Elettissimo compositore tedesco. Scrisse opere teatrali, messe, *suites* per cembalo, ecc. Tali lavori attestano ancor oggi il merito dell'artista. Lasciò importanti opere teoriche.

**Giambattista Mazzaferrata** (XVII secolo). — Musicista italiano nato a Ferrara. Con le numerose opere scritte, quasi tutte di genere sacro e castigato, seppe acquistarsi una degna rinomanza.

**Alberto Mazzucato** (1813-1877). — Insigne compositore melodrammatico, e valoroso insegnante. Alle sue opere non arrise troppo la fortuna della popolarità: ma dalla sua classe del Conservatorio di Milano uscirono il Boito, il Ponchielli, il Galli e molti altri illustri maestri.

**Fanny Mendelssohn** (1805-1847). — Sorella del grande compositore dello stesso nome, fu anch'essa eccellente pianista, profonda intenditrice di arte, e, tra le donne, distinta compositrice. Aveva un culto pel fratello, il quale, a sua volta, avea in lei chi meglio l'intendesse e l'incitasse alle grandi opere.

**Saverio Mercadante** (1797-1870). — Forte e fecondo compositore di opere teatrali che ebbero gran voga ai suoi tempi. Ottimo insegnante, ebbe valorosissimi allievi. Fu per molti anni direttore del Conservatorio di Napoli.

Il *Giaramento*, *Il Bruto*, sono tra le sue opere migliori.

**Leopoldo Mozart** (1719-1787). — Se quest'artista non avesse avuto la fortuna di essere il padre del grande e divino W. Amedeo, forse la storia dell'arte non avrebbe registrato il suo nome. Ma è onesto riconoscere ch'egli fu pregevole artista, nutrito di buoni studi, abile nell'insegnamento, e che l'Arte deve a lui l'educazione musicale del portentoso figliuolo.

**Giorgio Muffat** (1645-1704). — Rinomato compositore del quale non si conosce il luogo di nascita. Si suppone che sia nato in Germania, ma la famiglia è d'origine inglese. Fece i suoi studi in Francia. Scrisse sonate per diversi strumenti, danze, toccate e dodici concerti per strumenti ad arco.

**Cristoforo Nichelmann** (1717-1782). — Studiò a Lipsia, nella chiesa di S. Tommaso, la cui scuola era diretta dal sorquo Bach. Scrisse molti lavori musicali ed alcune opere teoretiche.

Compose anche un'azione pastorale: *Galatea*.

**Ottone Nicolai** (1810-1849). — Compositore tedesco di bella fama. Scrisse alcune opere di fresca ispirazione, di sapiente fattura, una delle quali, « *Le vispe comari di Windsor* », è ritenuta il capolavoro.

**Giovanni Pacini** (1796-1867). — Fecondissimo autore di opere teatrali, non prive di ispirazione, ma ricoperte ormai dal più profondo oblio. Soltanto la *Saffo*, ritenuta il capolavoro, viene qualche volta riprodotta sulle scene. Il Pacini fu uomo coltissimo.

**Lorenzo Perosi** (1872). — Il giovanissimo direttore della Cappella Sistina è uno dei più insigni compositori contemporanei: ricco di nobile e profonda ispirazione, forte dei severi studi compiuti in Italia e in Germania.

Egli ha già gran fama per una serie di geniali oratori e per altre opere orchestrali.

**Jacopo Antonio Perti** (1661-1756). — Esimio compositore della Scuola bolognese. Scrisse alcune opere teatrali, ma ottenne più fama per le numerose e sapienti composizioni di genere sacro.

**Enrico Petrella** (1813-1877). — Artista di facile ispirazione melodica e di estro pronto ed inesauribile, scrisse opere teatrali che ottennero grande successo.

*Jone*, *Le Precauzioni*, *I Promessi Sposi*, sono tra i suoi migliori lavori.

**PIETRO PLATANIA** (1828-1907). — Dottissimo contrapuntista ed autore di sapienti opere sacre e di poderose opere teatrali. Godè dovunque grande reputazione, e questa gli valse prima la direzione del Conservatorio di Palermo e poi quella del Conservatorio di Napoli.

**GIOVANNI NEPOMUCENO POISSL** (1788-1865). — Compositore bavarese. Scrisse opere teatrali, di buona fattura, se non geniali. Fu Intendente musicale alla Corte di Monaco.

**AMILCARE PONCHIELLI** (1834-1886). — Forte compositore e fortissimo insegnante. Scrisse parecchie opere, ma quella che gli procurò una fama mondiale è *La Gioconda*, su versi di Boito: opera di fervida ispirazione e di fattura magistrale.

Nel Conservatorio di Milano, ove tenne la cattedra di composizione, ebbe ad allievi il Puccini, il Mascagni, ed altri che si distinguono nel campo dell'arte.

**GIACOMO PUCCINI** (1858). — Discendente d'una egregia e lunga dinastia di musicisti lucchesi, egli non soltanto non si mostrò degenerare dei suoi antenati, ma ben può affermarsi che ne abbia accresciuto, e di molto, il lustro. Allievo del Ponchielli nel Conservatorio di Milano, ben presto rivelò le sue geniali attitudini pel teatro, pel quale scrisse successivamente *Le Villi*, *Edgar*, *Manon Lescaut*, *Bohème*, *Tosca*, *Madama Butterfly*, tutte opere che ottennero sempre il pieno favore del pubblico.

**GIOVANNI FEDERICO REICHARDT** (1752-1814). — Egreio compositore tedesco. Scrisse musica teatrale, sinfonica e da camera. Fu direttore d'orchestra ed efficace scrittore di cose musicali.

**CARLO REISSIGER** (1798-1859). — Fecondo compositore tedesco, autore di opere, oratori, sinfonie, quartetti, ecc., non sempre geniale, ma sempre corretto.

È l'autore d'un pezzo per pianoforte conosciuto sotto il titolo *L'ultimo pensiero di Weber*.

**LUIGI RICCI** (1805-1869). — Uno dei più pregiati compositori di opere della Scuola napoletana. Scrisse circa trenta opere, tra le quali, in collaborazione col fratello Federico, quel gioiello comico che è *Crispino e la Comare*. Morì pazzo a Praga.

**GIOVANNI A. RIGATTI** (XVII secolo). — Compositore veneto. Fu ecclesiastico ed organista della chiesa di S. Maria Formosa in Venezia. Fu anche cantore in S. Marco e maestro di canto in un Conservatorio di fanciulle. Scrisse molte opere sacre, sia con voci sole, sia con voci e strumenti.

**VINCENZO RIGHINI** (1756-1812). — Virtuoso di canto, direttore d'orchestra e compositore, si guadagnò ai suoi tempi molta fama e moltissimi quattrini, godendo alla Corte di Federico Guglielmo a Berlino, uno stipendio di 4000 talleri!

I suoi *soffeggi* per canto sono tuttavia tenuti in considerazione.

**SALVATOR ROSA** (1615-1673). — Il celebre pittore napoletano, non soltanto abbandonò talvolta i pennelli per esercitarsi alla rima, ma volle anche provarsi all'esercizio dei suoni, scrivendo *canzoni* e *madrigali* di leggiadra fattura. Della *canzonetta* che è in questo volume, Liszt ha fatto una riuscitissima trascrizione da concerto.

**MICHELANGELO ROSSI** (XVII secolo). — Allievo di Girolamo Frescobaldi, fu a sua volta eccellente organista e forbito compositore di musica per organo e cembalo. Scrisse anche un dramma musicale: *Erminia sul Giordano*, lavoro importante per la storia dell'opera.

**ANTONIO RUBINSTEIN** (1830-1894). — Uno dei più portentosi pianisti del suo tempo, ben degno di essere collocato a fianco di Franz Liszt. Raccolse dovunque onori e tesori come concertista, e, pur facendo una vita nomade, coltivò con amore tenace la composizione, scrivendo una gran quantità di lavori d'ogni sorta: opere, oratori, sinfonie, quartetti, sonate, *Lieder*, innumerevoli pezzi per pianoforte. Fu direttore del Conservatorio di Pietroburgo.

**PAOLO SERRAO** (1880-1907). — Allievo del Mercadante nel Conservatorio di Napoli, esordì con l'opera *Pergolesi*, che ottenne lietissimo successo. Non egual successo ebbero le due opere seguenti, ed egli depose per lunghi anni la penna del compositore per dedicarsi all'insegnamento nel Conservatorio.

Fu geniale maestro, come fu uomo piacente, di spirito pronto, e talvolta mordace.

Dalla sua bella scuola uscirono moltissimi valorosi: primi fra tutti il Martucci, l'Esposito, il Giordano, il Cilea, il Falconi, il Del Valle, ecc.

Negli ultimi anni della sua esistenza si compiacque di scrivere una bella serie di pezzi per pianoforte — istrumento ch'egli trattava con vera competenza.

**GIOVANNI SGAMBATI** (1843). — Uno dei più illustri allievi del Liszt, ed uno dei più forti musicisti italiani. Insigne pianista, è, dalla fondazione del Liceo di S. Cecilia in Roma, direttore dell'insegnamento pianistico. Il Consolo, il Bajardi, il Ridolfi, sono tra i suoi migliori allievi.

È autore di molte eccellenti opere pianistiche, di quintetti, quartetti, concerti, sinfonie. Tra le opere sinfoniche è da notare l'*Epitalmio*, scritto per nozze principesche.

Lo Sgambati è il direttore del Quintetto di Corte della Regina Margherita.

**GASPARE SPONTINI** (1774-1851). — Uno dei grandi compositori melodrammatici che abbiano trattato il teatro con intenzioni di riforme. Dette una grande importanza al recitativo. La *Vestale* è il suo capolavoro.

**BARBARA STROZZI** (XVII secolo). — Venezia fu la culla di questa nobilissima e coltissima dama, esercitata nell'arte musicale con assai pregevoli risultati. Scrisse arie, cantate, madrigali, rivelando sempre una facile e leggiadra ispirazione.

**FRANCESCO SUPRIANI** (XVII secolo?). — Non si hanno notizie intorno a questo compositore, ma dallo stile dell'*Aria* che qui pubblichiamo, e che fu trovata in una raccolta manoscritta del principio del 1700, si può asserire che il Supriani visse nel secolo XVII.

**SIGISMONDO THALBERG** (1812-1871). — Uno dei più grandi pianisti del secolo XIX. Possedeva in sommo grado l'arte del canto e la più completa ed impeccabile meccanica. Scrisse numerose e grandiose *Fantasie* sulle opere più celebri dell'epoca, eseguendo le quali otteneva dovunque il maggior entusiasmo.

Amò teneramente Napoli, e sul vicino colle di Posillipo, in vista dell'incantevole golfo, edificò una splendida villa. A Napoli ebbe, unico allievo, Beniamino Cesi, cui portò affetto come da padre a figlio.

Tra le migliori opere del Thalberg son da notarsi gli *Studi* e *L'Arte del Canto*.

**AMBROGIO THOMAS** (1811-1896). — Allievo del Conservatorio di Parigi, guadagnò agli esami finali il *prix de Rome*. Venne in Italia e nel periodo di quattro anni si fermò a Roma, Napoli, Firenze, Bologna, Venezia, ecc. Compose molte opere, ma in due rifulgono più belle le qualità dell'artista: in *Amleto* e in *Mignon*. Thomas fu uno dei più illustri direttori del Conservatorio di Parigi.

**GUSTAVO TOFANO** (1844-1899). — Interessante figura d'artista, cui una certa irrequietezza d'animo, che, del resto, lo rendeva simpatico nella vita, nocque per un più ampio sviluppo delle sue facoltà artistiche. Fu assai distinto pianista e successe a Stefano Golinelli nell'insegnamento del pianoforte nel Liceo Musicale di Bologna.

Scrisse parecchi pezzi per pianoforte, per canto, e delle operette ch'ebbero lieta accoglienza.

**GIUSEPPE TORELLI** (1860-1908). — Celebre violinista e compositore. Fu uno dei perfezionatori della musica istrumentale e può considerarsi come il creatore del *concerto grosso* e del *concerto da camera*.

**FRANCESCO PAOLO TOSTI** (1846). — Il più popolare e il più squisito autore di musica vocale da camera che sia in Italia. Le sue melodie passionali, delicate, eleganti, eb-



ed hanno tuttavia il posto d'onore in tutti i salotti... la buona musica vocale è tenuta in pregio.

Da molti anni il Tosti vive a Londra — tenuto da tutti, non escluso Re Edoardo — nella maggiore considerazione.

**NICOLA VACCAI** (1790-1848). — Distinto compositore e maestro di canto. Scrisse diverse opere teatrali, *21 ariette per l'insegnamento del bel canto italiano*, ed un pregevolissimo *metodo vocale*.

**GIUSEPPE VERDI** (1813-1901). — L'ultimo dei grandi compositori melodrammatici italiani, del grande periodo iniziato dal Rossini. Fu artista geniale, ed infuse in tutte le sue opere una drammaticità d'una potenza formidabile. Scrisse una lunga e non obliata serie di opere, nelle quali si vede, gradualmente, il progresso stilistico dell'artista.

Trattò sempre argomenti passionali, tolti da vere opere d'arte letteraria: ma gli ultimi anni della sua operosità volle dedicare ad un'opera giocosa, e scrisse quel capolavoro comico che si chiama *Falstaff*.

**GIORGIO CRISTOFORO WAGENSEIL** (1715-1777). — Pregiato compositore viennese, allievo del Fuchs. Scrisse moltissime opere, ma le più apprezzate son quelle per clavicembalo. Fu maestro dell'Imperatrice Maria Teresa.

**RICCARDO WAGNER** (1813-1888). — Uno dei più grandi compositori della Germania. Dotato di una intelligenza filosofica e di una fervida fantasia, egli sognò di riformare l'opera teatrale, liberandola dalle forme convenzionali, dando al *recitativo* l'importanza che gli davano gli antichi operisti italiani e innalzando l'ufficio dell'orchestra ad altezza veramente sinfonica.

Egli avvalorò le sue riforme con libri di estetica e di critica, traendosi dietro una folla di adoratori e creandosi in pari tempo una quantità di implacabili nemici.

Oggi le sue opere sono pressochè popolarizzate, mentre sorgono da più parti così arditi riformatori, e del teatro e della musica in genere, che, s'egli visse, si metterebbe in disparte per vergogna!

**NICCOLÒ VAN WESTERHOUT** (1862-1898). — D'origine olandese, nacque a Mola di Bari, e studiò nel R. Conservatorio di Napoli col D'Arienzo. Scrisse varie opere, musica sinfonica, pezzi per pianoforte, per violino, per canto, in tutto rivelando l'eletto ingegno e il profondo sapere. Morì nel verde della vita, mentr'era già da qualche anno professore nel Conservatorio partenopeo.





# LA ROSELLINA

(dai «Lieder»)

1

Schubert.

Allegretto

1.



# MARCIA DI FANCIULLI

(dalle Composizioni per Pianoforte a quattro mani)

Schubert.

Moderato

2.

TRIO



# VOLUTTÀ DEL DOLORE

(dai «Lieder»)

Schubert.

Poco mosso

3.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains four measures of music with various fingering numbers (4, 4, 2, 3, 3, 5, 4, 5) and slurs. The lower staff is in bass clef and contains four measures of music with slurs and fingering numbers (4, 2, 3, 4, 3, 5, 4, 5). Below the staves are performance markings: 'Ped.' with a star symbol, a star symbol, 'Ped.', a star symbol, and 'Ped.'.

The second system of musical notation consists of two staves. The upper staff has four measures with slurs and fingering numbers (3, 2, 1, 5, 2, 1, 4, 5, 4, 1). The lower staff has four measures with slurs and fingering numbers (4, 5, 3, 4, 3, 2, 5, 5, 3, 4, 5). Below the staves are performance markings: 'Ped.', 'Ped.', a star symbol, 'Ped.', 'Ped.', a star symbol, and 'Ped.'.

The third system of musical notation consists of two staves. The upper staff has four measures with slurs and fingering numbers (4, 4, 4, 3, 3, 5, 4, 4, 3, 2). The lower staff has four measures with slurs and fingering numbers (4, 3, 2, 1, 2, 5, 4, 5). Below the staves are performance markings: a star symbol, 'Ped.', a star symbol, 'Ped.', a star symbol, and 'Ped.'.

The fourth system of musical notation consists of two staves. The upper staff has four measures with slurs and fingering numbers (4, 4, 4, 3, 3, 5, 2, 3, 4, 2, 4, 5). The lower staff has four measures with slurs and fingering numbers (4, 3, 2, 1, 2, 5, 4, 5). Below the staves are performance markings: a star symbol, 'Ped.', a star symbol, 'Ped.', a star symbol, 'Ped.', a star symbol, 'Ped.', and a star symbol.

The fifth system of musical notation consists of two staves. The upper staff has four measures with slurs and fingering numbers (3, 4, 4, 2, 2, 3, 4, 4, 5, 4, 1, 4). The lower staff has four measures with slurs and fingering numbers (2, 5, 2, 5, 2, 5, 2, 4, 5, 3, 2, 3). Below the staves are performance markings: 'Ped.', a star symbol, 'Ped.', a star symbol, and 'Ped.'.



# WALZER

(dall'Op.9)

Schubert.

Con moto

4.

*p*

*mf* *sf* *sf*

*dolce*

*p*

*Fine.*

*mf*

*f* *p*

*mf*

*D.C. al Fine.*



# SULL'ONDA

(dai «Lieder»)

Moderato

Schubert.

5.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with a piano (*pp*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The system concludes with six measures, each marked with a fermata and the word 'Ped.' below the bass staff.

The second system continues the piece with two staves. It features similar melodic and accompanimental patterns to the first system. The system concludes with six measures, each marked with a fermata and the word 'Ped.' below the bass staff.

The third system continues the piece with two staves. The dynamics shift to mezzo-forte (*mf*) in the middle of the system. The system concludes with six measures, each marked with a fermata and the word 'Ped.' below the bass staff.

The fourth system continues the piece with two staves. The system concludes with six measures, each marked with a fermata and the word 'Ped.' below the bass staff.

The fifth system continues the piece with two staves. The dynamics shift to piano (*p*) at the beginning. The system concludes with six measures, each marked with a fermata and the word 'Ped.' below the bass staff.





# TU SEI LA PACE

(dai «Lieder»)

Schubert.

Lento

6.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor) and the time signature is 3/8. The piece is marked 'Lento' and begins with a piano (*pp*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *p*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff in several measures. There are also some asterisks (\*) and a '4' marking. The piece concludes with a final cadence and a repeat sign.





# SCHERZO

(dal Quartetto Op. 125, N° 1.)

Schubert.

**Prestissimo**

7.

**TRIO**

*Fine.*

*D.C. al Fine.*





# SERENATA

(dai «Lieder»)

Schubert.

Moderato

9.





# LÄNDLER

(da l'Op.171)

Schubert.

Moderato

10.

*p*

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

Red. \*

Red. \*

Red. Red. \* Red. Fine.

TRIO

*p*

\* Red. \* Red. \* Red. \* Red. \*

Red. Red. \*

Red. Red. Red. Red. Red. \*

D.C al Fine.



# MARCIA MILITARE

(dall' Op. 51)

Schubert.

Allegro vivace

11.

The musical score is written for piano and consists of five measures. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The score is divided into two systems. The first system contains measures 1 and 2, and the second system contains measures 3, 4, and 5. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often with slurs and accents. The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines. Dynamics include piano (p), fortissimo piano (fp), and sforzando (sf). There are several 'Red.' markings with asterisks, likely indicating editorial changes or specific performance instructions. Fingerings are indicated by numbers 1-5. The score ends with a repeat sign and a first ending bracket.





16 TRIO

Sheet music for a piano trio, consisting of eight systems of two staves each (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and includes various performance markings such as *Red.*, *cres.*, and *D.C. al Fine.* Fingerings and articulation marks are present throughout the score.



# POLONESE

(dall'Op. 75)

Schubert.

Allegro giusto

12.

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegro giusto'. The score is divided into 12 measures. The first measure begins with a forte dynamic and a series of eighth notes. The second measure features a piano dynamic and a series of quarter notes. The third measure returns to a forte dynamic with eighth notes. The fourth measure has a piano dynamic and quarter notes. The fifth measure is marked with a forte dynamic and eighth notes. The sixth measure features a piano dynamic and quarter notes. The seventh measure is marked with a forte dynamic and eighth notes. The eighth measure has a piano dynamic and quarter notes. The ninth measure is marked with a forte dynamic and eighth notes. The tenth measure features a piano dynamic and quarter notes. The eleventh measure is marked with a forte dynamic and eighth notes. The twelfth measure concludes with a piano dynamic and quarter notes. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions like 'Ped.' and '\*' are placed below the bass staff. Fingerings are indicated with numbers 1-5 above the notes.



4 4 5 5 4 3 1 2 4 3 1 2 4 3 3

*p*

Red. 5 Red. Red. Red. Red. \*

5 3 4 3 1 2 3 1 4 1 3 8 4 1 3

*cres.*

Red. \* Red. \* Red. \* *Fine.*

**TRIO**

3 4 3 5 4 2 2 3 4 2 1

*p*

4 5 1 3 4

5 3 4 1 2 5 3 1 2 3 5 2 3 4 2 3 5 2 4

Red. Red. Red. \* Red. Red. Red. Red. Red. \* Red. \*

5 13 13 8 2 3 4

*p*

Red. Red. Red. Red. Red. \* Red. \*

13 13 8 1 4 2 3 4

Red. Red. Red. Red. Red. \* Red. \*

*D.C. al Fine.*



# LAMENTO ALLA LUNA

(dai «Lieder»)

Schubert.

Moderato

13.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a piano (*p*) dynamic and contains several measures with fingerings (1, 4, 5, 3, 1, 2, 5, 5, 4, 2, 5, 4, 2, 3) and slurs. The lower staff is in bass clef with a 6/8 time signature and contains notes with fingerings (5, 2, 7) and slurs. Pedal markings include "Ped.", "\* Ped.", and "Ped.".

The second system continues the piece. The upper staff has a *cres.* (crescendo) marking and a *mf* (mezzo-forte) dynamic. It includes fingerings (5, 4, 3, 2, 3, 1, 2, 3, 4, 5) and slurs. The lower staff has notes with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5) and slurs. Pedal markings include "Ped.", "\* Ped.", and "Ped.".

The third system features a piano (*p*) dynamic. The upper staff has fingerings (5, 4, 3, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5) and slurs. The lower staff has notes with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5) and slurs. Pedal markings include "Ped.", "\* Ped.", and "Ped.".

The fourth system includes a *pp* (pianissimo) dynamic. The upper staff has fingerings (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5) and slurs. The lower staff has notes with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5) and slurs. Pedal markings include "Ped.", "\* Ped.", and "Ped.".

The fifth system continues with the same dynamics. The upper staff has fingerings (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5) and slurs. The lower staff has notes with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5) and slurs. Pedal markings include "Ped.", "\* Ped.", and "Ped.".

The sixth system concludes the piece. The upper staff has fingerings (3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5) and slurs. The lower staff has notes with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5) and slurs. Pedal markings include "Ped.", "\* Ped.", and "Ped.".



# MATTINO BURRASCOSO

(dai «Lieder»)

Schubert.

*Allegro mod. to ma vigoroso*

14.



# IL SUONATORE DI LIRA

(dai «Lieder»)

Schubert.

Piuttosto lento

15.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Piuttosto lento'. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings. There are several instances of 'Red.' (likely indicating a redaction or correction) and asterisks (\*) scattered throughout the piece. The piece concludes with a final cadence in the bass staff.



Andante

# ESPERO (dai «Lieder»)

Schubert.

16.

First system of musical notation for 'Espero'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The piece begins with a piano (*pp*) dynamic. The right hand features a melody with slurs and fingerings (4, 4, 4, 4). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata over the final chord.

Second system of musical notation. The right hand continues the melody with various slurs and fingerings (3, 4, 5, 3, 4, 5, 3, 2, 1, 4, 5). The left hand accompaniment includes chords and single notes. Dynamics include *pp* and *p*. The system ends with a fermata.

Third system of musical notation. The right hand melody features slurs and fingerings (3, 4, 5, 3, 4, 5, 4, 3, 4, 5, 4). The left hand accompaniment continues with chords and single notes. Dynamics include *pp* and *p*. The system ends with a fermata.

Fourth system of musical notation. The right hand melody includes slurs and fingerings (3, 4, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment continues. Dynamics include *p*, *pp*, and *poco più mosso*. The system ends with a fermata.

Fifth system of musical notation. The right hand melody features slurs and fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand accompaniment continues. Dynamics include *p* and *pp*. The system ends with a fermata.

Sixth system of musical notation. The right hand melody includes slurs and fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand accompaniment continues. Dynamics include *p* and *pp*. The system ends with a fermata.



# RIMPIANTO

(dai «Lieder»)

Schubert.

**Lento**

17. *pp*

Red. \* Red. \*



The musical score is arranged in six systems, each with a treble and bass staff. The first system includes a *cres.* marking and fingerings 3, 2, 3. The second system includes a *p* marking and fingerings 2, 2. The third system includes a *pp* marking and fingerings 3, 3, 4, 4, 5, 4. The fourth system includes a *cres.* marking and fingerings 1, 2, 4, 5. The fifth system includes a *pp* marking and fingerings 1, 2, 4, 5. The sixth system includes a *pp* marking and fingerings 1, 2, 4, 5. The score is heavily annotated with *Ped.* and asterisks, indicating pedaling instructions. Various musical notations such as slurs, accents, and dynamic markings are used throughout.



# SERENATA

(dai «Lieder»)

Schubert.

Allegretto

18.

*p*

Red. \* Red. \* 4 5

Red. \* Red. \* Red. \*

Red. Red. Red. Red. \* 3 2 1 1 3 5

Red. Red. Red. Red. \* *mf*

Red. \* Red. \* Red. \* Red. \* Red. \*



Musical notation system 1: Treble and bass clefs with notes and rests. Fingerings 4, 5, 4, 5, 4, 5, 4, 5 are indicated above the treble staff. Dynamics include *p*, *cres.*, and *mf*. Below the staff are the markings: *Red. \* Red. \**

Musical notation system 2: Treble and bass clefs with notes and rests. Fingerings 3, 5, 3, 5, 3, 5, 3, 5 are indicated above the treble staff. Dynamics include *Red.* below the staff.

Musical notation system 3: Treble and bass clefs with notes and rests. Fingerings 2, 3, 2, 3, 2, 3, 2, 3 are indicated above the treble staff. Dynamics include *f* and *dim.*. Below the staff are the markings: *Red. \* Red. \* Red. Red. Red. \**

Musical notation system 4: Treble and bass clefs with notes and rests. Fingerings 2, 4, 3, 5, 2, 4, 3, 5 are indicated above the treble staff. Dynamics include *f* and *dim.*. Below the staff are the markings: *Red. Red. Red. \**

Musical notation system 5: Treble and bass clefs with notes and rests. Fingerings 2, 4, 3, 5, 2, 4, 3, 5 are indicated above the treble staff. Dynamics include *p*. Below the staff are the markings: *Red. \* Red. \* Red. \**

Musical notation system 6: Treble and bass clefs with notes and rests. Dynamics include *Red.* below the staff.



# CALMA DEL MARE

(dai «Lieder»)

Schubert.

Molto lento

19.

The first system of music consists of two staves. The right staff (treble clef) begins with a piano (*pp*) dynamic and a melodic line with a slur. The left staff (bass clef) has a bass line with a slur. Fingerings are indicated: 1, 2, 5 in the right hand and m.o., m.d. in the left hand. The system concludes with a *Red.* (ritardando) marking.

The second system continues the piece with similar melodic and bass lines. It features slurs and fingerings in both hands. The system ends with a *Red.* marking.

The third system continues the piece. It includes slurs, fingerings, and dynamic markings. The system concludes with a *Red.* marking.

The fourth system concludes the piece. It features slurs, fingerings, and dynamic markings. The system ends with a *Red.* marking.





# CANZONE BACCHICA

(dai «Lieder»)

Schubert.

Vivace

20.



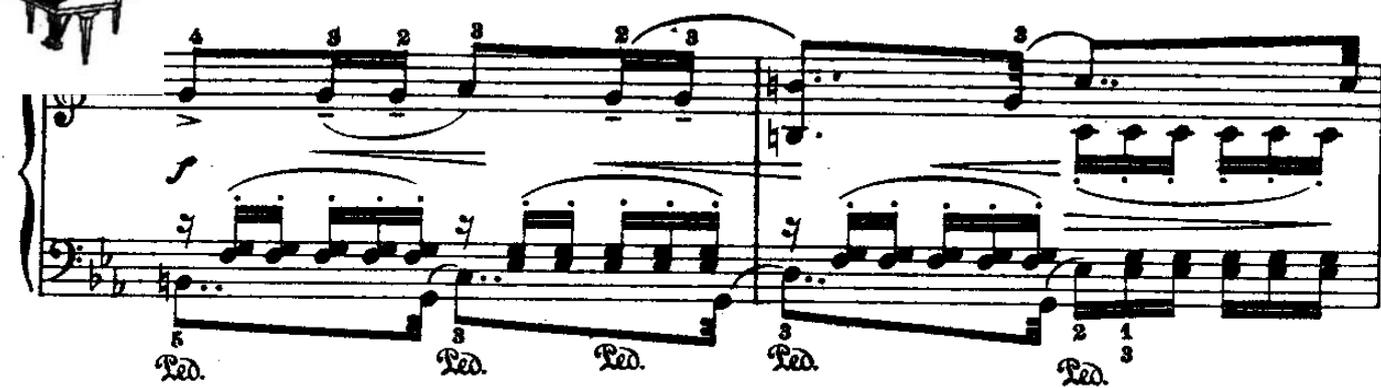
# LAMENTO DI FANCIULLA

(dai «Lieder»)

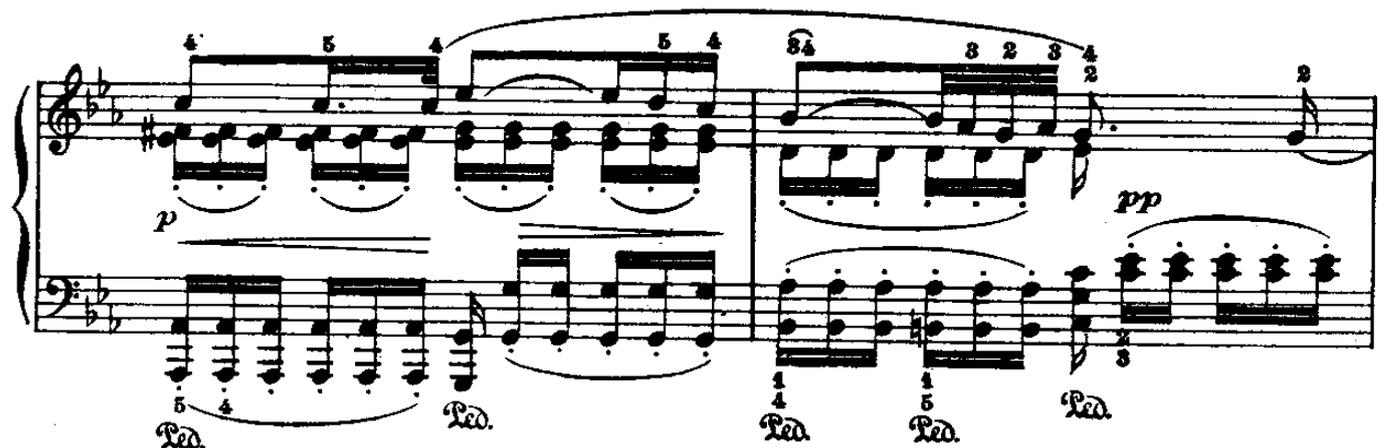
Schubert.

21.

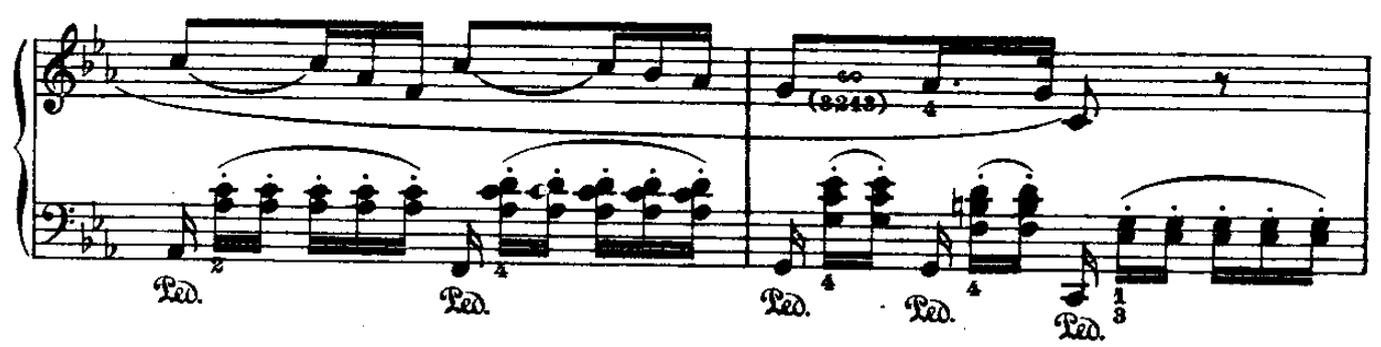
Lento



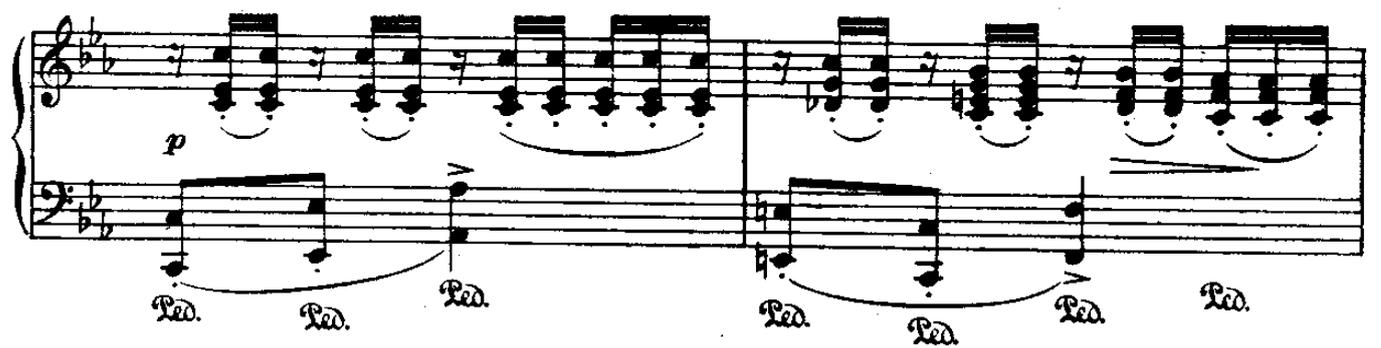
System 1: Treble and bass clefs. Treble clef contains a melodic line with fingerings 4, 3, 2, 3, 2, 3, 3. Bass clef contains a rhythmic accompaniment with fingerings 5, 3, 3, 2, 1, 3. The word "Ped." is written below the bass clef five times.



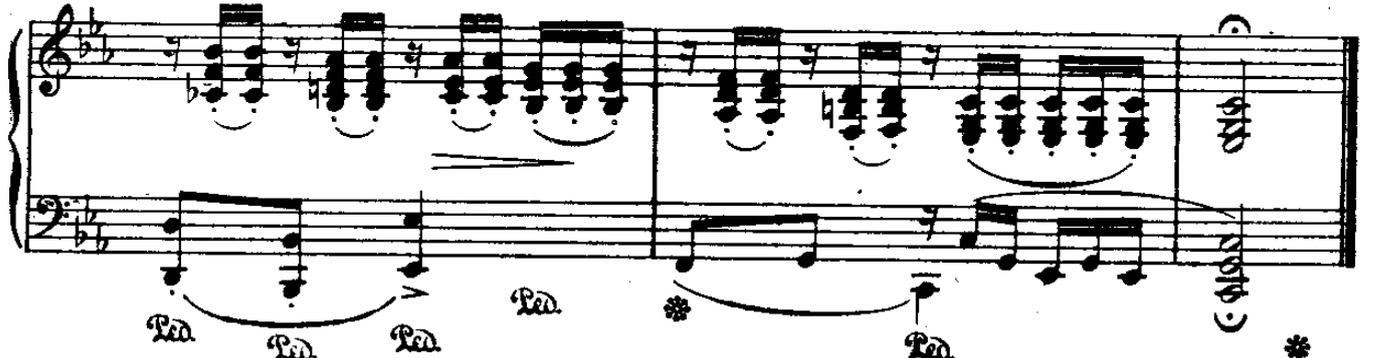
System 2: Treble and bass clefs. Treble clef contains a melodic line with fingerings 4, 5, 4, 5, 4, 5, 4, 3, 2, 3, 4. Bass clef contains a rhythmic accompaniment with fingerings 5, 4, 4, 1, 4, 1, 5, 3. The word "Ped." is written below the bass clef four times. Dynamic markings *p* and *pp* are present.



System 3: Treble and bass clefs. Treble clef contains a melodic line with a circled number (3218) above it. Bass clef contains a rhythmic accompaniment with fingerings 2, 2, 4, 4, 4, 1, 3. The word "Ped." is written below the bass clef five times.



System 4: Treble and bass clefs. Treble clef contains a melodic line with dynamic marking *p*. Bass clef contains a rhythmic accompaniment with fingerings 2, 2, 2, 2, 2, 2, 2. The word "Ped." is written below the bass clef seven times.



System 5: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a rhythmic accompaniment with fingerings 2, 2, 2, 2, 2, 2, 2. The word "Ped." is written below the bass clef seven times. The system ends with a double bar line and a fermata.



# MONDO FELICE

(dai «Lieder»)

Schubert.

**Allegro non troppo**

22. *ff* *fp*

The musical score is presented in four systems. Each system contains a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro non troppo'. The first system begins with a fortissimo (*ff*) dynamic and includes a large slur over the first two measures. The second system continues with a fortissimo piano (*fp*) dynamic. The third system also features a fortissimo piano (*fp*) dynamic. The fourth system concludes the piece with a final chord in the bass clef. Fingering numbers (1-5) are indicated throughout the score, and various articulation marks like accents and slurs are used to guide the performer.



The image displays a piano score consisting of five systems of music. Each system includes a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and features a 'Red.' marking in the bass staff. The second system continues with similar notation and includes another 'Red.' marking. The third system is marked with *fp* (fortissimo piano) and contains two asterisks (\*) in the bass staff. The fourth system is marked with *mf* (mezzo-forte) and also contains two asterisks (\*). The fifth system concludes the piece with a *f* (forte) dynamic. The score is annotated with various musical notations such as slurs, accents, and fingerings (e.g., 1-5, 2-4, 3-5).



# MARCIA

(dalle Composizioni per Pianoforte a quattro mani)

Andante con moto

Schubert.

23.

The musical score consists of two staves, Treble and Bass clef, with a grand staff bracket on the left. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into five systems. Dynamics include *pp*, *pp*, *p*, and *Fine*. Fingerings are indicated by numbers 1-5 above or below notes. There are also *Red.* and asterisk symbols scattered throughout the score. The piece concludes with a double bar line and the word *Fine*.

# RIO



1 2 4 1 2 4 *V<sub>3</sub>* 1 2 4 4 3 2 4

*pp* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cres.* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*D.C. al Fine.*



# FEDE PRIMAVERILE

(dai «Lieder»)

Schubert.

Alquanto lento

24.

pp

Ped. Ped. Ped. Ped. Ped. Ped.





# LA TROTELLA

(dal «Lieder»)

Schubert.

Piuttosto vivace

25.





# LÄNDLER

(dall'Op.171)

Schubert.

Moderato

26.

First system: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and fingerings (e.g., 3, 4, 5, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present throughout.

Second system: Continuation of the first system. Dynamics include *mf* and *p*. The right hand has a repeat sign and a fermata. Pedal markings include *Ped.* and *\*Ped.*

Third system: Continuation of the second system. Dynamics include *mf*, *p*, and *pp*. The right hand has a fermata. Pedal markings include *Ped.* and *\*Ped.*

Fourth system: Continuation of the third system. Dynamics include *pp*. The right hand has a fermata. Pedal markings include *\*Ped.* and *Ped.*. The system ends with a double bar line and the word *Fine.*

## TRIO Più mosso

Fifth system: Treble clef, key signature of three sharps, 3/4 time signature. The tempo is *Più mosso*. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (e.g., 4, 2, 1, 3, 2, 1). The left hand provides a harmonic accompaniment. Pedal markings are present.

Sixth system: Continuation of the fifth system. Dynamics include *sf* and *pp*. The right hand has a fermata. Pedal markings include *Ped.* and *\*Ped.*

Seventh system: Continuation of the sixth system. Dynamics include *cres.* and *f*. The right hand has a fermata. Pedal markings include *Ped.* and *\*Ped.*. The system ends with a double bar line and the word *Fine.*



# BARCAROLA

(dai «Lieder»)

Schubert

Moderato

27.

The musical score is written for piano and consists of 27 measures. It is in G-flat major (three flats) and 6/8 time. The tempo is marked 'Moderato'. The score is divided into six systems, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling instructions are marked 'Ped.' with a number (1-5) below the bass staff. Dynamics include *pp* (pianissimo), *fp* (fortissimo), *p ma sentito* (piano ma sentito), *mf* (mezzo-forte), and *p* (piano). A *cres.* (crescendo) marking is present in the final system. The piece concludes with a *p* dynamic.





# AVE MARIA

(dai «Lieder»)

Schubert.

Molto lento

28.

2 4 5 4 2  
1 2 4 2 1

*pp*

Red. Red. Red. Red.

*m.s.*  
4 2 1 2 4 4 5 1 2 1 2 4 3  
5 4 2 4 5 5 5 4 2 4 5

*m.d.*  
*sentita la melodia*

Red. Red. Red. Red. Red. Red. Red. Red.

3 4 4 3 2 1 2 3 3 4

Red. Red. Red. Red. \* Red. Red. Red. Red. \*

4 3 1 2 1 2 3 5 4 2 4 5

Red. Red. Red. Red. \* Red. Red. Red. Red.



44

3 2 1 2 3  
5 4 2 4 5

2 1 1 1 2  
5 3 2 3 5

Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

3 2 1 2 3  
5 4 2 4 5

4 5

1 2 1 2 1  
5 4 2 4 5

2 1 1 1 2  
5 3 2 3 5

Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 1 1 1 2  
5 3 2 3 5

4 5

1 2 1 2 1  
5 4 2 4 5

Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*m.d.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dim.*

Ped. Ped. Ped. *Cape* \*



# IL MUGNAJO E IL RUSCELLO

(dai «Lieder»)

Schubert.

Moderato

29

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked 'Moderato'. The first system starts with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 4, 5, 2, 3, 4, 5, 1, 2, 3, 4, 5). There are several 'Ped.' (pedal) markings throughout the piece, some with asterisks. The piece concludes with a double bar line and a key signature change to two sharps (D major).



Musical score for piano, consisting of six systems of two staves each. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p). Fingerings are indicated by numbers 1-5 above notes. Pedal markings "Ped." are placed below the bass staff of each system. The key signature is one sharp (F#) and the time signature is 7/8.



8 4 5 b

*Red.* *Red.* *Red.* *Red.* *Red.*

4 3 4 b 2

*Red.* *Red.* *Red.* *Red.* *Red.*

mf 2 4 2 4 b 2

*Red.* *Red.* *Red.* *Red.* *Red.*

p 1 2 3 4 5 4 2 3 1 3 4

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

3 4 5 4 3 2 1 2 3 4 5

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

1 2 4 2 5 4 4 4 4 4 4

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* \*





# ELOGIO DELLE LAGRIME

(dai «Lieder»)

Schubert

Alquanto lento

31.

pp

4. 2 b 5 5 2 2 8.....

3 3 3 3 3 3

Red. Red. Red. Red. Red. Red.

8.....

b 4 4 3 3 2 1 3 3 1 3 3 2 1 3 4

p

Red. Red.

3 1 2 5 3 1 3 2 2 1 3 4

Red. Red.

14 2 2 14 2 3 2 4 3

f p

Red. Red.

2 2 1 4 1 5 3

Red. Red.

8.....

pp

Red. Red.





# COMMIATO

(dai «Lieder»)

Moderato

Schubert.

33.

The first system of musical notation for 'Commiato' consists of two staves, treble and bass clef, in G major and 3/4 time. The tempo is marked 'Moderato' and the dynamics 'p'. The right hand features a melodic line with slurs and fingerings (1-3, 2-3, 4, 2, 5, 3). The left hand provides harmonic support with chords and single notes, including a 'Ped.' marking and a floral ornament.

The second system continues the piece. The right hand has a melodic line with slurs and fingerings (1-2, 3, 3, 2, 1, 3, 2, 3, 4). The left hand features a rhythmic accompaniment of chords, with 'Ped.' markings under several measures.

The third system continues the piece. The right hand has a melodic line with slurs and fingerings (3, 3, 1, 2, 3, 4, 4, 3, 3, 4). The left hand features a rhythmic accompaniment of chords, with 'Ped.' markings and a floral ornament at the end of the system.

The fourth system concludes the piece. The right hand has a melodic line with slurs and fingerings (3, 5, 4, 3, 4). The left hand features a rhythmic accompaniment of chords, with 'Ped.' markings and floral ornaments.



# MARCIA

(dall'Opera: Athalia)

Mendelssohn.

Allegro vivace

34.

The musical score is presented in five systems, each with a treble and bass staff. The tempo is marked 'Allegro vivace'. The score begins at measure 34. Dynamics include fortissimo (ff) and sforzando (sf). Fingerings are indicated by numbers 1-5 above notes. The piece features several triplets and slurs. The key signature is one sharp (F#). The score concludes with a double bar line and repeat dots.



The musical score consists of six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (mf) dynamic and features a crescendo (cres.) over the first two measures. The second system includes a piano (p) dynamic and a crescendo (cres.). The third system features a piano (p) dynamic and a crescendo (cres.). The fourth system includes a piano (p) dynamic and a crescendo (cres.). The fifth system includes a piano (p) dynamic and a crescendo (cres.). The sixth system includes a piano (p) dynamic and a crescendo (cres.). The score is marked with various dynamics (mf, f, p, cres.) and includes fingerings (3, 4, 5) and pedaling instructions (Ped., \*). The piece concludes with the instruction "D. C. al Fine".



# CANZONE DI PRIMAVERA

(dai «Lieder»)

Mendelssohn.

Allegretto tranquillo

35.

*pp*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a series of eighth notes, followed by a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 3, 3, 1, 2, 3). The lower staff is in bass clef and contains a few notes, including a low C and a G, with a fermata over the G.

*dim.* *dolce* *p*

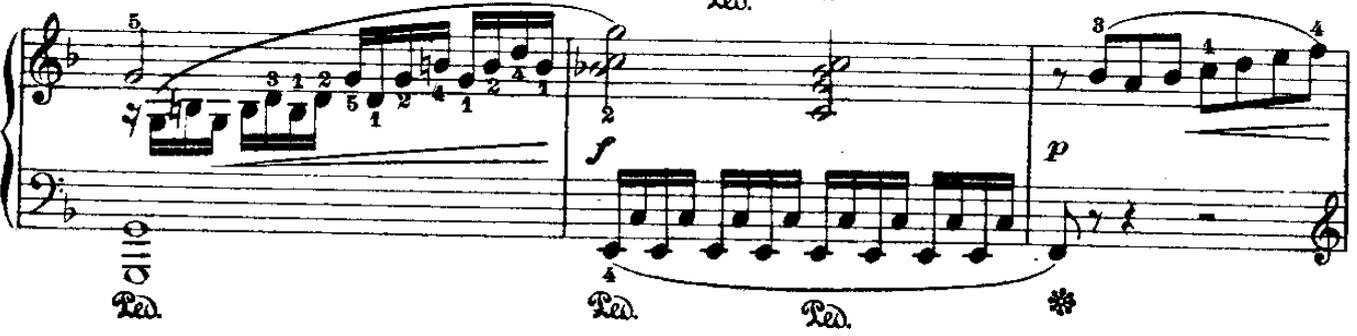
The second system continues the piece. The upper staff features a melodic line with a *dim.* marking and a *dolce* marking. It includes a triplet of eighth notes and a measure with a fermata. The lower staff has a bass line with a *p* marking and a *ped.* marking. A double asterisk (\*) is placed between the two staves.

The third system shows the continuation of the melody and bass line. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with a *ped.* marking and a double asterisk (\*) between the staves.

The fourth system continues the musical development. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with a *p* marking and several *ped.* markings. A double asterisk (\*) is placed between the staves.

*cres.*

The fifth and final system of music. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with a *cres.* marking and several *ped.* markings. A double asterisk (\*) is placed between the staves.





# CANZONE DELLA DOMENICA

(dai «Lieder»)

Mendelssohn.

Quasi allegretto

36.

The musical score is written for piano and consists of 36 measures. It is in G major (one sharp) and 6/8 time. The tempo is marked 'Quasi allegretto'. The score is divided into several systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect phrases of notes. Dynamics include piano (*p*), fortissimo (*sf*), mezzo-forte (*mf*), and decrescendo (*dim.*). Pedal markings are used throughout, with some marked with an asterisk (\*). The piece concludes with a first ending (*1<sup>a</sup>*) and a second ending (*2<sup>a</sup>*), both marked 'dim. e ritard.' and 'a tempo'. The final measure is marked with a piano (*p*) dynamic.



# CANTO D'AMORE

(dai «Lieder»)

Mendelssohn.

Andante

37.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a piano (*p*) dynamic. Fingerings are indicated above the notes. The bass line consists of chords. A first pedal point (*1<sup>o</sup> Ped.*) is marked at the end of the system.

Second system of musical notation. Continues the piece with piano (*p*) dynamics. Includes various fingering numbers and a second pedal point (*2<sup>o</sup> Ped.*) marked at the end.

Third system of musical notation. Features a piano (*p*) dynamic marking. Includes fingering numbers and a second pedal point (*2<sup>o</sup> Ped.*) at the end.

Fourth system of musical notation. Includes a *cres.* (crescendo) marking. Features various fingering numbers and a second pedal point (*2<sup>o</sup> Ped.*) at the end.

Fifth system of musical notation. Includes dynamics *p*, *dolce*, and *pp*. Features various fingering numbers and a second pedal point (*2<sup>o</sup> Ped.*) at the end.

Sixth system of musical notation. Includes dynamics *p* and *dim.* (diminuendo). Features various fingering numbers and a second pedal point (*2<sup>o</sup> Ped.*) at the end.



# IL MAZZOLINO DI FIORI

(dai «Lieder»)

Mendelssohn.

Allegretto grazioso

38.

The musical score consists of seven systems of piano and bass staves. The key signature is two sharps (D major), and the time signature is 6/8. The piece is marked 'Allegretto grazioso'. Performance instructions include 'p' (piano), 'cres.' (crescendo), 'f' (forte), 'dolce', and 'Ped.' (pedal). Fingerings are indicated by numbers 1-5. The score includes various musical ornaments like trills and grace notes, and dynamic markings like 'sf' (sforzando). The piece concludes with two endings, labeled '1.<sup>a</sup>' and '2.<sup>a</sup>'.





# SULEIKA

(dai «Lieder»)

Mendelssohn.

Andante sostenuto

40.

The musical score is written for piano and consists of seven systems. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante sostenuto'. The score includes various musical notations such as dynamics (p, sf, dim, pp), articulation (pedal), and fingering. The piece concludes with a double bar line and a star symbol.



*cres.* *accet.* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.

**Un poco vivace**



Ped. Ped. Ped. Ped. Ped. Ped.



Ped. Ped. Ped. Ped. Ped. Ped.

*f* *p*



*cres.* *f* *dim.*

Ped. Ped. Ped. Ped. Ped. Ped.



*p* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.



Ped. Ped. Ped. Ped. Ped. Ped.

*p* *cres.*



# RAGGIO DI LUNA

(dai «Lieder»)

Mendelssohn.

Andante

41.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include 'p' (piano), 'pp' (pianissimo), 'cres.' (crescendo), 'dim.' (diminuendo), and 'sf' (sforzando). Pedal markings are indicated by 'Ped.' with a dot, and asterisks (\*) are used to denote specific pedal points. Fingerings are indicated by numbers 1-5. Measure numbers 14, 13, 14, 15, and 16 are marked at the beginning of their respective systems. The score concludes with a final 'Ped.' marking.



Musical notation system 1. Treble and bass staves. Treble clef has a 4-measure phrase with a 3-measure triplet. Bass clef has a 4-measure phrase. Dynamics include *p* and *p*. Pedal markings: *Ped.*, *Ped.*, *Ped. Ped. Ped.*, *Ped.*, *Ped. Ped. Ped.*

Musical notation system 2. Treble and bass staves. Treble clef has a 4-measure phrase with a 3-measure triplet. Bass clef has a 4-measure phrase. Dynamics include *pp*, *cres.*, and *f*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Musical notation system 3. Treble and bass staves. Treble clef has a 5-measure phrase. Bass clef has a 5-measure phrase. Dynamics include *dim.*, *p*, and *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped. Ped.*, *Ped. Ped.*, *Ped.*, *Ped.*

Musical notation system 4. Treble and bass staves. Treble clef has a 5-measure phrase. Bass clef has a 5-measure phrase. Dynamics include *f* and *dim.*. Pedal markings: *Ped.*, *\**, *Ped.*, *Ped. Ped.*, *\**, *Ped.*

Musical notation system 5. Treble and bass staves. Treble clef has a 4-measure phrase. Bass clef has a 4-measure phrase. Dynamics include *p* and *pp*. Pedal markings: *\**, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *\**



# ANDANTE RELIGIOSO

(dalla IV Sonata per organo)

Mendelssohn.

42. **Andante** *p*

Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped.

*poco cres.* *mf*

Pedal markings: Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped.

*p* *mf* *f*

Pedal markings: Ped. Ped. Ped. Ped. Ped. \* Ped. Ped.

*mf* *f* *mf*

Pedal markings: Ped. \* Ped. Ped. Ped. \* Ped. \* Ped. Ped. Ped.



First system of musical notation. Treble clef, bass clef. Includes fingerings (5, 3, 2, 1, 3, 2, 1, 2, 3, 4, 3, 4) and dynamics (*p*). Pedal markings: \* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 1, 3) and dynamics (*p*, *mf*). Pedal markings: Ped. \* Ped. Ped. Ped. \* Ped. Ped.

Third system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 3, 2, 1, 1, 3, 1, 2, 1) and dynamics (*p*). Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. \* Ped. Ped. Ped.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (2, 1, 2, 3, 2, 1, 4, 1, 2, 3) and dynamics (*poco cres.*, *mf*). Pedal markings: Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (2, 4, 5, 3, 4, 2, 3) and dynamics (*dim.*, *p*, *rall.*). Pedal markings: Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. \*











# SALUTO MATTUTINO

(dai «Lieder»)

Mendelssohn.

Andantino

46.



The musical score is written for piano and consists of six systems of staves. Each system includes a treble and bass clef staff. The music features various dynamics such as *cres.*, *p*, *f*, *sf*, *pp*, *dim.*, and *pp*. Fingerings are indicated by numbers 1-5. The score includes several measures marked with asterisks (\*). The piece concludes with a final chord marked with an asterisk and the letter 'x'.



# CONSOLAZIONE

(dai «Lieder»)

Mendelssohn.

Andante sostenuto

47.

The musical score for 'Consolazione' by Mendelssohn, measures 47-54, is presented in four systems. Each system consists of a treble and bass staff joined by a brace. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is 'Andante sostenuto'. The score includes various dynamic markings: *mf* (measures 47-48), *p* (measures 49-50), *cres.* (measures 51-52), *dim.* (measures 53-54), and *mf* (measures 55-56). Pedal markings ('Ped.') are placed below the bass staff in measures 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56. Fingering numbers (1-5) are indicated above or below notes throughout the piece. The score concludes with a repeat sign in measure 56.



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Musical notation system 1 (measures 30-34). Treble clef contains a melodic line with slurs and fingerings (3, 4, 5, 3, 4, 5, 4, 2). Bass clef contains a bass line with slurs and fingerings (3, 2, 1, 2, 1, 2, 3, 4, 5). Pedal markings 'Ped.' are placed below the bass line. Dynamics include *p*, *cres.*, and *pcres.*. Measure numbers 30, 31, 32, 33, and 34 are indicated.

Musical notation system 2 (measures 35-39). Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5). Bass clef contains a bass line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4, 5). Pedal markings 'Ped.' are placed below the bass line. Dynamics include *ritard.*, *sf*, *5a tempo*, *dim.*, and *p*. Measure numbers 35, 36, 37, 38, and 39 are indicated.

Musical notation system 3 (measures 40-44). Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4, 5). Bass clef contains a bass line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4, 5). Pedal markings 'Ped.' are placed below the bass line. Dynamics include *cres.* and *dim.*. Measure numbers 40, 41, 42, 43, and 44 are indicated.

Musical notation system 4 (measures 45-49). Treble clef contains a melodic line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4, 5). Bass clef contains a bass line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4, 5). Pedal markings 'Ped.' are placed below the bass line. Dynamics include *p*, *cres.*, and *f*. Measure numbers 45, 46, 47, 48, and 49 are indicated.

Musical notation system 5 (measures 50-54). Treble clef contains a melodic line with slurs and fingerings (3, 2, 1, 2, 3, 4, 5). Bass clef contains a bass line with slurs and fingerings (3, 2, 1, 2, 3, 4, 5). Pedal markings 'Ped.' are placed below the bass line. Dynamics include *dim.* and *p*. Measure numbers 50, 51, 52, 53, and 54 are indicated.



# VIAGGIANDO IN PAESI STRANIERI

(dai «Lieder»)

Mendelssohn.

Allegro moderato

48.

The musical score is written for piano and consists of 32 measures. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *mf*, *sf*, *p*, *pp*, *cres.*, *ritard.*, and *dim.*. Fingerings are indicated by numbers 1-5. The piece concludes with a *dim.* marking and a repeat sign. The score is divided into six systems, each with a treble and bass clef staff.





# DOMANDA

(dai «Lieder»)

Mendelssohn.

Con moto

50.

*mf* *p* *pdolce*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *\** *Ped.*

*dim.* *cres.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *\** *Ped.* *\** *Ped.* *Ped.* *\**

*dim.* *ppp*

*Ped.* *\** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *\**



# IN AUTUNNO (dai «Lieder»)

Andante

Mendelssohn.

51.









Musical notation system 1. Treble clef with notes and fingerings (3, 2, 5, 2, 1). Bass clef with notes and fingerings (4, 2, 2, 1). Includes a trill (tr) and a star symbol (\*).

Musical notation system 2. Treble clef with notes and fingerings (4, 2, 1, 4, 1, 2). Bass clef with notes and fingerings (4, 5, 4, 5). Includes a trill (tr) and a star symbol (\*). Dynamic markings: *f* and *cres.*

Musical notation system 3. Treble clef with notes and fingerings (5, 4, 5, 3, 1, 2). Bass clef with notes and fingerings (5, 4, 5, 3, 1, 2). Includes a trill (tr) and a star symbol (\*). Dynamic marking: *pp*.

Musical notation system 4. Treble clef with notes and fingerings (3, 2, 4, 3). Bass clef with notes and fingerings (5, 4, 4, 5, 4). Includes a trill (tr) and a star symbol (\*).

Musical notation system 5. Treble clef with notes and fingerings (5, 4, 5, 3, 1, 2). Bass clef with notes and fingerings (5, 4, 5, 3, 1, 2). Includes a trill (tr) and a star symbol (\*). Dynamic marking: *dim.*

Musical notation system 6. Treble clef with notes and fingerings (3, 1, 5, 2, 3, 1, 5, 2, 3, 1, 5, 2, 3, 1, 4, 3). Bass clef with notes and fingerings (2, 5, 4, 5, 4). Includes a trill (tr) and a star symbol (\*). Dynamic markings: *pp*, *cres.*, and *p*.



# MELODIA

(dai «Lieder»)

Mendelssohn.

Assai sostenuto

54.



# CANZONE DI MORTE DEI BOJARDI (dai «Lieder»)

Mendelssohn.

Andante sostenuto

55.

The musical score is written for piano and consists of seven systems. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante sostenuto'. Dynamics include piano (p), forte (f), fortissimo (ff), pianissimo (pp), and decrescendo pianissimo (dim. pp). Fingerings are indicated by numbers 1-5. Pedal markings include 'Ped.' and 'Ped.\*'. The score concludes with a 'dim. pp' marking.



# MARCIA DELLE SILFIDI

(dal "Sogno d'una notte d'estate,,)

Allegro vivace

Mendelssohn.

56.





# CANZONE PASTORALE

(dai «Lieder»)

Mendelssohn.

Sostenuto

57.

*mf*

*p*

*sf*

*dim. p*

*cres.*

*p*

*sf*

*f*

*sf*

*dim.*

*cres.*

*f*

*p*

Red. \* Red. \* Red. \*

Red. Red. \*

Red. Red. Red. Red. Red. Red.

Red. \* Red. Red. Red.

Red. Red. \* Red. Red. Red. Red. Red. \*



# CANTO D' AMORE (dai «Lieder»)

Mendelssohn.

Con moto

58.





# LUOGO FAVORITO (dai «Lieder»)

Andante

Mendelssohn.

60.

First system of musical notation, measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p*. Fingerings are indicated above notes. Pedal markings (Ped.) are shown below the bass staff.

Second system of musical notation, measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p*. Fingerings are indicated above notes. Pedal markings (Ped.) are shown below the bass staff.

Third system of musical notation, measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p*. Fingerings are indicated above notes. Pedal markings (Ped.) are shown below the bass staff.

Fourth system of musical notation, measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *dim. e rall.*, *p a tempo*, and *dim.*. Fingerings are indicated above notes. Pedal markings (Ped.) are shown below the bass staff.

Fifth system of musical notation, measures 17-20. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *pp* and *espress.*. Fingerings are indicated above notes. Pedal markings (Ped.) are shown below the bass staff.





# CANZONE D'INVERNO

(dai «Lieder»)

Mendelssohn.

Con moto moderato

62.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Con moto moderato'. The score includes various musical notations: dynamics such as *p* (piano) and *ped.* (pedal); articulation marks like asterisks (\*); and numerous fingering numbers (1-5) above and below notes. The piece concludes with a final cadence in the bass staff.



# SEPARANDOSI

(dai «Lieder»)

Mendelssohn.

Tranquillo

63.



The musical score is arranged in five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 7/8. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *cres.*, *dim.*, and *pp*. Fingerings and pedaling instructions are also present.

- System 1:** Treble staff has a 4-measure phrase with a slur and a 3-measure phrase. Bass staff has a 5-measure phrase with a slur and a 4-measure phrase. Pedaling instructions: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*.
- System 2:** Treble staff has a 4-measure phrase with a slur and a 3-measure phrase. Bass staff has a 3-measure phrase with a slur and a 4-measure phrase. Pedaling instructions: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*.
- System 3:** Treble staff has a 3-measure phrase with a slur and a 4-measure phrase. Bass staff has a 4-measure phrase with a slur and a 3-measure phrase. Pedaling instructions: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*.
- System 4:** Treble staff has a 4-measure phrase with a slur and a 3-measure phrase. Bass staff has a 2-measure phrase with a slur and a 4-measure phrase. Pedaling instructions: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*.
- System 5:** Treble staff has a 5-measure phrase with a slur and a 3-measure phrase. Bass staff has a 4-measure phrase with a slur and a 3-measure phrase. Pedaling instructions: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*.



# MELODIA

(dai «Lieder»)

Mendelssohn.

64. **Sostenuto**

*p*

*cres.* *p*

*cres.* *sf* *p*



# AGELLI MIGRANTI

(dai «Lieder» a due voci)

95

Mendelssohn.

65. *Andante*

*p*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. \*

Ped. \* Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. \* Ped. Ped. Ped. Ped. \* Ped.

Ped. 2/4 \* Ped. 2 Ped. 3 Ped. 4 Ped. 5





# RIDDA FLOREALE

(dai «Lieder» a due voci)

Allegro vivace

Mendelssohn.

66.

5 4 1 3 4 1 5 3 2 1 5 5 3 1 5 4 1 5 3 5 4 1 5 3 2 1

*p* Ped. Ped. \* Ped. Ped. Ped. Ped.

4 1 3 4 1 5 3 1 5 5 3 2 1 5 5 3 2 1 4 4 5 4 1 5 3 2 1

Ped. \* Ped. Ped. Ped. Ped.

4 2 3 1 3 5 4 1 3 5 4 1 3 2 1 2

*p* \* Ped. *mf* Ped.

3 2 4 5 1 4 1 3 5 3 2 4 5 1 2 1 2 3 4 1

*ritardando* Ped. Ped. Ped. Ped. Ped. Ped. Ped. \* *in*

5 4 3 4 1 5 3 1 5 3 1 5 3 1 5 3 1 5 4

*tempo* *p* *ritard.* Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. Ped.

h





Ped. Ped. Ped. Ped. Ped. \* Ped. Ped.

Ped. Ped. Ped. \*

Ped. *mf* Ped. Ped. Ped. Ped. Ped. Ped.

*ritardando..... in tempo*

Ped. \* Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. \* Ped. \* Ped. \* Ped. \*

*h*



# DEDICA (dai «Lieder»)

Schumann.

Vivace e appassionato

67.

mf

Ped. \* Ped. \*

Ped. Ped. \* Ped. Ped. Ped. Ped.

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



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

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *ritard.*

In tempo

*p* Ped. Ped. Ped. Ped. Ped. Ped. *ritard.* Ped.



*in tempo*

1 2 2  
Ped. 2 5 Ped. \* Ped.

Ped. \* Ped. Ped. Ped. Ped.

4 2 3 5 3 2 4 2 4 3  
Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. ritard.

2 3 5 2 24 4 4 4  
*in tempo* *ritard.*  
Ped. Ped. Ped. Ped. p Ped. Ped. Ped. Ped.

34 34 4  
*in tempo* *ritard.*  
Ped. Ped. Ped. Ped. Ped. Ped. \*



# TU SEI COME UN FIORE...

(dai «Lieder»)

108

Schumann.

68.

**Lento**

*p*

*ritard.* *in tempo* *rit.*

*p* *in tempo* *ritard.* *p*

The score is written for piano and includes the following details:

- Tempo:** Lento
- Dynamic:** *p* (piano)
- Tempo Changes:** *ritard.* (ritardando), *in tempo*, *rit.* (ritardando)
- Articulation:** Pedal (Ped.) markings are present throughout the piece.
- Fingerings:** Numerous fingerings are indicated for both hands.
- Rehearsal Marks:** Asterisks (\*) are placed at the beginning of the first system and at the end of the fifth system.



# INTERMEZZO

(dall'Opera: Manfred)

Schumann.

69. *Molto lento* *pp*

*mf*

*ritard.*



# MELODIA

( dai «Lieder» )

Schumann.

Allegro non troppo

70.

The musical score is presented in five systems, each with a piano staff (treble and bass clefs) and a vocal staff (treble clef). The piano part features a rhythmic accompaniment of eighth notes, often in pairs. The vocal part consists of a single melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf'. The lyrics 'Ped.' and 'Ped.\*' are written below the piano staff in each system. The first system is marked with the number '70.' and the tempo 'Allegro non troppo'. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a final cadence in the fifth system.



5  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *cres.*

*f* *rit.*.....

*in tempo*

Ped. Ped. Ped. Ped. \*

3 5 5 3 3 2 1 4 2  
Ped. \* Ped. \* Ped. \* Ped. \* 5 2 4



# DOMANDA

(dai «Lieder»)

Schumann.

71. **Lento**

*p*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*ritard.* *p in tempo*

*Red.* \* *Red.* *Red.* *Red.* *Red.* \* *Red.* \*

**Adagio**

*mf* *ritard.* *ritardando* *p*

*Red.* *Red.* *Red.* \* *Red.* *Red.* \* *Red.* *Red.* *Red.* \*



# LAGRIME QUETE

(dai «Lieder»)

Schumann.

Molto lento

72. *p*

*p*

*ritard.* *in tempo*

*p*



5 4 5 3 5 4

*pp*  
Red.  
Red.  
Red.  
Red.

4 4 5 4

Red.  
Red.  
Red.  
Red.

5 4 3 4 5 4 5 4

Red.  
Red.  
Red.  
Red.

5 4 5 4

*cres.*  
*f*  
*dim.*  
Red.  
Red.  
Red.

4 5 3 2 5 3 2 4

*p*  
Red.  
Red.  
Red.



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 4). Bass clef contains a chordal accompaniment with slurs and fingerings (4, 5, 4). The word "Ped." is written below the bass clef in three measures.

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 5, 4, 5, 4). Bass clef contains a chordal accompaniment with slurs and fingerings (4, 5, 4). Dynamics include *ff* and *mf*. The word "Ped." is written below the bass clef in two measures.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 2, 4, 5, 4). Bass clef contains a chordal accompaniment with slurs and fingerings (4, 5, 4, 5, 4). Dynamics include *f*. The word "Ped." is written below the bass clef in four measures.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 5, 4, 5). Bass clef contains a chordal accompaniment with slurs and fingerings (4, 5, 4, 5, 4). Dynamics include *f*. The word "Ped." is written below the bass clef in four measures.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 4, 5, 4). Bass clef contains a chordal accompaniment with slurs and fingerings (4, 5, 4, 5, 4). Dynamics include *f*. The word "Ped." is written below the bass clef in four measures. A trill (tr) is indicated in the final measure of the treble clef.



First system of musical notation, including treble and bass staves with fingerings and 'Red.' markings.

Second system of musical notation, including treble and bass staves with fingerings and 'Red.' markings.

Third system of musical notation, including treble and bass staves with dynamics like 'dim.' and 'p', and 'Red.' markings.

Fourth system of musical notation, including treble and bass staves with fingerings and 'Red.' markings.

Fifth system of musical notation, including treble and bass staves with dynamics like 'ritard.' and 'Adagio', and 'Red.' markings.





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Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. 1 3 2 Red. Red.

*in tempo*

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

*p rall.* *in tempo*

Red. Red. Red. Red. Red.

*pp*

Red. Red. Red. Red. Red. Red.

*dim*

h



# MIGNON

(dai «Lieder»)

Schumann.

Lento

74.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature has two flats (B-flat major), and the time signature is 3/8. The tempo is marked 'Lento'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling instructions are marked as 'Ped.' with asterisks or dots. The piece concludes with a double bar line and repeat dots.

h



# CANZONETTA VENEZIANA

(dai «Lieder»)

Schumann.

Allegretto

75.

75. *p*

*Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*in tempo*

*rit.* *pp*

*in tempo*

*rit.*

*ritard.* *pp*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*



# ANIMA ADDOLORATA

(dai «Lieder»)

Schumann.

Molto lento

76.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Molto lento'. The first system begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling instructions are written as 'Ped.' below the bass staff. The score includes various musical notations such as slurs, ties, and accents. The second system contains a triplet of eighth notes in the treble staff. The third system includes a measure with a fermata and a star symbol (\*). The fourth system concludes with a final cadence. The piece ends with a double bar line.



Musical notation system 1. Treble and bass clefs. Includes fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings: *ped.*, *ped. ped. ped.*, *ped.*

Musical notation system 2. Treble and bass clefs. Includes fingerings and dynamic markings: *ritard.*, *p*, *in tempo*, *ped.*, *ped. ped. ped.*, *ped.*

Musical notation system 3. Treble and bass clefs. Includes fingerings and dynamic markings: *ped.*, *ped. ped. ped.*, *ped.*, *ped.*, *\* ped. ped.*

Musical notation system 4. Treble and bass clefs. Includes fingerings and dynamic markings: *ped.*, *ped. ped. ped. ped.*, *ped.*, *ritard.*, *ped.*, *ped. ped. ped. ped. ped.*

Musical notation system 5. Treble and bass clefs. Includes fingerings and dynamic markings: *ped.*, *ped. ped. ped. ped. ped. ped.*, *ped.*, *ped.*, *\**



# MELODIA

(dai «Lieder»)

Schumann.

**Piuttosto lento**

77.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Piuttosto lento'. The score begins with a piano (*p*) dynamic. The first system (measures 77-80) includes a *ritard.* marking. The second system (measures 81-84) includes a *ritard.* marking. The third system (measures 85-88) is marked *in tempo* and *mf*. The fourth system (measures 89-92) includes a *ritard.* marking. The piece concludes with a *pp* dynamic and a final cadence. Fingerings and pedaling instructions are provided throughout the score.



# Più lento

*rit.* *in tempo*

Ped. Ped. Ped. Ped. Ped.

*rit.* *Tempo primo* *mf*

Ped. Ped. Ped. Ped. \* Ped. 5/2 Ped.

Ped. \* Ped. Ped. Ped. Ped. \*

*ritard.* *mf in tempo*

Ped. 2 4 3 5 1 3 2 1 2 3 5 2 5 1 2 5 Ped. Ped. Ped. \*

*ritard.*

Ped. Ped. Ped. 5 4 1 3 5 3 5 3 4 Ped. Ped. \*



# LORELEY

(dai «Lieder»)

Schumann.

Con moto

78.

*p* *ritard.* *pp* *in tempo* *ritard.* *in tempo* *dim.* *ritard.*

112502



# NOTTE DI LUNA

(dai «Lieder»)

Schumann.

Tranquillo

79



2

2<sup>a</sup>

5 1 5 5 5 5 5 1 3 2 1 5 4

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*in tempo*

*ritard.*

5 4 3 2 3 1 2 3 4 1 3 4

Ped. Ped. Ped. Ped. Ped. Ped.

3 4 3 2 3 1 2 3 4 1 3 4

Ped. Ped. Ped. Ped. Ped.

*p*

4 4 5 3 4 2 1 3 2 4 2 1 3 1

Ped. Ped. Ped. Ped. Ped. Ped.

*pp*

5 3 1 2 4 1 3 2 4 1 4 5

Ped. Ped. Ped. Ped. Ped.



# MELODIA

(dai «Lieder»)

Schumann.

Andante

80.





From the fabulous  
collection of  
DC

# FRAMMENTO

(dai «Lieder»)

Schumann.

Andante espressivo

82.

mf p  
Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. \* Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. ritard..... Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*



# CANZONETTA ZINGARESCA

(dai «Lieder»)

Schumann.

Lento

83.

*p*

*mf*

*p*

*rall.*

Ped. Ped. Ped. Ped. \*



# FIORE DI LOTO

127

Schumann.

Piuttosto lento

(dai «Lieder»)

84

From the Schubert collection of DC

84

*p*

*pp*

*ritard.*

*accelerando*

*ritard.*

112502



# PRIMO INCONTRO

(dalle « Canzoni Spagnole »)

Schumann.

**Allegro**

85.



# MELODIA

(dalle Composizioni per Pianoforte a quattro mani, Op.85)

Schumann.

86. **Moderato**

*p*

Ped. \* Ped. \* Ped. \* Ped.

Ped. \* Ped. \* Ped. \*

\* Ped. Ped. \* Ped. \*

1. a 2. a

*p*

Ped. Ped. Ped. Ped. \* Ped.





# INTERMEZZO

(dai «Lieder»)

131

Schumann.

87.

**Lento**

*p*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*accel. a poco a poco.....*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*







# MELODIA (dai «Lieder»)

Schumann.

Gaiamente

89.

The musical score is written for piano and consists of seven systems. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'Gaiamente' and 'From the Schubert collection of DC'. The score includes various musical notations such as dynamics (p, sf, rit., dim., in tempo), articulation (accents, slurs), and performance instructions (pedal markings, asterisks). The piece is marked 'Gaiamente' and 'From the Schubert collection of DC'.



# CANZONE PROVENZALE

(dai «Lieder»)

Schumann.

**Allegretto** *con grazia*

90

*p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dolce*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*espressivo* *mf*

Ped. Ped. Ped. Ped. Ped. \*



6

The musical score is written for piano and consists of seven systems of staves. Each system includes a treble and bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score is heavily annotated with performance directions and technical markings. The word "Ped." (pedal) is written below the bass staff of every measure. Asterisks (\*) are placed below the bass staff in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4233, 4235,





Musical notation system 1, measures 1-4. Includes piano (p), Pedal (Ped.), and dynamic markings.

Musical notation system 2, measures 5-8. Includes piano (p), Pedal (Ped.), and dynamic markings.

Musical notation system 3, measures 9-12. Includes piano (p), Pedal (Ped.), and dynamic markings such as *cres.*

Musical notation system 4, measures 13-16. Includes piano (p), Pedal (Ped.), and dynamic markings such as *f*, *mf*, and *p*.

Musical notation system 5, measures 17-20. Includes piano (p), Pedal (Ped.), and dynamic markings such as *sf*.



# MINUETTO

dalle Composizioni per Pianoforte a quattro mani, Op. 130)

Schumann,

Moderato

92.

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like 'f' (forte) and 'p' (piano) are used. Pedal markings ('Ped.' and '\*') are present throughout. The piece concludes with a double bar line and repeat dots.



Musical score for piano, consisting of six systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings are present throughout, often with asterisks. A 'cres.' marking is visible in the second system. The piece concludes with a double bar line and a 'V.D.' marking.



# NINNA-NANNA MONTANARA

(dai «Lieder»)

Schumann.

Con moto

93.

First system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like *p* and *Ped.*

Second system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like *ritard.* and *Ped.*

Third system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like *a tempo* and *p*.

Fourth system of musical notation, including treble and bass staves with notes, rests, and dynamic markings like *p*.

h



# IL POVERO PIERO

(dai «Lieder»)

Schumann.

**Moderato**

94.

*p* *mf*



The musical score is arranged in seven systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#). The score includes various musical notations such as fingerings (e.g., 3, 4, 5, 2, 3, 4, 5), slurs, and dynamic markings. The first system includes a 'Ped.' marking. The second system includes a 'p' marking. The third system includes a 'dim. e rall.' marking. The score concludes with a double bar line and a final 'Ped.' marking.



4

# SERENATA

(dai «Lieder»)

Schumann.

Moderato

95.

h



# CANZONETTA POPOLARE

145

(dai «Lieder»)

Con semplicità

Schumann.

96

*p*

*f* *p*

*p*

*p*

*ritard.*

*in tempo* *fp* *fp*

*p*



# AMOR DI POETA (dai «Lieder»)

Schumann.

Lento

97.

*p*

*Red.* *Red.* \* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*ritard.*

**Allegretto**

*p* *pp* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*pp* *rit. pp*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*



# CANZONETTA

(dai «Leider»)

Schumann.

Gaiamente

98.

*mf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* \*

*ped.* *ped.* *ped.* *ped.*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* \*





From the fabulous  
collection of  
DC

# LA FONTE

(dalle Composizioni per Pianoforte a quattro mani, Op. 85)

**Presto**

Schumann.

100.





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Musical notation for the first system, including treble and bass staves with notes, rests, and 'Ped.' markings.

Musical notation for the second system, including treble and bass staves with notes, rests, and 'Ped.' markings.

Musical notation for the third system, including treble and bass staves with notes, rests, and 'Ped.' markings.

Musical notation for the fourth system, including treble and bass staves with notes, rests, and 'Ped.' markings.

Musical notation for the fifth system, including treble and bass staves with notes, rests, and 'Ped.' markings.

Musical notation for the sixth system, including treble and bass staves with notes, rests, and 'Ped.' markings.

D.C.al segno % poi Coda.

h



2

# CODA

First system of musical notation for the CODA. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The first measure is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1, 2, 3, and 4. There are two 'Ped.' (pedal) markings with asterisks in the bass staff.

Second system of musical notation. It continues the two-staff format. A measure rest of 8 measures is indicated above the treble staff in the second measure. Fingerings and 'Ped.' markings are present throughout the system.

Third system of musical notation. This system features more complex fingering patterns, including triplets and sixteenth notes. 'Ped.' markings are used in the bass staff.

Fourth system of musical notation. It includes dynamic markings for *sf* (sforzando) and *p* (piano). The bass staff contains several 'Ped.' markings.

Fifth and final system of musical notation. The piece concludes with a fermata over the final chord in the treble staff. 'Ped.' markings are present in the bass staff.

*h*



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# PRELUDIETTO

(dall'opera: *Beatrice di Tenda*)

Bellini.

Andantino

1. *mf*

*p*  
*in tempo*  
*rit.*

34

*mf*

*pp*

*dim.*

*p*

*dim. e rall. ....*

*pp*

*h*

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*h*



ARIA DI CHIESA  
(dai quattro «Tantum ergo»)  
(per canto ed orchestra)

Bellini.

Andante

2.

*mf*

*p*

*pp*

*pp rall.*

*x*

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*x*

# ROMANZA

(dall'opera: I Capuleti e i Montecchi)

Bellini.



Andante sostenuto

3.

Musical score for the first system on page 4, featuring a piano accompaniment with treble and bass staves. The music is in 3/4 time and includes dynamic markings like 'p' and 'mf'.

Musical score for the second system on page 5, continuing the piano accompaniment from page 4. It includes dynamic markings such as 'mf', 'p', 'cres.', 'dim.', and 'rall. e dim.'.

# MELODIA

(dall' opera: I Puritani)

Bellini.

Largo



4.

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# CORO DI SOLDATI

(dall'opera: I Puritani)

Bellini.



Allegro marziale

5.

*p marcato*

First system of musical notation on page 8, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords. Fingerings and dynamics like *p* and *mf* are indicated.

Second system of musical notation on page 8, continuing the vocal and piano parts.

Third system of musical notation on page 8, continuing the vocal and piano parts.

Fourth system of musical notation on page 8, continuing the vocal and piano parts.

Fifth system of musical notation on page 8, continuing the vocal and piano parts.

Sixth system of musical notation on page 8, continuing the vocal and piano parts.

Seventh system of musical notation on page 8, continuing the vocal and piano parts.

Eighth system of musical notation on page 8, continuing the vocal and piano parts.

First system of musical notation on page 9, including vocal line and piano accompaniment. Dynamics include *ff* and *Reo*. Fingerings are clearly marked.

Second system of musical notation on page 9, continuing the vocal and piano parts.

Third system of musical notation on page 9, continuing the vocal and piano parts.

Fourth system of musical notation on page 9, continuing the vocal and piano parts.

Fifth system of musical notation on page 9, continuing the vocal and piano parts.

Sixth system of musical notation on page 9, continuing the vocal and piano parts.

Seventh system of musical notation on page 9, continuing the vocal and piano parts.

Eighth system of musical notation on page 9, continuing the vocal and piano parts. Dynamics include *f cres.*, *ff*, and *sempre f.*

Ninth system of musical notation on page 9, continuing the vocal and piano parts. Dynamics include *sempre f.* and *Reo*.

ARIA  
"Ahl non credea mirarti"  
(dall'opera: La Sonnambula)

Bellini.



And.<sup>te</sup> cantabile

6.

pp

p

pp

pp

pp

pp

rit.

dim. e rall.

pp

BARCAROLA  
(dall'opera: La Straniera)

Bellini.

Allegretto

7.

p

p

p

p

p

p

dolce



**MELODIA**  
 "Oh! di qual sei tu vittima...,"  
 (dall' opera: Norma)

Bellini.

8. *Andante*



From the publisher's edition

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# CANZONE D'AMORE

"A una fonte, afflitto e solo..."  
(dall'opera: I Puritani)

Bellini.

Andante

9.

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16

From the following collection of 25

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# ARIETTA

"Malinconia, Ninfa gentile,"  
 (dalle sei Ariette da camera)

Bellini.

Con moto

10. p

112508



LARGHETTO  
(dall'opera: La Straniera)

Bellini.

Cantabile



12.

Musical score for page 20, measures 12-34. The score is in G major, 3/4 time, and is marked 'Cantabile'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece concludes with the instruction 'dim. e rall.:.....'.

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ARIA  
"Sovra il sen la man mi posa..."  
(dall'opera: La Sonnambula)

Bellini.

Moderato

13.

Musical score for page 21, measures 13-34. The score is in G major, 3/4 time, and is marked 'Moderato'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes dynamic markings such as 'p', 'rit.', 'mf', and 'ff', and concludes with the instruction 'poco rit. intempo'.

a piacere

poco rit. intempo

C 112503 C

# CAVATINA

"Casta Diva, che inargenti..."  
(dall' opera: Norma)

Bellini.



Andante sostenuto

14.

*p*  
*mf*  
*f*  
*cres.*  
*dim.*  
*poco rall.*  
*a tempo*  
*rall.*

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# MELODIA

"Deh! con te, con te li prendi..."  
(dall' opera: Norma)

Bellini.

Allegro mod.<sup>to</sup>

15.

*p*  
*mf*  
*cres.*  
*in tempo*  
*rall.*  
*p*  
*cres.*

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FRAMMENTO  
(dal' opera: La Sonnambula)

Bellini.



17. *Andante mosso*

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MELODIA  
"Vaga luna che inargenti...",  
(dalle Ariette per Canto)

Bellini.

18. *Andante cantabile*

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# ARIETTA

Ma rendi pur contento,  
(Dalle sei Ariette da camera)

Bellini.



19. *Andante*

5 412503 5

# MELODIA RELIGIOSA

(dal quattro < Tantum ergo >)  
(per canto ed orchestra)

Bellini.

20. *Andante*

x 412503 x



Musical score for page 32, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The music includes various musical notations such as triplets, dynamics (p, pp, dim.), and fingerings. The piece concludes with a double bar line and a final chord marked with a star.



# ARIETTA

"Vanne, o rosa fortunata,"  
 (Dalle sei Ariette da camera)

Bellini.

22. *Andante mosso*

Musical score for page 33, starting with "22. *Andante mosso*". The score consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The music includes various musical notations such as dynamics (p, pp, mf), fingerings, and articulation marks. The piece concludes with a double bar line and a final chord marked with a star.

*p* *cres.*

*f* *dim.* *p* *cres.*

*f* *dim.*

*f* *p*

*p* *p* *p* *rall.*



**CANTABILE**  
(dall'opera: Il Pirata)

Bellini.

23. *Andante*

*p*

*p*

# QUINTETTO

(dall'opera: I Capuleti e i Montecchi)

Bellini.



24. *Larghetto*  
*pp*  
 Musical score for piano, measures 24-33. Includes fingerings (1-5) and dynamic markings.

Musical score for piano, measures 34-42. Includes dynamic markings *poco cres.* and *p*.

Musical score for piano, measures 43-51. Includes dynamic marking *p*.

Musical score for piano, measures 52-60. Includes dynamic marking *p*.

Musical score for piano, measures 61-69. Includes dynamic marking *p*.  
 S 112502 S

Musical score for piano, measures 70-78. Includes dynamic marking *p*.

Musical score for piano, measures 79-87. Includes dynamic markings *mf* and *p*.

Musical score for piano, measures 88-96. Includes dynamic markings *mf* and *p*.

Musical score for piano, measures 97-105. Includes dynamic markings *p* and *mf*.

Musical score for piano, measures 106-114. Includes dynamic marking *mf*.

Musical score for piano, measures 115-123. Includes dynamic markings *dim.*, *p*, and *pp*.  
 S 112503 S

# PREGHIERA

(dall'opera: I Puritani)

Bellini.

**Larghetto maestoso**

25. *mf* Campana

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# LARGHETTO

(dal Preludio dell'opera: L'Elisir d'amore)

Donizetti.

**Larghetto**

26.

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Musical score for page 40, featuring piano and violin parts. The score includes various dynamics such as *f*, *ff*, *p*, and *dim.*, along with fingerings and articulation marks. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#).



**INNO A GIOVE**  
(dall'opera: Poliuto)

Donizetti.

**Maestoso**

Musical score for page 41, featuring piano and violin parts. The tempo is marked **Maestoso**. The score includes dynamics such as *ff*, *mf*, and *p*. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#).

# MELODIA DI CHIESA

(dal «Miserere»)

Donizetti.



28. *Andante*

*p* *cres.*

*rall.* *in tempo* *pp*

# MELODIA

«Tu che a Dio spiegasti l'ale»,  
(dall' opera: Lucia di Lammermoor)

Donizetti.

29. *Moderato*

*p*

*Poco più mosso*

*mf* *dim.* *cres.*

*rall.*

# TIROLESE

(dall' opera: La Figlia del Reggimento)

Donizetti.



**30.** Moderato

*pp*

*p*

*mf*

*in tempo*

*poco rall.*

*pp*

*p*

# CANTABILE

"Mio sol tesor, mio ben supremo..."

(dall' opera: Poliuto)

Donizetti.

**31.** Con moto

*p*

*mf*

*mf*

*mf*



# STORIA DI TRISTANO

"Della crudele Isotta.,

(dall' opera: L'Elisir d'amore)

Donizetti.



Andantino

33.

Musical score for page 48, measures 33-42. The score is in G major and 3/4 time. It features a piano accompaniment with a steady bass line and a treble line with various melodic figures. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a *Poco più* (poco più) marking.

Musical score for page 49, measures 43-52. The score continues from page 48. It includes a *1<sup>o</sup> Tempo* marking and a *p* (piano) dynamic. The piece concludes with a *rall.* (rallentando) marking. The score is in G major and 3/4 time.

# SERENATA

(dall' opera: Don Pasquale)

Donizetti.



Andante mosso

34.

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# CANTABILE

"Al dolce guidami castel natio..."  
(dall' opera: Anna Bolena)

Donizetti.



35. *Andante*  
*p*

*tr*  
*cres.*

*tr*  
*f rall.* *p in tempo*

*tr*

*p*

*f rall.* *p in tempo*

*tr*

*rall.*

# ROMANZA

"Una furtiva lagrima....."  
(dal'opera: L'Elisir d'amore)

Donizetti.



**Larghetto**

36.

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# MELODIA

*Verranno a te sull'aure...*

(dall'opera: Lucia di Lammermoor)

Donizetti.



# PRELUDIO

(dall'opera: Don Pasquale)

Donizetti.

37. Moderato

38. Moderato

a tempo

# CANTABILE

"Chiedi all'aura lusinghiera...."

(dall' opera : L'Elisir d'amore)

Donizetti.



39. *Andantino*

*p*

*mf*

*p*

*mf un poco agitato*

*cres.*

*dim.*

*rall.....*

*Tempo I.*

*p*

*f*

*p*

# CANZONETTA

(dall'opera: La Figlia del Reggimento)

Donizetti.



40. *Allegretto*  
*p*

*p* *poco rit.* ..... *in tempo*

*cres.* *mf* *p*

*p*

# PRELUDIETTO

(dall' opera: Anna Bolena)

Donizetti.



41. *Andantino*

# ROMANZA

"Spirto gentil..."  
(dall' opera: La Favorita)

Donizetti.



42. *Larghetto*

*p*

*cres.*

*rall.* *a tempo*

*string.*

*rall.* *p in tempo*

*f rall.*

*string. p* *rall.*

*string.* *rall.* *pp*

# CANZONETTA

(dall' opera: L'Elisir d'amore)

Donizetti.



43. *Allegretto*

*p*

*Red.\**

*f p*

*Red.\**

*mf p*

*Red.\**

*in tempo*

*poco rit.....*

*f p*

*Red.\**

*f p*

*Red.\**

# ARIA

(dall' opera: La Figlia del Reggimento)

Donizetti.

44. *Cantabile*

*p*

*Red.\**

*f p*

*Red.\**

*f p*

*Red.\**

*cres. ed accel.*

*Red.\**

*in tempo*

*f p*

*cres.*

*Red.\**

*f p*

*pp*

*Red.\**

# MELODIA

"Convien partir..."  
(dall' opera: La Figlia del Reggimento)

Donizetti.



45. *Larghetto*

*cres.*

*dim. e rall. pp*

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# INTRODUZIONE

(dall' opera: Anna Bolena)

Donizetti.

46. *Larghetto*

*pp*

*mf*

*pp*

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# CAVATINA

"Quel guardo il Cavaliere...."  
(dall'opera: Don Pasquale)

Donizetti.

Andante

47.

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# PREGHIERA

"Un altare ed una benda,,  
(dall' opera: Gemma di Vergy)

Donizetti.



48. *Larghetto*  
*p*  
 Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre

Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre

Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre

Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre

*in tempo*  
*a piacere*  
*p*  
 Tre Tre

*mf*  
 Tre Tre

*cres.*  
*f*  
*mf*  
 Tre Tre

Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre Tre

*f p*  
*rall.*  
 Tre Tre

# SORTITA

(dall' opera: Anna Bolena)

Donizetti.

Larghetto

49.



# MELODIA

(dall' opera: Lucia di Lammermoor)

Donizetti.



50. *Larghetto*

*pp*

*p*

54

55

*f*

*p*

*mf*

5

*f*

*mf*

*p*

3

5

3

3

*cres.*

*f*

*p*

5

*p*

Musical notation for the first system on page 78, featuring a treble and bass staff with various fingerings and dynamics.

Musical notation for the second system on page 78, including a piano icon and dynamic markings like "cres." and "f".

Musical notation for the third system on page 78, with dynamic markings "f" and "p".

Musical notation for the fourth system on page 78, with dynamic markings "p" and "sempre p".

Musical notation for the fifth system on page 78, ending with a "rall." marking.

NOTTURNO (dalla «Soirée musicale»)

Rossini.

Andante grazioso

Musical notation for the first system on page 79, starting with measure 51, including dynamic markings "pp" and "cres.".

Musical notation for the second system on page 79.

Musical notation for the third system on page 79.

Musical notation for the fourth system on page 79.

Musical notation for the fifth system on page 79, including a "cres." marking.

Musical notation for the sixth system on page 79, ending with measure 52.



# PREGHIERA

"Resta immobile"

(dall'opera: Guglielmo Tell)

Rossini.



52. *Andante*

*p* *rall.*

*in tempo*

*p*

50 51 52 53 54

*cres.*

*ff*

*dim. e rall.*

*pp*



# ROMANZA

"Selva opaca, deserta brughiera"  
 (dall'opera: Guglielmo Tell)

Rossini.

Andantino

55.

55 56 57 58 59 60 61 62 63 64

*p*

*ff*

*p*

q 112508 q



MELODIA  
(dall' opera: Zelmira)

Rossini..



55. *Andante*  
*p*  
 Musical notation for the first system on page 88, including treble and bass staves with fingerings and dynamics.

Musical notation for the second system on page 88.

Musical notation for the third system on page 88, including dynamics like *mf* and *cres.*

Musical notation for the fourth system on page 88.

Musical notation for the fifth system on page 88.

Musical notation for the sixth system on page 88, including dynamics like *p*, *mf*, *p*, and *f*.

Musical notation for the first system on page 89, including dynamics like *p* and fingerings.

Musical notation for the second system on page 89, including dynamics like *cres.* and *sostenuto*.

Musical notation for the third system on page 89, including dynamics like *in tempo* and *p*.

Musical notation for the fourth system on page 89, including dynamics like *mf*.

Musical notation for the fifth system on page 89, including dynamics like *p* and *cres.*

Musical notation for the sixth system on page 89, including dynamics like *dim.* and *pp*.

# DANZA

(dall'opera: Guglielmo Tell)

Rossini.



Allegretto

56.

# PREGHIERA

"Dal tuo stellato soglio,"  
(dall' opera: Mosè)

Rossini.



Lento

57.

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# DUETTINO

(dall' opera: Il Turco in Italia)

Rossini.



Allegro

58.

# CANZONETTA

"Quell' agul piè ch'egual non ha..."  
(dall' opera: Guglielmo Tell)

Rossini.



59. Allegretto

*p*



# ARIETTA VARIATA

"Quando mi sei vicina ..."  
(dall'opera: Il Barbiere di Siviglia.)

Rossini.



61. Allegretto

# VARIAZIONE PRIMA

Allegretto

VARIAZIONE SECONDA

Allegretto



mf

p

p

pp

rall.

mf

p

cres.

BARCAROLA

"Voli l'agile barchetta...."  
(dalla «Soirée musicale»)

Rossini.

Andantino

62.

pp

p

pp

p

58 59 60 61 62 63 64

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# I DUE MARINARI

(dalla «Soirée musicale»)

Rossini.

65. *Allegro moderato*

*pp*

*sottovoce*

66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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First system of musical notation on page 106, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings.



Second system of musical notation on page 106, continuing the piece with complex rhythmic patterns and fingerings.

Third system of musical notation on page 106, featuring a piano (*p*) dynamic marking and intricate melodic lines.

Fourth system of musical notation on page 106, showing a variety of note values and rests.

Fifth system of musical notation on page 106, with a focus on rhythmic complexity and articulation.

Sixth system of musical notation on page 106, concluding the page with a forte (*ff*) dynamic marking.

First system of musical notation on page 107, featuring a grand staff with treble and bass clefs.

Second system of musical notation on page 107, continuing the piece with complex rhythmic patterns.

Third system of musical notation on page 107, featuring a variety of note values and rests.

Fourth system of musical notation on page 107, showing a variety of note values and rests.

Fifth system of musical notation on page 107, with a focus on rhythmic complexity and articulation.

Sixth system of musical notation on page 107, concluding the page with a *sempre ff* dynamic marking.



Musical score for piano, measures 1-64. The score is written in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated throughout. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). The piece concludes with a double bar line and a fermata.

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**ALLA POLACCA**  
 (dal Finale dell'opera: Il Barbiere di Siviglia)

Rossini

Musical score for piano, measures 65-128. The tempo is marked **Allegretto**. The score is in G major and 3/4 time. It features a characteristic polka rhythm with many sixteenth notes. Fingerings and dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are clearly marked. The piece ends with a double bar line and a fermata.

aa

112508

mf

p

f

mf

f

aa

112503



# CANZONE

"Se il mio nome saper voi bramate..."  
 (dall'opera: Il Barbiere di Siviglia)

Rossini.

65. Andante

p

mf

f

cres.

mf

f

p

rall.

∞

112503

∞

# BOLERO

(dalla «Soirée musicale»)

Rossini.



Allegro moderato

66.

Dal segno \* al Fine.

# CAVATINA

*"Ecco ridente in cielo..."*  
(dall'opera: *Il Barbiere di Siviglia*)

Rossini.



Andante

67.

Musical score for the Cavatina on page 114, measures 67-76. It features a piano accompaniment with a treble and bass clef. The music is in 2/4 time and includes various dynamics like p, mf, and f. Fingerings and articulation marks are present throughout.

Musical score for the Cavatina on page 115, measures 77-86. It continues the piano accompaniment from page 114, maintaining the 2/4 time signature and dynamic markings.

# FANFARA DI CACCIA

(dall'opera: Guglielmo Tell)

Rossini.



68. Allegro

# LA PASTORELLA DELLE ALPI

(TIROLESE)

(dalla «Soirée musicale»)

Rossini.

69. Allegro

# MARCIA

(dall'opera: Guglielmo Tell)

Rossini.



Allegro

70.

*p*

ARIA

(dall' opera: Bianca e Faliero)

Rossini.



Allegretto

71.

112503

TERZETTO

(dall' opera: Guglielmo Tell)

Rossini

Andantino

72.

112503



**RONDÒ**  
*"Io sono docile..."*  
 (dall' opera: Il Barbiere di Siviglia)

Rossini.

**Allegro moderato**  
*dolce*

73.

*p un poco*

*meno*

*in tempo*

*un poco meno*

*grazioso*

*mf in tempo*

*f p*

*cres.*



# CORO DELL'IMENEO

(dall'opera: Guglielmo Tell)

Rossini.

74.

*Allegretto*

*p*

*mf*

*p*

*cres.*

*f*

*pp*

*p*



Musical score for page 128, featuring piano and bass staves. The score includes various dynamics such as *p*, *mf*, *pp*, and *f*. Fingerings are indicated by numbers 1-5. The piece concludes with a *cres.* marking and a final *ff* dynamic.



Musical score for page 129, continuing from page 128. The score includes various dynamics such as *p*, *f*, *mf*, and *ff*. Fingerings are indicated by numbers 1-5. The piece concludes with a *cres.* marking and a final *ff* dynamic.

PRELUDIO  
(dall'opera: La Traviata)

Verdi.

Andante

76.



Musical notation for measures 76-79, starting with *pp*.

Musical notation for measures 80-83, including the marking *dolente*.

Musical notation for measures 84-87, including the marking *p*.

Musical notation for measures 88-91, including the marking *dim.*

Musical notation for measures 92-95, including the markings *pp*, *cres.*, and *p*.

Musical notation for measures 96-100, including markings *dim.*, *pp*, *tr*, and *cres.*

Musical notation for measures 101-105, including markings *cres.*, *tr*, *ff*, and *dim. p*.

Musical notation for measures 106-110, including markings *f* and *pp*.

Musical notation for measures 111-115, including markings *rall.* and *in tempo*.

Musical notation for measures 116-120, including markings *tr*, *dim.*, and *ppp morendo*.

# MINUETTO

(dall'opera: Rigoletto)

Verdi.

Moderato



77.

aa 112508

# DANZA SACRA

(dall'opera: Aida)

Verdi.

Allegretto

78.

h 112508 h

This page contains seven systems of piano music. The first system includes a trill marking and a *pp* dynamic. The second system also features a trill and *pp*. The third system has a *p* dynamic. The fourth system includes a *f* dynamic. The fifth system has a *p* dynamic. The sixth system has a *p* dynamic. The seventh system begins with a *lento* marking and includes a *pp* dynamic. The page concludes with a *h* marking and a *Red. 112508* reference.



**BALLABILE**  
(dell' Opera: Aida)

Verdi.

**79.** *Vivace*  
*p staccato*

This page contains seven systems of piano music, starting with measure 79. The tempo is marked *Vivace* and the initial dynamic is *p staccato*. The first system includes a *f* dynamic. The second system has a *pp* dynamic. The third system has a *ff* dynamic. The fourth system has a *ff* dynamic. The fifth system has a *ff* dynamic. The sixth system has a *ff* dynamic. The seventh system concludes with a *Fine.* marking.





Musical score for piano, measures 1-50. The score is in G major and 3/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. Fingerings are indicated throughout. Dynamics include *p*, *mf*, *cres.*, *dim.*, and *pp*. The piece concludes with a final chord marked with an asterisk.

# Ave Maria

(dall'opera: Otello)

Verdi.

Musical score for piano, measures 51-100. The tempo is marked *Adagio*. The score is in G major and 3/4 time. It features a more expressive melody in the right hand and a steady bass line in the left hand. Fingerings are indicated throughout. Dynamics include *pp*, *f*, *p*, *marcato*, and *animando*. The piece concludes with a final chord marked with an asterisk.





# DUETTINO

"Labbra di foco..."  
 (dall'opera: Falstaff)

Verdi.

83. Allegretto

*p stringendo e cres.*



**Più lento**

*pp*

*pp* *dim.* *e*

*rall.* *in tempo* *pp*

# MELODIA

"Pietà ti prenda del mio dolore..."  
(dall' opera: Aida)

Verdi.

**Cantabile**

84.

*p*

# ROMANZA

"O cieli azzurri..."  
(dall'opera: Aida)

Verdi.



Andante mosso

85.

j 112503 j

j 112503 j

# MARCIA

(dall' opera: Aida)

Verdi.



Allegro

86.

112503

112503

# PRELUDIO

(dall'opera: Otello)

Verdi.



87. *Andante*  
*dolce con espressione*

*mf*

*p*

*cres.*

*dim.*

*poco rall. e dim.*

*j* 412503 *j*

# CAVATINA

"Tacea la notte placida,"  
(dall'opera: Il Trovatore)

Verdi.

88. *Andante*

*p*

*mf*

*pp*

*p*

*un poco animato*

22 412503

*animando*

This page contains five systems of piano music. The first system is marked *animando*. The second system includes a piano (*p*) dynamic. The third system features a piano (*p*) dynamic and a crescendo (*cres.*) marking. The fourth system includes piano (*pp*) and mezzo-forte (*mf*) dynamics. The fifth system is marked *dim.* (diminuendo). Fingerings and articulation marks are present throughout.



# MELODIA

"Dio ti giocondi, o sposo..."  
 (dall'Opera: Otello)

Verdi.

*Moderato*

This page contains five systems of piano music, starting with measure 89. The tempo is marked *Moderato*. The first system includes a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*pp*) dynamic. The fifth system includes a piano (*pp*) dynamic. Fingerings and articulation marks are present throughout.

pp

p

p

pp



# ARIA

"Addio del passato bei sogni ridenti."  
(dall'opera: La Traviata)

Verdi.

90.

Andante mosso

p

p

mf

pp p

pp cres.

p

p dim. e rall. pp

# IL SOGNO DI CASSIO

(dall'opera: Otello)

Verdi.



Andantino

91.

Musical score for the first system of 'Il sogno di Cassio'. It consists of four systems of piano accompaniment. The first system is marked 'pp' and the second 'p'. The third system is marked 'pp' and the fourth 'ppp'. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some performance instructions like 'Reo' and 'Reo' written below the notes.

112508

Un poco animato

Musical score for the second system of 'Il sogno di Cassio'. It consists of four systems of piano accompaniment. The first system is marked 'Un poco animato'. The second system is marked 'pp'. The third system is marked 'dolcissimo' and 'poco allargando'. The fourth system is marked 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some performance instructions like 'Reo' and 'Reo' written below the notes.

112508

# FRAMMENTO

(dall'opera: Un Ballo in maschera)

Verdi



92. *Con moto*

aa 112508

# FRAMMENTO

"V'è noto un tal...."  
(dall'opera: Falstaff)

Verdi.

93. *Moderato*

z 112503 z





# MELODIA

"Pace, pace, mio Dio.,  
(dall'opera: La Forza del destino)

Verdi.



Allegro agitato

96.

Andante

aa 112508

con passione

aa 112508

*un poco string.* *mf*  
*mf* *agitatissimo*  
*cres.*  
*p* *pp*  
*dim.*

*aa* *112503*



# DANZA DEI MORETTI

(dall'opera: Aida)

Verdi.

**Vivacissimo**

97. *pp*

*pp* *pp* *pp*

*pp*

*pp*

168

*pp*

*marcato*  
*p*

*ff*

*h*

112508



# FRAMMENTO

"Già nella notte densa..."  
(dall'opera: Otello)

Verdi.

98.

*Lento*

*p*

*pp*

*rall.*

*in tempo*

*p dim.*

*pp*

112508

# CANZONE

"L'amor che non ci dà mai tregua...."

(dall'opera: Falstaff)

Verdi.



Allegretto

99.

99. *p*

*sopra* *sotto*

*mf*

*p*

*rall.*

# MELODIA

"O terra, addio..."  
(dall' opera: Aida)

Verdi.



100. *Lento* *pp* *ten.* *f* *pp morendo*

Rea Rea Rea Rea Rea Rea Rea Rea Rea

Rea Rea Rea Rea Rea Rea Rea Rea Rea

Rea Rea Rea Rea Rea Rea Rea Rea Rea

Rea Rea Rea Rea Rea Rea Rea Rea Rea

118508

Rea Rea Rea Rea Rea Rea Rea Rea Rea

Rea Rea Rea Rea Rea Rea Rea Rea Rea

Rea Rea Rea Rea Rea Rea Rea Rea Rea

*cres.*

Rea Rea Rea Rea Rea Rea Rea Rea Rea

*f* *dim. e rall.* *p* *dim.*

Rea Rea Rea Rea Rea Rea Rea Rea Rea

*pp*

118503



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# ARIA (dall'opera: Orfeo)

Gluck.

1. *Andantino*

# BALLETTO

(dall' opera: Orfeo)

Gluck.



Lento

2.

*p dolce*

*poco cres.*

*mf*

*p*

*p* *mf* *p*

*mf* *p cres.*

*mf* *p* *poco cres.*

*p* *mf* *mf*

*p* *f* *p*

*f* *p* *rit.....*

# MINUETTO

(dall'opera: Orfeo)

Gluck.



Moderato  
*p dolce*

3.

*pp*

*p*

*p*

*p*

*p*

*CRCS.*

*f*

*p*

*f*

*pp*

*pp*

# BALLETO

(dall'opera: Ifigenia in Aulide)

Gluck.

Moderato  
*p grazioso*

4.

*f*

*p*

*mf*

*f*

*p*

*p*

*p*

*mf*

*p*

*f*

*dim.*

*mf*

*p*

*f*

*dim.*

*p*



Musical score for page 6, featuring piano accompaniment with various dynamics and fingerings. The score consists of eight systems of two staves each (treble and bass clef). Dynamics include *p*, *mf*, *f*, *dim.*, and *p cres.*. Fingerings are indicated by numbers 1-5 above or below notes. The bottom of the page contains the number 118604.

# PANTOMIMA

(dall'opera: Alceste)

Gluck.

Andante espressivo

Musical score for page 7, featuring piano accompaniment with various dynamics and fingerings. The score consists of eight systems of two staves each (treble and bass clef). Dynamics include *p*, *f*, *mf*, and *p*. Fingerings are indicated by numbers 1-5 above or below notes. The bottom of the page contains the number 118504.

# CANTO DELLE SACERDOTESSE

(dall'opera: Ifigenia in Tauride)

Gluck.



6. **Andantino**

# PANTOMIMA

(dall'opera: Orfeo)

Gluck.

7. **Lento**

# ANDANTINO

(dall'opera: Orfeo)

Gluck.



8. **Grazioso**

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

*mf* *p* *p*

*f* *p* *f*

*p* *f* *p* *p*

*f* *p* *f* *p*

*mf* *p* *p* *f* *p*

*f* *p* *f* *p*

*dim.* *p* *f* *p* *f*

*p* *p* *f* *p*

*f* *p* *mf* *rit.*

# BALLETTO

(dall'opera: Ifigenia in Tauride)

Gluck.



Animato

9.

*p* *cres.* *f* *p*

*cres.* *f*

*f* *p* *cres.*

*Red.* *Red.* *Fine.*

*p* *f*

*cres.* *f*

*1<sup>a</sup>* *2<sup>a</sup>*

*cres.* *f*

*1<sup>a</sup>* *2<sup>a</sup>*

*∞* 113504 *∞*

D.C. al Fine.

# SICILIANA

(dall'opera: Armida)

Gluck.

Andantino

10.

*p* *molto espress.*

*p* *cres.*

*p* *mf*

*f* *p* *f* *p*

*cres.* *f* *p*

*∞* 113504 *∞*

# ARIA GAIA

(dall' opera: Ifigenia in Tauride)

Gluck.

Vivace



11.

Musical score for 'ARIA GAIA' by Gluck. It consists of seven systems of music. The first system is a vocal line in treble clef with a piano accompaniment in bass clef. The second system continues the vocal line with a piano accompaniment. The third system features a piano accompaniment with a 'cres.' marking. The fourth system continues the piano accompaniment with a 'p' marking and a 'cres.' marking. The fifth system includes a 'Fine' marking and a 'f' marking. The sixth system continues the piano accompaniment. The seventh system concludes the piece with a 'D. C. al Fine.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

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# FRAMMENTO

(dall' Ouverture dell' opera: Paride ed Elena)

Gluck.

Moderato

12.

Musical score for 'FRAMMENTO' by Gluck. It consists of seven systems of music. The first system is a piano accompaniment in treble and bass clefs. The second system continues the piano accompaniment with a 'p' marking. The third system continues the piano accompaniment with a 'cres.' marking. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system concludes the piece with a 'cres.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

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Musical score for page 16, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various dynamics and articulations. Fingerings are indicated by numbers 1-5. The piece concludes with a *dim. e rall.* marking and a *p* dynamic.

*f* *p*

*cres.* *p*

*cres.*

*dim. e rall.* *p*

BALLETTO  
(dall'opera: Orfeo)

Gluck.

Musical score for page 17, starting with the number '13.' and the tempo marking 'Grazioso'. The score consists of seven systems of piano accompaniment. It includes dynamic markings such as *p dolce*, *p*, *mf*, and *rall.*. Fingerings and articulations are clearly marked throughout the piece.

13. *Grazioso*  
*p dolce*

*p* *mf* *rall.*

# ARIA

(dall' Opera Armida)

Gluck.



14. **Andante**

*p* *mf* *p* *p cres.* *cres.*

*p* *mf* *f dim. e rall.* *a tempo* *p* *rit.*

# BALLETTO

(dall'opera: Alceste)

Gluck.

Andante

15.



# FRAMMENTO

(dall' opera: Armida)

Gluck.



16. **Maestoso**  
*p*

*f sostenuto* *p* *a tempo*

*dim.* *rit.* *p*

*Fine.*

*f* *p* *f*

*D.C. al Fine.*

# ANDANTE

(dall' opera: Alceste)

Gluck.

17. **Con grazia**  
*p dolce*

*p* *cres.* *mf*

# GAVOTTA

(dall'opera: Ifigenia in Aulide)

Gluck.



18.

*Grazioso*

18. *Grazioso* (dall'opera: Ifigenia in Aulide) Gluck.

*p*

*mf* *p* *rit.*

*Fine*

*cres.*

*mf* *p*

*1<sup>a</sup>* *2<sup>a</sup>* *1<sup>a</sup>* *2<sup>a</sup>*

*p*

112504 D.C.al Fine

# ARIA

(dall'opera: Ifigenia in Tauride)

Gluck.

19.

*Andante*

19. *Andante* (dall'opera: Ifigenia in Tauride) Gluck.

*mf*

*p* *f* *p*

*p* *f* *p*

112504







Musical score for piano, measures 1-23. The score is in 3/4 time and consists of two staves. It features various dynamics including *mf*, *f*, *p*, *cres.*, and *rit.*. Fingerings and articulation marks are present throughout. The piece concludes with the instruction "D.C.al Fine."

# MUSETTA

(dell'opera: Armida)

Gluck.

Musical score for piano, measures 24-31. The score is in 3/4 time and consists of two staves. It begins with the tempo marking "Moderato" and the dynamic "p". The first measure includes the instruction "dolce". The score contains various dynamics such as *f*, *p*, and *cres.*, along with first and second endings. The piece concludes with the instruction "D.C.al Fine."

# GAVOTTA

(dall'opera: Alceste)



Moderato

Gluck.

25.

*p* *leggero*

Fine.

D.C. al Fine.

# MARCIA DEGLI ZINGARI

(dall' opera: «Preziosa»)

Weber.



26. Moderato e ben marcato

*p*

112504

# DANZA ZINGARESCA

(dall' opera: Preziosa)

Weber.

27. Allegro moderato

*pp*

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First system of musical notation on page 36, featuring a treble and bass staff with various musical notations and dynamics.

Second system of musical notation on page 36, including dynamic markings like *f* and *p*.

Third system of musical notation on page 36, featuring first and second endings (1.º and 2.º) and dynamic markings like *p* and *f*.

Fourth system of musical notation on page 36, including dynamic markings like *f*, *p*, and *ff*.

Fifth system of musical notation on page 36, concluding the piece with dynamic markings like *p* and *f*.

# MAZURKA

(dalle Composizioni per Pianoforte a quattro mani. Op. 10) Weber.

Vivace assai e marcato

First system of musical notation on page 37, starting with measure number 28 and dynamic marking *pp*.

Second system of musical notation on page 37, including dynamic markings like *f* and *p*.

Third system of musical notation on page 37, including dynamic markings like *f* and *p*.

Fourth system of musical notation on page 37, including dynamic markings like *ff* and *p*.

Fifth system of musical notation on page 37, including dynamic marking *p*.

Sixth system of musical notation on page 37, including dynamic markings like *mf* and *p*.



Sheet music for the left page, consisting of seven systems of piano accompaniment. The notation includes treble and bass clefs, various dynamics such as *p*, *pp*, *ff*, *p dolce*, and *dim.*, and performance markings like *Red.* and *\**. The music features complex rhythmic patterns and chordal textures.

Sheet music for the right page, consisting of seven systems of piano accompaniment. The notation includes treble and bass clefs, dynamics such as *ff*, *pp*, and *sempre ff*, and performance markings like *Red.* and *\**. The music continues with intricate piano textures and melodic lines.

# ANDANTINO

(dalle Composizioni per Pianoforte a quattro mani. Op.10.) Weber.



29. *Andantino*  
*p*  
 Musical notation for the first system on page 40, including treble and bass staves with fingerings and dynamics.

Musical notation for the second system on page 40, including treble and bass staves with fingerings and dynamics.

Musical notation for the third system on page 40, including treble and bass staves with fingerings and dynamics.

Musical notation for the fourth system on page 40, including treble and bass staves with fingerings and dynamics.

Musical notation for the fifth system on page 40, including treble and bass staves with fingerings and dynamics.

Musical notation for the first system on page 41, including treble and bass staves with fingerings and dynamics.

Musical notation for the second system on page 41, including treble and bass staves with fingerings and dynamics.

Musical notation for the third system on page 41, including treble and bass staves with fingerings and dynamics.

Musical notation for the fourth system on page 41, including treble and bass staves with fingerings and dynamics.

Musical notation for the fifth system on page 41, including treble and bass staves with fingerings and dynamics.

ARIA  
(dall' opera: Der Freischütz)

Weber.



30 *Allegro*  
*p*



*in tempo*

rit. p mf f

**SONETTO**  
(dai «Lieder»)

Weber.

31. *Con moto*

p dolce p f pp p

Musical score for page 46, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *p*, *pp*, *mf*, and *dim.*. The piece concludes with the instruction *con anima*. Fingerings and articulation marks are clearly indicated throughout.



# VISIONE

(dall' opera: Oberon)

Weber.

Musical score for page 47, starting with the tempo marking *Andantino* and dynamic *p dolce*. The score includes piano accompaniment and vocal lines. The lyrics "quasi a piacere" are written under the vocal staff. Dynamics include *p*. The piece concludes with the instruction *con anima*. Fingerings and articulation marks are clearly indicated throughout.



Musical score for piano, measures 1-30. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It includes various musical notations such as slurs, ties, and dynamic markings like *p* and *f*. The piece concludes with a double bar line.

ARIETTA  
(dai «Lieder»)

Weber.

Musical score for piano, measures 31-60. The score is written in treble and bass clefs with a key signature of two sharps. It begins with the tempo marking **Vivace** and includes dynamic markings such as *f*, *p*, *poco rit.*, *in tempo*, *p lusingando*, and *rall.*. The piece ends with a double bar line.

# ROMANZA

(dalle Composizioni per Pianoforte a quattro mani, Op. 3.) Weber.



Andantino, quasi Adagio

34.

112504

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# CANZONETTA

(dai «Lieder»)

Weber.



**Moderato**

35.

# FERVIDO AMORE

(dai «Lieder»)

Weber.

**Animato**

36.



*p* *res.* *f*  
*pp rit.....* *mf* *res.*  
*f* *dim.*  
*p* *rit.....*

Red. Red. Red. Red. Red. Red.  
 Red. Red. Red. Red. Red. Red.  
 Red. Red. Red. Red. Red. \*  
 Red. \* Red. Red. Red. Red.  
 Red. Red. Red. Red. Red. Red. Red.  
 Red. Red. Red. Red. Red. Red. Red.

1 2 3 5 4 2

112504

# I CANTORI PRIGIONIERI

(dai «Lieder»)

Weber.

Andante con moto

37.

*p semplice* *mf* *p* *pp*  
*mf* *p* *pp* *rit.*

Red. Red. Red.  
 Red. Red. Red. \*  
 Red. Red. \* Red. \*  
 Red. Red. \* Red. Red. Red.  
 Red. Red. \* Red. Red. Red.  
 Red. Red. \* Red. Red. Red.  
 Red. Red. Red. Red. Red. Red. Red.

5 8 5 2 5 3 4 3 5  
 5 3 4 5 4 3 2 1 2 3 4 5  
 5 3 4 5 3 2 1 2 3 4 5  
 5 3 4 5 3 2 1 2 3 4 5  
 5 3 4 5 3 2 1 2 3 4 5  
 5 3 4 5 3 2 1 2 3 4 5

112504

MELODIA  
(dall' opera: Der Freischütz)

Weber



38. *Andantino*

*pp*

*p*

*mf*

*p*

*pp*

*rall.*

0 118504 0

DANZA  
(dall' opera: Eurianti)

Weber.

39. *Maestoso*

*ff*

*ff*

*p cres.*

*f*

*ff dim.*

*mf*

*f*

*p*

*cres.*

*f*

*Fine*

0 118504 0



BURLESCA  
(dall' opera: Der Freischütz)

Weber.

Musical notation for measures 1-3 of page 58. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p* (piano) and *f* (forte). Includes fingerings and articulation marks.

Musical notation for measures 4-6 of page 58. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p* (piano) and *f* (forte). Includes fingerings and articulation marks.

Musical notation for measures 7-9 of page 58. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *ff* (fortissimo) and *fp* (fortepiano). Includes fingerings and articulation marks.

Musical notation for measures 10-12 of page 58. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p* (piano) and *ff* (fortissimo). Includes fingerings and articulation marks.

Musical notation for measures 13-15 of page 58. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *fp* (fortepiano) and *p* (piano). Includes fingerings and articulation marks.

D. C. al Fine.

Musical notation for measures 1-3 of page 59. Treble clef, key signature of one sharp (F#), 2/4 time. Tempo: *Allegretto*. Dynamics: *p* (piano). Includes fingerings and articulation marks.

Musical notation for measures 4-6 of page 59. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Includes fingerings and articulation marks.

Musical notation for measures 7-9 of page 59. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). Includes fingerings and articulation marks.

Musical notation for measures 10-12 of page 59. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p* (piano) and *f* (forte). Includes fingerings and articulation marks.

Musical notation for measures 13-15 of page 59. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *ff* (fortissimo). Includes fingerings and articulation marks.

Musical notation for measures 16-18 of page 59. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *ff* (fortissimo). Includes fingerings and articulation marks.

# PRELUDIETTO (dall' opera: Eurianti.)

Weber.



41. *Larghetto*  
*pp*

*con anima*

# CAVATINA

(dall' opera: Der Freischütz)

Weber.



42. **Adagio**

0 118504 0

0 118604 0

ANDANTINO  
(dall' opera: Preziosa)

Weber.



43. **Tranquillo**

0 112504 0

ROMANZA  
(dall' opera: Der Freischütz)

Weber.

44. **Andante**

0 112504 0



Musical score for page 66, consisting of eight systems of piano and bass staves. The score includes various musical notations such as dynamics (p, pp, cresc.), articulation (accents), and fingerings. The piece concludes with a *sostenuto* section marked *p*.

113504 0

# MINUETTO

(dalle Composizioni per Pianoforte a quattro mani. Op. 3.) Weber.

Musical score for page 67, starting at measure 45. The score is marked *Presto* and includes dynamics such as *ff marcato*, *p*, *TRIO*, *sempre dolce e pp*, and *pp*. It features complex rhythmic patterns and articulation. The score concludes with a *sostenuto* section marked *p*.

45.

113504 0

# MELODIA

(dall' opera: Oberon)

Weber.



46. *Moderato*

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# ROMANZA

(dai «Lieder»)

Weber.

47. *Andante*

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# VALZER

(dall' opera: Der Freischütz)

Weber.



48. *Allegro*  
*ff*  
 Musical notation for the first system on page 70, including treble and bass staves with dynamic markings and fingerings.

Musical notation for the second system on page 70.

Musical notation for the third system on page 70.

Musical notation for the fourth system on page 70.

Musical notation for the fifth system on page 70.

0 112504 0

Musical notation for the first system on page 71, including treble and bass staves with dynamic markings and fingerings.

Musical notation for the second system on page 71.

Musical notation for the third system on page 71.

Musical notation for the fourth system on page 71, including the instruction *perendosi a poco a*.

Musical notation for the fifth system on page 71, including dynamic markings *poco* and *ppp*.

0 112504 0







Musical score for page 76, featuring piano accompaniment with various dynamics and articulations. The score consists of six systems of two staves each (treble and bass clef). Dynamics include *pp*, *p*, *cres.*, and *dim.*. Fingerings and ornaments are indicated throughout the piece.

ARIETTA  
(dall' opera: Dinorah)

Meyerbeer.

Musical score for page 77, titled 'ARIETTA (dall' opera: Dinorah)'. It begins with the tempo marking 'Allegretto' and the number '52.'. The score consists of six systems of two staves each (treble and bass clef). Dynamics include *pp*, *p*, *mf*, *f*, *cres.*, and *dim.*. The piece features complex rhythmic patterns and fingerings.

# ROMANZA

"Bianca al par di neve alpina,"  
(dall'opera: Gli Ugonotti)

Meyerbeer.



Andante

53.

*p*  
*dolce*  
*stringendo*  
*cres.*  
*mf*  
*p*  
*pp*

112504

53

*p*  
*stringendo*  
*cres.*  
*p*  
*cres.*  
*f*  
*dim.*  
*e rall.*  
*p*  
*pp*

112504

53

# CANZONE VILLERECCIA

(dall'opera: Dinorah)

Meyerbeer.



# IL BATTESIMO

(dalle Melodie per canto)

Meyerbeer.

54. *Allegretto*

54. *p* *cres.* *dim.*

54. *p* *cres.* *ff*

54. *p*

54. *cres.* *dim.* *p* *cres.*

54. *ff*

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55. *Andante*

55. *p dolce*

55. *p*

55. *p*

55. *p*

55. *p*

55. *p*



84  
 Musical score for piano, measures 84-93. The score is in G major and 3/4 time. It features a complex texture with multiple voices in both hands. Dynamics include *mf*, *cres.*, *dim.*, *p*, *pp*, and *f*. There are numerous ornaments and trills marked throughout. Measure numbers 84, 85, 86, 87, 88, 89, 90, 91, 92, and 93 are indicated. The piece concludes with a *dim.* and *pp* dynamic.



# RANZ - DES - VACHES

(dalle Melodie per canto)

Meyerbeer.

All.<sup>to</sup> molto moderato

58.

Musical score for piano, measures 58-67. The score is in G major and 3/4 time. It features a complex texture with multiple voices in both hands. Dynamics include *ff*, *pp*, *f*, and *mf*. There are numerous ornaments and trills marked throughout. Measure numbers 58, 59, 60, 61, 62, 63, 64, 65, 66, and 67 are indicated. The piece concludes with a *p* dynamic.



Sheet music for piano, measures 1-18. The score is in G major and 3/4 time. It features a complex piano accompaniment with many chords and arpeggios. Dynamics include *p*, *f*, *pp*, *ppp*, *dim*, and *a tempo*. Fingerings and articulation marks are present throughout.

112504

88 8

**CANZONE**  
(dall' opera: La Stella del Nord)

Meyerbeer.

Sheet music for piano, measures 19-36. The score is in G major and 3/4 time. It begins with the tempo marking *Andantino mosso* and the dynamic *p*. The music features a mix of melodic lines and chordal textures. Dynamics include *p*, *pp*, *ppp*, *f*, *mf*, *pp*, and *ppp*. Performance instructions include *dolce e semplice*, *cres.*, and *a tempo*. Fingerings and articulation marks are present throughout.

0 112504 0

ALLEGRETTO  
(dall'opera: Dinorah)

Meyerbeer.



Con grazia

60.

0 11804 0

DANZA  
PASSO DELLA REDOWA  
(dall'opera: Il Profeta)

Meyerbeer.

Andantino quasi Allegretto

61.

0 112504 0

# CANZONE DI NELUSKO

(dall'opera: L'Africana)

Meyerbeer.



Allegro vivace

62.

Musical notation for measures 62-63, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 64-65, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 66-67, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 68-69, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 70-71, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 72-73, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 74-75, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 76-77, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 78-79, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 80-81, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 82-83, including treble and bass staves with fingerings and dynamics.

Musical notation for measures 84-85, including treble and bass staves with fingerings and dynamics.

FRAMMENTO  
(dall' opera: La Stella del Nord)

Meyerbeer.



63. Allegretto assai moderato

*f* *mf* *cres.* *f* *mf* *cres.* *p un poco sost.* *f* *mf* *dim.* *p*

0 118504 0

IL GIARDINO DEL CUORE  
(Canzonetta)

Meyerbeer.

64. Allegretto scherzoso

*p leggero* *P*

0 118504 0

# CANZONE DELLA CORNAMUSA

(dall'opera: Dinorah)

Meyerbeer.



**Allegretto moderato**

65.

**Presto**

k 118504 k

*p dolce*

*mf*

*ff*

*m.d. lunga*

*stringendo*

*rall.*

k 118504 k

**BALLABILE**  
 Seduzione del giuoco  
 (dall'opera: Roberto il Diavolo) Meyerbeer.



66. **Allegretto moderato**  
*p dolce*

# PROCESSIONE DELLE MONACHE

(dall'opera: Roberto il Diavolo)

Meyerbeer.

Audante sostenuto

67.



Musical score for the left page, measures 67-74. It consists of two staves (treble and bass clef) with piano accompaniment. Dynamics include *p*, *pp*, and *p*. Fingerings and articulation marks are present throughout. A copyright notice '112504' is visible at the bottom.

Musical score for the right page, measures 75-82. It continues the piano accompaniment from the previous page. Dynamics include *p*, *pp*, *pp*, and *ff*. The word *sempre p* is written in the upper right of the second system. Fingerings and articulation marks are present throughout. A copyright notice '112504' is visible at the bottom.



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From the fabulous collection of

103

CAVATINA  
 «Roberto, o tu che adoro»  
 (dall'opera: Roberto il Diavolo) Meyerbeer.

Andantino

70.

103

112504



# CAVATINA

«Roberto, o tu che adoro»  
 (dall'opera: Roberto il Diavolo)

Meyerbeer.

Andantino

70.

103

112504



*in tempo*  
*rall.*  
*p*

*p*

*p*

*cres.*  
*f*

*p*

*rall.*

*in tempo*  
*p*  
*f*

*f*  
*p*

*in tempo*  
*mf*  
*pp*

# ARIA

(dall'opera: Dinorah)

Meyerbeer.



## Allegretto moderato

71.

71. *f* *dim.* *p* *cres.* *mf* *p*

*f* *p* *mf*

*mf* *p* *mf* *p* *mf* *dim.*

## Allegro

*mf*

*f* *pp*

*f* *pp*

*f* *pp*



108

108

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# INTERMEZZO (dall'opera: Dinorah)

Meyerbeer.

109

Allegretto

72.

109

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# BALLATA

(dall'opera: L'Africana)

Meyerbeer.



Allegro moderato

73.

112504

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# ARIA

«Figlio, il ciel ti benedica»  
(dall'opera: Il Profeta)

Meyerbeer.



74. *Andante*  
*p*  
 Musical notation for the first system of the aria, including vocal line and piano accompaniment.

*pp*  
*p*  
*pp*  
*p*  
*pp*  
 Musical notation for the second system of the aria.

*poco cres.*  
*p*  
 Musical notation for the third system of the aria.

*p*  
 Musical notation for the fourth system of the aria.

*p*  
 Musical notation for the fifth system of the aria.

Musical notation for the sixth system of the aria.

Musical notation for the first system of the second page, including vocal line and piano accompaniment.

*p*  
 Musical notation for the second system of the second page.

*cres.*  
*mf*  
 Musical notation for the third system of the second page.

*pp*  
 Musical notation for the fourth system of the second page.

*dim.*  
 Musical notation for the fifth system of the second page.

*pp*  
 Musical notation for the sixth system of the second page.

Musical notation for the seventh system of the second page.

# MARCIA DELL'INCORONAZIONE

(dall'opera: Il Profeta)

Meyerbeer.

Maestoso



75.

*ff pesante*

Musical score for page 114, measures 75-84. The score is in 3/4 time and features a heavy, slow march. It includes a variety of chords, triplets, and sixteenth-note patterns. Fingerings and articulation marks are clearly indicated throughout the piece.

Musical score for page 115, measures 85-94. This page continues the march with complex rhythmic patterns, including sixteenth-note runs and chords. The score includes dynamic markings such as *p* and *ff*, and concludes with a final cadence.

# BERCEUSE

"Dormi, fanciullo,"

(dalle Melodie per canto)

Wagner.



76. **Andantino**

*pp*

*mf*

*pp*

*pp*

*dim. e rall. .... ppp*

33

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# CANZONE DEL PILOTA

(dall'opera: Il Vascello fantasma)

Wagner.

77. **Allegro**  $\text{♩} = 84$  **Moderato**  $\text{♩} = 80$  **Allegro**

*p*

*p*

*pp* *p*

**Moderato**  $\text{♩} = 104$

*p*

*un poco accel.*

*p*

**Moderato**

*mf*

*f*

*p*

112504

jj



Musical score system 1 for page 118, featuring piano accompaniment with dynamic markings *mf* and *f*.

Musical score system 2 for page 118, featuring piano accompaniment with dynamic markings *cres.* and *sempre*.

Musical score system 3 for page 118, featuring piano accompaniment with dynamic markings *cres.*, *mf*, and *p*.

Musical score system 4 for page 118, featuring piano accompaniment with dynamic markings *mf* and *p*.

Musical score system 5 for page 118, featuring piano accompaniment with dynamic markings *p* and *adi*.

BALLATA (dall'opera: Il Vascello fantasma)

Wagner.

Allegro non troppo

Musical score system 1 for page 119, starting with measure 78, featuring piano accompaniment with dynamic markings *p* and *mf*.

Musical score system 2 for page 119, featuring piano accompaniment with dynamic markings *p* and *mf*.

Musical score system 3 for page 119, featuring piano accompaniment with dynamic markings *p* and *mf*.

Musical score system 4 for page 119, featuring piano accompaniment with dynamic markings *f* and *mf*.

Musical score system 5 for page 119, featuring piano accompaniment with dynamic markings *f* and *mf*.

Musical score system 6 for page 119, featuring piano accompaniment with dynamic markings *mf* and *pp*.



*cres.*

*Più lento*

*dim. e rall.*

*p*

*pp*

*cres.*

*sa sotto marcato*

112504

CANZONE DELLE FILATRICI  
(dall'opera: Il Vascello Fantasma)

Wagner.

*Allegretto*

79.

*pp*

*p*

45(23) 1 2

1 8 1 2

112504



122

*poco meno*

*cres.* *dim.* *ritard.*

*a tempo*

*pp* *f* *cres.*

*cres.*

112504 35

123

*dim. e rall.....* *p a tempo*

*dim.* *pp*

33 112504

# CANZONE DEI MARINARI

(dall'opera: Il Vascello fantasma)

Wagner.



Allegro giusto

80.

# CORO DEI PELLEGRINI

(dall'opera: Tannhäuser)

Wagner.



Andante

81.

Musical score for page 126, measures 81-90. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Andante'. Dynamics include *p*, *mf*, and *cres.*. Fingerings and articulation marks are present throughout. The bottom of the page is marked with the number 112504.

Musical score for page 127, measures 91-100. The score continues from page 126. It includes dynamic markings such as *cres.*, *ff*, and *dim.*. The tempo changes to *rall.* and then *p in tempo*. The score concludes with a *pp* marking and a fermata. The bottom of the page is marked with the number 112504.

# FRAMMENTO

(dall'opera: Tannhäuser)

Wagner.



82. *Andante*

*p*

*Più lento* ♩ = 50

*pp*

*p*

*pp*

*mf*

*p*

*pp*

112504

# CANZONE DEL PASTORE

(dall'opera: Tannhäuser)

Wagner.

83. *Moderato*

*mf*

*p*

*pp*

*p*

*mf*

*f*

*pp*

*vivace*

*rall.*

112504

# L'ENTRATA DEI BARDI

(dall'opera: Tannhäuser)

Wagner.



# ROMANZA

(dall'opera: Tannhäuser)

Wagner.

84. Moderato

85. Moderato





134

*pp*

*pp*

*Un poco più mosso*

*p*

*sempre piano*

112504

135

*p*

*p*

*p*

*mf*

*dim. e rall.*

*pp*

112504

# ARIA

(dall'opera: Lohengrin)

Wagner.



Lento

87.

87.

*p*

*dolce*

*pp*

*p*

*pp*

*mf*

*p*

412504

jj

*p*

*p*

*p*

*p*

*p*

*dim.*

*pp*

*p*

412504

jj

# CORO NUZIALE

(dall'opera: Lohengrin)

Wagner.



Moderato

88.

112504

112504

jj

jj

FRAMMENTO  
(dall'opera: Lohengrin)

Wagner.



Piuttosto lento

89.

Musical notation for measures 89-90, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 91-92, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 93-94, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 95-96, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 97-98, including treble and bass staves with piano accompaniment and fingering.

t 112604 t

Musical notation for measures 89-90 on page 111, including treble and bass staves with piano accompaniment and fingering.

Tranquillo, ma non lento

Musical notation for measures 91-92 on page 111, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 93-94 on page 111, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 95-96 on page 111, including treble and bass staves with piano accompaniment and fingering.

Musical notation for measures 97-98 on page 111, including treble and bass staves with piano accompaniment and fingering.

t 112604 t

# CANTO D'AMORE

(dall'opera: Lohengrin)

Wagner.



Lento

90.

112504

jj

# FRAMMENTO

(dall'opera: Lohengrin)

Wagner.

Con moto

91.

112504

# L'ADDIO DI LOHENGRIN

(dall'opera: Lohengrin)

Wagner.



92. *Lento*  
*p*

*rit.* *a tempo*

*mf* *f* *dim.* *p*

*pp* *p*

*dim.* *pp*

# FRAMMENTO

(dall'opera: Tristano e Isotta)

Wagner.



93. *Andante tranquillo*

*p*

*poco cres.* *mf*

*in tempo*

*p* *poco rit.* *p* *cres.*

*dim.* *pp*

*cres.*

*cres.* *dim.* *poco rit.* *p*

*f* *dim.*

*p* *dim.* *pp*





# MELODIA

(dall'opera: I Maestri Cantori di Norimberga)

Wagner.



96. Moderato *p* *poco cres*

*mf* *p* *rall.* *a tempo* *p*

*in tempo* *p* *rit.*

*in tempo* *rall.*

*p dolce* *cres.*

*mf* *dim.* *cres.*

*f* *p*

*f* *dim.* *p* *espress.*

*p*

*cres.* *f* *cres.*

*p* *cres.* *f* *rall.*



# CANTO DI PRIMAVERA

(dall'opera: La Walkiria)

Wagner.



98. *Moderato* *pp* *dolcemente con calma*

*mf* *poco rit.....* *a tempo* *p*

FRAMMENTO  
(dall'opera: Sigfrido)

Wagner.



99. Moderato  
*pp dolce*

*a tempo*

*p*

*p cres.*

*dim.* *p*

*p*

*cres.*



*sempre più animando*

*cres.*

*f* *cres.* *ff*

*dim.* *p poco rall.*

*Tranquillo*

*cres.*

*tr* *f* *più animato*

*f* *p*

*f* *p*

*p*

# INCANTESIMO DEL VENERDI SANTO

(dall'opera: Parsifal)

Wagner.



100. *Tranquillo* *pp* *p<sub>43</sub> dolcissimo ed espressivo*

*t* 112604 *t*

*poco cres.* *dim.* *p* *sempre pp* *rall.*

*t* 112504 *t*



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VOLUME VII<sup>o</sup>

-112505-

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- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>1. VERDI (G.) Minuetto (dall'opera <i>Falstaff</i>).</li> <li>2. RIGATTI (G. A.) Canzonetta "O biondella...,,</li> <li>3. PACINI (G.) <i>Il Boschetto</i> (Romanza per canto).</li> <li>4. LOCATELLI (P.) <i>Il Labirinto</i> (dai pezzi per Violino).</li> <li>5. PUCCINI (G.) Melodia (dall'opera <i>Manon Lescaut</i>).</li> <li>6. BOITO (A.) Serenata (dall'opera <i>Mefistofele</i>).</li> <li>7. MAZZUCATO (A.) Melodia (dall'opera <i>Esmeralda</i>).</li> <li>8. DONIZETTI (G.) Arietta (<i>L'ora del ritrovio</i>).</li> <li>9. BOTTESINI (G.) Melodia (dall'opera <i>Ero e Leandro</i>).</li> <li>10. CATALANI (A.) Danza (dall'opera <i>Loreley</i>).</li> <li>11. CAPPONI (F.) Pensiero (dalla Romanza per canto "Dim-melo!,,).</li> <li>12. BURGMEIN (J.) <i>Il Mandolino</i> (dalle "Serenatelle spagnuole,, per canto).</li> <li>13. FACCIO (F.) Cantabile (dall'opera <i>Amleto</i>).</li> <li>14. DAVID (Fel.) Barcarola (dall'opera <i>Lalla-Roukh</i>).</li> <li>15. FRANCHETTI (A.) Allegretto pastorale (dall'opera <i>Germania</i>).</li> <li>16. FALCHI (S.) Minuetto (dall'opera <i>Il Trillo del Diavolo</i>).</li> <li>17. TOSTI (F. P.) Melodia (<i>Aprile</i>).</li> <li>18. FLORIDIA (P.) <i>Le Spigolatrici</i> (dall'opera <i>Maruzza</i>).</li> <li>19. GAVINIÉS (P.) Adagio (dalla Sonata per Violino, Op. 1. N. 2).</li> <li>20. GORDIGIANI (L.) <i>Il Vagheggino</i> (dai Canti popolari toscani).</li> <li>21. GOMES (A. C.) Passo selvaggio (dall'opera <i>Il Guarany</i>).</li> <li>22. KUHLAU (F.) <i>Canto della sera</i> (dai "Lieder,,).</li> <li>23. DÖHLER (T.) Melodia (dalla Romanza per canto "L'Affitta,,).</li> <li>24. KETTEN (E.) Melodia (dalla Romanza per canto "Tilde,,).</li> <li>25. LISZT (F.) <i>Ave Maria</i> (per coro ed organo).</li> <li>26. GAFFI (B.) Canzonetta "Luci veggose...,,</li> <li>27. PONCHIELLI (A.) Aria (dall'opera <i>La Gioconda</i>).</li> <li>28. MASSENET (G.) Pantomima (dall'opera <i>Il Re di Lahore</i>).</li> <li>29. LUZZI (L.) <i>La Rosa</i> (Romanza per canto).</li> <li>30. MARIANI (A.) Melodia (dalla Romanza per canto "Dolore e Speranza,,).</li> <li>31. TOFANO (G.) Stornello "La stanza vuota,,</li> <li>32. MASCHERONI (E.) Novella (dall'opera <i>Lorenza</i>).</li> <li>33. RICCI (L.) Barcarola (dalla Canzone "Il Voto,,).</li> <li>34. ARNE (T. A.) Minuetto.</li> <li>35. BIANCHI (F.) Arietta "Vien qua, Dorina bella,,</li> <li>36. MARCHETTI (F.) Gavotta (dall'opera <i>Ruy Blas</i>).</li> <li>37. MERCADANTE (S.) Cavatina (dall'opera <i>Il Giuramento</i>).</li> <li>38. PETRELLA (E.) Melodia (dall'opera <i>I Promessi Sposi</i>).</li> <li>39. D'ARIENZO (N.) <i>Sul Mare</i> (da una Melodia a due voci).</li> <li>40. ALABIEFF (A.) <i>L'Usignuolo</i> (da una Melodia per canto).</li> <li>41. NICOLAI (O.) Melodia (dall'opera <i>Le Vispe Comari di Windsor</i>).</li> <li>42. MAZZAFERRATA (G. B.) Arietta "Presto presto io m'innamoro,,</li> </ul> | <ul style="list-style-type: none"> <li>43. REICHARDT (J. F.) <i>Canto della notte</i> (dai "Lieder,,).</li> <li>44. POISSL (J. N. von) <i>Sul Prato</i> (dai "Lieder,,).</li> <li>45. SPONTINI (G.) Preghiera (dall'opera <i>La Vestale</i>).</li> <li>46. HIMMEL (F.) <i>Mignon</i> (dai "Lieder,,).</li> <li>47. PLATANIA (P.) Melodia religiosa (dal Salmo "Laudate pueri,,).</li> <li>48. HALÉVY (F.) Allegretto (dall'opera <i>L'Ebreo</i>).</li> <li>49. HAUPTMANN (M.) Inno Nuziale (dalle Composizioni corali).</li> <li>50. RUBINSTEIN (A.) <i>Il Salice</i> (dalle "Melodie persiane,,).</li> <li>51. THALBERG (S.) <i>La Partenza</i> (Melodia per canto).</li> <li>52. DELL'OREFICE (G.) Romanza (dall'opera <i>Romilda dei Bardi</i>).</li> <li>53. GOUNOD (C.) Tempo di Minuetto (dall'opera <i>Cinq-Mars</i>).</li> <li>54. MARINI (B.) Canzone "Ricciutella pargoletta...,,</li> <li>55. BIBER (J. F.) Gavotta (da una Sonata per Violino).</li> <li>56. ROSSI (M. A.) Corrente.</li> <li>57. DEL VALLE de PAZ (E.) Canzonetta "Costi fa chi s'innamora...,,</li> <li>58. VACCAI (N.) <i>Il Pensiero</i> (Romanza per canto).</li> <li>59. FLORIMO (F.) <i>La Mammola</i> (Romanza per canto).</li> <li>60. RIGHINI (V.) Melodia.</li> <li>61. FLOTOW (F.) Allegretto (dall'opera <i>Marta</i>).</li> <li>62. WESTERHOUT (N. van) <i>Salve Regina</i> (dall'opera <i>Doña Flor</i>).</li> <li>63. ABT (F.) <i>La fanciulla modesta</i> (da un "Lied,,).</li> <li>64. REISSIGER (C.) Andantino (dal Trio per Pianoforte, Violino e Violoncello, Op. 77).</li> <li>65. BAZZINI (A.) Tempo di Marcia (dalla Sinfonia-Cantata).</li> <li>66. KREBS (J. L.) Polonese.</li> <li>67. STROZZI (Barbara) Arietta "Amore è bandito...,,</li> <li>68. LINDPAINNER (P. J.) <i>Amor tranquillo</i> (dai "Lieder,,).</li> <li>69. PERTI (G. A.) Arietta "Dolce scherza e dolce ride...,,</li> <li>70. SERRAO (P.) Preludietto (dall'opera <i>La Duchessa di Guisa</i>).</li> <li>71. BENDA (G.) Tempo di Minuetto.</li> <li>72. CARISSIMI (G.) Aria "Mesto in sen...,,</li> <li>73. MATTHESON (J.) Corrente.</li> <li>74. MENDELSSOHN (Fanny). <i>La Monaca</i> ("Lied,, incluso nell'Op. 9 di F. Mendelssohn).</li> <li>75. SUPRIANI (F.) Aria "Potrà lasciare il rio,,</li> <li>76. MASCAGNI (P.) Melodia (dall'opera <i>Iris</i>).</li> <li>77. MARTUCCI (G.) Barcarola (dalla "Canzone dei ricordi,,).</li> <li>78. SGAMBATI (G.) Melodia (dalle "Melodie liriche,,).</li> <li>79. ESPOSITO (M.) <i>Fior di siepe</i> (Romanza per canto).</li> <li>80. COSTA (P. M.) Serenata Napolitana (<i>Scelate!</i>).</li> <li>81. BACH (Joh. Christoph). Preludio (dalle Composizioni per Organo).</li> <li>82. CHAMPION DE CHAMBONNIÈRES (J.) Sarabanda.</li> <li>83. TORELLI (G.) Aria "Tu lo sai quanto t'amai,,</li> <li>84. BACH (W. F.) Polonese.</li> </ul> |
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1. CRESCENTINI (G.) Arietta "Auretta grata...."
2. CESI (B.) Canzonetta (per canto e pianoforte).
3. DENZA (L.) Canto della fanciulla Nubiana.
4. THOMAS (A.) Marcia alla Turca (dall'opera Il Calif).
5. BONONCINI (G. B.) Aria "La speranza i cori affida....."
6. WAGENSEIL (G. C.) Minuetto.
7. DAQUIN (C.) La Melodiosa. Rondò.
8. MOZART (Leopoldo). Minuetto (dalla Sinfonia in Sol).
9. HAESSLER (I. W.) Largo.
10. NICHELMANN (C.) Gagliarda.

95. MUFFAT (G.) Minuetto.
96. ROSA (Salvatore). Canzonetta "Vado ben spesso cangiando loco.."
97. PEROSI (L.) Melodia (dalla Cantata Dies iste).
98. MANCINELLI (L.) Adagio (dall'opera Isora di Provenza).
99. GOLDMARK (C.) Canto d'amore (dall'opera La Regina di Saba).
100. WAGNER (R.) Canzone del Premio (dall'opera I Maestri Cantori).

## ELENCO DEI 100 PEZZI

contenuti nel Volume Quarto.

1. SCHUBERT. La Rosellina (dai "Lieder,,).
2. — Marcia di fanciulli (dalle Composizioni per Pianoforte a quattro mani).
3. — Voluttà del dolore (dai "Lieder,,).
4. — Walzer (dall'op. 9).
5. — Sull'onda (dai "Lieder,,).
6. — Tu sei la pace (dai "Lieder,,).
7. — Scherzo (dal Quartetto Op. 125. N. 1).
8. — Al Lirio (dai "Lieder,,).
9. — Serenata (dai "Lieder,,).
10. — Ländler (dall'Op. 171).
11. — Marcia Militare (dall'Op. 51).
12. — Polonese (dall'Op. 75).
13. — Lamento alla luna (dai "Lieder,,).
14. — Mattino burrascoso (dai "Lieder,,).
15. — Il Suonatore di Lira (dai "Lieder,,).
16. — Espero (dai "Lieder,,).
17. — Rimpianto (dai "Lieder,,).
18. — Serenata (dai "Lieder,,).
19. — Calma del mare (dai "Lieder,,).
20. — Canzone Bacchica (dai "Lieder,,).
21. — Lamento di fanciulla (dai "Lieder,,).
22. — Mondo felice (dai "Lieder,,).
23. — Marcia (dalle Compos. per Pianoforte a quattro mani).
24. — Fede primaverile (dai "Lieder,,).
25. — La Trotella (dai "Lieder,,).
26. — Ländler (dall'Op. 171).
27. — Barcarola (dai "Lieder,,).
28. — Ave Maria (dai "Lieder,,).
29. — Il Mugajo e il Ruscello (dai "Lieder,,).
30. — Passione (dai "Lieder,,).
31. — Elogio delle lagrime (dai "Lieder,,).
32. — Il bel colore (dai "Lieder,,).
33. — Commiato (dai "Lieder,,).
34. MENDELSSOHN. Marcia (dall'opera: Athalia).
35. — Canzone di Primavera (dai "Lieder,,).
36. — Canzone della Domenica (dai "Lieder,,).
37. — Canto d'amore (dai "Lieder,,).
38. — Il mazzolino di fiori (dai "Lieder,,).
39. — Melodia (dai "Lieder,,).
40. — Suleika (dai "Lieder,,).
41. — Raggio di luna (dai "Lieder,,).
42. — Andante religioso (dalla IV Sonata per Organo).
43. — Canto notturno (dai "Lieder,,).
44. — Ascoltando il canto d'un uccellino (dai "Lieder,,).
45. — All'amica lontana (dai "Lieder,,).
46. — Saluto mattutino (dai "Lieder,,).
47. — Consolazione (dai "Lieder,,).
48. — Viaggiando in paesi stranieri (dai "Lieder,,).
49. — Canto popolare (dai "Lieder,,).
50. — Domanda (dai "Lieder,,).
51. — In Autunno (dai "Lieder,,).
52. MENDELSSOHN. Intermezzo (dal Sogno d'una notte d'estate).
53. — Canzone (dal "Sogno d'una notte d'estate,,).
54. — Melodia (dai "Lieder,,).
55. — Canzone di morte dei Bojardi (dai "Lieder,,).
56. — Marcia delle Silfidi (dal "Sogno d'una notte d'estate,,).
57. — Canzone pastorale (dai "Lieder,,).
58. — Canto d'amore (dai "Lieder,,).
59. — Melodia (dall'opera: Heimkehr aus der Fremde).
60. — Luogo favorito (dai "Lieder,,).
61. — Arioso (dall'Oratorio: Elia).
62. — Canzone d'inverno (dai "Lieder,,).
63. — Separandosi (dai "Lieder,,).
64. — Melodia (dai "Lieder,,).
65. — Angeli migranti (dai "Lieder,, a due voci).
66. — Ridda floreale (dai "Lieder,, a due voci).
67. SCHUMANN. Dedicà (dai "Lieder,,).
68. — Tu sei come un fiore... (dai "Lieder,,).
69. — Intermezzo (dall'opera: Manfredo).
70. — Melodia (dai "Lieder,,).
71. — Domanda (dai "Lieder,,).
72. — Lagrime quete (dai "Lieder,,).
73. — Il Noce (dai "Lieder,,).
74. — Mignon (dai "Lieder,,).
75. — Canzonetta Veneziana (dai "Lieder,,).
76. — Anima addolorata (dai "Lieder,,).
77. — Melodia (dai "Lieder,,).
78. — Loreley (dai "Lieder,,).
79. — Notte di luna (dai "Lieder,,).
80. — Melodia (dai "Lieder,,).
81. — Impromptu (dai "Riflessi d'Oriente,, Op. 66).
82. — Frammento (dai "Lieder,,).
83. — Canzonetta Zingaresca (dai "Lieder,,).
84. — Fiore di Loto (dai "Lieder,,).
85. — Primo incontro (dalle "Canzoni Spagnole,,...).
86. — Melodia (dalle Composizioni per Pianoforte a quattro mani, Op. 85).
87. — Intermezzo (dai "Lieder,,).
88. — Canzonetta (dai "Lieder,,).
89. — Melodia (dai "Lieder,,).
90. — Canzone Provenzale (dai "Lieder,,).
91. — Tempo di Bolero (dalle "Canzoni Spagnole,,).
92. — Minuetto (dalle Composizioni per Pianoforte a quattro mani, Op. 130).
93. — Ninna-nanna montanara (dai "Lieder,,).
94. — Il povero Piero (dai "Lieder,,).
95. — Serenata (dai "Lieder,,).
96. — Canzonetta popolare (dai "Lieder,,).
97. — Amor di Poeta (dai "Lieder,,).
98. — Canzonetta (dai "Lieder,,).
99. — Apparizione magica (dall'opera: Manfredo).
100. — La Fonte (dalle Composizioni per Pianoforte a quattro mani, Op. 85).

# ELENCO DEI 100 PEZZI

contenuti nel Volume Quinto.

1. **BELLINI.** Preludietto (dall'opera: *Beatrice di Tenda*).
2. — Aria di Chiesa (dai quattro « *Tantum ergo* »).
3. — Romanza (dall'opera: *I Capuleti e i Montecchi*).
4. — Melodia (dall'opera: *I Puritani*).
5. — Coro di Soldati (dall'opera: *I Puritani*).
6. — Aria « *Ah! non credea mirarti* » (dall'opera: *La Sonnambula*).
7. — Barcarola (dall'opera: *La Straniera*).
8. — Melodia « *Oh! di qual sei tu vittima...* » (dall'opera: *Norma*).
9. — Canzone d'amore « *A una fonte, afflitto e solo...* » (dall'opera: *I Puritani*).
10. — Arietta « *Malinconia, Ninfa gentile* » (dalle *Sei Ariette* da camera).
11. — *Il fervido desiderio* (dalle *Ariette* per canto).
12. — Larghetto (dall'opera: *La Straniera*).
13. — Aria « *Sovra il sen la man mi posa...* » (dall'opera: *La Sonnambula*).
14. — Cavatina « *Casta Diva, che inargenti...* » (dall'opera: *Norma*).
15. — Melodia « *Deh! con te, con te li prendi* » (dall'opera: *Norma*).
16. — Frammento (dall'opera: *La Sonnambula*).
17. — Frammento (dall'opera: *La Sonnambula*).
18. — Melodia « *Vaga luna che inargenti...* » (dalle *Ariette* per canto).
19. — Arietta « *Ma rendi pur contento* » (dalle *Sei Ariette* da camera).
20. — Melodia Religiosa (dai quattro « *Tantum ergo* »).
21. — Melodia (dall'opera: *Norma*).
22. — Arietta « *Vanne, o rosa fortunata* » (dalle *Sei Ariette* da camera).
23. — Cantabile (dall'opera: *Il Pirata*).
24. — Quintetto (dall'opera: *I Capuleti e i Montecchi*).
25. — Preghiera (dall'opera: *I Puritani*).
26. **DONIZETTI.** Larghetto (dal Preludio dell'opera: *L'Elisir d'amore*).
27. — Inno a Giove (dall'opera: *Polluto*).
28. — Melodia di Chiesa (dal « *Miserere* »).
29. — Melodia « *Tu che a Dio spiegasti l'ale* » (dall'opera: *Lucia di Lammermoor*).
30. — Tirolese (dall'opera: *La Figlia del Reggimento*).
31. — Cantabile « *Mio sol tesor, mio ben supremo...* » (dall'opera: *Polluto*).
32. — Melodia « *O santa melodia...* » (dall'opera: *Polluto*).
33. — Storia di Tristano « *Della crudele Isotta* » (dall'opera: *L'Elisir d'amore*).
34. — Serenata (dall'opera: *Don Pasquale*).
35. — Cantabile « *Al dolce guidami castel nato...* » (dall'opera: *Anna Bolena*).
36. — Romanza « *Una furtiva lagrima...* » dall'opera: *L'Elisir d'amore*).
37. — Melodia « *Verranno a te sull'aure...* » (dall'opera: *Lucia di Lammermoor*).
38. — Preludio (dall'opera: *Don Pasquale*).
39. — Cantabile « *Chiedi all'aura lusinghiera...* » (dall'opera: *L'Elisir d'amore*).
40. — Canzonetta (dall'opera: *La Figlia del Reggimento*).
41. — Preludietto (dall'opera: *Anna Bolena*).
42. — Romanza « *Spirto gentil...* » (dall'opera: *La Favorita*).
43. — Canzonetta (dall'opera: *L'Elisir d'amore*).
44. — Aria (dall'opera: *La Figlia del Reggimento*).
45. — Melodia « *Convien partir* » (dall'opera: *La Figlia del Reggimento*).
46. — Introduzione (dall'opera: *Anna Bolena*).
47. — Cavatina « *Quel guardo il Cavaliere...* » (dall'opera: *Don Pasquale*).
48. — Preghiera « *Un altare ed una benda* » (dall'opera: *Gemma di Vergy*).
49. — Sortita (dall'opera: *Anna Bolena*).
50. — Melodia (dall'opera: *Lucia di Lammermoor*).
51. **ROSSINI.** Notturmo (dalla « *Soirée musicale* »).
52. — Preghiera « *Resta immobile...* » (dall'opera: *Guglielmo Tell*).
53. — Romanza « *Selva opaca, deserta brughiera* » (dall'opera: *Guglielmo Tell*).
54. — Invocazione (dall'opera *Guglielmo Tell*).
55. — Melodia (dall'opera: *Zelmira*).
56. — Danza (dall'opera: *Guglielmo Tell*).
57. — Preghiera « *Dal tuo stellato soglio* » (dall'opera: *Mosè*).
58. — Duettino (dall'opera: *Il Turco in Italia*).
59. — Canzonetta « *Quell'agil piè ch'egual non ha...* » (dall'opera: *Guglielmo Tell*).
60. — Tirolese (dall'opera: *Guglielmo Tell*).
61. — Arietta variata « *Quando mi sei vicina...* » (dall'opera: *Il Barbiere di Siviglia*).
62. — Barcarola « *Voli l'agile barchetta...* » (dalla « *Soirée musicale* »).
63. — *I due marinari* (dalla « *Soirée musicale* »).
64. — Alla Polacca (dal Finale dell'opera: *Il Barbiere di Siviglia*).
65. — Canzone « *Se il mio nome saper voi bramate...* » (dall'opera: *Il Barbiere di Siviglia*).
66. — Bolero (dalla « *Soirée musicale* »).
67. — Cavatina « *Ecco ridente in cielo* » (dall'opera: *Il Barbiere di Siviglia*).
68. — Fanfara di Caccia (dall'opera: *Guglielmo Tell*).
69. — *La Pastorella delle Alpi*. (Tirolese) (dalla « *Soirée musicale* »).
70. — Marcia (dall'opera: *Guglielmo Tell*).
71. — Aria (dall'opera: *Bianca e Fafiero*).
72. — Terzetto (dall'opera: *Guglielmo Tell*).
73. — Rondo « *Io sono docile...* » (dall'opera: *Il Barbiere di Siviglia*).
74. — Coro dell'Imeneo (dall'opera: *Guglielmo Tell*).
75. — Tarantella Napoletana (dalla « *Soirée musicale* »).
76. **VERDI.** Preludio (dall'opera: *La Traviata*).
77. — Minuetto (dall'opera: *Rigoletto*).
78. — Danza sacra (dall'opera: *Aida*).
79. — Ballabile (dall'opera: *Aida*).
80. — Aria « *Ma dall'arido stelo divulsa* » (dall'opera: *Un Ballo in maschera*).
81. — Ave Maria (dall'opera: *Otello*).
82. — Arioso « *Ora e per sempre addio, sante memorie...* » (dall'opera: *Otello*).
83. — Duettino « *Labbra di foco* » (dall'opera: *Falstaff*).
84. — Melodia « *Pietà ti prenda del mio dolore...* » (dall'opera: *Aida*).
85. — Romanza « *O cieli azzurri...* » (dall'opera: *Aida*).
86. — Marcia (dall'opera: *Aida*).
87. — Preludio (dall'opera *Otello*).
88. — Cavatina « *Tacea la notte placida* » (dall'opera: *Il Trovatore*).
89. — Melodia « *Dio ti giocondi, o sposo...* » (dall'opera: *Otello*).
90. — Aria « *Addio del passato bei sogni ridenti* » (dall'opera: *La Traviata*).
91. — Il sogno di Cassio (dall'opera: *Otello*).
92. — Frammento (dall'opera: *Un Ballo in maschera*).
93. — Frammento « *V'è noto un tal...* » (dall'opera: *Falstaff*).
94. — Arietta « *Quand'ero paggio* » (dall'opera: *Falstaff*).
95. — Canzone del Velo (dall'opera: *Don Carlo*).
96. — Melodia « *Pace, pace, mio Dio* » (dall'opera: *La Forza del Destino*).
97. — Danza dei Moretti (dall'opera: *Aida*).
98. — Frammento « *Già nella notte densa...* » (dall'opera: *Otello*).
99. — Canzone « *L'amor che non ci dà mai tregua...* » (dall'opera: *Falstaff*).
100. — Melodia « *O terra, addio...* » (dall'opera: *Aida*).



# ELENCO DEI 100 PEZZI

contenuti nel Volume Sesto.

1. **GLUCK.** Aria (dall'opera: *Orfeo*).
2. — Balletto (dall'opera: *Orfeo*).
3. — Minuetto (dall'opera: *Orfeo*).
4. — Balletto (dall'opera: *Ifigenia in Aulide*).
5. — Pantomima (dall'opera: *Alceste*).
6. — Canto delle Sacerdotesse (dall'opera: *Ifigenia in Tauride*).
7. — Pantomima (dall'opera: *Orfeo*).
8. — Andantino (dall'opera: *Orfeo*).
9. — Balletto (dall'opera: *Ifigenia in Tauride*).
10. — Siciliana (dall'opera: *Armida*).
11. — Aria gaia (dall'opera: *Ifigenia in Tauride*).
12. — Frammento (dall'Ouverture dell'opera: *Paride ed Elena*).
13. — Balletto (dall'opera: *Orfeo*).
14. — Aria (dall'opera: *Armida*).
15. — Balletto (dall'opera: *Alceste*).
16. — Frammento (dall'opera: *Armida*).
17. — Andante (dall'opera: *Alceste*).
18. — Gavotta (dall'opera: *Ifigenia in Aulide*).
19. — Aria (dall'opera: *Ifigenia in Tauride*).
20. — Balletto (dall'opera: *Armida*).
21. — Balletto (dall'opera: *Paride ed Elena*).
22. — Inno (dall'opera: *Ifigenia in Tauride*).
23. — Minuetto (dall'opera: *Ifigenia in Aulide*).
24. — Musetta (dall'opera: *Armida*).
25. — Gavotta (dall'opera: *Alceste*).
26. **WEBER.** Marcia degli Zingari (dall'opera: *Preziosa*).
27. — Danza zingaresca (dall'opera: *Preziosa*).
28. — Mazurka (dalle Composizioni per Pianoforte a quattro mani. Op. 10).
29. — Andantino (dalle Composizioni per Pianoforte a quattro mani. Op. 10).
30. — Aria (dall'opera: *Der Freischütz*).
31. — Sonetto (dai « Lieder »).
32. — Visione (dall'opera: *Oberon*).
33. — Arietta (dai « Lieder »).
34. — Romanza (dalle Composizioni per Pianoforte a quattro mani. Op. 3).
35. — Canzonetta (dai « Lieder »).
36. — Fervido amore (dai « Lieder »).
37. — *I Cantori prigionieri* (dai « Lieder »).
38. — Melodia (dall'opera: *Der Freischütz*).
39. — Danza (dall'opera: *Eurianto*).
40. — Burlesca (dall'opera: *Der Freischütz*).
41. — Preludietto (dall'opera: *Eurianto*).
42. — Cavatina (dall'opera: *Der Freischütz*).
43. — Andantino (dall'opera: *Preziosa*).
44. — Romanza (dall'opera: *Der Freischütz*).
45. — Minuetto (dalle Composizioni per Pianoforte a quattro mani. Op. 3).
46. — Melodia (dall'opera: *Oberon*).
47. — Romanza (dai « Lieder »).
48. — Valzer (dall'opera: *Der Freischütz*).
49. — Canzonetta (dai « Lieder »).
50. — Balletto (dall'opera: *Preziosa*).
51. **MEYERBEER.** Preghiera (dall'opera: *La Stella del Nord*).
52. — Arietta (dall'opera: *Dinorah*).
53. — Romanza « *Bianca al par di neve alpina* » (dall'opera: *Gli Ugonotti*).
54. — Canzone villereccia (dall'opera: *Dinorah*).
55. — *Il Battesimo* (dalle Melodie per canto).
56. — Canzonetta pastorale (dall'opera: *Dinorah*).
57. — Aria del sonno (dall'opera: *L'Africana*).
58. — *Ranz-des-vaches* (dalle Melodie per canto).
59. — Canzone (dall'opera: *La Stella del Nord*).
60. — Allegretto (dall'opera: *Dinorah*).
61. — Danza. Passo della Redowa (dall'opera: *Il Profeta*).
62. — Canzone di Nelusko (dall'opera: *L'Africana*).
63. — Frammento (dall'opera: *La Stella del Nord*).
64. — *Il Giardino del cuore*. (Canzonetta).
65. — Canzone della Cornamusa (dall'opera: *Dinorah*).
66. — Ballabile. Seduzione del giuoco (dall'opera: *Roberto il Diavolo*).
67. — Processione delle Monache (dall'opera: *Roberto il Diavolo*).
68. — Preghiera (dall'opera: *Dinorah*).
69. — Canzone Ugonotta « *Piff, paff* » (dall'opera: *Gli Ugonotti*).
70. — Cavatina « *Roberto, o tu che adoro* » (dall'opera: *Roberto il Diavolo*).
71. — Aria (dall'opera: *Dinorah*).
72. — Intermezzo (dall'opera: *Dinorah*).
73. — Ballata (dall'opera: *L'Africana*).
74. — Aria « *Figlio, il ciel ti benedica* » (dall'opera: *Il Profeta*).
75. — Marcia dell'Incoronazione (dall'opera: *Il Profeta*).
76. **WAGNER.** Berceuse « *Dormi fanciullo* » (dalle Melodie per Canto).
77. — Canzone del Pilota (dall'opera: *Il Vascello fantasma*).
78. — Ballata (dall'opera: *Il Vascello fantasma*).
79. — Canzone delle Filatrici (dall'opera: *Il Vascello Fantasma*).
80. — Canzone dei Marinari (dall'opera: *Il Vascello fantasma*).
81. — Coro dei Pellegrini (dall'opera: *Tannhäuser*).
82. — Frammento (dall'opera: *Tannhäuser*).
83. — Canzone del Pastore (dall'opera: *Tannhäuser*).
84. — L'Entrata dei Bardi (dall'opera: *Tannhäuser*).
85. — Romanza (dall'opera: *Tannhäuser*).
86. — Il sogno d'Elsa (dall'opera: *Lohengrin*).
87. — Aria dall'opera: *Lohengrin*.
88. — Coro nuziale (dall'opera: *Lohengrin*).
89. — Frammento (dall'opera: *Lohengrin*).
90. — Canto d'amore (dall'opera: *Lohengrin*).
91. — Frammento (dall'opera: *Lohengrin*).
92. — L'Addio di Lohengrin (dall'opera: *Lohengrin*).
93. — Frammento (dall'opera: *Tristano e Isotta*).
94. — Murmure di fonte (dall'opera: *Tristano e Isotta*).
95. — Canzone di Kurnevaldo (dall'opera: *Tristano e Isotta*).
96. — Melodia (dall'opera: *I Maestri Cantori di Norimberga*).
97. — Melodia (dall'opera: *L'Oro del Reno*).
98. — Canto di Primavera (dall'opera: *La Walkiria*).
99. — Frammento (dall'opera: *Sigfrido*).
100. — Incantesimo del Venerdì Santo (dall'opera: *Parsifal*).



# ELENCO DEI 100 PEZZI

contenuti nel Volume Settimo.

1. **BACH.** Preludio (dalle Composizioni per Organo).
2. — Andante (dalla III Sonata per Violino solo).
3. — Gavotta (dalla VI Sonata per Violoncello solo).
4. — Minuetto (dalla I Sonata per Violoncello solo).
5. — Bourrée (dalla I Suite per Orchestra).
6. — Preludio (dalla IV Cantata da chiesa).
7. — Bourrée (dalla VI Sonata per Violino solo).
8. — Minuetto (dalla VI Sonata per Violino solo).
9. — Gavotta (dalla VI Sonata per Violino solo).
10. — Giga (dalla VI Sonata per Violino solo).
11. — Aria (dall'oratorio: **La Passione secondo S. Matteo**).
12. — Bourrée (dalla II Sonata per Violino solo).
13. — Badinerie (dalla II Suite per Orchestra).
14. — Frammento (dalla V Cantata mondana).
15. — Sarabanda (dalla II Sonata per Violino solo).
16. — Gavotta (dalla II Cantata mondana).
17. — Minuetto (dalla IV Suite per Orchestra).
18. — Bourrée (dalla IV Suite per Orchestra).
19. — Preludio (dalle Composizioni per Organo).
20. — Passepied (dalla I Suite per Orchestra).
21. — Siciliana (dalla II Sonata per Flauto e Cembalo).
22. — Gavotta (dalla I Suite per Orchestra).
23. — Preludio (dalle Composizioni per Organo).
24. — Corale (dalle Composizioni per Organo).
25. — Pastorale (dalle Composizioni per Organo).
26. — Aria (dalle Invenzioni per Violino e basso cifrato).
27. — Siciliana (dalla I Sonata per Violino solo).
28. — Coretto finale (dalla XIII Cantata mondana).
29. — Aria (dalla XIII Cantata mondana).
30. — Inno Angurale (dalla VII Cantata mondana).
31. — Gavotta (dalla IV Suite per Orchestra).
32. — Ritornello (dalla VII Cantata mondana).
33. — La Canzone della Pipa.
34. — Marcia (dalla VII Cantata mondana).
35. — Sarabanda (dalla VI Sonata per Violoncello solo).
36. — Aria (dalla XIII Cantata mondana).
37. — Arietta (dalla XIII Cantata mondana).
38. — Giga (dalla VI Sonata per Violoncello solo).
39. — Aria (dalla XIII Cantata mondana).
40. — Corale (dall'oratorio: **Il Natale**).
41. — Duettino (dalla XIII Cantata mondana).
42. — Aria (dalla III Suite per Orchestra).
43. — Berceuse (da un'Aria dell'oratorio: **Il Natale**).
44. — Bourrée (dalla III Suite per Orchestra).
45. — Sonatina (dalla CVI Cantata da chiesa).
46. — Sarabanda (dalla IV Sonata per Violoncello solo).
47. — Bourrée (dalla IV Sonata per Violoncello solo).
48. — Giga (dalla V Sonata per Violoncello solo).
49. — L'Offerta (dall'oratorio: **La Passione secondo S. Matteo**).
50. — Coro finale (dall'oratorio: **La Passione secondo S. Matteo**).
51. **HÄNDEL.** Sinfonia Pastorale (dall'oratorio: **Il Messia**).
52. — Gavotta (dal Concerto grosso in *Do*, non numerato).
53. — Aria (dall'oratorio: **Sansone**).
54. — Tempo di Gavotta (dalla IV Sonata per Flauto e Cembalo).
55. — Aria (dall'opera: **Serse**).
56. — Bourrée (dalla III Sonata per Flauto e Cembalo).
57. — Minuetto (dalla IV Sonata a tre).
58. — Marcia (dall'oratorio: **Giuda Maccabeo**).
59. — La Rejouissance (dalla "Firework-Musik").
60. — Siciliana (dalla V Sonata per Flauto e Cembalo).
61. — Musetta (dalla II Sonata a tre).
62. — Hornpipe (dalle "Sinfonie diverse").
63. — Duettino (dall'oratorio: **Giuda Maccabeo**).
64. — Larghetto (dall'oratorio: **Il Messia**).
65. — Arioso (dall'oratorio: **Il Messia**).
66. — Aria "Bel piacere" (dall'opera: **Rinaldo**).
67. — Aria (dalla cantata: **Alexander Fest**).
68. — Introduzione (dal IV Concerto grosso).
69. — Aria (dall'oratorio: **Il Messia**).
70. — Larghetto (dalla IV Sonata per Flauto e Cembalo).
71. — Gavotta (dalla I Sonata a tre).
72. — Aria (dal X Concerto grosso).
73. — Sarabanda (dal "Klavierbuch aus der Jugendzeit").
74. — Minuetto (dal V Concerto per Organo).
75. — Bourrée (dalla "Firework-Musik").
76. — Minuetto (dai Pezzi facili per Clavicembalo).
77. — Minuetto (dal IX Concerto grosso).
78. — Bourrée (dalla "Water-Music").
79. — Larghetto (dal XII Concerto grosso).
80. — Sarabanda (dalla III Sonata a tre).
81. — Gavotta (dalla III Sonata a tre).
82. — Musetta (dal VI Concerto per Organo).
83. — Aria (dalla "Water-Music").
84. — Bourrée (dalla V Sonata a tre).
85. — Aria (dall'oratorio: **Giosuè**).
86. — Aria (dall'oratorio: **Sansone**).
87. — Hornpipe (dalla "Water-Music").
88. — Marcia (dalle "Sinfonie diverse").
89. — Andante (dalla III Sonata per Flauto e Cembalo).
90. — Marcia solenne (dall'oratorio: **Giosuè**).
91. — Coro degli Adolescenti (dall'oratorio: **Giuda Maccabeo**).
92. — Minuetto (dalla III Sonata per Flauto e Cembalo).
93. — Frammento (dall'Ouverture dell'opera: **Alessandro Severo**).
94. — Giga (dalla IV Sonata a tre).
95. — Aria (dall'oratorio: **Sansone**).
96. — Allegretto (dal III Concerto grosso).
97. — Introduzione (dall'oratorio: **Giosuè**).
98. — Andante (dalla I Sonata a tre).
99. — Minuetto (dalla VII Sonata a tre).
100. — Hornpipe (dal VII Concerto grosso).



# PRELUDIO

(dalle Composizioni per Organo)

Bach.

Allegro

1.



5 2 4 1 2 1 5 2 5 3 5 3 4 5

*fp* *cres.* *mf*

1 2 3 4 5 2 3 4 5 2 3 4 5

*f* *p* *cres.*

2 3 2 1 4 2 3 1 2 3 5 2 1 3 2 1

*f* *mf* *cres.*

3 1 2 3 5 2 3 1 2 3 5 2 3 4 3 1 4 2 4 3

*f*

1 4 3 4 2 4 5 1 2 1 2 1 2

*rall.* *in tempo*

1. 2.





mf p

Red. \* Red. \* Red. Red.

mf

Red. Red. Red. Red. Red.

p

Red. Red. Red. Red. Red. Red. \* Red. \* Red.

cres.

Red. Red. Red.

1. p mf p p

\* Red. Red. Red. Red. Red. Red. Red. \* Red. \*

2.



# GAVOTTA

(dalla VI Sonata per Violoncello solo)

Bach

Allegro moderato

3.

First system of musical notation, measures 1-4. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation, measures 5-8. Dynamics include *p.* (piano) and *mf.* (mezzo-forte). The melodic line continues with grace notes and slurs. A *Red.* (Reduction) symbol is present at the end of the system.

Third system of musical notation, measures 9-12. Dynamics include *mf.* (mezzo-forte). The right hand has a more active melodic line with slurs and ties. A *Red.* symbol is present at the end of the system.

Fourth system of musical notation, measures 13-16. Dynamics include *f.* (forte). The piece features a variety of rhythmic patterns and slurs. A *Red.* symbol is present at the end of the system.

Fifth system of musical notation, measures 17-20. Dynamics include *p.* (piano) and *cres.* (crescendo). The melodic line shows a gradual increase in volume. A *Red.* symbol is present at the end of the system.

Sixth system of musical notation, measures 21-24. The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. A *Red.* symbol is present at the end of the system.





# BOURRÉE

(dalla I Suite per Orchestra)

Bach.

5. **Vivace**





# PRELUDIO

(dalla IV Cantata da chiesa.)

Bach.

Lento

6.

First system of musical notation, measures 1-4. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#). The tempo is marked 'Lento'. The first measure contains a whole note chord with a slur over it. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The dynamic marking 'mf' is present in the second measure. Fingerings are indicated by numbers 1-5 above the notes. A 'Ped.' marking is at the end of the system.

Second system of musical notation, measures 5-8. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#). The tempo is marked 'Lento'. The first measure contains a whole note chord with a slur over it. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The dynamic marking 'mf' is present in the second measure. Fingerings are indicated by numbers 1-5 above the notes. A 'Ped.' marking is at the end of the system.

Third system of musical notation, measures 9-12. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#). The tempo is marked 'Lento'. The first measure contains a whole note chord with a slur over it. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The dynamic marking 'p cres.' is present in the third measure. Fingerings are indicated by numbers 1-5 above the notes. A 'Ped.' marking is at the end of the system.

Fourth system of musical notation, measures 13-16. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#). The tempo is marked 'Lento'. The first measure contains a whole note chord with a slur over it. The second measure contains a half note chord with a slur over it. The third measure contains a half note chord with a slur over it. The fourth measure contains a half note chord with a slur over it. The dynamic marking 'p' is present in the third measure. Fingerings are indicated by numbers 1-5 above the notes. A 'Ped.' marking is at the end of the system.



# BOURRÉE

(dalla VI Sonata per Violino solo)

Bach.

Vivace

7.

First system of musical notation, measures 1-4. Treble and bass clefs. Includes fingerings (1, 2, 3, 4, 5) and dynamics (f).

Second system of musical notation, measures 5-8. Treble and bass clefs. Includes fingerings and dynamics (p, mf).

Third system of musical notation, measures 9-12. Treble and bass clefs. Includes fingerings and dynamics (cres.).

Fourth system of musical notation, measures 13-16. Treble and bass clefs. Includes fingerings and dynamics (f).

Fifth system of musical notation, measures 17-20. Treble and bass clefs. Includes fingerings and dynamics (f, p, mf). Includes a 'Red.' marking.

Sixth system of musical notation, measures 21-24. Treble and bass clefs. Includes fingerings and dynamics (mf).

Seventh system of musical notation, measures 25-28. Treble and bass clefs. Includes fingerings and dynamics (f). Includes a 'Red.' marking and a star symbol.

# MINUETTO

(dalla VI Sonata per Violino solo)

Bach.

Molto moderato



8.



# GAVOTTA

(dalla VI Sonata per Violino solo)

Bach.

9.

Vivace

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Vivace'. The score includes various musical notations such as dynamics (p, mf, p), articulation (pedal), and fingerings. The piece is numbered '9.' at the beginning of the first system.









First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. Fingerings are indicated by numbers 1-5. A repeat sign is present at the beginning of the first measure.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains three measures. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *Red.* (ritardando). A fermata is placed over the first measure.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains three measures. Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) and *p* (piano). *Red.* (ritardando) markings are present under the bass line.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains three measures. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte). *Red.* (ritardando) markings are present under the bass line.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Time signature: 3/4. The system contains three measures. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte). *Red.* (ritardando) markings are present under the bass line.



# ARIA

(dall'oratorio: La Passione secondo S. Matteo)

Bach.

11.

Andante



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 4, 3, 4, 4, 5, 5, 2, 4, 1, 5). Bass clef contains a bass line with slurs and fingerings (2, 1, 3, 5, 2, 2, 5, 4, 1, 2, 1, 8, 2, 4, 3, 5). Dynamics include *mf* and *Cres.*

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 2, 4, 2, 5, 4, 2, 3, 2, 1, 5, 5, 4, 3, 8, 5, 4). Bass clef contains a bass line with slurs and fingerings (4, 2, 8, 4, 2, 8, 2, 3). Dynamics include *f* and *largamente*.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 1, 4, 2, 5, 3, 4, 2, 3, 5, 5, 4, 4, 1, 4). Bass clef contains a bass line with slurs and fingerings (8, 4, 2, 4, 1, 2, 1, 8, 2, 1, 2, 8, 2, 1). Dynamics include *mf* and *p*. A *Red.* marking is present.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 1, 5, 2, 3, 4, 4, 5, 2, 5, 5, 2, 4, 4, 3, 8, 1, 4, 5, 4, 2, 5, 8). Bass clef contains a bass line with slurs and fingerings (1, 1, 2, 1, 2, 4, 2, 4, 1, 4, 5, 5, 4, 5, 4, 5). Dynamics include *mf* and *p*. A *Red.* marking is present.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 1, 2, 3, 2, 4, 2, 4, 4, 5, 4, 2, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5). Bass clef contains a bass line with slurs and fingerings (4, 4, 5, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5). Dynamics include *f*. A *Red.* marking is present.

Musical notation system 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 4, 1, 2, 5, 4, 4). Bass clef contains a bass line with slurs and fingerings (4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5). Dynamics include *mf* and *largamente*. A *mf* marking is present at the end.



# BOURRÉE

(dalla II Sonata per Violino solo)

Bach.

All.<sup>o</sup> vivace

12.

Musical notation for the first system, measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *f* (measures 1-3), *mf* (measure 4). Fingerings: 3, 4, 3, 5, 4, 3, 2, 5, 4, 3, 2, 4. Trills: (23243) *tr*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*.

Musical notation for the second system, measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *f*, *mf*, *f*, *mf*, *f*. Fingerings: 5, 3, 4, 5, 1, 3, 1, 2, 5, 2, 3, 4, 2, 3, 2, 1, 5, 4, 2, 5, 3, 2, 4. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*.

Musical notation for the third system, measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *f*, *mf*, *f*, *mf*, *f*. Fingerings: 1, 4, 1, 5, 2, 4, 5, 2, 1, 4, 5, 1, 5, 3, 1, 5. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*.

Musical notation for the fourth system, measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *p*, *f*, *p*, *f*. Fingerings: 1, 3, 2, 1, 5, 1, 3, 2, 1, 4, 1, 2, 4, 1, 2, 5. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*.

Musical notation for the fifth system, measures 17-20. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *p*, *sf*, *p*, *mf*. Fingerings: 4, 1, 3, 2, 4, 1, 5, 3, 4, 1, 3, 2, 4, 2, 4, 5, 2, 1, 2, 4, 4, 3, 4, 5, 4, 4, 5, 1, 4, 5, 1, 4, 3, 2. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*.

Musical notation for the sixth system, measures 21-24. Treble clef, key signature of one sharp (F#), 3/4 time. Dynamics: *f*, *mf*, *f*, *mf*, *f*, *mf*. Fingerings: 4, 1, 4, 1, 5, 3, 5, 2, 3, 2, 1, 4, 1, 4, 3, 2, 1, 5. Trills: *tr*. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \*.



Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings such as *mf*.

Musical notation for the second system, including treble and bass clefs, notes, rests, and dynamic markings such as *f*.

Musical notation for the third system, including treble and bass clefs, notes, rests, and dynamic markings such as *mf* and *f*. Includes fingerings and a *Red.* marking.

Musical notation for the fourth system, including treble and bass clefs, notes, rests, and dynamic markings such as *f > p* and *f*. Includes fingerings and *Red.* markings.

Musical notation for the fifth system, including treble and bass clefs, notes, rests, and dynamic markings such as *mf* and *p*. Includes fingerings and a *cres.* marking.

Musical notation for the sixth system, including treble and bass clefs, notes, rests, and dynamic markings such as *f* and *p*. Includes fingerings.

Musical notation for the seventh system, including treble and bass clefs, notes, rests, and dynamic markings such as *cres.*, *f*, and *rall.*

Red. \*Red.\* Red. Red.



# BADINERIE

(dalla II Suite per Orchestra)

Bach.

All.<sup>o</sup> vivace

13.

The musical score for 'Badinerie' is presented in eight systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'All.<sup>o</sup> vivace'. The score is filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1 through 5. Dynamic markings include *sf* (sforzando), *p* (piano), and *cres.* (crescendo). Performance instructions such as 'Ped.' (pedal) and asterisks are placed below the staves. The piece ends with a final cadence in the last system.



# FRAMMENTO

(dalla V Cantata mondana)

Bach.

Moderato

14.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Moderato'. The score includes various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). There are several 'Ped.' (pedal) markings and asterisks. The piece ends with a double bar line and repeat signs.



# SARABANDA

(dalla II Sonata per Violino solo)

Bach.

Lento

15.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Lento'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *p*, and *f*. Performance instructions include 'Ped.' (pedal) and 'cres.' (crescendo). Fingerings are indicated by numbers 1-5. The score is numbered '15.' at the beginning of the first system. The piece concludes with a double bar line and repeat dots.





# MINUETTO

(dalla IV Suite per Orchestra)

Bach.

Moderato

17.

The musical score is written for piano and consists of seven systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *mf*, and *cres.*. Fingerings and pedaling instructions are also present throughout the piece.



# BOURRÉE

(dalla IV Suite per Orchestra)

Bach.

Allegro

18.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *mf*, and *p*. Fingerings are indicated by numbers 1-5. Pedal markings are present, some with asterisks. The piece concludes with a final cadence in the right hand.

# PRELUDIO

(dalle Composizioni per Organo)

Bach.

Moderato



19.

The musical score is written for a single instrument, likely an organ or piano, in 3/4 time. It consists of six systems of two staves each. The first system begins with a treble clef and a bass clef, with a dynamic marking of *mf*. The second system includes a dynamic marking of *p cresc.* and a measure number of 54. The third system includes a dynamic marking of *mf* and a dynamic marking of *p cresc.*. The fourth system includes a dynamic marking of *mf* and a dynamic marking of *p cresc.*. The fifth system includes a dynamic marking of *f* and a dynamic marking of *p*. The sixth system includes a dynamic marking of *p* and a dynamic marking of *mf*. The score includes various musical notations such as slurs, trills, and pedaling instructions. The piece concludes with a repeat sign.

# PASSEPIED

(dalla I Suite per Orchestra)

Bach.



20. *Con moto*



# SICILIANA

(dalla II Sonata per Flauto e Cembalo)

Bac

Andantino

21.



First system of musical notation. Treble and bass staves. Includes fingerings (e.g., 8 1, 3 5, 1 2) and a 'Ped.' marking with an asterisk.

Second system of musical notation. Treble and bass staves. Includes fingerings (e.g., 2 3, 4, 8) and dynamic markings 'p' and 'mf'.

Third system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4, 1 3, 2, 8) and dynamic markings 'mf' and 'p'. 'Ped.' markings are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 1, 3, 4, 2, 1, 3, 1, 2) and dynamic markings 'mf'. 'Ped.' markings with asterisks are present.

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 2 1 3 1 2, 3, 2 1, 2 1 5, 2 4 3 1 2, 3 4 3 2) and dynamic markings 'p'.

Sixth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 1 4, 2, 1, 4, 2) and dynamic markings 'p', 'mf', and 'rall.'. 'Ped.' markings with asterisks are present.



# GAVOTTA

(dalla I Suite per Orchestra)

Bach.

Allegretto

22.

The musical score consists of six systems, each with a treble and bass clef staff. The piece is in 3/4 time and G major. The first system starts with a mezzo-forte (*mf*) dynamic and includes a forte (*sf*) dynamic. The second system features a piano (*p*) dynamic and includes trills (*tr*). The third system returns to mezzo-forte (*mf*) and includes a forte (*sf*) dynamic. The fourth system includes trills (*tr*). The fifth system features a piano (*p*) dynamic. The sixth system includes mezzo-forte (*mf*), crescendo (*cres.*), and forte (*f*) dynamics. Fingerings and articulation marks are provided throughout the score.



# PRELUDIO

(dalle Composizioni per Organo)

Bach.

23. **Allegro**

*in tempo*



Musical notation system 1. Treble clef: 4 3 1 5 4 1, 5 2, 1 2 4, 1 3 5. Bass clef: 4, 5, 1, 1, 4, 5. Dynamics: *mf*, *cres.*

Musical notation system 2. Treble clef: 1 3 5, 1, 4 3 1 1, 5 3 2, 1 4. Bass clef: 4, 2, 1, 2, 4. Dynamics: *p*

Musical notation system 3. Treble clef: 5, 4, 3, 2, 1, 4, 3, 2, 1. Bass clef: 2, 4, 2, 4. Dynamics: *p cres.*

Musical notation system 4. Treble clef: 5, 2 4, 3 1, 1, 5 3 2. Bass clef: 5, 4, 3, 2. Dynamics: *f*

Musical notation system 5. Treble clef: 5, 4, 3, 2, 1, 4, 3, 2, 1. Bass clef: 5, 4, 3, 2, 1. Dynamics: *p*

Musical notation system 6. Treble clef: 5, 4, 3, 2, 1, 4, 3, 2, 1. Bass clef: 5, 4, 3, 2, 1. Dynamics: *cres.*

Musical notation system 7. Treble clef: 5, 4, 3, 2, 1, 4, 3, 2, 1. Bass clef: 5, 4, 3, 2, 1. Dynamics: *rall.*



# CORALE

(dalle Composizioni per Organo)

Bach.

Andante

24.

Red. \*

Red. Red. Red. Red. Red. Red. Red. Red. Red. \* Red. Red. Red. \* Red. Red.

Red. Red. \* Red. Red. Red. Red. Red. \* Red. \* Red. Red. \*

14 1154113 4182 12 31 3 14 11541132115

41132115 234 51154213 4251 21 8132 5213

41254125 321 2 3 4 1 2 3 4 1 1 5 4 1 1 5 4 1 2 3 4 1 1 4 5 5 1 1 2 3



First system of musical notation. Treble clef staff contains a melodic line with a fermata over the first measure. Bass clef staff contains a complex rhythmic accompaniment with fingerings: 2, 3 1, 4 1 1 4, 2 1 4, 1 5 2, 2 1, 1 3, 2 1 4, 2. Dynamics include *p* and *p cres.*

Second system of musical notation. Treble clef staff starts with a *mf* dynamic and a fermata. Bass clef staff continues the accompaniment with fingerings: 1 3, 2 1 4 5 2 3 1 2 1 1 4, 5 2 1 4 5 2 1, 2, 2, 4 2 5, 2 1 4, 2 1 4, 1 2 5. Dynamics include *p* and *cres.*

Third system of musical notation. Treble clef staff features a *f* dynamic. Bass clef staff has fingerings: 4 2 5, 1 2, 5 5 2 1 4 5 2 1 4, 5 2 5, 1 2 3. Dynamics include *mf* and *f*.

Fourth system of musical notation. Treble clef staff has a *f* dynamic. Bass clef staff includes a *dim.* marking. Fingerings in the bass include: 2 1 4, 5 2 1 4 5 2 1 3, 4 2 5, 1 2 3, 4, 1 2 5, 1 4.

Fifth system of musical notation. Treble clef staff has a *mf* dynamic. Bass clef staff has fingerings: 1 1 4, 5 1 1 5, 4 1 2 5, 4 1 1 4, 3 2 1 5, 4 1 1 3, 2 1 2 5, 4 1 2 4.

Sixth system of musical notation. Treble clef staff starts with a *p* dynamic. Bass clef staff has fingerings: 5 1 2 4, 5 2 1 4, 5 1 2 4, 5 2 1 3, 5 1, 4 1 1 5 4 1 1 4, 5 2 1 4, 4 1 1 4, 5 1 1 4, 5 2 1 4.

Seventh system of musical notation. Treble clef staff has a *mf* dynamic. Bass clef staff includes a *mf rall.* marking. Fingerings in the bass include: 5 2 1, 4 5 2 1 5, 4 1 2 5, 5, 3 1 5, 3 1 5, 1 2 4 5 1 2 3 1 4, 1, 2, 3.



# PASTORALE

(dalle Composizioni per Organo)

Bach.

Con moto

25.



Musical notation system 1. Treble and bass clefs. Includes dynamic markings *f*, *p*, and *mf*. Fingerings are indicated by numbers 1-5. A small piano icon is in the top left.

Musical notation system 2. Treble and bass clefs. Includes dynamic markings *f*, *p*, and *mf*. Fingerings are indicated by numbers 1-5.

Musical notation system 3. Treble and bass clefs. Includes dynamic markings *dim.* and *p*. Fingerings are indicated by numbers 1-5.

Musical notation system 4. Treble and bass clefs. Includes dynamic marking *mf*. Fingerings are indicated by numbers 1-5.

Musical notation system 5. Treble and bass clefs. Includes dynamic marking *p*. Fingerings are indicated by numbers 1-5.

Musical notation system 6. Treble and bass clefs. Includes dynamic markings *f*, *mf*, and *rall. e dim. p*. Fingerings are indicated by numbers 1-5.

# ARIA

(dalle Invenzioni per Violino e basso cifrato)

Bach.

Andante

26.

*mf*  
Ced. Ced. Ced. Ced. Ced. Ced. Ced.

Ced. Ced. Ced. \* Ced. \* Ced. Ced.

*mf*  
Ced. Ced. Ced. \* Ced. Ced.

*cres.*  
*f*  
Ced. Ced. \* Ced. Ced. Ced. Ced.

*mf*  
*p*  
Ced. Ced. Ced. \* Ced. Ced. \*



# SICILIANA

(dalla I Sonata per Violino solo)

Bach.

Andante con moto

27.

The musical score is presented in two systems of two staves each. The first system (measures 27-32) begins with a forte (*f*) dynamic in the bass staff and piano (*p*) in the treble staff. The second system (measures 33-38) features a mezzo-forte (*mf*) dynamic in the bass staff and piano (*p*) in the treble staff. The third system (measures 39-42) includes a crescendo (*cres.*) and a forte (*f*) dynamic in the bass staff, with piano (*p*) in the treble staff. Pedal markings (*Ped.*) and asterisks (*\**) are used throughout to indicate specific performance techniques. Fingering numbers (1-5) are provided for many notes, and slurs are used to group phrases.



From the following collection of 100

*p* *cres.*

*mf*

*mf* *f*

*mf*

*mf*

*mf*



# CORETTO FINALE

(dalla XIII Cantata mondana)

28. **Allegro**

*mf*

# ARIA

(dalla XIII Cantata mondana)

Bach.



## Scherzando

29.

mf *cres.* *f*

Red. Red. \* Red. Red. \* Red.\*

mf

Red. Red. \* Red. \* Red. \*

*p* *mf*

*p* *cres.* *f*

Red. \*

*p* *f* *p*

Red. \*

*mf* *f*

Red. \*

# INNO AUGURALE

(dalla VII Cantata mondana)  
(scritta per l'onomastico di Re Augusto)

Bach.



30.

**Allegro**



# GAVOTTA

(dalla IV Suite per Orchestra)

Bach.

Allegro

31.

The musical score consists of two systems of piano accompaniment. Each system has a treble and a bass staff. The first system begins with a treble staff marked *mf* and a bass staff with a 5 in the first measure. The second system also starts with *mf* in the treble, followed by *p* and *f* markings. The bass staff of the second system includes the instruction *Red.* with asterisks. The third system features a *f* marking in the treble and a *mf* marking in the bass. The fourth system has a *f* marking in the treble. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.



3 2 3 5 2 5 1 4

*mf*

4 3 1 1 1 1 5 4

*p* *f*

*Red.* \*

4 5 4 2 3

*p* *cres.*

4 3 2 3 5 2 3 1

*f*

2 4 3 5 3 3

*f*



# RITORNELLO

(dalla VII Cantata mondana)

Bach.

Allegretto

32.



# LA CANZONE DELLA PIPA

Bach.

Allegro

33.

First system of musical notation. Treble clef, bass clef, 3/4 time signature, key signature of one flat (B-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with slurs and fingerings (2, 3, 4, 5).

Second system of musical notation. The right hand continues with slurs and fingerings (3, 4, 5). The left hand has a more active accompaniment with slurs and fingerings (2, 3, 4, 5). A forte (*f*) dynamic marking appears in the second measure of the right hand.

Third system of musical notation. The right hand features slurs and fingerings (4, 5). The left hand continues with slurs and fingerings (2, 3, 4, 5). The piece concludes this system with a repeat sign in the right hand.

Fourth system of musical notation. The right hand has slurs and fingerings (4, 5). The left hand has slurs and fingerings (1, 2, 3, 4). A mezzo-forte (*mf*) dynamic marking is present in the first measure of the right hand.

Fifth system of musical notation. The right hand has slurs and fingerings (1, 2, 3, 4, 5). The left hand has slurs and fingerings (1, 2, 3, 4, 5). A forte (*f*) dynamic marking is present in the second measure of the right hand.

Sixth system of musical notation. The right hand has slurs and fingerings (4, 5). The left hand has slurs and fingerings (1, 2, 3, 4, 5). The piece concludes with a final cadence in the right hand.



# MARZIA

(dalla VII Cantata mondana)

Bach.

**34. Allegro**

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as dynamics (f, mf, cres.), articulation (accents), and fingerings. The piece concludes with a double bar line and repeat signs.



# SARABANDA

(dalla VI Sonata per Violoncello solo)

Bach.

Lento

35.

First system of musical notation (measures 1-7). The treble staff contains the melody with dynamics *p* and *mf*. The bass staff contains a simple accompaniment. Fingerings are indicated above the notes. The system ends with a double bar line and a repeat sign.

Second system of musical notation (measures 8-14). The treble staff continues the melody with dynamics *dim.* and *p*. The bass staff continues the accompaniment. Fingerings are indicated above the notes. The system ends with a double bar line and a repeat sign.

Third system of musical notation (measures 15-21). The treble staff continues the melody with dynamics *mf* and *p*. The bass staff continues the accompaniment. Fingerings are indicated above the notes. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation (measures 22-28). The treble staff continues the melody with dynamics *dim.* and *p*. The bass staff continues the accompaniment. Fingerings are indicated above the notes. The system ends with a double bar line and a repeat sign.







# ARIETTA

(dalla XIII Cantata mondana)

Bach.

Allegretto

37.

2 2 1 2 2 1 3 2 5 1 5 3 4 5

*p* *mf* *mf* *mf*

Red. Red. Red.

3 4 3 3 4 2 5 3 4 3 4

*mf* *p* *cres.*

Red. Red. Red. \*

3 4 4 3 2 5 3 4 5 4 5 3 4 5 4

*mf* *f* *mf*

Red. \*

4 4 3 4 5 3 2 5 5 3 1 5 5 4 4 3 2 1

*p* *mf* *p*

Red. \* Red. \* Red. Red. Red. \*

12 3 2 4 5 1 4 4 3 4 3 4 3 4

*mf* *p* *cres.*

4 3 2 5 3 4 5 4 5 3 5 4 1 3 4 1 3 4

*mf* *f* *p*

Red. \*



# GIGA

(dalla VI Sonata per Violoncello solo)

Bach.

Vivace

38.



From the following collection of 20

*p* *f* *mf* *f*

Red. \* Red. \* Red. \* Red. \* Red. \*

*p* *cres.*

Red. Red. Red. Red. \* Red.

*ff* *f* *p*

Red. \* Red. \* Red. \* Red. \*

*mf*

Red. \* Red. \* Red. \* Red. \*

*p*

Red. \* Red. \* Red. \* Red. \*

*p*

Red. \* Red. \*



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 1, 5, 4, 5). Bass clef contains a bass line with slurs and fingerings (2, 2, 1, 4, 3, 1). Dynamics include *p*, *mf*, and *f*. Performance markings include *Red.* and asterisks.

Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 2, 4, 3, 1, 3, 1). Bass clef contains a bass line with slurs and fingerings (5, 1, 5, 1, 5). Dynamics include *p*, *mf*, and *f*. Performance markings include *Red.* and asterisks.

Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 5, 3, 1, 2). Bass clef contains a bass line with slurs and fingerings (5, 4, 3, 2, 1, 2). Dynamics include *mf* and *f*. Performance markings include *Red.* and asterisks.

Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 1, 3, 4, 1, 3). Bass clef contains a bass line with slurs and fingerings (2, 4, 1, 2). Dynamics include *mf* and *f*. Performance markings include *Red.* and asterisks.

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (5, 1, 2, 2, 5, 3, 4). Bass clef contains a bass line with slurs and fingerings (4, 3, 3, 3, 2, 5). Dynamics include *ff* and *p*. Performance markings include *Red.* and asterisks.

Musical notation system 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (2, 3, 5, 4, 3, 1, 4, 3). Bass clef contains a bass line with slurs and fingerings (2, 3, 1, 4). Dynamics include *cres.*, *p*, and *f*. Performance markings include *Red.* and asterisks.

# ARIA

(dalla XIII Cantata mondana)

Bach.

Andantino

39.



# CORALE

(dall' oratorio: Il Natale)

Bach.

Lentamente

40.

3 21 21 mf

3 4 Ped. Ped. \* Ped. Ped.

34 3 4 4 5 5 4 3

p p cresc. mf dim.

4 4 5 2 1 4 1 3 1 3 5 3

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. \* Ped.

5 4 4 5 5 4 3 1 3

p mf p mf p p

2 1 2 3 4 4 5 4 3 2

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

3 4 5 5 5 4 4

cres. mf dim. rall.

2 2 2 2 2 2

Ped. Ped. Ped. Ped. Ped. \*

# DUETTINO

(dalla XIII Cantata mondana)

Bach.

41. *Allegretto*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*



# ARIA

(dalla III Suite per Orchestra)

Bach.

Adagio

42.

*p*

The musical score consists of five systems of two staves each (treble and bass clef).  
 - **System 1 (Measures 42-45):** Right hand starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. Left hand has a steady quarter-note accompaniment. Dynamics: *p*.  
 - **System 2 (Measures 46-49):** Right hand continues with eighth-note patterns. Left hand accompaniment remains. Dynamics: *p*.  
 - **System 3 (Measures 50-53):** Right hand features a triplet of eighth notes. Dynamics: *poco cres.* followed by *dim.* and *p*.  
 - **System 4 (Measures 54-55):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 5 (Measures 56-59):** Right hand continues with a melodic line. Dynamics: *dim.* and *p*.  
 - **System 6 (Measures 60-63):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 7 (Measures 64-67):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 8 (Measures 68-71):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 9 (Measures 72-75):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 10 (Measures 76-79):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 11 (Measures 80-83):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 12 (Measures 84-87):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 13 (Measures 88-91):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 14 (Measures 92-95):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.  
 - **System 15 (Measures 96-99):** Right hand has a melodic phrase. Dynamics: *dim.* and *p*.



0

Musical notation for the first system, including treble and bass clefs, notes, rests, and fingerings. Includes markings like *cres.* and *mf*.

*Red. Red. Red. Red. Red. Red. Red. Red.*

Musical notation for the second system, including treble and bass clefs, notes, rests, and fingerings. Includes markings like *mf* and *p*.

*Red. Red. Red. Red. Red. Red. Red. Red.*

Musical notation for the third system, including treble and bass clefs, notes, rests, and fingerings. Includes markings like *p* and *cres.*

*Red. Red. Red. Red. Red. Red. Red. Red.*

Musical notation for the fourth system, including treble and bass clefs, notes, rests, and fingerings. Includes markings like *f* and *p*.

*Red. Red. Red. Red. Red. Red. Red. Red.*

Musical notation for the fifth system, including treble and bass clefs, notes, rests, and fingerings. Includes markings like *p* and *tr*.

*Red. Red. Red. Red. Red. Red. Red. Red. Red. \**



# BERCEUSE

(da un' Aria dell' oratorio: Il Natale)

Bach.

Andantino

43.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). Pedal markings ('Ped.') and asterisks (\*) are used to indicate specific performance techniques. Fingerings (1-5) and slurs are extensively used to guide the performer. The piece concludes with a *dim.* marking and a final *p* dynamic.



Musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The music is in G major and 4/4 time. It features various musical notations including notes, rests, slurs, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. The score includes several trills marked "Tr." and asterisks (\*). The final system concludes with a *rall.* (rallentando) marking and a final cadence.

Tr. Tr. Tr. \*



# BOURÉE

(dalla III Suite per Orchestra)

Bach.

Allegro

44.

First system of musical notation (measures 44-47). The treble clef staff contains a melodic line with various ornaments and dynamics: *mf*, *sf*, *sf*, and *sf cres.*. The bass clef staff provides harmonic support with chords and bass lines. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation (measures 48-51). The treble clef staff continues the melodic line with dynamics *sf*, *f*, *mf*, *sf*, and *sf*. The bass clef staff continues the harmonic accompaniment. A repeat sign is present at the end of the system.

Third system of musical notation (measures 52-55). The treble clef staff features a series of sixteenth-note runs with dynamics *f* and *sf*. The bass clef staff continues with chords and bass lines.

Fourth system of musical notation (measures 56-59). The treble clef staff has dynamics *f*, *p*, *sf*, and *cres.*. The bass clef staff continues the accompaniment.

Fifth system of musical notation (measures 60-63). The treble clef staff includes dynamics *sf*, *f*, *sf*, *p*, and *cres.*. The bass clef staff continues the accompaniment.

Sixth system of musical notation (measures 64-67). The treble clef staff has a dynamic of *f*. The bass clef staff continues the accompaniment.



# SONATINA

(dalla CVI Cantata da chiesa)

Bach.

Molto adagio

45.

The musical score is presented in six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *cres.* (crescendo), and *rall.* (ritardando). Pedal markings are frequently used, often with asterisks to indicate specific pedal points. The piece ends with a fermata over the final note and a final 'Ped.' marking.





# BOURRÉE

(dalla IV Sonata per Violoncello solo)

Bach.

Allegro moderato

47.

Measures 1-4. Treble staff: *f*, *f*, *mf*, *f*. Bass staff: *ped.\**, *ped.\**. Fingerings: 2 1, 4 5 3, 4 2, 5 2, 3, 1, 5 2, 4 2, 2 1.

Measures 5-8. Treble staff: *p*, *cres.*. Bass staff: 5, 1, 3, 5, 1, 3. Fingerings: 3 1, 5 2, 4 1, 3 2, 2 1 2, 5 2, 4 1, 3 2, 3.

Measures 9-12. Treble staff: *f*, *p*. Bass staff: 5, 3, 2, 3, 4, 2, 1, 5, 2, 4, 5. Fingerings: 1 3, 1 3, 1 3, 3 4, 2 4, 2 1, 5 2, 4 5.

Measures 13-16. Treble staff: *f*, *mf*, *f*, *f*. Bass staff: 4, 5, 4, 2, 1, 4 1, 2, 3, 2, 4, 2. Fingerings: 2 1 2 3, 5 4 2 1, 4 1, 2, 3, 2, 4, 2.

Measures 17-20. Treble staff: *f*, *mf*, *f*, *mf*, *f*, *mf*. Bass staff: 5, 5, 5, 4, 5, 4, 4. Fingerings: 1 4, 4, 5, 3, 3.



Musical notation system 1. Treble clef, bass clef. Includes fingerings (1, 3, 2, 5, 4, 1, 5, 4, 2, 1, 4, 3) and dynamics (*f*, *f mf*).

Musical notation system 2. Treble clef, bass clef. Includes fingerings (4, 3, 1, 2, 5, 4, 5, 2, 1, 2, 3, 1, 4) and dynamics (*p*, *cres.*). Includes markings *Red.* and *\**.

Musical notation system 3. Treble clef, bass clef. Includes fingerings (1, 3, 3, 3, 1, 3, 3, 2, 4) and dynamics (*f p*, *cres.*, *f mf*).

Musical notation system 4. Treble clef, bass clef. Includes fingerings (3, 1, 2, 3, 2, 1, 4, 3, 2) and dynamics (*dim.*).

Musical notation system 5. Treble clef, bass clef. Includes fingerings (3, 2, 1, 3, 2, 3, 4, 3, 5, 4, 4) and dynamics (*p cres.*, *f*, *mf*, *p*).



# GIGA

(dalla V Sonata per Violoncello solo)

Bach.

## Allegretto

48.



First system of musical notation. Treble and bass clefs. Includes dynamic markings *f* and *mf*. Fingerings are indicated with numbers 1-5. Pedal markings include *Ped.* and asterisks.

Second system of musical notation. Treble and bass clefs. Includes dynamic marking *mf*. Fingerings and pedal markings are present.

Third system of musical notation. Treble and bass clefs. Includes dynamic marking *cres.*. Fingerings and pedal markings are present.

Fourth system of musical notation. Treble and bass clefs. Includes dynamic marking *f*. Fingerings and pedal markings are present.

Fifth system of musical notation. Treble and bass clefs. Includes dynamic markings *p* and *cres.*. Fingerings and pedal markings are present.

Sixth system of musical notation. Treble and bass clefs. Includes dynamic marking *f*. Fingerings and pedal markings are present.



# L' OFFERTA

(dall'oratorio: La Passione secondo S. Matteo)

Bach.

Andante con moto

49.







# SINFONIA PASTORALE

(dall'oratorio: Il Messia)

Händel.

Andante

51.



# GAVOTTA

(dal Concerto grosso in Do, non numerato)

Händel.

Non troppo presto

52.

Musical notation for the first system, measures 52-54. The right hand features a complex melodic line with many slurs and ornaments. The left hand provides a steady bass accompaniment. Dynamics include *p*, *cres.*, and *mf*. Fingerings are indicated with numbers 1-5.

Musical notation for the second system, measures 55-58. The right hand continues with intricate patterns, including a triplet marked (13281). Dynamics include *p* and *mf*. Fingerings are indicated with numbers 1-5.

Musical notation for the third system, measures 59-62. The right hand features a quintuplet marked with a '5'. Dynamics include *p*, *cres.*, *mf*, and *p*. Fingerings are indicated with numbers 1-5.

Musical notation for the fourth system, measures 63-66. The right hand has a quintuplet marked with a '5'. Dynamics include *mf*, *p*, and *p*. Fingerings are indicated with numbers 1-5.

Musical notation for the fifth system, measures 67-70. The right hand continues with melodic lines. Dynamics include *p* and *cres.*. Fingerings are indicated with numbers 1-5.

Musical notation for the sixth system, measures 71-74. The right hand features a quintuplet marked with a '5'. Dynamics include *mf*, *p*, and *mf*. Fingerings are indicated with numbers 1-5.

Musical notation for the seventh system, measures 75-78. The right hand has a quintuplet marked with a '5'. Dynamics include *mf*, *p*, *rall.*, and *p*. Fingerings are indicated with numbers 1-5.



# ARIA

(dall' oratorio: Sansone)

Händel.

**53.** **Pomposo**

The musical score is written in grand staff notation (treble and bass clefs) with a key signature of two flats and a 3/8 time signature. The tempo is marked 'Pomposo'. The score consists of five systems of music. The first system is marked with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a pianissimo (*pp*) dynamic. The fifth system concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).



4 5 4 3 1 2 5 2 . 2 3 1 2 1

5 1 2 1 3 5 3 2 1 3 2

5 1 3 1 5 3 2 4 5 4 3 2

2 1 2 3 5 1 2 4 3 1 5

3 2 1 3 2 5 4 1 5

3 5 3 4 1 5 4 1



mf p p

mf f p f

p f mf

f mf p p mf

mf f mf

cres. f mf



TEMPO DI GAVOTTA  
(dalla IV Sonata per Flauto e Cembalo)

Händel.

54. **Allegro**

*f*

*p*

*f* *p* *cres.* *f*

*p*

*mf* *f* *p*



1 5 5 1 3 2 1 5 4 4 8 8 4 8 8 3 5

*mf* *f*

2 3 4 1 3 8 5 1 4 3

*f p mf*

5 1 2 1 5 5 3 4 1 4 2 1 2 3 1 5 4 2

*cres.* *f*

5 2 3 4

*p*

*cres.*

*f*



# ARIA

(dall' opera: Serse)

Händel.

Largo

55.

The musical score is written for a grand piano. It consists of eight systems, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Largo'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rall* (rallentando). Fingerings are indicated by numbers 1-5. Pedaling instructions are marked as 'Ped.' with a line indicating the duration. The score concludes with a double bar line and repeat signs.



# BOURRÉE

(dalla III Sonata per Flauto e Cembalo)

Händel.

Allegro

56.



# MINUETTO

(dalla IV Sonata a tre)

Händel

All.<sup>o</sup> moderato

57.

*p* *mf* *p* *mf* *p* *p* *rall.* *p* *p* *mf* *p* *p*



# MARCIA

(dall' oratorio: Giuda Maccabeo)

Händel.

58. **Allegro**

The musical score consists of seven systems of two staves each (treble and bass clef). The tempo is marked 'Allegro'. The key signature has one sharp (F#). The time signature is 2/4. The score includes various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), *cres.* (crescendo), and *mf* (mezzo-forte). There are numerous fingerings and breathings indicated throughout the piece. The piece ends with a double bar line.



# LA REJOISSANCE

(dalla "Firework-Music,,)

Händel.

59. **Allegro**

*f* *p* *mf* *p* *mf*

*f* *Red.* \*

*cres.* *f* *p* *Red.* \*

*mf* *f* *p*

*mf* *mf* *mf* *mf*

*f* *rall.* *mf* *Red.* \*



# SICILIANA

(dalla V Sonata per Flauto e Cembalo)

Händel.

Andantino

60.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 12/8. The tempo is marked 'Andantino'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rall.* (rallentando). There are also articulation marks like *tr.* (trill) and *ped.* (pedal). Fingerings are indicated by numbers 1-5 above or below notes. The score ends with a double bar line and a repeat sign.



# MUSETTA

(dalla II Sonata a tre)

Händel.

Andante

61.

The musical score for 'Musetta' by Handel, measures 61-70, is presented in six systems. Each system consists of a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked 'Andante'. The score includes various dynamics: *mf* (measures 61, 63, 65, 67), *p* (measures 62, 64, 66, 68, 70), and *pp* (measures 63, 64, 69, 70). There are also accents and performance instructions such as 'Ped.' (pedal) and 'rall.' (rallentando) in the final measure. Fingerings are indicated by numbers 1-5. The piece concludes with a fermata over the final chord.



# HORNPIPE

(dalle "Sinfonie diverse,,)

Allegro

62.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). There are numerous fingerings indicated by numbers 1-5 above or below notes. Some notes are marked with 'Ped.' and an asterisk, likely indicating pedal points or specific pedaling techniques. The piece concludes with a double bar line and repeat dots.



# DUETTINO

(dall' oratorio: Giuda Maccabeo)

Händel.

Andante

63.

The musical score is written for two voices or instruments in G major (one sharp) and 6/8 time. It begins with a tempo marking of 'Andante'. The score is divided into six systems, each with a treble and bass staff. Dynamics range from piano (p) to fortissimo (pp). The piece includes several 'Ped.' (pedal) markings and 'cres.' (crescendo) markings. The final system concludes with a 'rall.' (ritardando) marking and a final piano (p) dynamic. The number '63.' is printed at the beginning of the first system.



# LARGHETTO

(dall' oratorio: Il Messia)

Händel.

64.

Larghetto



First system of musical notation. Treble and bass staves. Includes fingerings (3, 2, 3, 4, 5, 3, 2, 1, 3) and dynamic markings (Ped., Ped. 4, Ped., Ped., Ped.).

Second system of musical notation. Treble and bass staves. Includes fingerings (4, 5, 4, 2, 5, 3, 1, 5, 3, 2, 3, 4, 5, 4) and dynamic markings (pp, mf, p, mf). Includes a star symbol.

Third system of musical notation. Treble and bass staves. Includes fingerings (2, 3, 4, 5, 2, 4, 3, 2, 5) and dynamic markings (p, mf). Includes a star symbol.

Fourth system of musical notation. Treble and bass staves. Includes fingerings (3, 4, 5, 1, 2, 3, 5, 3, 4, 3, 4, 3, 4, 4) and dynamic markings (p, mf, p). Includes star symbols.

Fifth system of musical notation. Treble and bass staves. Includes fingerings (2, 3, 2, 3, 4, 3, 4, 5, 4, 5, 2, 5) and dynamic markings (p, pp, rall.). Includes a star symbol.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings (p, rall.) and a star symbol.



# ARIOSO

(dall' oratorio: Il Messia)

Händel.

Larghetto

65.

The musical score consists of four systems of piano and bass staves. The first system is marked 'Larghetto' and includes dynamics *p*, *mf*, and *p*. The second system includes *f*, *p*, and *rall.*, with a tempo change to 'in tempo'. The third system includes *mf* and *p*. The fourth system includes *mf* and *p*. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' and asterisks are used throughout. The key signature is one sharp (F#).



# ARIA

"Bel piacere,,  
(dall'opera: Rinaldo)

Händel.

Allegro

66.



2<sup>a</sup>

*mf* *f* *mf* *f*

*mf*

*Fine*

(231) *f* *mf* (232)

*p* *p* *p* *mf*

(231)

(231) *f* (23) *p* *mf*

5 5 6 6 6 6

*D.C.al Fine*



# ARIA

(dalla cantata: Alexanders Fest)

Händel.

Allegro ma non troppo

67.

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of two staves each (treble and bass clef). The tempo is 'Allegro ma non troppo'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cres.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance instructions like 'acc.' (accents) and 'tr.' (trills). The piece ends with a fermata over the final notes.



First system of musical notation. Treble and bass staves. Dynamics: *f* and *mf*. Includes fingerings and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Includes fingerings, slurs, and markings like *Red.* and *\**.

Third system of musical notation. Treble and bass staves. Dynamics: *cres.* and *mf*. Includes fingerings and slurs.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*, *mf*, and *f*. Includes fingerings, slurs, and markings like *Red. Red.* and *\**.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf* and *rall. p*. Includes fingerings, slurs, and markings like *rall.* and *p*.



# INTRODUZIONE

(dal IV Concerto grosso)

Händel.

Larghetto affettuoso

68.

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

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. \*

*cres.* *mf* *dim.*

*p*



From the following collection of 100

*cres.* *mf* *p*

*p* *mf*

*p* (281)

*mf* *cres.*



# ARIA

(dall' oratorio: Il Messia)

Händel.

Larghetto

69.

h

112505

h

Red. Red. \*





# GAVOTTA

(dalla I Sonata a tre)

Händel.

Allegro

71.

First system of musical notation (measures 1-3). The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of two sharps (F# and C#). The music is in 3/4 time. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. Measure 3 has a crescendo (*cres.*) dynamic. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation (measures 4-6). Measure 4 starts with a forte (*f*) dynamic. Measure 5 has a mezzo-forte (*mf*) dynamic. Measure 6 has a crescendo (*cres.*) dynamic. Fingerings are indicated by numbers 1-5 above the notes.

Third system of musical notation (measures 7-9). Measure 7 starts with a forte (*f*) dynamic. Measure 8 has a mezzo-forte (*mf*) dynamic. Measure 9 has a piano (*p*) dynamic. A repeat sign is present at the beginning of measure 8. Fingerings are indicated by numbers 1-5 above the notes.

Fourth system of musical notation (measures 10-12). Measure 10 has a crescendo (*cres.*) dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 has a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5 above the notes.

Fifth system of musical notation (measures 13-15). Measure 13 has a mezzo-forte (*mf*) dynamic. Measure 14 has a mezzo-forte (*mf*) dynamic. Measure 15 has a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1-5 above the notes.





Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and fingerings (e.g., 2, 4, 5, 1, 2, 3, 4, 3, 3, 3, 4, 5, 4, 3, 4).

Teo. \*

Handwritten musical notation for the second system, including dynamic markings *f* and *p*, and fingerings (e.g., 3 2, 4 1, 3 2, 5 3, 4 1, 3 2, 4, 3, 4 2, 5 3, 4, 5, 3).

Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \*

Handwritten musical notation for the third system, including dynamic markings *p* and *mf*, and fingerings (e.g., 3 2, 4 1, 3 2, 5 4, 3 2, 2 2, 3 1, 5 4, 3, 3, 4, 1, 2, 4).

Teo. \* Teo. \* Teo. Teo. Teo. \*

Handwritten musical notation for the fourth system, including dynamic markings *f* and *p*, and fingerings (e.g., 4, 4 1, 4, 3, 5, 4 2, 3, 2, 3).

Teo. \* Teo. \* Teo. Teo. \* Teo. Teo. Teo. Teo.

Handwritten musical notation for the fifth system, including dynamic marking *mf* and fingerings (e.g., 5 2, 4 5, 4, 3, 4 5, 5 3, 4, 4 5, 4 3, 2).

\* Teo. Teo. Teo. Teo. Teo. Teo. Teo. \*

Handwritten musical notation for the sixth system, including dynamic markings *pp*, *mf*, and *p*, and fingerings (e.g., 2, 4 2, 3, 4, 1).

Teo. \* Teo. Teo. Teo. \*



# SARABANDA

(dal «Klavierbuch aus der Jugendzeit»)

Händel.

Andante

73.





# MINUETTO

(dal V Concerto per Organo)

Händel.

Molto moderato

74.

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The bass line has fingerings 4, 8, 4, 2, 4.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p*. Fingerings are indicated with numbers 1-5. The bass line has fingerings 1, 2, 3, 4.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *mf*, *p*, and *cres.*. Fingerings are indicated with numbers 1-5. The bass line has fingerings 1, 5, 2, 5, 4, 2, 4, 1, 5, 3, 2 and includes *ped.* markings.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *f*. Fingerings are indicated with numbers 1-5. The bass line has fingerings 2, 4, 3 and includes *ped.* markings.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *p*. Fingerings are indicated with numbers 1-5. The bass line has fingerings 2, 1, 3, 5, 1, 1, 2, 1.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics include *cres.* and *f*. Fingerings are indicated with numbers 1-5. The bass line has fingerings 3, 1, 2, 5, 4, 3, 1, 3, 3, 2, 4, 1, 3, 4, 3, 3, 2.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and a fermata. The left hand plays a rhythmic accompaniment with fingerings 1, 2, 4, 2, 1, 3, 4, 3. A *ped.* (pedal) marking is present at the end of the system.

Second system of musical notation. Dynamics range from piano (*p*) to *cres.* (crescendo) and forte (*f*). The right hand continues the melodic line. The left hand accompaniment includes fingerings 3, 4, 1, 2, 1, 3, 1, 2, 3, 2, 3, 2. Multiple *ped.* markings with asterisks are used throughout the system.

Third system of musical notation. Dynamics include *p* and *cres.*. The right hand has slurs and a fermata. The left hand accompaniment features fingerings 2, 4, 1, 2, 3, 5, 4, 3, 3, 1. *ped.* markings are present.

Fourth system of musical notation. Dynamics include *p*, *f*, *p*, and *mf*. The right hand includes a trill (*tr*) and slurs. The left hand accompaniment has fingerings 2, 4, 1, 4, 1, 4, 2, 1, 3, 2. *ped.* markings are present.

Fifth system of musical notation. Dynamics include *p*, *cres.*, and *mf p*. The right hand has slurs and fingerings 5, 3, 4, 2, 1, 3, 2, 1, 2, 4, 3, 2, 5. The left hand accompaniment has fingerings 3, 3, 2, 3, 4, 2, 3. *ped.* markings are present.

Sixth system of musical notation. Dynamics include *cres.*, *f*, *p*, and *f*. The right hand has slurs and fingerings 1, 5, 1, 4, 3, 1, 2, 1, 2, 4, 1. The left hand accompaniment has fingerings 3, 1, 2, 2, 3. The system concludes with first and second endings (*1<sup>a</sup>* and *2<sup>a</sup>*).



# BOURRÉE

(dalla "Firework-Music,,)

Händel.

Allegro

75.

The musical score consists of six systems of piano and bass staves. The piece is in 3/4 time and features a variety of dynamics including *f*, *p*, *mf*, and *cres.*. Fingerings are indicated by numbers 1-5 above or below notes. The score includes several slurs and accents. The first system starts with a forte (*f*) dynamic and includes fingerings such as 4 2 2, 5 1, 4 2, 5 1, 4 2, 5 3, 4 1, 3 2, 5 4, 2 1, 3 1, 4 2, 3 1. The second system continues with dynamics like *f*, *p*, and *f*, with fingerings like 5 3, 2 4, 4 3, 5 1, 4 2, 5 3, 4, 1 2, 3 1, 2 3, 4. The third system features a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*), with fingerings like 5 1, 5 3, 5 3, 5 3, 4 2, 3, 4 1, 3 2, 5 1. The fourth system starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic, with fingerings like 4 1, 3 2, 4 1, 4 2, 5 3, 4 1, 5 4, 4 2, 4 2, 3. The fifth system includes a piano (*p*) dynamic and fingerings like 5 1, 3 1, 2 1, 5 2, 5 2, 5 1, 3 1, 2 4, 4. The sixth system concludes with a crescendo (*cres.*) and forte (*f*) dynamics, featuring first and second endings (1.<sup>a</sup> and 2.<sup>a</sup>) and fingerings like 4, 5 3, 5 1, 4 2, 5 2, 3, 4, 3, 5 1, 1, 2, 1, 2.



# MINUETTO

(dai Pezzi facili per Clavicembalo)

Händel.

Allegretto

76.

5 tr p mf

tr. 4 p mf

3 1 p mf p f

2 3 p mf mf

3 4 f mf 1<sup>a</sup> 2<sup>a</sup> mf



# MINUETTO

(dal IX Concerto grosso)

Händel.

Moderato

77.

First system of musical notation (measures 77-80). The treble clef contains a melodic line with a trill (tr) and slurs. The bass clef contains a supporting line. Dynamics include *pp* and *p*. Fingerings are indicated with numbers 1-5. A *Red.* (Reduction) symbol is present in the bass line.

Second system of musical notation (measures 81-84). The treble clef features a melodic line with slurs and a *mf* dynamic. The bass clef has a supporting line. Dynamics include *f* and *p*. Fingerings are indicated. A *Red.* symbol is present in the bass line.

Third system of musical notation (measures 85-90). The treble clef has a melodic line with slurs and dynamics *p*, *mf*, and *p*. The bass clef has a supporting line. Dynamics include *p* and *mf*. Fingerings are indicated. A *Red.* symbol is present in the bass line.

Fourth system of musical notation (measures 91-96). The treble clef has a melodic line with slurs and dynamics *cres.*, *mf*, *p*, and *mf*. The bass clef has a supporting line. Dynamics include *cres.*, *mf*, *p*, and *mf*. Fingerings are indicated. A *Red.* symbol is present in the bass line.

Fifth system of musical notation (measures 97-100). The treble clef has a melodic line with slurs and dynamics *p* and *rall.*. The bass clef has a supporting line. Dynamics include *p* and *rall.*. Fingerings are indicated. A *Red.* symbol is present in the bass line.



# BOURRÉE

(dalla "Water-Music,,)

Händel.

Allegro

78.



# LARGHETTO

(dal XII Concerto grosso)

Händel.

## Cantabile

79.

The musical score consists of five systems of music. Each system has a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The piece is marked 'Cantabile'. The score includes various musical notations such as slurs, ties, and articulation marks. Pedal markings ('Ped.') are placed below the bass staff in many measures. Dynamics like *p* (piano), *f* (forte), and *mf* (mezzo-forte) are indicated. Fingerings (1-5) and articulations (accents, staccato) are shown above the notes. Measure numbers 79, 80, 81, 82, 83, and 84 are visible. The piece concludes with a repeat sign and a first ending (1<sup>a</sup>) and second ending (2<sup>a</sup>).



# SARABANDA

(dalla III Sonata a tre)

Händel.

Largo assai

80.

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*. Includes fingerings (e.g., 3, 4, 5, 2, 3, 4) and a pedaling instruction: *Ped. \**.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*. Includes fingerings (e.g., 3, 4, 5, 2, 3, 4) and a pedaling instruction: *Ped. \**.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*, *p*, *mf*. Includes fingerings (e.g., 4, 5, 3, 4, 5, 3, 4, 5) and multiple pedaling instructions: *Ped. \**.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*. Includes fingerings (e.g., 2, 3, 4, 3, 2, 1, 2, 3, 4) and multiple pedaling instructions: *Ped. \**.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*. Includes fingerings (e.g., 4, 1, 3, 2, 4, 1) and a pedaling instruction: *Ped. \**.

Sixth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf*. Includes fingerings (e.g., 3, 2, 1, 2, 3, 4) and a first ending bracket labeled *1.<sup>a</sup>*. Includes a pedaling instruction: *Ped. \**.



# GAVOTTA

(dalla III Sonata a tre)

Händel.

Allegro

81.



# MUSETTA

(dal VI Concerto per Organo)

Händel.

Larghetto

82.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Larghetto'. The score includes various musical notations such as slurs, ties, and ornaments. Dynamics range from piano (p) to mezzo-forte (mf). Pedal points are indicated with 'Ped.' and asterisks (\*). Fingerings are shown with numbers 1-5. The piece concludes with a final cadence in measure 135.



3 5 1 2 1 3

*mf* *p cres.* *mf* *p* *pp*

4 2 5 2 4 3 2

4 3 2 1 3

4 2 3 2 1 3

*p* *pp* *mf* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

5 4 3 2 1 3 2

5 4 1 2

*mf* *p* *mf* *p* *mf* *p*

4 1 5 3 4 2

5 2 5 3 4 1

4 1 5 3 2 1

4 2 5 4 5 4 5 4

5 4 3 2 1 3 2

5 4 2 1 4 2

*mf* *p* *mf*

1 4 2 3 3 1

1 3 2 4 3 2 3

*p* *mf*

2 3 3 1 4 4

3 2 1 3 2 1

*dim.* *p*

3 4 3 3 4 3 3 4 3 4 5

2 1 3 2 5 2 1 3 2 3 4 2 5 3

*p* *mf* *rall.* *p*

5 4 3 2 1 3 2

5 4 3 2 1 3 2

4 3 2 1 3 2

5 4 3 2 1 3 2

*Red.* \*



# ARIA

(dalla "Water-Music,,)

Händel.

Con moto

83.

The musical score consists of seven systems of piano accompaniment. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Con moto'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). There are also performance instructions like *Ped.* (pedal) and *\*.* (ornament). Fingerings are indicated by numbers 1 through 5 above or below the notes. The score is numbered 83 in the first system.



Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Fingerings are indicated with numbers 1-5. Dynamics include *mf*, *p*, and *mf*. The piece ends with a double bar line and the word *Fine*.

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Dynamics include *f* and *mf*. The piece ends with a double bar line and the word *Fine*.

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Dynamics include *p* and *cres.*. The piece ends with a double bar line and the word *Fine*.

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Dynamics include *f* and *mf*. The piece ends with a double bar line and the word *Fine*.

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Dynamics include *f* and *mf*. The piece ends with a double bar line and the word *Fine*.

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Dynamics include *p* and *mf*. The piece ends with a double bar line and the word *Fine*.

Two staves of music. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. Dynamics include *p*, *cres.*, *f*, *mf*, and *p*. The piece ends with a double bar line and the word *Fine*.



# BOURRÉE

(dalla V Sonata a tre)

Händel.

**Allegro**

84.

First system of musical notation (measures 84-87). It features a treble and bass clef with a key signature of two flats. The music includes dynamic markings 'p' and 'mf'. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation (measures 88-91). It features a treble and bass clef with a key signature of two flats. The music includes dynamic markings 'mf' and 'f'. Fingerings are indicated by numbers 1-5 above the notes.

Third system of musical notation (measures 92-95). It features a treble and bass clef with a key signature of two flats. The music includes dynamic markings 'p', 'f', and 'mf'. Fingerings are indicated by numbers 1-5 above the notes.

Fourth system of musical notation (measures 96-99). It features a treble and bass clef with a key signature of two flats. The music includes dynamic markings 'f' and 'mf'. Fingerings are indicated by numbers 1-5 above the notes.

Fifth system of musical notation (measures 100-103). It features a treble and bass clef with a key signature of two flats. The music includes dynamic markings 'f' and 'mf', and a repeat sign with first and second endings. Fingerings are indicated by numbers 1-5 above the notes.



# ARIA

(dall'oratorio: Giosuè)

Händel.

Tempo di gavotta

85.





# ARIA

(dall'oratorio: Sansone)

Händel.

Largo assai

86.



# HORNSPIPE

(dalla «Water-Music»)

Händel.

Allegro

87.

First system of musical notation. Treble and bass staves. Includes dynamic markings *f* and *mf*, and fingerings such as 4 1, 4, 5 1, 4 5 1, 3, 4, 3, 5. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *f* and fingerings such as 4, 5 1, 3 2, 4, 2, 4, 5 1, 4. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *f* and *mf*, and fingerings such as 2, 4, 2, 4, 5 3, 2, 4 2, 4, 4, 2, 5 4 2, 4, 2. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *f*, *mf*, and *cres.*, and fingerings such as 5 3, 5 3, 5 3, 4 1, 3 2, 4 1, 5 2, 2 1, 5 3 2, 4 1, 5 2, 3, 4, 2. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *f* and fingerings such as 3, 5 2, 4, 2, 4 1, 4, 4, 3 5, 1, 4, 5, 3. Pedal markings are present below the bass staff.



# MARCIA

(dalle «Sinfonie diverse»)

Allegro

88.

From the publisher's collection of 18

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *cres.* *f* *Ped.* *Ped.* *Ped.* \*

*mf* *Ped.* \* *Ped.* \* *Ped.* \*

*mf* *mf* *p* *cres.* *Ped.* \*

*f* *mf* *Ped.* \* *Ped.* \*

*f* *ff* *mf* *Ped.* \* *Ped.* \*

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# ANDANTE

(dalla III Sonata per Flauto e Cembalo)

Händel.



89.

*con grazia*

First system of musical notation. Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature (C). The piece begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated with numbers 1-5. A first ending bracket spans the first two measures, and a second ending bracket spans the last two measures. The piece concludes with a piano (*p*) dynamic.

Second system of musical notation. Treble and bass staves. Dynamics include *mf*, *p*, and *mf*. Fingerings are indicated with numbers 1-5. The piece concludes with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. Treble and bass staves. Dynamics include *mf* and *p*. Fingerings are indicated with numbers 1-5. The piece concludes with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The piece concludes with a piano (*p*) dynamic.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The piece concludes with a piano (*p*) dynamic.

Sixth system of musical notation. Treble and bass staves. Dynamics include *cres.*, *f*, *mf*, and *p*. Fingerings are indicated with numbers 1-5. The piece concludes with a piano (*p*) dynamic.







# MINUETTO

(dalla III Sonata per Flauto e Cembalo)

Händel.

**92. Allegretto**

The musical score is written for piano and consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, ties, and dynamic markings (p, mf, cresc.). Fingerings are indicated by numbers 1-5. Pedal markings ('Ped.') and asterisks (\*) are used to indicate specific performance techniques. The piece ends with a repeat sign at the end of the sixth system.



# FRAMMENTO

(dall'Ouverture dell'opera: Alessandro Severo)

Händel.

Andante

93.

*Ped.* \*      *Ped.* \*

*Ped.* \*



# GIGA

(dalla IV Sonata a tre)

Händel.

94. **Vivace**

5 *f* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p.* *cres.* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf* *f* *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f* *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f* *rall.*

*Red.* \* *Red.* \*





# ALLEGRETTO

(dal III Concerto grosso)

Händel.

96.

Spigliato



# INTRODUZIONE

(dall'oratorio: Giosuè)

Händel.

Moderato

97.

*f* *mf* *p* *mf*

Ped. \* Ped. \* Ped. Ped. Ped. \* Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. \*







From the Schubert collection of 18

*p*

Red. Red.

*p1* *mf* *dim.*

Red. Red. \* Red. Red. Red. Red. Red. Red.

*p* *mf*

Red. Red.

*mf* *f*

Red. Red.

*p* *mf* *f*

Red. Red.

*f* *dim. e rall.* *p*

Red. \*



# MINUETTO

(dalla VII Sonata a tre)

Händel.

Andantino

99.



From the Schubert collection of 18

System 1: Treble clef, bass clef. Treble staff contains a series of chords and melodic lines with fingerings 4, 3, 3, 2, 5, 3, 1, 1, 4, 2, 4, 2. Bass staff contains a melodic line with fingerings 4, 4, 2, 2. Dynamics include *f*, *f*, and *mf*. Performance markings include *Red.*, *\**, and *2*.

System 2: Treble clef, bass clef. Treble staff contains chords and melodic lines with fingerings 3, 4, 2, 3, 1, 2, 4, 2, 5, 1, 3, 1, 5, 1. Bass staff contains a melodic line with fingerings 3, 4, 4, 2, 2. Dynamics include *f* and *p*. Performance markings include *Red.*, *Red.*, *Red.*, *\**, and *2*.

System 3: Treble clef, bass clef. Treble staff contains chords and melodic lines with fingerings 4, 3, 4, 3, 2, 4, 1, 4, 2, 3, 4, 1, 3, 5, 3, 4, 2, 5, 3. Bass staff contains a melodic line with fingerings 4, 4, 3, 4, 4. Dynamics include *mf*, *p*, *mf*, and *p*. Performance markings include *Red.*, *Red.*, *Red.*, and *\**.

System 4: Treble clef, bass clef. Treble staff contains chords and melodic lines with fingerings 4, 3, 4, 3, 2, 4, 1, 3, 4, 1, 2, 3. Bass staff contains a melodic line with fingerings 4, 4, 3, 4, 4. Dynamics include *mf*, *p*, and *mf*. Performance markings include *Red.*, *Red.*, *Red.*, *Red.*, *\**, and *Red.*.

System 5: Treble clef, bass clef. Treble staff contains chords and melodic lines with fingerings 4, 5, 3, 3, 1, 3, 4, 3, 2, 4, 1, 4, 2, 3. Bass staff contains a melodic line with fingerings 4, 4, 3, 4, 4. Dynamics include *f* and *p*. Performance markings include *\**.



# HORNPIPE

(dal VII Concerto grosso)

Händel.

Allegro

100.

The musical score consists of five systems of piano and bass staves. The tempo is marked 'Allegro' and the number '100.' is placed at the beginning. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (p, mf, f, cres.), articulation (accents, slurs), and fingerings (numbers 1-5). There are also 'Ped.' markings and asterisks indicating pedal points or specific techniques. The piece concludes with a 'cres.' marking in the final system.



From the *Lehrbuch* collection of *Op.*

*f* *mf*

3 4 *Red.* 1 5 *Red.* \*

*p* *f* *p*

*Red.* *Red.* \*

*f* *mf*

*Red.* \*

*cres.* *f*

*Red.* *Red.* *Red.* \*

*p* *mf* *f* *mf*

*Red.* *Red.* \* *Red.* *Red.* \* *Red.* \*

*f* *mf*

*Red.* \* *Red.* *Red.* \*

*f* *p*

*Red.* \* *Red.* \*



Musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f). Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) and asterisks (\*) are present throughout. The piece concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.