

4  
655

# TRE ARIETTE

Con accompagnamento di Piano forte.

*Dedicato*

*A Sua Ecc.<sup>za</sup>*

*La Sig.<sup>na</sup> Duchessa di Perwik e di Alba*

*Stata Venturiglia.*

*o. o. o.*

## DA ANGELO INZENGA.

MADRID.

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R. 1657  
63



4  
655

N.º 1

# Il Bacio

3

PIANO *Pespresivo*

FORTE

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords and moving lines, marked with a piano (p) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment, also marked with a piano (p) dynamic.

Ni - ce per - ché si bar - ba - ra as - pra co - si con

The vocal line is written on a single treble clef staff. It begins with a whole rest, followed by a series of eighth and sixteenth notes, with lyrics underneath.

The piano accompaniment for the first phrase consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). The music features chords and moving lines, with a piano (p) dynamic marking.

me si bar - ba - ra bar - ba - ra a spr a co - si con

The vocal line continues with the second phrase, featuring a mix of eighth and sixteenth notes with lyrics underneath.

The piano accompaniment for the second phrase consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). The music features chords and moving lines, with a piano (p) dynamic marking.

me' tanto ri - gore e' il premi o di si co - stante fe'.

The vocal line concludes with the third phrase, featuring a mix of eighth and sixteenth notes with lyrics underneath.

The piano accompaniment for the third phrase consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). The music features chords and moving lines, with a piano (p) dynamic marking.

Jnz: Ariette.

di si co-stan - te fe' po - - tes si un ba - cio im -

pri - me - - re sulle tue la bra al - - men tut - ta vor - rei tra -

sfonde - - re quest' al - - ma nel tuo sen quest' al - - ma quest'

al - ma nel tuo sen tra no id'affet - ti un cambio

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os-ser ve-re ... sti al lor osser-veres-ti al ... lor ...

*rallent.*

ed io crudel tu te-ne-ra ed io crudel tu tenera a ... vresti a ...

*in tempo*

- vresti a ... vresti oh Ni - ce il cor a ...

*a piacere* *a tempo*

- vresti oh Ni - ce il cor a ... vresti oh Ni - ce il cor.

6

*No. 2*

ALLEGRO AGITATO

# La Separazione

PIANO

FORTE

The piano introduction consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time. The key signature has two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics markings include *F* (forte) and *P* (piano).

Taci in - - van in - van miaca ra Jole m'offri in - van m'offri in.

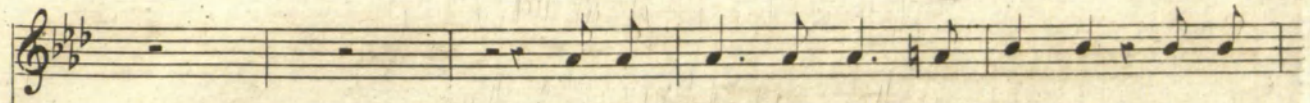
The piano accompaniment for the first vocal line, featuring a rhythmic accompaniment of eighth and sixteenth notes. Dynamics markings include *F* (forte).

- van il tuo bel core se par - ten do al nuovo So - le m'abbando - ni al mio do.

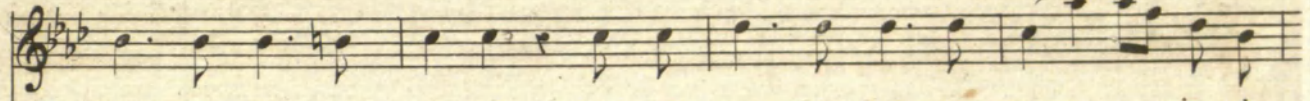
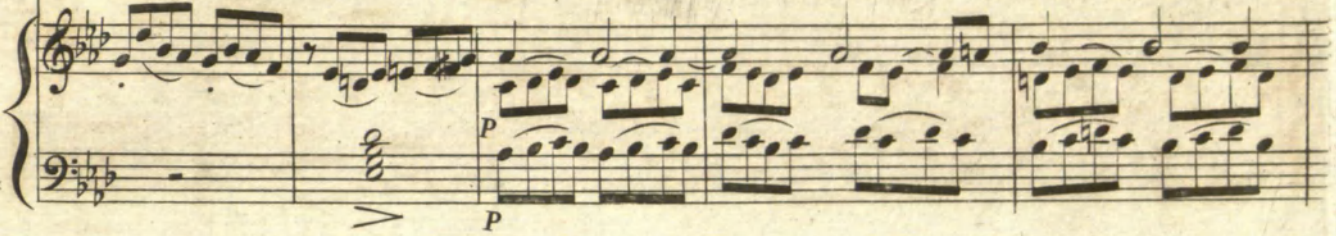
The piano accompaniment for the second vocal line, featuring a rhythmic accompaniment of eighth and sixteenth notes. Dynamics markings include *P* (piano) and *F* (forte).

- lor mabban - do ni al mio do lor m'addan do ni al mio do - lor

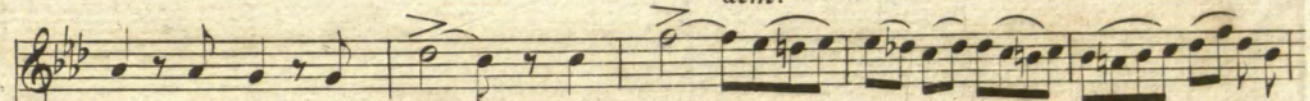
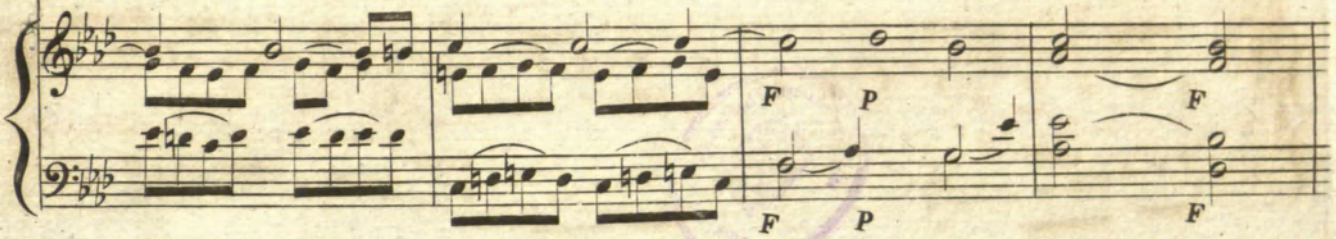
The piano accompaniment for the third vocal line, featuring a rhythmic accompaniment of eighth and sixteenth notes. Dynamics markings include *F* (forte) and *P* (piano).



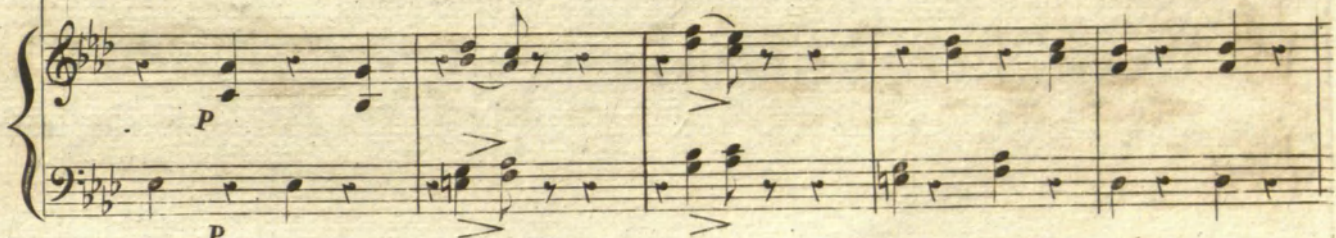
Ecco il sol che piu s'av - van - za sordo ai



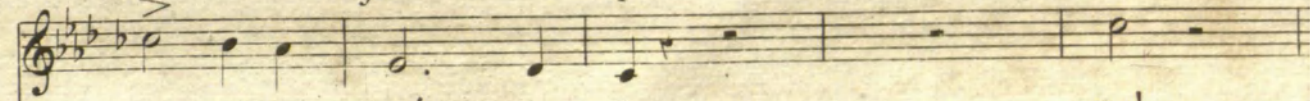
pianti ed ai sos - pi - ri io gia per - do la spe - ran - za io mi



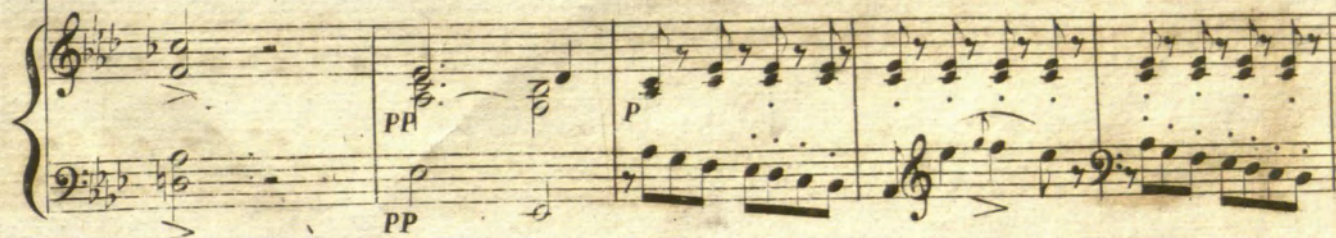
sen - to gia mo - - rit mi sen . . . . . to mi sen - - to i . o mi



*ralentando*      *largo*      *a tempo:*



sen - to      gia'      mo - - rit      ma!



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tu fuggi tu fuggi eil mesto

ciglio copri in at...to di pie...ta' ben la

*piangendo*  
*p*

lagri...ma rav...vi...so che scorren...doal sen...ti...va' ben la

la - gri - ma rav - vi - so che scorren . doal sen - ti - va' che scor -

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ren-doal sen ti va al sen ti va!

LARGHETTO

Ter . . . gi a . . . des . . . so i mol . . . . li . . . ra . . . . i

che ve . . . der . . . ti oh Di . o non so'

*stentando*

ter . . . gi i mol . . . li ra . . . . i che ve . . . der . . . ti

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10

*a piacere*

PRIMO TEMPO

oh Dio non so! al ri . . . . . tor - no pian - ge

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "oh Dio non so! al ri . . . . . tor - no pian - ge". The piano accompaniment is shown in grand staff notation (treble and bass clefs). Dynamics include piano (*P*) markings in the piano part.

ra - i al ri . . . tor - no pian - ge . . ra i che piu vi . . vo non sa .

The second system continues the vocal line with lyrics "ra - i al ri . . . tor - no pian - ge . . ra i che piu vi . . vo non sa .". The piano accompaniment features fortissimo (*FP*) dynamics in the right hand.

- ro' no piu - vi . . vo non sa - ro' piu vi - vo non sa . . ro'.

The third system continues the vocal line with lyrics "- ro' no piu - vi . . vo non sa - ro' piu vi - vo non sa . . ro'.". The piano accompaniment features fortissimo (*FP*) and forte (*F*) dynamics.

non sa . . . ro

The fourth system concludes the vocal line with lyrics "non sa . . . ro". The piano accompaniment features fortissimo (*fz*) and piano (*P*) dynamics, with a *decres* (decrescendo) marking. The system ends with a double bar line.

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N<sup>o</sup> 3 *L'Indifferenza*

PIANO  
FORTE

ANDANTINO

*tr*

P P F P

F p *dim* 3

F

Se tu di me fai do-no se

F PP P

PP

vuoi che dal tra io si-a per... che' la col-pa e' mi-a per-

P P

*con forza*

che son io cru - del? per - ché son i o son io cru - del?

*con espres*

il tuo vo - ler i - - - mi - to      l'abban - do - na - to io so - no

e no t'insul - to ar - di - to      chia - man - do - ti in - fe - - del si chia -

- man - do - - ti in fe - - - del si chia - - man do - ti in fe - - - del .

se tu di me fai dono se

vuoi che d'altra io si - a per che' la col - pa e' mi - a per che son io cru

del? per che son i... o son io cru - del? il tuo vo - ler i -

mi - - - to l'abbando - na to io so - - - no l'abbando - na - to io

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so - no e non t'insultar di...to chia.

*F P dim P F P*

man - do - ti in fe - - del si chia man - do - ti in - fedel, si chia.

*P F P F P P F P P P*

- man - do - - ti in fe - - del, chia - - - man - do - - ti in fedel si si infe-

*P F P*

- del .

*P P F P*



