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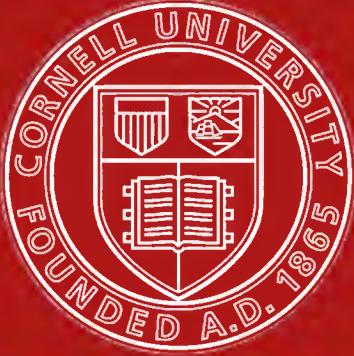


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THE ART OF MUSIC

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In Fourteen Volumes

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NEW YORK
THE NATIONAL SOCIETY OF MUSIC

THE ART OF MUSIC: VOLUME THIRTEEN

Musical Examples

Illustrating the Progress of the Art from the
Earliest Times to the Present

Department Editor:

HENRY F. GILBERT

BOOK I

COMPRISING THE PRE-CLASSIC AND CLASSIC
PERIODS AND THE ROMANTIC MOVE-
MENT OF THE NINETEENTH
CENTURY



NEW YORK
THE NATIONAL SOCIETY OF MUSIC

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MUSICAL EXAMPLES

PREFATORY NOTE

In selecting the musical examples for Vol. XIII and XIV of 'The Art of Music' we have been governed by the desire, first to exhibit in chronological sequence such specimens as would give a bird's-eye view of the development of the art as a whole; second, to indicate the inception and growth of the various forms such as the song, symphony, opera, etc., and, third, to include only such examples as exhibit character, worth, or originality: in a word, Genius.

Genius is the greatest quality of the human mind. Whether it finds its expression through Inventor, Poet or Composer, it is the sacred flame which lights humanity on its way of progress. Works of genius are the guide posts and high lights in the history of an art and as monuments to remain of high significance, whereas works without genius, however interesting from a technical aspect they may be, are but doubtful contributions to the development of the art, and, to the historical sense at least, are certainly not of any great significance.

In making this collection illustrative of the history of music, we have therefore striven to select as examples those pieces which evince the quality of genius rather than those which evince merely a technical ingenuity. Our own interest, and, we believe, that of every thoughtful person, concerns itself with the spiritual side of music, rather than with the technical expediencies which have been invented and adopted from time to time. There are many composers of worth—even genius—whom we have been forced to omit from this collection, others of undoubted genius whom we have been obliged to represent but sparingly owing to lack of space. The selection of examples has, however, been most carefully made, both with reference to the relative importance of the com-

posers, and with the desire to represent each composer at his best.

A somewhat different plan has been followed in the case of living American composers. Here, in almost every case, the selection has been made by the composer himself. The editors have suspended all critical judgment, such judgment being deemed untimely, and have given the composer a free hand in contributing such compositions as within the required space limits would represent him at what he considered his best. In a number of cases original manuscripts have been contributed, so that these compositions appear in this series for the first time.

In selecting the examples of modern music, i.e., after Wagner, Brahms and César Franck, the assistance of other members of the Editorial Staff has been employed. Copyright limitations have here influenced the choice in some cases. This is especially the case with American composers, who are represented as fully as was possible within these limitations. In this connection the Editors and Publishers desire to express their acknowledgment of the courtesy of the following publishers in permitting the use of copyrighted works: Breitkopf and Härtel (Leipzig and New York); C. F. Peters (Leipzig); Augener, Ltd. (London); A. Z. Mathot (Paris); Josef Weinberger (Vienna); Boosey & Co. (New York); Alex. P. Browne (Boston); John Church Co. (New York); H. W. Gray Co. (New York); G. Schirmer, Inc. (New York); Clayton F. Summy Co. (Chicago); and C. W. Thompson & Co. (Boston).

HENRY F. GILBERT.

Cambridge, Mass.

November, 1915.

CONTENTS OF VOLUME XIII

PREFATORY NOTE	PAGE vii	SECTION	PAGE
I. FROM THE GREEKS TO A. D. 1600			
Pindar (B. C. 522-448); Pythic Ode	3	Orazio Vecchi (1551-1605): Prologue to "L'Amfiparnasso"	51
Two Hymns to Apollo (2nd Cent. B. C.)	3	Jacopo Peri (d. 1633): Canzone from "Euridice"	53
Fragments of Ambrosian Plainsong	4	Giulio Caccini (1560-1615): Aria from "Euridice"	54
Secular Plainsong (circa 11th Cent.)	5	Emilio de' Cavalieri (d. 1602): Chorus from the Oratorio, "Anima e Corpo"	55
Miscant: Mira Lege	6	Claudio Monteverdi (1567-1643): Excerpts from "Orfeo"	56
Troubadour Melodies (circa 13th Cent.)	7	G. Luigi Rossi (17th Cent.): Excerpt from Prologue to "Il Palazzo Incantato"	59
Examples of German Minnesang (13th Cent.)	8	Francesco Cavalli (1600-76): Aria from "Giasone"	61
Adam de la Hale (1240-87): Rondeau "Diex soit en maison"	9	Jean-Baptiste Lully (1663-1687): Entrée from "Armide"	63
Simon Fornsete: "Sumer is icumen in" (1240) .	10	Alessandro Scarlatti (1659-1725): Sinfonia from "La Rosaura"	65
Guillaume de Machault (1300-72): Ballade with instrumental accompaniment	11	Aria from "La Rosaura"	67
Francesco Landino (1325-97): Ballata	12	Henry Purcell (1658-95): Dido's Lament from "Dido and Æneas"	69
John of Dunstable (circa 1400-40): Motet for 3 voices	14	Jean Philippe Rameau (1683-1764): Aria from "Dardanus"	71
Gilles Binchois (circa 1400-60): "De Plus en Plus se Renouvelle" (Chanson) .	16	Gavotte "Le Tambourin"	72
Guillaume Dufay (circa 1400-74): Hé Compaignons Resvelons Nous	17	Jean Jacques Rousseau (1712-78): Minuets from "Le Devin du Village" (1748)	74
Ce jour de l'an	19		
Jan Okeghem (circa 1430-95): Kyrie and Christe	20		
Heinrich Isaak (circa 1440-1517): Sinfonia "La Morra"	22		
Josquin des Près (circa 1445-1524): Stabat Mater	24		
Jacques Arcadelt (1514-c. 60): Ave Maria	29		
Four-part Chanson	30		
Adrian Willaert (1527-62): Magnificat	31		
Clement Jannequin (1529-59): Chanson "My levay par ung matin"	33		
Chanson "Je ne fus jamais"	34		
Claude Goudimel (circa 1505-72): Psaume CXXXVIII	35		
Orlando di Lasso (1532-94): Tibi Laus	36		
Four-part Madrigal	37		
Four-part Hymn	38		
Clemens non Papa (circa 1475-1550): Chanson "Or puis qu'il est"	40		
Giovanni Pierluigi da Palestrina (1526-94): Ave Regina Coelorum, for 4 women's voices Rex Virtutis	42		
	45		
II. THE BEGINNINGS OF OPERA			
Baltazarini ("M. de Beaujoyeulx") (circa 1550-1600): Excerpts from "Le Ballet de la Reine"	49		
		III. INSTRUMENTAL MUSIC OF THE 17TH AND 18TH CENTURIES	
		William Byrd (1546-1623): Galiardo	79
		Orlando Gibbons (1583-1620): The Lord of Salisbury his Pavin	81
		Girolamo Frescobaldi (1587 [1591?]-1640 [1654?]): Aria detta la Frescobalda	83
		Giovanni Legrenzi (1625-90): Trio-Sonata, "La Torriana" (1655)	86
		John Bull (ca. 1562-1628): Præludium	88
		Gigge	88
		Arcangelo Corelli (1653-1713): Allegro	90
		Antonio Vivaldi (d. 1743): Adagio transcribed by J. S. Bach	92
		Henry Purcell (1658-95): Almand	94
		Domenico Scarlatti (1685-1757): Bourrée	96
		François Couperin (1668-1733): "Les Papillons," Gigue from Suite No. 2	100
		"La Lugubre," Sarabande from the Suite No. 3	102
		Wilhelm Friedemann Bach (1710-84): Largo from the Organ Concerto in D minor	103

CONTENTS OF VOLUME XIII—Continued

SECTION	PAGE	SECTION	PAGE	
Johann Christian Bach (1735-82): Allegretto	105	Pantomime from "Alceste" (In the Temple of Apollo)	206	
Carl Philipp Emanuel Bach (1714-88): Sonata in F. First Movement	107	Chorus from "Alceste"	207	
Luigi Boccherini (1740-1805): Andante	111	Nicola Piccini (1728-1800): Scene from "Rodeland" (Act III)	208	
IV. VOCAL AND CHORAL MUSIC IN THE 17TH AND 18TH CENTURIES				
Gian Giacomo Carissimi (1604-74): "Vittoria! Vittoria!"	117	André-Ernest-Modeste Grétry (1741-1813): Gigue from "Collinette a la Cour" (1782)	210	
Giovanni Battista Vitali (1644-92): Capriccio for String Quartet	121	Gasparo Luigi Spontini (1774-1851): Aria from "La Vestale"	212	
Heinrich Schütz (1585-1672): Recitative and Chorus from "The Passion of Our Lord"	124	Luigi Cherubini (1760-1842): March from "Fanisca"	215	
Antonio Lotti (1667-1740): "Pur d'esti"	127	Ballet Music from "Ali Baba"	216	
Giovanni Battista Pergolesi (1710-36): Excerpt from the Stabat Mater (1736)	131	Carl Maria von Weber (1786-1826): Overture to "Oberon"	223	
Antonio Caldara (1671-1763): Come Raggio di Sol	133	Agathe's Aria from "Der Freischütz"	231	
Giovanni Paisiello (1741-1816): Nina (Canzone)	135	François Adrien Boieldieu (1775-1834): Romanza from "La Dame Blanche"	233	
V. BACH AND HANDEL				
J. S. Bach (1685-1750): Prelude VIII, from the Well-Tempered Clavichord	141	Gioacchino Rossini (1792-1868): Cavatina from "Il Barbiere di Siviglia"	236	
Fugue VII from the Well Tempered Clavichord	143	Daniel-François-Esprit Auber (1782-1871): Bolero from "Les Diamants de la Couronne"	244	
Aria, "Mein gläubiges Herze"	145	Gaetano Donizetti (1797-1848): Sextet, "Chi mi frena in tal momento" from "Lucia di Lammermoor"	248	
Excerpt from the St. Matthew Passion	149	Giacomo Meyerbeer (1791-1864): Coronation March from "The Prophet"	251	
Gavotte from the Third English Suite	152	Jacques-Fromental Halévy (1799-1862): "Marguerite qui m'invite" Romance from "Val d'Andore"	255	
Air from the Suite in D Minor, arr. for Violin and Pianoforte	154	Gustav Albert Lortzing (1801-51): Song from the Opera "Zar und Zimmermann"	259	
G. F. Handel (1685-1758): Largo from "Xerxes"	156	Charles François Gounod (1818-93): Introduction to Act I of "Faust"	261	
Triumphal March from "Judas Maccabaeus"	158	Giuseppe Verdi (1813-1901): Romance from "Aida"	264	
Allegretto from the "Water Music" (1715)	159	Georges Bizet (1838-75): Prelude to "Carmen"	270	
Recitative and Aria from "The Messiah"	161	Richard Wagner (1813-83): "Träume" (Study for "Tristan und Isolde")	274	
VI. RISE OF THE SYMPHONY; THE VIENNESE CLASSICS				
Johann Stamitz (1714-1757): Andante from the Symphony in E flat, Op. 4	167	Procession of the Meistersinger from "Die Meistersinger" Act III	278	
Joseph Haydn (1732-1809): Austrian National Hymn, "Gott erhalte Franz der Kaiser"	170	"Siegfried's Funeral March" from "Götterdämmerung"	281	
Aria from "The Creation"	171	Prelude to "Lohengrin"	286	
Andante from the "Surprise Symphony"	175	VII. THE DEVELOPMENT OF THE ART SONG		
W. A. Mozart (1756-1791): Minuet from the Symphony in G minor (K. 550)	179	Joseph Haydn (1732-1809): "My Mother Bids Me Bind My Hair"	291	
Andante from the Symphony in E-flat major (K. 543)	181	W. A. Mozart (1756-1791): Das Veilchen	293	
Duettino from "Don Giovanni"	187	L. v. Beethoven (1770-1827): "Ich Liebe dich"	296	
"Ave Verum"	190	Franz Schubert (1787-1828): "Hark, Hark, the Lark"	298	
Ludwig van Beethoven (1770-1827): Minuet from the Septet Op. 20	191	Der Doppelgänger	300	
Sonata quasi una Fantasia Op. 27, No. 2	193	Am Meer	302	
Scherzo from the Eighth Symphony	197	Robert Schumann (1810-56): Widmung, Op. 25	304	
VIII. THE OPERA FROM GLUCK TO WAGNER				
Chr. W. Gluck (1714-87): Aria from "Orfeo ed Euridice" ("Che farò senza Euridice")	203	Im wunderschönen Monat Mai Op. 48	307	
Robert Franz (1815-1892): "Es ragt der alte Elborus"				309
"Ich will meine Seele tauchen"				310

CONTENTS OF VOLUME XIII—Continued

SECTION	PAGE	SECTION	PAGE
IX. THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY		Robert Schumann (1810-1858): "Warum?" from "Phantasiestücke," Op. 12	346
Franz Schubert (1791-1828): Excerpt from Unfinished Symphony	315	"Grillen," from "Phantasiestücke," Op. 12	347
Theme from Impromptu, Op. 142, No. 2	317	Peter Cornelius (1824-1874): "Ein Ton" ("The Monotone")	350
Moment Musical, Op. 94, No. 3	318	Franz Liszt (1811-1886): "Consolation" No. 5	352
Hector Berlioz (1803-1869): "Dance of the Sylphs," from "The Damnation of Faust"	319	"Du bist wie eine Blume"	355
Hungarian March from "Damnation of Faust"	322	Robert Volkmann (1813-1883): "Minne," Op. 21, No. 4	356
Ludwig Spohr (1784-1859): Finale to Act I of "Jessonda"	330	Joachim Raff (1822-1882): "Parting March" from Symphony "Leonore"	358
Introduction to Act III and Recitative of Lopez from "Jessonda"	332	César Franck (1822-1890): Aria from "Prelude, Aria et Final"	362
F. Mendelssohn-Bartholdy (1809-1847): Song without Words	334	Song: "Le Mariage des Roses"	367
March of the Priests from "Athalia"	335	Carl Reinecke (1824-1910): 2 Kinderlieder.	
Frédéric Chopin (1809-1849): Prelude, Op. 28, No. 6	339	1. "Maiglöckchen und die Blümchen"	370
Mazurka, Op. 33, No. 3	340	2. "Eine kleine Geige möcht ich haben"	371
Marche Funèbre from the Sonata, Op. 35	341	Johannes Brahms (1833-1897): Ballade No. 1. After the Scottish Ballad "Edward"	372
Valse, Op. 64, No. 1	343	Walzer, Op. 39	375
		Sapphische Ode	377
		INDEX	See Vol. XIV

MUSICAL EXAMPLES

BOOK ONE

SECTION ONE
FROM THE GREEKS TO 1600

Pindar (B.C. 522-448)

Pythic Ode

Chorus with Kithara

Xρυ - σέ - α φόρ - μιγξ Ἀ - πόλ - λω - νος καὶ ι - ο - πλο - κά - μων
Σύν - δι - κον Μοι - σᾶν κτέ - α - νον Τᾶς ἀ - κού - ει μὲν βά - σις ἀ - γλα - ι - ας ἀρ - χδ.
Πεί - θον ται δ' ἀ ζι - δοὶ σά - μα - σιν ἀ - γη - σι - χό - ρων ὁ - πό - ταν προ - οι - μί - ων
ἀμ - βο - λᾶς τεύ χῆς ἐ - λε - λι - ζο - μέ - να καὶ τὸν αἰχ μα - τὰν κε - ραυ - νὸν σβεν - νύ - εις.
(As noted by Riemann.)

Two Hymns to Apollo (2nd Century, B.C.)*

I

[d. ♩ ♩ ♩ d.]

Κέκ - λυθ Ἔ - λι - κῶ - να βα θύ - δεν - δρον αῖ λά - χε - τε, Δι - ὁς
ε̄ - ρι βρόμουν ον θύ γατρες ε̄ν - ώ λε νοι. (Long Rest?) Μό - λε - τε, συ - νό
μαι - μον ̄ - να Φοι οῖ - βον ̄ι - οικέ στι μέλ ψη - τε χρυ σε ο - κό - μαν (Long Rest?)
"Ος ̄ - νὰ δι κό - ρυν βα Παρ νασ - σί δος ταᾶς - δε πε - τέ
pas . ε̄ - δραν ̄μ' ̄ - γα - κλυ ται ε̄ις Δεελ - φι - σιν Κα -
(ΝΒ. Synaphe)
στα - λί - δος εοῦ - ύ δρον νά - ματ' ε̄ - πι νίσ - σέ - ται Δελ - φὸν ̄ νὰ
(NB. Diezeuxis)
πρωῶ - να μααν - τειέ - ον ε̄ φέπων πά γον (Long Rest)
(As noted by Riemann.)

* Engraved upon the walls of the Athenian treasury at Delphi, and discovered in 1893 and 1894.

Fragments of Ambrosian Plainsong

I

Ae ter ne re - rum con - di - tor, noc - tem di - em que qui re - gis, et
tem po rum das tem - po ra, ut al - le ves fa sti - di - um.

II

De us cre - a tor om - ni um, po li que rec tor, ve sti - ens di -
em de co - ro lu mi ne, noc tem so po ris gra ti - a.

III

Jam sur - git ho - ra ter - ti a, quà Chri stus as - cen dit cru - cem: nil
in so lens mens co gi - tet, in ten - dat af fec tum pre - cis.

IV

Ve ni re dem ptor gen - ti - um, o sten - de par - tum vir - gi nis, mi
re tur om ne sae cu - lum, ta lis par tus de cet de um.

V

Ae ter na Chri - sti mu - ne ra a po sto - lo rum glo ri am psal -
mos et hym - nos de bi tos lae - tis ca na mus men ti - bus.
(As noted by Riemann)

Secular Plain Song (cira 11th cent.)

Fragments of the *Aeneid*

0 mi - se - ri, — quae tan - ta in sa - ni - a, ei - ues?

Cre - di - tis a - vec - tos hos - tes? aut ul - la pu - ta - tis Do - na ca - re - re do - lis.

Da - na - um? sic no - tus U - li - xis? —

Aut hoc in - clu - si lig - no oc - cul - tan - tur A - chi - ui;

Aut haec in nos - tros fab - ri - ca - ta est ma - chi - na mu - ros,

In - spec - tu - ra do - mos uen - tu - ra - que de - su - per ur - - - bi;

Aut a - li - quis la - tet er - ror: e - quo ne — cre - di - te teu - eri.

Quid quid id est, time - o Da - na - os et — do - na fe - ren - tes.

Discant
Mira Lege
(Composer unknown)

Musical score for Discant Mira Lege, featuring five staves of music with Latin lyrics. The score consists of five systems of music, each with two staves (top and bottom) in common time (indicated by '3'). The music is written in a Gothic musical notation style.

The lyrics are as follows:

Mi - ra le ge, mi - ro mo - do, De - us for - mat ho - mi -
nem. Mi - re ma - gis hunc re - for - mat; vi - de mi - rum
or di - nem.
Re - for - man - di mi - rus or - do in hoc so - nat de - ca - cor -
do

Troubadour Melodies

(circa 13th Cent.)

A

Or sai ie bien urai - e - ment.

B

que ne puis uin - re sans a - mours lon - que - ment.

C

E diex si __ tres douc non a en a - mi.

D

A ma - da - me ser - uir ai mis __ mon cuer et moi

E

A len - trant dou douz ter - mi - ne au tens nou - au.

F

Av be - soing uoit on la - mi pie - ca que cest re - cor - de.

G

A mours est u - ne mer - uoil - le dont on se doit me - roil - lier.

H

Chan - te - rai por mon co - rai - ge que ie vuil re - con - for - ter.

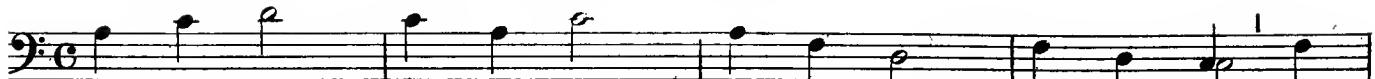
I

Chan - ter vuil da - mour cer - tain - ne por a - le - gier ma do - lour.

Examples of German Minnesang

I

Nithart von Reuenthal (13th Cent.)



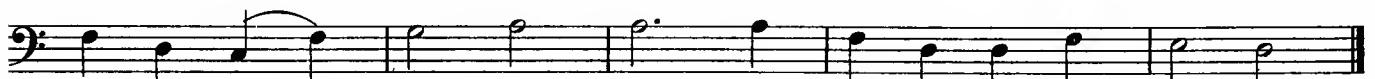
Mei - en - zit a - ne nit Vröu - den git wi - der · strit, Sin
Uf dem plan a - ne wan Siht man stan wol - ge - tan



wi - der ku - men kan uns al - len hel - fen. Durch daz graz sint
Lieh - tiu bru - niu blue - mel bi den gel - fen.



sie schoen uf - ge - drun - gen, Und der walt ma - nik - falt Un - ge - zalt



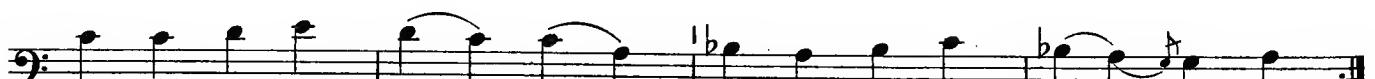
ist er - schalt Daz er wart mit dem nie baz ge - sun - gen.

II

Wizlaw von Rügen (1268-1325)



De er - de ist unt - slo - zen, De blo - men sint unt - spro - zen, Der
De voghe - lin lu - te scrygh - en, In velde unn up den tzuygh - en Se en-



mü - ghe wir nu no zen - - - Un - sen bo - sem vol als er.
ach ten kei - nes sny - ghen - - - Se sint e - res sel bes her



De cul de ist vür - swun - den Den mey - ien han wir vun - den



Vro-lich in mey - ien blü - te. Win - der, dich vür - hū - te, Der sum - er kumpt tzü mü - te.

(3 Strophes)

[As noted by Riemann]

Adam de la Hâle (1240 - 1287)

Rondeau "Dieux soit en maison"

Dieux soit en ches - - te mai - son Et biens et goie

a fui - son No si - - res no neus, Nous en

voie a ses a - mis; Ch'est as a - mou - -

reus Et as cour - tois bien a - pris pour a -

voir des pai - re - sis A no - sé - li - son.

Simon Fornsete (13th Cent.)

"Sumer is icumen in" (1240)

4 Tenors

Su-mer is i - cu-men etc. Su-mer is i -

Su-mer is i - cu-men in lhu-de sing cuc - eu grow-eth sed and

2 Basses

Sing cuc - cu nu sing cuc - cu! (repeated over and over)

Sing cuc - cu nu sing cuc -

cu - men etc. Su - mer is i - cu - men etc

blow-eth med and sprinth the ow - de nu. Sing cuc - cu!

cuc! (repeated over and over)

A-we ble-teth af - ter lomb lhouth af - ter cal - ve cu Bul - loc sterteth bucke verteth

mu - rie sing cuc - cu! cuc - cu, cuc - cu wel thu sing-es cuc cu ne

swik thu nev-er nu!

Guillaume de Machault (1300–1372)

Ballade with instrumental accompaniment

Plour - es da - mes, plour - es
 Corps et de - sir et pen - ser

vos - tre ser - vant
 en ser - vant

qui ay tou - dis mis mon cuer et m'en - ten - te
 hon-neur de vous que Deiu gart et aug - men - te

ouvert rit. *clos*
 (Ritornello)
 Ves - tes

vous de noir pour moi, car j'ay cuer teint et

vi - aire pa - li et si me voy de mort en a - ven - ture
 se Dieus et vous ne me pre - nes en cu - - rel

Francesco Landino (1325 - 97)

Ballata

Sostenuto 1. Se pron - - to non se - ra
 poco f. 4. Se non v'as pet - ti an -
 rit.

ra l'uomo al ben fa - re
 cor mol - - to do - le - re

l'uomo al ben fa - re

Ve - drassi in
 Quan - do 'l pas -
 Ve - dras - si in tem - - po

tem-po di vir-tu man - ca - re
 sa-to non po-tra tor - na - re
 di vir - tu man - care

Fine.

2. Per-chè lo spa-tio del - la ve - taè bre-ve
 3. No ques - to fare al - cun de - ba es ser gre-ve
 Per - chè lo spa-tio

della vi-ta è bre-ve

Nes-sun deb-ba tar - dar il suo do -
 Pensando il fin as - pet - ta di ve -

Nes-sun deb-ba tardar il suo do -
 ve-re de-re

D.C. al Fine

John of Dunstable (cire. 1400-1440)

Motet for 3 Voices

Quam pul - - cra es et quam de - co - ra, ca -

pul - chra es

ris-si-ma in de - li - ci - is Sta tu - ra

in de - li - ci - is Sta - tu - ra

tu - a as - si - mi - la - ta est pal - - mae, et

tu - a as - si - mi - la - ta est pal - - mae et

u - be - ra tu - a bo - tris, ca - put tu - um ut

bo - tris ca - put tu - um ut car -

ca - put tu - um ut car -

car - me - - lus, col - lum tu - um si - cut tur -

me - lus col - lum tu - um si - cut tur -

me - - lus col - lum tu - um si - - cut tur -

ris e - bur - ne - - - a Ve
 ris
 ris

ni di - lec - - te mi, e - gre - di - a - mur

in a - - - grum. Et vi - - de -
 Et vi - - de -
 Et vi - - de -

a - - mus, si flo - res fruc - tus par - tu ri - e - runt si flo - ru - e -
 a - - mus par - tu - ri - e - runt
 a - - mus par - tu - ri - e - runt

runt ma - la pu - mi - ca i - bl da - bo ti - bi u - be -
 runt ma - la pu - mi - ca i - bl da - bo ti - bi u - be -

ra me - a Al - - - - le - lu - - - ja.
 Al - - - - le - lu - - - ja.
 Al - - - - le - lu - - - ja.

Gilles Binchois (circ. 1400 - 1460)

'De Plus en Plus se Renouvelle'
(Chanson)

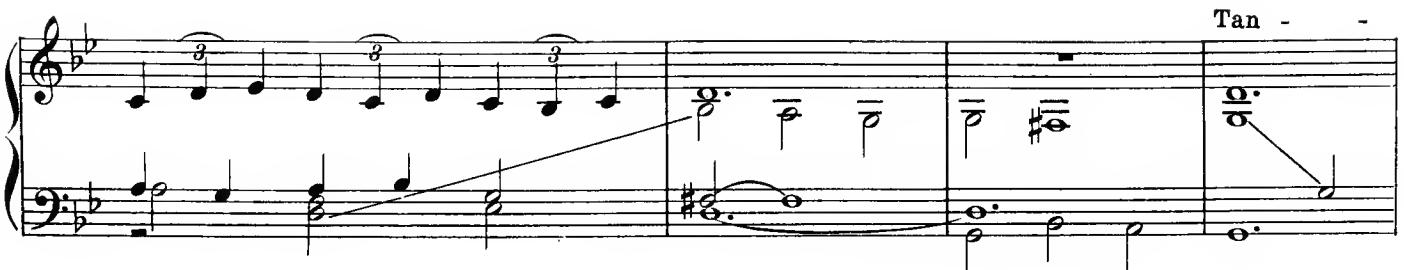
The musical score consists of six staves of music, each with a treble clef and a bass clef. The time signature varies between common time (indicated by '3') and common time (indicated by '4'). The lyrics are written below the notes in French. The first staff begins with 'De plus en plus _____ se re - nou - - vel - - le'. The second staff continues with 'Ma dou - ce dam - me gen - - te et ____'. The third staff begins with 'bel - - - le'. The fourth staff begins with 'Ma vou - len - té de'. The fifth staff begins with 'vous ve - - - ir'. The sixth staff begins with 'Ce me fait'. The lyrics continue across the staves, with some words appearing in multiple staves.

* The words are treated in the various voices with the greatest freedom. Further, the old manuscripts do not indicate clearly how the words are fitted to the music. Hence no attempt is here made to do this for the lower voices. [Ed.]

Guillaume Dufay (c.1400- 1474)

Hé Compaignons Resvelons Nous





Musical score page 18, measures 5-8. The vocal line continues with eighth-note patterns and sustained notes. The piano accompaniment features eighth-note chords. The lyrics "tost ven - dra le temps jo - ly" are written above the vocal line.

Musical score page 18, measures 9-12. The vocal line and piano accompaniment continue. The lyrics "Tan-tost ven - dra le" are written below the vocal line, and "Que nous au - rons du" is written above the vocal line.

Musical score page 18, measures 13-16. The vocal line and piano accompaniment continue. The lyrics "bien tres tous" are written above the vocal line.

Musical score page 18, measures 17-20. The vocal line and piano accompaniment continue. The piano part shows eighth-note chords.

Musical score page 18, measures 21-24. The vocal line and piano accompaniment continue. The piano part shows eighth-note chords. The page number 18 is located at the bottom center.

Guillaume Dufay

Ce Jour de l'An

The musical score consists of five staves of music for two voices (SATB or similar). The lyrics are written below the notes in French. The music is in common time, with various key signatures (G major, A major, C major, F major, B-flat major) indicated by sharp (#) and flat (b) signs.

Staff 1:

- Key: G major
- Lyrics: Ce jour de l'an vou - dray joy - e me - ner chan - ter dan -

Staff 2:

- Key: A major
- Lyrics: Ce jour de l'an vou - dray joy e me - ner chan - ter dan - ser et

Staff 3:

- Key: C major
- Lyrics: Ce jour de l'an vou - dray joy e me - ner chan - ter dan - ser et

Staff 4:

- Key: F major
- Lyrics: ser et me - ner chie - re li - e me - ner chie re ly pour

Staff 5:

- Key: B-flat major
- Lyrics: pour main - te - nir la cou s tu me j - ly - main - te - nir la cou s tu me jo - ly - e pour main - te - nir la cou s tu me jo - ly - e

Staff 6:

- Key: G major
- Lyrics: e que tous a - mans sont te - nus de gar - der que tous a - mans te - nus de gar - der que tous a - mans sont

Staff 7:

- Key: A major
- Lyrics: (continuation of Staff 6)

Jan Okeghem (ca. 1430-1495)

Kyrie und Christe

The musical score consists of five staves of music, likely for five voices (SATB plus basso continuo). The vocal parts sing in three-measure phrases, with the basso continuo providing harmonic support. The vocal parts are labeled with lyrics: "Ky - ri - e, e - le - i - - son," "Ky - ri - e e - lei," "son," "e - lei - - son," "Ky - ri - e," "e - lei - - son, e - lei - - son," "Ky - ri - e e - lei - - son," and "Ky - ri - e e - lei - - son." The basso continuo part is labeled with "son." and "Fine." The score is written in common time, with various key signatures (G major, C major, F major, B-flat major) indicated by changes in the basso continuo staff.

Chri - ste e - lei - son, e -

This page shows the first section of a musical score for two voices and piano. The vocal parts are in soprano and alto clefs. The piano part is in bass clef. The vocal parts sing 'Christe eleison' in a continuous line. The piano accompaniment consists of eighth-note chords.

Chri - ste e -

lei - son e - lei - son

This page continues the musical score. The vocal parts sing 'Christe eleison' again. The piano accompaniment remains with eighth-note chords.

lei - son, e -

This page shows another section of the musical score. The vocal parts sing 'Christe eleison'. The piano accompaniment continues with eighth-note chords.

lei - son, e - lei - Chri - ste, e -

This page concludes the vocal section with 'Christe eleison'. The piano accompaniment ends with a final chord.

son, Chri -

lei - son,

This page begins the instrumental section. The piano part starts with eighth-note chords, followed by sixteenth-note patterns.

ste, e - lei - son. Kyrie Da Capo

This page shows the beginning of the 'Kyrie Da Capo' section. The piano part continues with eighth-note chords and sixteenth-note patterns.

Heinrich Isaak (c. 1440 - 1517)

Sinfonia "La Morra"

Largo

(Poco presto)

ritard.

(Andante mosso)

a tempo

fp

rit.

mp

rit.

Allegretto scherzando

p

mp

mf

The musical score consists of six staves of piano music:

- Staff 1:** Treble clef, 2/4 time. Dynamics: *f*, *tr*, *a tempo*, *ritard.*. Performance instruction: *ritenuto*.
- Staff 2:** Bass clef, 2/4 time. Dynamics: *p subito*, *cre*-*seen*-*do*.
- Staff 3:** Treble clef, 2/4 time. Dynamics: *f*, *f*, *sf*.
- Staff 4:** Bass clef. Dynamics: *adagio*, *(Poco presto)*, *fp*, *sempre piano*.
- Staff 5:** Treble clef. Dynamics: *cresc.*, *f*.
- Staff 6:** Bass clef. Dynamics: *ritard.*

Josquin des Prés (c.1445-1521)

Stabat Mater

The musical score consists of four staves of music for voices and piano. The top staff shows the beginning of the piece with lyrics "E - ya ma - - ter, fons a - - mo -". The second staff begins with "ris," followed by "fac". The third staff begins with "me sen - ti - re vim do - lo - - ris, fac ut te - -". The bottom staff begins with "cum lu - - ge - am". The music is in common time, with various note values including eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and chords.

fac ut ar - de - at cor - me - um
 in a - man - do Chris-tum De - - um, Chri - stum
 De um ut il - li com - pla - ce - am,
 mi - hi jam non sis a -
 ma - - ra; fac ut te - - cum lu - ge -

am pas - si - o - nis e - jus sor - -

tem

cru - ce hac in - e - bri - a -

(Assez vite)

ri; Ob - a mo rem fi - li - i in-flam - ma - tus et ac - cen -

sus Per te vir - go sim de-fen - sus,

fac me cru - ce cu - sto-di - ri, Mor-te Chris - ti pre - mu - ni - ri; Con-fo-ve-

ri gra - ti a quando cor - pus mo - ri-e - tur, fac ut a - ni-ma do -

ne - tur Pa - ra - di - si glo - - ri - a.

Créquillon
(Sans lenteur)

Quand ma sou-vient de ma tris - te for-tu-ne, Tris - te for-tu -

ne, Quand me sou-vient de ma tris-te for - tu - ne

(Un peu plus animé)

Que j'ay per - du de mes yeux le sou-las, De mes yeux — le sou - - las,

(a tempo)

Plain - - - dre m'y faut Plain-dre — m'y faut ma trop —

(Un peu plus vite)

gran-de in - for - tu - - ne. Dont nuit et jour me -

con - vient dire hé - - las, hé - - las, Dont nuit et jour -

rall.

me con - vient dire hé - - las Triste for-tu - - ne.

rall.

Jacques Arcadelt (1514-c.1560)

Ave Maria

Andante

A - ve Ma - ri - a, gra - ti - a ple - na; Do - mi - nus te - cum

p sempre legato

A - ve, Ma - ri - a. Be - ne - di - cta, be - ne - di - cta

mf

tu in mu - li - e - ri-bus et be - ne di - cta fruc - tus ven -

tris tu - i Je - sus. Sancta Ma - ri - a, o - ra, o - ra pro

rit. *ff a tempo*

no - bis San - - eta Ma - ri - a, o - ra pro no - bis,

piu lento

San - cta Ma - ri - a, o - ra pro no - bis. A - men.

pp

rit. *pp ten. assai.*

Jacques Arcadelt (1514 - c. 1560)

Four-part Chanson (Text by Cl. Marot)

Quand je vous aime ar - den - - - te - ment vos - tre beau -
 Quand je vous aime ar-den-te - ment vos - tre beau-lé tonte
 té tonte aul - tre ef - fa - ce Quand je vous ai - me
 aul - tre ef - fa - ce tonte aul - tre ef - fa - ce Quand je vous ai -
 froi - de - ment vos - tre beaul - té fond com - me gla -
 me froi-de - ment vos - tre beaul - té fond com - me gla - ce, com - me gla -
 ee. Has - tez vous de me fai - re gra - ce sans trop u -
 ce. Has - tez vous, has - tez vous de me fai - re gra - ce sans
 ser de eru - aul - té Car si mon a - mi - tié se pas -
 trop u - ser de cru - aul - té Car si mon a - mi - tié se pas -
 se A dieu com - mand vos - tre beaul - té. Car si mon a - mi - tié
 se A dieu command vos - tre beaul - té, vos - tre beaul - té. Car si mon a - mi - té

Adrian Willaert (1527-1562)

*Magnificat

Allegro M.M. ♩ = 112

A - ni - ma me - - a Do - - mi - num.
1. Mag - ni - fi - cat f Tacet
Chorale

3. Qui a - re - spe - xit an - mi - li - ta - tem an - cil - lae su -
p f ae, ac - ce e - - nim ex hoc be - a - tam me di -

cent o - mnes ge - ne - ra - ti - o - nes. ritard.

Più lento ♩ = 100

5. Et Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

in pro - ge - ni - es ti - men - ti - bus e - um, ti - men - ti - bus e um.

*Alternating with Chorale in the Sixth Mode.

Tempo I. $\text{d} = 112$

De - po - su - it po - ten - tes de se - - de po - ten - tes de
7. *f*

se - de, et ex - al - ta - vit hu - mi - les, et ex-al-ta - vit hu -
- miles. $\text{d} = 100$ Su - sce - pit Is - rael pu - e-rum su - um, pu - e-rum su - um,
9. *mf*
mf

re-cor-da - tus, re - cor-da - tus mi-se - ri-cor -
- di - ae su - ae, mi - se - ri - cor - - di - ae su - - ae.
rit.

Piu lento $\text{d} = 96$ Più mosso $\text{d} = 112$
Glo - - ri - a Pa - tri et Fi - li - o, glo - ri - a Pa - tri et Fi -
11. *p* *f*

li - o et Spi - ri - tu - i san - rit. cto

Clement Jannequin (1529-1559)

Chanson "My levay par ung matin"

My le - vay par ung ma - tin, Plus ma - tin que a - prins n'a voi -

e, Ren - con - tray en mon che - min U - ne da - me que i'ai - moi - e.

Par am - ours ie la pri - e,

Mais el - le m'a re - fu - se Car el - leā au - y le son De la

mu - set - téau bour - don Trop en - quer - re n'est pas bon! Et

m'a - mi - on, m'a - mi - et - te et mon tro - gnon cor - bil let - - te, Et

hon! Trop en - quer - re trop-en - quer - re n'est pas bon!

Clement Jannequin
Chanson "Je ne fus jamais"

Je ne fus ja - mais sy ai - se que i'ay e - ste de - puis trois iours:

J'ay eu m'a - mie à mon ai - se Qui m'a fait ung grant se - cours. Et

mon a - my, et mon a - my, et mon a - my, que i'estois ai - se,

que i'estois ai - se, que i'estois ai - se quant ie fai - sois le jeu d'am - ours i'estois

aise quant ie fai - sois ie jeu d'amours quant ie fai - ois le ieu d'amours

Claude Goudimel (c.1505-1572)

Psaume CXXXVIII

Text by
Clement Marot

Il faut que de tous mes es - - prits Ton los et
 Il faut que etc. Ton los et etc.
 Il faut que etc.

Il faut que etc. Ton los et etc.

Il faut que etc. Ton los et etc.

pris j'ex - al te et pri se. De - vant les grans me
 De - vant les grans etc. De - vant les grans etc.
 De - vant les

pre - sen - ter Pour te chan - ter j'ai fait em - pri -
 Pour te chan - ter Pour te chan - ter
 grans etc. Pour te chan - ter

se. En ton saint temple a - do - re - rai, Ce -
 le - bre - rai Ta re - nom - me - e, Pour l'a - mour
 Pour l'a - mour
 Pour l'a - mour

de ta grand' bon - té Et fe - au - té Tant es - ti - me - e.
 Pour l'a - mour

Orlando di Lasso (1532-1594)

Tibi Laus

Largo M.M. $\text{♩} = 48$

The musical score consists of six staves of music. The top staff features two vocal parts: soprano (treble clef) and alto (bass clef). The middle staff features two vocal parts: tenor (bass clef) and bass (bass clef). The bottom staff is a basso continuo part, indicated by a bass clef and a cello-like bow icon. The music is in common time, with a tempo of $\text{♩} = 48$. The vocal parts sing in Latin, with lyrics appearing below the notes. The score includes dynamic markings such as *mf*, *f*, *p*, and *ritard.*.

lyrics:

- ti - bi laus ti - bi glo -
- ri - a ti - bi gra - ti - a - rum
- a - cti - o in sae - cu - la in sae - cu - la
- in sae - cu - la sae - cu - lo - rum o be - a -
- ta Tri - ni - tas be - a - ta Tri - ni - tas,
- o be - a - ta Tri - ni - tas.

Orlando di Lasso (1532-94)

Four part Madrigal

(Text by Ariosto)

(Larghetto) Sot - to due negri e sottilissimo ar - chi Son duo negriochian-

dolce

zi duo chiari so - li Pietosi a ri-guardar a mo ver par -

chi Intorno a cui par ch'a mor scherzi e vo - li E ch'indi tut-

- ta la fa-re tra scharchi E che vi-si - bil - mente in cori in - vo -

li Quindi il na - so per mezo il vi - so scen - de che non tro - va l'invidia o -

ve l'emen - - de, Chenontro - va l'invidia o - ve l'emen - - del.

Orlando di Lasso

Four-part Hymn

Al - me De - us qui cun -
 Al - me etc. Al - me etc.
 Al - me De - us qui cun - cta te - nes
 cta te - nes quae con - ti - net or - bis, Quem ma - re quem tel - lis a -
 quae con - ti - net or - bis, Quem ma - re quem tel - lis a -
 straque cun - cta co - lunt, Qui pel - lis
 straque cun - cta co - lunt, Qui pel - lis
 nu - bes qui pel - lis nu - bes qui coe - lum fron -
 nu - bes qui pel - lis nu - bes qui coe - lum etc.
 lis nu - bes qui pel - lis nu - bes qui
 te se - re - nas Val - les
 se - re - nas Val -
 coe - lum fron - te se - re - nas Val -
 coe - lum fron - te se - re - nas Val -

ac - mon - tes un - di - que ro - re te - gens Er - go
 les ac - mon - tes un - di - que ro - re te - gens
 ti - bi er - go ti - bi gra -
 - go ti - bi er - go ti - bi gra - ta mo - du -
 Er - go ti - bi er - go ti - bi gra - ta mo - du -
 ta mo - du - lan - ti - a car - mi - na men - te fun - do
 lan - ti - a car - mi - na men - te fun - do ca - no -
 lan - ti - a car - mi - na men - te fun - do
 ca - no - que si - mul dul -
 que si - mul ca - no - que
 ca - no - que si - mul dul -
 ce no - vum - que me - los, dul - ce no - vum - que me - los.
 si - mul dul - ce no - vum - que me - los dul - ce no - vum - que me - los.

Clemens non Papa (circ. 1475-1550)

Chanson: "Or puis qu'il est"

Or puis qu'il est si no - ble da-moi-sel - le _____ Du

tout se - ra en el - le mon con - ten - - - te

Sa - lé - aul - té ne sçau - roit es - tre d'el - le, _____ Hors

de mon coeur car trop est ex - cel - len - - -

te, Car trop est ex - cel - len - te, _____ Trés

f fort mon hon-neur bles - se Qui bles-se sa jeu - nes - se Et est plein
 de fal - la - ce Qui aus - si la pour chas - se. Ils ont cui -
 dé a -voir pour leur mes - di - - re. Mais cel-luy suis qui y veult
 con - tre di - - - re, Ils ont cui - dé a - voir pour leur
 mes - di - - re, Mais cel-luy suis qui y veult con - tre di - - - re.

Giovanni Pierluigi da Palestrina (1526–94)

Ave Regina Coelorum
for 4 Women's Voices

A - ve etc.

A - ve Re - gi - na Coe - lo - rum Re - gi - na

Re - gi - na etc.

Re - gi - na coe - lo - rum coe - lo - rum

A - ve etc.

A - ve Re - gi - na coe - lo - rum A - ve Re - gi - na coe - lo - rum

A - ve Do - mi na An - ge - lo - rum Re - gi - na coe - lo - rum

A - ve etc.

A - ve Do - mi na An - ge - lo - rum Do - mi na An - ge - lo - rum

A - ve Do - mi na An - ge - lo - rum A - ve Do - mi na An - ge - lo - rum

A - ve Do - mi na An - ge - lo - rum An - ge - lo - rum

A - ve Do - mi na An - ge - lo - rum An - ge - lo - rum

rum Sal - ve ra - dix sanc - ta, Sal - ve ra -
 rum Sal - ve sal - ve ra - dix sanc - ta!
 lo - rum Sal - ve sal ve ra - dix sanc - ta! ex
 dix sanc - ta ex qua mun - do lux est
 sanc - ta ex qua mun - do lux est or - ta,
 qua mun - do lux est or - ta ex
 or - ta ex qua mun - do lux ex
 lux est or - ta ex qua mun - do lux
 or - ta ex qua mun - do lux est or - ta ex
 qua mun - do lux est or - ta lux est or - ta
 do lux est or - ta lux est or - ta lux est or - ta
 or - ta lux est or - ta lux est or - ta lux est or - ta
 Gau - de glo - ri o - sa gau - de glo -
 Gau - de glo - ri o - sa gau - de glo -
 Gau - de glo - ri o - sa

- de glo - ri - o - sa
 sa su - per om - nes spe - ci
 - ri - o - sa su - per om - nes spe -
 gau - de glo - ri - o - sa
 su - per om - nes spe - ci - o -
 - ci - o - sa su - per om - nes spe - ci - o -
 su - per om - nes spe - ci - o -
 - sa su - per om - nes spe - ci - o - sa
 nes spe - ci - o - sa su - per om - nes spe - ci - o - sa
 su - per om - nes spe - ci - o - sa va - le - va -
 - o - sa su - per om - nes spe - ci - o - sa va - le - val -
 va - le val - de - co - ra - va - de - co - ra - val -
 le val - de - co - ra - va - de - co - ra - val -
 - de - de - co - ra - va - - le val - de - de - co - - ra -
 et pro no - - bis sem - per Chri -
 de - de - co - ra - et pro no - - bis sem - per Chri -
 val - de - de - co - - ra - et pro no - - bis sem - per Chri -
 val - de - de - co - - ra - et pro no - - bis sem - per

- stum ex - o - ra sem -
 - stum ex - o - ra sem
 sem - per Chri - stum ex - o - ra sem
 Chri - stum sem - per Chri -
 - per Chri - stum ex - o - ra!
 per Chri - stum ex - o - ra!
 sem - per Chri - stum ex - o - ra!
 stum sem - per Chri - stum ex - o - ra!

Palestrina (1526 - 1594)

Rex Virtutis

Rex vir - tu - tis Rex glo - ri -
 Rex vir - tu - tis Rex glo - ri -
 Rex vir - tu - tis Rex glo - ri -
 Rex vir - tu - tis Rex glo - ri - ae

æ Rex in sig - nis vic - to - ri - æ, Rex in sig - nis vic - to - ri - æ. Je - su lon -
 æ Rex in sig - nis vic - to - ri - æ, Rex in sig - nis vic - to - ri - æ. Je - su lon -
 Rex in sig - nis vic - to - ri - æ, Rex in sig - nis vic - to - ri - æ. Je - su lon -

gi - tor ve - ni - æ ho - nor cœ - les - tis cu - ri - æ.
 gi - tor ve - ni - æ ho - nor cœ - les - tis cu - ri - æ.
 gi - tor ve - ni - æ ho - nor cœ - les - tis cu - ri - æ.
 gi - tor ve - ni - æ ho - nor cœ - les - tis cu - ri - æ.

SECTION TWO

THE BEGINNINGS OF OPERA, 1581-1750

Dantazarini ("M. de Beaujoyeulx") (c.1550-1600)

Chant des Syrènes from "Le Ballet de la Reine"
(in 4 Parts)

The musical score consists of six staves of music for four voices. The voices are labeled on the left: 1st Sopr. (top), 2nd Sopr., Alto (second from top), and Basso (bottom). The music is in common time, mostly in G major or minor, indicated by the key signature changes. The vocal parts are accompanied by a basso continuo part at the bottom.

First System:

- 1st Sopr.** Starts with a forte dynamic (F) and sings "O cé - an pé re c'he nu," followed by a piano dynamic (P).
- 2nd Sopr.** Sings "Pé re des" (pp dynamic).
- Alto** (3rd Sopr.) Sings a melodic line with a dynamic change to P.
- Basso** (continuo) Provides harmonic support with sustained notes and chords.

Second System:

- 1st Sopr.** Continues the melody.
- 2nd Sopr.** Continues the melody.
- Alto** (3rd Sopr.) Continues the melody.
- Basso** (continuo) Continues the harmonic support.

Third System:

- 1st Sopr.** Starts with a forte dynamic (F) and sings "Dieux _____ re - con nu," followed by a piano dynamic (P).
- 2nd Sopr.** Sings "Jà le vieil Triton at -" (p dynamic).
- Alto** (3rd Sopr.) Continues the melody.
- Basso** (continuo) Continues the harmonic support.

Fourth System:

- 1st Sopr.** Continues the melody.
- 2nd Sopr.** Continues the melody.
- Alto** (3rd Sopr.) Continues the melody.
- Basso** (continuo) Continues the harmonic support.

Fifth System:

- 1st Sopr.** Starts with a forte dynamic (F) and sings "tel - le Son char qui va sans — re - pos; I - rons nous," followed by a piano dynamic (P).
- 2nd Sopr.** Continues the melody.
- Alto** (3rd Sopr.) Continues the melody.
- Basso** (continuo) Continues the harmonic support.

Sixth System:

- 1st Sopr.** Continues the melody.
- 2nd Sopr.** Continues the melody.
- Alto** (3rd Sopr.) Continues the melody.
- Basso** (continuo) Continues the harmonic support.

cresc.

rit.

sor - tant des flots, Où ce Tri - ton nous ap - pel - - le?

cresc.

rit.

Réponse de la voûte dorée aux Syrènes.

from "Le Ballet de la Reine"
Echo (in 5 Parts)

1st Sop. 2^d Sop. Alto

Al - lez fil - les d'A-che-lois, Sul - vez Tri-ton qui vous ap - pel - le, A sa

Tenor Bass

trompe ac - cor - dez vos voix, Pour chanter d'un grand roi La lou-ange im-mor - tel - le,

Le son de la clochette
from "Le Ballet de la Reine"

Orazio Vecchi (1551-1605)

Prologue to "L'Amfiparnasso"

Ben - che siat' u - si o Spet-ta - to - ri Il - lu - stri So -

lo di con-tem-plar Tra - gi - ci a - spet - ti o co - mi - ci appa - ra

ti In va - rie guis' or - na - ti, in va - rie gui - se, in va - rie guis' or - na -

ti in va - rie guis' or - na - ti Voi pe - rò non sde - gna - te, Ques - ta Co - me - dia no -

stra Se non di ric - ca e va - ga Scen - a ador - na Al - men di do - pia nou - i - tà cum po - sta

E la Città don-e si rap-pre-sen - ta Quest'o - pra è'l gran The - a - tro Del

Jacopo Peri (d. 1633)

Canzone from "Euridice"

Andante sostenuto

Orfeo
(Tenore)

Basso continuo

PIANO*)

Orfeo (Tenore) lyrics:

Gio - i - te al can - to mio, sel - ve fron - do - se, Gio -

i - te, a - ma - ti col - li, e d'o - gni in tor - no Ec - co rim - bom - bi dal - le

val - lia - sco - se; Ec - co rim - bom - bi dal - le val - lia - sco - se.

*) Restoration from the chords implied by the "basso continuo" which was the only accompaniment written down by the composer.

Giulio Caccini (1560-1615)

Aria from "Euridice"

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment provides harmonic support with bass and treble parts.

Text (from top to bottom):

- In mil - le gui - se e mil - le cres con le gio ie mie den - tro al mio
- pet to men tre ogn' u na di voi par che scin - til li dal bel
- guar-do se-ren ri - soedi-let to. Ma deh, com-pa-gne a - ma-te, là tra quell'om-bre gra-
- te mo - viam di quel fio - ri to al-mo bo - schet-to, e qui - vi al suon de' lim - pi - di cri-
- stal - li trar - rem lie - te ca - ro le, e lie - ti bal - li.

Emilio de' Cavalieri (d. 1602)

Chorus from the Oratorio, "Anima e Corpo"

Fa - te fes - ta al Si - gno - re, Or - gani e cor - de

Tim - pa - no, cetra e trom - be; il salmo e l'in - no ,

in ar - mo - nia con - cor - de in - siem con suon rim - bom - be

Cant - i ogni lingua e di-ca in - siem col suo - - no:

Be - ne - dite il Si - gnor perch' e - gliè buo - no.

Be - ne - dite il Si - gnor perch' e - gliè buo - - no.

Claudio Monteverdi (1567–1643)

From "Orfeo"

(Ritornello from Act I.)

Musical score for the Ritornello from Act I. The score consists of two systems of music for two voices (Soprano and Bass) and two continuo instruments (Cembalo and Violoncello). The key signature is common time, and the vocal parts are in soprano and bass clef. The continuo parts are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and harmonic changes through different chords.

(Sinfonia 7 - from Act IV.)

Musical score for Sinfonia 7 from Act IV. The score consists of four systems of music for two voices (Soprano and Bass) and two continuo instruments (Cembalo and Violoncello). The key signature changes between common time and 3/4 time. The vocal parts are in soprano and bass clef, while the continuo parts are in bass clef. The music includes sustained notes, grace notes, and complex harmonic progressions.

Coro de Spiriti (a cinque) from Act IV.

Musical score for Coro de Spiriti (a cinque) from Act IV. The score consists of two systems of music for five voices (Soprano, Alto, Tenor, Bass, and Cembalo). The key signature is common time. The vocal parts are in soprano, alto, tenor, and bass clef, while the continuo part is in bass clef. The music features sustained notes and harmonic changes.

Atto Secondo

Orfeo

Musical score for Orfeo's aria 'Ec co pur ch'a voi ri tor no'. The score consists of three staves. The top staff is for the voice, the middle staff is for the piano (harpsichord), and the bottom staff is for the basso continuo. The vocal line begins with eighth-note pairs followed by quarter notes. The piano accompaniment features sustained chords and bass notes. The basso continuo provides harmonic support with its own bass line.

Ec - co pur - ch'a voi ri - tor - no, ca - re sel - - vee piag-giea-ma - te,

Continuation of the musical score for Orfeo's aria. The vocal line continues with eighth-note pairs and quarter notes. The piano accompaniment maintains its harmonic function with sustained chords. The basso continuo provides a steady bass line.

da quel sol fat - te be - a - te per cui sol - mie nott' han gior - no.

Final part of the musical score for Orfeo's aria. The vocal line concludes with eighth-note pairs and quarter notes. The piano accompaniment and basso continuo provide the harmonic foundation.

Ec - co pur - ch'a voi ri - tor - no, ec - co pur - ch'a voi ri - tor - no.

*) Ritornello

Musical score for the Ritornello. The score consists of two staves. The top staff is for the piano (harpsichord) and the bottom staff is for the basso continuo. The piano part features a rhythmic pattern of eighth-note pairs and sixteenth-note chords. The basso continuo provides harmonic support with its bass line.

Continuation of the Ritornello musical score. The piano part continues with its rhythmic pattern of eighth-note pairs and sixteenth-note chords. The basso continuo maintains its harmonic function.

*) This ritornello was played behind the scenes by a Clavicembalo and four stringed instruments.

Pastore

Mi - ra ch'a sen' al - let - ta lom - bra Or-feo _____ di que' fag - gi _____

or che 'nfo - ca - ti rag - gi Fe-bo dal ciel sa - et - ta.

Ritornello

A continuous musical pattern consisting of eighth-note chords in both treble and bass staves.

Pastore

Su quell' er - bo - sa spon - da po - siam ci _____ e in vari mo di _____

— cias - cun sua vo-ce sno - di al mor - mo - rio del - lon - de.

G. Luigi Rossi (17th Cent.)
From Prologue to "Il Palazzo Incantato"

Musical score for G. Luigi Rossi's "Va - ghi ri - vi, per-ché an - da - te fug - gi - ti - vi senz' ha - ver po - sa un mo - men - to?"

The score consists of two systems of musical notation. Each system includes a vocal line (Soprano) and a piano/organ accompaniment.

System 1:

- Vocal Line:** The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The lyrics are: "Va - ghi ri - vi, per-ché an - da - te fug - gi - ti - vi senz' ha -".
- Piano/Organ Accompaniment:** The accompaniment features a bass line and harmonic chords. The bass line consists of sustained notes and eighth-note chords. The harmonic progression includes changes between C minor, F major, and G major.

System 2:

- Vocal Line:** The vocal line continues with the lyrics: "ver po - sa un mo - men - to?".
- Piano/Organ Accompaniment:** The accompaniment maintains the harmonic and rhythmic patterns established in System 1.

Noi fug-giamo in grem-bo ai ma-ri per sos - pet - to degl' a

va - ri, per - - ch' hab - - biam l'on - - de

d'ar - gen - to, l'on - - de d'ar - gen -

to.

Francesco Cavalli (1600–1676)
Aria from "Giasone"

Scena 2a

(Giasone, Eroe)

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score is divided into five systems by vertical bar lines. The vocal parts are as follows:

- System 1:** De - li - zie con - ten - te, che l'al - me be - ata
- System 2:** fer - ma - - - te, fer -
- System 3:** ma - - - te sù questo mio core, deh!
- System 4:** più, deh! più, non stil - la - - te le gio - ie d'a -
- System 5:** more _____ de - li - zie mie ca - re, fer -

Accompanying chords are provided for the piano in each system.

ma - te vi qui, non
 so più bra - ma - re, mi ba - sta co - si non so più bra - ma - re, mi
 ba - sta co - si, de li - zie mie ca - re, fer -
 ma - te vi non so più bra - ma - re mi
 ba - sta co - si.

Jean-Baptiste Lully (1633–1687)

Entrée from "Armide"

The musical score consists of five staves of music, likely for a harpsichord or organ, arranged in two systems. The first system contains four staves, and the second system contains one staff.

Staff 1 (Top): Treble clef, common time. The melody begins with a forte dynamic. Measures 1-4 feature sustained bass notes and eighth-note chords in the treble. Measure 5 introduces a sixteenth-note pattern in the treble.

Staff 2: Bass clef, common time. Measures 1-4 show sustained notes. Measure 5 includes a bassoon-like line with eighth-note chords.

Staff 3: Treble clef, common time. Measures 1-4 show sustained notes. Measure 5 includes a bassoon-like line with eighth-note chords.

Staff 4: Bass clef, common time. Measures 1-4 show sustained notes. Measure 5 includes a bassoon-like line with eighth-note chords.

Staff 5: Treble clef, common time. Measures 1-4 show sustained notes. Measure 5 includes a bassoon-like line with eighth-note chords.

System 2: Treble clef, common time. Measures 1-2 show sustained notes. Measures 3-4 show sustained notes. Measures 5-6 show sustained notes.



Alessandro Scarlatti (1659–1725)

Sinfonia from "La Rosaura"

A

Grave

Allegro

Andante

Andante

3/4

1 sharp

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature consists of three sharps. The music consists of two measures. Measure 11 begins with a dotted half note followed by eighth notes. Measure 12 begins with a dotted half note followed by eighth notes.

Allegro

Allegro

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp, indicating G major. Measure 11 begins with a whole note in the bass, followed by eighth-note chords in both hands. Measure 12 continues with eighth-note chords, featuring a mix of homophony and harmonic tension through various chord voicings.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a whole rest followed by a half note. The right hand then plays a sixteenth-note pattern: a pair of eighth notes followed by a pair of sixteenth notes. This pattern repeats three times. Measures 12 begin with a half note followed by a whole rest. The right hand then plays a sixteenth-note pattern: a pair of eighth notes followed by a pair of sixteenth notes. This pattern repeats three times.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). The music consists of eighth and sixteenth note patterns, with various dynamics like forte (f), piano (p), and accents. The score is presented in black and white, typical of a printed musical score.



B

Aria of Elmira

Andante

Un cor da voi fe - ri - - to,

This system contains the first two staves of the aria. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

Un cor da voi fe - ri - - to chie-de mer - cè, pie - tà,

This system continues the aria. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth-note chords.

mer - cè, pie - ta, chie - de mer - cè, pie - tà,

This system concludes the aria. The vocal line ends on a sixteenth-note pattern. The piano accompaniment maintains the eighth-note chordal texture throughout.

chie - de mer cè, pie - tà, e spe - ra es -
 ser - gra - di - to, gra - di - to che l'al - ma
 sua vi - da, che l'al - ma sua vi - da, e spe - ra,
 spe - ra es - ser gra - di - to, che l'al - ma sua vi - da, che
 l'al - ma sua vi - da.

Henry Purcell (1658-1695)
Dido's Lament from "Dido and Aeneas"

Slow Dido *p*

Ah! ah! ah! Be - lin - da, I am prest with tor - ment,

Ah, ah, ah, Be lin - da, I am prest with tor - ment

not to be con-fest, Ah, ah, ah, Be - lin - da, I am prest with

tor - ment, Ah, ah, ah, Be lin da, I am prest with tor ment

not to be con-fest, Peace and I are stran - gers grown,

Peace and I are stran - gers, stran - gers grown. I lan - - - guish till my grief is
 known, I lan - - - guish, I lan - - - guish till my grief - is
 known, Yet would not, yet would not, would not have it guess'd.
 Peace and I are stran - gers grown, Peace and I are stran - gers, stran - gers grown.

Jean Philippe Rameau (1683–1764)

Aria from "Dardanus" (cir. 1720)

Andante

Ar - ra - chez _____ de mon cœur _____ un trait _____ qui le dé-

chi - re, Je sens que ma fai - bles - - se aug - men - te cha - que

jour.. De ma tris - te rai - son ré - ta - blis - sez l'em - pi re

Et ren - dez lui _____ ses droits u - sur pés _____ par l'a - mour.

J. P. Rameau (1683–1764)

Gavotte "Le Tambourin"

Vivace ($\text{d} = 186$)

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The tempo is Vivace ($\text{d} = 186$). The dynamics include *f*, *p*, *ff*, *diminuendo*, *mf*, *p*, and *pp*. The vocal parts feature eighth-note patterns with grace notes and slurs. The piano part provides harmonic support with sustained notes and chords.



Musical score page 3. The soprano voice begins with a tenuto (ten.) marking. The bass part starts with a piano dynamic (p). The music then transitions to a forte dynamic (f).

Musical score page 4. The soprano voice enters with a piano dynamic (p). The bass part follows with a mezzo-forte dynamic (mf). The soprano then begins a crescendo.

Musical score page 5. The soprano voice sings a melodic line with lyrics: "fp di - mi - nu - en - do." The bass part provides harmonic support with sustained notes.

Musical score page 6. The soprano voice enters with a piano dynamic (p) and a "tranquillo" tempo marking. The bass part continues its harmonic function. The soprano's line concludes with a "poco ritard." (slight retardation).

Jean Jacques Rousseau (1712 - 1778)

Minuets from "Le Devin du Village" (1748)

Nº 1 *Andantino* ($\text{♩} = 128$)

1.

2.

cresc.

f

sf

sf

ff

p dolce

dolce

p

cresc.

f

p

cresc.

f

ten.

ten.

Fine

Nº 2



Minuet I
D. S. al Fine

SECTION THREE
INSTRUMENTAL MUSIC OF THE 17TH
AND 18TH CENTURIES

William Byrd (1546-1623)

Galiardo.

(Andantino. $\text{d} = 96$)

(I)

Music score for section (I) of Galiardo, featuring two staves (treble and bass) in common time with one flat. The music consists of eighth-note patterns and some sixteenth-note figures.

(Variation.)

Music score for the first variation of Galiardo, featuring two staves (treble and bass) in common time with one sharp. The music includes a bracketed eighth-note figure.

Music score for the second variation of Galiardo, featuring two staves (treble and bass) in common time with one sharp. The music features eighth-note patterns and sixteenth-note figures.

(II)

Music score for the third variation of Galiardo, featuring two staves (treble and bass) in common time with one sharp. The music includes a dynamic marking (f) and a bracketed eighth-note figure.

(dolce.)

(Variation.)

Music score for the fourth variation of Galiardo, featuring two staves (treble and bass) in common time with one sharp. The music features eighth-note patterns and sixteenth-note figures.



Orlando Gibbons (1583-1620)

The Lord of Salisbury his Pavin.

Moderato. ($\text{♩}=100$)

A musical score for a two-part setting, likely for organ or harpsichord. The score consists of six staves of music, each with a treble clef and a bass clef. The key signature changes frequently, indicated by various sharps and flats. The tempo is set at Moderato with a quarter note equivalent to 100 beats per minute. The music features complex harmonic progressions and rhythmic patterns, typical of 17th-century keyboard music.

A musical score consisting of six staves of music for two voices (treble and bass). The music is written on a single staff system, with the treble clef and bass clef alternating between staves. The key signature changes frequently, indicated by sharp and double sharp symbols. The time signature is mostly common time. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like p (piano) and f (fortissimo). The bass line features sustained notes and rhythmic patterns, while the treble line provides harmonic support and melodic interest.

Girolamo Frescobaldi 1587 [1591?] - 1640 [1654?]

Aria detta la Frescobalda.

PRIMA PARTE.

(Andante non troppo.) $d=76$.

Musical score for the first part of the Aria detta la Frescobalda. The score consists of two staves: treble and bass. The key signature is common time (indicated by 'cc'). The tempo is marked as Andante non troppo with a value of $d=76$. The dynamics include p (cantabile e molto legato) and p . The bass staff features sustained notes and rhythmic patterns. The score concludes with a repeat sign and a section labeled 'Seconda Parte'.

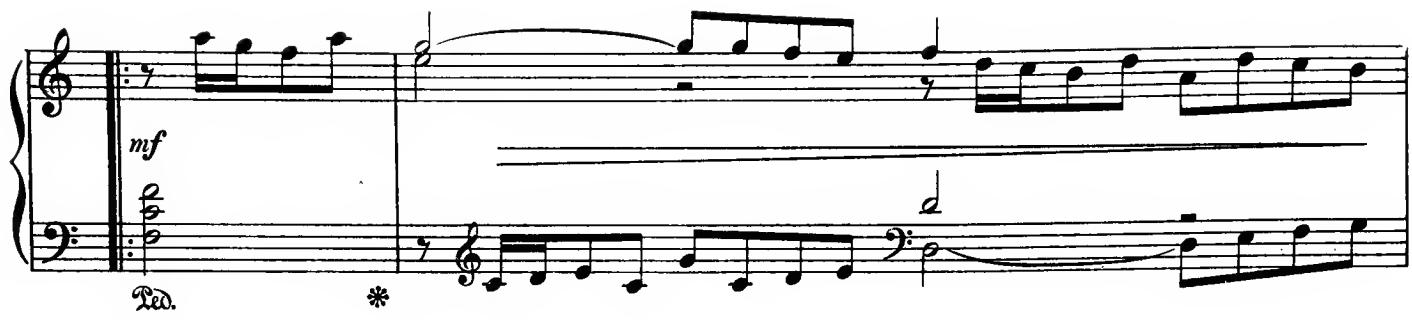
Continuation of the musical score for the first part. The key signature changes to common time (indicated by 'cc'). The dynamics include mf and p . The bass staff shows sustained notes and rhythmic patterns. The score concludes with a repeat sign and a section labeled 'Seconda Parte'.

SECONDA PARTE.

Musical score for the second part of the Aria detta la Frescobalda. The key signature is common time (indicated by 'cc'). The dynamics include p and mf . The bass staff shows sustained notes and rhythmic patterns. The score concludes with a repeat sign and a section labeled 'Seconda Parte'.

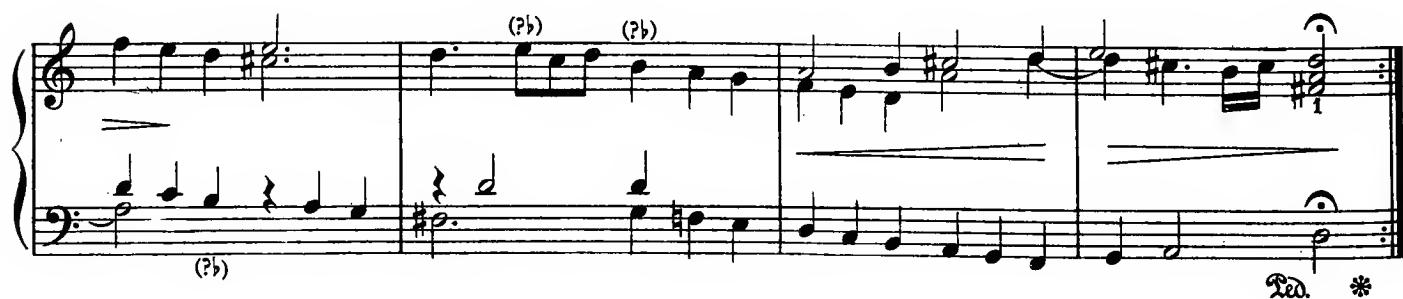
Continuation of the musical score for the second part. The key signature is common time (indicated by 'cc'). The dynamics include mf . The bass staff shows sustained notes and rhythmic patterns. The score concludes with a repeat sign and a section labeled 'Seconda Parte'.

Final continuation of the musical score for the second part. The key signature is common time (indicated by 'cc'). The dynamics include p and $(?)$. The bass staff shows sustained notes and rhythmic patterns. The score concludes with a repeat sign and a section labeled 'Seconda Parte'.



QUINTA PARTE CORRENTE.

(Allegro non troppo.)



TERZA PARTE GAGLIARDA. *(Allegro non troppo.)*

The image shows a page from a musical score for piano. The top staff is in treble clef, 3/2 time, and 22:3 key signature. The bottom staff is in bass clef, 3/2 time, and 22:3 key signature. Measure 11 starts with a rest followed by a forte dynamic. Measure 12 begins with a dynamic of *mf*. The music includes various note heads, rests, and dynamic markings like *p*, *#p*, and *b*. The page number "10" is at the bottom right.

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 11 starts with a measure rest followed by a eighth note tied to a sixteenth note. The dynamic is marked with a question mark and a flat sign. Measure 12 begins with a bass note followed by a eighth note tied to a sixteenth note. The dynamic is marked with a question mark and a flat sign. The bottom staff is in bass clef and has a key signature of one sharp. Measure 11 starts with a eighth note followed by a eighth note tied to a sixteenth note. The dynamic is marked with a question mark and a flat sign. Measure 12 begins with a eighth note followed by a eighth note tied to a sixteenth note. The dynamic is marked with a question mark and a flat sign. Measures 11 and 12 end with a repeat sign and a double bar line. The first ending leads to a section labeled "1." and the second ending leads to a section labeled "2.". The first ending concludes with a forte dynamic and a repeat sign. The second ending concludes with a piano dynamic and a repeat sign.

A musical score for piano, showing four staves of music. The top staff is treble clef, the bottom staff is bass clef. Measure 11: Treble staff has a dotted half note followed by a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 12: Treble staff has a dotted half note followed by a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 13: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 14: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 15: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 16: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 17: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 18: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 19: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet. Measure 20: Treble staff has a eighth-note triplet. Bass staff has a eighth-note triplet.

QUARTA PARTE.

The image shows two staves of musical notation. The top staff is in treble clef, common time, and consists of two measures. The first measure starts with a dynamic *p*. The second measure begins with a bass note followed by a series of eighth-note chords. The bottom staff is also in common time and continues from the previous section, showing a bass line and a soprano line.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, ending with a repeat sign and a double bar line. The bottom staff uses a bass clef and has a key signature of one flat. It also contains six measures of music, ending with a repeat sign and a double bar line.

Giovanni Legrenzi (1625 - 90)

Trio-Sonata, La Torriana (1655)

(Allegro)

mp

mf

f

dim.

mf

mp

cresc.

A musical score for piano, consisting of six staves of music. The music is in common time and uses a key signature of one flat. The notation includes both treble and bass staves, with various dynamic markings such as *poco f*, *mp*, *cresc.*, *mf*, *pf*, *ritard*, *mf*, *mf*, *mf*, *pf*, *sf*, *f*, and *allargando*. The music features melodic lines with eighth and sixteenth notes, as well as harmonic support from the bass line. The score is presented in a clear, black-and-white printed format.

John Bull (ca. 1562-1628.)

Praeludium.



A musical score for two voices (treble and bass) on four-line staves. The music consists of four measures. Measure 1: Treble staff has a quarter note followed by an eighth note. Bass staff has a half note followed by a half note. Measure 2: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 3: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 4: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note.

A musical score for two voices (treble and bass) on four-line staves. The music consists of four measures. Measure 1: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 2: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 3: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 4: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note.

A musical score for two voices (treble and bass) on four-line staves. The music consists of four measures. Measure 1: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 2: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 3: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 4: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note.

John Bull

Gigge

A musical score for two voices (treble and bass) on four-line staves. The music consists of four measures. Measure 1: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 2: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 3: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note. Measure 4: Treble staff has a half note followed by a half note. Bass staff has a half note followed by a half note.



Rep.

Treble staff: eighth note, eighth note. Bass staff: eighth note, eighth note.

Treble staff: eighth note, eighth note. Bass staff: eighth note, eighth note.

Treble staff: eighth note, eighth note. Bass staff: eighth note, eighth note.

Rep.

Treble staff: eighth note, eighth note. Bass staff: eighth note, eighth note.

Treble staff: eighth note, eighth note. Bass staff: eighth note, eighth note.

Arcangelo Corelli (1653-1713)

Allegro.

Allegro

B.

cresc.

f

p

cresc.

f

p

f

p

Musical score for two staves (Treble and Bass) in 2/4 time, F major (one sharp). The score is divided into six systems.

- System 1:** Starts with a forte dynamic. Includes grace notes and fingerings (1, 2, 3).
- System 2:** Features a crescendo dynamic (cresc.). Includes fingerings (1, 2, 3, 4).
- System 3:** Includes dynamic markings like *f* and *p*. Fingerings (1, 2, 3, 4) are present.
- System 4:** Shows various rhythmic patterns with accents.
- System 5:** Consists of sustained chords.
- System 6:** Concludes with a forte dynamic.

Antonio Vivaldi (d. 1743) Adagio transcribed by J.S. Bach

Adagio. ($\text{♩} = 56$) (molto espressivo)

p

Ped. * Ped. * Ped. *

Ped. *

Ped. *

Ped. * 4 Ped. *

Ped. * 4 Ped. *

Ped. *

Ped. *

$=mf$

Ped. *

Ped. 1/3

Ped. *

Six staves of musical notation for piano, arranged vertically. The top four staves are in treble clef, and the bottom two are in bass clef. The music includes dynamic markings like *p*, *pp*, *cresc.*, *mf*, and *poco rit.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *Rit.*, ***, and *343* are scattered throughout. The music consists of six measures per staff, with measure numbers 1 through 5 visible at the end of each staff.

Henry Purcell (1658-1708.)

Almand.

Andante, piacevole. ($\text{♩} = 72$)

The musical score for Henry Purcell's Almand is presented in five staves. The top three staves are for the Soprano voice, and the bottom two are for the Bass voice. A piano part is also included. The key signature is B-flat major (two flats). The tempo is Andante, piacevole, with a tempo marking of $\text{♩} = 72$. The music is divided into sections labeled 1. and 2. Various musical elements are present, including grace notes, slurs, and dynamic markings like 'p' (piano). The score includes lyrics in Italian, indicated by 'Ped.' and '*' below the bass staff.

Musical score page 1. Treble and bass staves. Measure 21: (mm) 2. Measure 35: 35. Ped. *.

Musical score page 2. Treble and bass staves. Measure 45: Ped. * 45. 5.

Musical score page 3. Treble and bass staves. Measure 45: 45. Ped. * 5. 45. Ped. * 5.

Musical score page 4. Treble and bass staves. Measure 23: (mm) 23. Measure 54: 54. mf. Measure 34: 34.

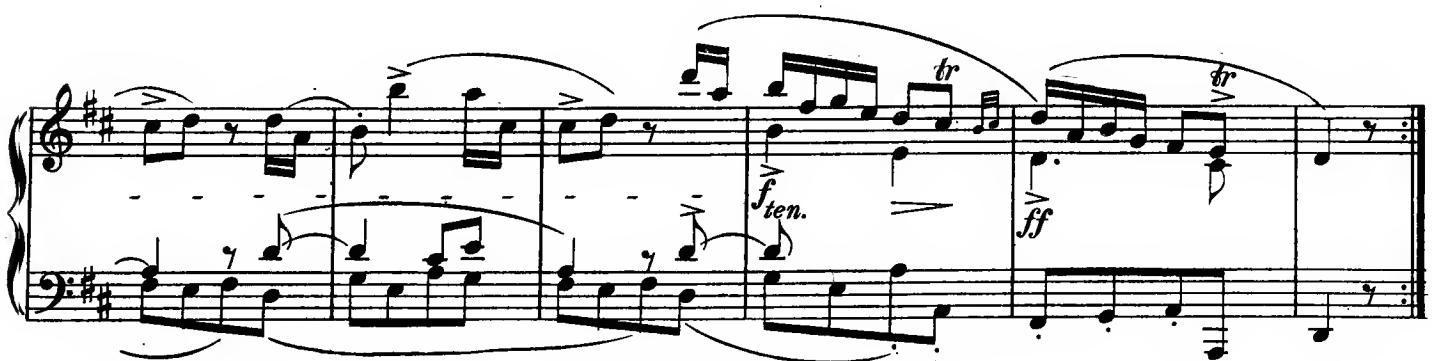
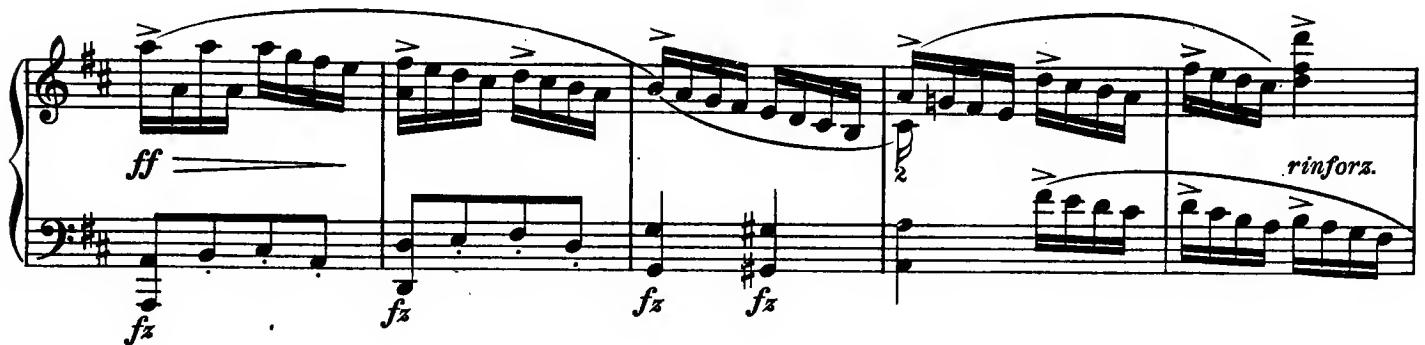
Musical score page 5. Treble and bass staves. Measure 45: 45. 45. Measure 5: 5. Measure 21: 21. rit. Measure 3: 3. Measure 21: 21. * Measure 35: 35. Ped. *.

Domenico Scarlatti (1685-1757)

Bourrée

Allegro

The musical score consists of four staves of piano music. The top two staves are in common time (indicated by '2/4') and the bottom two are in 3/4 time. The key signature is one sharp (F#). The first staff begins with a dynamic of *p grazioso*. The second staff starts with a dynamic of *fp*. The third staff begins with *fp* and includes a dynamic marking of *cresc.*. The fourth staff begins with *fz* followed by *p*. The music features various dynamics including *f*, *p*, *fp*, *cresc.*, and *tr* (trill). The notation includes eighth and sixteenth note patterns, as well as sustained notes and grace notes.



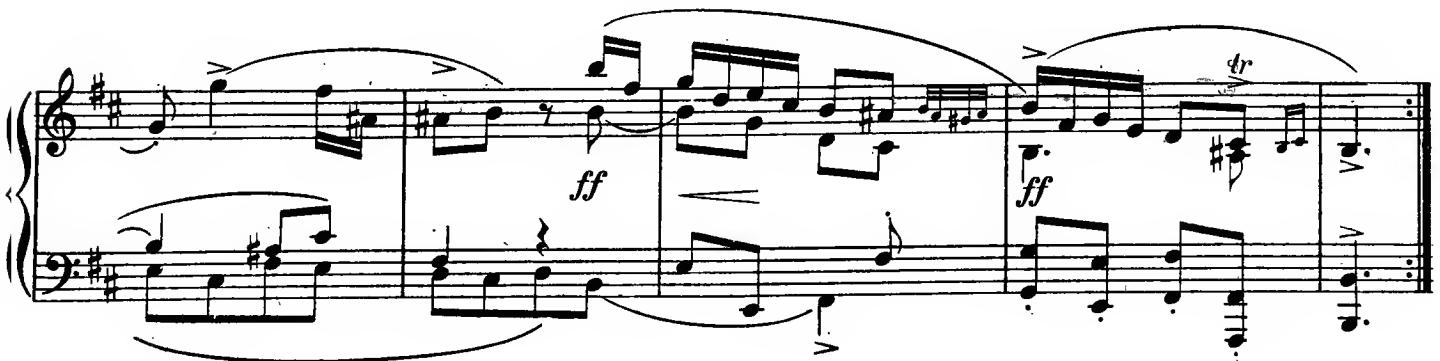
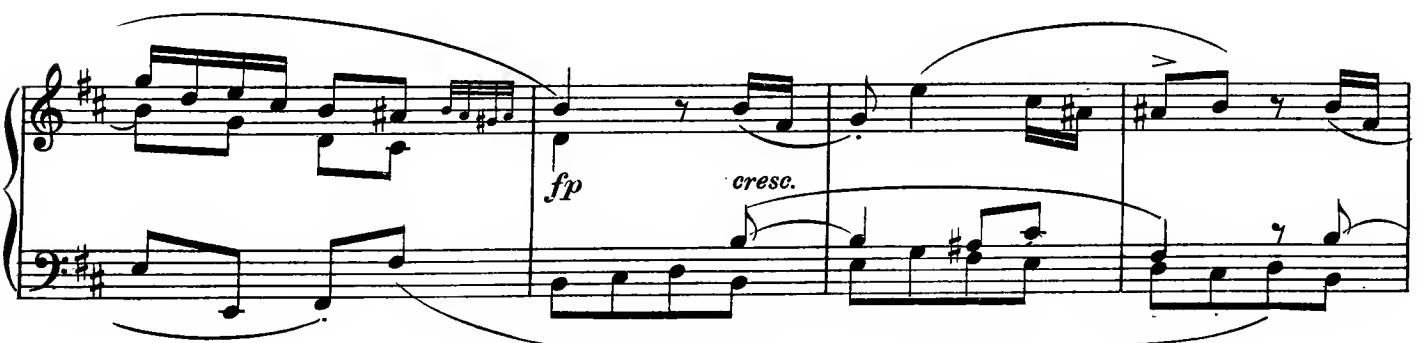
Musical score page 1. Treble and bass staves. Dynamics: *p*, *leggiero*. Articulation marks: slurs, grace notes.

Musical score page 2. Treble and bass staves. Dynamics: *f*, *sempre*. Articulation marks: slurs, grace notes.

Musical score page 3. Treble and bass staves. Dynamics: *cresc.*, *ff*. Articulation marks: slurs, grace notes.

Musical score page 4. Treble and bass staves. Dynamics: *sforz. molto dim.*, *ten.* Articulation marks: slurs, grace notes.

Musical score page 5. Treble and bass staves. Dynamics: *p*, *cresc. poco a poco*. Articulation marks: slurs, grace notes.



François Couperin (1668–1733)
“Les Papillons,” Gigue from Suite N° 2 (1713)

Tres légerement

The musical score consists of five staves of music for two hands. The top two staves are for the right hand (treble clef) and the bottom three staves are for the left hand (bass clef). The key signature is one flat, and the time signature is common time (indicated by '6'). The dynamics and performance instructions include:

- Staff 1: Dynamics *p* (piano), *cresc.* (crescendo).
- Staff 2: Dynamics *tr*.
- Staff 3: Dynamics *mf*, *tr.*, *mp*.
- Staff 4: Dynamics *tr.*, *pf*.
- Staff 5: Dynamics *mf*, *f*, *f*.

Each staff features grace notes and slurs, typical of Baroque keyboard music notation.

A musical score consisting of six staves of piano music. The music is written in common time and uses a key signature of one flat. The notation includes various dynamics such as *p*, *f*, *mf*, *pf*, *ff*, and *tr*. The score features melodic lines in both the treble and bass clefs, with harmonic support provided by chords in the bass. The music is divided into measures by vertical bar lines.

François Couperin (1668–1733)

"La Lugubre," Sarabande from the Suite N° 3 (1713)

(Lentement)

poco f pf meno f

f mf

cresc. tr

mf tr

pf

tr tr 1a 2a tr

dim. p tr

Wilhelm Friedemann Bach (1710-1784)

Largo From the Organ Concerto in D minor.

Sostenuto e spiccatò

The musical score consists of five staves of music for organ, arranged in two systems. The first system starts with a treble staff in common time, followed by a bass staff in common time. The second system continues with a treble staff in common time, followed by a bass staff in common time. The music features various dynamics and performance instructions:

- First System:** Starts with a treble staff in common time. The dynamic is *p*. The bass staff begins with a bassoon-like line. The dynamic changes to *cresc.* in the right hand.
- Second System:** Starts with a treble staff in common time. The dynamic is *dim.* The bass staff has a sustained note. The dynamic changes to *p con espressione*.
- Third System:** Starts with a treble staff in common time. The bass staff has a sustained note. The dynamic changes to *cresc.*
- Fourth System:** Starts with a treble staff in common time. The bass staff has a sustained note. The dynamic is *dim.* The bass staff has a sustained note. The dynamic changes to *p*.



Measure 3 (top staff): Dynamics sf (sforzando) indicated by a bracket. Measure 4 (bottom staff): Dynamics sf indicated by a bracket.

Measure 5 (top staff): Dynamics sf indicated by a bracket. Measure 6 (bottom staff): Dynamics sf indicated by a bracket.

Measure 7 (top staff): Dynamics sf indicated by a bracket. Measure 8 (bottom staff): Dynamics poco calando. (poco calando) and dolce (dolce) indicated by brackets.

Measure 9 (top staff): Crescendo (cresc.) indicated by a bracket. Measure 10 (bottom staff): Diminuendo (dim.) indicated by a bracket. Dynamics p (pianissimo) indicated by a bracket.

Joh. Christian Bach (1735 - 1782)

Allegretto

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The key signature is B-flat major (two flats), and the time signature is common time.

Staff 1 (Soprano): Dynamics include *mf*, *piacevole sempre legato*, *tr*, and *mf*. The bass part provides harmonic support with sustained notes and eighth-note patterns.

Staff 2 (Bass): Dynamics include *p* and *tr*.

Staff 3 (Soprano): Dynamics include *mf* and *tr*.

Staff 4 (Bass): Dynamics include *p* and *mf*.

Staff 5 (Piano): Dynamics include *mf* and *tr*.

Performance instructions include *piacevole sempre legato*, *mf*, *tr*, *p*, *mf*, and *tr*. The score concludes with a repeat sign and a double bar line, followed by a section labeled *Rit.* *



Musical score page 106, measures 5-8. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. The instruction "2d. *" is written below the bass staff.

Musical score page 106, measures 9-12. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 9: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes.

Musical score page 106, measures 13-16. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 13: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes.

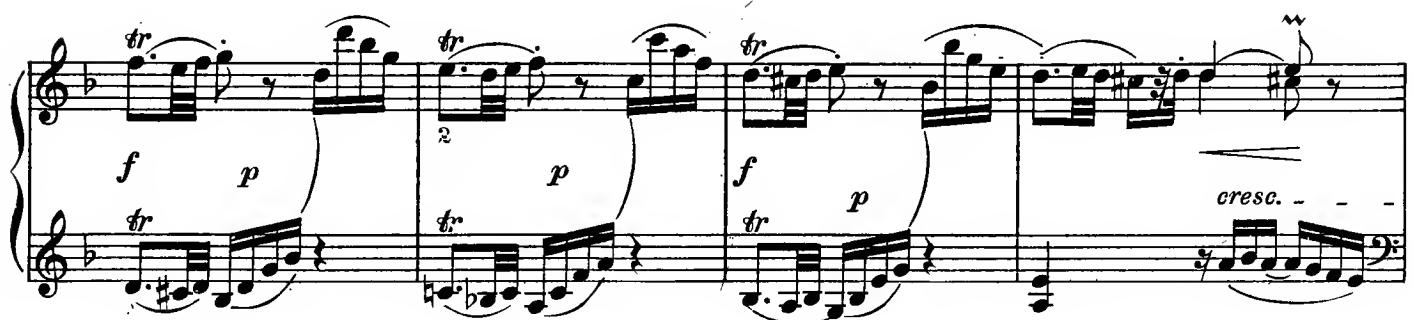
Musical score page 106, measures 17-20. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 17: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes.

Musical score page 106, measures 21-24. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 21: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 22: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 23: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. Measure 24: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth notes. The instruction "2d. * 2d. * 2d. * 2d. *" is written below the bass staff. The instruction "pesante." is written above the bass staff.

Carl Philipp Emanuel Bach (1714-1788)

Sonata in F. First Movement

Allegro moderato





Musical score page 108, measures 5-8. The score consists of two staves. The top staff shows a crescendo with a bracket labeled "cresc.". Measure 6 begins with *f p*. Measure 7 begins with *espressivo*. Measure 8 ends with a dynamic *f*.

Musical score page 108, measures 9-12. The score consists of two staves. The top staff has a measure repeat sign and a "3" above it. Measures 10 and 11 begin with *p*. Measure 12 begins with *sffz*.

Musical score page 108, measures 13-16. The score consists of two staves. The top staff shows a crescendo with a bracket labeled "cresc.". Measure 14 begins with *p*. Measure 15 begins with *p*. Measure 16 begins with *sffz*.

Musical score page 108, measures 17-20. The score consists of two staves. Measure 17 begins with *f*. Measure 18 begins with *mf*. Measure 19 begins with *p*. Measure 20 ends with a dynamic *marcato*.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music includes various dynamics such as forte (f), piano (p), sforzando (sfz), trill (tr), and diminuendo (dimin). The score is written in common time.

tr
f p f p f p

f

p

tr

ff

cresc.

mf

p

marcato

110

Luigi Boccherini (1740-1805)

Andante.

Con espressione.

Con espressione.

f

A musical score for piano. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with eighth-note patterns and dynamic markings like 'pp' and a crescendo arrow. The bottom staff is in bass clef, also B-flat key signature, providing harmonic support with sustained notes and eighth-note patterns. The score includes measure numbers 1 through 10.

Musical score page 10, measures 11-12. The top staff shows a melodic line with sixteenth-note patterns and grace notes, ending with a melodic line. The bottom staff shows sustained bass notes. Measure 12 concludes with a dynamic instruction *ten.*

A musical score for piano, showing two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a dynamic marking 'p' and a crescendo instruction 'cresc.'. The bottom staff is in bass clef, B-flat key signature, and common time. The score consists of two measures of music.

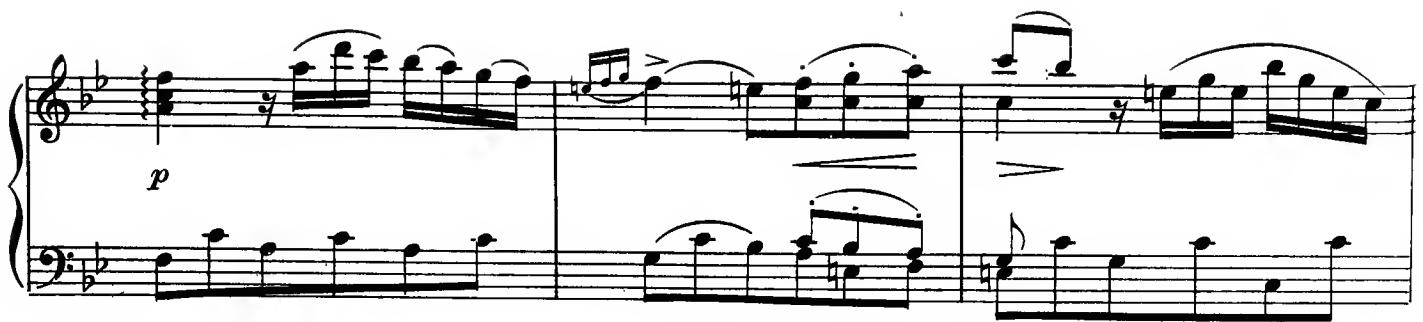


Musical score page 112, measures 3-4. Treble and bass staves. Key signature: one flat. Measure 3: Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. Dynamics: *p dolce.*, *cresc.* Measure 4: Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns.

Musical score page 112, measures 5-6. Treble and bass staves. Key signature: one flat. Measure 5: Treble staff has eighth-note slurs. Bass staff has eighth-note chords. Dynamics: *cresc.* Measure 6: Treble staff has eighth-note slurs. Bass staff has eighth-note chords.

Musical score page 112, measures 7-8. Treble and bass staves. Key signature: one flat. Measure 7: Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. Dynamics: *f*. Measure 8: Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns.

Musical score page 112, measures 9-10. Treble and bass staves. Key signature: one flat. Measure 9: Treble staff has eighth-note slurs. Bass staff has eighth-note chords. Dynamics: *f*. Measure 10: Treble staff has eighth-note slurs. Bass staff has eighth-note chords. Dynamics: *cresc.*, *p*.



Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *pp*. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf*.

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *cresc.* Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *sf*, *sf*. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *cresc.* Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *sf*, *sf*. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *cresc.* Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *dim.* Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 114, measures 1-4. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It starts with a dynamic *p*. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 1: The top staff has eighth-note pairs. The bottom staff has eighth-note chords. Measure 2: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 3: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 4: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 5: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 6: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 7: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 8: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords.

Musical score page 114, measures 5-8. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It starts with a dynamic *p*. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 5: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 6: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 7: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 8: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords.

Musical score page 114, measures 9-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It starts with a dynamic *p*. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 9: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 10: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 11: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 12: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords.

Musical score page 114, measures 13-16. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It starts with a dynamic *p*. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 13: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 14: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 15: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 16: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords.

Musical score page 114, measures 17-20. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It starts with a dynamic *p*. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 17: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 18: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 19: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords. Measure 20: The top staff has sixteenth-note patterns. The bottom staff has eighth-note chords.

SECTION FOUR
VOCAL AND CHORAL MUSIC IN THE 17TH
AND 18TH CENTURIES

Gian Giacomo Carissimi (1604-1674)

Vittoria! Vittoria!

Allegro

Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria, mio co - -

rel. Non la - gri-mar più, non la - gri-mar più, È sciol - ta d'A -

mo - re La vil ser - vi - tù; Vit - to - ria! Vit - to - rial mio co - - re! Non

la - gri-mar più, È sciol - ta d'A - mo - re La vil ser - vi - tù, E

oressc.
 sciol - ta d'A -
cresc.
f

p Meno mosso e dolce assai,
 mo - re La ser - vi - tù Già l'em-pia a' tuoi dan - ni Fra stu - lo di
f *sf* *pp*

sguar - di, Con vez - zi bu - giar - di Di - spo - se gl'in - gan - - ni, La

cresc.
 fro - de gli af - fan - ni Non han - no più lo - - co, Del cru - do suo
oressc.

Tempo I.

fo - co È spen - to l'ar - do - - rel Vit - to - ria! Vit - to - ria! Vit-

to-rial Vit - to - ria, mio co - - re! Non la - gri-mar più, Non
 la - gri-mar più, E' sciol-ta d'A - mo-re La vil ser - vi - tù, È
 sciol - - - - - ta d'A -
 Mo-re La ser - vi - tù! Da lu - ci ri - den - ti Non e - sce più
 stra - le, Che pia - ga mor - ta - le Nel pet - to m'av - ven - - ti: Nel

cresc.
 duol, nè tor men - ti io più non mi sfac - - cio, È rot - too - gni lac - cio Spa -
cresc.

Tempo I.
 ri - to il ti - mo - - re! Vit - to - rial Vit - to - rial Vit - to - rial Vit -
f

p
 to - ria, mio co - re! Non la - gri - mar più, Non la - gri - mar
p

più, È sciol - ta d'A - mo - re La vil ser - vi - tu, È sciol -
f

cresc.
 ta d'A - mo - re La ser - vi - tu!
f largamente
f col canto

Giovanni Battista Vitali (1644-1692)

Capriccio for String Quartet

Grave

Largo

121

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. The music includes various note values such as eighth and sixteenth notes, and rests. The tempo is marked 'Vivace'.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves begin with a key signature of one flat. Measure 11 starts with a half note in the bass, followed by a eighth-note pattern in the treble. Measure 12 begins with a eighth-note pattern in the bass, followed by a eighth-note pattern in the treble.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and common time. The bottom staff uses a bass clef, a B-flat key signature, and common time. The score is divided into six measures. Measures 1 and 2 feature eighth-note patterns. Measures 3 and 4 feature eighth-note chords. Measures 5 and 6 feature sixteenth-note patterns. The piece concludes with a single eighth note followed by a fermata.

A musical score for piano, showing two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is B-flat major (two flats). Measure 11 starts with a half note in the right hand followed by eighth-note pairs. Measure 12 begins with a half note in the left hand, followed by eighth-note pairs in the right hand.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major to A major at the beginning of measure 12. Measure 11 ends with a half note in B-flat major. Measure 12 begins with a half note in A major, followed by a series of eighth-note chords and patterns. The score is in common time throughout.

Largo

3/4

2 flats

3/4

2 flats

3/4

2 flats

Presto

3/4

2 flats

3/4

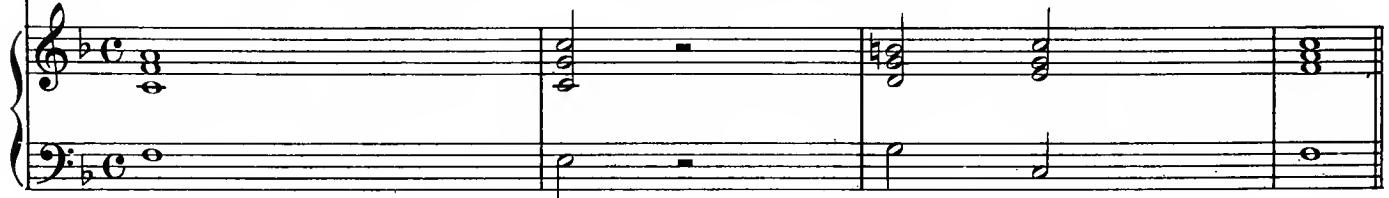
2 flats

Heinrich Schütz (1585-1672)
Recitative and Chorus from "The Passion of Our Lord"

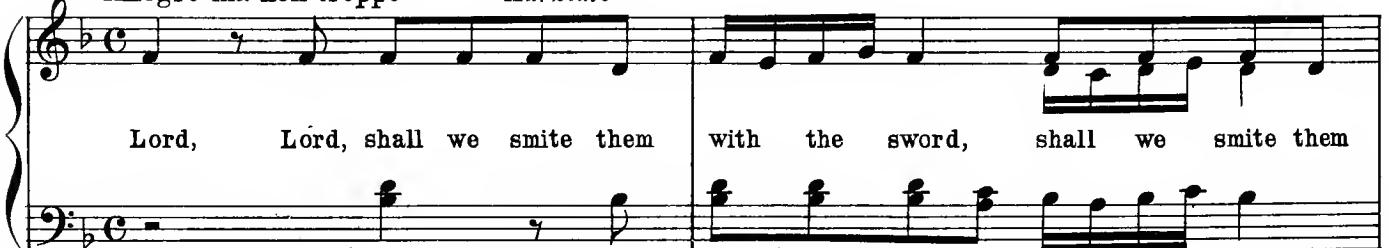
The Evangelist. (*Luke*, xxii. 49.)



When they which were a - bout him saw what would fol - low, they said un - to him:



Allegro ma non troppo *Marziale*



Lord, Lord, shall we smite them with the sword, shall we smite them



with the sword, with the sword — Lord, shall we smite them with the sword, Lord,



Lord, Lord, shall we smite them with the sword, shall we smite them



with the sword, — shall we smite them with — the

A musical score for a solo voice and piano. The vocal line consists of two staves of music. The lyrics are: "sword, Lord, shall we smite them with the sword?" The piano accompaniment has a steady bass line and harmonic support.

The Evangelist. (*John, xviii. 11.*) Jesus.

 Then said Je-sus un-to Pe-ter. Put up thy sword in-to the sheath:

 the cup which my Fa-ther has gi ven me, shall not I drink it?

 The vocal line consists of three staves of music. The lyrics are: "the cup which my Fa-ther has gi ven me, shall not I drink it?" The piano accompaniment provides harmonic support.

(With great expression) (*Matt. xxvi. 56.*)

 But all this was done, that the scrip-tures of the

 The Evangelist. Recit.

prophets might be ful - fil - led. Then all the dis-ci-ples for - sook him, and fled.

 The vocal line consists of two staves of music. The lyrics are: "prophets might be ful - fil - led. Then all the dis-ci-ples for - sook him, and fled." The piano accompaniment provides harmonic support.

Adagio

Thanks be to our Lord, Thanks be to our Lord, to Je - sus Christ,

who hath re - deem - ed

us, who hath re - deem - ed

us through his pas - sion, through his pas - sion from de - struc - tion, who hath re -

deem - ed us through his pas - sion, through his pas - sion from

de - struc - tion, from de - struc - tion.

Antonio Lotti (1667-1740)

Pur dicesti

Andantino grazioso

The musical score consists of four systems of music. System 1 starts with a rest followed by a melodic line in the upper voice. System 2 begins with a piano dynamic (p) and includes a bass line. System 3 shows a piano dynamic (mf) and a bass line. System 4 contains lyrics "Pur di - ce - sti, o" with a piano dynamic (pp). System 5 concludes with lyrics "boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la" and a piano dynamic (pp). The score is in common time, with a key signature of two flats.

mp a tempo

Quel so - a - vee ca - ro „si“ „si“

f ma dolce

rit. p

Che fa - tut - to il mio pia - cer, il mio pia - cer.

rit.

poco a poco a tempo

Pur di - ce - sti, a

con delicatezza

pp quasi rit.

f a tempo

boc - ca, boc - ca, bel - la, o boc - ca, boc - ca bel - la Quel - so - a - vee

col canto

mf a tempo

p

ca - ro „si“, „si“ Quel - so - a - vee ca - ro „si“

pp

mf
 Che fa tut - to il mio pia - cer
cresc. *dim.*

mp
 il mio pia - cer Quel so - a - vee
p *p*

ca - ro „si“ „si“ *Che fa tut - to il mio pia - cer*
mf *dim.*

rit. tr. *il mio pia - cer.* *a tempo*
rit. *mp* *cantando*

Fine.

mp

Per o - nor di sua fa - cel - la Con un - ba - cio A-

p

pp dolciss

mor t'a - pri, Con un - ba - cio A - mor t'a - pri

pp

mf

Dol - ce - fon - te - del go - der ah

mf

f *rall.* *6* *rall.*

del go - - der.

f *rall.*

Tempo I.

p

Giovanni Battista Pergolesi (1710-1736)

From the Stabat Mater (1736)

Soprano Alto and String Orchestra

Larghetto

Sta - bat ma - ter do - lo - ro -
sa Ju - xta cru - cem la - cri - mo - sa
Dum pen - de - bat fi - li - us, dum pen - de -

- bat fi - li - us.
 de - bat fi - li - us.
 Sta - -

- bat ma - ter do - lo - ro - sa
 Sta - - bat ma - - ter do - lo - ro - sa

Ju - xta cru - cem la - cri - mo
 Ju - xta cru - cem la - cri - mo -

- sa dum pen - de - bat dum pen - de - bat fi - li -
 sa dum pen - de - bat dum pen - de - bat fi - li -

us do - lo - ro - sa Dum pen -
 us p la - cri - mo - sa Dum pen - de -

de - bat fi - li - us. pp
 - bat fi - li - us. p

Antonio Caldara (1671-1763)

Come Raggio di Sol

Assai sostenuto

molto cresc. *dim.* *Co - me rag-gio di sol*

pp

sempre Pedale

p

mi - te e se - re - no, co - me rag-gio di sol mi - te e se - re - no

#p. *p.* *p.* *p.* *p.*

affrett. p. a. p.

so-vra pla - ci - di flut - ti si ri - po - sa men - tre del

pp

affrett. p. a. p.

#p. *p.* *p.* *p.* *p.*

, pp

ma - re, men - tre del ma - re nel pro - fon - do se - no stà la tem-

pp

p. *p.* *p.* *p.* *p.*

pe - sta a - sco - sa co-si
cresc. e string. rit. *col canto*
p tranquillo
 ri - so ta - lor ga - ioe pa - ca - to di con - ten - to, di gio - iaun lab - bro in -
fio - ra men - tre nel suo se - gre - to il cor pia - ga - to
s'angoscia e si mar - to - ra.
rit. *col canto* *perd. e rit.* *ppp*

Giovanni Paësiello (1741-1816)

Nina (Canzone)

Andante

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 2/4 time. It features a dynamic marking *p*. The bottom staff is in bass clef, C major (no sharps or flats), and 2/4 time. The music consists of eighth-note patterns and rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 12 through 18. Measure 12 starts with a half note followed by a sixteenth-note pattern. Measures 13 and 14 show eighth-note chords with grace notes. Measure 15 features a bass note followed by eighth-note chords. Measure 16 consists of eighth-note chords. Measure 17 includes a bass note followed by eighth-note chords. Measure 18 concludes with a half note followed by a sixteenth-note pattern. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains measures 12 through 18. Measure 12 shows a sustained note. Measures 13 and 14 feature eighth-note patterns. Measure 15 includes a bass note followed by eighth-note chords. Measure 16 consists of eighth-note chords. Measure 17 includes a bass note followed by eighth-note chords. Measure 18 concludes with a half note followed by a sixteenth-note pattern.

A musical score for voice and piano. The vocal line starts with a rest followed by a melodic line consisting of eighth and sixteenth notes. The lyrics are: "Già il sol si cela dietro al-la montagna e il Al na-scer poi del-la no-vella au-ro-ra nel". The music is in 12/8 time, with a key signature of one sharp.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff is in treble clef, 12/8 time, and G major (two sharps). It features a continuous eighth-note pattern in the right hand and sustained notes in the left hand. The dynamic is marked *p*. The lower staff is in bass clef, 12/8 time, and G major. It shows a bass line with eighth-note patterns. Measure 11 ends with a half note in the bass staff. Measure 12 begins with a bass note followed by a half note. The right hand continues its eighth-note pattern throughout both measures.

Musical score for 'La Cucaracha' in G major, 2/4 time. The melody consists of eighth and sixteenth notes. The lyrics are:

prato al suo par-tir si fa men bel - lo
primo as-pet-to suo ri-torna il pra - to

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with a dotted half note followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with quarter notes followed by eighth-note pairs.



la zam - po - gna sua per la cam - pa - gna
sur - ra l'a u - ra trà le fronde al - lo - ra

gliar - men ti suoi rac - coglie il pa sto - rel - lo
mor - mora il ru scel - letto al - lor più gra - to

se - co la vil - la - nel - la si accom -
pan - ta la vil - la - nel - la se co al -

pa - gna
lo - ra

col
ri -

già pa - sciuto suo bian - co to - rel - lo
piglia il pas - to-rel-lo il canto u - sa - to

SECTION FIVE

BACH AND HANDEL

J. S. Bach (1685-1750)

Prelude VIII. (From the Well-Tempered Clavichord)

Lento moderato

The sheet music contains six staves of musical notation for a single keyboard instrument. The notation is unique, resembling piano-roll markings. Fingerings are indicated above the notes, and dynamics like *pp dolce*, *f*, *cresc.*, *dimin.*, *p*, *sf*, and *tr* are used. The music begins with a dynamic of *pp dolce* and includes a crescendo marking (*cresc.*) and a decrescendo marking (*dimin.*). The tempo is marked as *Lento moderato*.

Musical score page 142, measures 1-2. The key signature is B-flat major (two flats). The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 1 starts with a dynamic *f*. Measure 2 continues the melodic line.

Musical score page 142, measures 3-4. The key signature changes to A-flat major (three flats). The music continues with two staves. Measure 3 ends with a dynamic *fz*. Measure 4 begins with another *fz*.

Musical score page 142, measures 5-6. The key signature changes to G major (one sharp). The music continues with two staves. Measures 5 and 6 feature dynamics *sf*, *sf*, *f#p*, and *dolce*.

Musical score page 142, measures 7-8. The key signature changes to E major (no sharps or flats). The music continues with two staves. Measures 7 and 8 feature dynamics *cresc.*, *sf*, and *sf*.

Musical score page 142, measures 9-10. The key signature changes to C major (no sharps or flats). The music continues with two staves. Measures 9 and 10 feature dynamics *f*, *dimin.*, *p*, and *rallent.*

Musical score page 142, measures 11-12. The key signature changes to A major (no sharps or flats). The music continues with two staves. Measures 11 and 12 feature dynamics *pp* and *rallent.*

J. S. Bach (1685–1750)

Allegro ($\text{♩} = 112$)

mf

cresc.

f

fr

fp

cresc.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is one flat. The music includes dynamic markings such as *f*, *più f*, *ff*, *cresc.*, *dimin.*, *poco rall.*, and *p*. Fingerings are indicated above the notes, such as "1 5 3 2" and "1 5 3 1". Measure numbers 34 through 45 are present at the beginning of each staff. The page number 144 is located at the bottom center.

Johann Sebastian Bach (1685-1750)

"Mein gläubiges Herze"

Andante con moto

Andante con moto

mf *giubiloso*

Mein gläu - bi - ges Her - ze, froh - lo - cke,sing' scher - ze,

dim. *p*

mein gläu - bi - ges Her - ze, froh -

mf *dim.* *p*

lo - cke,sing' scher - ze, froh - lo - cke,sing' scher - ze, dein Je - sus ist nah, mein

mf *cresc.*

glau - bi - ges Her - ze, froh - lo - cke,sing' scher - ze, froh - lo - cke,sing' scher - ze, dein

p *cresc.*

Je - sus ist nah!

p *espress*

Weg Jam - mer, weg Kla gen, weg Jam - mer, weg Kla - gen, ich

dim.

cresc.

will euch nur sa gen, mein Je - sus ist da, weg Jam - mer, weg Kla - gen, ich

poco cresc.

dim.

cresc.

will euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;

mf

weg

cresc.



Je - sus ist da! Mein glaü - bi-ges Her - ze, froh - lo - cke, sing' scher - ze,

mein glaü - bi-ges Her - ze, froh -

lo - cke, sing' scher - ze, froh - lo - cke, sing' scher - ze, dein Je - sus ist da,

froh -

lo - cke, sing'; scher - ze, froh - lo - - - cke, sing' scher - - -

mf

- - - ze, mein gläu - bi - ges Her - ze, froh - lo - - cke, sing' scher - ze, froh -

p *mf* *f*

col canto *p dolce.*

allargando
 lo - cke, sing' scher - ze, dein Je - sus ist da!

a tempo

mf

cresc. *f*

J. S. Bach (1685-1750)
From the St. Matthew Passion

ARIA.

The musical score consists of six staves of music. The top staff is for the Violin (Viol.), marked *f*. The second staff is for the Bassoon (Basso). The third staff is for another instrument, likely a cello or bassoon. The fourth staff is for the Violin again. The fifth staff is for the Bassoon. The sixth staff is for another instrument. The lyrics are written below the music, corresponding to the vocal parts. The music is in common time, with various key changes indicated by sharps and flats.

Viol.
f

Basso

Ger ne will ich

mich be - que men, — Kreuz und Be - cher an zu neh men, — trink ich

doch dem Hei - land nach,

ger - ne will ich mich be que men, — ger ne, ger - ne,

ger - ne will ich mich be - que - men, — Kreuz und Be - cher
 an - zu - neh - men, trink — ich doch dem Hei - land nach, trink — ich
 doch dem Hei - land nach, Kreuz — und Be - cher an zu - neh - men, will ich
 ger - ne mich be - que - men, trink — ich doch dem Hei - land nach.
Fine.

Denn sein Mund, der mit Milch und Ho - nig flie - sset, hat den Grund und
 des Lei - dens her - be Schmach durch den er - sten Trunk ver-sü
 sset; denn sein Mund, der mit Milch und
 Ho - nig flie - sset, hat den Grund und des Lei - dens
 her - be Schmach durch den er - sten Trunk ver-sü sset.. *Da capo*

Johann Sebastian Bach (1685 - 1750)

Gavotte from the Third English Suite

Allegro vivace

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one flat. The first staff begins with a dynamic of *f*, followed by a measure with *mf* and a grace note pattern marked "non legato". The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *mf*. The fourth staff begins with a dynamic of *p*, followed by *f*. The fifth staff begins with a dynamic of *p*, followed by *sf* and *marcato*. The sixth staff begins with a dynamic of *p*, followed by *tr* and *123*.

A musical score for piano, showing four staves of music. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 11 starts with a dynamic *p*. Measures 12 and 13 show a crescendo. Measures 14 and 15 continue the musical line.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Fingerings are indicated above the notes in the upper staff, such as '5 2' and '3 1'. Dynamics include 'f' (fortissimo) and 'ff' (fortississimo). The piece concludes with a 'Fine.' at the end of the upper staff.

The image shows a musical score for 'La Musette'. The top staff is in treble clef, G major (two sharps), common time (indicated by '3'). It features a melodic line with eighth-note patterns, some grouped by vertical stems. The bottom staff is in bass clef, G major (two sharps), common time. It features a harmonic line with quarter notes. Measure numbers 1 through 5 are indicated above the top staff, and measure numbers 5 through 8 are indicated above the bottom staff. Articulation marks include a dynamic 'p' (piano) over the bass staff and a crescendo arrow over the treble staff.

4
3 4
2 4
mf
1 2 1
p
f
p

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Measure 11 starts with a dynamic of $\frac{2}{4}$. The right hand plays eighth-note chords (D major) at the beginning of each measure. The left hand provides harmonic support. Measure 12 begins with a dynamic of $\frac{5}{4}$, followed by $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{4}{4}$. The right hand continues its eighth-note chordal pattern. The left hand's bass line is more prominent in this section.

Gavotte da capo sin' al Fine.

Joh. Seb. Bach (1685 - 1750)

Air from the Suite in D major

Arr. for Violin and Pianoforte

Lento

espressivo

Musical score for the first system of the Air from the Suite in D major. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The tempo is Lento and the dynamic is *espressivo*. The violin and viola play eighth-note patterns, while the cello/bass provides harmonic support. Measure 1 starts with a piano dynamic (*p*) followed by a mezzo-forte dynamic (*mf*). Measures 2 and 3 continue with eighth-note patterns and dynamics. Measure 4 begins with a piano dynamic (*p*) followed by a mezzo-forte dynamic (*mf*).

Musical score for the second system of the Air from the Suite in D major. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The tempo is Lento and the dynamic is *cresc.* followed by *f*. The violin and viola play eighth-note patterns, while the cello/bass provides harmonic support. Measure 1 starts with a piano dynamic (*p*) followed by a forte dynamic (*f*). Measures 2 and 3 continue with eighth-note patterns and dynamics. Measure 4 begins with a piano dynamic (*p*) followed by a mezzo-forte dynamic (*mf*).

Musical score for the third system of the Air from the Suite in D major. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The score is divided into two parts, 1. and 2., separated by a vertical bar. The tempo is Lento and the dynamic is *dim.* followed by *p*. The violin and viola play eighth-note patterns, while the cello/bass provides harmonic support. Measure 1 starts with a piano dynamic (*p*) followed by a forte dynamic (*f*). Measures 2 and 3 continue with eighth-note patterns and dynamics. Measure 4 begins with a piano dynamic (*p*) followed by a mezzo-forte dynamic (*mf*).

Musical score for the fourth system of the Air from the Suite in D major. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The tempo is Lento and the dynamic is *mf* followed by *dim.* The violin and viola play eighth-note patterns, while the cello/bass provides harmonic support. Measure 1 starts with a piano dynamic (*p*) followed by a forte dynamic (*f*). Measures 2 and 3 continue with eighth-note patterns and dynamics. Measure 4 begins with a piano dynamic (*p*) followed by a mezzo-forte dynamic (*mf*).

p *cresc.* *f* *dim.*
p *cresc.* *mf* *dim.*
p

pp dolce. *tr* *cresc.*
pp *cresc.*

f dim. *p* *cresc.* *f*
mf *dim.* *p*

p *mf* *dim.* *poco riten* *pp*
cresc. *mf* *dim.* *poco riten* *pp*

1. *tr* *a tempo* **2.** *tr* *a tempo*
poco riten *pp* *molto rit.* *pp*

G. F. Handel (1685-1758)

Largo from "Xerxes"

Largo

The musical score consists of five staves of music for two voices (soprano and basso continuo) and piano. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The piano part provides harmonic support, with bass notes and chords. The vocal parts enter at different times, with the soprano having melodic lines and the basso continuo providing harmonic support. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *3* (indicating a three-measure repeat sign). Measure numbers are present at the beginning of each staff.

dimin.

legato

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of six measures of music. The bottom staff uses a bass clef and has a key signature of one flat. It also contains measures 11 and 12, which consist of six measures of music. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

Musical score for piano showing measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic *p*. Measure 12 starts with a dynamic *f*. Measure 13 starts with a dynamic *p*. Measure 14 is marked with a '3' above the staff. Measure 15 starts with a dynamic *cresc.* followed by a dynamic *f*.

p poco ritard.

G. F. Handel (1685-1758)

Triumphal March from "Judas Maccabaeus"

Tempo di Marcia, moderato

(Chorus of Youths)

Musical score for the Chorus of Youths. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *p* and *d.*

(Horns)

Musical score for the Horns. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music includes eighth-note patterns and dynamic markings like *mf* and *p*. The bass staff has several *ped.* markings with asterisks.

(Chorus of Maidens)

Musical score for the Chorus of Maidens. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *p*.

Musical score for the Chorus of Youths (repeated section). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *p*.

(Full Chorus)

Musical score for the Full Chorus. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *ff* and *p*. The bass staff has several *ped.* markings with asterisks.

sempref

Musical score for the Full Chorus (repeated section). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *sf* and *p*. The bass staff has several *ped.* markings with asterisks.

Musical score for the Full Chorus (final section). The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and dynamic markings like *ff* and *sf*. The bass staff has several *ped.* markings with asterisks.

George Frederick Handel (1685-1759)

Allegretto From the "Water Music" (1715)

Allegretto ($\text{♩} = 108$)

mf e dolce

piu f

cresc.



G. F. Handel (1685-1758)
Recitative and Aria from The Messiah

Recit. Alto

The musical score consists of six staves of music. The first two staves are for Recitative Alto, in common time, treble clef, and B-flat major. The lyrics are: "Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing." The next four staves are for Aria, in 12/8 time, bass clef, and B-flat major. The lyrics are: "He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, with His arm," followed by a crescendo. The score includes dynamic markings such as *p*, *cresc.*, *dim.*, and *f*.

ARIA
Larghetto

He shall feed His flock like a shepherd, and

He shall gather the lambs with His arm, with His arm,

He shall feed His flock like a shepherd, and
 He shall gather the lambs with His arm, with His arm,
 and carry them in His bosom, and
 gently lead those that are with young, and gently lead, and
 gently lead those that are with young.

Soprano

Come un - to Him__ all ye that la - bour, Come
 un - to Him, ye that are heav-y la - den,__ and He will give you rest.

cresc.

Come un - to Him,__ all ye that la - bour, come
f *dim.* *p*

un - to Him, ye that are heav-y la - den,__ and He will give you rest.

cresc.

Take His yoke up - on you, and learn__ of Him, for
f *dim.* *p*

He is meek and low ly of heart, and ye shall find rest, and

ye shall find rest un to your souls.

cresc. f dim.

Take His yoke up on you, and learn of Him, for He is meek and

low ly of heart, and ye shall find rest, and ye shall find rest un to your souls.

cresc. f p

dim. p cresc. f pp

SECTION SIX
THE VIENNESE CLASSICS
RISE OF THE SYMPHONY

Johann Stamitz (1714–1757)
Andante from the Symphony in E flat, Op. 4

Andante

molto *p*

rinf.

p

pp

p cresc.

mp cresc.

f p mf rf p p

f p mf p f

f p f p f

p f p

A musical score for piano, consisting of six staves of music. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as *p*, *pp*, *rinf*, *cresc.*, *mf*, *fp*, *f*, *pf*, *p*, *mf*, and *pp*. The score features melodic lines in the treble and bass staves, with harmonic support provided by the bass line. The music is divided into measures by vertical bar lines, and each measure is enclosed in a large horizontal brace. The overall style is expressive and dynamic, typical of classical piano music.

A page of musical notation for piano, consisting of six staves. The music is in common time and key signature of two flats. The notation includes melodic lines with eighth and sixteenth notes, harmonic support from the bass line, and various dynamics such as forte (f), piano (p), crescendo (cresc.), and decrescendo (mf). Performance instructions like trill (tr) and pp (pianissimo) are also present.

169

Joseph Haydn (1732-1809)

Austrian National Hymn.

"Gott erhalte Franz den Kaiser."

TEMA.

Poco Adagio.

cantabile

The musical score consists of five staves of music for piano or organ, arranged in two systems. The first system begins with a treble staff in common time and a key signature of one sharp (F#). The instruction "p dolce." is written below the treble staff. The second system begins with a bass staff in common time and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with various dynamics like *sf*, *p*, and *sforzando* (indicated by a diagonal line through a note). The notation includes several rests and sustained notes. The music is divided into measures by vertical bar lines.

Joseph Haydn (1732-1809)

Aria from "The Creation"

GABRIEL

Andante. $\text{♩} = 92$

With
ven - dure clad the fields ap-peар, De-light-ful to the ra - vish'd sense; By flow-ers
sweet and gay En - han - ced is the charm-ing sight, En -
han - ced is the charm-ing sight,
Here fra - grant herbs their o - dours shed, Here shoots the heal - ing

plant, — Here shoots — the heal ing plant
gva

Here shoots the heal - ing plant,
 the heal - ing plant.

Here shootsthe heal - ing plant.
 With

co - pious fruit th'ex-pand - ed boughs are hung;
 In leaf-y arch-es

twine the sha - dy groves; O'er lof - ty hills ma - jes - tic for - ests
 wave, ma - jes - tic fo - rests wave,
piu forte *f* *p*
 With ver - dure clad the fields ap-peар, De-light - ful to ___ the
 ra - vish'd sense; By flow-ers sweet and gay En - han - ced is the
 charming sight, En - han - ced is the charming sight.
f *p*

Here fra-grant herbs their o - dours shed; Here shoots the heal-ing
fz
 plant _____ Here
 shoots the heal - ing plant Here fra - grant herbs their o - dours shed; Here shoots the
 healing plant, _____ the heal - ing plant, _____ the heal-ing plant, _____ Here
fz *pp*
 shoots _____ the heal - ing plant.
f

Joseph Haydn (1732-1809)
Andante from the "Surprise" Symphony.

Andante.

The musical score is divided into six systems (staves). System 1: Soprano and Bass staves in G major, common time. Dynamics: *p*, *ten.*, *ten.*, *ten.*, *ten.*, *pp*. System 2: Soprano and Bass staves in G major, common time. Dynamics: *ten.*, *ten.*, *ff*, *p*, *Ped.**. System 3: Soprano and Bass staves in G major, common time. Dynamics: *ten.*, *p*. System 4: Soprano and Bass staves in G major, common time. Dynamics: *p*, *ten.*, *f*, *p*, *ten.*, *sf*, *sf*. System 5: Soprano and Bass staves in G major, common time. Dynamics: *sf*, *ten.*, *f*, *p*, *ten.*, *Ped.**. System 6: Soprano and Bass staves in G major, common time. Dynamics: *ten.*

Minore.

ff ten. ten. pp ten.

ff *ten.* *ten.* *pp* *ten.*

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

ff *ped.* * *ped.* * *ped.* *

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

ten. *p* *dimin.*

Maggiore

p

ten. *ten.*

ten.

p

ten.

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs followed by sixteenth-note pairs; Bass staff has eighth-note pairs. Various dynamics and performance instructions are included: 'tr.' over the first measure, 'sf' over the second measure, 'ten.' over the first measure, 'ten.' over the second measure, 'cresc.' over the third measure, 'dimin.' over the fourth measure, 'ff' over the fifth measure, 'p' over the eighth measure, and 'dolce.' over the seventh measure.

Musical score for two staves (Treble and Bass) across six systems:

- System 1:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- System 2:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *pp*, *ff*.
- System 3:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. Dynamics: *f*, *ff*. Pedal points are marked with "Ped." and asterisks (*).
- System 4:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. Dynamics: *ff*. Pedal points are marked with "Ped." and asterisks (*).
- System 5:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. Dynamics: *f*, *ff*. Pedal points are marked with "Ped." and asterisks (*).
- System 6:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns. Dynamics: *p*, *ten.*, *dimin.*, *trem.*, *pp*.

W. A. MOZART (1756-1791)
Minuet from the Symphony in G minor (K. 550)

Allegro.

F

p

Fine.

TRIO

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The music is in 3/4 time and G major. The piano part is on the left, and the vocal parts are on the right. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *p*. Performance techniques like slurs and grace notes are also present. The vocal parts are mostly in G major, with some chromatic changes indicated by sharps and flats. The piano part provides harmonic support and rhythmic drive.

Menuett da capo al Fine.

W. A. Mozart (1756-1791)

Andante from the Symphony in E flat major (K. 543)

Andante

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The key signature is three flats, and the time signature is common time. The vocal parts are in soprano and bass clef, respectively. The piano part is in bass clef. The score includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). Measure numbers are present at the beginning of each staff. The music features various musical techniques including eighth-note patterns, sixteenth-note patterns, and sustained notes.

A musical score for piano, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three flats. The score features various musical elements including sixteenth-note patterns, eighth-note chords, grace notes, and dynamic markings such as *p*, *pp*, and *cresc. poco a poco*. The music is divided into measures by vertical bar lines.

Staff 1 (Treble Clef): Measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 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, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360, 361-362, 363-364, 365-366, 367-368, 369-370, 371-372, 373-374, 375-376, 377-378, 379-380, 381-382, 383-384, 385-386, 387-388, 389-390, 391-392, 393-394, 395-396, 397-398, 399-400, 401-402, 403-404, 405-406, 407-408, 409-409, 410-411, 412-413, 414-415, 416-417, 418-419, 420-421, 422-423, 424-425, 426-427, 428-429, 430-431, 432-433, 434-435, 436-437, 438-439, 440-441, 442-443, 444-445, 446-447, 448-449, 450-451, 452-453, 454-455, 456-457, 458-459, 460-461, 462-463, 464-465, 466-467, 468-469, 470-471, 472-473, 474-475, 476-477, 478-479, 480-481, 482-483, 484-485, 486-487, 488-489, 490-491, 492-493, 494-495, 496-497, 498-499, 499-500, 501-502, 503-504, 505-506, 507-508, 509-509, 510-511, 512-513, 514-515, 516-517, 518-519, 520-521, 522-523, 524-525, 526-527, 528-529, 530-531, 532-533, 534-535, 536-537, 538-539, 540-541, 542-543, 544-545, 546-547, 548-549, 550-551, 552-553, 554-555, 556-557, 558-559, 560-561, 562-563, 564-565, 566-567, 568-569, 570-571, 572-573, 574-575, 576-577, 578-579, 580-581, 582-583, 584-585, 586-587, 588-589, 590-591, 592-593, 594-595, 596-597, 598-599, 599-600, 601-602, 603-604, 605-606, 607-608, 609-609, 610-611, 612-613, 614-615, 616-617, 618-619, 620-621, 622-623, 624-625, 626-627, 628-629, 630-631, 632-633, 634-635, 636-637, 638-639, 640-641, 642-643, 644-645, 646-647, 648-649, 650-651, 652-653, 654-655, 656-657, 658-659, 660-661, 662-663, 664-665, 666-667, 668-669, 670-671, 672-673, 674-675, 676-677, 678-679, 680-681, 682-683, 684-685, 686-687, 688-689, 690-691, 692-693, 694-695, 696-697, 698-699, 699-700, 701-702, 703-704, 705-706, 707-708, 709-709, 710-711, 712-713, 714-715, 716-717, 718-719, 720-721, 722-723, 724-725, 726-727, 728-729, 730-731, 732-733, 734-735, 736-737, 738-739, 740-741, 742-743, 744-745, 746-747, 748-749, 750-751, 752-753, 754-755, 756-757, 758-759, 760-761, 762-763, 764-765, 766-767, 768-769, 770-771, 772-773, 774-775, 776-777, 778-779, 780-781, 782-783, 784-785, 786-787, 788-789, 790-791, 792-793, 794-795, 796-797, 798-799, 799-800, 801-802, 803-804, 805-806, 807-808, 809-809, 810-811, 812-813, 814-815, 816-817, 818-819, 820-821, 822-823, 824-825, 826-827, 828-829, 830-831, 832-833, 834-835, 836-837, 838-839, 840-841, 842-843, 844-845, 846-847, 848-849, 850-851, 852-853, 854-855, 856-857, 858-859, 860-861, 862-863, 864-865, 866-867, 868-869, 870-871, 872-873, 874-875, 876-877, 878-879, 880-881, 882-883, 884-885, 886-887, 888-889, 890-891, 892-893, 894-895, 896-897, 898-899, 899-900, 901-902, 903-904, 905-906, 907-908, 909-909, 910-911, 912-913, 914-915, 916-917, 918-919, 920-921, 922-923, 924-925, 926-927, 928-929, 930-931, 932-933, 934-935, 936-937, 938-939, 940-941, 942-943, 944-945, 946-947, 948-949, 950-951, 952-953, 954-955, 956-957, 958-959, 960-961, 962-963, 964-965, 966-967, 968-969, 970-971, 972-973, 974-975, 976-977, 978-979, 980-981, 982-983, 984-985, 986-987, 988-989, 990-991, 992-993, 994-995, 996-997, 998-999, 999-1000.



A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of two flats. The score includes dynamic markings such as *mf*, *pp*, *cresc.*, *ff*, and *p*. The piano part features various techniques including sixteenth-note patterns, eighth-note chords, and sustained notes. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

A musical score for piano, consisting of six staves of music. The music is in common time and uses a key signature of two flats. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. The dynamics are indicated by *p* (piano), *f* (forte), and *pp* (pianissimo). The score features a mix of treble and bass clefs, with the bass clef appearing in the fourth, fifth, and sixth staves. Measure numbers 1 through 12 are present at the beginning of each staff.

A musical score for piano, consisting of six staves of music. The music is in G minor (two flats) and is divided into measures by vertical bar lines. The notation includes various dynamics such as *ff*, *mf*, *pp*, *sf*, *p*, and *f*. Slurs and grace notes are also present. The piano part is divided into two staves: the upper staff for the treble clef (right hand) and the lower staff for the bass clef (left hand).

W. A. Mozart (1756-1791)

Duettino from 'Don Giovanni'

Andante

D. Giovanni



Komm in mein Schloss mit mir!
là mi di - rai di sì;

kannst du noch wi-der-
ve di non è lon-

Andante

p

Zerlina.

streben? es ist nicht weit von hier!
ta-no, par-tiam ben mio da qui!

Nein, nein, ich darf's nicht wa-gen, mein Herz warnt mich da
Vor - rei, e non vor - re-i, mi trema un poco il

vor, fühlt man's so ängstlich schlagen, hat man was Bö-ses vor,— hat man was Bö-ses vor!
cor, fe - li - ceè ver sa - re - i, ma può burlarmi an - cor!— ma può burlarmi an - cor!

D. Giovanni

Zerlina.

D. Giovanni

Du die ich mir er - ko - ren. Ma - set - to wär' ver - lo-ren.
Vie - ni, mio bel di - let to! Mi fa pie - tà Ma - set - to!

Kannst du mich ster - ben
Io can-gie - rò tua

Zerlina.

D. Giovanni

las - sen? Ich weiss mich nicht zu fas-sen,mich nicht zu fas-sen,mich nicht zu fas-sen.Komm, o
sor - tel Pre - sto non son più for-te, non son più for-te, non son più for-te, Vie - ni!

Zerlina.

komm! ————— Gieb mir die Hand, mein Le - ben! Nein, nein, ich darf's nicht wa - gen.
vie nil Lù ci da - rem la ma - no, Vor rei, e non vor - re - i,

Zerlina

Mein Herz warnt mich da - vor,
mi trema un poco il cor;
hat man was Bö - ses
ma può bur - lar mian -

D. Giovanni

Komm in mein Schloss mit mir,
là mi di - rai di si!
es ist nicht weit von hier.
Partiam, ben mio, da qni!

vor. Ma - set - to wär' ver - lo - ren! ich weiss mich nicht zu
cor. Mi fà pie - tà Ma - set to, pres io non son più

Du, die ich mir er - ko - ren, kannst du mich ster - ben las - sen?
vie ni, mio bel di let to! io can-gie - rò tua sor - te.

D. Giovanni Zerlina.

fas-sen, mich nicht zu fas-sen, mich nicht zu fas-sen! o komm! o komm! Wohl - an!
for-te, non son più for-te, non son più for-te! An - diam! an - diam! an - diam!

Allegro

Zerlina. Don Giovanni.

So dein zusein auf e-wig, wie glücklich, o wie se-lig, wie se - lig werd' ich sein!
An-diam, andiam mio be-ne, — a ris-to-rar le pe-ne d'un-in no - cen tea mor;

Allegro

p

So dein zusein auf e-wig, wie glücklich o wie se-lig, wie se - lig werd' ich
An-diam, andiam mio be-ne, — a ris-to-rar le pe-ne — d'un in no cen tea -

D. Giovanni.

Zerlina.

sein.
mor,

So mein!
an - diam!

So dein!
an - diam!

Ganz
an -

mein
diam!

Ganz dein!
an - diam,

Zerlina.
D. Giovanni.

So dein zusein auf e-wig,
wie glücklich werd' ich

an-diam mio be-ne an-di-am

an - diam

le pe - ne aris - to -

sein!
rar

wie
dun

so - lig werd ich sein!
in - no - cen - tea - mor!

L.van Beethoven (1770-1827)

Minuet from the Septet Op.20.

Moderato

The musical score consists of six staves of music for two voices (Soprano and Bass) in common time, 2/4 time, or 3/4 time. The key signature is B-flat major (two flats). The score includes dynamic markings such as *p*, *f*, *cresc.*, *sf*, and *dolce.*. The music features various note patterns, including eighth and sixteenth notes, and rests. The bass staff provides harmonic support with sustained notes and chords. The overall style is characteristic of Beethoven's early chamber music.



TRIO

pp

Musical score page 2. The first system starts with a dynamic of *pp*. The bass staff has a fermata. The second system begins with a dynamic of *p*.

cresc.

p

Musical score page 3. The first system starts with a dynamic of *cresc.*. The bass staff has a fermata. The second system begins with a dynamic of *p*.

Musical score page 4. The first system shows a treble staff with a dynamic of *f*. The bass staff has a fermata. The second system begins with a dynamic of *f*.

Musical score page 5. The first system shows a treble staff with a fermata. The bass staff has a fermata. The second system begins with a dynamic of *p*.

cresc.

Musical score page 6. The first system starts with a dynamic of *cresc.*. The bass staff has a fermata. The second system begins with a dynamic of *p*.

L.van Beethoven (1770-1827)
Sonata quasi una Fantasia Op.27, N°2.

Adagio sostenuto ($\text{♩} = 52$)
sempre pp e con sordini

sempre pp e con sordino

una corda

pp

ped.

** * **

una corda

ped.

** * **

una corda

ped.

** * **

A musical score for piano, page 195, featuring six staves of music. The score includes dynamic markings such as *p*, *pp*, *cresc.*, *dim.*, *espress.*, *poco riten.*, *a tempo*, *grave*, *un poco*, *cresc.*, *piu cresc.*, and *p subito*. Articulation marks like *dolce*, *legg.*, *sf*, and *sfz* are also present. Performance instructions include *più marcato del principio*, *dim.*, *una corda.*, and *Red.* The music consists of eighth and sixteenth note patterns, with some measures featuring sustained notes or rests.

piu p *pp* *ped.* ***
pp *ped.* *** *ped.* ***
pp *ped.* *** *ped.* ***
pp *ped.* ***
sempr. legatissimo
una corda
marc.
ped. ***
ped. ***
ped. ***
dimin.
slentando
ped.
pp *ppp*
ped. ***

Ludwig van Beethoven (1770-1827)

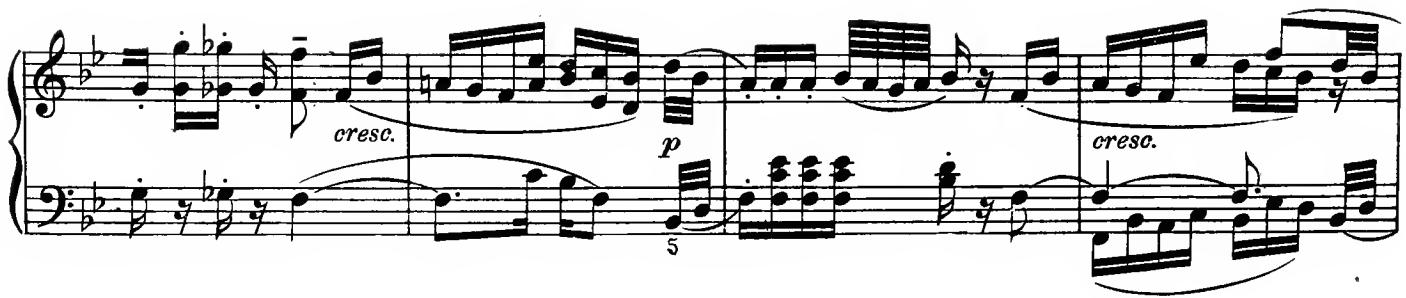
Scherzo from the Eighth Symphony

Allegretto scherzando

The musical score consists of six staves of piano music. Staff 1 (treble) starts with a dynamic of *pp* and *sempre staccato*. Staff 2 (bass) has a dynamic of *con Pedale*. Staff 3 (treble) begins with a dynamic of *stacc.*. Staff 4 (bass) features dynamics of *ff*, *sf*, and *p*. Staff 5 (treble) features dynamics of *f*. Staff 6 (bass) includes dynamics of *sf*, *sf*, *p*, *f*, *sf*, *sf*, and *pp*. The score concludes with a dynamic of *cresc.*, followed by *f*, *Dec.*, ** Dec.*, and ***.

A musical score for piano, consisting of five staves of music. The top staff uses a treble clef and a key signature of one flat. The second and third staves use a bass clef and a key signature of one flat. The fourth and fifth staves return to a treble clef and a key signature of one flat. The music features various dynamics including *sf*, *ff*, *p*, *ff*, *p*, *cresc.*, *dim.*, *cresc.*, and *pp*. The score includes several grace notes and slurs, indicating a performance style that emphasizes both power and delicacy. The music is divided into measures by vertical bar lines.





SECTION SEVEN
THE OPERA FROM GLUCK TO WAGNER

Chr. W. Gluck (1714 - 1787)

Aria from "Orfeo ed Euridice"

(Che farò senza Euridice)

Andante eon moto

Andante eon moto

Che fa - rò sen - za Eu - ri - di - ce, do - ve an - drò sen - za il mio
ben? che fa - rò, do - ve an - drò. che fa - rò sen - za il mio
ben, do - ve an - drò sen - za il mio ben? Eu - ri - di - ce Eu - ri -
di - ce, oh Di - o! ri - spon - di! ri - spon -

Adagio
f p
 — di! Io son pu - re il tuo fe - de - le, son pu - re il tuo fe - de - le, il tuo fe -

f p
fp fp

Tempo I
p fp f
 de - le! Che fa - rò sen - za Eu - ri - di - ce, do - ve andro sen - za il mio ben? che fa -
p fp fp

sf p f
 rò, do - ve an - drò, che fa - rò sen - za il mio ben, do - ve an -
sf f f

Moderato
mf f
 drò sen - za il mio ben? Eu - ri - di - ce! Eu - ri - di - ce!
Adagio
p
 Ah! non m'a -
mf f p

fp f f
 van - za più soc - cor - so, più spé - ran - za nè dal mon - do, nè dal
fp f f

Tempo I

iel! Che fa - rò sen - za Eu - ri - di - ce, do - ve andrò sen - za il mio

ben? che fa - rò, do - ve an - drò, che fa - rò sen - za il mio

ben? do - ve an - drò, che fa - rò, che fa - rò sen - za il mio

ben, sen - za il mio ben, sen - za il mio ben?

a tempo

Chr. W. Gluck (1714-1787)

Pantomime from "Alceste" In the Temple of Apollo

Moderato

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F# major). The time signature varies between common time and 6/8. The vocal parts are mostly homophony, with some melodic lines. The piano part provides harmonic support and includes dynamic markings such as *p*, *mf*, *cresc.*, *f*, and *p*. The score is divided into five systems by vertical bar lines.

Chr. W. Gluck (1714-1787)

Grazioso

Chorus from "Alceste"

Vi - vez ai - me de jours dig - nes d'un vi - - - e Jous-

sez du bon - heur de com - bler tous les voeux de l'é - pou - se la plus che-ri - e de

ren - dre tout un peu - ple tout un peu-ple heu-reux Ah quel-que soit cet a - mi gé - né -

reux qui pour un roi se sa-cri - fi - e mou-rant pour vous pour la pa-tri - e son

sort est as-sez glo-ri - eux son sort est as-sez glo-ri - eux mou-rant pour vous pour la pa -

tri son sort est as-sez glo-ri - eux son sort est as-sez glo-ri - eux

Nicola Piccini (1728 - 1800)

Scene from Roland (Act III)

Andantino CORIDON

An - gé - lique est Reine elle est bel - le Mais sa gran -

deur Ni ses ap - pas ne me ren - draient pas in - fi - dé - - le

Je ne quit - te - rais pas ma ber - gè - re pour el - le non,

Je ne la quit - te - rais pas — non, je ne la quit - te - rais pas.

BÉLISE

Quand des ri - ches bords de la Sei - - ne Le char - mant — Mé -

p

dor — se - rait Roi — Et me di - rait —

je te — fais Rei - ne Je quitte An - gé - li - que pour toi, — Je

p

quitte An - gé - li - que pour toi Non, je ne vou-drais pas en - cor — Quit-

ter mon ber - ger pour Mé - dor, — Quit - ter mon ber - ger pour Mé - dor.

André Ernest Modeste Grétry (1741-1813)

Gigue from "Collinette à la Cour" (1782)

Allegretto

The music is in 6/8 time, key signature is two flats. It consists of six staves of musical notation for two voices (treble and bass). The first staff starts with dynamic *f*. Subsequent staves include dynamics *sf*, *ff*, *p*, *f*, *ff*, and *p*. The music features various note heads, stems, and bar lines, with some notes having upward or downward arrows above them.

Musical score for piano, featuring six staves of music in common time and F major. The score consists of two systems of measures.

Measure 1: f, p, f

Measure 2: p, f, f

Measure 3: sf, ff

Measure 4: sf, ff

Measure 5: sf, ff

Measure 6: ff

Gasparo Luigi Spontini (1774 - 1851)

Aria from "La Vestale"

Larghetto

JULIA

Toi, que je

lais - se sur la ter - re, mor-tel, que je n'o - se nom-

mer tout mon cri - me fut de t'ai - mer, oui, tout mon

cri - me fut, de t'ai - mer, et la mort ne peut m'y sous-

traî - re! hé - las! dans
 ces moments d'hor - reur au -
mezza voce
 tour de mon tom -
sf *sf ppp*
 beau quand mon a - me est er -
 ran-te, de mon fa-tal a - mour la flam - me dé - vo-ran-te brû - le en -
cresc.

cor au fond de mon cœur je t'a - dres-se, je t'a-dres-se en mou-
sf cresc. f *sf pp*

rant ma der-nié - re, ma-der-niè - re pen-sé - e, et *morendo*
f

mon der-nier sou - pir s'ex-ha - le en-cor vers

toi, s'ex-ha - le en-cor vers toi, et mon der-nier
pp *ppp*

sou-pirs'ex-ha - le en - cor vers toi!

Luigi Cherubini (1760 - 1842)

March from "Fanisca"

Allegro moderato

The musical score consists of eight staves of music for two voices (Soprano and Bass) and piano. The key signature changes between G major (two sharps), F major (one sharp), and D major (no sharps or flats). The time signature varies between common time and 2/4. The vocal parts are mostly homophony, with some melodic variation. The piano part provides harmonic support and includes dynamic markings such as *p*, *cresc.*, *sf*, and *f*. The score is divided into measures by vertical bar lines.

Luigi Cherubini (1760 - 1842)

Ballet Music from "Ali Baba"

Allegretto grazioso

The musical score consists of six staves of music. The first two staves are in common time (indicated by '2/4') and the last four are in 3/4 time. The key signature changes frequently, including G major, E major, A major, D major, and C major. The music features various note values such as eighth and sixteenth notes, with grace notes and slurs. The bass line provides harmonic support with sustained notes and chords. The score concludes with a repeat sign and a double bar line, followed by a section labeled 'Reed.' with an asterisk.

A page of sheet music for piano, featuring six staves of music. The music is in common time and consists of measures 8 through 14. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of staff 8. Measure 8 starts with a forte dynamic (f) in G major, followed by a repeat sign and a bass note. The right hand plays eighth-note patterns, and the left hand provides harmonic support. Measures 9-10 continue in F# major with dynamic markings *p* and *sfp*. Measure 11 begins in E major (no sharps or flats) with a dynamic *p*, followed by *sfp* and *p*. Measure 12 concludes in D major (one sharp). Measure 13 starts in C major (no sharps or flats) with a dynamic *pp*. Measure 14 ends in B major (two sharps). The music includes various dynamics, including *f*, *p*, *sfp*, and *pp*, and performance instructions like "Ped." and asterisks (*) indicating specific pedal settings.

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic marking 'sf' over a bass note. Measures 3-4 show eighth-note patterns. Measure 5 begins with a dynamic marking 'pp'. Measures 6-7 show eighth-note patterns. Measure 8 begins with a dynamic marking 'espress.'. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dynamic marking 'sf'. Measures 12-13 show eighth-note patterns. Measure 14 begins with a dynamic marking 'ff'. Measure 15 concludes with a final dynamic marking 'ff'.



8.....

ff
Rwd. * Rwd. *

8.....

Rwd. *

8.....

ff

8.....

Rwd. *

ff

ff

Ped. *

ff

Ped. *

f

Ped. *

f

Ped. *

ff

Ped. *

ff

Ped. *

Carl Maria von Weber (1786 - 1826)
Overture to "Oberon"

Adagio sostenuto ed il tutto pianissimo possibile

dolce ppp dolce ppp

ppp dolce ppp

v * v *

ppp

pp

v * v *

dolce

v * v *

ff

v * v *

Allegro con fuoco

The sheet music consists of eight staves of musical notation for piano, arranged in two systems of four staves each. The key signature is one sharp (F#). The tempo is indicated as *Allegro con fuoco*. The dynamics and performance instructions include:

- Staff 1 (Treble): *p*, *cresc.*, *f*, *ff*, *p*, *ped.*, ** ped. **
- Staff 2 (Bass): *f*, *ff*, *ff*, *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 3 (Treble): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ** ped.*, ***
- Staff 4 (Bass): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 5 (Treble): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 6 (Bass): *ff*, *ped.*, ** ped.*, ***
- Staff 7 (Treble): *ped.*, ** ped.*, ***
- Staff 8 (Bass): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 9 (Treble): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 10 (Bass): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 11 (Treble): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***
- Staff 12 (Bass): *ped.*, ** ped. **, *ped.*, ** ped.*, ** ped.*, ***

A page of musical notation for two staves, treble and bass, showing a sequence of measures. The music is in common time and consists of eight measures. The key signature changes frequently, including sections in B-flat major, A major, G major, F major, E major, D major, C major, and B major. The notation includes various dynamics such as *v*, *pp*, *p dolce*, *ff*, and *ff ff*. Articulations include accents, slurs, and grace notes. Measure 1 starts in B-flat major with a forte dynamic. Measure 2 begins in A major with a dynamic change. Measure 3 starts in G major. Measure 4 begins in F major. Measure 5 starts in E major. Measure 6 begins in D major. Measure 7 starts in C major. Measure 8 concludes in B major.

ff *dolce*

Ped. * *Ped.* *

decresc. *pp*

Ped. * *v.v.*

cresc.

f *ff*

Ped. * *Ped.* *

v.v. *v.v.* *v.v.*

v.v. *v.v.* *v.v.*

229

Piano sheet music in A major (two sharps) across eight staves. The music consists of six measures, numbered 230 through 235. Measure 230 starts with a treble clef and a bass clef, followed by a dynamic of *ff*. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 231 begins with a treble clef, featuring eighth-note patterns in the right hand and sustained notes in the left hand. Measure 232 continues with eighth-note patterns. Measure 233 begins with a treble clef, showing eighth-note chords in the right hand and sustained notes in the left hand. Measure 234 begins with a treble clef, featuring eighth-note patterns. Measure 235 concludes with a bass clef, ending with a final chord.

Carl Maria von Weber (1786 - 1826)

Agathe's Aria from "Der Freischütz"

Andante

Recit.

Wie nah-te mir der Schlummer, be-vor ich ihn ge-seh'n?

Tempo

dolce

pp

dolce

Recit.

Ja, Lie-be pflegt mit Kummer stets Hand in Hand zu geh'n.

Tempo

Ob

dolce

pp

Recit.

Tempo

f

Mond auf sei-nem Pfad wohl lacht?

Welch schö - - - ne Nacht!

mf

colla voce

pp

Adagio

Lel-se, lei-se, from-me Wei-se, schwing'dich auf zum Stern-en-krei-se!

pp

Lied er-schal-le, fei-ernd wal-le mein Ge-bet zur Himmels-hal-le!

pp

Recit.

O wie hell die gold'-nen Ster - ne, mit wie rei - nem Glanz sie glüh'n! nur

dort in der Ber - ge Fer - ne scheint ein Wet - ter auf - zu - zieh'n, dort am Wald auch schwebt ein

Adagio

Heer dunkler Wol - ken dumpf und schwer. Zu dir wen - de ich die

Hän - de, Herr ohn' An-fang und ohn' En - de. Vor Ge - fah - ren uns zu

wah - ren, sen - de dei - ne En - gel - schaa - ren!

François Adrien Boieldieu (1775 - 1834)

Romanza from "La Dame Blanche"

Allegretto

Pau-vre da me Mar-gue -

ri - - te, tes der-niers jours sont ve - nus, et ces fu-seaux qui j'a -

eresc.

gi - - te bien-tôt ne tour-ne - ront plus, que je voie en - cor mes

espress.

mai - tres, au châ - teau de leurs an - cê - tres, a - vant de mourir voi -

pp

ritard. là le seul bon-heur que j'im - plo - - re. Fu - seaux lé - gers tour -

ritard.

p a tempo

nez, tour - nez, tour - nez en -

legato

co - - - re, fu - - seaux lé - gers tour - nez, tour - nez, tour -

nez en - cor jusque là.

Fu - seaux lé - gers tour -

p

legato

nez, tour - nez, tour - nez en - co - re, fu -

seaux lé - gers tour - nez, tour - nez, tour - nez en - cor jusque là, tour -

nez en - cor jus - que là, tour - nez en - cor jus - que là, tour -

nez en - cor jus - que là.

p

ff

p

sf

ff

p

1. 2.

Gioacchino Rossini (1792 - 1868)

Cavatina from "Il Barbiere di Siviglia"

Andante

Musical score for piano, showing two staves. The top staff is treble clef, 3/4 time, key signature of three sharps. Dynamics: f, pp, tr. The bottom staff is bass clef, 3/4 time, key signature of three sharps.

Musical score for piano, showing two staves. The top staff is treble clef, 3/4 time, key signature of three sharps. Dynamics: p, pp. The bottom staff is bass clef, 3/4 time, key signature of three sharps.

Musical score for piano, showing two staves. The top staff is treble clef, 3/4 time, key signature of three sharps. The bottom staff is bass clef, 3/4 time, key signature of three sharps.

Musical score for piano, showing two staves. The top staff is treble clef, 3/4 time, key signature of three sharps. The bottom staff is bass clef, 3/4 time, key signature of three sharps. Dynamics: f.

Musical score for piano, showing two staves. The top staff is treble clef, 3/4 time, key signature of three sharps. The bottom staff is bass clef, 3/4 time, key signature of three sharps. Dynamics: p, ff. The vocal line begins with "ROSINA" and "U - na".

vo - - ce po - co fà qui__ nel cor mi ri - suo - nò, il mio
p stacc.

cor - fe - ri - to è già, e Lin - dor - fu che il pia -
f

gó, sì, Lin - do - - ro - mio - sa - rà, lo - giu -
p

ra - i, là - vin - ce - rò, sì, Lin - do - - ro - mio - sa -
f

rà, lo giu - - ra - i, là - vin - ce - ro.
p *dolce*

Il tu - tor ri - cu - se - rà, io l'in deg-no a guz - ze -
 ro, al - la fin s'ac - che - te - rà, e con - ten - ta - io re - ste -
 ro, sì, Lin - do - - ro, mio sa - rà, lo glu -
 ra - i, la vin - ce - rò, si, Lin - do - - ro mio sa -
 rà, lo giu - - ra - i, là vin - ce - rò.

Allegro moderato

A musical score for piano and voice. The top two staves are for the piano, showing hands playing eighth-note patterns. The bottom two staves are for the voice. The vocal line consists of eighth-note chords. Measure 1 starts with a dynamic *p dolce*. Measures 2-5 show a progression of chords, with the vocal line becoming more active in measure 5.

ROSINA

A musical score for piano and voice. The piano accompaniment continues with eighth-note chords. The vocal line begins with lyrics "Io so - no do - cile," followed by a piano solo section with eighth-note chords. The vocal line resumes with "son ri spet -" and "to - sa," followed by another piano solo section. The vocal line concludes with "so - no ob - be - dien - te," and the piano accompaniment ends with a final eighth-note chord.

dol - ce a - mo - ro - sa, mi las - cio reg - ge - re, mi las - cio
 *
 reg - ge - re, mi fò gui - dar, mi fò gui - dar, ma se mi
 toc - - ca - no, dov' è il mio de - bo - le, sa - rò u - na vi - pe ra, sa -
pp
 rò, e cen - to trap - po - le, pri - ma di ce - - de - re, fa - rò gio -
 car, fa - rò gio - car, e cen - to trap - po - le, pri - ma di

ce - de - re, fa - rò gio - car, — fa - rò gio - car, e cen - to -
 trap - po - le, pri - ma di - ce - de - re, e cen - to trap - po - - le fa - -
 rò, fa - - rò gio - - car. Io so - no
 do - - ci - le, so - no ob - be -
cresc.
 dien - te, mi las - cio reg - ge - re, mi fô gui - dar,

ma se mi toc - - ca - no, dov' è il mio de - - bo - le, sa - rò u - na
 vi - pe - ra, sa - - rò, e cen-to trap - - po - le, pri - ma di
 ce - - de - re, fa - rò gio - car, fa - - rò gio -
 car, e cen-to trap - - po - le, pri - ma di ce - - de - re, fa - rò gio -
 car, e cen-to trap - - po - le, pri - ma di

cede - re e cen - to en - to trap - po - le fa - rò, fa - rò gio -
 car, e cen - to cen - to trap - po - le fa - rò gio - car, e cen - to
 trap - po - le fa - rò gio rò gio - car, fa - rò gio - car, fa - rò gio -
 car, fa - rò gio - car. car.

Daniel François Esprit Auber (1782-1871)

Air: "Dans les Défilés des Montagnes" Bolero from "Les Diamants de la Couronne"

Andante con moto ($\text{♩} = 96$)

Dans les dé - fi - lés des mon - ta gnes sous la voû-te du ro - cher

f

noir jeu - nes fil - les de nos - cam - pa - gnes gar - dez vous de pas - ser le

Allegro ($\text{♩} = 112$)

1^e et 2^e Couplets

soir. —

Là Oui pres qu'in - vi - ton - jours il

p

si - ble se ca - che dit - on un bri - gand ter - ri - ble l'ef - froit du can - ton
quet - te les mi - nois fri - pons gai ment il ar - re - te les jen - nes ten - drons

qui _____ seul de sa _____ ban de pou - vant tout o -
 et _____ quand au pas _____ sa ge ou vient s'ex - po -

 ser ja - - - mais ne de - man - de rien qu'un seul bai -
 ser pour droit dé pe - a - ge il vent un - bai -

 ser. Cha - cun a - des dou - tes
 ser.

 sur l'au - da - ci - eux mais nous di - sons

 tou - tes c'est un a - mou - reux. La la la la la

A musical score for two voices and basso continuo. The top staff shows soprano and alto parts with lyrics 'la la la' and 'la la la'. The middle staff shows a basso continuo part with a bassoon line and a harpsichord or organ basso continuo line indicated by dots. The bottom staff shows a basso continuo part with a cello line and a harpsichord or organ basso continuo line indicated by dots.

A musical score for soprano voice, page 10, featuring two staves of music. The first staff begins with a melodic line consisting of eighth-note pairs followed by sixteenth-note pairs, with lyrics "la la la la la la". The second staff begins with a melodic line consisting of eighth-note pairs followed by sixteenth-note pairs, with lyrics "la la la la". Both staves include dynamic markings and performance instructions.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a fermata. The right hand continues to play eighth-note patterns.

Musical score for piano and voice. The top staff shows a treble clef, a key signature of one sharp, and a dynamic marking *tr*. The vocal line consists of three groups of notes, each preceded by the word "la". The bottom staff shows a bass clef, a key signature of one sharp, and a dynamic marking *p*. The piano accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems. The top system shows woodwind entries with slurs and dynamic markings *ff*, *fr*, and *fr*. The bottom system shows piano entries with dynamic markings *fz p* and *fz p*.

Musical score for piano and voice. The vocal line continues with lyrics: "car a - vec a - dres - se tou - jours de - man - dant il vo - le sans". The piano accompaniment features a rhythmic pattern of eighth-note chords. Measure 11 ends with a forte dynamic (fz) and a piano dynamic (p). Measure 12 begins with a piano dynamic (p).

ces - se et ja - mais ne rend ja - - - mais ne -

rend. La la la la la la

cresc.

tr.

la la la la.

1^e Fois al → Pour finis

p

Gaetano Donizetti (1797 - 1848)

Sextet: "Chi mi frena in tal momento" from "Lucia di Lammermoor"

Larghetto

p

espress.

sempre con Ped.

The musical score consists of five staves of music. The top staff is for the piano, showing bass and treble clefs with various dynamics and performance instructions. The subsequent four staves are for the voice, each starting with a bass clef. The first vocal staff begins with a dynamic of *p*, followed by *espress.* and *sempre con Ped.*. The second, third, and fourth vocal staves feature melodic lines with grace notes and slurs. The fifth vocal staff concludes with a dynamic of *fz*.



Musical score page 2. The top two staves continue the melodic lines. The bass part shows eighth-note patterns with grace notes. A dynamic instruction "cresc." is placed between measures 7 and 8.

8.....

Musical score page 3. The top two staves continue the melodic lines. The bass part shows eighth-note patterns with grace notes. A dynamic instruction "string." is placed between measures 8 and 9.

8.....

Musical score page 4. The top two staves continue the melodic lines. The bass part shows eighth-note patterns with grace notes. Dynamics include "ff" (fortissimo) and "allarg." (allegro). A dynamic instruction "dim." is placed between measures 9 and 10.

Musical score page 5. The top two staves continue the melodic lines. The bass part shows eighth-note patterns with grace notes. Dynamics include "a tempo" and "rall." (rallentando).

Musical score page 6. The top two staves continue the melodic lines. The bass part shows eighth-note patterns with grace notes. Dynamics include "a tempo" and "ff" (fortissimo).

Giacomo Meyerbeer (1791 - 1864)

Coronation March from "The Prophet"

Tempo di Marcia molto maestoso ($\text{♩} = 104$)

ff pesante

cantabile, con molto portamento

molto cresc. *p*

Jacques Fromental Halévy (1799 - 1862)

“Marguerite qui m’invite” Romance from “Val d’Andorre”

Allegretto espressivo e semplice ($\text{♩} = 66$)

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and also has a key signature of one sharp. The time signature for both staves is 2/4. The music consists of six measures. In the first measure, the treble staff has a sixteenth-note chord followed by a eighth-note, and the bass staff has a quarter note. In the second measure, the treble staff has a sixteenth-note chord followed by a eighth-note, and the bass staff has a quarter note. In the third measure, the treble staff has a sixteenth-note chord followed by a eighth-note, and the bass staff has a quarter note. In the fourth measure, the treble staff has a sixteenth-note chord followed by a eighth-note, and the bass staff has a quarter note. In the fifth measure, the treble staff has a sixteenth-note chord followed by a eighth-note, and the bass staff has a quarter note. In the sixth measure, the treble staff has a sixteenth-note chord followed by a eighth-note, and the bass staff has a quarter note. A dynamic marking 'p' (pianissimo) is placed above the bass staff in the middle of the first measure.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic (f) in the bass, followed by eighth-note chords in the treble. Measure 12 begins with a piano dynamic (p), followed by eighth-note chords in the treble. Measure 13 starts with a forte dynamic (f) in the bass, followed by eighth-note chords in the treble. Measure 14 starts with a piano dynamic (p), followed by eighth-note chords in the treble.

Musical score for 'Marguerite' by Georges Bizet. The vocal line starts with a rest followed by a melodic line in G major. The lyrics 'Mar - gue - ri - te qui m'in - vi - te à te con - ter mes a -' are written below the notes. The piano accompaniment consists of harmonic chords in G major.

A musical score for piano and voice. The top staff shows the vocal line with lyrics in French: "mours dis moi vi - te ma pe - ti - te si je dois l'ai - mer tou -". The bottom staff shows the piano accompaniment, featuring chords and rhythmic patterns. The key signature is A major (no sharps or flats), and the time signature is common time.

rall.

jours, dis moi, dis moi vi - te si je dois l'ai - mer tou - jours.

col canto *a tempo*

(♩ = 72)

C'est lui qui rem - plit ma pen - sé - - e

Mon coeur ne for - me qu'un seul voeu Que ma fier -

té se - rait bles - sé - - e s'il ne de - vait m'ai - mer qu'un

peu ah! Mar-gue - ri - te qui m'in - vi - te à te

Tempo I

con - ter mes a - mours dis moi vi - te, ma pe - ti - te, si je dois l'ai - mer tou - jours,
rall.
 dis moi, dis moi vi - te si je dois l'ai - mer tou-jours.
col canto *a tempo*
 Mais quel - le se -
 rait ma souf - fran - ce si tu me di-sais pas du tout
 non pour me ren-dre l'es-pé - ran - ce tu vas me ré - pon - dre, beau -
pp

Gustav Albert Lortzing (1801-1851)

Song from the Opera "Zar und Zimmermann"

Andante

ZAR

Sonst spielt' ich mit Scep - ter, mit Kro - ne und Stern, das
Nun schmückt mich die Kro - ne, nun trag' ich den Stern, das
Und en - det dies Stre - ben, und en - det die Pein, so

Schwert, schon als Kind, ach ich schwang es so gern; Ge - spie - len und
Volk, mei - ne Rus - sen, be - glückt ich so gern; ich führ' sie zur
setzt man dem Kai - ser ein Denk - mal von Stein; ein Denk - mal im

Die-nen be - droh - te mein Blick, froh kehrt' ich zum Schoo-sse des
Grö - sse, ich führ' sie zum Licht, mein vä - ter - lich Stre - ben er -
Her - zen er - wirbt er sich kaum, denn ir - di - sche Grö - sse er -

Va - ters zu - rück, und lieb - ko - send sprach er: lieb' Kna - be, bist
 ken - nen sie nicht. Um - hül - let von Pur - pur, nun steh' ich al -
 lisch wie ein Traum. Doch ruf'st du, All - güt' - ger: in Frie - den geh'

un poco cresc.

pp

sf

mein, o se - lig, o se - lig, ein Kind noch zu sein, o
 lein, o se - lig, o se - lig, ein Kind noch zu sein, o
 ein, so werd' ich be - se - ligt dein Kind wie - der sein, so

mf

pp

se - lig, o se - lig, ein Kind noch zu sein!
 se - lig, o se - lig, ein Kind noch zu sein!
 werd' ich be - se - ligt dein Kind wie - der sein!

1. 2. 3.

d.

p

1. 2. *fr* 3.

pp

dim.

p

pp

Charles François Gounod (1818-1893)

"Faust" Introduction to Act I

Adagio molto

The musical score consists of five staves of music, each with a treble clef and a key signature of two flats. The time signature varies between common time and 6/8 throughout the piece. The score includes dynamic markings such as ff (fortissimo), pp (pianissimo), rit. (ritardando), cresc. (crescendo), fp (forte piano), and dim. (diminuendo). The vocal parts are primarily in the upper and middle registers, with some lower notes and sustained tones. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns.



Musical score page 2. The middle system shows two staves. The vocal line includes lyrics: "cre - scen - do". The dynamic "molto" and the letter "f" indicate a forte section. The bassoon part (l.h.) features eighth-note patterns.

Musical score page 3. The bottom system shows two staves. The vocal line continues with eighth-note patterns. The bassoon part (l.h.) provides harmonic support.

Musical score page 4. The top system shows two staves. The vocal line begins with a decrescendo ("dim."), followed by a piano dynamic ("p"). The bassoon part (l.h.) provides harmonic support.

Musical score page 5. The middle system shows two staves. The vocal line is marked "espress." and "p". The bassoon part (l.h.) provides harmonic support.

Musical score page 6. The bottom system shows two staves. The vocal line continues with eighth-note patterns. The bassoon part (l.h.) provides harmonic support.

A musical score for piano, consisting of six staves of music. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Crescendo, Diminuendo.
- Staff 2:** Crescendo, Diminuendo.
- Staff 3:** Crescendo, Diminuendo.
- Staff 4:** Diminuendo, ritardando (rit.), then *Rit.*
- Staff 5:** *Rit.*, then *Rit.*, then *Rit.*
- Staff 6:** *Largo*, *pp*.

Giuseppe Verdi (1813 - 1901)

Romance from "Aida"

Recitative

RADAMÈS

Se quel guer-rier io fos-si! sei mio so-gno si av-ve-ras-se!

Allegro vivo ($\text{♩} = 126$)

con entusiasmo

pro-di da me gui-da to-- e la vit-

to-ria-- e il plau-so di Men-fi tut-ta!

Ea te, mia dol-ce A-i-da, tor-nar di lau-ri

fior,
 del mio pen-

8.

portate la voce
 sie - - ro tu sei re - gi - na, tu di mia
 ten. l.h.
 vi - ta sei lo splen - - dor.

p espress.

sempr... dolciss.
 Il tuo bel cie - lo vor - rei ri - dar - ti, le dol - ci

l.h.

animando un poco

brez-ze del pa - trio suol: un re - gal ser - - - to sul crin po -

ten.
r.h.

con entusiasmo

sar - - - ti, er - ger - tiun tro - - - no vi - ei - no al

f.
col canto

sol, ah! Ce - - - le - - ste A -

p
leggerissime

espress.

i - - - da, for - - ma di - vi - - na,

mi - - sti - co rag - - gio di lu - - cee
 fior, del mio pen - sie - - ro
 tu sei re - gi - - na, tu di mia
 vi - ta sei lo splen - dor.

Georges Bizet (1838 - 1875)

Prelude to "Carmen"

Allegro giocoso ($\text{♩} = 116$)

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by '2/4') and the last three are in 3/4 time. The key signature is one sharp. The dynamics include *ff*, *p*, *f*, *pp*, *cresc.*, *molto*, and *ff*. The score features various musical techniques such as eighth-note patterns, sixteenth-note chords, and grace notes. The piece concludes with a repeat sign and an asterisk (*).

p ma ben marcato

crescendo

A musical score for piano, consisting of eight staves of music. The score is in common time and uses a key signature of two sharps. The music includes various dynamics such as *dim.*, *p*, *ff*, *legg.*, *cresc.*, *molto*, and *ff*. Performance instructions like *espress.* and *20.* are also present. The score is divided into measures by vertical bar lines.

dim.
legg.

p

ff

espress.

cresc.

molto

ff

20.

tr.

Richard Wagner (1813-1883)

“Träume” Studie zu “Tristan und Isolde”

Sehr mässig bewegt aber nicht schleppend

hal - ten mei - nen Sinn um - fan - - - gen, dass sie
 nicht wie lee - re Schäu - - - me sind in ö - des Nichts ver - gan - gen?
 Träu - - - me, die in je - der Stun - de, je - dem Ta - ge schö - ner
 blüh'n, und mit ih - rer Him - mels-kun - - de se - - lig durch's Ge - mü - - the

wach - sen, dass sie blü - - hen, träu - - mend spen - - den ih - ren Duft, —

p dolce

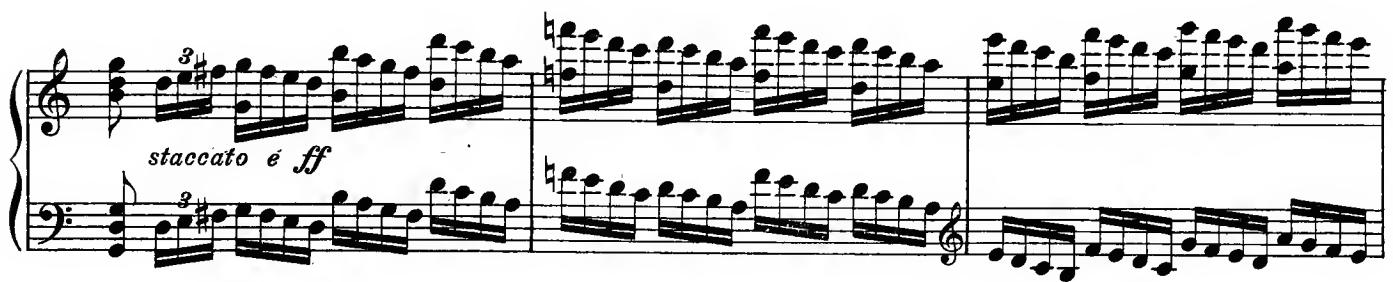
più p *morendo* *pp*

sanft an dei - ner Brust ver - glü - hen, und dann sin-ken in die Gruft.

Richard Wagner (1813 - 1883)

Procession of the Meistersinger
from "Die Meistersinger" Act III

The musical score consists of five staves of music, each with a treble clef and a bass clef. The first staff starts with a dynamic of *ff dim.*. The second staff begins with *cre*, followed by *scen* and *do*. The third staff ends with *più f*. The fourth staff begins with *ff dim.*, followed by dynamics *p*, *trum*, and *trum cre*. The fifth staff ends with *do*.



Musical score for orchestra and piano, page 10, measures 1-10. The score consists of ten staves. The top four staves are for the piano (two treble, two bass), featuring various chords, eighth-note patterns, and dynamic markings like *ff*. The bottom six staves are for the orchestra, starting with woodwind entries (clarinet, oboe) and transitioning to brass (trumpets, tuba). The brass section includes dynamic markings like *ff*, *p*, and *ff*. The score concludes with a forte dynamic *f*.

Richard Wagner (1813 - 1883)

"Siegfried's Funeral March" from "Götterdämmerung"

Feierlich

The musical score for Siegfried's Funeral March is presented in five staves of music for orchestra. The first staff features a bassoon part with dynamic markings 'ff' and 'dim.', and performance instructions 'Ped. *'. The second staff shows a transition with 'p' and 'cresc.'. The third staff includes a melodic line with 'molto cresc.' and 'ff' dynamics. The fourth staff continues with 'dim.' and 'Ped. *'. The fifth staff concludes with 'pp', 'cresc.', 'dim.', 'p', and 'più p' dynamics, along with 'Ped. *' markings.

284

espress.

Detailed description of the musical score:

- Staff 1 (Top):** Treble clef, 2 flats. Dynamics: *p*, *pp*. Articulation: *ped.* (pedal), ***. Performance instruction: *espress.*
- Staff 2:** Bass clef, 2 flats. Dynamics: *p*, *pp*. Articulation: *ped.* (pedal), ***.
- Staff 3:** Treble clef, 1 flat. Dynamics: *cresc.*, *dim.*, *p*, *pp*. Articulation: *ped.* (pedal), ***, *ped.* (pedal), ***, *ped.* (pedal), ***.
- Staff 4:** Bass clef, 1 flat. Dynamics: *pp*. Articulation: *ped.* (pedal), ***.
- Staff 5:** Bass clef, 1 flat. Dynamics: *marcato*, *più p*. Articulation: *ped.* (pedal), ***.
- Staff 6:** Bass clef, 1 flat. Dynamics: *p*, *dim.*, *più p*. Articulation: *ped.* (pedal), ***, *ped.* (pedal), ***, *ped.* (pedal), ***.
- Staff 7 (Bottom):** Bass clef, 1 flat. Dynamics: *pp*, *una corda*, *ppp*. Articulation: *ped.* (pedal), ***.

Richard Wagner (1813 - 1883)

Prelude to "Lohengrin"

Slow

8.....

pp < < v < < v p dim.

2d. * * 2d. *

dim. pp

2d. *

2d. *

sempr p

v

p

2d. * 2d. *

2d. * 2d. *

v v v v v v v v

2d. * 2d. * 2d. * 2d. * 2d. * 2d. *

286 287

dim. 3

sempre p

Ped. *

Ped. *

p

Ped. *

Ped. *

Ped. *

trem. cresc.

ff

8.....

Ped. *

Ped. *

Ped. *

Ped. *

ff

dim.

p

Ped. *

8.....

più p

8.....

più p

Ped. *

8.....

8.....

8.....

pp

Ped.

287

*

Ped.

*

Ped. Ped. Ped.

SECTION EIGHT
THE DEVELOPMENT OF THE ART SONG

Joseph Haydn (1732-1809)
My Mother Bids Me Bind My Hair

Allegretto (♩|♩).

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The tempo is Allegretto. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts enter at measure 10. The lyrics are as follows:

My Moth - er bids me bind my hair With bands of ros - y hue, Tie
'Tis sad to think the days are gone, When those we love are near! I

up my sleeves with rib - bands rare, And lace my bod - dice blue,
sit up - on this mos - sy stone, And sigh when none can hear,

Tie up my sleeves with rib - bands rare, And lace, and lace my bod - dice
I sit up - on this mos - sy stone, And sigh, and sigh when none can

blue. hear.
 For why, And while she cries, sit my

still and weep, While oth - ers dance and play?
 flax - en thread, And sing my sim - ple lay,
 A The

las! I scarce can go or creep, While Lu - bin is a - way.
 vil - lage seems a - sleep or dead, Now Lu - bin is a - way
 A - The

las! I scarce can go or creep, while Lu - bin is a - way, while now
 vil - lage seems a - sleep or dead, now Lu - bin is a - way, now

Lu - bin is a - way, is a - way, is a - way.
 Lu - bin is a - way, is a - way, is a - way.

W.A. Mozart (1756-1791)

Das Veilchen

Allegro

The musical score consists of two staves. The top staff is for the piano, and the bottom staff is for the voice. The music is in common time, with a key signature of one sharp (F#). The vocal part includes lyrics in German. The piano part provides harmonic support and rhythmic patterns.

Ein Veilchen auf der Wie - se stand, in sich ge - bückt und
un - be - kannt, es war ein her - zig's Veil - chen! Da
kam ein' jun - ge Schä - fe - rin, mit leich - tem Schritt und mun - ter'm Sinn. da -
her, da - her, die Wie - se her und sang.

legato

Ach, denkt das Veilchen, — wär' ich nur die schönste

Blume der Natur, ach! nur ein kleines Weilchen, bis

cresc.

p

mich das Liebchen abgepfückt und an den Busen matt gedruckt, ach!

nur, ach! nur ein Vier-tel-stünd-chens lang.

Ach aber ach! das Mäd - chen kam und nicht in
p.

Acht das Veil - chen nahm, sie trat _____ das ar - me Veil - chen! Es sank und *rallent.*
mf *f* *mp rallent.*

starb und freut sich noch: „Und *a tempo* sterb' ich denn, so *string.* *e orec.* sterb' ich doch durch
mf *string.* *e cresc.*

sie, durch sie, _____ zu ih - ren Fü - - - ssen doch!“
rallent.

a piacere *a tempo* *dim.*
 Das ar - me Veil - chen! es war ein her - zig's Veil - chen!

colla voce
arpeggio *f a tempo* *p*

L. v. Beethoven (1770-1827)

Ich liebe dich.

Andante.(♩). *mp*

Ich lie - be dich, so wie du mich, am A - bend und am

Mor - gen, noch war kein Tag, wo du und ich nicht teil - ten un - sre

Sor - gen; auch wa - ren sie, für

dich und mich ge - teilt, leicht zu er - tra gen. Du trö - stet est im

Kum - mer mich, ich weint in dei - ne Kla - gen, in dei - ne

Kla - gen. Drum Got - tes Se - gen ü - ber dir, du mel - nes Le - bens
 Freu - de, Gott schüt - ze dich, er - halt' dich mir, schütz und er - halt' uns
 bei - de, Gott schüt - ze dich, er - halt' dich mir, schütz
 und er - halt' uns bei - de, er - halt' uns bei - de, er -
 holt' uns bei - de.
 Pf.
 Cresc.
 f
 p
 Cresc.
 mp
 nf
 mf
 mf
 Cresc.
 f
 f

Franz Schubert (1797-1828)

Hark! Hark the Lark.

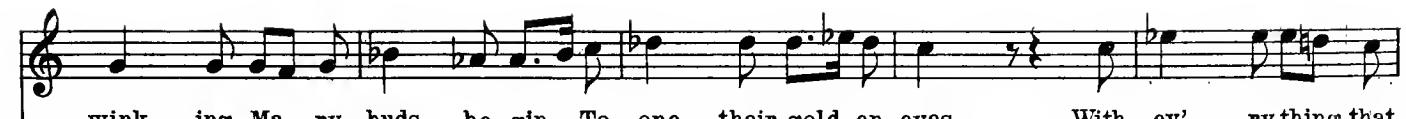


Hark, hark! the lark at

Fine.

Heavn's gate sings, And Phoe-bus 'gins to rise, _____ His steeds to wa-ter at those springs, On

cha - lic'd flow'r's that lies; _____ On cha - lic'd flow'r's that lies. And



Franz Schubert (1797-1828)

Der Doppelgänger.

(Orig. H moll)

Sehr langsam

The musical score consists of four staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score is set in common time. The vocal parts are highlighted with large, light-colored oval markings under the lyrics. The piano part includes dynamic markings such as *pp*, *so.*, *cresc.*, *poco*, and *a*.

First System:

Still ist die Nacht, es ru-hen die Gas-sen,

Second System:

in die - sem Hau - se wohn-te mein Schatz; sie hat schon

Third System:

längst die Stadt ver - las-sen, doch steht noch das Haus auf dem-sel - ben Platz.

Fourth System:

Da steht auch ein Mensch, und starrt in die Hö - he,

und ringt die Hän-de vor Schmer - zens-ge-walt;— mir graust es,
poco *fff*— *ff*— *deoresc.* *p*— —

wenn ich sein Ant-litz se - he der Mond zeigt mir mei-ne eig'- ne Ge stalt...
cresc. — — — — — *ffz*— *fff*—

Du Dop-pel-gän-ger, du blei-cher Ge-sel-lel was äffst du nach mein
decresc. *p>accel.* > *>cresc.* *ff*—

Lie-bes-leid, das mich ge-quält auf die-ser Stel-le so man che Nacht, in
ff— — — *fff*— *fff*—

al - - ter Zeit? (Heine)
p *pp* *ppp*

Franz Schubert (1797-1828)

Am Meer.

Sehr langsam

Das Meer er - glän - te weit hin - aus im letz - ten A - bend -

p *pp* *molto legato*

schei - ne, wir sa - ssen am ein - sa - men Fi - scher - haus, wir sa - ssen stumm und al -

lei - ne. Der Ne - bel stieg, das Was - ser schwoll, die

pp *pp* *cresc.*

Mö - - ve flog hin und wie - der, aus

p *decresc.*

dei - nen Au - gen lie - be - voll fie - len die Trä - nen nie - der.

pp

Ich sah sie fal - len auf dei - ne Hand und bin auf's Knie ge -
 sun - ken; ich hab' von dei - ner wei - sen Hand die Trä - nen fort - ge - trun - ken.
 Seit je - ner Stun - de ver - zehrt sich mein Leib, die
 See - le stirbt vor Seh - nen; mich
 hat das un - glück - sel - ge Weib ver - gif - tet mit ih - ren Trä - - nen. (Heine)

Robert Schumann (1810-1856)

Widmung. Op. 25.

(Orig. As dur.)

Innig, lebhaft.

Du meine Seele, du mein Herz, du meine

mf

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

Wonn', o du mein Schmerz, du meine Welt, in der ich

Ped. *

Ped. *

le - be, mein Himmel du, da - rein ich schwe - be, o du mein

Ped. *

Ped. *

Grab, in das hin - ab ich e - wig meinen Kum - mer gab!

Ped. *

ritard.

Du bist die Ruh', du bist der
 Frieden, du bist vom Himmel
 mir be - schie - den. Dass du mich liebst, macht mich mir
 wert, dein Blick hat mich vor mir ver - klärt, du hebst mich
 lie - - bend ü - ber mich, mein gu - ter Geist, mein bess' - res

Ich! f
 Du mei-ne See - le, du mein Herz, du mei-ne
 Ped. * Ped. * Ped. * Ped. * Ped. *

Wonn' o du mein Schmerz, du mei-ne Welt, in der ich
 Ped. *

ritardando -
 le - be, mein Himm - mel du, da - rein ich schwe - be, mein gu - ter
 steigend und eilend ritardando -
 Ped. * Ped. * Ped. *

Geist, mein bess' - res Ich! (Rückert) ritard.
 ritardando -

ritardando -

Robert Schumann (1810-1856)

Im wunderschönen Monat Mai. Op.48.

Langsam, zart.

Im wun - der schönen Mo-nat Mai, als

al - le Knos - pen spran - gen, da ist in mei - - nem

Her - zen die Lie - - be auf - ge - gan - gen.

ritar

p

Im wun - der schönen Mo-nat

Mai, als al - le Vö - gel san - gen, da

hab' ich ihr ge - stan - den mein Seh - nen und Ver-

lan - gen. (Heine)

ri tar dan do

Red.

Robert Franz (1815-1892)

"Es ragt der alte Elborus"

Maestoso.

mf

Es ragt der al - te El - bo - rus so - hoch der Him - mel

cresc.

Con Pedale

reicht; — der Früh - ling blüht zu sei - nem Fuss, sein Haupt ist schnee - ge - bleicht.

cresc.

mf

Ich selbst bin wie der El-bo - rus in - sei - ner heh - ren

cresc.

8.....

poco rit.

Ruh; — und blü-hend zu des Ber - ges Fuss der schö - ne Lenz bist du!

(Mirza Schaffy.)

cresc.

poco rit.

Robert Franz (1815 - 1892)

"Ich will meine Seele tauchen"

Con moto.

Ich will mei-ne See - le

p *cresc.* *mf*

con Pedal

tau - - chen in den Kelch der Li - lie hin -

cresc.

ein; die Li - lie soll klin - gend

cresc.

hau - - chen ein Lied von der Lieb - sten mein.

p

mf

Das Lied soll schau - ern und

cresc.

mf

be - - ben wie der Kuss von ih - rem Mund,

cresc.

den sie mir einst ge - ge - - ben in

cresc.

wun - der-bar sü - sser Stund? (Heine)

dim.

SECTION NINE
THE ROMANTIC MOVEMENT OF THE
NINETEENTH CENTURY

Franz Schubert (1791-1828)

Excerpt from Unfinished Symphony

The musical score consists of six staves of music for a symphony. The key signature is one sharp. The time signature is 3/4 throughout. The score includes dynamic markings such as *fp*, *pp*, *decresc.*, *cresc.*, *ffz*, and *p*. Performance instructions like "Ped." and "*" are placed under certain notes. Measure numbers 1 through 8 are indicated at the beginning of each staff. The music features various instruments, with the bassoon being prominent in the lower staves.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The rightmost staff uses a soprano C-clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Dynamics indicated include forte (f), very forte (ff), piano (p), and very piano (pp). Performance instructions like 'Ped.' (pedal) and '*' (asterisk) are placed under specific notes. Measure numbers 3, 4, and 5 are visible above the first, second, and third staves respectively. The music is divided into measures by vertical bar lines.

Franz Schubert

Theme from Impromptu, Op.142, №2

Allegretto ($\text{♩} = 120$)
sempre legato

Allegretto (♩ = 120)
sempre legato
pp

The music consists of six staves of piano sheet music. The first two staves are treble clef, and the remaining four are bass clef. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). Fingerings are indicated above the notes, and performance instructions like "sempre legato" and "poco rit." are present. The music is divided into measures by vertical bar lines.

Franz Schubert
Moment Musical, Op. 94, No. 3.

Allegro moderato

The musical score is composed of two staves for a piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The tempo is Allegro moderato. The score includes several dynamic markings: *p*, *pp*, and *dimin.*. Performance instructions include *una corda* and *Ped.* (pedal). Hand positions are indicated by numbers 1 through 5 above the keys. The music consists of eight measures per staff, separated by vertical bar lines. The first staff begins with a measure of two beats in common time. The second staff begins with a measure of four beats in common time.

Hector Berlioz (1803 - 1869)

Dance of the Sylphs from "The Damnation of Faust"

Allegro. Mouvement de Valse

The musical score consists of eight staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (three sharps). The time signature is common time (indicated by '3'). The vocal parts are in soprano and alto voices. The piano part provides harmonic support and includes dynamic markings such as *pp sempre dolcissimo*, *ben arpeggiato*, and *una corda sin al fine*. The vocal parts enter at different times, indicated by 'Ped.' (pedal) and asterisks (*). The vocal parts sing in a lyrical, melodic style, while the piano part provides harmonic and rhythmic support.

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. *

(pp) Ped. *

Ped. * Ped. *

p sf

p (pp) perdendo

cantando dolciss. * Ped. * Ped. * Ped. * Ped. *

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

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

(ppp) fp Ped. * Ped. * Ped. *

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

pp Ped. * Ped. *

perdendo (ppp)

sans presser ppp perdendo

Hector Berlioz (1803 - 1869)

Hungarian March from "The Damnation of Faust"

Allegro marcato

1. 2. 3. 4. 5.

Musical score page 1. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. The key signature changes to F# major (two sharps) at the beginning of the second measure. Measure 1 starts with a forte dynamic (f), followed by a piano dynamic (p). Measures 2 and 3 continue in G major. Measures 4 and 5 begin in F# major. Measures 6 and 7 return to G major. Measures 8 and 9 end in G major.

Musical score page 2. The score continues with two staves. The top staff starts in G major, moves to F# major, and then back to G major. The bottom staff starts in C major, moves to F# major, and then back to C major. Measures 10 and 11 are in G major. Measures 12 and 13 are in F# major. Measures 14 and 15 end in G major.

Musical score page 3. The score continues with two staves. The top staff starts in G major, moves to F# major, and then back to G major. The bottom staff starts in C major, moves to F# major, and then back to C major. Measures 16 and 17 are in G major. Measures 18 and 19 are in F# major. Measures 20 and 21 end in G major.

Musical score page 4. The score continues with two staves. The top staff starts in G major, moves to F# major, and then back to G major. The bottom staff starts in C major, moves to F# major, and then back to C major. Measures 22 and 23 are in G major. Measures 24 and 25 are in F# major. Measures 26 and 27 end in G major.

Musical score page 5. The score continues with two staves. The top staff starts in G major, moves to F# major, and then back to G major. The bottom staff starts in C major, moves to F# major, and then back to C major. Measures 28 and 29 are in G major. Measures 30 and 31 are in F# major. Measures 32 and 33 end in G major.

The musical score consists of five systems of piano music, each with two staves (treble and bass). The key signature is A major (three sharps). The time signature varies between common time and 3/4 time.
 - System 1: Features sixteenth-note patterns in the treble staff and eighth-note chords in the bass staff. Dynamics include *f*, *p*, and *ped.* (pedal).
 - System 2: Shows eighth-note chords in both staves. Includes a dynamic ***.
 - System 3: Contains sixteenth-note patterns in the treble staff and eighth-note chords in the bass staff. Includes dynamics *8.....*, *ped.*, ***, *ped.*, and ***.
 - System 4: Features eighth-note chords in both staves. Dynamics include *f*, *p*, and *8.....*. Includes *ped.* and ***.
 - System 5: Shows eighth-note chords in both staves. Includes dynamics *1.*, *2.*, *f*, and *dimin.*.

8.....
 Ped. * Ped. Ped. Ped.

 8.....
 ff
 Ped. Ped. Ped. Ped.

 8.....
 cresc.
 Ped. Ped. Ped. Ped.

 8.....
 ff
 Ped. Ped. Ped. Ped.

 8.....
 ff
 Ped. * Ped. Ped.

Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. * Ped. Ped.

* Ped. * Ped. * Ped. *

cresc.

Ped. *

Ped. *

The musical score consists of six systems of two staves each (treble and bass). The key signature varies throughout the piece, often indicated by sharp or double sharp symbols. Measure numbers '8' appear at the beginning of several measures. Dynamic markings include 'v', 'ff', 'f', and 'cresc.'. Performance instructions like 'Ped.' are placed under specific notes. The notation uses standard musical symbols like note heads, stems, and rests.

Ludwig Spohr (1784-1859)

Finale to Act I "Jessonda"

Allegretto (♩ = 84)

pp

fp

fz

dolce

pp

mf

fz

p

pp

fz

3

f

5

tr.

p

3

3

fz



Ludwig Spohr (1784 - 1859)

Introduction to Act III of "Jessonda" and Recitative of Lopez

Introduction

Andante, grave ($\text{d} = 50$)



Recitativo

LOPEZ (Tenor)

Thy raven pinions, gloomy night, hang o'er the sorrow-laden bosom

And now, opprest, with deep conflicting feel-ings, D'A - cun-ha strays be-side the o-cean.

p a tempo

Al-tho', a - las! I cannot heal his

sor-rows, I yet may strive to soothe them; 'Tis hard to

yield o - be-dience thus to hon-or, When life and love and hap-pi-ness op - pose it!

Allegro ($\text{d} = 100$)

F. Mendelssohn-Bartholdy (1809 - 1847)

Song without Words

Adagio non troppo

1 2 3 4 5 6 7 8 9 10 11 12

Re. *

p cre scen do sf

sf p f sf f sf p tranquillo

Re. *

F. Mendelssohn - Bartholdy (1809 - 1847)

March of the Priests from "Athalia"

Allegro vivace

The image shows a page of musical notation for a piano, consisting of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (G major). It features a series of eighth-note chords followed by sixteenth-note patterns. The dynamics include 'mf' at the start, 'cresc.' in the middle, and 'f' at the end of the first section. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F# major). It contains eighth-note chords and sixteenth-note patterns. The dynamics here include 'mf', 'f', 'sf', 'ff', and 'decresc.'. Both staves have performance instructions like 'Ped.' (pedal) and '*' (likely a sustain or踏板记号). The music continues with more complex chords and rhythmic patterns across the two staves.

387

388

389

390

391

392

A page of musical notation for orchestra, featuring six staves of music. The staves include various dynamics like *sf*, *ff*, and *ff*, and performance instructions like "Ped." and asterisks. The music consists of measures 31 through 40.

Frédéric Chopin (1809-1849)

Prelude (Op. 28, N° 6)

Lento assai

sotto voce

The musical score consists of six staves of piano music. The top two staves are for the treble clef (right hand) and the bottom two staves are for the bass clef (left hand). The key signature is one sharp (F# major). The time signature is common time (indicated by '3'). The first staff begins with a sustained note followed by eighth-note pairs. The second staff features eighth-note pairs with a curved line underneath. The third staff continues eighth-note pairs. The fourth staff shows eighth-note pairs with a curved line underneath. The fifth staff begins with eighth-note pairs followed by a sustained note. The sixth staff concludes with eighth-note pairs.

sostenuto

pp

Frédéric Chopin (1809–1849)

Mazurka (Op. 33, № 3)

Semplice

The image shows a page of sheet music for a piano, consisting of six staves. The top staff begins with a dynamic of *p* and includes fingerings such as 5-4-3-4, 4-3-5, 4-5-3-4, and 3-5. The second staff starts with *Ped.* and includes fingerings like 4, 3-5-4, 3-5, and 4. The third staff begins with *Ped.* and includes fingerings such as 1-4-3-1, 3-2-3, 5-2-1, 4-2-1, and 5-4-5-4. The fourth staff begins with *Ped.* and includes fingerings like 1-1-2-1, 2-3-4, 4-3-2, 3-2-1, 5-2-1, 4-2-1, and 5-4-5-4. The fifth staff begins with *dolce* and includes fingerings such as 2-3-4, 4-3-2, 3-2-1, 5-2-1, 4-2-1, and 5-4-5-4. The bottom staff begins with *Ped.* and includes fingerings like 2-3-4, 4-3-2, 3-2-1, 5-2-1, 4-2-1, and 5-4-5-4. Various dynamics and markings are present throughout the page, including *f*, *dim.*, and *3*.

Frédéric Chopin (1809-1849)

Marche Funèbre from the Sonata Op. 35

The image shows a page from a musical score for orchestra and piano. The title at the top left is "Marche funèbre". The score consists of eight staves of music. The first two staves are for the piano, with dynamics "pp pesante e sostenuto" and "poco cresc.". The subsequent staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments like oboes and bassoons. The music includes various dynamics such as "cresc.", "fz", "più cresc.", "f", "dimin.", "p", "sf", and "sempre f". The score is written in common time, with some measures in 2/4 or 3/4 time indicated by a "3/4" symbol. Measure numbers 341 through 345 are visible at the bottom of the page.

sempre f *dimin.* *p* *dim.*

1. *Fine*

pp 4 4 2 1 2 5 4 4

cresc. *fp*

D.S. *al Fine*

342

Fr. Chopin (1809 - 1849)

Valse (Op. 64, N°1)

Molto vivace

p leggiero

Ossia: 5 3 242 1 3

dim.

cresc.

più p

cresc.

poco rf

dim.

1. 2.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of four flats. Measure 4 begins with a dotted half note followed by eighth notes. Measure 5 begins with a dotted half note followed by eighth notes. The score includes dynamic markings such as 'p' (piano) and 'ff' (fortissimo), and performance instructions like 'Ped.' (pedal down) and '*' (pedal up). Measures 4 and 5 are grouped by a brace.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 11 starts with a dynamic of $p\cdot$. It features a series of eighth-note chords in the bass, marked with 'Ped.' and asterisks. The melody consists of eighth-note patterns in the treble. Measure 12 begins with *tr* (trill) over a bass note. The melody continues with eighth-note patterns. The score includes performance instructions: 'poco f' (measures 11-12), 'legatissimo dim.' (measure 12), and 'dolcissimo' (measure 12). Measures 11-12 are separated by a vertical bar line.

A musical score for piano, showing four staves of music. The top staff is treble clef, B-flat major, common time. The bottom staff is bass clef, B-flat major, common time. Measure 12 starts with a grace note followed by a dotted half note. Measures 13-14 show eighth-note patterns. Measure 15 begins with a forte dynamic. The score includes fingerings (1, 2, 3, 4) and a crescendo instruction.

rit. - - - -

fp *dim.*

p

a tempo
132

cresc. - - - -

Ped. * Ped. *

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords. Measure 12 begins with a dynamic marking 'f' followed by six eighth-note chords. Below the notes in measure 12, there are markings: a circled 'ped.' with an asterisk, a circled 'Ped.', another circled 'ped.' with an asterisk, and finally a circled 'Ped.' with an asterisk.

A musical score for piano, consisting of six staves of music. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes between measures, including B-flat major, G major, and F major. The score includes various dynamic markings such as *p*, *pp*, *più p*, *cresc.*, *poco rf*, *dim.*, *poco cresc.*, and *rit.*. Performance instructions like "Ped. *", "Ped.", and "3" are placed below the staves. Measure numbers 345 and 346 are indicated at the bottom.

Robert Schumann (1810–1856) „Warum?“ from “Phantasiestücke” (Op.12)

Slowly and softly

Robert Schumann (1810 – 1856)
„Grillen“ from “Phantasiestücke” (Op. 12)

With humor

mf sf v v v ff

sf v v v Ped. * Ped. *

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

f sf 5 4 3 2 1 5 4 3 2 1 Ped. 3 * 5 4 3 2 1 Ped. 4 * 5 4 3 2 1 Ped. * 5 4 3 2 1 Ped. * 5 4 3 2 1

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

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

p Ped. * Ped. * Ped. * Ped. * Ped. * f

A page from a musical score featuring two staves. The top staff is for the orchestra, showing multiple parts with various dynamics like 'sf', 'v', and 'ff'. The bottom staff is for the piano, with markings such as 'ritard.', 'sf', 'p', and 'ff'. The score includes numerous rehearsal marks (e.g., 1, 2, 3, 4, 5) and measure numbers (e.g., 1, 2). The music is set in common time and includes both treble and bass clefs.

A page of musical notation for orchestra, featuring six staves of music. The notation includes various dynamics like *sf*, *ff*, *p*, and *v*, as well as performance instructions like *Ped.* and *Ped. **. The music consists of complex chords and rhythmic patterns typical of a symphonic score.

Peter Cornelius (1824-1874)

Ein Ton (The Monotone)

Un poco agitato

Mir klingt ein Ton so wun-der - bar in Herz und Sin-nen im - mer.

legato

dar. Ist es der Hauch, der dir ent-

mf

schwebt, als ein-mal noch dein Mund ge - beb't? ist es des

cresc.

Glöckleins trü - ber Klang, der dir ge - folgt den Weg ent - lang?

cresc.

Mir klingt der Ton so voll so rein, als schlöss er

p

cresc.

dei - ne See - - le ein,

fp *dim.*

pp

als stie - gest lie - bend nie - der Du und sän - gest mein - en Schmerz in

pp

Ruh'!

mf

pp

Franz Liszt (1811-1886)

"Consolation" N° 5

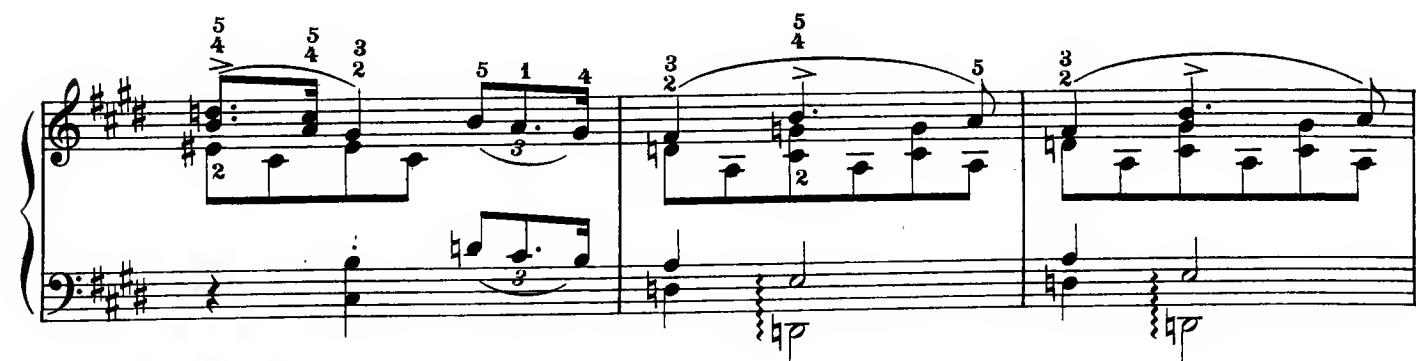
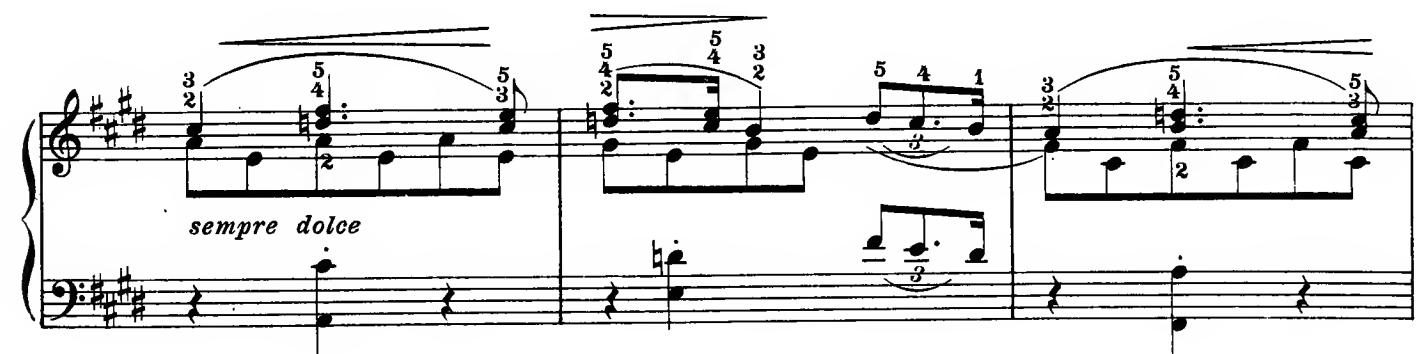
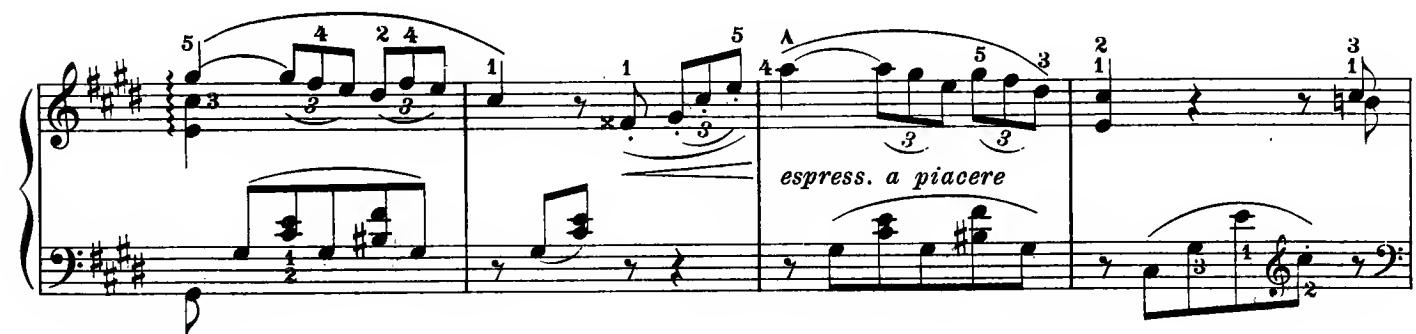
Andantino

con grazia

dolce

a tempo

espressivo con anima



Franz Liszt (1811-1886)

"Du bist wie eine Blume."

Langsam, innigst.

p mezza voce.

pp ben sostenuto Du - bist wie ei-ne Blu me so hold und
una corda.

pp

Du - bist wie ei-ne Blu me so hold und
** Ped. * Ped. * Ped. **

schön und rein; ich schau dich an und Weh - mut schleicht mir ins Herz hin -

sempre pp

** Ped. * Ped. **

satto voce.

ein. Mir ist, als ob ich die Hän - de aufs

P cantabile *pp* *p*

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

cresc. *poco riten*

Haupt dir le - gen sollt; be - tend, dass dich Gott er -

pp *pp* *riten*

*Ped. **

etwas langsamer smorz *un poco marc.*

hal - te so rein und schön — und hold.
(Heine.)

etwas langsamer

ppp *pp* *ppp*

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

Ped. *** *Ped.* 355*

Robert Volkmann (1813–1883)
Minne (Op. 21, N° 4)

Langsam M.M. ♩ = 60

356

Bewegter M.M. ♩ = 132

p

cresc.

mf
ritard.

a tempo

p

Joachim Raff (1822-1882)
*“Parting March” from Symphony “Leonore”

Tempo di Marcia

c
pp

c
pp

c
pp

c
pp

c
pp

* The opening sections of this movement only are given.
The final measure has been supplied by the editors.





A page of musical notation for piano, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp (F# major or G minor). The time signature is common time (indicated by 'C'). The music includes various dynamics such as *f*, *ff*, *cresc.*, and *tr.* There are also slurs, grace notes, and specific performance instructions like '3' over eighth-note groups. The notation is typical of classical piano music, with both hands playing throughout.

César Franck (1822 - 1890)

Aria from "Prélude, Aria et Final"

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The score is divided into four sections, each with a different tempo and dynamic marking.

- Section 1:** Lento (G major). Dynamics: *quasi forte*, *rall.*, *dim.*. Articulation: slurs, grace notes, triplets (indicated by '3').
- Section 2:** Animato (F major). Dynamics: *rall.*
- Section 3:** Lento (B-flat major). Dynamics: *molto dolce*, *rall.*
- Section 4:** Animato (F major). Dynamics: *p a tempo molto espress. ma simple*.
- Section 5:** Lento ($\text{d} = 52$) (F major). Dynamics: *sempr. rall.*, *molto cantabile*.

Musical score page 1. The top two staves show melodic lines with dynamic markings: 'poco cresc.' and 'dim.'. The bass staff provides harmonic support.

Musical score page 2. The top two staves continue with melodic lines, now labeled 'cresc.' and 'dim.'. The bass staff provides harmonic support. The dynamic 'pp dolce' appears in the upper staff.

Musical score page 3. The top two staves show melodic lines with dynamic markings. The bass staff provides harmonic support.

Musical score page 4. The top two staves show melodic lines with dynamic markings. The bass staff provides harmonic support. The dynamic 'non troppo dolce' appears in the upper staff.

Musical score page 5. The top two staves show melodic lines with dynamic markings: 'dim.' and 'molto cantabile il basso'. The bass staff provides harmonic support.

Musical score page 6. The top two staves show melodic lines with dynamic markings. The bass staff provides harmonic support.

Musical score for piano, six staves:

- Staff 1: Treble clef, key signature of two flats. Dynamics: *poco rall.*, *pp a tempo dolciss.*
- Staff 2: Treble clef, key signature of two flats.
- Staff 3: Treble clef, key signature of one flat. Measures end with a fermata.
- Staff 4: Treble clef, key signature of one flat.
- Staff 5: Treble clef, key signature of one flat. Dynamics: *molto cantabile*.
- Staff 6: Treble clef, key signature of one flat. Dynamics: *più f*.
- Staff 7: Treble clef, key signature of one flat. Dynamics: *dim.*

A musical score for piano, consisting of five staves. The key signature is three flats. The dynamics and performance instructions include:

- Staff 1: *più f*, *dim.*
- Staff 2: *mf*
- Staff 3: *dim.*, *molto legato quasi forte e sostenuto*, measure 5
- Staff 4: Measure 21
- Staff 5: Measure 5, *sempr. dolcissimo e legatissimo*

César Franck (1822 - 1890)

Song: "Le Mariage des Roses"

Poco allegretto

dolce

cantabile

Mi - gnon - ne, sais - tu com - ment, S'é - pou - sent les
Crois - moi, mi - gnon - ne, crois - moi, Ai - mons - nous comme

pp

ro - - - ses? Ah! cet hy - men est char - mant,
el - - - les, Vois, le prin - temps vient à toi,

— cet hy - men est char - mant! ————— Quel - les ten - dres
 — le prin - temps vient , à toi, ————— Et des hi - ron -

cho - - ses El - les di - sent en ou - vrant ————— Leurs pau -
 del - - les; Ai - mer est l'u - ni - que loi ————— A leurs

piè - - - res clo - - ses! Mi - gnon - ne, sais - tu com -
 nids fi - dé - les. Ô ma rei - ne, suis ton

poco rall.
 ment S'é - pou - sent les ro - - - - ses?
 roi, Ai - mons - nous comme el - - - - les.
poco rall.

*a tempo
dolce*

El - les di - sent: ai - mons - nous! Si courte est la vi - el
 Ex - cep - té d'a - voir ai - mé, Qu'est - il donc sur ter - re?

pp a tempo

Ay - ons les bai - sers plus doux, L'a - me plus ra - vi - el
 Notre ho - ri - zon est fer - mé, Om - bre, nuit, mys - té - re!

cresc.

Pen - dant que l'homme à ge - noux Doute, es - pere ou pri - el
 Un seul phare est al - lu - mé, L'a - mour nous l'é - clai - re.

cresc.

Ô mes sœurs, em - bras - sons - nous! Si courte est la vi - el
 Ex - cep - té d'a - voir ai - mé, Qu'est - il donc sur ter - re?
 (Eugène David)

poco rall.

f

poco rall.

Carl Reinecke (1824-1910)

2 Kinderlieder

1. Maiglöckchen und die Blümchen

Allegretto

Leicht und munter zu singen

1. Mai - glöck chen läu tet in dem Thal, das klingt so hell, das klingt so
 2. Mai - glöck chen spielt zum Tanz im Nu, und al - le, al le tan zen
 3. Doch kaum der Reif das Thal ver - lässt, da ruft und läu tet wie der -

p

fein: so kommt zum Rei-gen all zu mal, ihr lie - ben, lie ben Blü - me -
 dann, der Mond sieht ih - nen freund-lich zu, hat sei - ne gro - sse Freu - de
 um Mai glöck-chens zu dem Früh - lings - fest, und läu - tet bim bam, bim bam

f

lein! Die Blüm - chen blau und gelb und weiss, die kom men al - le nun her -
 dran. Den Jun ker Reif ver - dross das sehr, er kommt ins trau - te Thal hin -
 bum. Nun hält's auch mich nicht mehr im Haus, Mai - glöck - chen ruft so freund - lich

vor, Ver giss-mein-nicht und Eh - ren - preis, ein gan - zer Blu - men - flor.
 ein; Mai - glöck - chen spielt zum Tanz nicht mehr, fort sind die Blü - me lein.
 mich; die Blüm - chen gehn zum Tanz hin - aus, zum Tan - ze geh' auch ich!

dolce.

Ded. * *Ded.* *

2. "Eine kleine Geige möcht' ich haben"

Vivace
Munter und frisch

The musical score consists of five staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support and rhythmic patterns. The lyrics are integrated into the vocal line, with some words appearing below the staff.

1. Strophe:

Ei - ne klei - ne Gei - ge möcht' ich ha - ben, ei - ne klei - ne
 Gei - ge klingt gar lieb - lich, ei - ne klei - ne

2. Strophe:

Gei - ge hätt' ich gern, al - le Ta - ge spielt' ich mir zwei drei Stücke o - der vier, ja
 Gei - ge klingt gar schön, Nach - bars Kin - der und un - ser Fritz kä - men al - le wie der Blitz, sie

Refrain:

zwei drei Stücke o - der vier; und sän - ge und spränge gar lus - tig her - um,
 kä - men al - le wie der Blitz; wie sprän - gen wir al - le dann lus - tig her - um,

Final Chorus:

1-2. di - dl di - dl dum di - dl di - dl di - dl dum. 2. Ei - ne klei - ne

Johannes Brahms (1833-1897)

Ballade N° 1. After the Scottish Ballad "Edward" (Op. 10, No. 1)

Andante

Poco più moto

Tempo I

Poco

più moto

Allegro (ma non troppo)

Musical score for piano, Allegro (ma non troppo). The score consists of six staves of music. The first two staves are in common time (C), the third staff is in 3/4 time (3), and the remaining three staves are in common time (C). The key signature changes from G major (two sharps) to F# major (one sharp) and then to B major (two sharps). The dynamics include *p*, *ben tenuto*, *cresc.*, *r.h.*, *sempre cresc.*, *ff*, *pesante*, and *ped.*. The score features various performance techniques such as grace notes, slurs, and dynamic markings like *cresc.* and *ff*.

1. *p* *ben tenuto* *3*

2. *cresc.* *3*

3. *ped.* *

4. *r.h.* *3* *

5. *sempre cresc.* *r.h.* *ff*

6. *r.h.* *3* *

7. *ff* *ped.* *

8. *ff* *ped.* *

9. *ff* *ped.* *

10. *ff* *ped.* *

11. *ff* *ped.* *

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402. *ff* *ped.* *

403. *ff* *ped.* *

404. *ff* *ped.* *

405. *ff* *ped.* *

406. *ff* *ped.* *

407. *ff* *ped.* *

408. *ff* *ped.* *

409. *ff* *ped.* *

410. *ff* *ped.* *

411. *ff* *ped.* *

412. *ff* *ped.* *

413. *ff* *ped.* *

414. *ff* *ped.* *

415. *ff* *ped.* *

416. *ff* *ped.* *

417. *ff* *ped.* *

418. *ff* *ped.* *

419. *ff* *ped.* *

420. *ff* *ped.* *

421. *ff* *ped.* *

422. *ff* *ped.* *

423. *ff* *ped.* *

424. *ff* *ped.* *

425. *ff* *ped.* *

426. *ff* *ped.* *

427. *ff* *ped.* *

428. *ff* *ped.* *

429. *ff* *ped.* *

430. *ff* *ped.* *

431. *ff* *ped.* *

432. *ff* *ped.* *

433. *ff* *ped.* *

434. *ff* *ped.* *

435. *ff* *ped.* *

436. *ff* *ped.* *

437. *ff* *ped.* *

438. *ff* *ped.* *

439. *ff* *ped.* *

440. *ff* *ped.* *

441. *ff* *ped.* *

442. *ff* *ped.* *

443. *ff* *ped.* *

444. *ff* *ped.* *

445. *ff* *ped.* *

446. *ff* *ped.* *

447. *ff* *ped.* *

448. *ff* *ped.* *

449. *ff* *ped.* *

450. *ff* *ped.* *

451. *ff* *ped.* *

452. *ff* *ped.* *

453. *ff* *ped.* *

454. *ff* *ped.* *

455. *ff* *ped.* *

456. *ff* *ped.* *

457. *ff* *ped.* *

458. *ff* *ped.* *

459. *ff* *ped.* *

460. *ff* *ped.* *

461. *ff* *ped.* *

462. *ff* *ped.* *

463. *ff* *ped.* *

464. *ff* *ped.* *

465. *ff* *ped.* *

466. *ff* *ped.* *

467. *ff* *ped.* *

468. *ff* *ped.* *

469. *ff* *ped.* *

470. *ff* *ped.* *

471. *ff* *ped.* *

472. *ff* *ped.* *

473. *ff* *ped.* *

474. *ff* *ped.* *

475. *ff*

A musical score for piano, consisting of six staves of music. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** *ff* (fortissimo), *sempre ff*, *ff*.
- Staff 2:** *poco a poco riten. e dim.*
- Staff 3:** *pp*, *riten.*
- Staff 4:** *p sotto voce*, *pp*, *p*.
- Staff 5:** *pp*, *dim.*, *ma sempre in tempo*.

 Articulations include *ped.* (pedal), *** (staccato), *marcato*, and *riten.* (ritenent). Measure numbers 374 are indicated at the bottom.

Johannes Brahms (1833-1897)
Walzer (Op. 39)

Tempo giusto

Nº 1

The musical score consists of five staves of piano music. The top staff shows a treble clef, a key signature of four sharps, and common time (indicated by '3'). The dynamic 'f' is marked at the beginning. The second staff shows a bass clef, a key signature of four sharps, and common time. The third staff shows a treble clef, a key signature of four sharps, and common time. The fourth staff shows a bass clef, a key signature of four sharps, and common time. The fifth staff shows a treble clef, a key signature of four sharps, and common time. Various dynamics and performance instructions like 'Ped.', '*' (staccato), and 'cresc.' are included throughout the score.

Nº 2

p dolce

Ped. Ped. Ped. Ped.

1. 2.

p dolce

Ped. * Ped. * Ped. *

5 4

Ped. * Ped. * Ped. *

Johannes Brahms (1833-1897)

Sapphische Ode.

Ziemlich langsam

Ro - sen brach ich Nachts mir am dun - klen Ha - ge;

p mezza voce.

sü - sser hauch - ten Duft sie, als je — am Ta - ge doch ver -

streu - ten reich die be - weg - ten Ae - ste Thau, _____ der mich

näss - - - te.

Auch der Küs - se Duft mich wie nie be - rück - te,
 die ich Nachts vom Strauch dei-ner Lip - pen pflück - te: doch auch
 dir, be - wegt im Ge - müth - gleich je - nen, than - - - ten die
 Thra - - - - nen. (Hans Schmidt.)

