

N. 138

O BRASIL



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ex. 1

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Rua dos Latoeiros.
N.º 59.
Rio de Janeiro.

CAVATINA NELL' OPERA

MARIA PADILLA

del maestro

DONIZETTI.

PIANO

MODERATO.

The piano introduction is in 2/4 time, marked 'MODERATO'. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a piano (*p*) dynamic and features a series of sixteenth-note runs in the right hand, some with trills (*tr*). The left hand provides a simple harmonic accompaniment. The piece concludes with a fortissimo (*pp*) dynamic.

MARIA.

Un A - mo - re, ein - to di re - gal

The vocal line for Maria begins with a rest, followed by the lyrics 'Un A - mo - re, ein - to di re - gal'. The melody is in a treble clef with a key signature of one sharp. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ser - to, me, dall' - a - ra al suo

The vocal line continues with the lyrics 'ser - to, me, dall' - a - ra al suo'. The melody and piano accompaniment continue from the previous system.

tro - no gui - da - va, oh quai dol - ci

The vocal line concludes with the lyrics 'tro - no gui - da - va, oh quai dol - ci'. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

sguar - di quai do lei sguar - di mi vol - ge - al Tre -

- ma - va la sua nella mia ma - no.... era il sen - tier tutto

spar - so tutto spar - so di fio - ri ee - cheg-

rall^o **ALL^o VIVACE.**

P a tempo

- gia - van me - lo - dio - si co - ri: dell'aral - di che

con entusiasmo crescente

BIBLIOTECA NACIONAL
Rio de Janeiro
358.119/65

a piacere REC. VO

trom - - be al - - lo squil - lar, del

popol, del-la cor-te fra iplausie fra gli ev - vi - va il no-me mio s'u-

REC. VO

MAESTOSO.

- di - va... sa - lu - ta - ta Re - gi - - - - na!

FF

ALL^o VIVACE. *colpita*

ALL^o VIVACE. Ah! Men - dez! Men - dez!

FF FF FF

Quel tur-ba - men - to è il mi - o! Ah,

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Quel tur-ba - men - to è il mi - o! Ah,". The piano accompaniment is in the same key and time, starting with a fortissimo (FF) dynamic and transitioning to piano (p) and then forte (F). The piano part includes complex chordal textures and arpeggiated figures.

suo - ra, l'a - mo anch' i - o l'a - mo l'a - - -

rall^o *a piacere*

P rall^o colla parte P

The second system continues the vocal line with the lyrics "suo - ra, l'a - mo anch' i - o l'a - mo l'a - - -". It includes performance markings: *rall^o* (rallentando) and *a piacere* (ad libitum). The piano accompaniment is marked *P* (piano) and includes the instruction *rall^o colla parte* (rallentando with the voice part).

ALL^o GIUSTO.

- mo.

ALL^o GIUSTO.

p

The third system is a piano accompaniment section. It begins with the tempo marking *ALL^o GIUSTO.* (Allegro giusto) and a common time signature. The music features a melodic line in the right hand and a bass line in the left hand with triplet figures. A piano (*p*) dynamic is indicated.

Ah! non

p *F* *F*

The fourth system shows the vocal line with the lyrics "Ah! non". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*F*).

sai qual presti - gio si ce - la in quel gio - vin si alte - ro si

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "sai qual presti - gio si ce - la in quel gio - vin si alte - ro si". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a dynamic marking of *p* (piano). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

va - go; veg - go in es - so parlan - te lim - ma - go dell' a -

The second system continues the vocal line with the lyrics "va - go; veg - go in es - so parlan - te lim - ma - go dell' a -". The piano accompaniment continues with the same rhythmic pattern as the first system.

- mor che a me in so - gno s'of - fri ha lo sguar - do si dol - ce il sor -

senza arrestarsi

comb

sf F P

The third system begins with the lyrics "- mor che a me in so - gno s'of - fri ha lo sguar - do si dol - ce il sor -". Above the vocal line, the instruction *senza arrestarsi* is written. A *comb* (combustion) effect is indicated by a wavy line under the piano accompaniment. The piano part includes dynamic markings *sf* (sforzando), *F* (forte), and *P* (piano).

- ri - so che al de - sti - no il mio cor s'abban - do - na; e - gli

galta

The fourth system concludes the page with the lyrics "- ri - so che al de - sti - no il mio cor s'abban - do - na; e - gli". The piano accompaniment features a *galta* (trill) effect in the right hand, indicated by a wavy line.

ein - to non e di co - ro - na ma par na - to per ein - ger - la un

Inno trillo
di ah e - gli ein - to non è di co - ro - na ma par

na - to per ein - ger - la un di ah..... ah.....

.... par na - to par na - to per ein - ger - la un di ah.....

galta

si ah par na - - - - - to par

na to per cinger - la un di.

Più Mosso

Ab! non

1^{mo} Tempo

sai qual presti - gio si ce - la in quel gio - vin si alte - ro si

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics 'sai qual presti - gio si ce - la in quel gio - vin si alte - ro si'. The piano accompaniment begins with a piano (*P*) dynamic marking and consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

va - go; veg - go in es - so parlan - te lim - ma - go dell' a -

The second system continues the vocal line with the lyrics 'va - go; veg - go in es - so parlan - te lim - ma - go dell' a -'. The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note accompaniment.

senza arrestarsi
- mor che a me in so - gno s'of - fri ha lo sguar - do si dol - ce il sor -

cond *sf* *F* *P*

The third system begins with the instruction 'senza arrestarsi' above the vocal line. The lyrics are '- mor che a me in so - gno s'of - fri ha lo sguar - do si dol - ce il sor -'. The piano accompaniment features a wavy line labeled 'cond' (conductor's line) above the vocal staff. The piano part includes dynamic markings *sf*, *F*, and *P* across the system.

- ri - so che al de - sti - no il mio cor s'abban - do - na; e - gli

gatta

The fourth system concludes the vocal line with the lyrics '- ri - so che al de - sti - no il mio cor s'abban - do - na; e - gli'. The piano accompaniment continues with the eighth-note accompaniment. The system ends with a wavy line labeled 'gatta' (guitar) above the vocal staff.

ein - to non e di co - ro - na ma par na - to per ein - ger - la un

largo trillo
 di ah e - gli ein - to non è di co - ro - na ma par

na - to per ein - ger - la un di ah..... ah.....

.... par na - to par na - to per ein - ger - la un di ah.....

si ah par na - - - to par

loco
P

na-to per cin-ger - la un di ah la si ah

gatta *loco*
ff

si ah..... si.

tr

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