Andantino

INTRODUZIONE.

armonici loco a tempo armonici

a piacere

a tempo mf

loco armonici loco armonici

mf sf

loco

f p

mf f mf p

le note di sopra marcate

sf sf

mf

p mf f

sf sf f f

p *mf*

sf *sf* *sf* *sf* *f*

p *mf*

f

crescendo e accelerando

insensibilmente

slargandosi e diminuendo. a poco a poco

Andante
Grazioso.

p *sf*

p

V: S:

piu mofso

sf sf p p cres

decres

mf f

mf f

sf p sf p

sf p sf p

f

p

Maestoso

mf

p

cres

poco a po - - co

f

sf

sf

mf

sf

sf

sf

sf

f

mf

p

cres

poco a po _ _ _ co

f diminuendo e slargandosi a poco a poco

Moderato

p

sf *sf* *sf*

piu mofso

mf

f

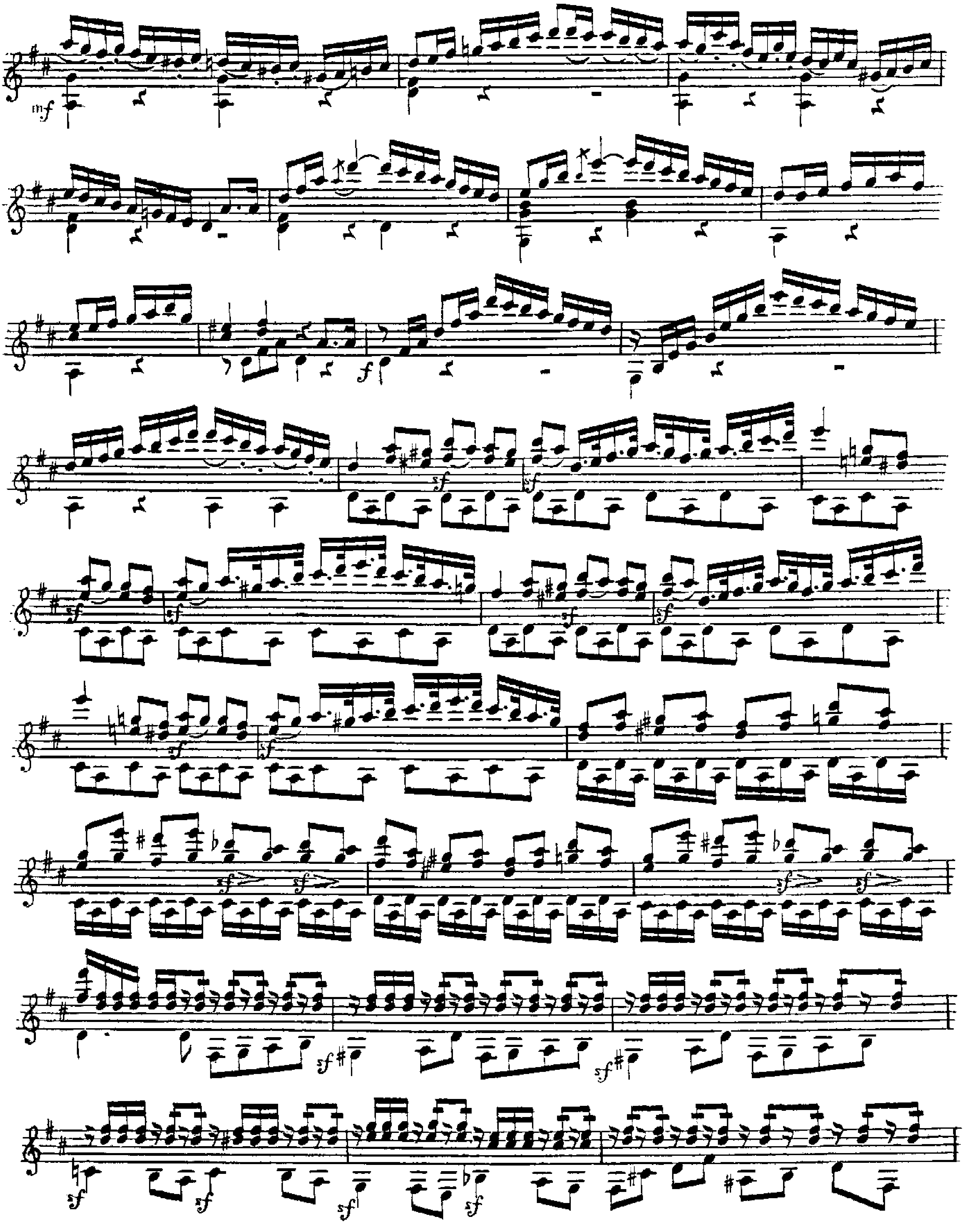
tempo I.o

p *sf*

p *mf*

f

V:S;



p *sf*

sf *sf*

pp

All°. Vivace

f

p *mf*

f *mf*

p *mf*

p

f

p mf

mf p mf

f

sf sf

sf sf

V:s:

f

sf

sf

Identifications of themes from Rossini

Page 2, line 3, bar 3: "Assisa a pic d'un salice", Scena e Romanza, from *Otello,* Act III (Desdemona).

Page 3, Andante grazioso: "Languir per una bella", Cavatina, from *L'Italiana in Algeri,* Act I (Lindoro).

Page 6, Maestoso: "Ai capricci della sorte", Duetto, from *L'Italiana in Algeri,* Act I (Isabella – Taddeo).

Page 7, Moderato: "Caro, caro ti parlo in petto", from Rondo "Pensa alla patria", *L'Italiana in Algeri,* Act II (Isabella).

Page 9, line 5, bar 2: "Cara! per te quest'anima" from Duetto "Amor! possente nome" *Armida,* Act I (Armida – Rinaldo).

Notes

Page 1, line 3, bar 4: the top note of the chord should be G, not B.

Page 1, line 8, bar 1: the Ds should doubtless be sharp.

Page 2, line 2, bar 3: the appoggiaturas should probably be G natural.

Page 2, line 5, bar 2: the last note should probably be A, not C.

Page 3, line 3, bar 3, last beat: a crotchet rest should be added in the bass.

Page 3, line 5, bar 3: a natural sign should be added before the first note (F) in the treble.

Page 4, line 5, last bar: the lower sharp should apply to the F, not to the C.

Page 6, line 3, bar 1: the B should be sharp throughout this bar.

Page 7, line 2, bar 3: the Gs should be natural.

Page 7, line 7, bar 3: the Gs should be sharp.

Page 8, line 1, bar 3: the first four treble notes should read A G B G (compare with the rest of the bar).

Page 9, line 6: the Cs at the end of bar 3 should probably be sharp, and those in bars 4–5 natural.

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