

La Cenerentola.

(1817.)

“Non più mesta,,

English version by
Mrs. O. B. Boise.

Cavatina.

GIOAC. ROSSINI.
(1792-1868.)

Andante.

Nac - qui al-laf - fan - no e al
Pain — was child - hood's sad

A musical score for piano and voice. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The vocal line begins with "pian- - - to, Sof- - frir ta - - cen - - do il" followed by a repeat sign. The piano accompaniment consists of eighth-note chords. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features sustained notes and eighth-note chords.

co- - - - re,
sor- - - - - row,

col canto

pp

Ma per soa - ve in - - can - - - to
 Then dawn'd the mag - ic hour,

Del - lè - tà mia nel _____ fio - - - - re,
My lone - ly days' bright _____ mor - - - - row,

cresc.

Allegro.

giò.
life.

No, no, no, no, ter - ge - te il
No, no, no, no, Ah, no more

A musical score page featuring two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The vocal part includes lyrics in both English and Italian. The piano part shows harmonic progression through various chords.

sen, a questo sen vo - la - - - - te. Fi - glia, so -
breast shall love for mourning-a - - - - tone. Daught - er, and

A musical score page from 'The Parting' by G. F. Handel. The top half shows a soprano vocal line with lyrics 'rel-la, a - mi - ca, sis- -ter, and com - rade,' followed by a piano accompaniment line. The bottom half shows a basso continuo line with a cello part. The music is in common time, with various dynamics like 'pp' (pianissimo) and 'f' (fortissimo). The vocal line ends with 'alway, alway, alway, alway thou'l' and 'tut-to, tutto, tut-to, tutto tro - -' followed by a repeat sign. The piano accompaniment consists of eighth-note chords. The basso continuo line features sustained notes and eighth-note patterns.

va - te in - me, tro - - - va - te, tro - va - te in -
find them in - me, thou shalt find them, find all, in -

a tempo

me.
me.

Meno

allegro.

Non più
Now fare -

grazioso

me-sta-ac-can-toal fuo-co Sta-ro so-la-a gor-gheg-giar! no! Ah, fu-un
well, dark days of weeping! Love's warm sun hath dried my tears. Yes! Thrill'd with

p

fz

lam-po-un sogno-un gio-e-o Il mi-o lun-go pal-pi-
bliss be-yond all tell-ing, My full heart for-gets its

p

tar! Non più me-sta ac-can-toal fuo-co, non più
fears. Yes, fare-well, then, dark days of weep-ing, Now fare-

me-sta-ac-can-toal fuo-co Sta-ro so-la-a gor-gheg-
well, long days of weep-ing! Love's warm sun hath dried my

giar! No! Ah, fuun lam - po un so - gno un gio - - co Il mio
 tears. Yes! Thrill'd with bliss be - yond all tell - - ing, My

lun-go pal-pi - - tar! Non più
 heart for - - gets its fears. Yes, fare-

me - sta ac - can - to al suo non più me - sta accan - to al -
 well, then, dark days of weep - ing! Thrill'd with bliss be - yond all -

suo - co Sta - rò so - laa gor - gheg - giar! Ah, fuun
 tell - ing, My sad heart for - gets its fears, Thrill'd with

so - gno un lam - po un gio - co Il mio lun - go pal - pi -
bliss be - yond all tell - ing, My glad heart for - gets its -

Più mosso. *brillante*

tar, Ah, fu un lam - - - - - po, un so - gno un
fears! Thou, my loved one, hast come to

gio - - - - - co, ah, fu un lam - po un so - gno un
save me, Fill - ing life with love and

gio - - co Il mi - o lun - - - go and
joy un - told, with love and

pal - pi - tar, Ah, fu un lam - - -
 joy un - told, Thou, my loved

po, un so - gno un gio - - - co, ah, fu un
 one, hast come to save me, Fill - ing

lam - po un so - gno un gio - co ll mi - o lun - - - go -
 life with love and joy un - told, with love and

pal - - - pi - tar, Ah, fu un
 joy un - told. Thrill'd with

gio - co, ah, fuun gio - co, ah, fuun lam - - -
rap - ture past all tell - ing, Thrill'd with rap - ture past all -

- - - - - po il pal - pi -
tell - - - - - ing, is my glad

tar, ah, fuun gio - co, ah, fuun gio - co, ah, fuun
heart, Thrill'd with rap - ture past all tell - ing, Yes, with

lam - - - - - po il pal - pi -
rap - ture past all - tell - - - - - ing, my hap - py

tar, il mio lun - go pal - pi - tar, il mio
heart, fill'd with joy, for - gets its fears, my glad

This section consists of four measures of music. The vocal line starts with a quarter note, followed by eighth-note pairs, a dotted half note, and another quarter note. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

lun - go pal - pi - tar, il pal - pi - tar, il pal - pi -
heart for - gets its fears, yes, my glad heart for - gets its

This section continues the musical phrase. The vocal line features eighth-note pairs and quarter notes. The piano accompaniment includes eighth-note chords and sixteenth-note patterns.

tar, il pal - pi - tar!
fears, for - gets its fears!

This section concludes the vocal part with a strong, rhythmic statement. The piano accompaniment consists of sustained eighth-note chords.

This section shows the continuation of the piano accompaniment, featuring eighth-note chords and rhythmic patterns that provide harmonic support throughout the piece.