

L'ARTE MODERNA

RACCOLTA

Delle più applaudite Melodie d'Opere teatrali
trascritte e variate per

FLAUTO SOLO

| | | | | | | | | | |
|------|--------|---------|-----------------------------|----------|------|---------|-----------|-----------------------------|----------|
| 6151 | Fas. 1 | VERDI | <i>Lombardi</i> | Fr. 2.50 | 6170 | Fas. 20 | RICCI | <i>Crispino e la Comare</i> | Fr. 2.50 |
| 6152 | 2 | | <i>Provatone</i> | 2.50 | 6171 | 21 | | <i>Idem</i> | 2.50 |
| 6153 | 3 | | <i>Due Foscari</i> | 2.50 | 6172 | 22 | VERDI | <i>Rigoletto</i> | 2.50 |
| 6154 | 4 | | <i>Idem</i> | 2.50 | 6173 | 23 | | <i>Ernani</i> | 2.50 |
| 6155 | 5 | | <i>Idem</i> | 2.50 | 6174 | 24 | | <i>Idem</i> | 2.50 |
| 6156 | 6 | BELLINI | <i>Scarambula</i> | 2.50 | 6175 | 25 | | <i>Idem</i> | 2.50 |
| 6157 | 7 | | <i>Idem</i> | 2.50 | 6176 | 26 | | <i>Idem</i> | 2.50 |
| 6158 | 8 | | <i>Idem</i> | 2.50 | 6177 | 27 | | <i>Rigoletto</i> | 2.50 |
| 6159 | 9 | VERDI | <i>Luise Miller</i> | 2.50 | 6178 | 28 | | <i>Idem</i> | 2.50 |
| 6160 | 10 | BELLINI | <i>Norma</i> | 2.50 | 6179 | 29 | | <i>Idem</i> | 2.50 |
| 6161 | 11 | VERDI | <i>Simon Boccanegra</i> | 2.50 | 6180 | 30 | | <i>Traviata</i> | 2.50 |
| 6162 | 12 | BELLINI | <i>Norma</i> | 2.50 | 6181 | 31 | DONIZETTI | <i>Anna Bolena</i> | 2.50 |
| 6163 | 13 | VERDI | <i>Ballò in Maschera</i> | 2.50 | 6182 | 32 | VERDI | <i>Nabucco</i> | 2.50 |
| 6164 | 14 | | <i>Idem</i> | 2.50 | 6183 | 33 | | <i>Due Foscari</i> | 2.50 |
| 6165 | 15 | | <i>Idem</i> | 2.50 | 6184 | 34 | DONIZETTI | <i>Lucia</i> | 2.50 |
| 6166 | 16 | | <i>Idem</i> | 2.50 | 6185 | 35 | VERDI | <i>Traviata</i> | 2.50 |
| 6167 | 17 | | <i>Idem</i> | 2.50 | 6186 | 36 | | <i>Idem</i> | 2.50 |
| 6168 | 18 | | <i>Idem</i> | 2.50 | 6187 | 37 | | <i>Idem</i> | 2.50 |
| 6169 | 19 | RICCI | <i>Crispino e la Comare</i> | 2.50 | | | | | |

Prop. dell'Editore

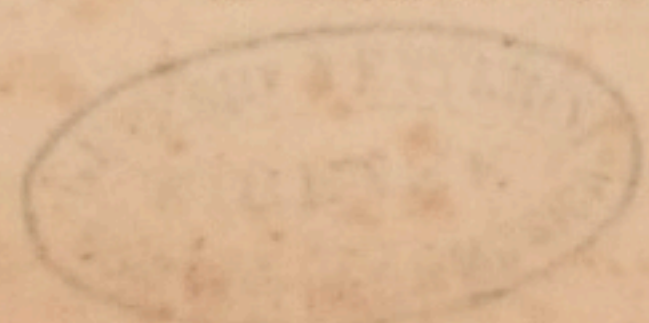
MILANO, D. VISMARA

Dep. alla P. Bibl.

Roma, De-Michelis

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Cresce, Vicentini



556970

RIGOLETTO

BALLATA „ Questa o quella per me pari sono „

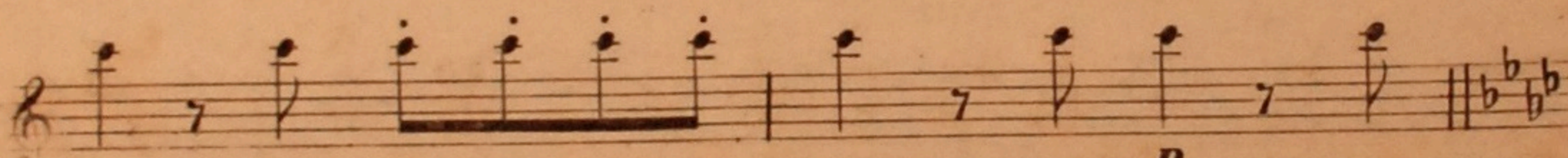
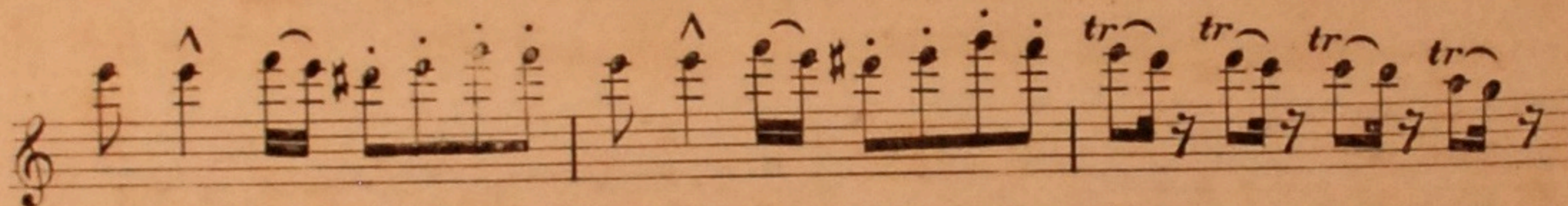
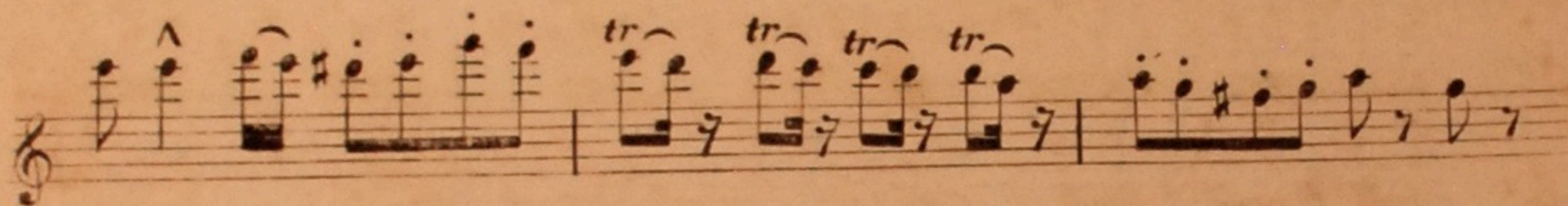
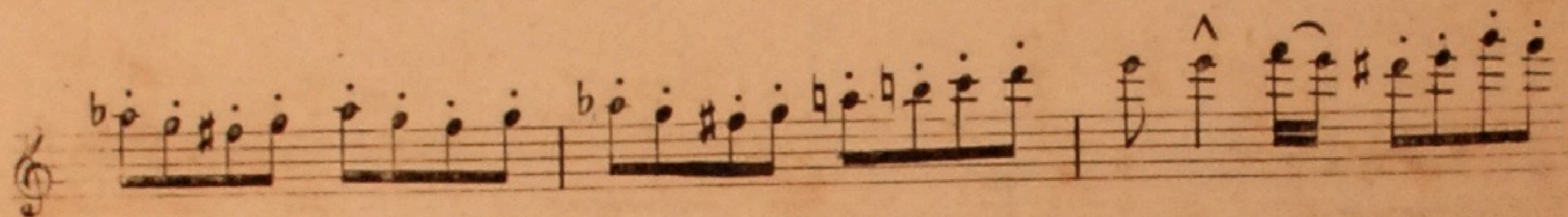
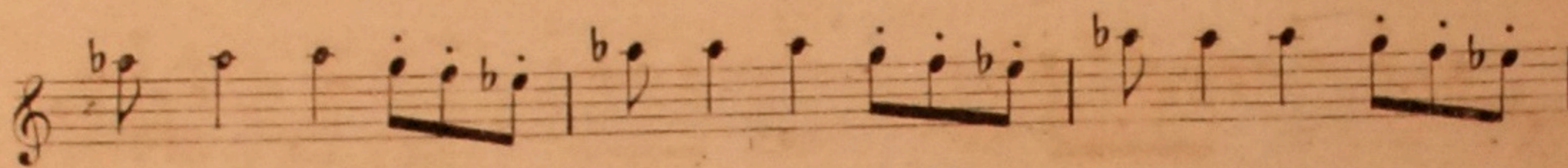
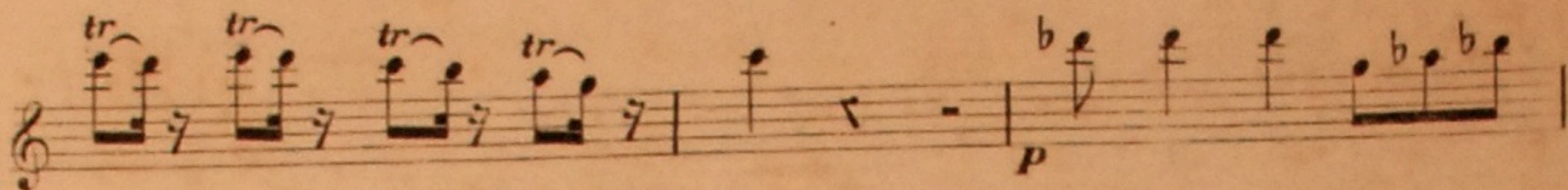
ALLEGRETTO

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'ALLEGRETTO'. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with a '7' written below the staff, likely indicating a fingering. The score concludes with a double bar line.

DUETTO „ *Figlia !... mio padre..... a te dappresso* „

ALLEGRO VIVO

The musical score is written on eight staves in treble clef with a common time signature (C). The tempo is marked 'ALLEGRO VIVO'. The key signature is one sharp (F#), indicating C major. The notation includes various ornaments and trills, such as 'tr' with a slur and a wedge (^) above it. The first staff begins with a common time signature and a treble clef. The second staff through the eighth staff continue the piece, featuring a variety of rhythmic patterns and melodic lines. The piece concludes with a final cadence on the eighth staff.



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ANDANTE

The Andante section consists of ten staves of music. It begins with a treble clef, a key signature of two flats (G-flat major), and a 3/4 time signature. The first staff includes a piano (*p*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several slurs and accents throughout the piece. Fingerings are indicated with numbers 1-5 above notes. The section concludes with a double bar line.

ALLEGRETTO

The Allegretto section consists of two staves of music. It begins with a treble clef, a key signature of two flats (G-flat major), and a common time signature (C). The music is characterized by a rhythmic pattern of dotted eighth notes followed by sixteenth notes, often beamed together. The first staff includes a piano (*p*) dynamic marking. The section concludes with a double bar line.

MOD^o ASSAI .

Più mosso