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# ROMANCE DA OPERA OS PURITANOS

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Rua do Ouvidor N.º 101-  
Rio de Janeiro

POR E. PINZARRONE .

ANDANTE.

CANTO. 

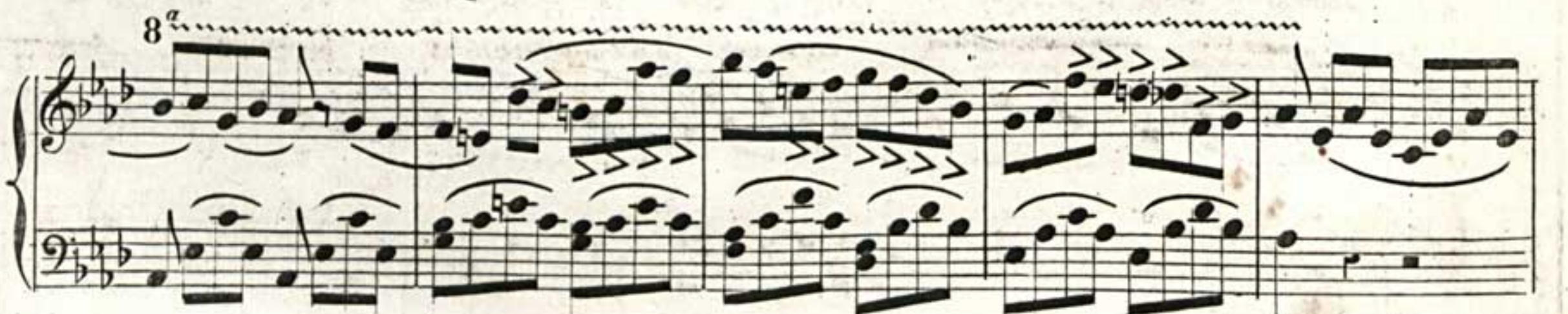
PIANO. 

ANDANTE  $\text{♩} = 72.$









Cin ta di fio - ri e col bel crin di - seiol - - to talor la

ca - ra ver - gi - ne s'ag - gi - - - ra; e chiede all'aura, e ai fior con mesto

vol - to: o - ve andò El - vi - ra, ove andò ove an - dò! Bianco ve -

- stita e qual se all'ara in - nan - - te a - dempie al ri - to e vacantando: il

358.185/65  
 OTTOBRE 1965

giu - - ro, poi grida, per a - mor - tut - - ta tre man - te, ah vieni Artu - ro ah vieni Ar -

tur. *8<sup>a</sup>*

*p*

Geme ta - lor, qual tor - to - re amo - - ro - - sa, or ca - de vin - ta da mortal su -

do - re, or l'odiai suon dell'arpa la men - to - sa cantard'a-mor d'a - mo - - -

- re Or scor-ge Ar - - tu - ro nell'al-trui sem-

- bian - - te, è del suo ingan-no accorta e di sua sor - - te, ge-la,

*in Tempo.*  
piange, s'affan-na e ognor più aman te in-vo-ca mor te mor - - -

- te pian-ge s'af - fan na, pian-ge s'af - fan na e ognor piú

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "- te pian-ge s'af - fan na, pian-ge s'af - fan na e ognor piú". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f* (forte) and *ff* (fortissimo).

aman - - te o - - gnor piú a - man - te in vo - ca

The second system continues the vocal line with the lyrics "aman - - te o - - gnor piú a - man - te in vo - ca". The piano accompaniment features a dense texture of chords in the right hand and a steady bass line in the left hand. Dynamics include *f* and *pp* (pianissimo).

mor - te mor - - - te, piange s'af - fan - na pian-ge s'af -

The third system continues the vocal line with the lyrics "mor - te mor - - - te, piange s'af - fan - na pian-ge s'af -". The piano accompaniment maintains the chordal texture with a consistent bass line. Dynamics include *f* and *ff*.

- fan - na e ancor piú aman - te ancor piú a - -

The fourth system concludes the vocal line with the lyrics "- fan - na e ancor piú aman - te ancor piú a - -". The piano accompaniment features a final chordal progression with a steady bass line. Dynamics include *f* and *ff*.

- man - te in - vo - - ca mor - - te mor - -

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "- man - te in - vo - - ca mor - - te mor - -". The piano accompaniment is in a grand staff (treble and bass clefs) and begins with a *pp* dynamic marking. The piano part consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

- te. Ah la mi - se - ra morrà morrà d'a -

The second system continues the vocal line with the lyrics "- te. Ah la mi - se - ra morrà morrà d'a -". The piano accompaniment features a more active texture with sixteenth-note patterns in the bass and a melodic line in the treble. A *pp* dynamic marking is present.

- mo-re. Oh ciel, pie tà prendial suo do lor al suo do - lor! al suo do -

The third system contains the lyrics "- mo-re. Oh ciel, pie tà prendial suo do lor al suo do - lor! al suo do -". The piano accompaniment continues with similar rhythmic patterns, including a *ppp* dynamic marking.

- lor! al suo do - lor!

The fourth system concludes the page with the lyrics "- lor! al suo do - lor!". The piano accompaniment features a *ppp* dynamic marking and ends with a double bar line.