

LA BALLERINA AMANTE

Aria di Totomaglio

Larghetto sost[enu]to

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The musical score is divided into three systems. System 1 begins with a dynamic of $\text{f} \# \text{C}$, followed by a measure of rests. The vocal line starts with a dotted half note, followed by eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note pairs, some with grace notes. The piano accompaniment consists of eighth-note chords. System 2 begins with a dynamic of $\text{f} \# \text{C}$, followed by a measure of rests. The vocal line starts with a dotted half note, followed by eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note pairs, some with grace notes. The piano accompaniment consists of eighth-note chords. System 3 begins with a dynamic of $\text{f} \# \text{C}$, followed by a measure of rests. The vocal line starts with a dotted half note, followed by eighth-note pairs. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note pairs, some with grace notes. The piano accompaniment consists of eighth-note chords. The vocal line ends with a sustained note, followed by a dynamic of p . The piano accompaniment ends with a sustained note.

Nach dem 23. Takt des raschen Schlussteiles haben wir die seinerzeit von Haydn in Eszterháza vorgenommene Kürzung übernommen. Die Tempobezeichnung „Allegro“ wurde übrigens von Haydn zum „Presto“ gesteigert.

After bar 23 of the quick concluding part we have applied Joseph Haydn's abridgement for the contemporary performance at Eszterháza. Let us mention that Haydn altered the "Allegro" to "Presto".

Sheet music for voice and piano, page 14.

The vocal line consists of three staves of music, with lyrics written below the notes. The piano accompaniment is provided by the bottom staff.

Staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *f*. The vocal part begins with eighth-note chords.

Staff 2: Treble clef, key signature of one sharp (F#). Dynamics: *sf pp*, *sf pp*. The vocal part continues with eighth-note chords.

Staff 3: Bass clef, key signature of one sharp (F#). The vocal part continues with eighth-note chords.

Lyrics:

- Staff 1: *lo ti la-*
- Staff 2: *scio lo ti la - scio o fi - glia o*
- Staff 3: *fi - glia a - ma - ta il più*
- Bottom staff: *[simile]*, *sfz*, *p*, *ten.*

te- ne - ro a - mor mi - o ca - ra
 fi - glia t'ac - cert' i - o se vo - le - va la tua
 ma - dre or sa - rei tuo ge - ni - tor tuo ge - ni -
 tor mio di - let - to vet - tu - ri - no co - me or

Sic!

ba - cio a te la fron - te a te la fron - te co-si an-
tr.
 cor Pon - tan - ne - chi - no te la ba - ci un di per
p *sf* *p*
ten. *fp*
 me te - - - la - - - ba - ci un di per
f *sf*
 me a te do - no un dol - ce am - ples - so ma in pen -
p

- sar stu- pi- sco o ca- ro stu- pi- sco o ca- ro che un pa-
 - ra - chio al-men d'ac- cia- ro non si tro- va an- cor per
 ten.
 te non si tro- - - - -
 - - - - - va an- cor per
 [f] p [l] f

te ma se vò con cuor di

p cresc. *sf* *p*

sco - glio già la mor - te ad in - con-

f *sf* *p*

- trar miei pa - tu - ti un po' vi voglio da fi - lo - so - fo par -

pp

-lar miei pa- tu- ti un po' vi vo-glio da fi- lo- so- fo par-

sf *p* *sf*

lar un po' vi vo-glio da fi- lo- so- fo par-

sf *p* *sf* *poco f*

lar da fi- lo- so- fo par - lar

ff

Allegro [Presto]

[c]

chi

{simile}

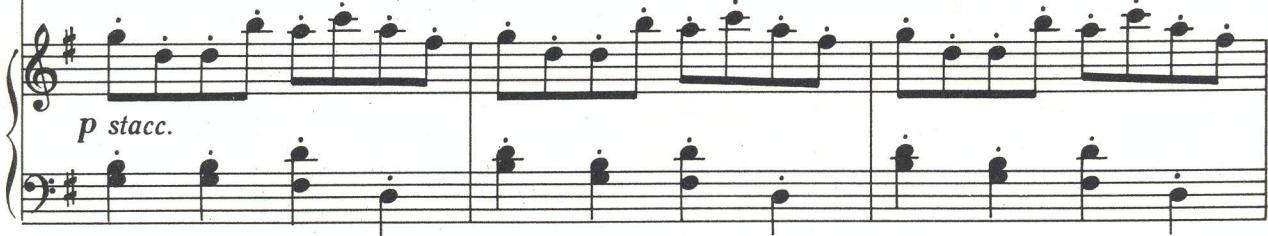
va tro van no fem me ne va cac ciam bro gli e

trap po le a guaj e a zel le e dieb be te e

se sia ve ri tà se si [a] ve ri tà



bam-bi-ne te pic- ce- a- no, ra- gaz-ze s'in- na-

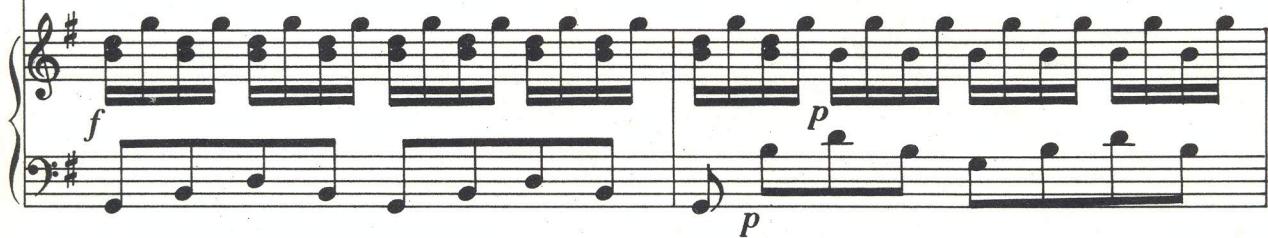


mo - ra- no, zi- tel-le il mon-do or- rap-po- no, spo - sa- te ti mo - le- sta-no, vec-chiar-de tut-ti an-



poco cresc.

- no - ja-no in don - na v'a - pro-



po - si - to la ce - le - bre can -



zo - na fem - me - na nul - la bo - na ca nul - la nce ne
 sta ra - gaz - ze nul - la bo - na, zi - tel - le nul - la bo - na, spo - sa - te nul - la
 bo - na, vec - chiarde nul - la bo - na po - po - li, po - po - li, po - po - li,
 fem - me - na nul - la bo - na ca nul - la nce ne

poco sfp

sta nul - la bo - na nce ne

sta, nul- la, nul- la, nul- la bo - na nce ne sta, nul- la, nul- la, nul- la

bo - na nce ne sta nul - la

bo - na nce ne sta nul - la

bo - na nce ne sta, nul - la bo - na nce ne

sta, nul - la bo-na nce ne sta.

[s/f] *[s/f]* *[s/f]*