

# MÚSICA HISPANA

SERIE C: MÚSICA DE CÁMARA, 10

## BARTOLOMEO DE SELMA Y SALAVERDE

(ca.1580 - ca.1640)

## 2 CANZONI A TRE

PARA INSTRUMENTOS DE VIENTO O DE CUERDA  
Y BAJO CONTINUO

TRANSCRIPCIÓN POR  
SANTIAGO KASTNER

INSTITUTO ESPAÑOL DE MUSICOLOGÍA  
CONSEJO SUPERIOR DE INVESTIGACIONES CIENTÍFICAS

BARCELONA, 1971





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## INTRODUCCIÓN

BARTOLOMEO DE SELMA Y SALAVERDE nació en España, en un lugar que la investigación musicológica todavía no consiguió determinar, entre 1580 y 1590. Es muy probable que fuera hijo de Bartolomé de Selma, **Maestro de los Instrumentos de la Capilla Real**, fallecido en Madrid el 28 de agosto de 1616. Bartolomeo de Selma y Salaverde, tras haber recibido su educación musical en España e ingresado en la orden de San Agustín, se marchó a Centroeuropa donde desde 1628 hasta 1630 fue fagotista de la capilla de la corte del Archiduque Leopoldo, radicada en Innsbruck. Después se detuvo durante algún tiempo en Venecia y a continuación prestó servicios en otras cortes principescas, cuyos nombres aún no hemos podido averiguar. Siguiendo el consejo de sus amigos G. Valentini y G. Porro, ambos miembros de la Capilla Imperial de Viena y además —como puede inferirse del prólogo a sus obras de música— aspirando a un puesto de fagotista en la capilla del entonces obispo de Wroclaw, Príncipe Juan Carlos de Polonia y Suecia, Selma y Salaverde le dedicó a éste su **Primo Libro Canzoni, Fantasie et Correnti da suonar a 1, 2, 3, 4 voci con Basso Continuo**, impreso en 1638 en Venecia por Bartolomeo Magni. Consta de cinco cuadernos o particelas. Ignoramos si el fagotista español logró una colocación en la susodicha capilla. Respecto a sus últimos años de vida tampoco nada se sabe. Murió después de 1638, probablemente en Austria o Polonia. Fuera de la citada publicación no se conoce ninguna otra de nuestro fagotista.

El único ejemplar completo hoy conocido del **Primo Libro** se conserva en la Biblioteca de la Universidad de Wroclaw. En la segunda guerra mundial, debido a un bombardeo, algunos cuadernos de este

precioso ejemplar sufrieron daños, quedando destruidos una cantidad considerable de pentagramas y compases, cuya reconstitución no siempre será viable. También en las dos composiciones que aquí publicamos y que corresponden a los números 36 y 37 del original impreso, el fuego destruyó un pequeño número de compases en alguna que otra voz sin que su reconstrucción ofreciera serias dificultades. Los compases de música reconstituída por nosotros están en corchetes.

Nuestra transcripción en notación moderna, sin reducción alguna de los valores rítmicos, se ciñe a la reproducción más fiel posible del contexto musical primitivo. Algunas erratas de impresión contenidas en el original han sido corregidas sin más comentario. Todas las añadiduras del revisor están en paréntesis. Como es sabido, la música instrumental de estilo barroco florido y «manerista» de la era de los Cesario Gussago y Gerolamo Frescobaldi presupone la colaboración de los intérpretes en el campo de la improvisación, consistiendo en la aplicación del **tempo rubato**, la alteración de ciertos valores rítmicos así como el acrecentamiento de adornos, glosas y otros embellecimientos. Cuando los autores no deseaban la añadidura de glosas o adornos, lo expresaron mediante la indicación de **schietta** que significa llano o simple. A guisa de sugerencia introdujimos en la segunda pieza de nuestra edición, o sea el n.º 37 del original, algunos ejemplos de glosa grabados en notas de tamaño más pequeño de las normales. Glosas como éstas o más elaboradas pueden aplicarse también a notas de mayor duración o en aquellos lugares donde la música pudiera correr el riesgo de un vacío sonoro o estatismo figurativo.

La realización del Bajo continuo, hecha sin pre-

sunción alguna, apenas quiere servir de simple ayuda y guía a los tañedores de tecla. A propósito, pues, hemos evitado el espeso estilo escolar alemán y francés de las realizaciones del B. c., excesivamente minuciosas en cuanto a la pureza de la escritura armónica. Preferimos, en cambio, evocar y acordarnos de las antiguas prácticas italianas y españolas que, ateniéndose tradicionalmente a realizaciones muy sobrias ("cenceñas") y transparentes, consideraban en primer lugar y con realismo tanto musical como instrumental absoluto el buen resultado sonoro de la totalidad del conjunto armónico. Aunque pecando contra la sucesión correcta de las progresiones de intervalos según la presunción teórica de los contrapuntistas, los tañedores de tecla procuraban no doblar las demás partes instrumentales, sino rellenar los huecos de sonoridad allí donde los hubiera y establecer un discreto eslabón o trabazón, sonoro o armónico, entre las distintas voces. Todavía para Vivaldi el B. c. era más un asunto de realidad sonora que gramatical. Sea como fuere, cada cual realice el B. c. de la manera que se le antoje, pero sin olvidar que es algo que en primer lugar se oye y no se ve. Huelga mencionar que es indispensable reforzar la línea del B. c. con un fagot, violoncelo, trombón de varas u otro instrumento de tesitura grave.

Habiendo sido fagotista, y por añadidura de los más hábiles y progresivos de su época, Selma y Salaverde destinó sus composiciones en primer lugar a los instrumentos de viento —maderas con o sin lengüeta— y en conformidad a las tesituras requeridas a las familias de las flautas, los oboes, los fagotes, las cornetas, pero también a instrumentos de metal entonces relativamente ágiles, como los trombones de varas contralto o tenor. Sin embargo, de cuando en cuando algunas indicaciones conteni-

das en su obra aluden a instrumentos de cuerda y en virtud de que en aquel entonces se solía componer para toda clase de instrumentos (**Ogni sorte di strumenti**), nada obsta que en la realización sonora de estas composiciones intervengan también los violines, las violas y sus congéneres. Al principio de cada obra indicamos en corchetes el instrumental con que solemos ejecutarla, propuestas que no obligan a nada, pues muchas otras combinaciones instrumentales son factibles. Es de suponer que para la parte de tenor del n.º 37 (la 2.ª Canzon en el presente cuaderno) Selma y Salaverde hubiera preferido el fagot pequeño o fagot contralto, también llamado fagotillo en España y Portugal. Este instrumento cayó desgraciadamente más tarde en desuso y hoy día todavía no hay quien quiera proceder a su resurrección.

Ya las Fantasías sumamente floreadas y flamantes, ya las Canzonas y Corrientes más sobrias y serenas de Selma y Salaverde, aunque en parte considerable integradas en el esplendoroso estilo instrumental veneciano de los primeros decenios del siglo XVII, evidencian una tendencia acentuada hacia la derivación motivica de un tema base y la elaboración de una cantidad de elementos propios de la diferencia o variación; tendencia idéntica acusan los numerosos compositores ibéricos de los siglos XVI y XVII en sus Tientos para tecla, arpa o vihuela. Vemos aquí claramente cuan hondamente el fagotista español estaba arraigado en las tradiciones musicales de su país. Juntamente con los **Trattenimenti Armonici de Camara** de Francisco José de Castro, impresos también en Italia (Bologna, 1695), las obras de Selma y Salaverde constituyen prácticamente los únicos modelos de música instrumental de cámara que nos han quedado de autores españoles de aquel siglo.

Santiago Kastner

# CANZON A TRE

Doi Soprani e Basso

Transcripción por S. Kastner

B. SELMA Y SALAVERDE  
(ca. 1580 - ca. 1640)

1º Sopr.  
[Oboe o Flauta]

2º Sopr.  
[Oboe]

Bajo Solo  
[Fagot]

Bajo Continuo  
[Trombón de Varas  
o Fagot y Clave]



Musical score system 1, measures 1-10. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). Measure 10 is marked with a '10' above the soprano staff. The piano part features a triplet of eighth notes in the bass staff, marked with a '3' and a '4' below it.



Musical score system 2, measures 11-15. It consists of four staves: two vocal staves and two piano staves. Measure 15 is marked with a '15' above the soprano staff. The piano part includes a trill marked with 'tr 1)' above the treble staff.

1) tr = 



25

This system contains measures 25 through 28. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. Measure 25 is marked with a '25' above the vocal staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of chords and single notes, while the bass line provides a steady accompaniment.

30

This system contains measures 29 through 32. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. Measure 30 is marked with a '30' above the vocal staff. The music continues in the same key and time signature. The piano accompaniment and bass line continue their respective parts, with some changes in chord voicings and bass notes.

35

This system contains the first system of music, starting at measure 35. It features three staves: a vocal line in the top staff, a vocal line in the middle staff, and a piano accompaniment in the bottom staff. The piano part includes a key signature change to one sharp (F#) at the beginning of the system.

This system contains the second system of music, starting at measure 36. It features three staves: a vocal line in the top staff, a vocal line in the middle staff, and a piano accompaniment in the bottom staff. The piano part continues with the accompaniment from the previous system.

This system contains the third system of music, starting at measure 37. It features three staves: a vocal line in the top staff, a vocal line in the middle staff, and a piano accompaniment in the bottom staff. The piano part continues with the accompaniment from the previous system.

40

6 76

This system contains measures 40 through 44. It features three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The vocal line begins with a melodic phrase starting on a G4 note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure numbers '6' and '76' are printed below the piano left-hand staff.

45

This system contains measures 45 through 49. It features three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The vocal line continues the melodic phrase from the previous system. The piano accompaniment continues with chords and a bass line. Measure number '45' is printed above the vocal staff.

50

6#

This system contains measures 50 through 54. It features four staves: two for a vocal line (treble clef) and two for a piano accompaniment (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment provides harmonic support with chords and moving lines.

55

This system contains measures 55 through 59. It features four staves: two for a vocal line (treble clef) and two for a piano accompaniment (treble and bass clefs). The music continues in the same key and time signature. The vocal line concludes with a half note on a sharp signifying the end of a phrase. The piano accompaniment also concludes with a final chord in the right hand and a half note in the left hand.

The first system of music consists of four staves. The top three staves are vocal parts: the first staff is the soprano line, the second is the alto line, and the third is the bass line. The piano accompaniment is on the bottom two staves. The key signature has one sharp (F#) and the time signature is 3/2. The system contains four measures of music.

The second system of music consists of four staves. The top three staves are vocal parts: the first staff is the soprano line, the second is the alto line, and the third is the bass line. The piano accompaniment is on the bottom two staves. The key signature has one sharp (F#) and the time signature is 3/2. The system contains four measures of music, starting with a measure number of 60.

65

This system contains measures 65 through 70. It features three staves: two treble clefs and one bass clef. The first two staves contain a melodic line with eighth and quarter notes. The third staff is a piano accompaniment with chords and a bass line. Measure 65 is marked with the number '65'. Measure 69 is marked with the number '70'. A fermata is placed over the final note of measure 70 in the first staff.

70

This system contains measures 71 through 76. It features three staves: two treble clefs and one bass clef. The first two staves continue the melodic line from the previous system. The third staff is the piano accompaniment. Measure 71 is marked with the number '70'. Measure 75 is marked with the number '76'. A fermata is placed over the final note of measure 76 in the first staff.

75

The first system of music contains measures 75 through 78. The vocal line (top staff) has a melodic line with eighth and quarter notes. The piano accompaniment (bottom two staves) consists of chords in the right hand and bass notes in the left hand. A fermata is placed over the final measure (78) of the vocal line.

The second system of music contains measures 79 through 82. The vocal line (top staff) continues the melodic line with eighth and quarter notes, including a flat sign (b) in measure 81. The piano accompaniment (bottom two staves) continues with chords and bass notes. A fermata is placed over the final measure (82) of the vocal line.

System 1 of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a melodic line of eighth and quarter notes. The second staff is a vocal line in treble clef with rests and a melodic line of eighth notes. The third staff is a vocal line in bass clef with rests and a melodic line of eighth notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and a bass line of quarter notes.

System 2 of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a melodic line of eighth and quarter notes, starting with a measure number '85' above it. The second staff is a vocal line in treble clef with a melodic line of eighth notes and a final measure with a double bar line. The third staff is a vocal line in bass clef with a melodic line of eighth notes and a final measure with a double bar line. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and a bass line of quarter notes.

90

This system contains measures 90 through 93. It features three staves: two treble clefs and one bass clef. The top two staves contain a vocal melody with eighth and quarter notes. The bottom staff is a piano accompaniment with chords and a bass line. Measure 90 is marked with the number '90'.

95

This system contains measures 94 through 97. It features three staves: two treble clefs and one bass clef. The top two staves contain a vocal melody with quarter and eighth notes. The bottom staff is a piano accompaniment with chords and a bass line. Measure 95 is marked with the number '95'. A sharp sign (#) is located below the bass staff at the end of the system.

The first system of music consists of four staves. The top three staves are for a vocal line: the first staff is a treble clef with a melody of eighth notes, the second staff is a treble clef with a melody of eighth notes, and the third staff is a bass clef with a melody of eighth notes. The fourth staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and single notes. The system contains four measures.

The second system of music consists of four staves. The top three staves are for a vocal line: the first staff is a treble clef with a melody of eighth notes, the second staff is a treble clef with a melody of eighth notes, and the third staff is a bass clef with a melody of eighth notes. The fourth staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and single notes. The system contains four measures. The number '100' is written above the first measure of the top staff. A sharp sign (#) is present at the end of the bottom staff in the fourth measure.

105

Musical notation for measures 105-107, vocal lines. The system consists of three staves: two treble clefs and one bass clef. The melody is written in a major key with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, 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E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-2

Musical score for measures 108-114. The score is written for three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The time signature is common time (C). The key signature has one sharp (F#). The music features a vocal melody with a long note in measure 108, followed by a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Musical score for measures 115-118. The score is written for three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The time signature is common time (C). The key signature has one sharp (F#). Measure 115 is marked with the number 115. The music continues with vocal lines and piano accompaniment, including a long note in measure 115 and a final cadence in measure 118.

# II

## CANZON A TRE

Doi Soprani e Tenore

Transcripción por S. Kastner

B. SELMA Y SALAVERDE

(ca. 1580 - ca. 1640)

1º Sopr.  
[Flauta]

2º Sopr.  
[Oboe]

Tenor  
[Trombón de Varas  
o Fagot]

Bajo Continuo  
[Fagot y Clave]



Musical score system 1, measures 1-10. It consists of three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A measure number '10' is placed above the first vocal staff.



Musical score system 2, measures 11-15. It consists of three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The piano part continues with the rhythmic pattern from the previous system. A measure number '15' is placed above the first vocal staff.



Musical score system 3, measures 16-20. It consists of three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The piano part continues with the rhythmic pattern from the previous systems. A measure number '6' is placed below the first piano staff.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 15 starts with a vocal line and piano accompaniment. Measure 16 features a vocal line with a dotted quarter note and an eighth note, and piano accompaniment with a bass clef flat (b2). Measure 17 continues the vocal line with a quarter note and an eighth note, and piano accompaniment with a bass clef flat (b2). Measure 18 concludes the system with a vocal line ending on a quarter note and piano accompaniment with a bass clef flat (b2).

The second system of music consists of four staves. The top two staves are vocal parts in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 19 is marked with the number '20' above the vocal line. The vocal line in measure 19 has a slur over the last two notes. Measure 20 continues the vocal line with a slur over the last two notes. Measure 21 continues the vocal line with a slur over the last two notes. Measure 22 concludes the system with a vocal line ending on a quarter note and piano accompaniment with a bass clef flat (b2). The piano accompaniment in the bottom two staves includes a bass clef flat (b2) in measure 21 and a bass clef flat (b2) in measure 22. The piano accompaniment in the bottom two staves includes a bass clef flat (b2) in measure 21 and a bass clef flat (b2) in measure 22. The piano accompaniment in the bottom two staves includes a bass clef flat (b2) in measure 21 and a bass clef flat (b2) in measure 22.

25

ossia

Musical score for measures 25-29. The score is written in 3/2 time. It consists of three systems. The first system has three staves: a vocal line in treble clef, a second treble staff, and a bass line in bass clef. The second system has two staves: a grand staff (treble and bass clefs) and a bass line in bass clef. The music is in 3/2 time and features a melodic line in the vocal part and accompaniment in the piano part.

30

Musical score for measures 30-34. The score is written in 3/2 time. It consists of two systems. The first system has three staves: a vocal line in treble clef, a second treble staff, and a bass line in bass clef. The second system has two staves: a grand staff (treble and bass clefs) and a bass line in bass clef. The music is in 3/2 time and features a melodic line in the vocal part and accompaniment in the piano part.

35

ossia

6

40

The first system of music consists of four staves. The top three staves are vocal parts: a single treble clef staff at the top, followed by two grand staff systems (treble and bass clefs). The bottom staff is a grand staff for piano accompaniment. The word "Schiato" is written in italics above the piano accompaniment staff. Measure numbers 45, 65, 46, and 76 are indicated below the piano accompaniment staff.

The second system of music consists of four staves, similar in layout to the first system. The top three staves are vocal parts, and the bottom staff is a grand staff for piano accompaniment. Measure number 50 is indicated above the top vocal staff, and measure number 5 is indicated below the piano accompaniment staff.

ossia

*Alegro*

65

This system contains the first system of a musical score. It features three staves: two vocal staves (soprano and alto) and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The tempo is marked *Alegro*. A measure in the bass line of the piano accompaniment is marked with the number 65. The word "ossia" is written above the second vocal staff, indicating an alternative reading for that section.

This system contains the second system of the musical score, continuing the vocal and piano parts from the first system. It features the same three-staff layout: two vocal staves and a piano grand staff. The musical notation continues with various rhythmic patterns and melodic lines.

60

65

x)

ossia

ossia

6 5

6 5

x) Original: = sol

Musical score for measures 68-70. The score is written for three systems. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The second system consists of two treble clef staves, with the word "ossia" written above the first staff. The third system consists of two bass clef staves. A double bar line is present between the first and second systems. The measure number "70" is printed above the first staff of the second system.

Musical score for measures 71-75. The score is written for three systems. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The second system consists of two treble clef staves, with the word "ossia" written above the first staff. The third system consists of two bass clef staves. A double bar line is present between the first and second systems. The measure number "75" is printed above the first staff of the second system.

The first system of music consists of four staves. The top two staves are vocal lines in treble clef. The third staff is the piano accompaniment in bass clef. The bottom two staves are the piano accompaniment in treble and bass clefs, respectively. The music is written in a key with one flat (B-flat) and a common time signature. The first vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The second vocal line begins with a half note G4. The piano accompaniment in the bass clef starts with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5.

The second system of music consists of four staves. The top two staves are vocal lines in treble clef. The third staff is the piano accompaniment in bass clef. The bottom two staves are the piano accompaniment in treble and bass clefs, respectively. The music is written in a key with one flat (B-flat) and a common time signature. The first vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The second vocal line begins with a half note G4. The piano accompaniment in the bass clef starts with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *f* is present above the piano accompaniment in the bass clef.

85

6

This system of musical notation covers measures 85 through 89. It consists of five staves: three for a vocal line (Soprano, Alto, and Bass) and two for a piano accompaniment. The vocal line begins with a melodic phrase in measure 85, marked with the number '85'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system concludes with a measure number '6' at the bottom right.

90

5

This system of musical notation covers measures 90 through 94. It consists of five staves: three for a vocal line (Soprano, Alto, and Bass) and two for a piano accompaniment. The vocal line starts in measure 90, marked with the number '90'. The piano accompaniment continues with harmonic accompaniment. The system concludes with a measure number '5' at the bottom left.

Musical score for the first system, measures 85-90. It consists of four staves: a vocal line (top), two piano accompaniment lines (middle), and a grand piano section (bottom). The vocal line starts with a whole note rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Measure 86 has a whole note G4. Measure 87 has a half note G4, quarter notes A4, B4, and a half note C5. Measure 88 has a whole note G4. Measure 89 has a half note G4, quarter notes A4, B4, and a half note C5. Measure 90 has a whole note G4. The grand piano section features chords in the right hand and a bass line in the left hand. A '6' is written below the grand piano staff at the end of the system.

Musical score for the second system, measures 91-100. It consists of four staves: a vocal line (top), two piano accompaniment lines (middle), and a grand piano section (bottom). The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, and a half note B4. Measure 92 has a whole note G4. Measure 93 has a half note G4, quarter notes A4, B4, and a half note C5. Measure 94 has a whole note G4. Measure 95 has a half note G4, quarter notes A4, B4, and a half note C5. Measure 96 has a whole note G4. Measure 97 has a half note G4, quarter notes A4, B4, and a half note C5. Measure 98 has a whole note G4. Measure 99 has a half note G4, quarter notes A4, B4, and a half note C5. Measure 100 has a whole note G4. The grand piano section features chords in the right hand and a bass line in the left hand. A '6' is written below the grand piano staff at the beginning of the system. A '100' is written at the end of the system. Below the grand piano staff, there are markings '6', '6', 'b', and 'b' under the first four measures of the system.

Musical score system 1, consisting of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in common time (C). The first staff has a melodic line with a slur over the first two measures and a sharp sign on the final note. The second staff has a similar melodic line with a slur. The piano accompaniment features chords and a bass line with a slur. The word "ossia" is written below the piano staff.

Musical score system 2, consisting of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in common time (C). The first staff has a melodic line with a slur and a sharp sign, with the number "105" above the first measure and "109" above the last measure. The second staff has a similar melodic line with a slur. The piano accompaniment features chords and a bass line with a slur. The word "ossia" is written above the first two staves and below the piano staff.

Musical score system 3, consisting of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in common time (C). The piano accompaniment features chords and a bass line with a slur. The word "ossia" is written below the piano staff.





