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La Sonnambula - Don Mus.Ms. 180a-d

Bellini, Vincenzo

[S.l.], 1835 (1835c)

Viola

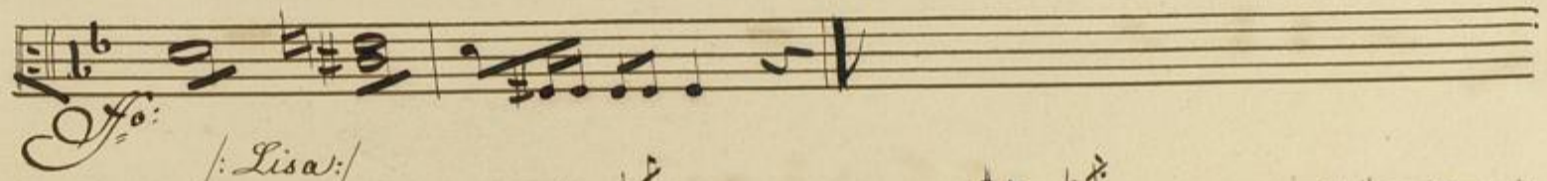
urn:nbn:de:bsz:31-72907

Recitativo Quintetto Chor Finale

aus der Oper die
Nachtwandler
von Bellini:

Viola:

Allo moderato:



Recit: *Lisa:*
 Mein Fluch darf ich glauben das die Dinnfury soll Lieben wir zu ge-

annuhat, ja Lieben wir wannen das Pfänne Lied der Lieben Anagnif

Das Fungus das dem Definis der Fungus irrgesüßes die abelieft wir ist Anagnif an dem
 Anagnif

Obwohl, für Anagnif alles Leidne bliesnen Zukunft auf, im Anagnif

Glaub ich der wir pfühnen, Amen Du unsern Göttern ununs Lob und

Gefährt die feilign Götter für noch freute be- fesseln laß und nicht

gögnen *Alto: moderato:* *Der Graf? für*

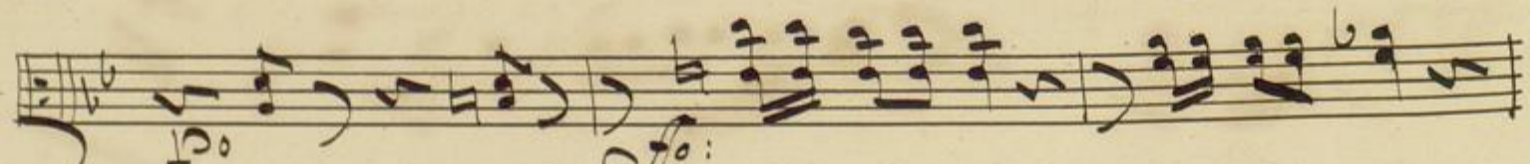
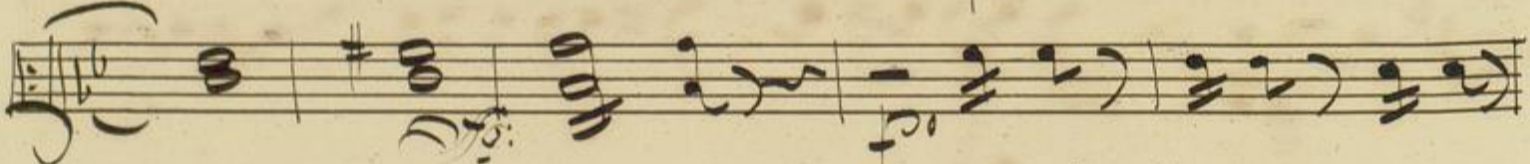
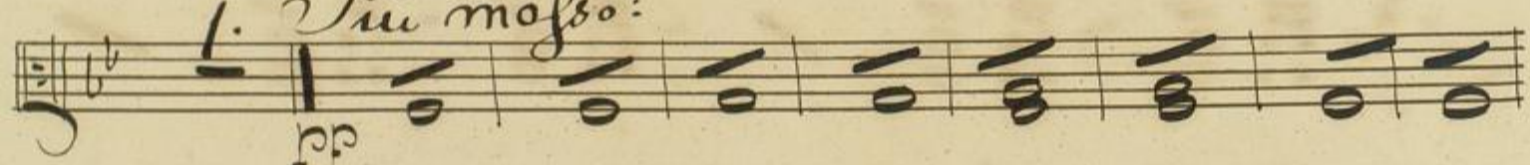
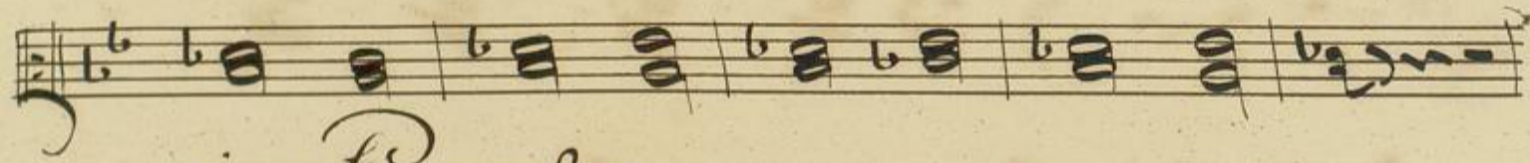
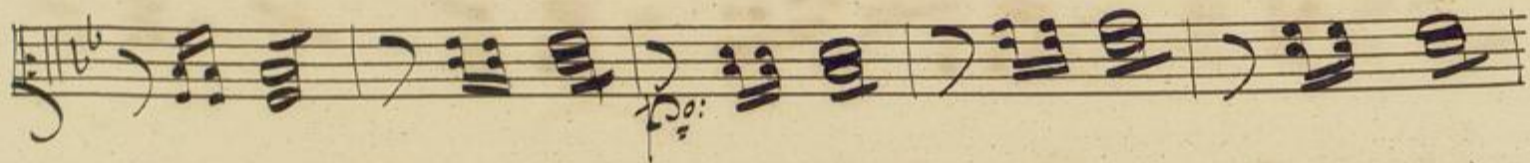
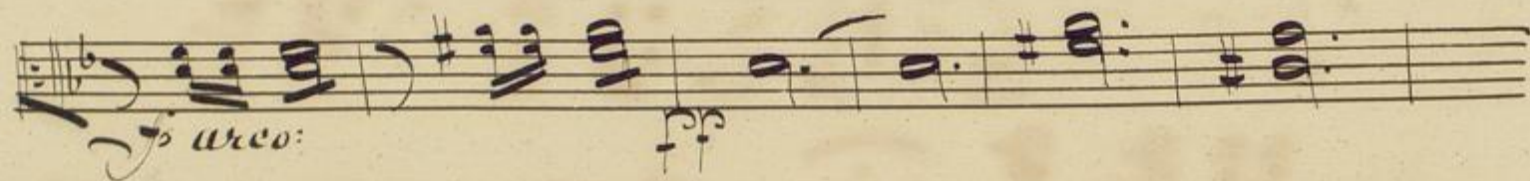
zur *Recit:* *Den unsern Lob*

würdig ist noch krüner *Der unsern Lob*

Zugend *trata ist auf will no be- wisse*

ifw! *ifw' fmo' Gues.* *All: moder.*

The musical score consists of ten staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The notation includes various note values, rests, and dynamic markings. The score concludes with a double bar line and a fermata on the final note of the tenth staff.



Musical staff with notes and rests, starting with a first ending bracket.

Musical staff with notes and rests, starting with a first ending bracket.

Musical staff with notes and rests.

Musical staff with notes and rests, including the instruction *Andte sostenuto:* and a first ending bracket.

Musical staff with notes and rests, starting with a first ending bracket.

Musical staff with notes and rests.

Musical staff with notes and rests, starting with a first ending bracket.

Musical staff with notes and rests, including the instruction *ff^o arco:* and a first ending bracket.

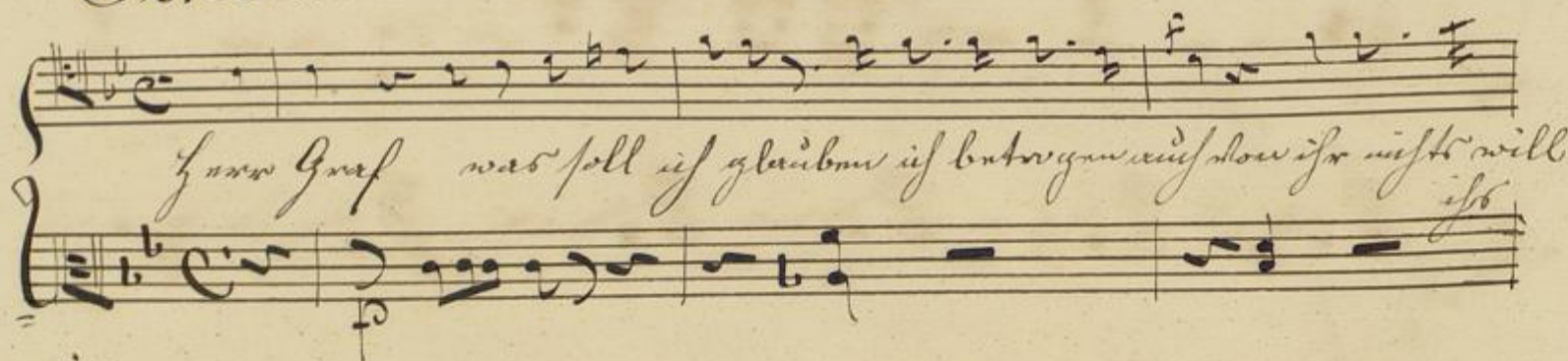
Musical staff with notes and rests, including the instruction *ff^o arco*.

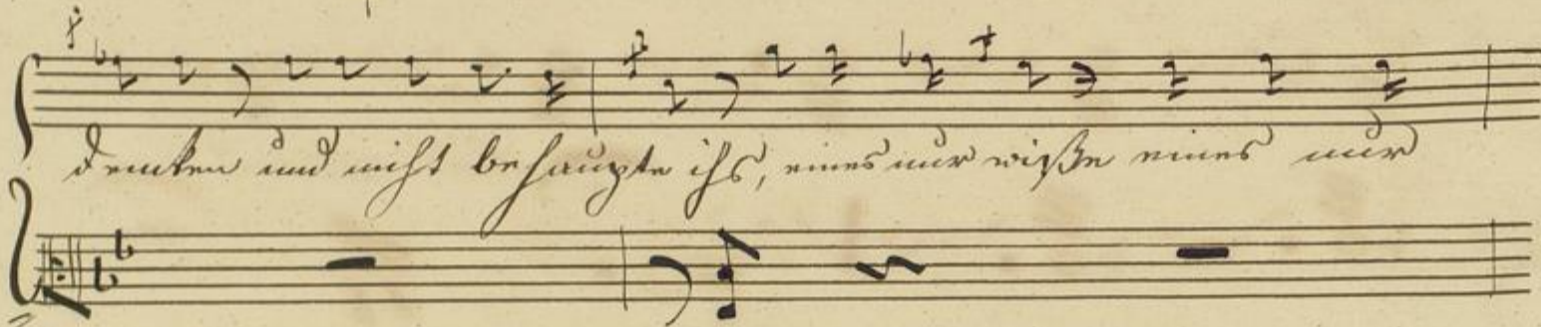
Musical staff with notes and rests, including the instruction *cadenza f^o* and a first ending bracket.

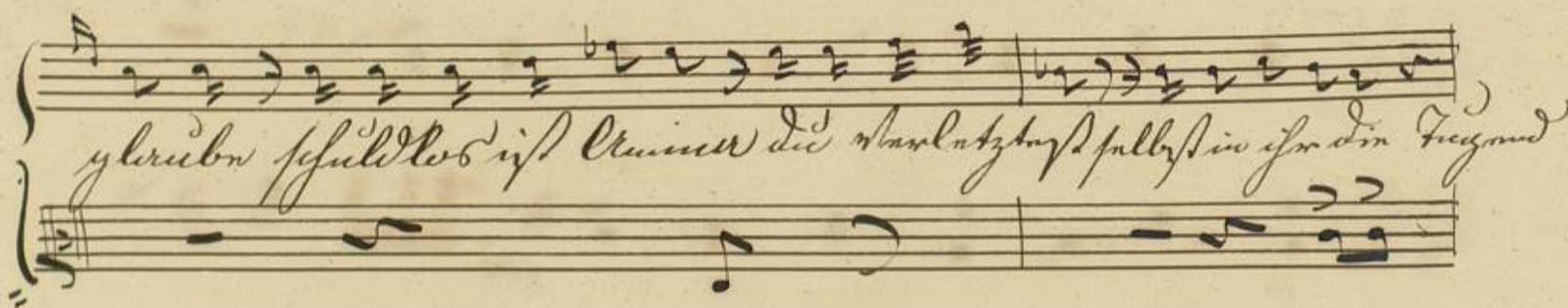
V. Subito Finale:

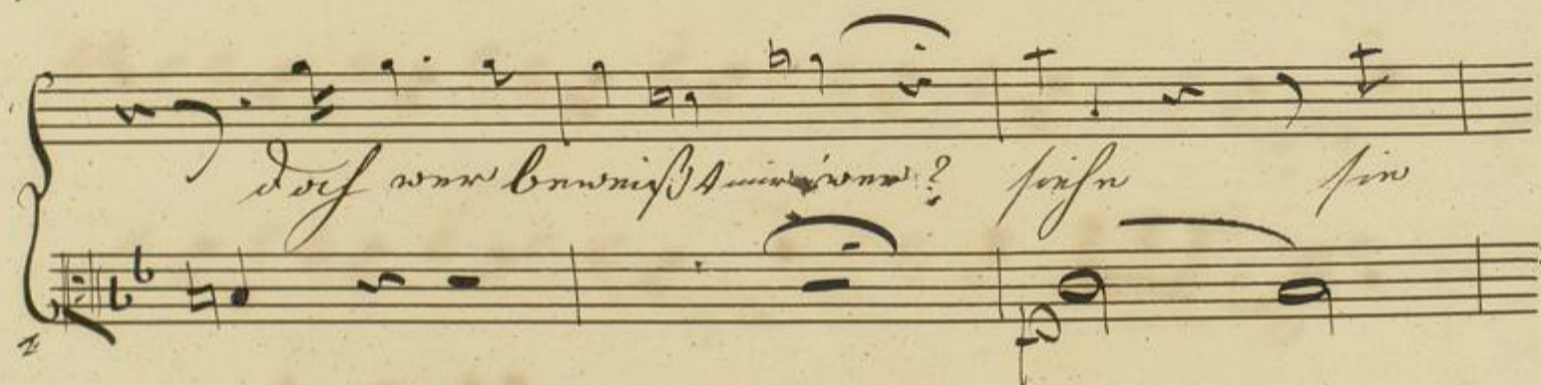
Two empty musical staves at the bottom of the page.

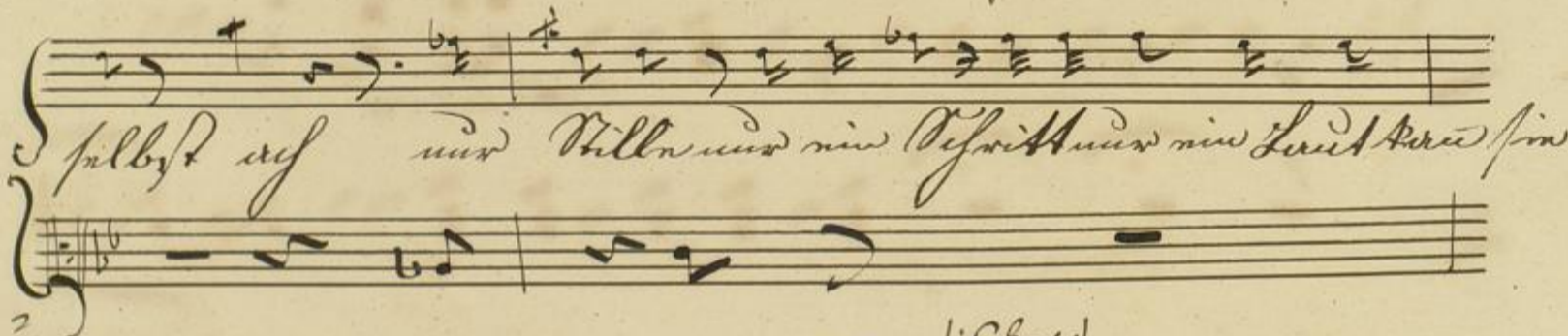
Finale:


 Herr Graf was soll ich glauben ich betrogen auf den ich nicht will
 ich


 Druken und nicht besiegten ich, nicht mehr wissen nicht mehr


 glauben schuldig ist Oheim die Harleztanz selbst in dem Feind


 Doch was bewirkt Oheim? sein sein


 selbst auf nur Willen und nie Deswillen nie Laut sein sein


 Adieu o Tochter Oheim | *Chor:* | sein nicht wieder.
Andte sostenuto.
 1.

pp *:Amine:*

Recit: Auf einmal wir wissens nicht ist dem Geliebten so zu

f

Trennung sein Leiden nun geliebt an die du dich sein gewißt wir mit

f

Dir freustlebst hoffen ist für sie schon das künden die
Freiligne

Allegro moderato

es *pp* *f* *g*

Per air d'opéra *und*

Recit *f* *arco*

schuldig dem besten

Lento: 12.

: amine:

a Tempo:

Viola

no ist die letzte Bitte no ist die letzte Bitte

Andante sostenuto:

pizz

Diez unnen Diez we nesen ich groeßere doch dich kann nicht rauben, er sein sein

arco

Andantino:

Liedweis

das ist in der Brust sein ge-graben

Larghetto:

pizz



auf mich darber ist nicht mich gerben Pfänder des Linsen aufwillig

arco

29

füten mich, das ist küßten mich kann ich pfeifen doch

gnis

welt sind schon diese Blüthen.

Andte Cantabile:

Recit.

uf drudruckbarer Luft wirr wirr

Anfahn Können uniaflwie wirr wirr du ffr du komst zu

mir O' Moun Das Ding gibst du wirr wirr

Sie ist mirig Dnie du windst mir

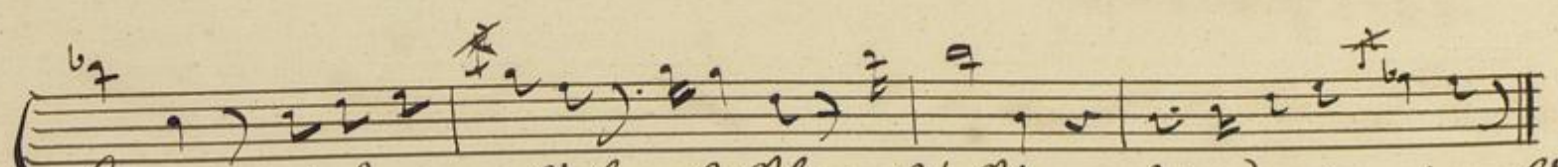
Mutter in Himmel Oren O Lieblichkeit du

Krone = = = du im Dnie ist der Leib soll sie hervorheben.

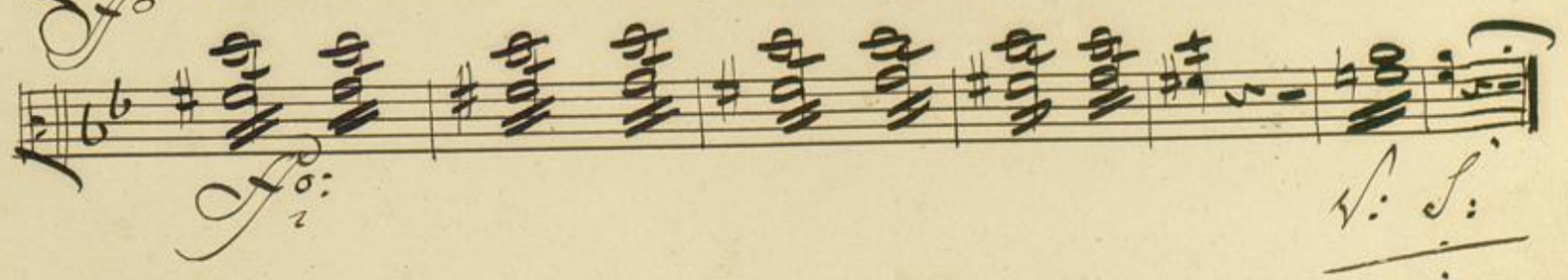
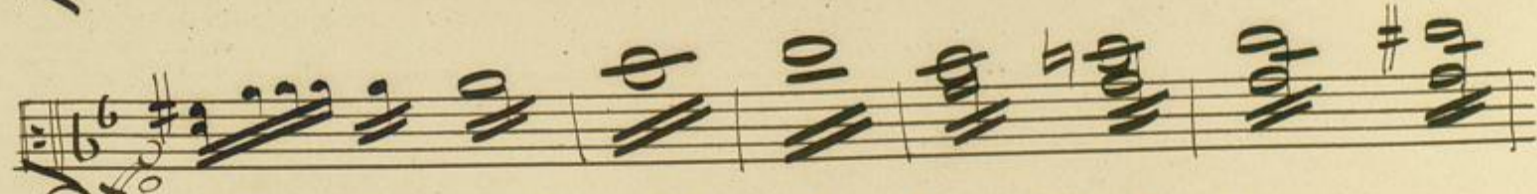
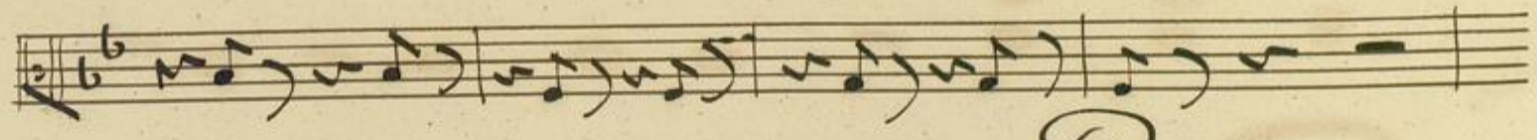
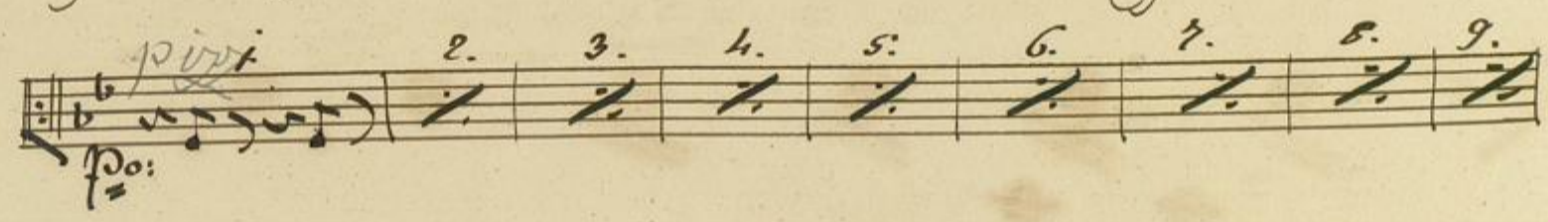
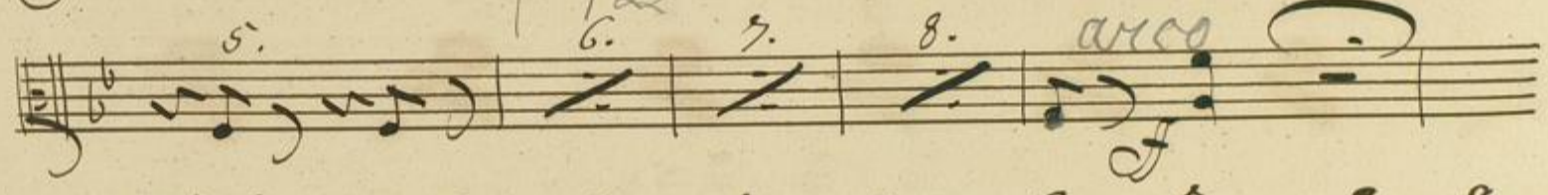
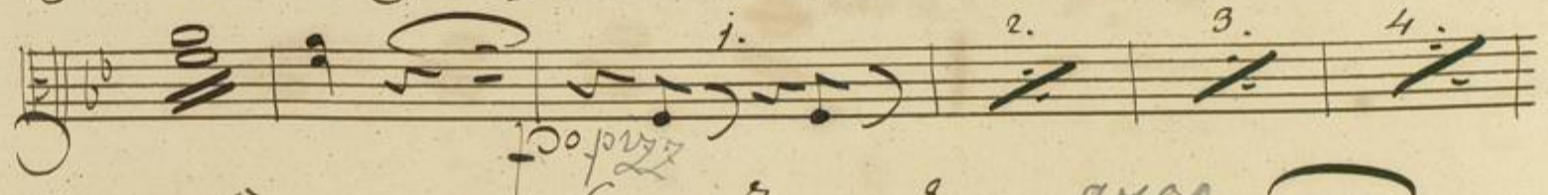
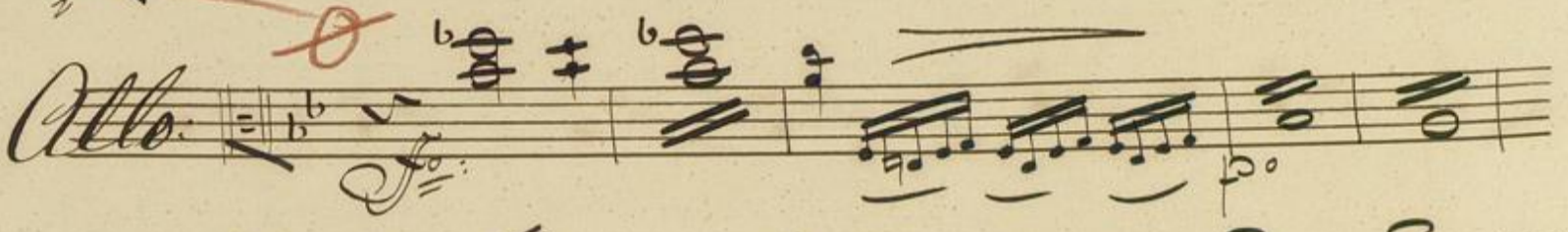
Allo. F.

Poco. was ist geschehen wo bist du. o süßes

*Trümmer laßt mich hervorheben mir wie mich würdest du Dnie Geliebter
ja Dnie*



Gotta qu' Inimic S'istim O' Noim O' Noim du unu in unum Clarum.



Tempo: fmo:

Handwritten musical notation on two staves. The first staff contains measures 1 through 4, with measure numbers 1., 2., 3., and 4. written above. The second staff contains measures 5 through 9, with measure numbers 5., 6., 7., 8., and 9. written above. The notation includes various rhythmic values and rests.

Handwritten musical notation on a single staff, continuing the piece with several measures of music.

Handwritten musical notation on a single staff, continuing the piece with several measures of music.

Handwritten musical notation on a single staff. It includes the instruction *ritard* and *fello arco*. The notation features a long note with a fermata and subsequent chords.

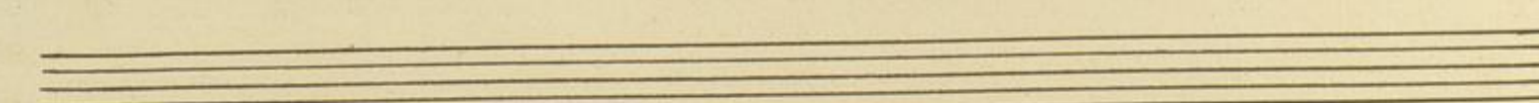
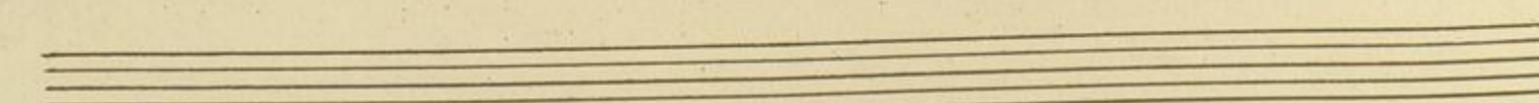
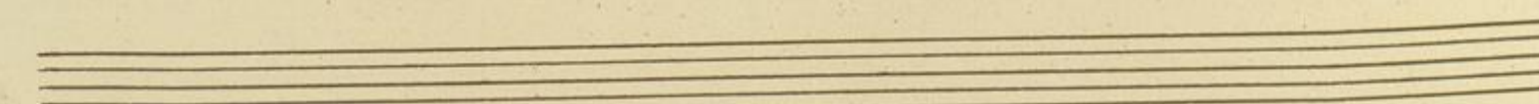
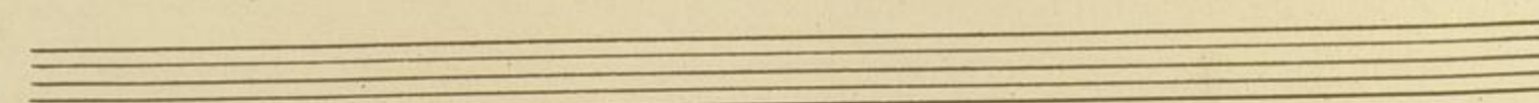
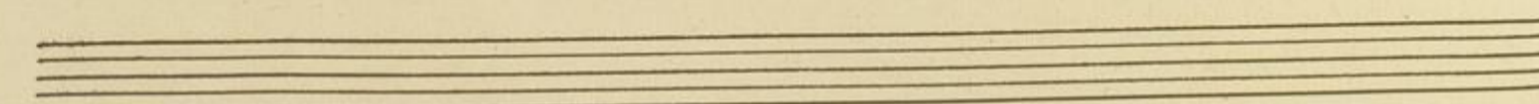
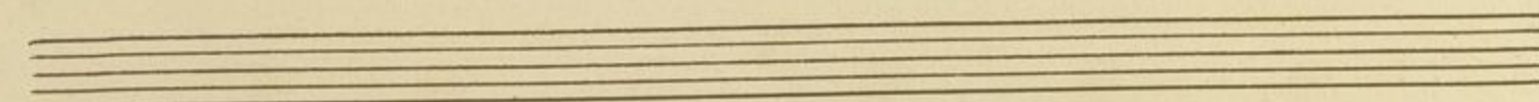
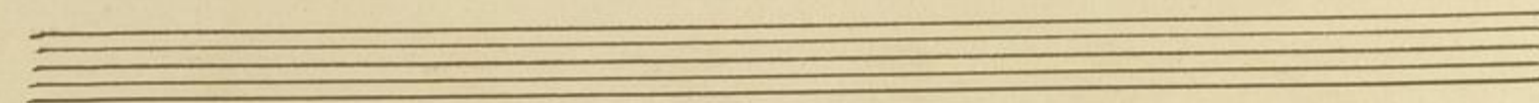
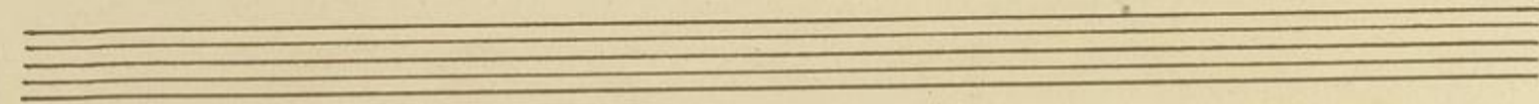
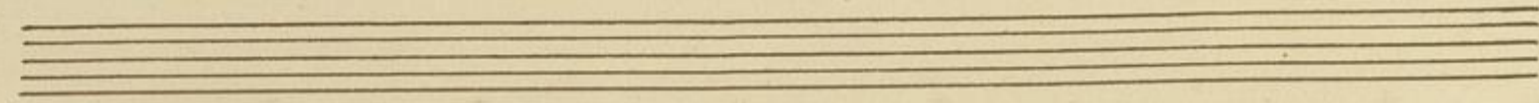
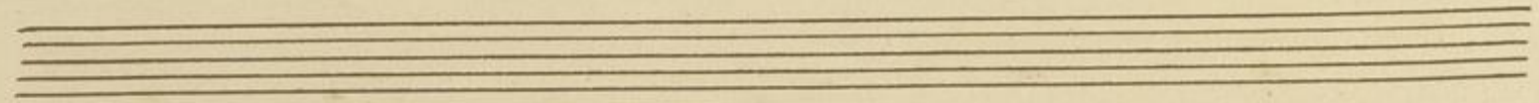
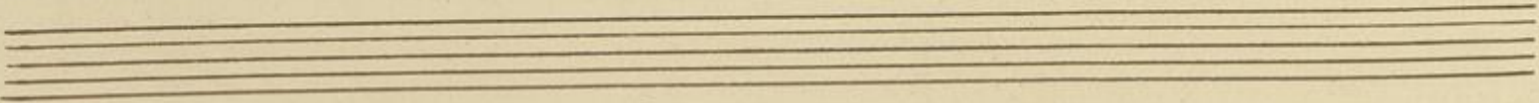
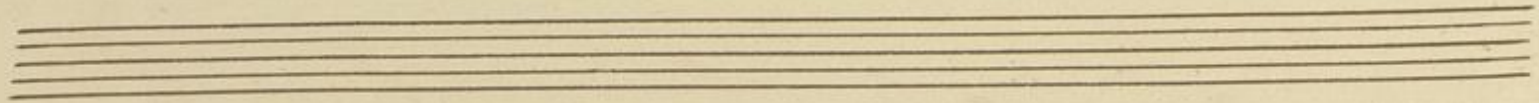
Handwritten musical notation on a single staff, consisting of six measures of chords, numbered 1 through 6.

Handwritten musical notation on a single staff, consisting of six measures of chords.

Handwritten musical notation on a single staff, consisting of six measures of chords.

Handwritten musical notation on a single staff, ending with a large *Fine* marking and a decorative flourish.

Four empty musical staves at the bottom of the page.



This image shows a page of 14 blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page, with a small gap between each one. The paper is aged and yellowed. There is no musical notation or other markings on the page.