

“ANGIOL DI PACE ALL’ ANIMA.”

Célèbre Cantilène,

de l’Opera

BEATRICE DI TENDA,  
(DE BELLINI)

Précédée d’un Prelude,

Introduisant deux autres. Thèmes du même Opera,

Arrangées

Pour La Harpe,

et dédiées a

Madame la Marquise de Deuro,

PAR

N. CH. BOCHSA.


Ent. Sta. Hall.

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# PRELUDIO.

(Souvenir du Quatuor.)

Molto deciso.

*a Tempo.* *loco*

ALLEGRO  
MODERATO.

ff ff ff fz p

ff ff ff fz

Nota. 2 1

Con Espress.

*a Tempo.*

fz fz fz pp ff fz ff

fz fz fz pp ff fz ff

Rall? accel?

Cres. affret.

Rallen?

fz fz f p

fz fz f p

Cres. affret. Rallen?

## LA PREGHIERA.

ALLEGRO MODERATO.

Con grand Espress: e molto Sost?

Riten.

ff pp pp ff

ff pp pp ff

vibrate Più Ritenuto Dim.

vibrate.

Riten.

pp pp pp ff

pp pp pp ff

vibrate. Dim

Doloroso.

Cres.

Dim.

pp pp pp ff

pp pp pp ff

Doloroso. Cres. Dim.

(Nota). The Pauses or Silences in the course of the Prelude to be well observed.

*Marcate.*

*Rallen?*

*a tempo.*

*Dim.*

*f*

*pp molto delicato.*

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff begins with a *Marcate.* marking and includes accents and a fermata. The bass staff has a steady eighth-note accompaniment. Dynamics include *pp* and *f*. A *Dim.* marking is placed over the first few measures of the bass staff.

*rf*

*Cres.*

The second system continues the piece. The treble staff has a more active melodic line with some slurs. The bass staff continues with the accompaniment. Dynamics include *pp* and *rf*. A *Cres.* marking is present in the latter part of the system.

*pp*

*pp*

*pp*

The third system shows a continuation of the melodic and accompanimental themes. The treble staff has a series of slurs. The bass staff has a consistent accompaniment. Dynamics are primarily *pp*.

*rf*

*Cres.*

The fourth system continues with similar musical textures. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamics include *pp* and *rf*. A *Cres.* marking is present.

*Rall?*

*poco*

*a poco*

*pp*

*Dim.*

*Lento.*

*f*

The fifth system features a *Rall?* marking and a *poco* tempo change. The treble staff has a melodic line with a fermata. The bass staff has a steady accompaniment. Dynamics include *pp*, *Dim.*, *Lento.*, and *f*. There are also some articulation marks like *x* and *3*.

*deciso.*

*deciso.*

*Veloce.*

*Lento*

*f*

*pp*

*f*

*f*

*f*

*f* (G $\sharp$ . D $\sharp$ .)

*p*

The sixth system concludes the piece. The treble staff has a melodic line with a fermata. The bass staff has a steady accompaniment. Dynamics include *f*, *pp*, *f*, *f*, *f*, *f* (G $\sharp$ . D $\sharp$ .), and *p*. There are also some articulation marks like *>>*.



TE.M.1. "ANGIOL DI PACE."

LARGO SOSTENUTO.

The musical score is written for piano in G major, 3/4 time, and consists of six systems of two staves each. The first system begins with the instruction "Dol. con Espress." and a piano dynamic (*p*). The second system includes "Cres." and "fz" markings. The third system is marked "Stacc." and "PIÙ MOSSO.", with dynamics "pp" and "pp con delicatezza." The fourth system features "Riten." and "p Grazioso." markings. The fifth system includes "loco" and "Riten." markings. The sixth system concludes with "f deciso." and dynamics "f" and "pp". The score contains various musical notations such as slurs, accents, and triplets.

ALLEGRO CON FORZA.

*Brillante.*

*ff* *ff* *ff* *fz* *fz*

*ff* *fz* *fz* *fz* *Riten.*

ADAGIO SOSTENUTO E POMPOSO.

*pp vivo.*

*ff* *ff* *ff* *pp* *pp* *p*

*Delicato.*

*f* *pp* *Riten.* *fz* *fz* *(Fix Et.)*

*vivo.*

*f* *rfp* *Rall?*



TEMPO DI MARCIA. *Tranquillo.*

ppp

pp

*Tranquillo.*

Sempre pp

pp

*Con Espress.*

p

Cres.

fz

f

pp

fz

p

f

pp

*Cres.*

*ff*

*f > f > f > f > f > p*

ff

p

*Animato.*

*Cres.*

*f f f f*

f

f

f

f



Brillante.

*f* *f* *ff* (D<sub>4</sub>)

*f* *f* *f* *Silenzio.*

(These Four Bars with the new Harmonics may be omitted.)

ANDANTE SOSTENUTO.

Riten.

*Con Espress.* *fz*

ADAGIO ASSAI.

Con Espress.

Sempre più pp

*pp* *Con Espress.* *Sempre più pp* *ppp*  
*Rallen... tan... do... mancando.*

ALL? DECISO.

*ppp* *ff* *fz* *fz* *ff*

