

LX.

ADAGIO MOLTO E SOSTENUTO.

Del maestro CARLO CZERNI.

VÖCE.

INTRODUZIONE.

Grave e sempre con gran espressione.

FORTE-PIANO.

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a *pp* dynamic and includes the instruction *crescendo poco a poco.* A *sF* dynamic is marked in the vocal line.

The second system continues the piece with various dynamics including *ten.*, *FF*, *sF*, *P*, *FF*, *sF*, *P*, *FF*, *sF*, *P*, *decresc. PP*, and *FF*. Pedal markings (*Ped.*) are present in the piano accompaniment.

The third system concludes the piece with dynamics such as *decresc.*, *FF*, *P*, *cresc.*, *FF*, *decresc.*, *P*, and *cresc.*. The piano accompaniment features complex textures and dynamic contrasts.

PP In que - sta tom - ba o -

Ped. ritard.

PP inf. PP ten. FF PP PP PP cresc.

scu - ra la - scia - mi ri - po - sar in

que sa tom - ba o - sen - ra la - scia - mi ri - po -

tremolo.

cresc.

mF PP crescendo sempre poco a poco. SF

Ped. Ped. M. 1487. Ped.

F decresc. PP

sar la - - - sciami ri - po - sar in que - sta tom - ba o -

Ped. Ped. FF

sempre legato.

scu - ra la - - - sciami ri - po - sar

sF decresc. P cresc.

la - - - scia - mi ri - po - sar

sF decresc. P dimin. PP ritard

Ped.

M. 1487.

3897

quan - do vi - ve - vo

pp
Ped. a tempo cresc.

quan - do - vi ve - vo in -

P
Ped. cresc.

gra - ta! in - gra - ta! do - ve - vi a me pensar do -

F
cresc. tremolo. sf FF
Ped. Ped. Ped. Ped.

M. 1487.

ve - vi a me pen - sar in - gra - ta ! in - gra - ta ! do -

Ped. sf FF decresc.

ve - vi a me pen - sar quando vi - ve - vo in - gra - ta ! do -

FF PP cresc.

ve - vi a me pen - sar in - gra - ta ! in - gra - ta !

rinf. P decresc. cresc.

rinf P decresc.

la - scia mi ri - po - sar

sf dimin. cresc. F sf decresc.

rinf PP sempre legato e piano.

cresc. sf P

decrec. Ped. PP PP cresc.

decrec. Ped. PP PP cresc.

la - scia che l'om - bre i - gnu - de go - dan - si

sf
FF Ped. *sFP* *decresc.* *PP* *cresc.* Ped. *FF* *sFP*

pa - ce al - men la - scia che l'om - bre i -

sFP *decresc.*
P decresc. *sf*

gnu - de go - dan - si pa - ce al - men

poco rinf. P *pp*

go - dan - si pa - ce al - men in

PP
cresc.
decresc.
Ped.
8va
PP

que - sta tom - ba o - scu - ra la - sciami ri - po -

P
F
sF decresc.

sar e non ba - gnar mie ce - ne -

P
dolce.
cresc.
F
decresc.

ri mie ce - ne - ri d'in - u - ti - le ve - len e non ba -

decresc. PP sfp

gnar e non ba - gnar e non ba - gnar mie

decresc. P cresc. F decresc. P decresc.

ce - ne-ri d'in - u - ti - le ve - len in -

pp cresc. 6 6

sF *PP*
 gra - ta! la - sciami ri - po - sar in -

sF *sF* *PP* *PP* *cresc.* *tremolo.* *sF*

Ped. *Ped.*

ritard.
 gra - ta! lascia - mi ri - po - sar ri - po - sar ri - po -

P *PP*

a tempo ma piu grave

FF *Ped.* *PP* *PP*

sempre decrescendo e piu grave.



First system of musical notation. It consists of three staves. The top staff is a bass clef with a few notes and the marking "sar.". The middle staff is a treble clef with chords and the marking "Ped." above a slur. The bottom staff is a bass clef with a complex rhythmic pattern and the marking "PP" below. A "tremolo." marking is present above the middle staff towards the right.



Second system of musical notation. It consists of three staves. The top staff is a bass clef with chords and the marking "sempre Ped. ritard." above. The middle staff is a treble clef with chords and the marking "PPP" below. The bottom staff is a bass clef with a complex rhythmic pattern and the marking "sf" and "decresc." below. The system concludes with a double bar line and repeat dots.