N°3.

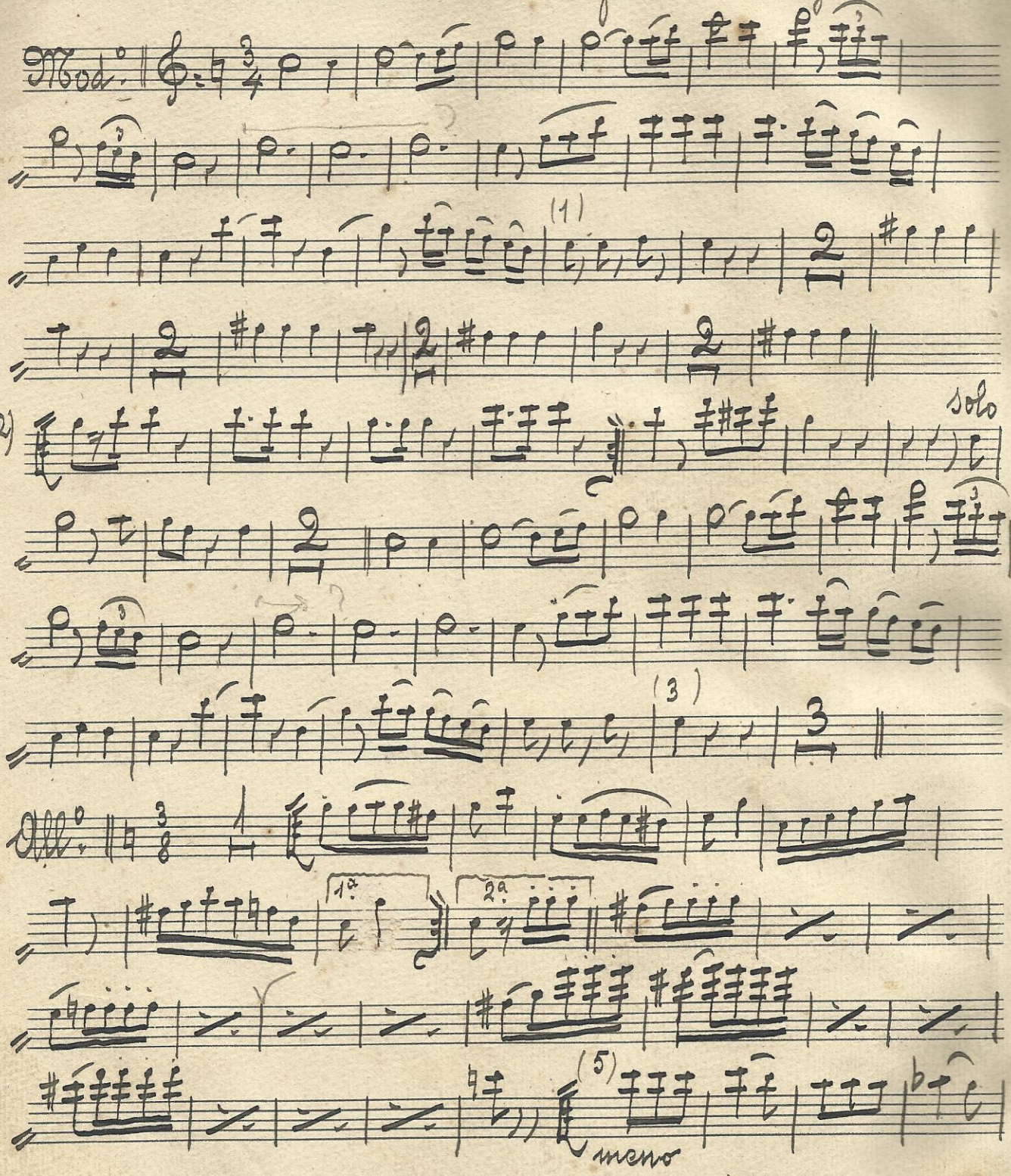
D A
D A

ha con
"Battic
in un fi
dal ma
il film
stesso
Eccola
nella p
stata
Noris
siva c

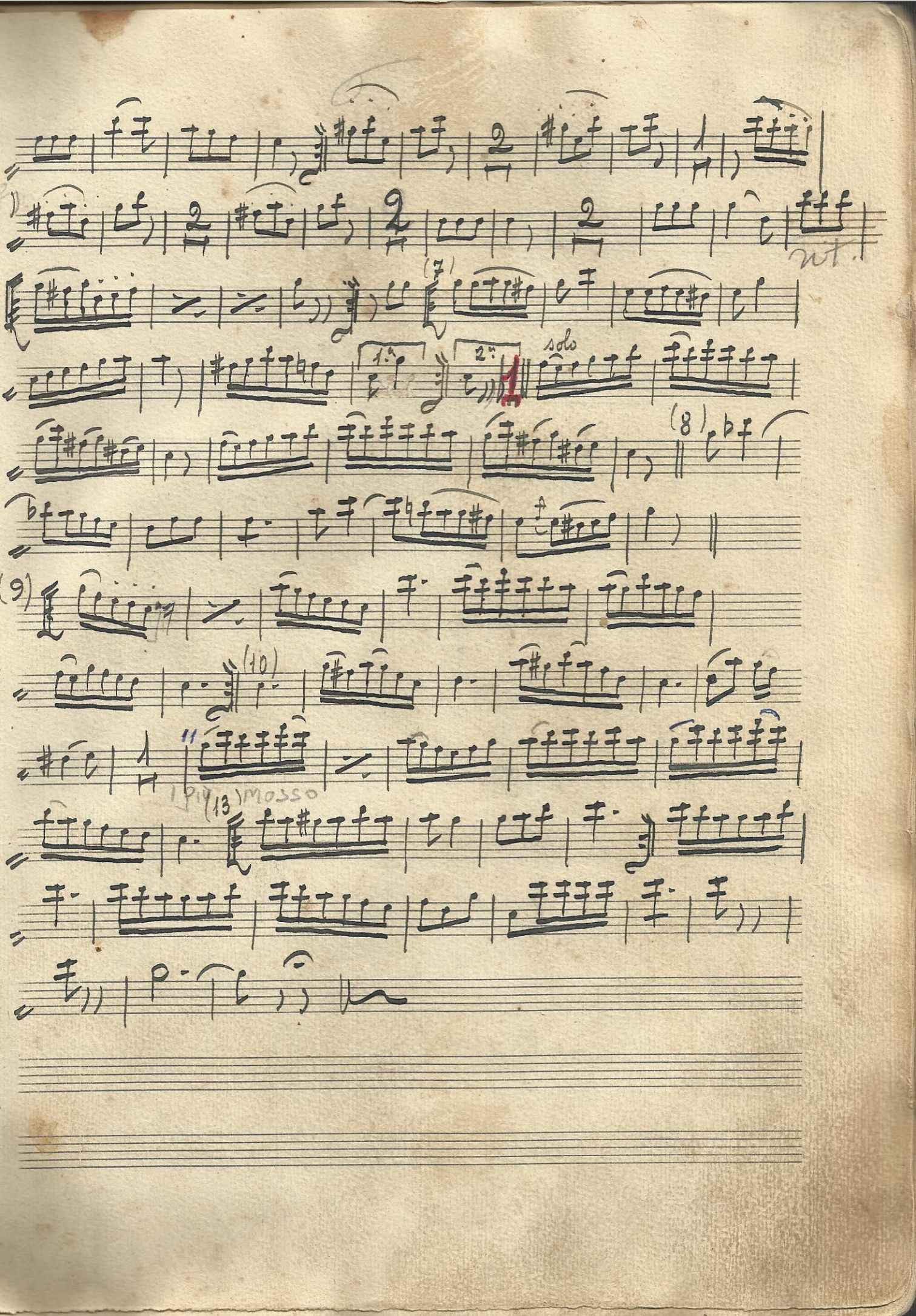
N° 1

# Barbiere di Siviglia

Rossini
riduz. di A. Barattoni



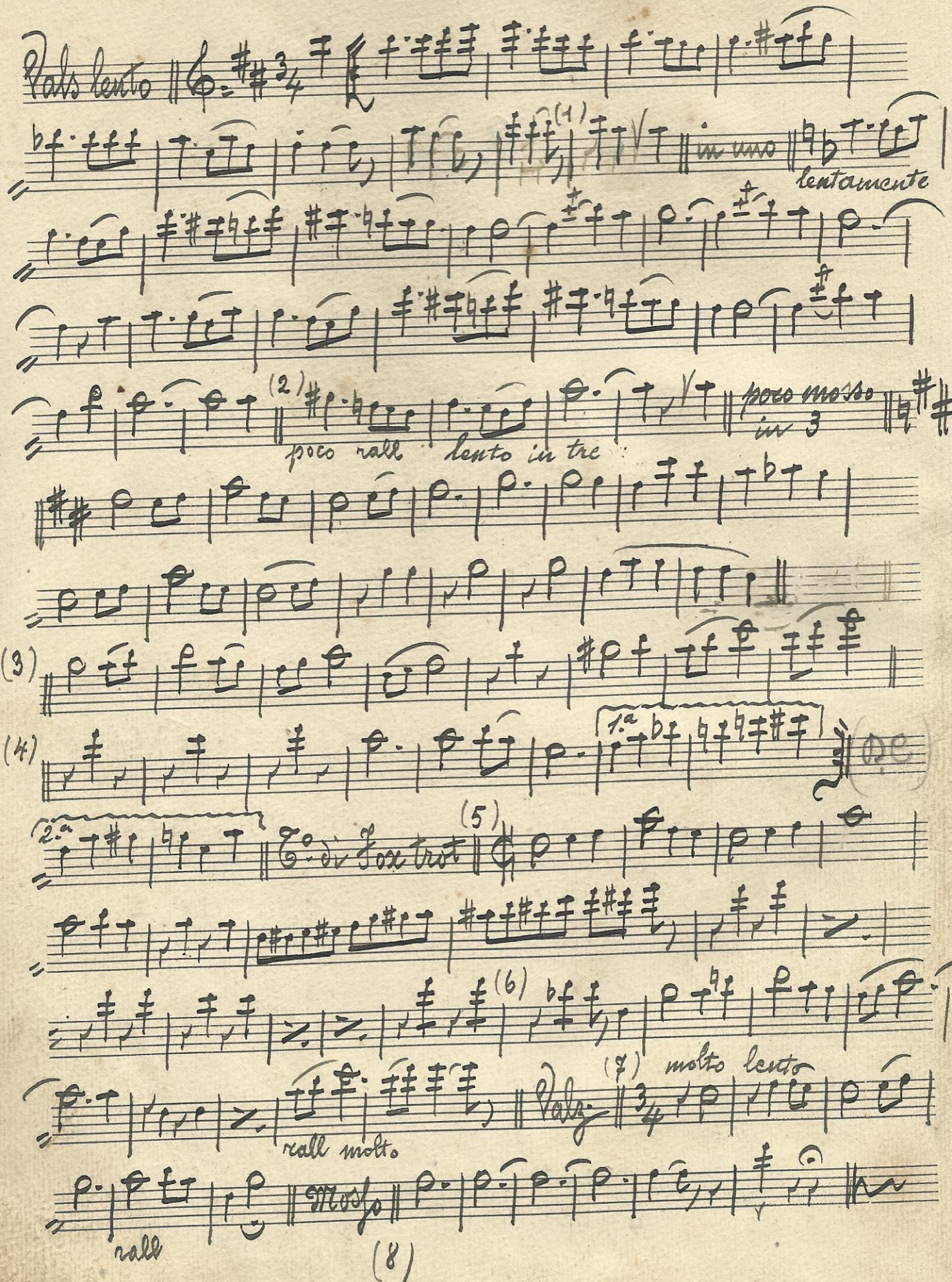

Segue


3e. clo
(6)
(7)
1.
2.
solo
(8)
(9)
(10)
(13) mosso

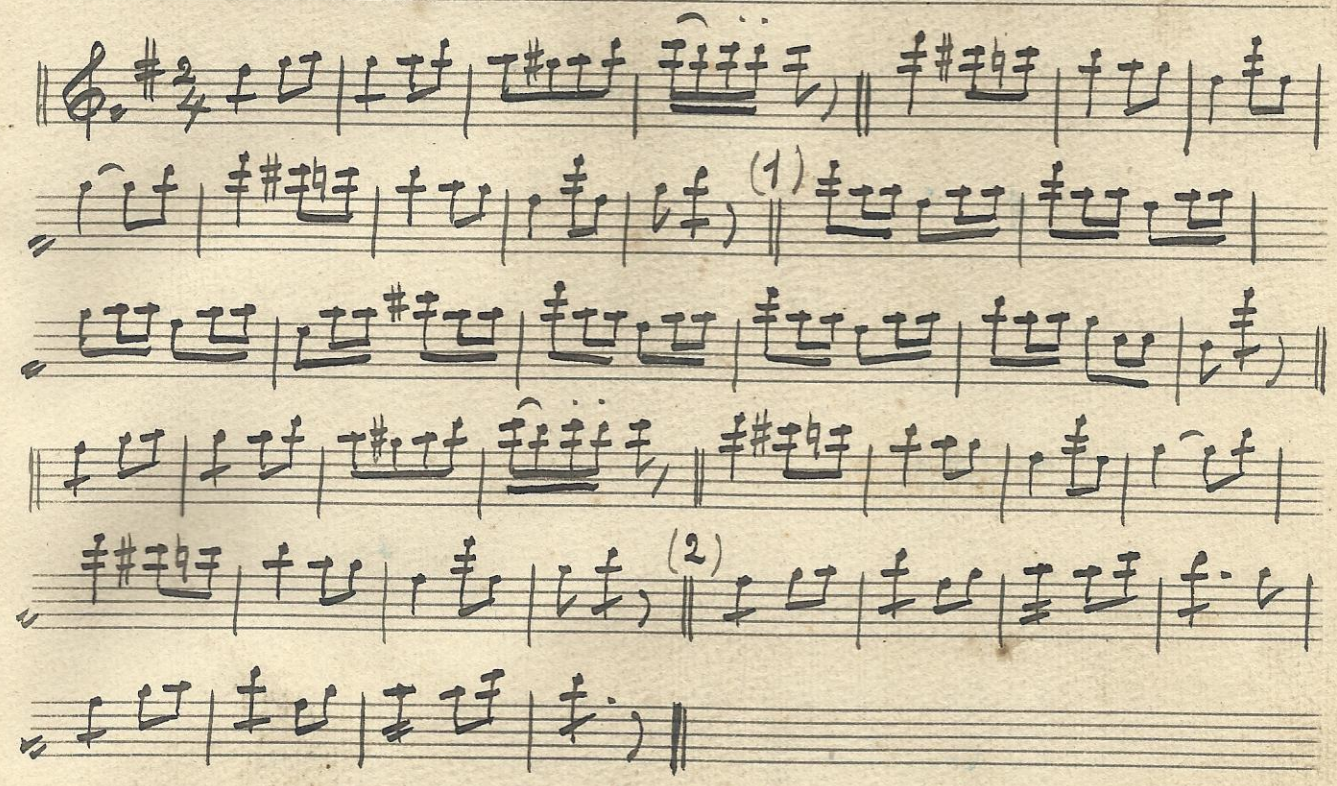
N. 2

# Maruska

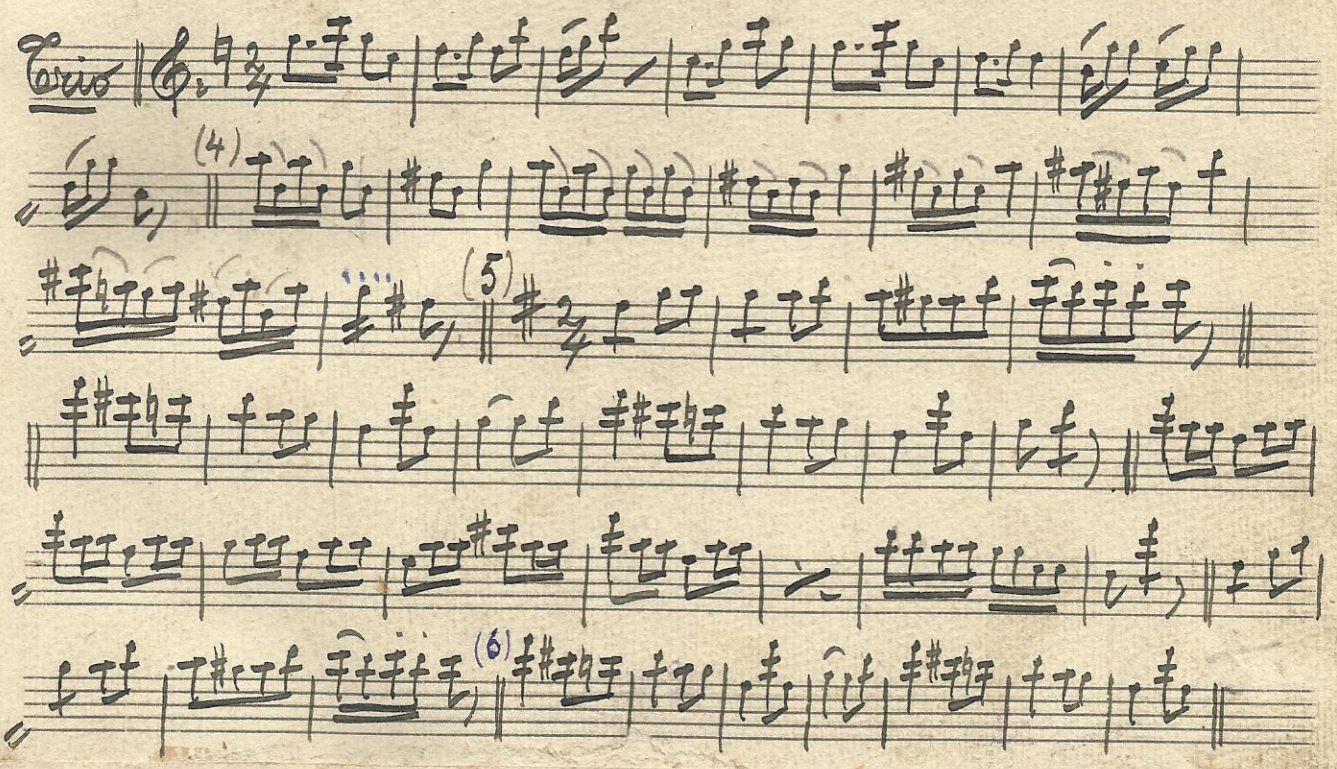
D. Kulli



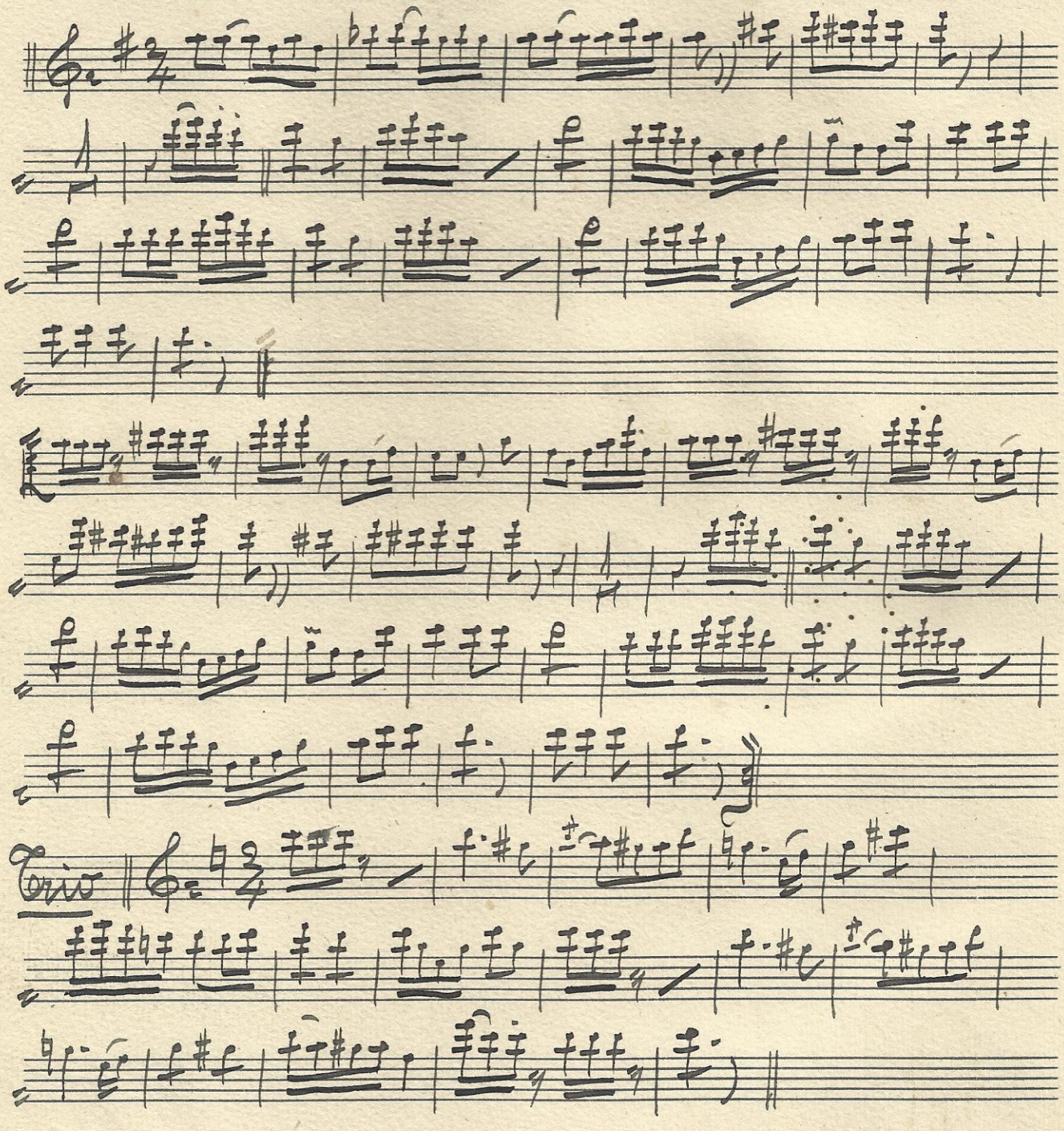
# Nº 3 Madama lampo

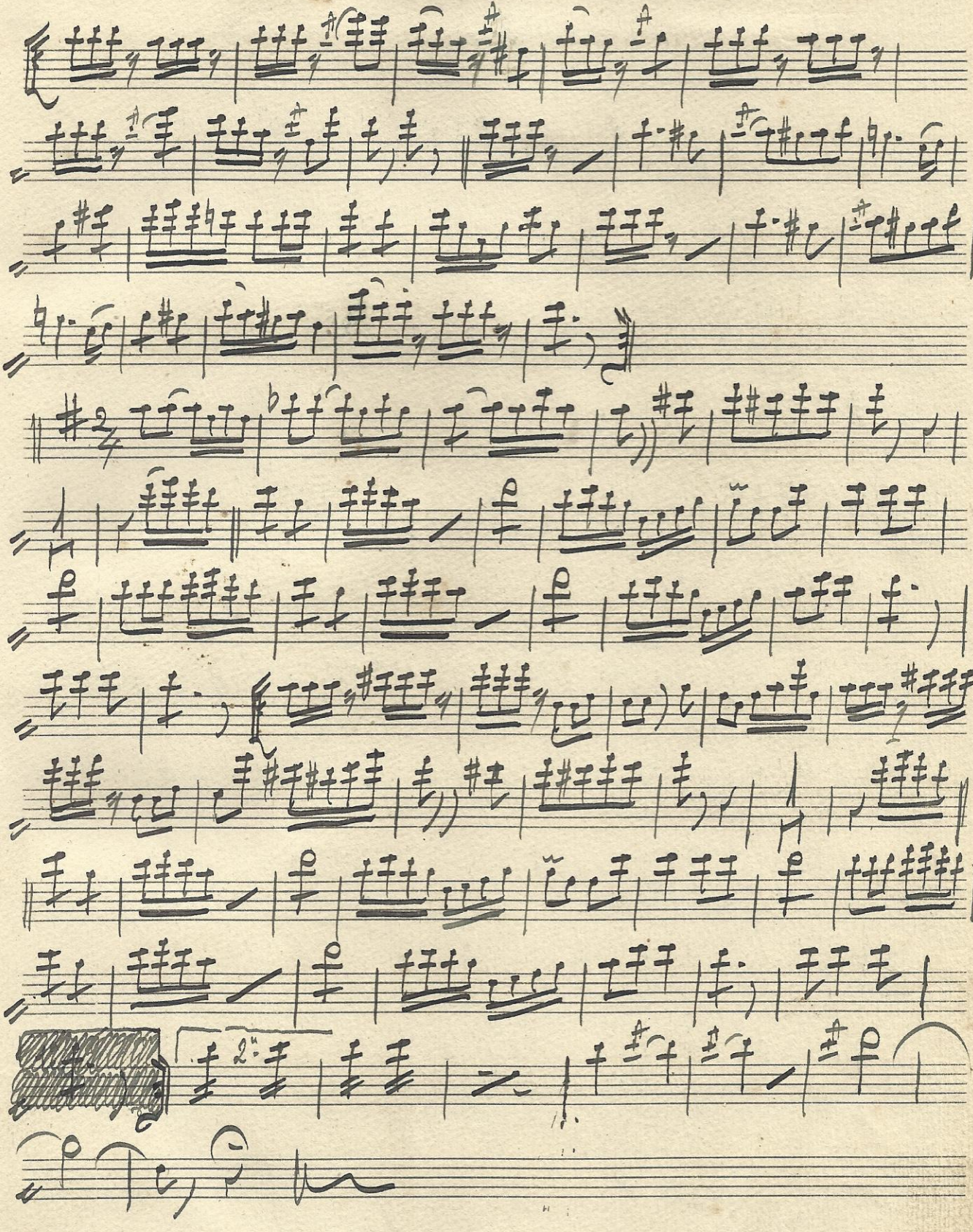



Trio



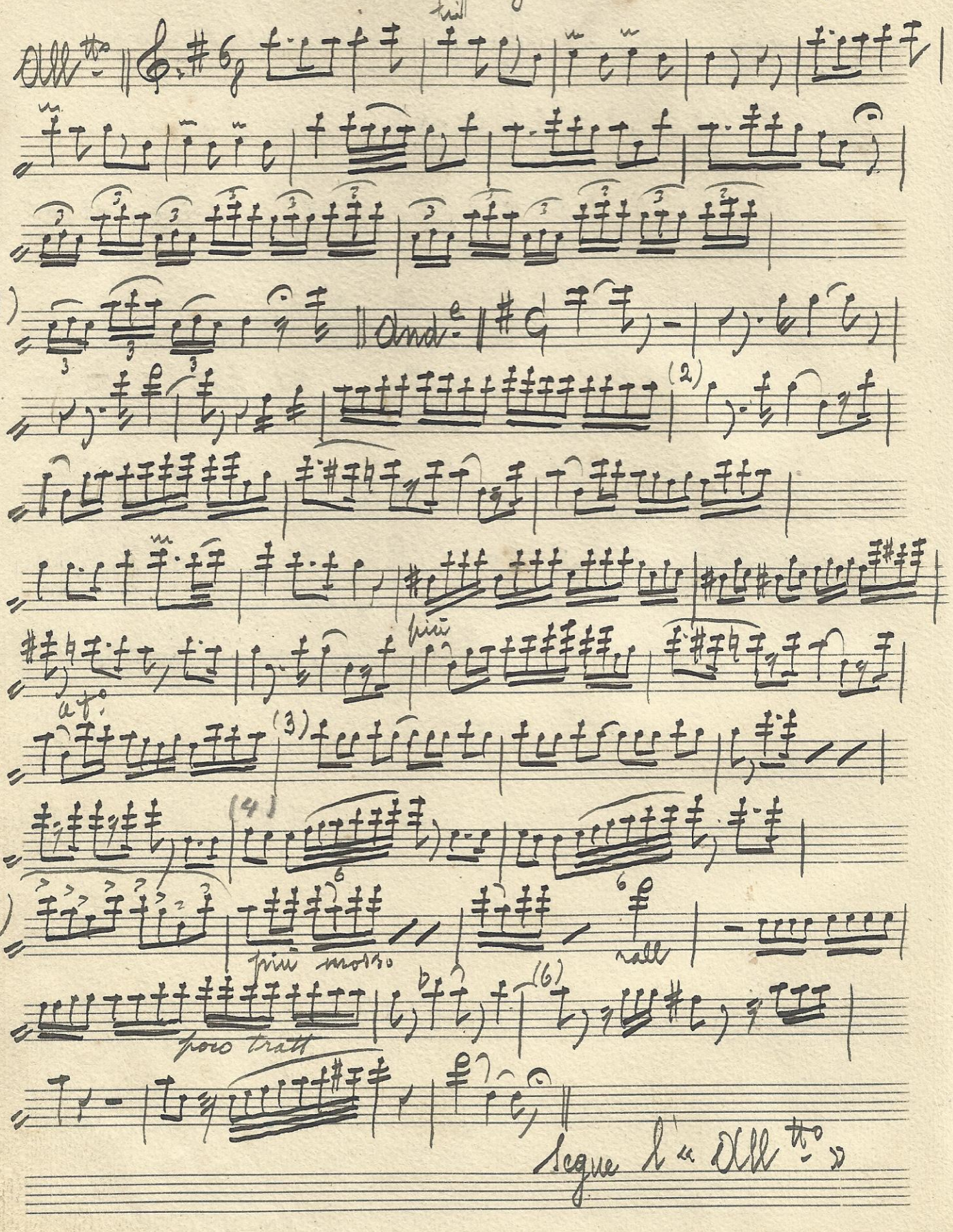
# N. 4 L'usignuolo - Polka



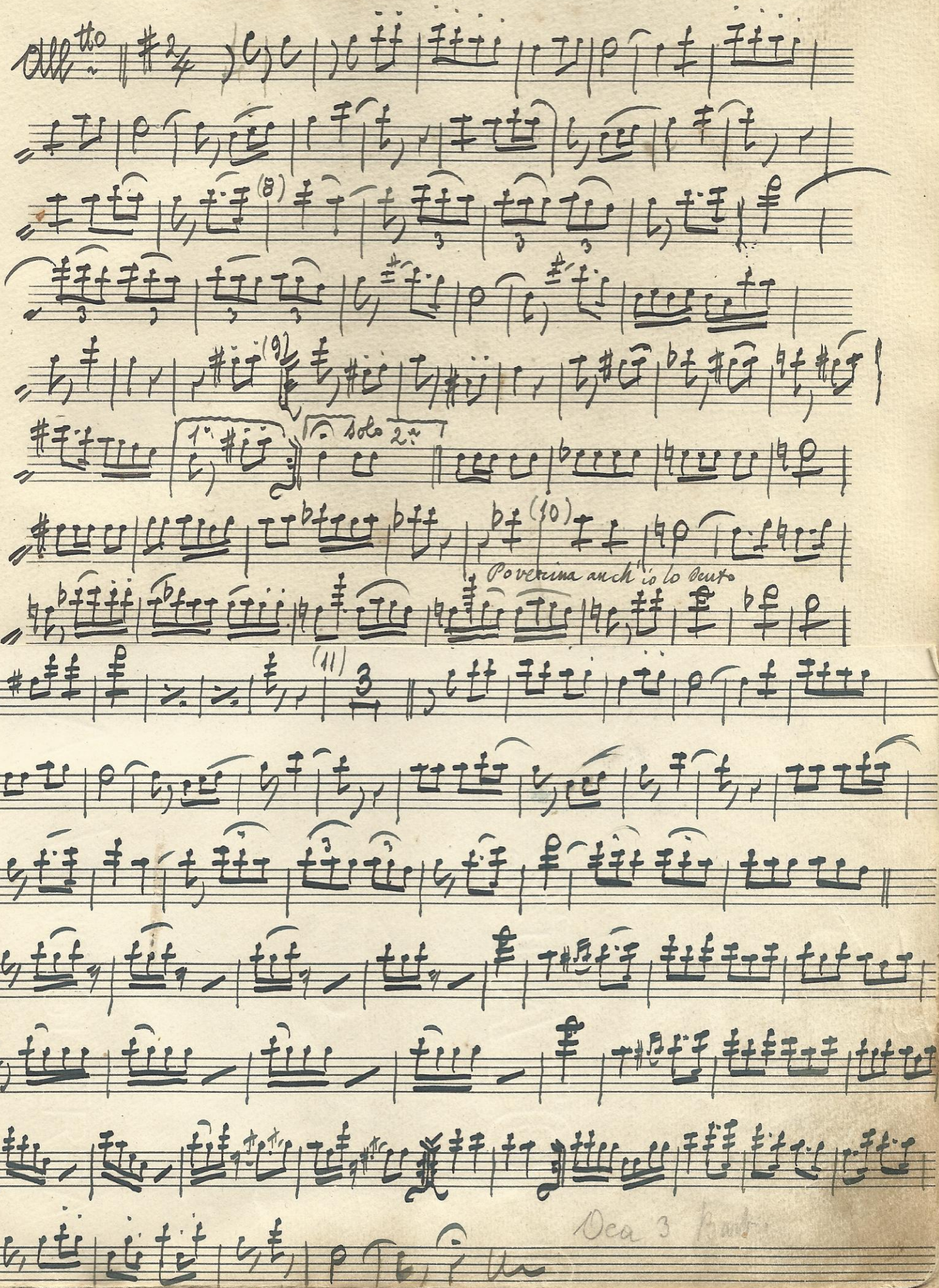


Rossini.

# N.o 5 Barbiere di Siviglia. «Il vecchiotto cerca moglie»




Segue l'«All.tto»


All.tto
(8)
(9)
1.o
solo 2.o
(10)
Poverina anch'io lo sento
(11)
Dea 3 Bart.

# N° 6 Miraggio - Valzer A. B.

Introd. Lento

Valzer

poco tratt

at°

1.a

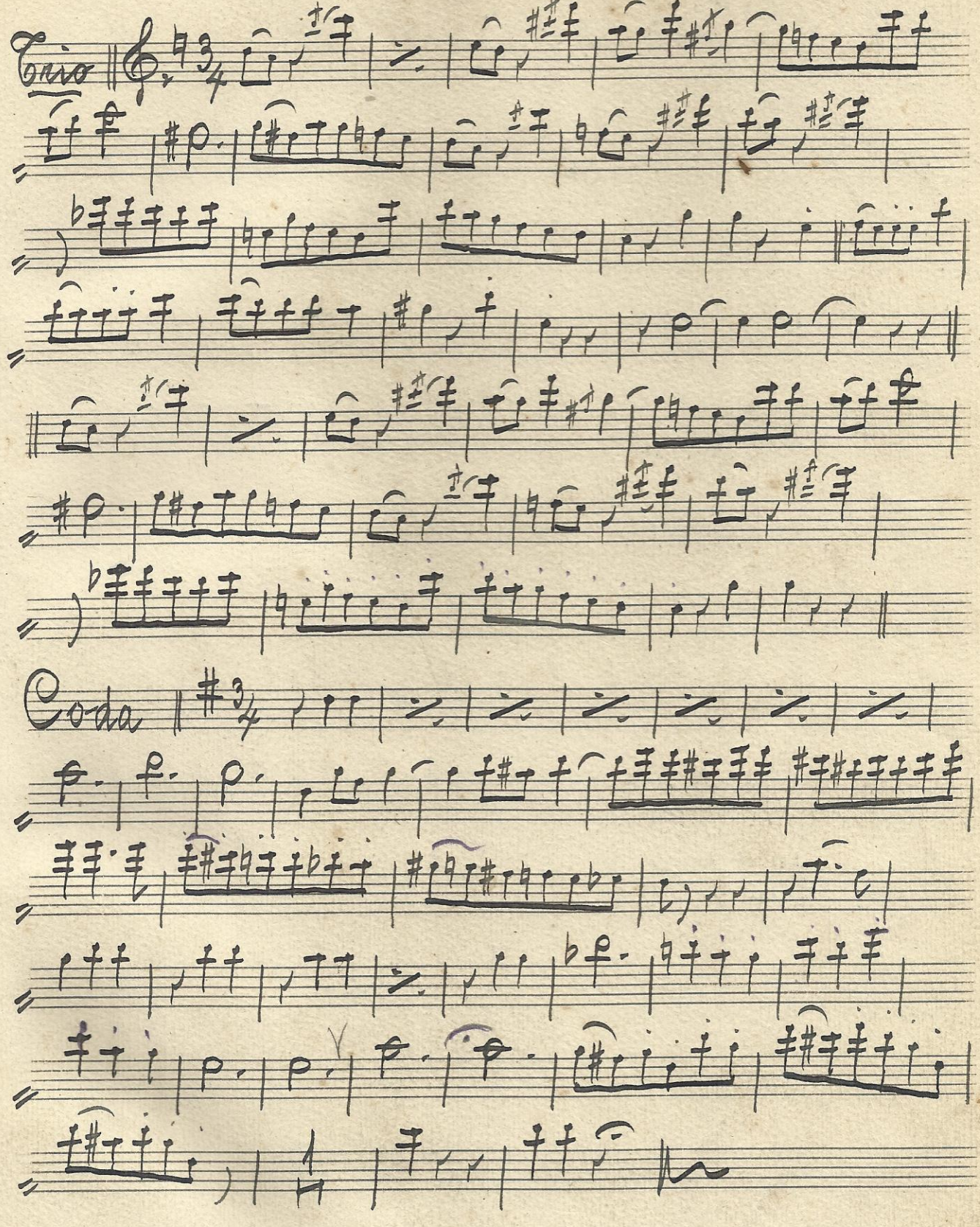
2.a

Piano

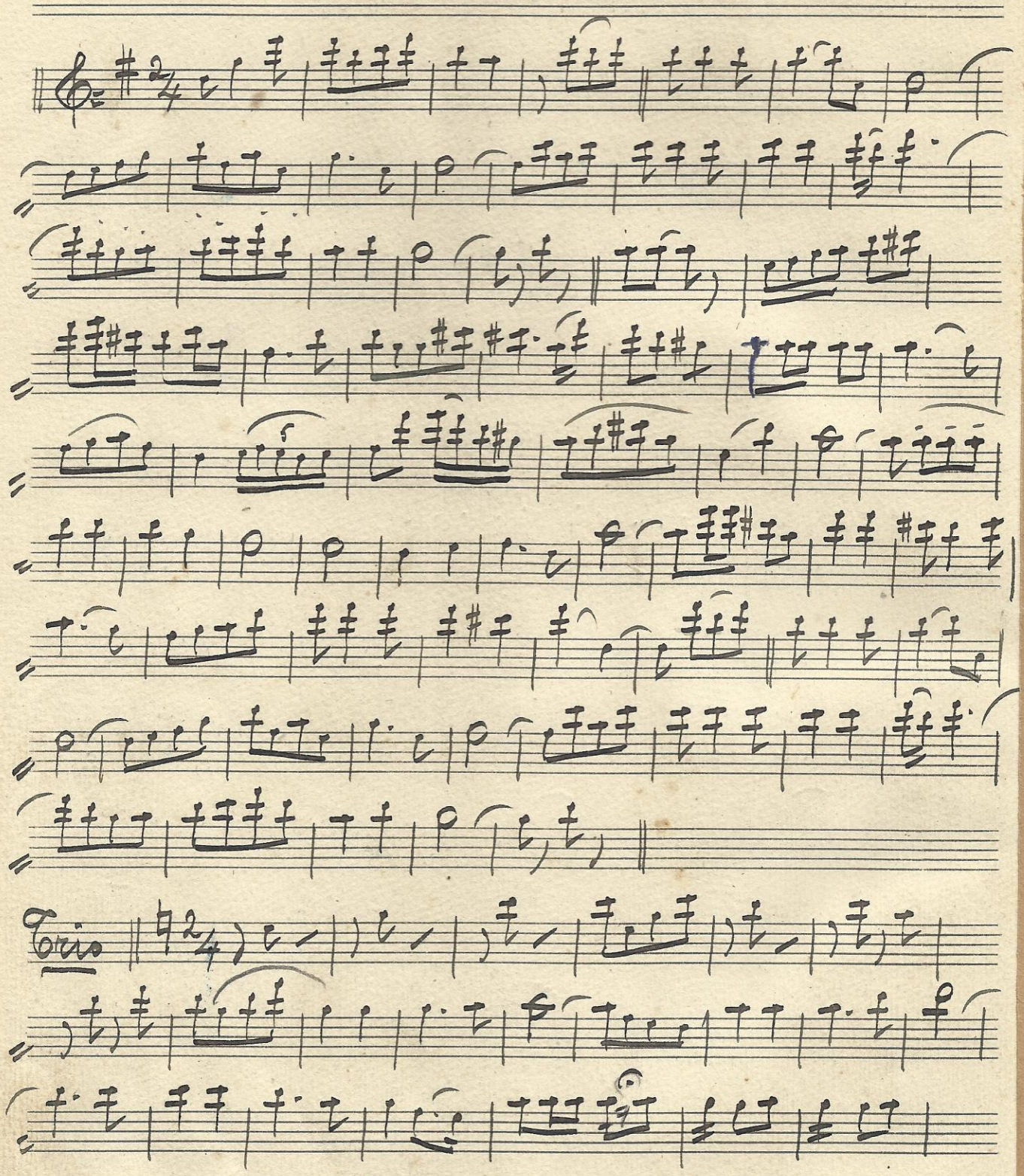
at°

poco tratt

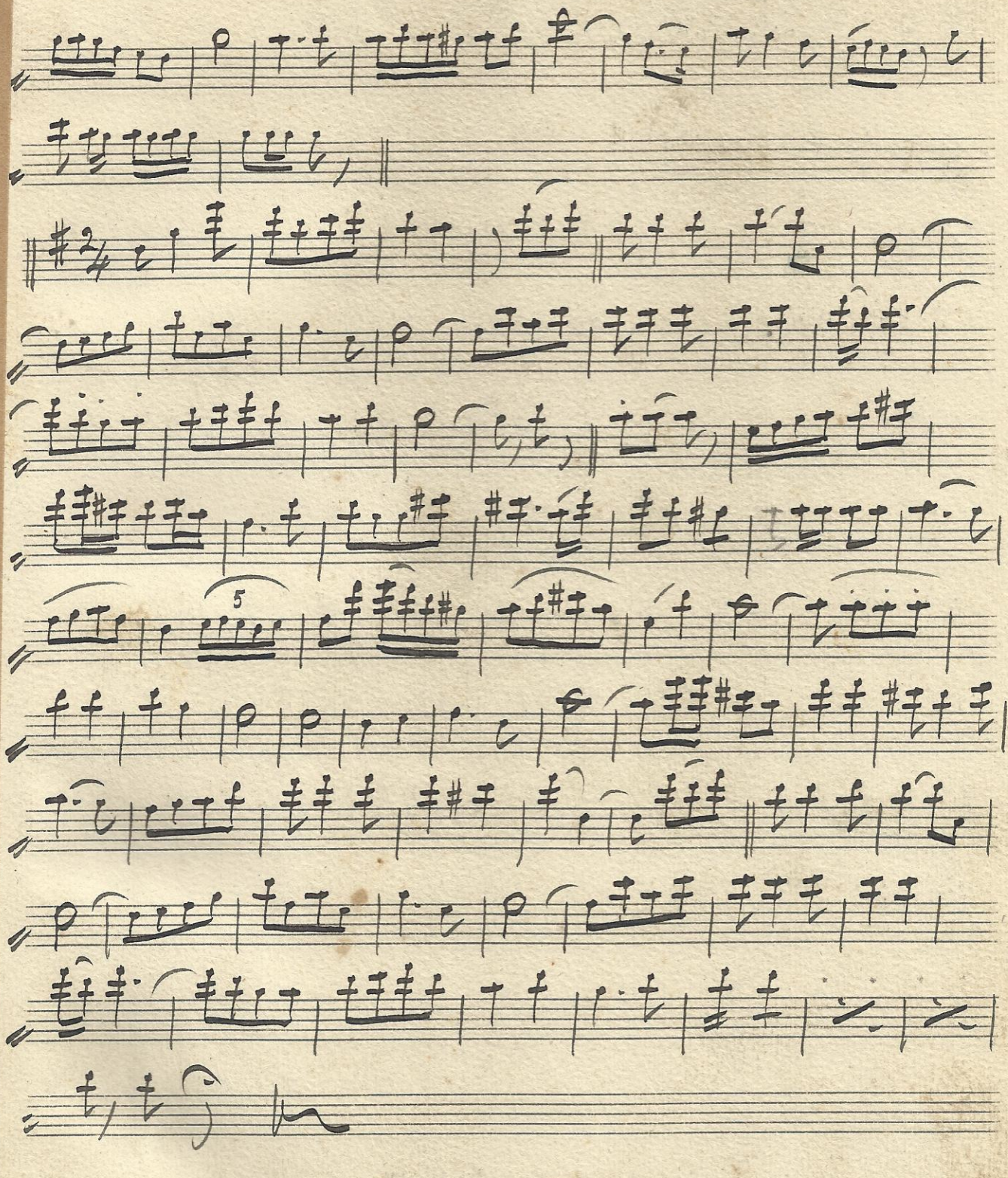
Segue Trio


Trio
Coda

N° 7 **Nasica .... Two step** A. B.



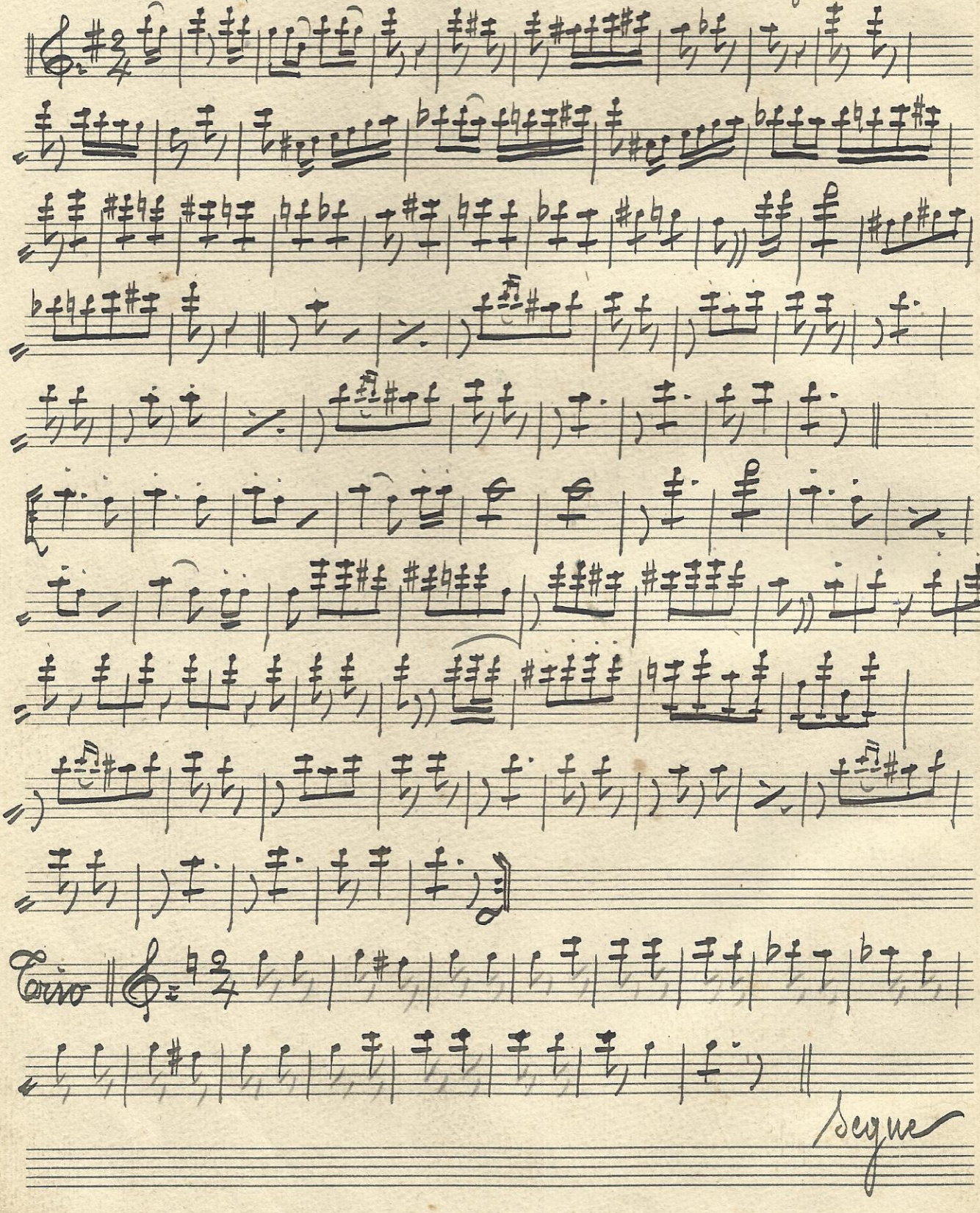

Segue

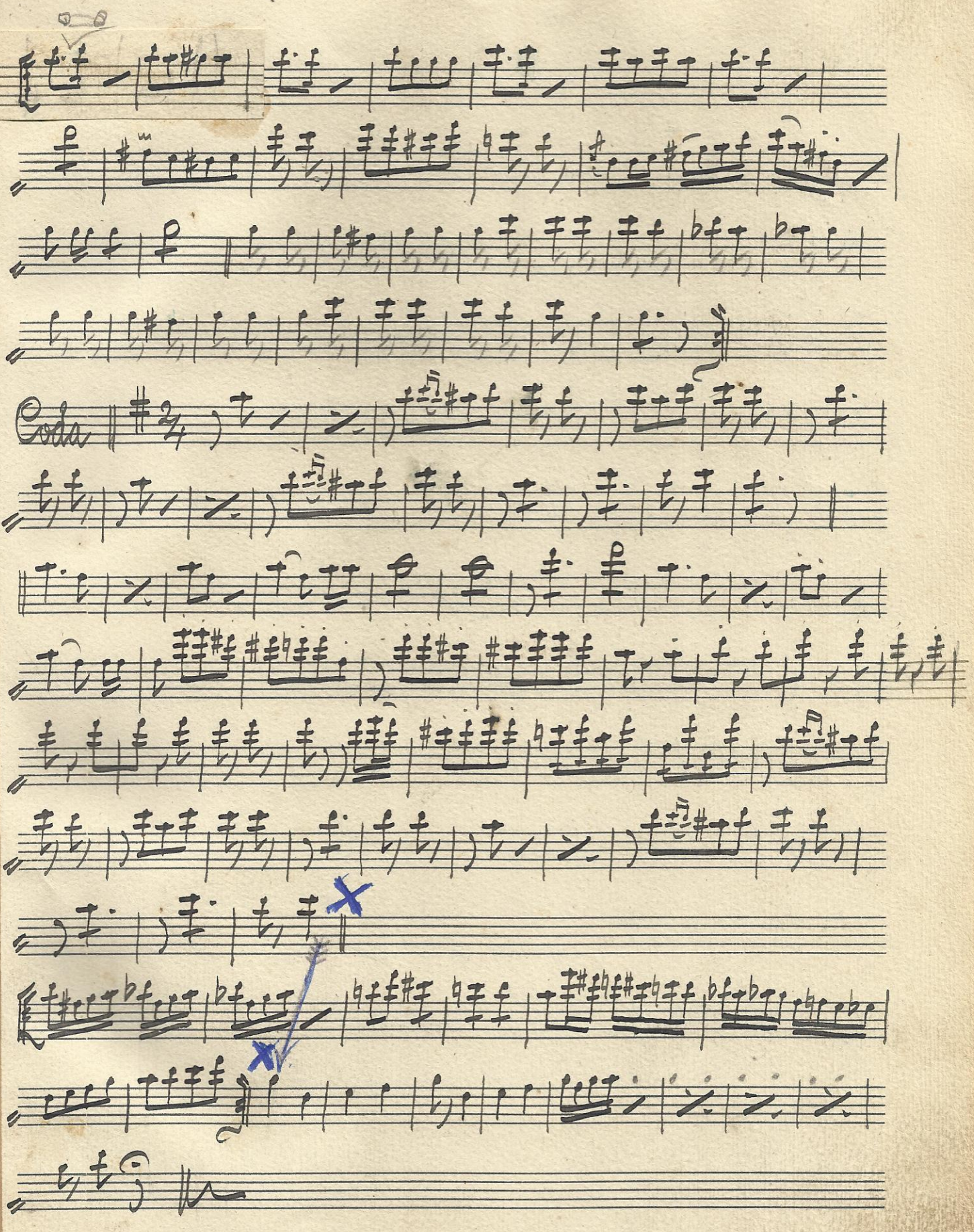


# F: 8 Scappa, scappa - Galop (La tempesta)

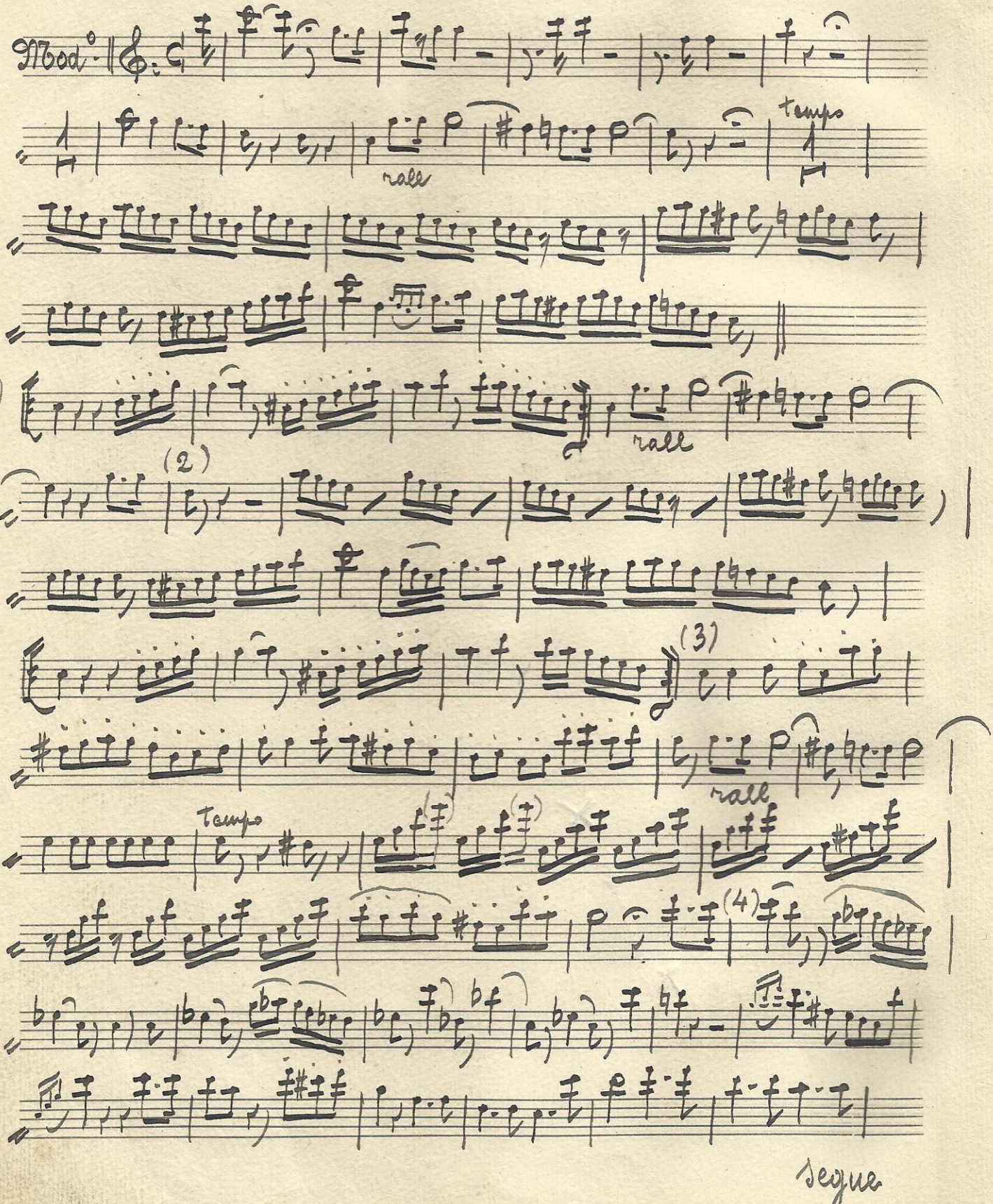
Baur.

Rivis. di A. Barattoni

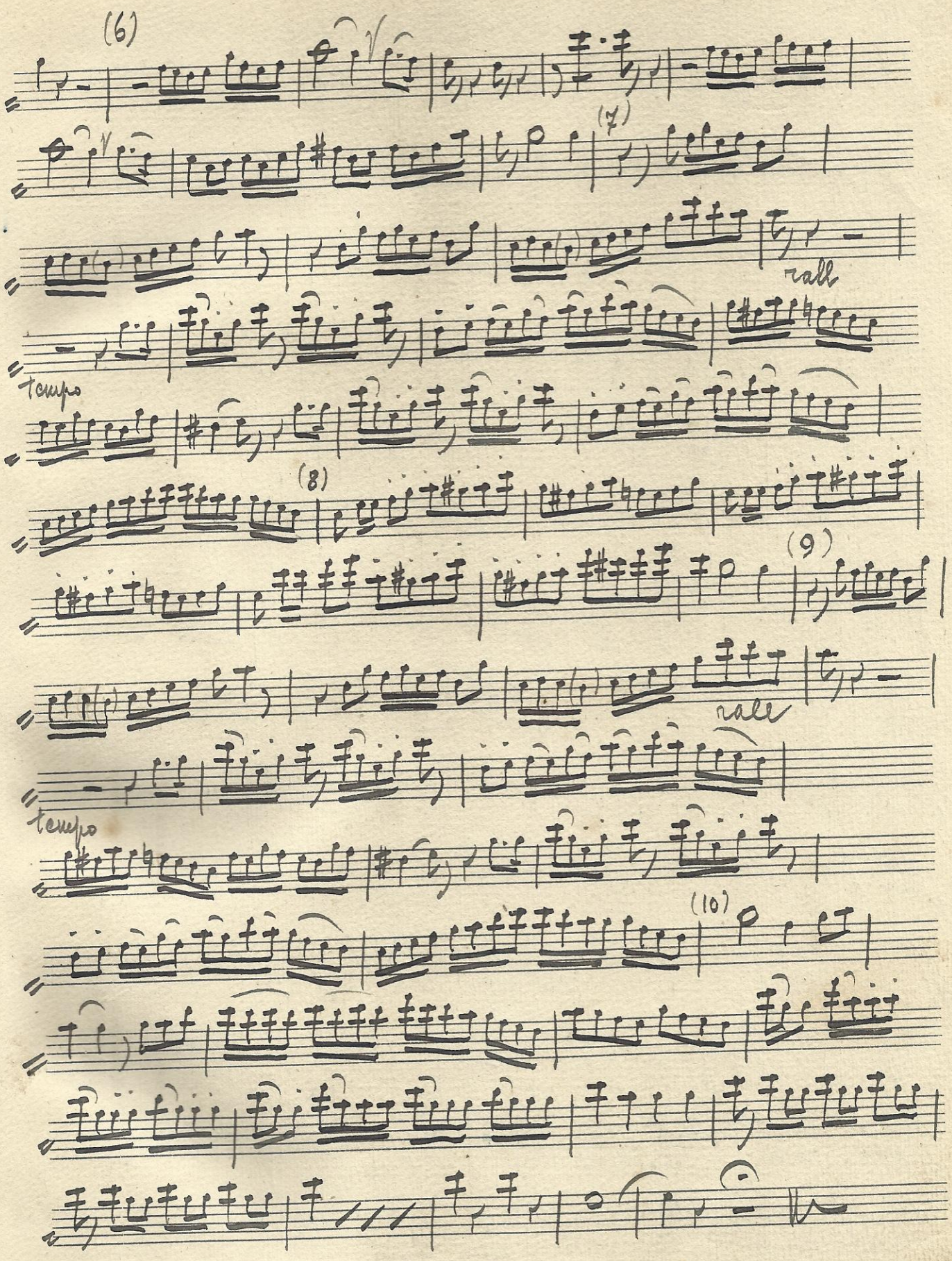



Coda

N.9 Il barbiere di Siviglia "Dunque io son" Rossini



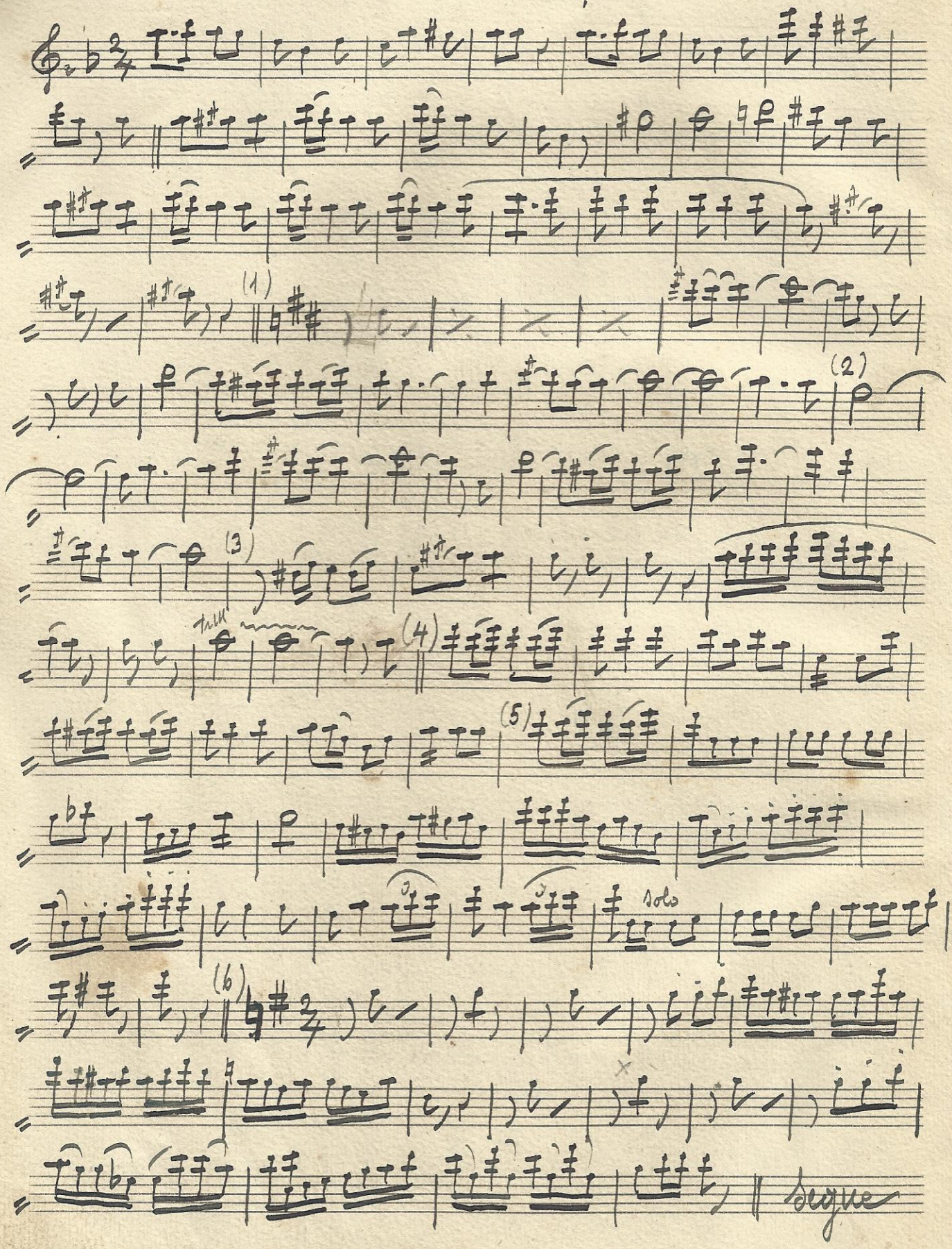

segue

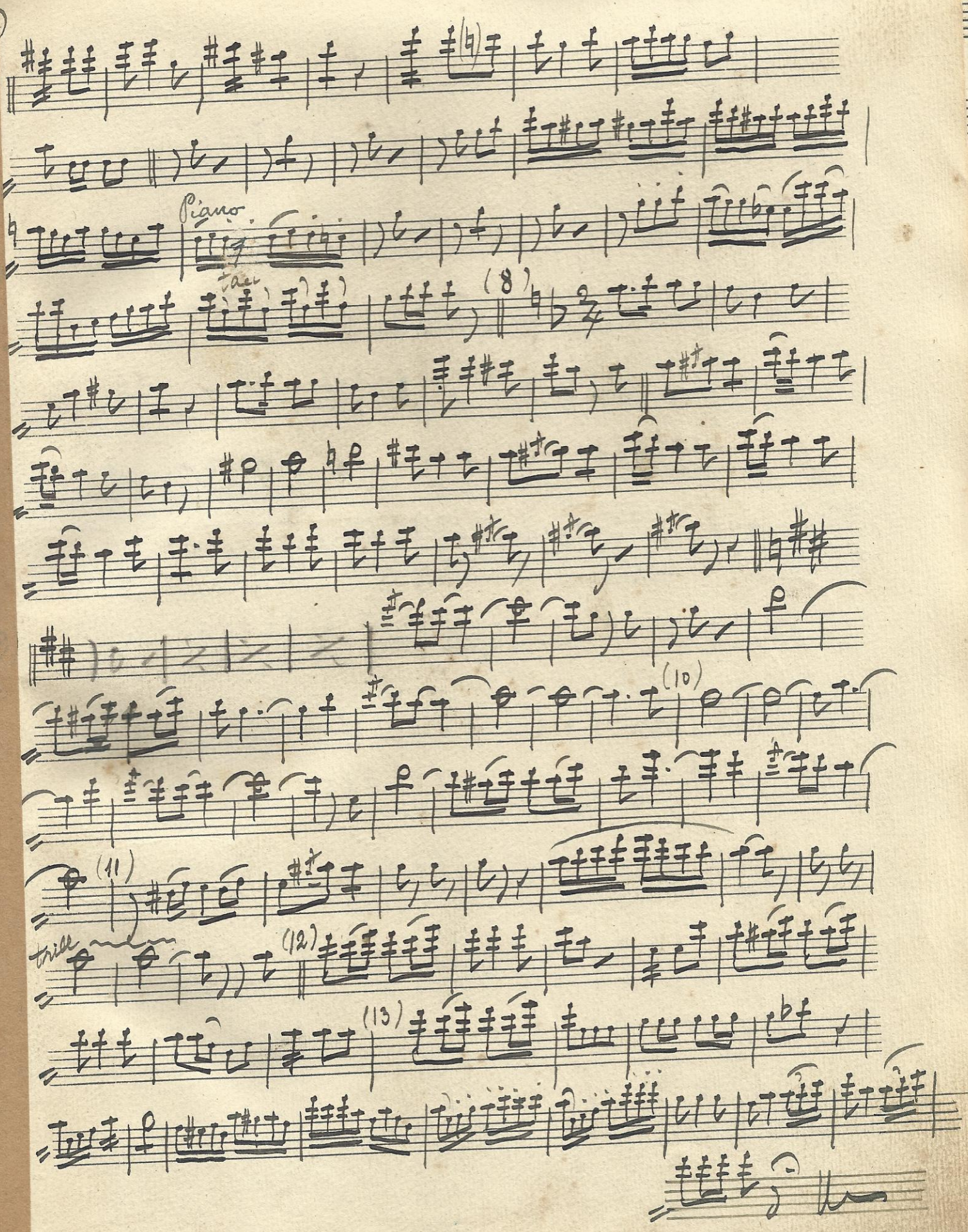

(6)
(7)
rall
tempo
(8)
(9)
rall
tempo
(10)

avvertimi di ascoltare le note in lap. s.

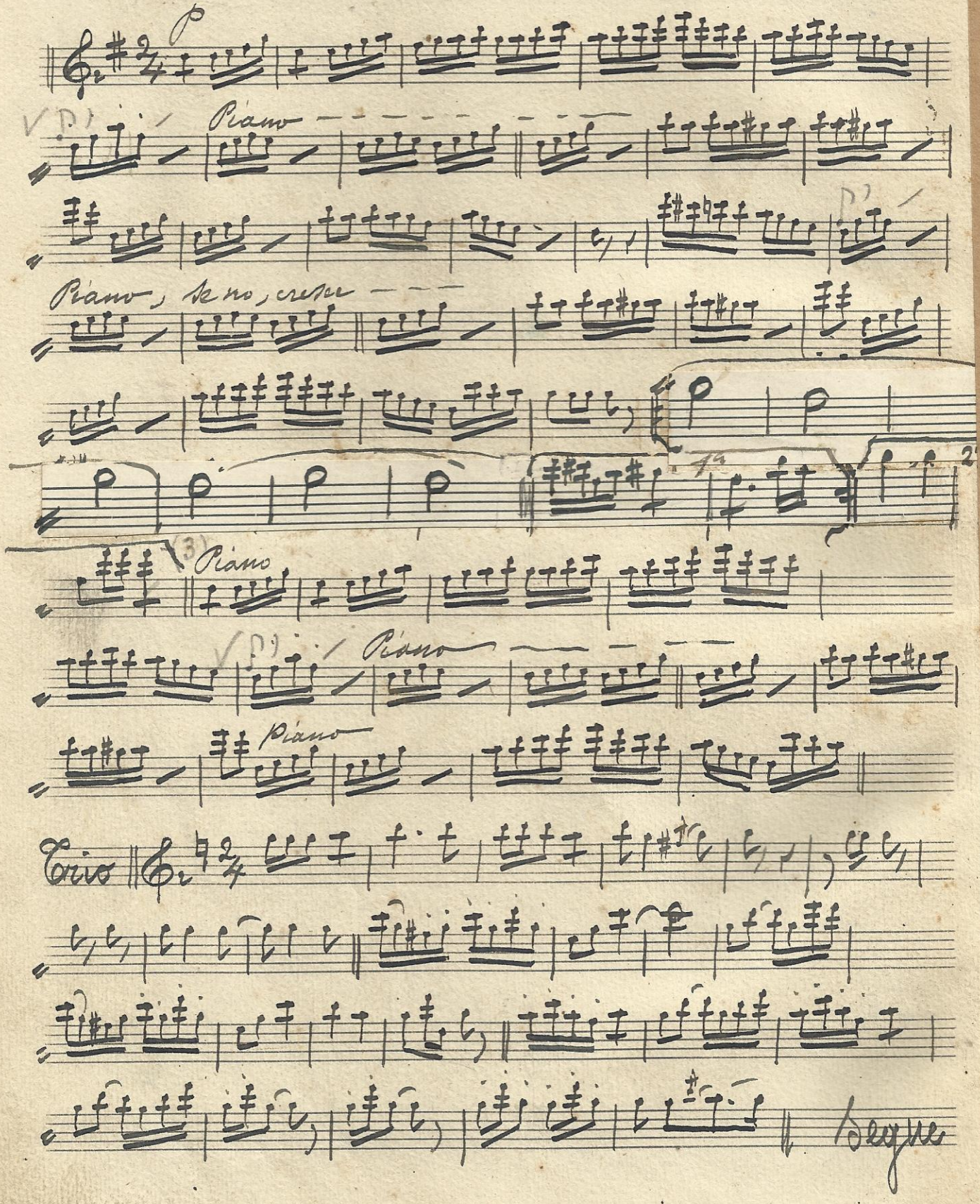
# N° 10 Sonatina di Strapaese

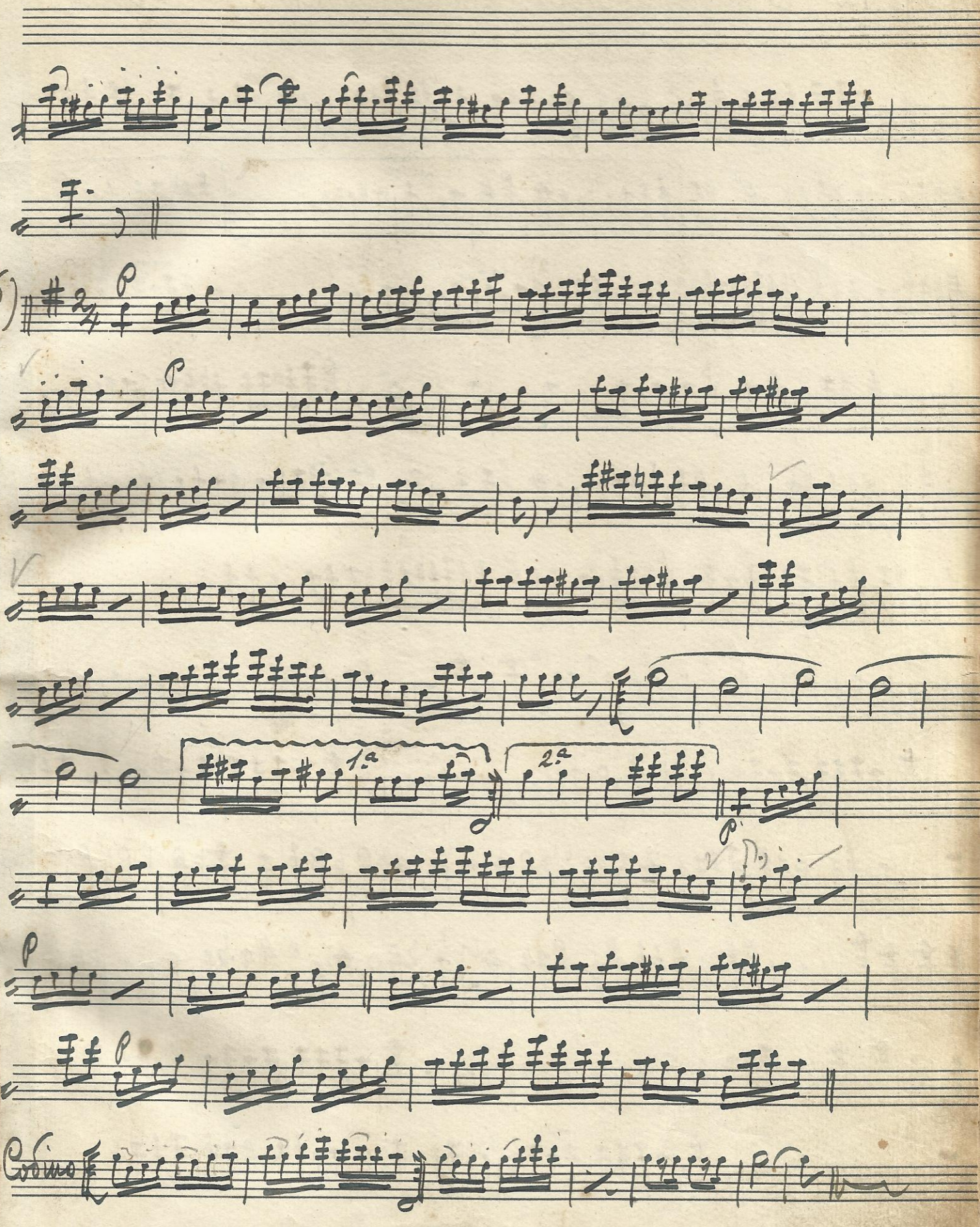
A. Barattoni

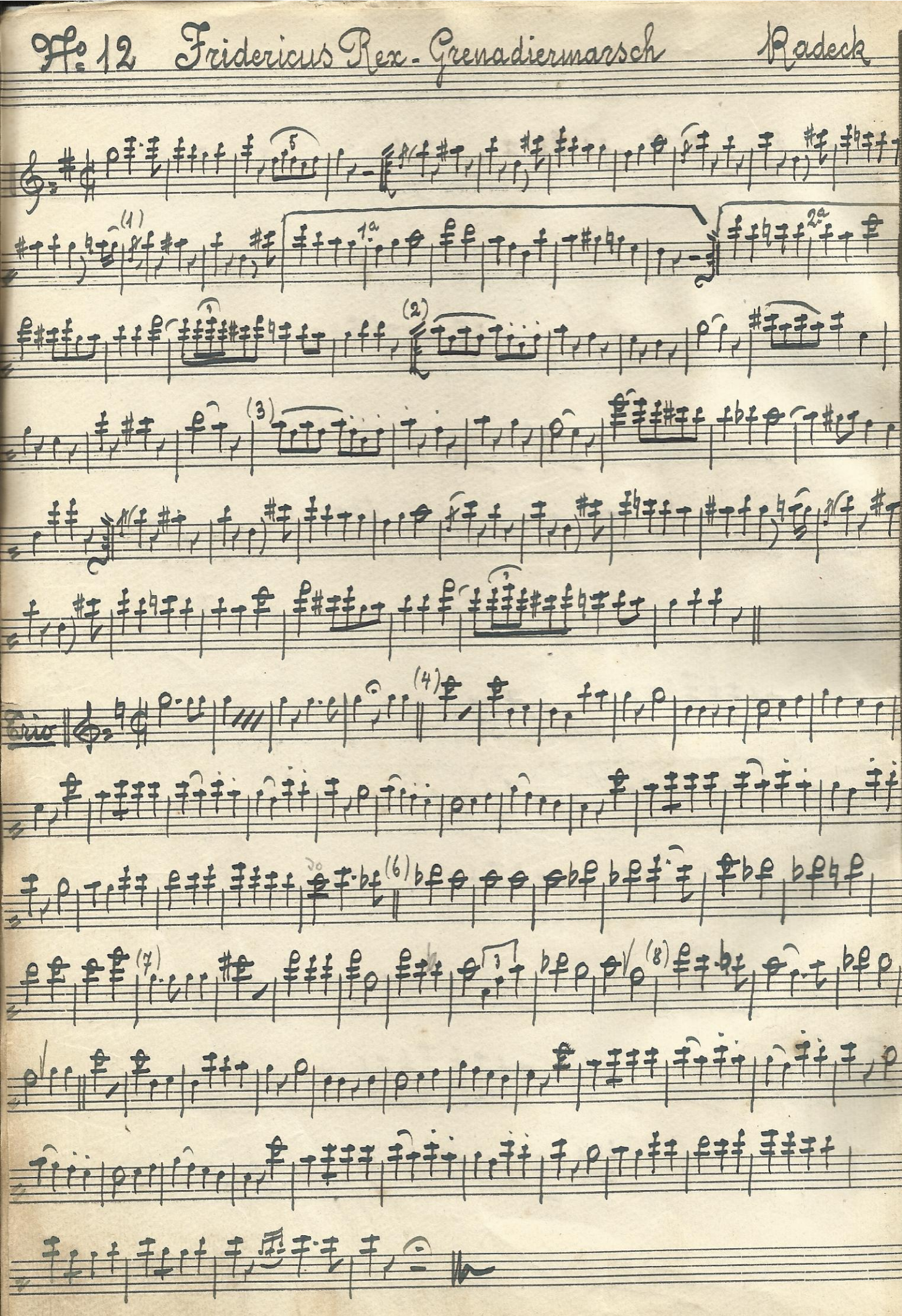



Piano
(8)
(10)
(11)
trill
(12)
(13)

№ 11 «Sci»... volando... Polka - galop A. B.






№ 12 Fridericus Rex - Grenadiermarsch
Radeck
Trio

# Verdi Traviata - Preludio

Canto Do basso V

Adagio

(1)

Vol basso IV (2)

(3)

rall

(4)

(5)

rall Sempre

V. S.

All° brill° e molto vivace

III

oca do

(6)

(7)

sol basso

(8) IV

sol basso

(9)

più sensibile (10)

oca in Do

III

(12)

solo

(13) Allegretto

21

subito cedi l'oca in Do

(14) Do

(15)

(16)

(17)

Solo

Solo

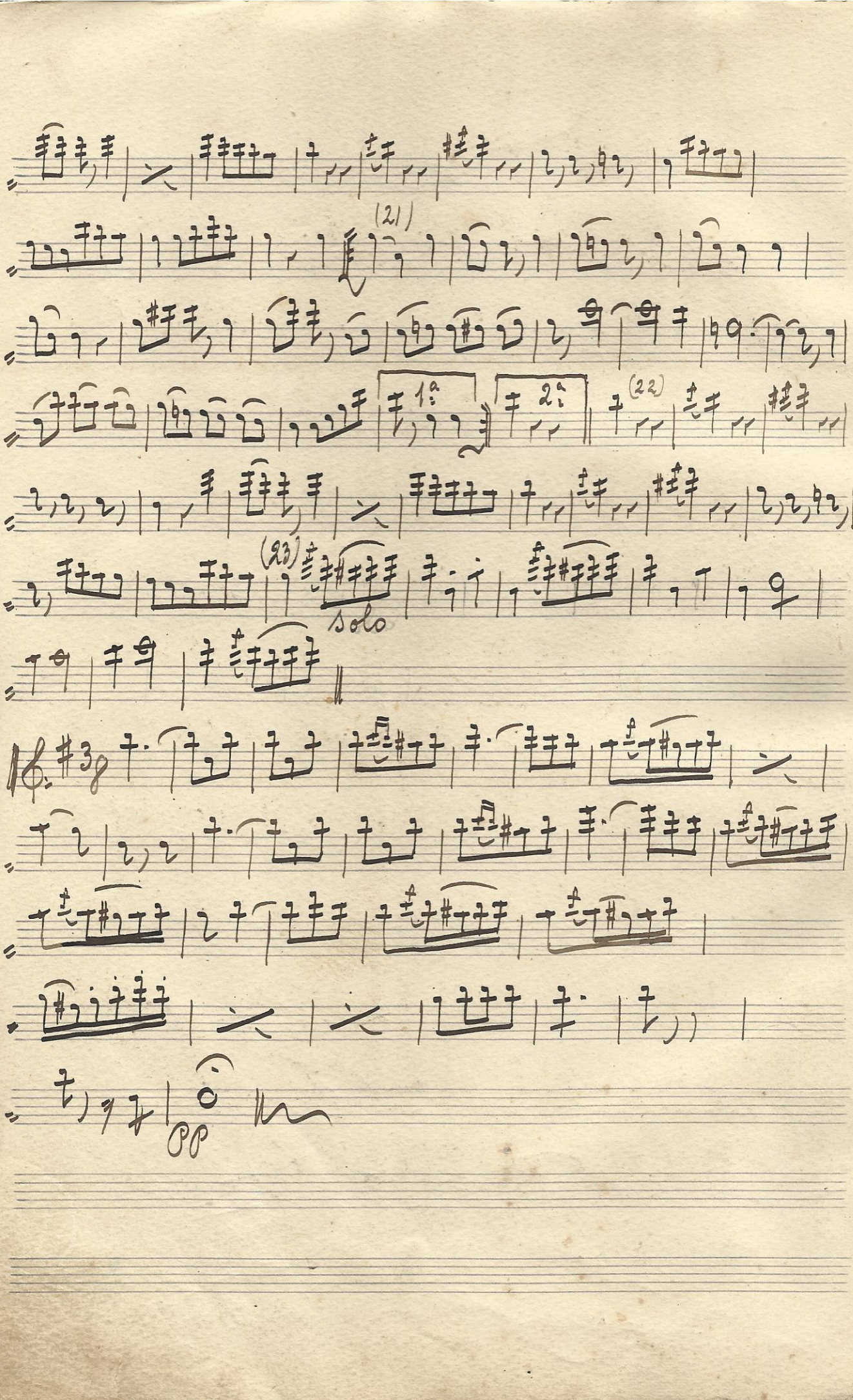
Valzer

(19)

(20)

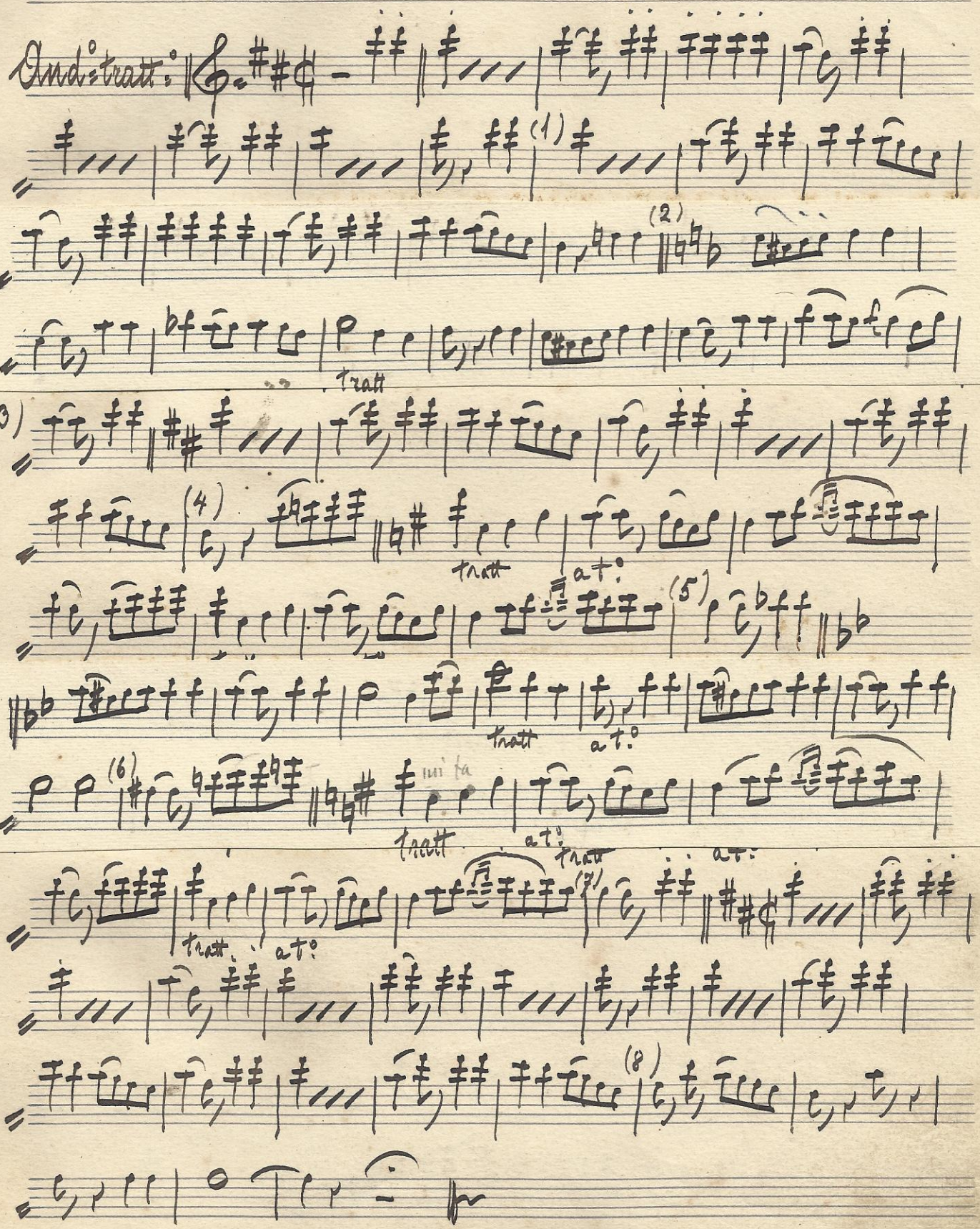
Solo

Valzer prestissimo


(21)
1.
2.
(22)
(23)
solo
(24)
pp

N: 20

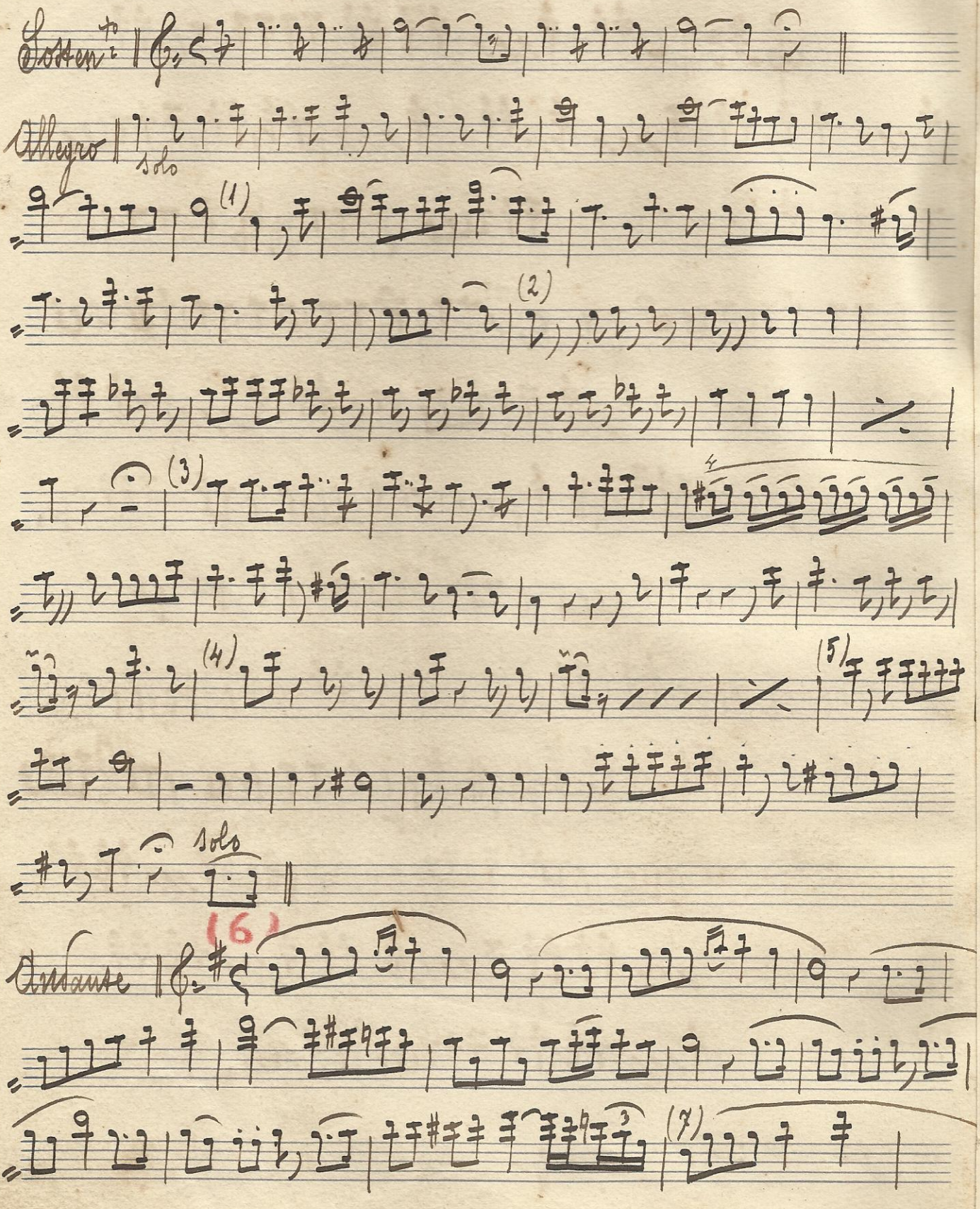
# Celebre Gavotta di Luigi XIII.

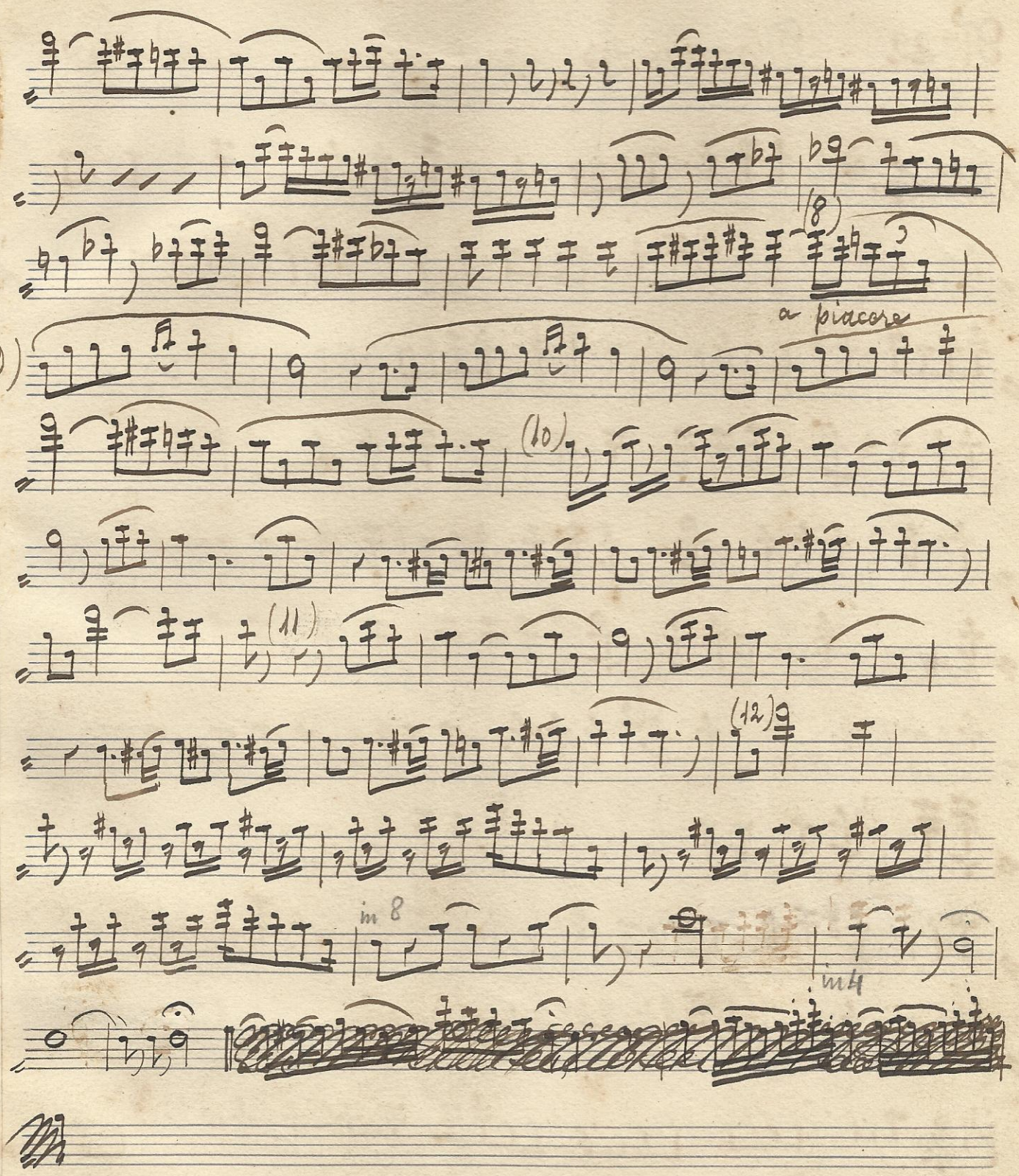


Canto 3° obbl.to

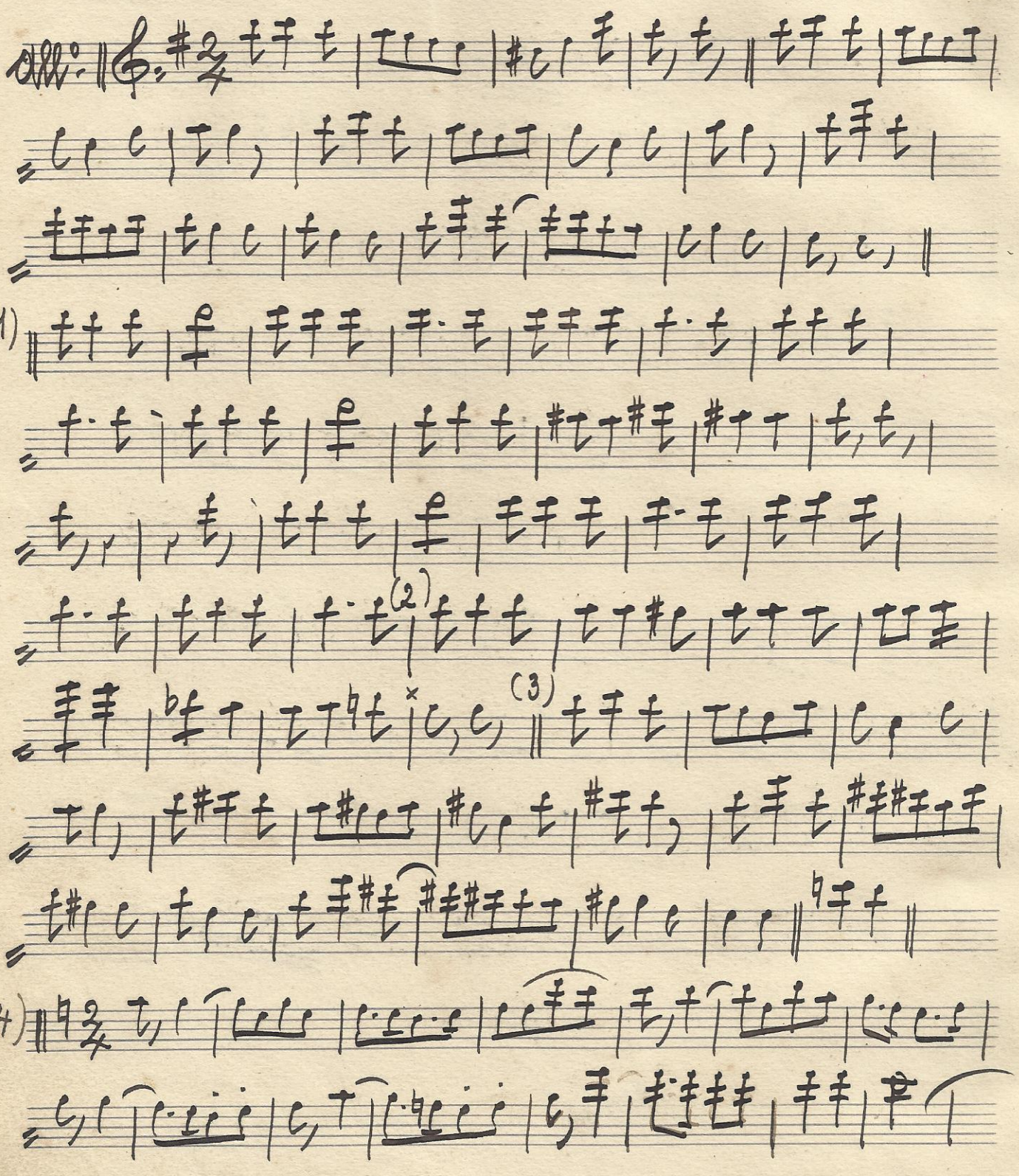
# N° 21

## G. Verdi — Rigoletto, Atto 3° Quartetto




(8)
a piacere
(10)
(11)
(12)
in 8
in 4

N. 22 Marche des joyeux fêtards E.M. Link.



(5)

(6)

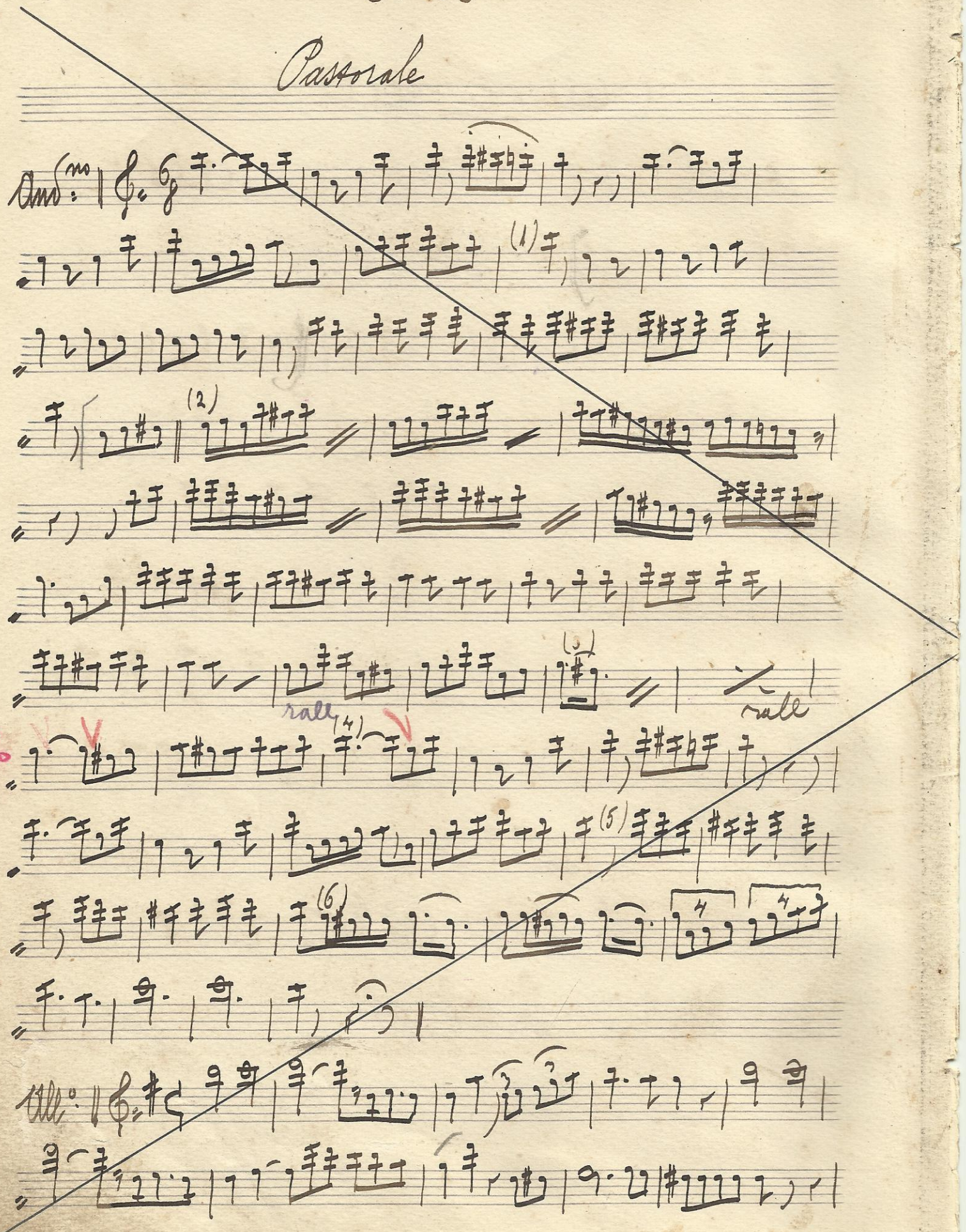
(7)

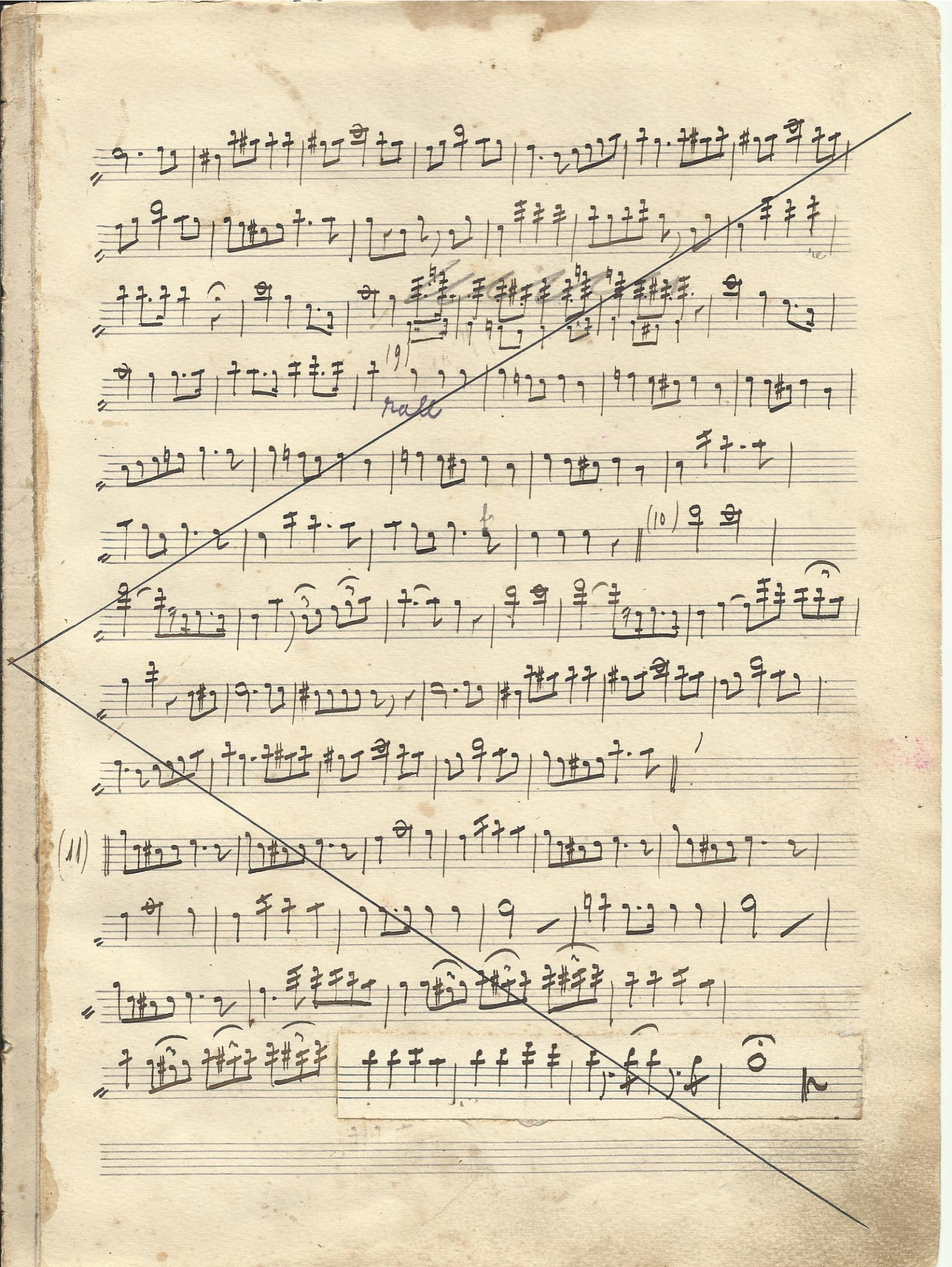
(8)

Coda

Ff. 23

# Pastorale

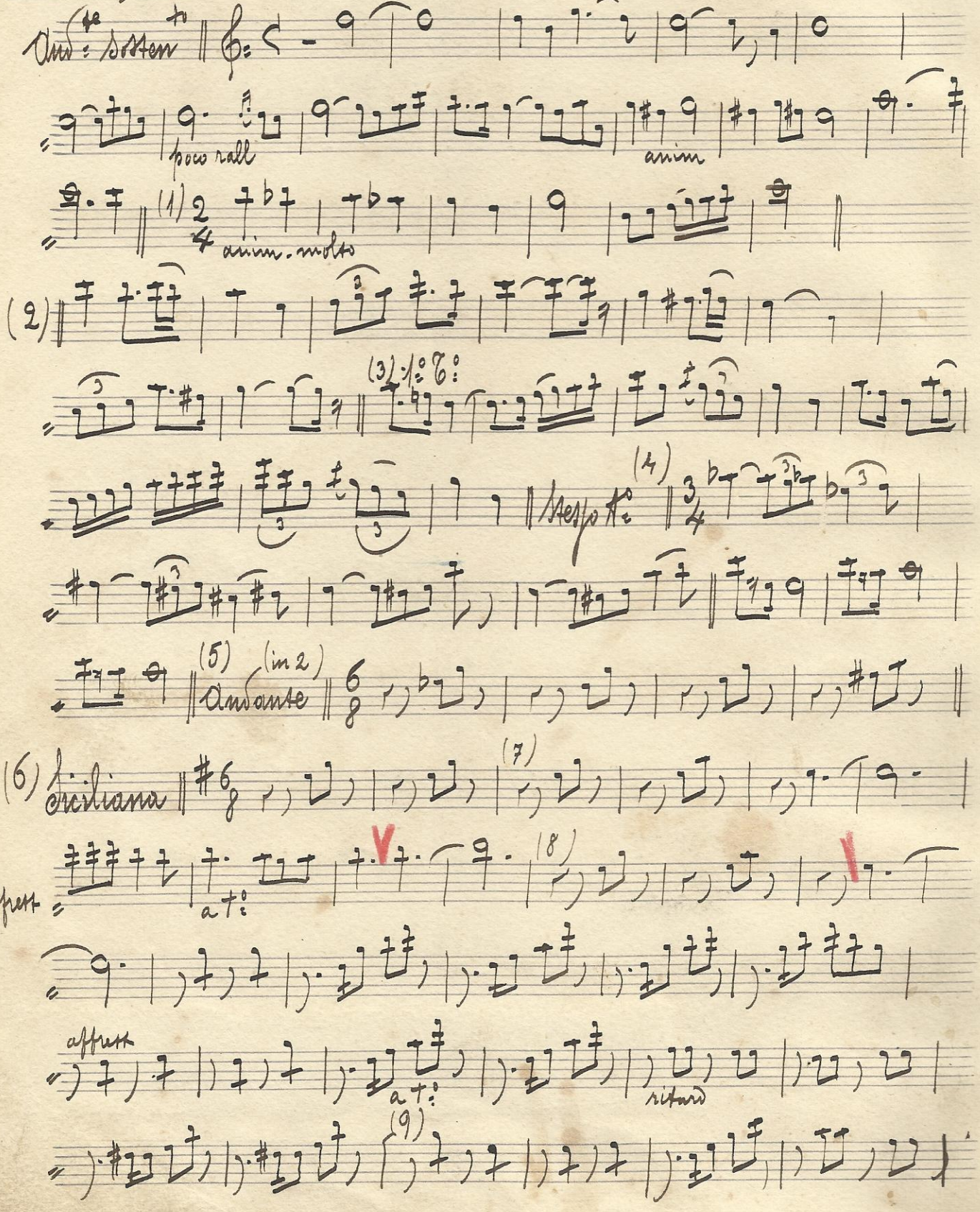


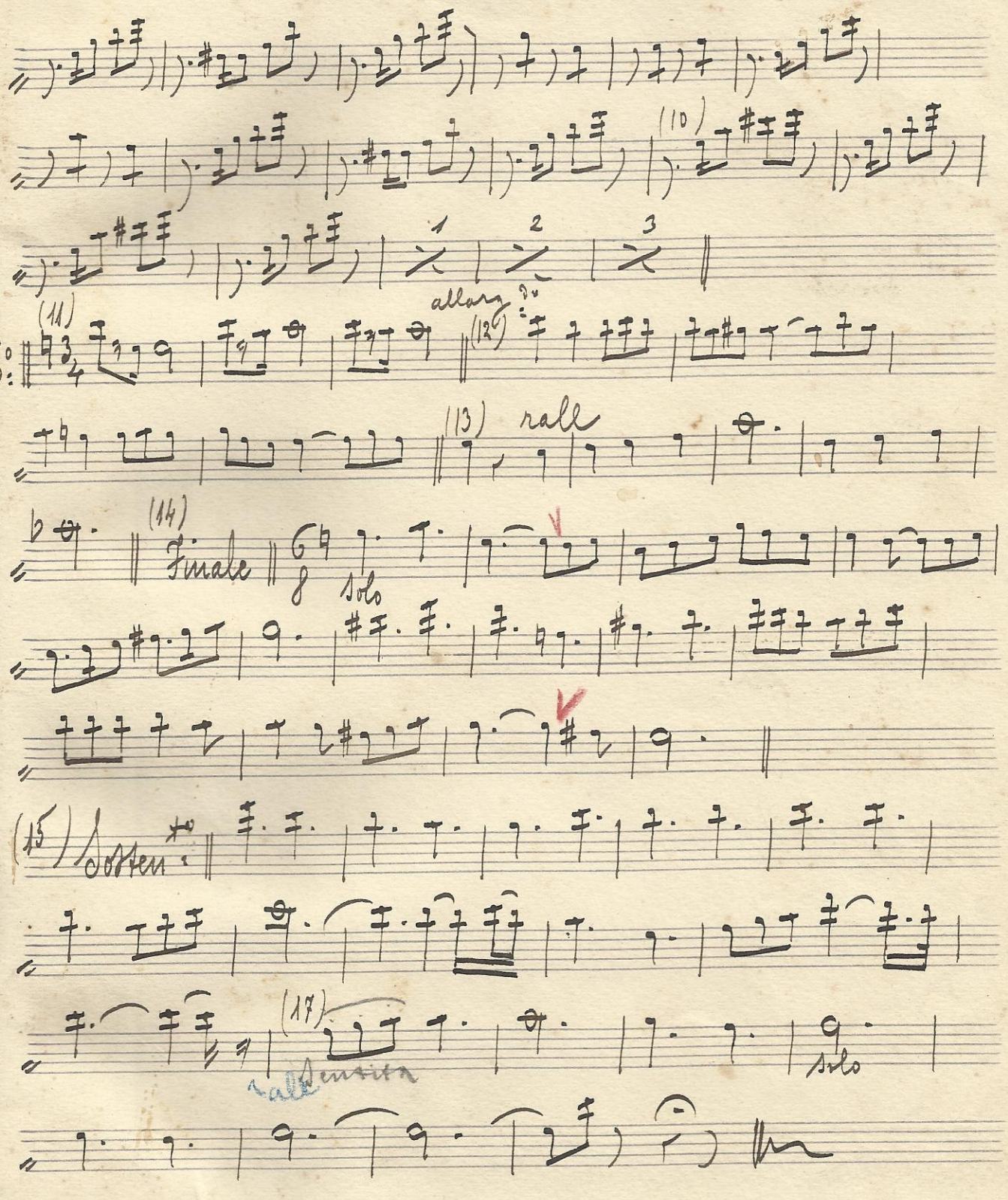


Canto 3° 24

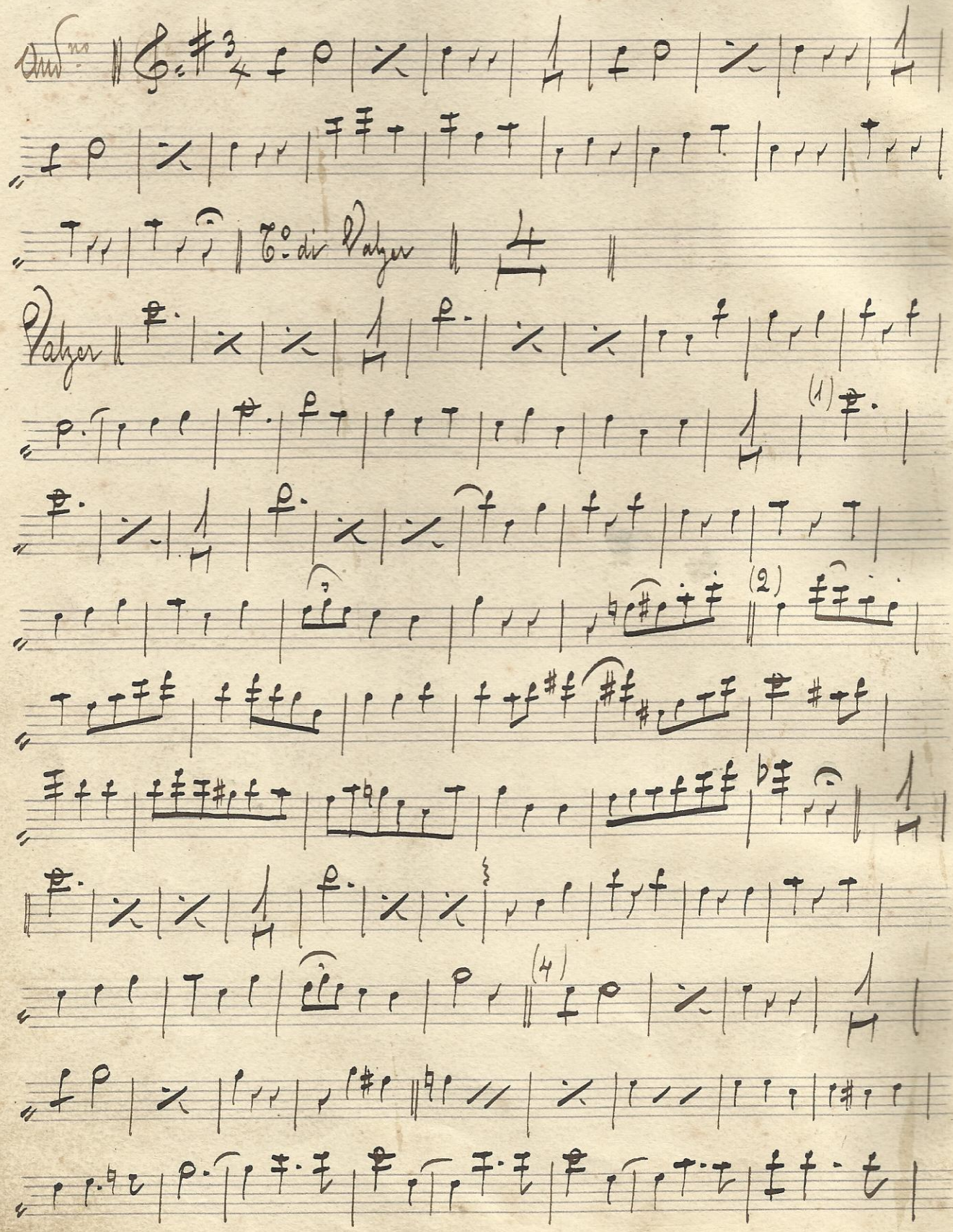
P. Mascagni «Cavalleria» Preludio e Siciliana

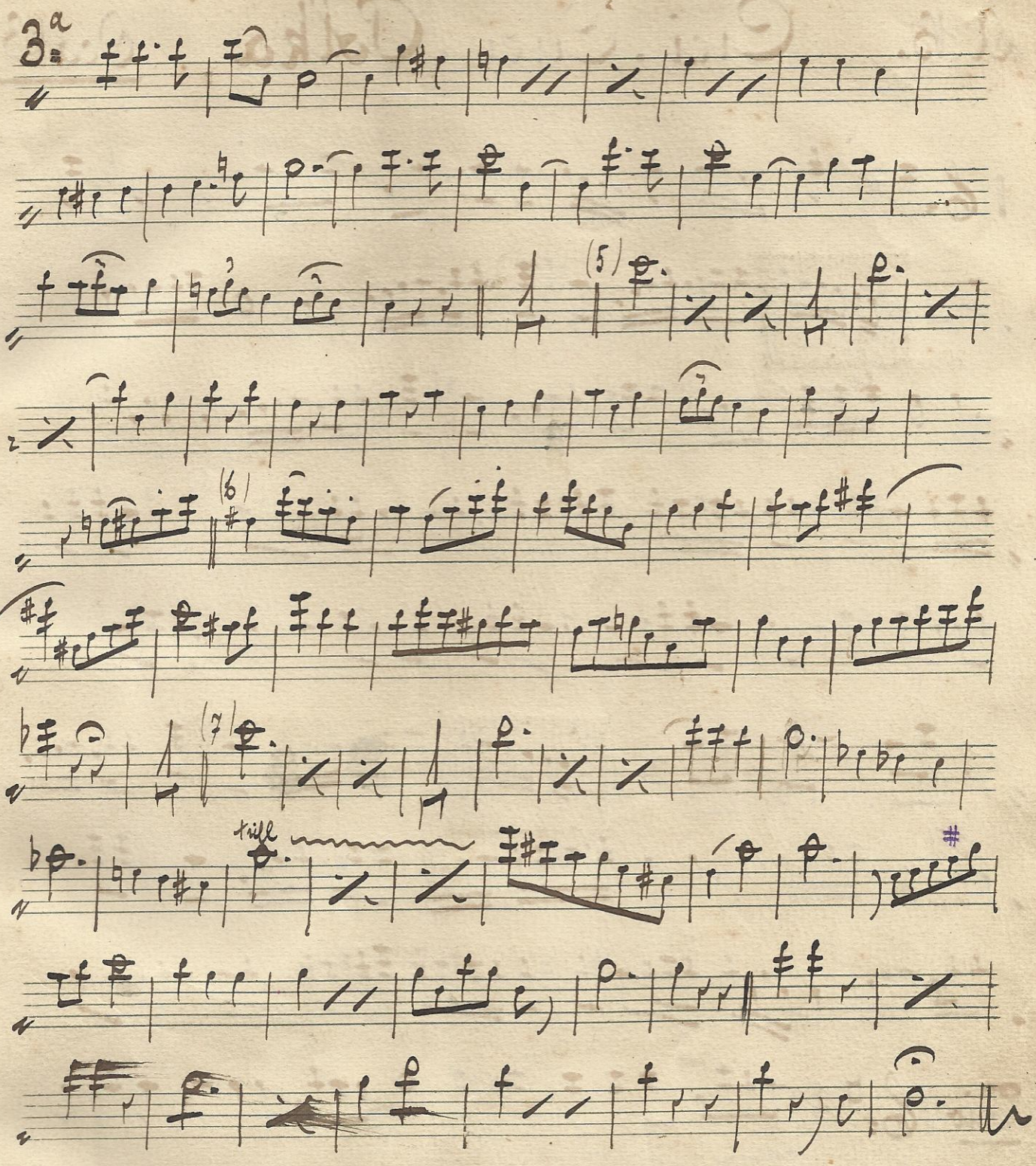
Canto basso in Do




(10)
1
2
3
(11)
allarg.do
(12)
(13)
rall
(14)
Finale
solo
(15)
Sostenuto
(17)
rall
sentita
solo

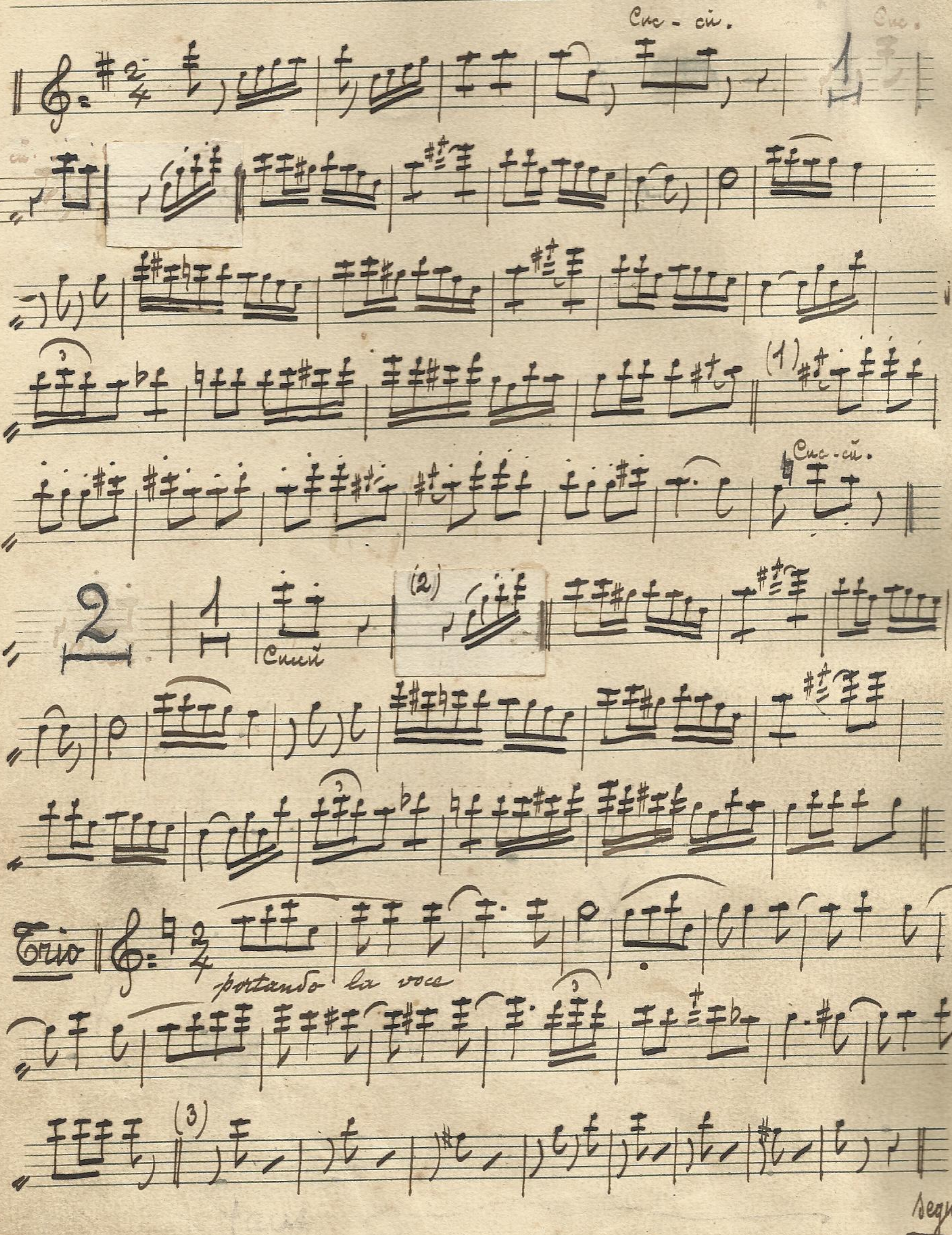
Op: 25 La Farfalla - Walzer



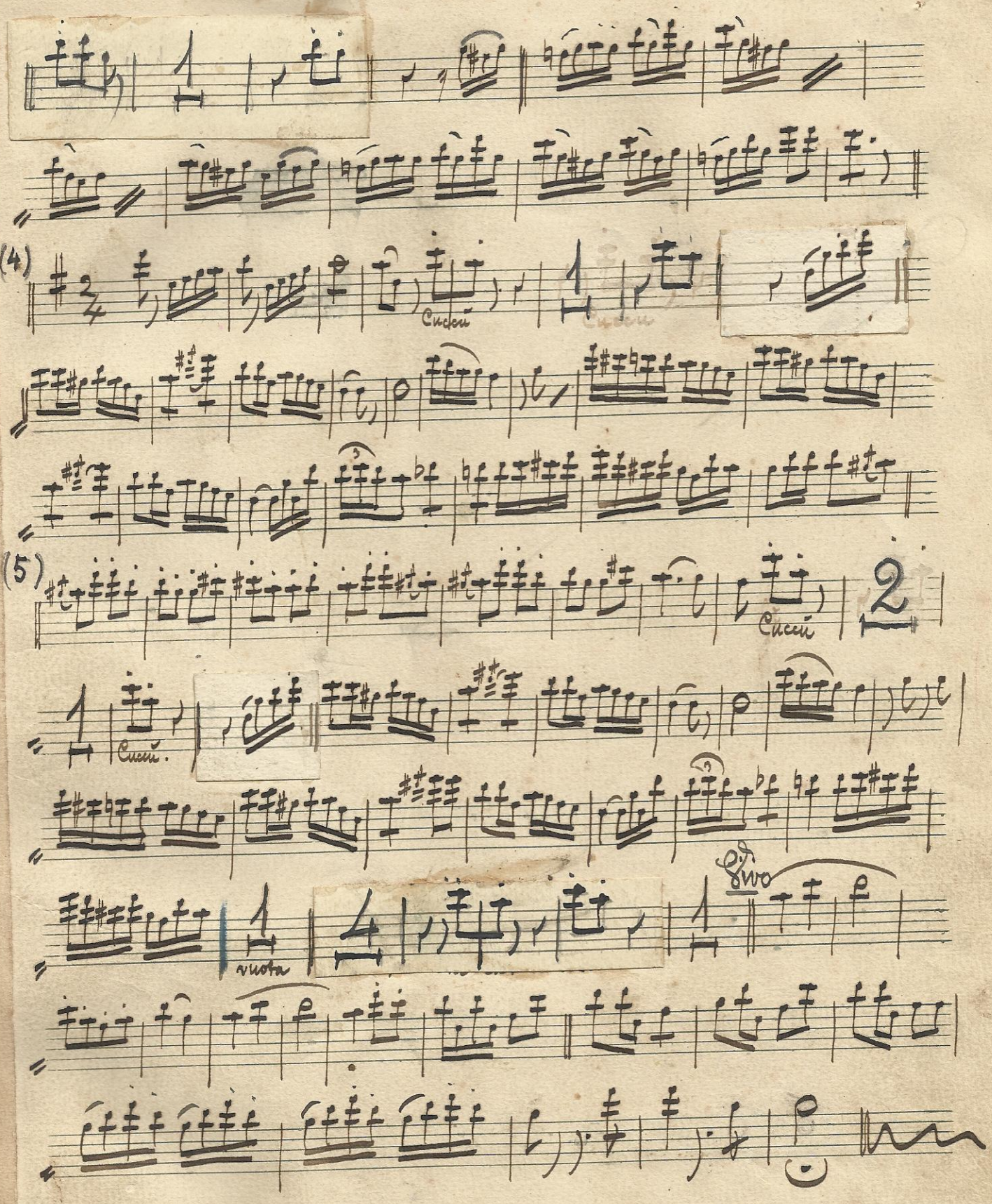

3a
(5)
(6)
(7)
trill

N° 26

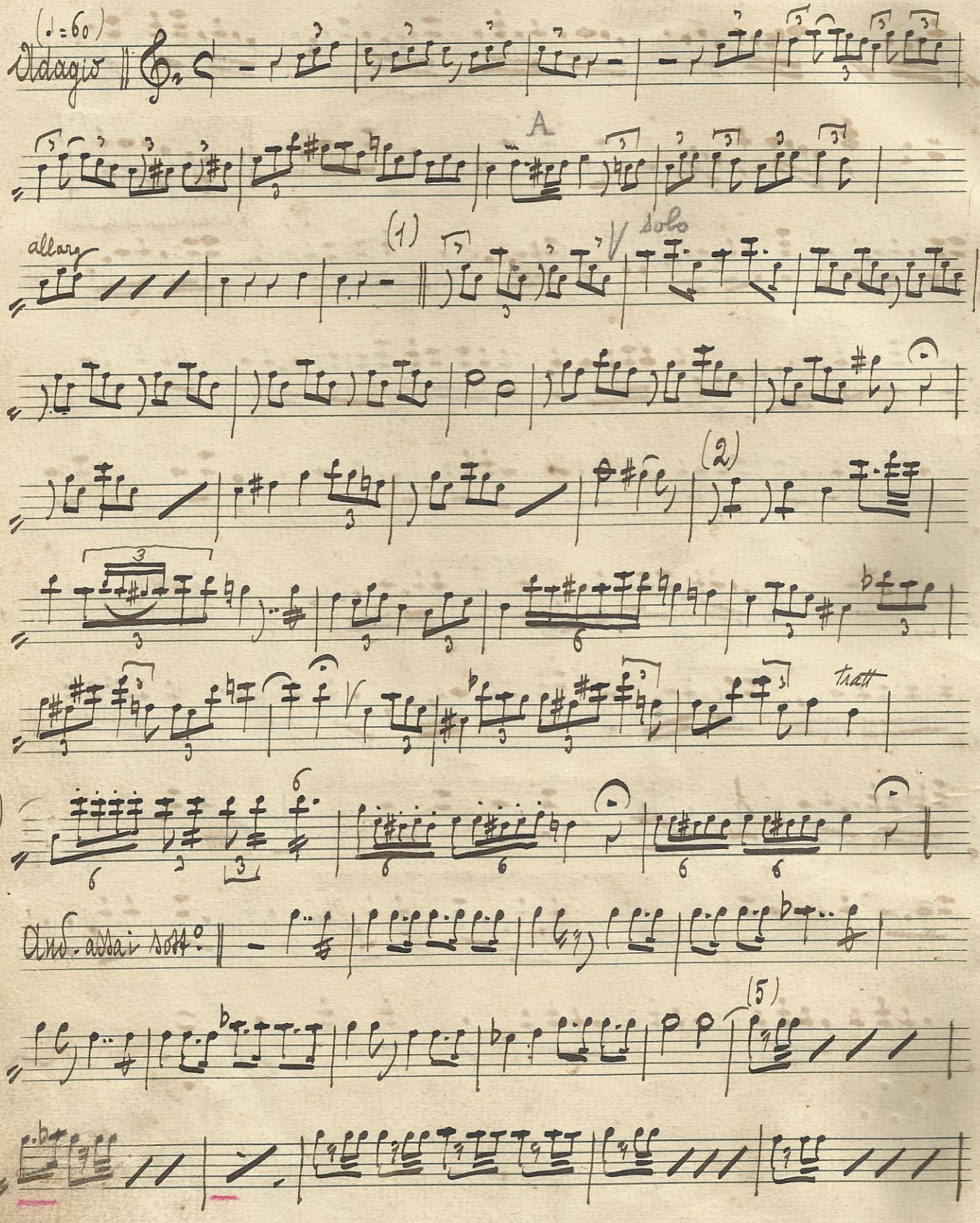
# A. B. Cici - Cucù - Polka Oca 3ª

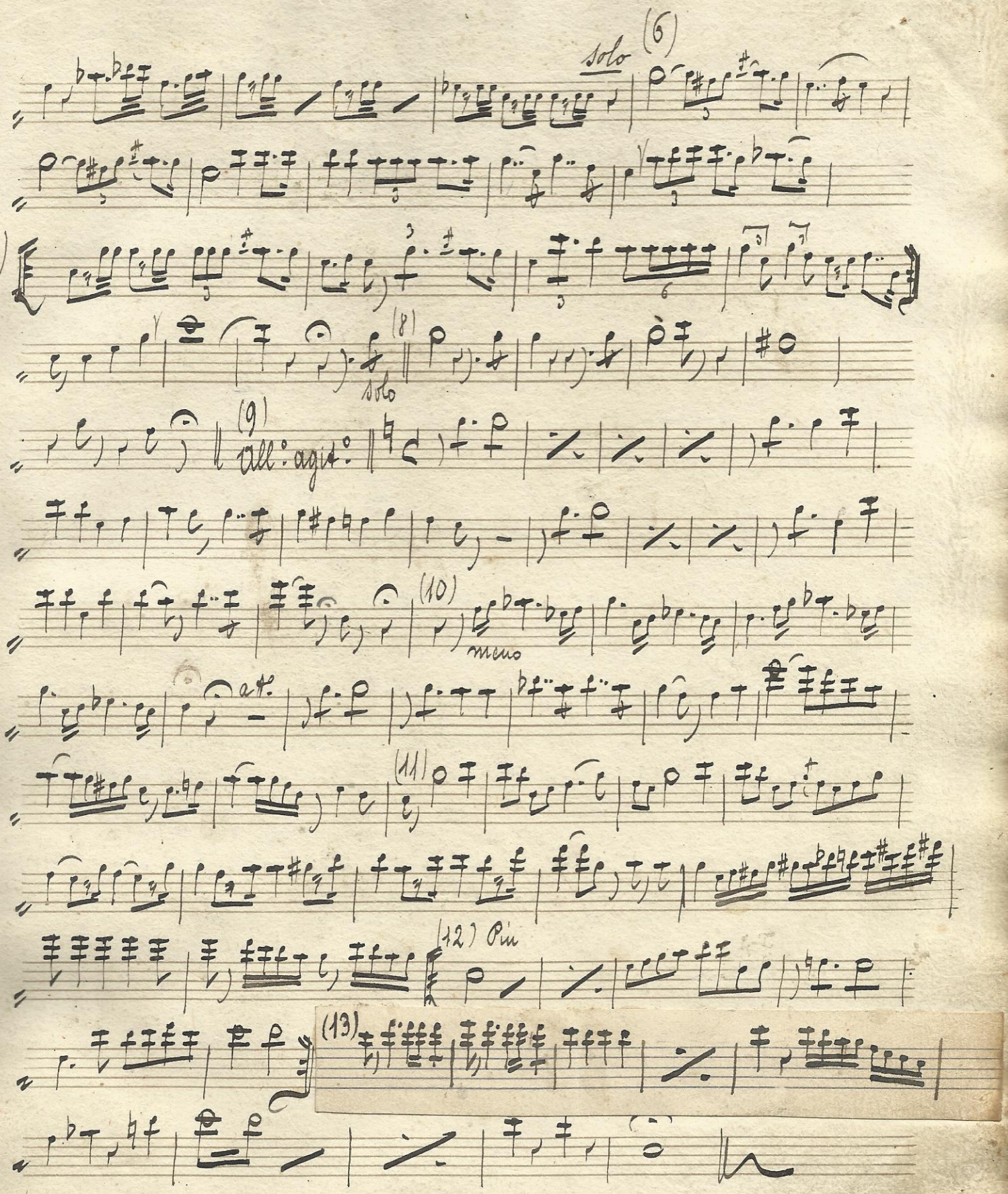



segue


(4)
Cucciù
(5)
Cucciù
Cucciù.
vuota
Vivo

Pf. 27 Trovatore - Aria, Miserere G. Verdi




solo
(6)
(7)
(8)
solo
(9)
all: agit:
(10)
meno
(11)
(12) Più
(13)

(10) Rallentando meno in due

(11)

bassi solo

(12) (13) All.o vill.te ♩=132

1a 2a (13?)

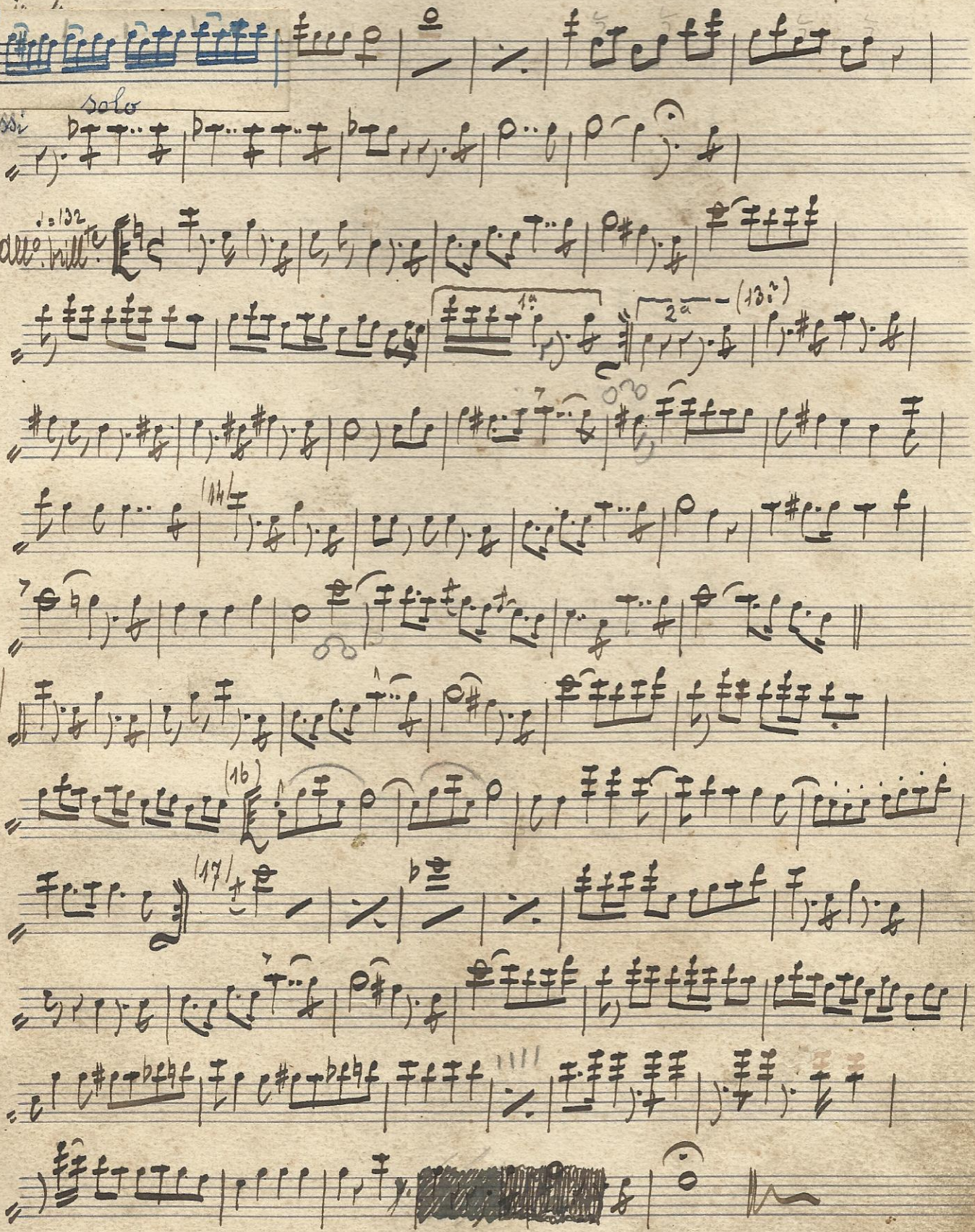
(14)

(15)

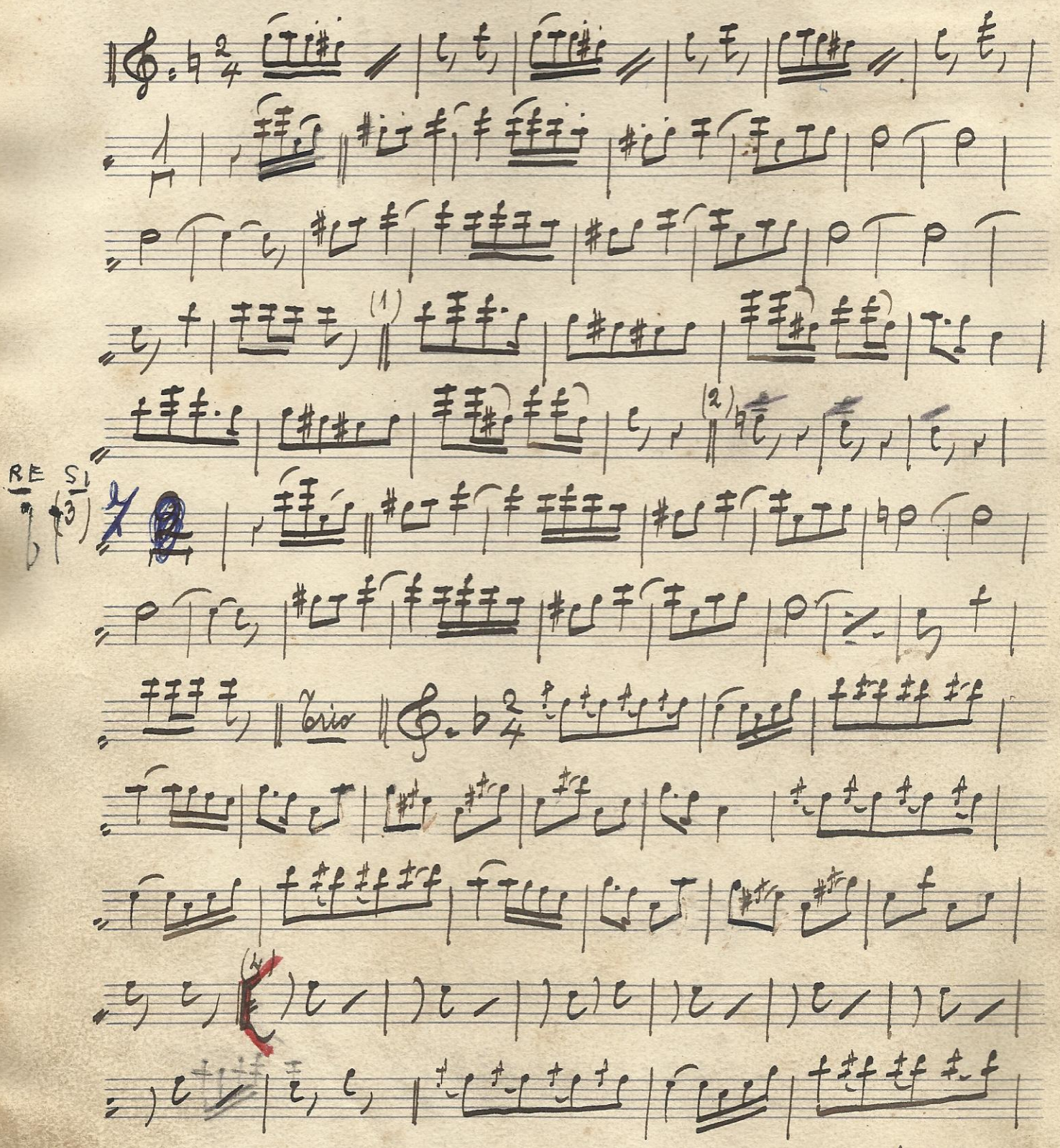
(16)

(17)

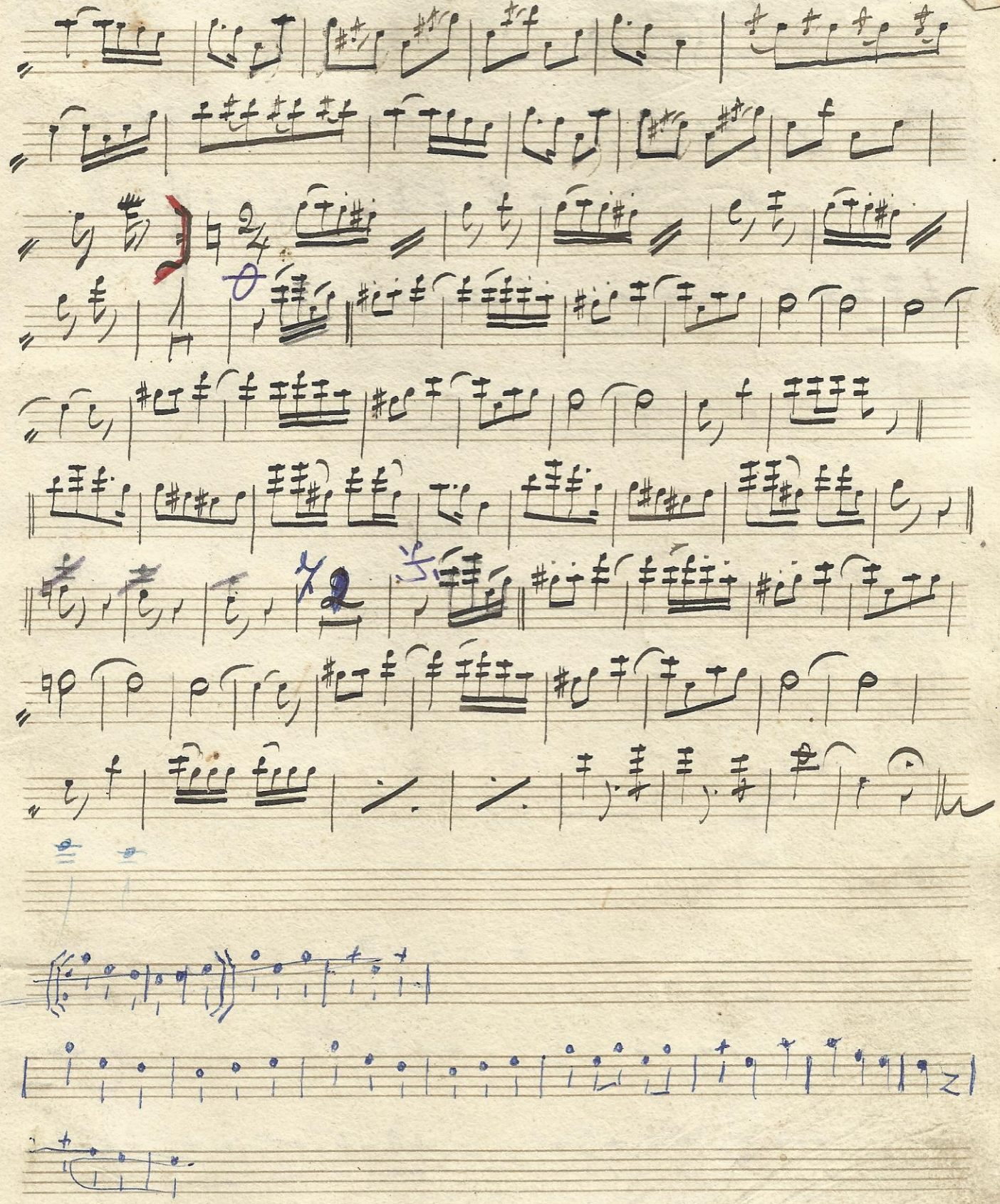
(18)



# N: 29 L'usignuolo - Polka

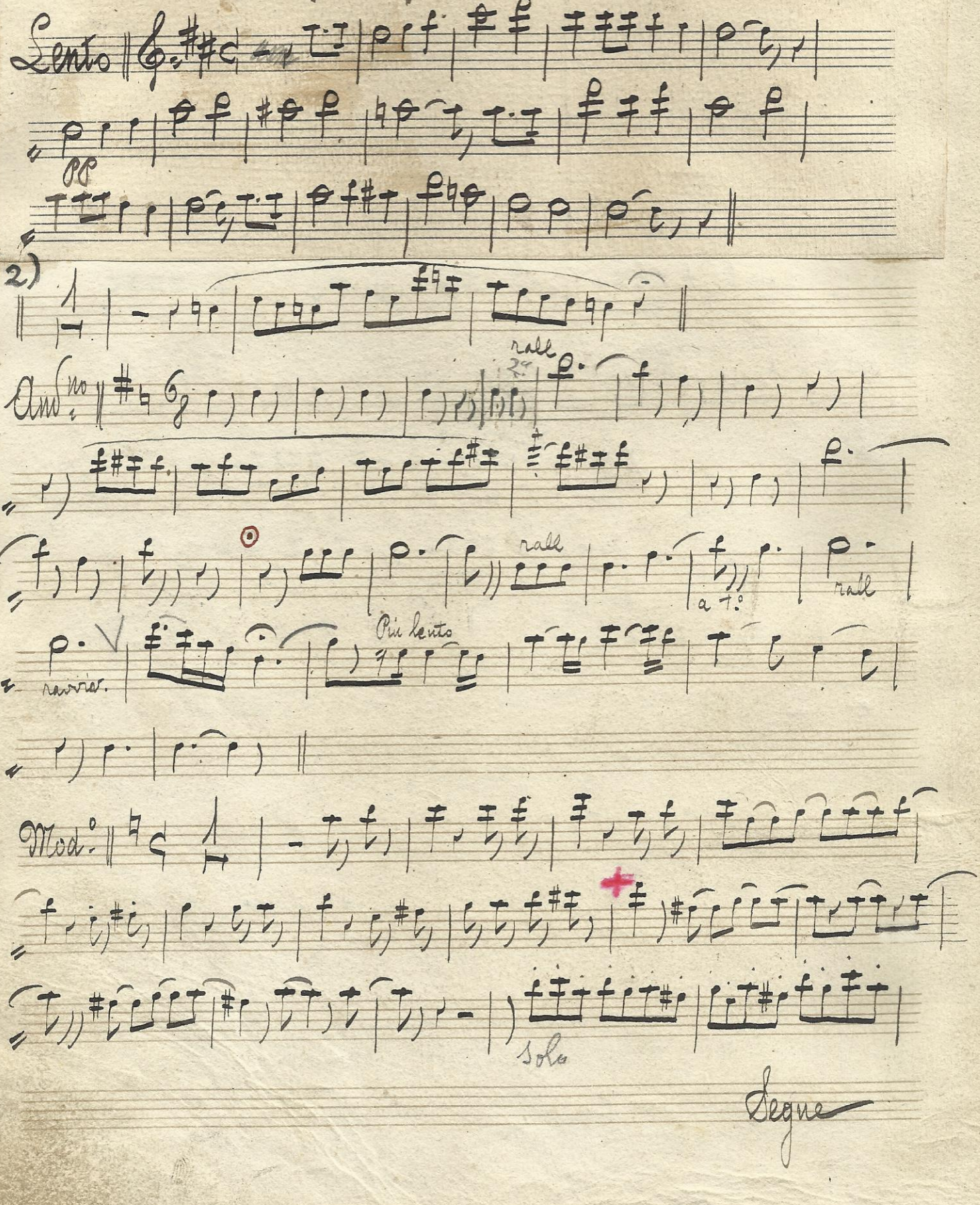


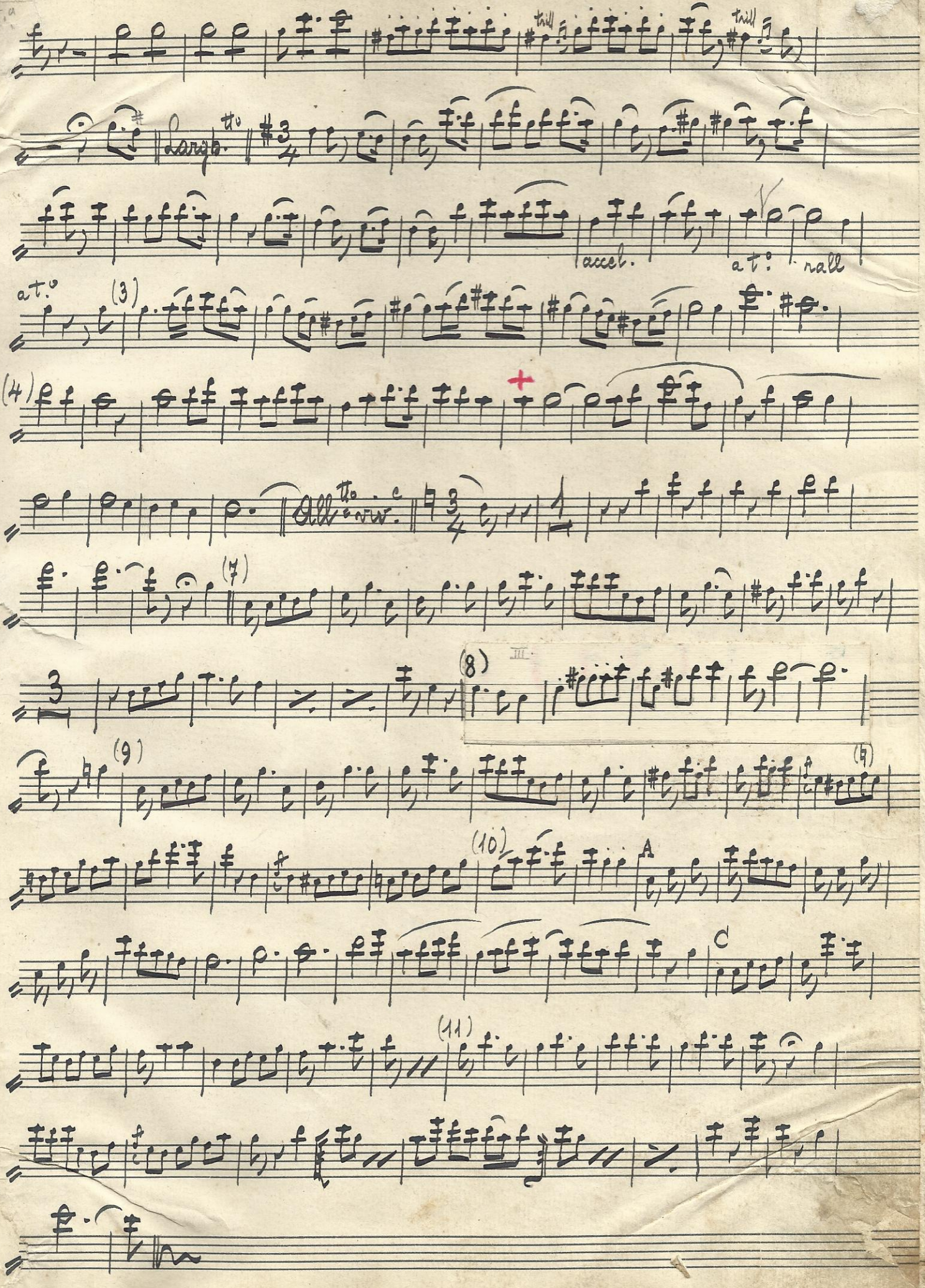

Segue



N.30 **Mefistofele** - Pot-pourry

A. Boito





III.a

trill trill

Largh.tto

accel. a t.o rall

a t.o (3)

(4)

All.tto viv.e

(7)

(8) III

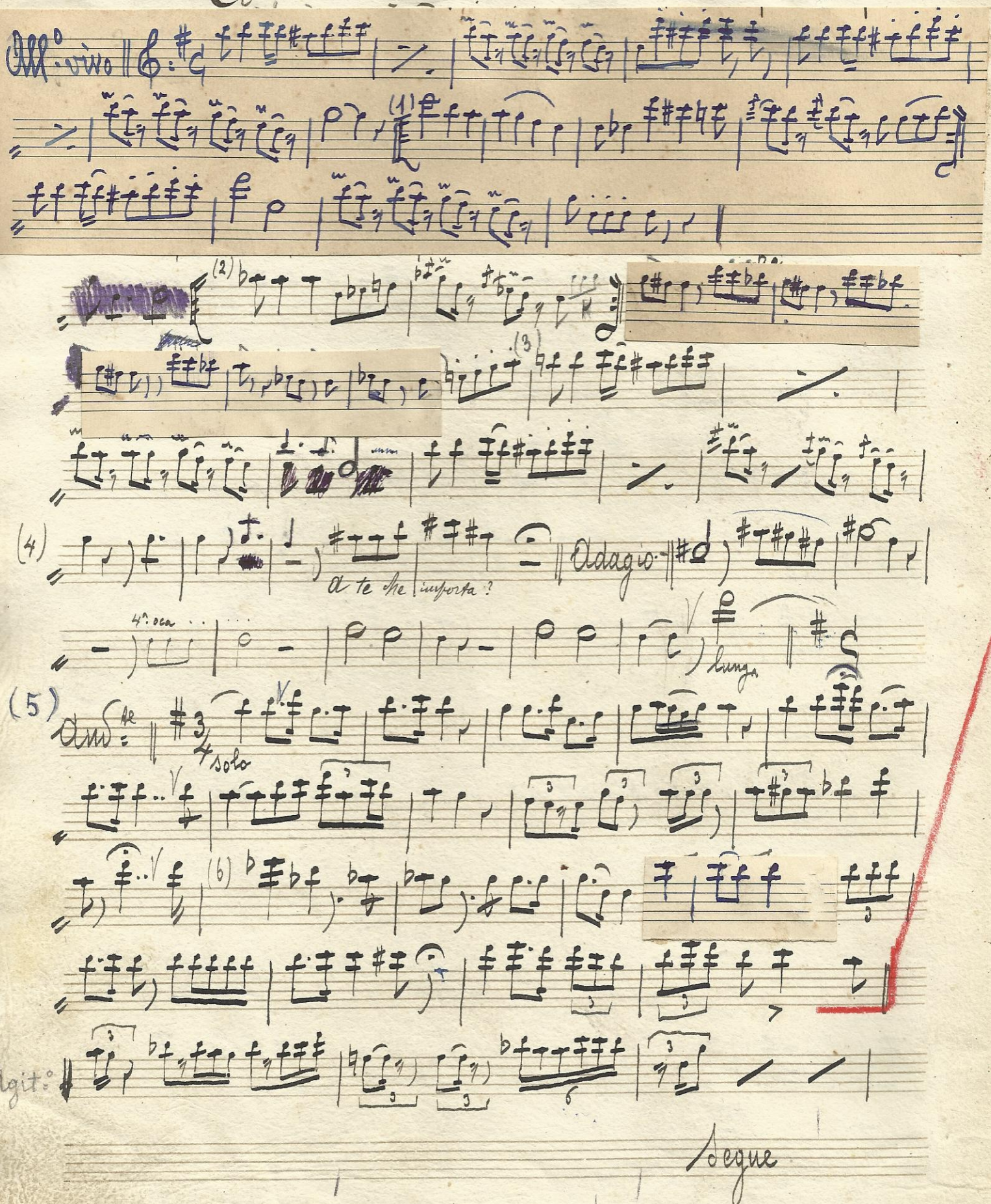
(9) (9)

(10) A

C

(11)

N. 31 **Rigoletto.** *Atto 1°, Scena e Duetto* — *G. Verdi*



(8)

(9) All.° mod.

(10) Presto

(11) Agitato

(12) Mod.to

solo

(13)

rall

a t.°

Più mosso

(14)

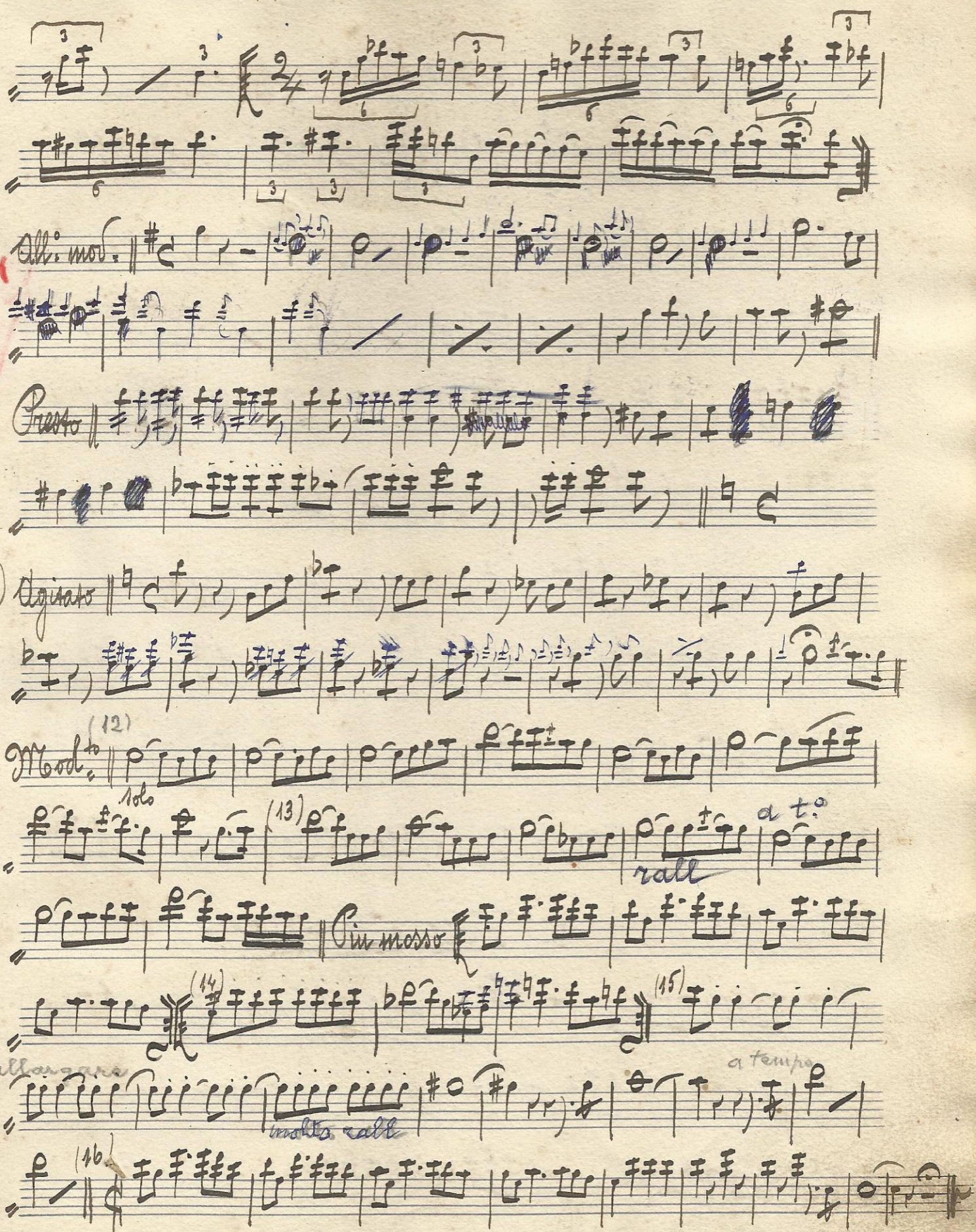
(15)

allargare

molto rall

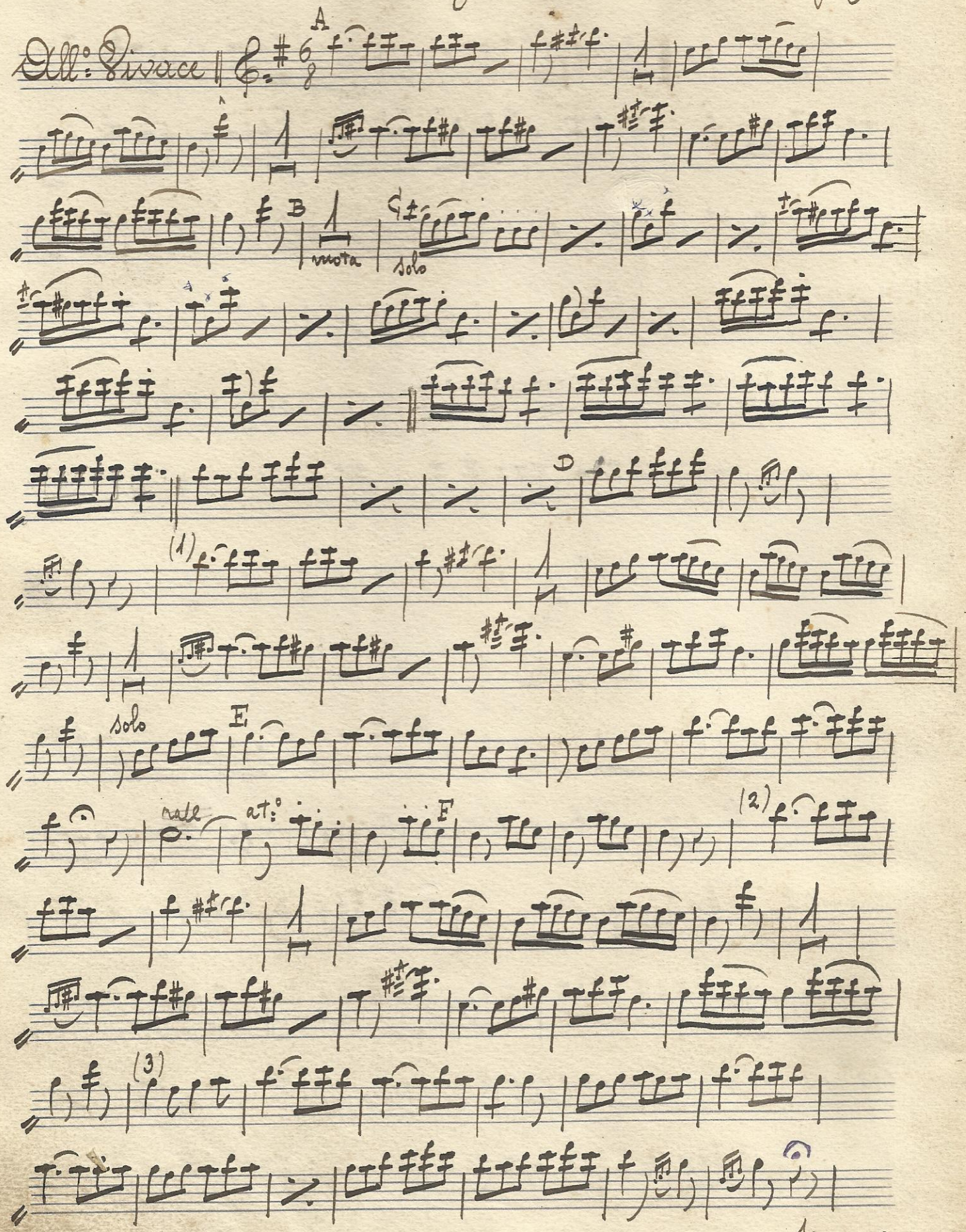
a tempo

(16)

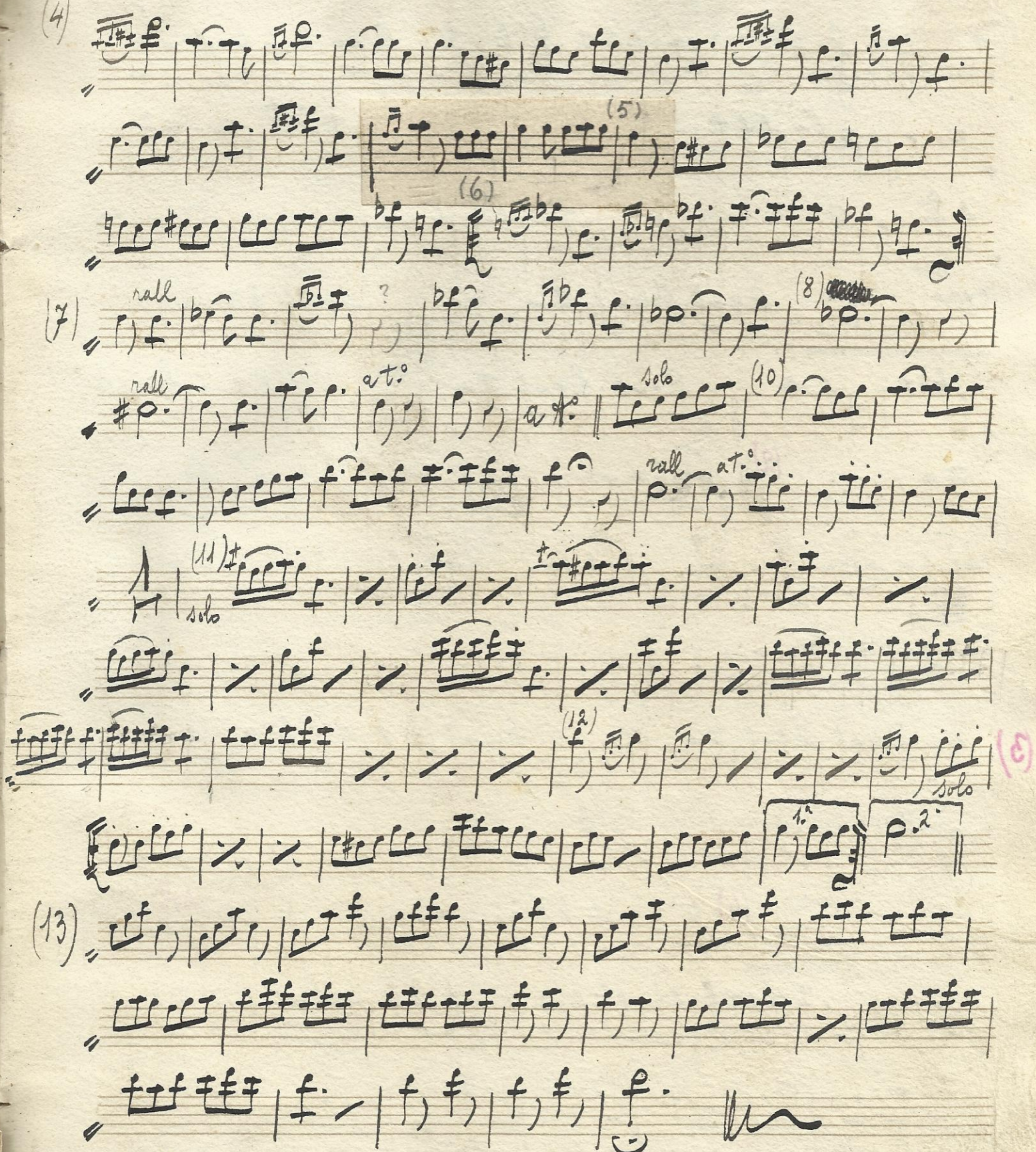


# N.° 32 Barbiere di Siviglia - Cavatina

G. Rossini




Segue


(4)
(5)
(6)
(7)
rall
(8)
rall
a tempo
solo
(10)
rall
a tempo
(11)
solo
(12)
(9)
solo
1.
2.
(13)

# N.° 33 La bella triestina. Mazurka A. B.

Introd.ne Andante

rall

rit

Mazurka

(2)

rall

Solo, ma piano ....

(3)

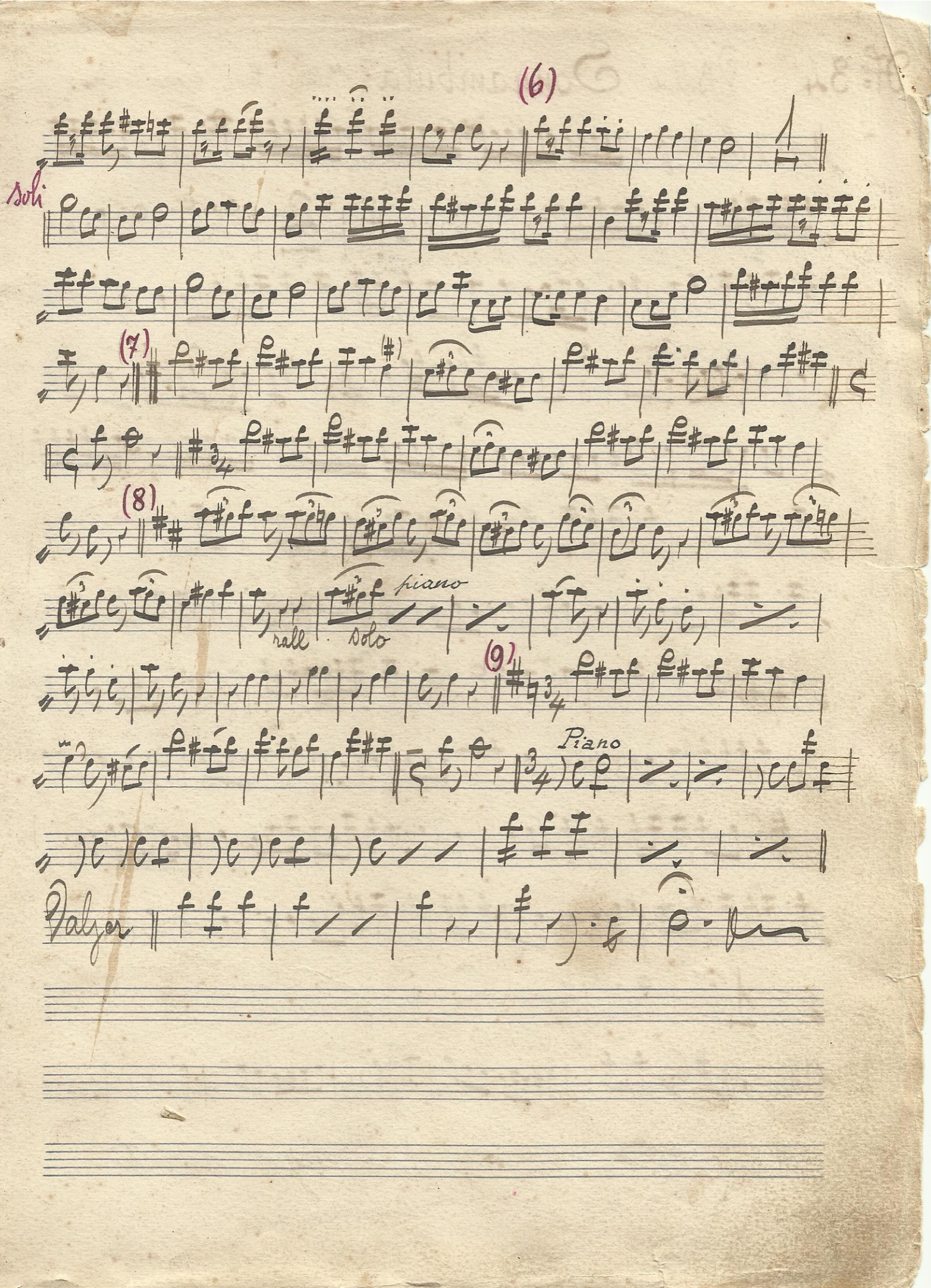
Piano, bisogna sonare, qui ....

Trio (4)

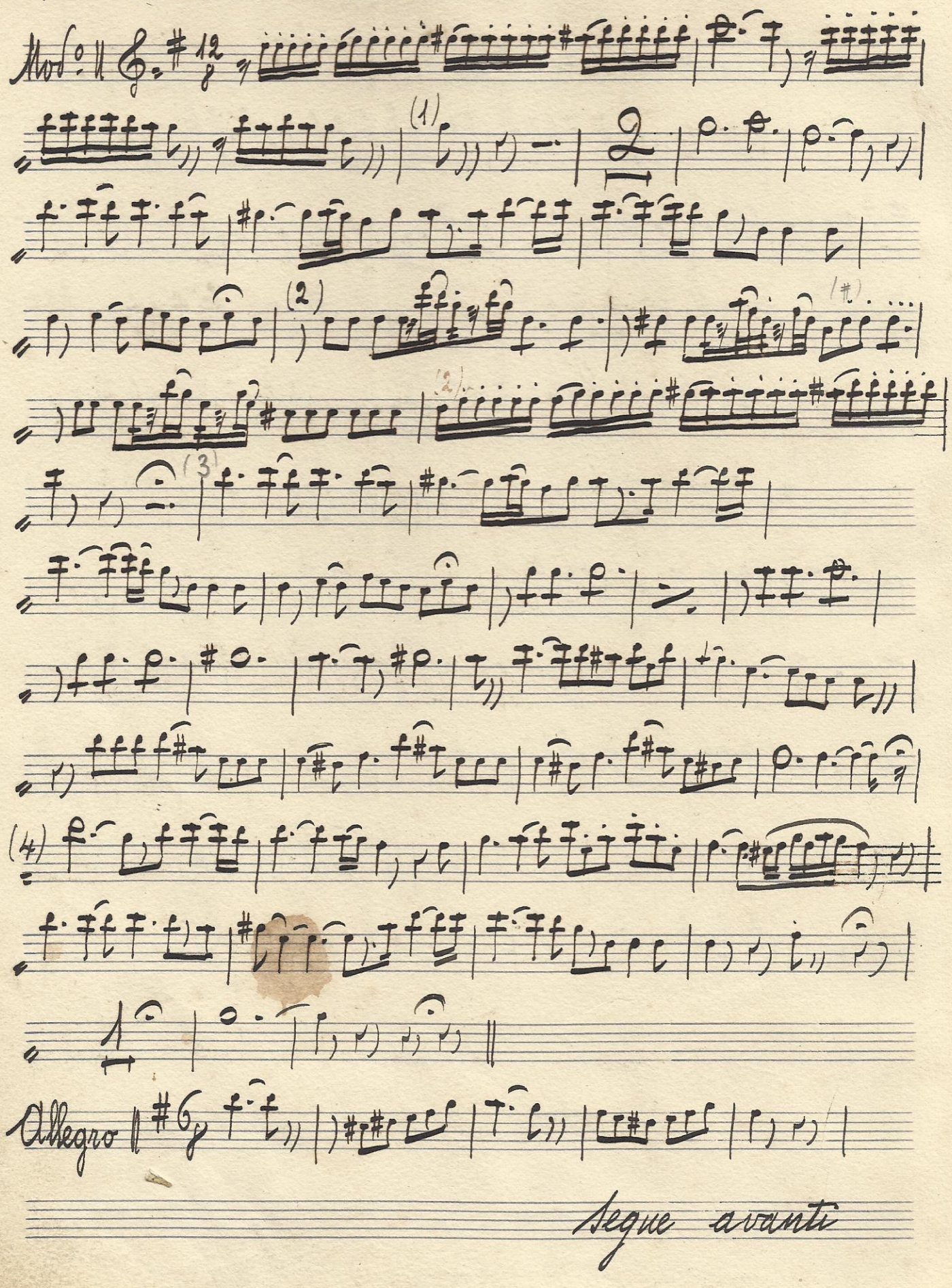
Soli

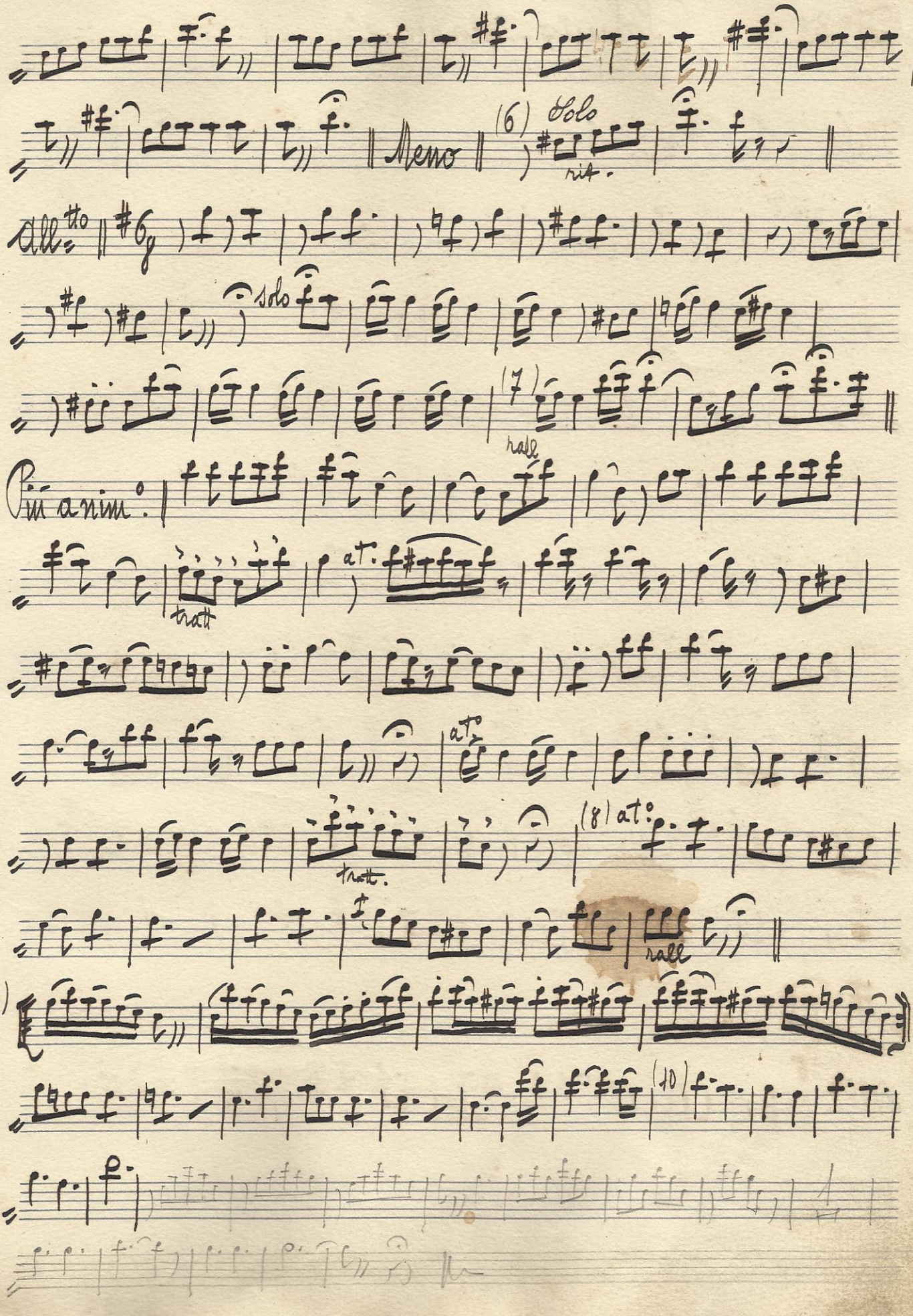
(5)

Segue

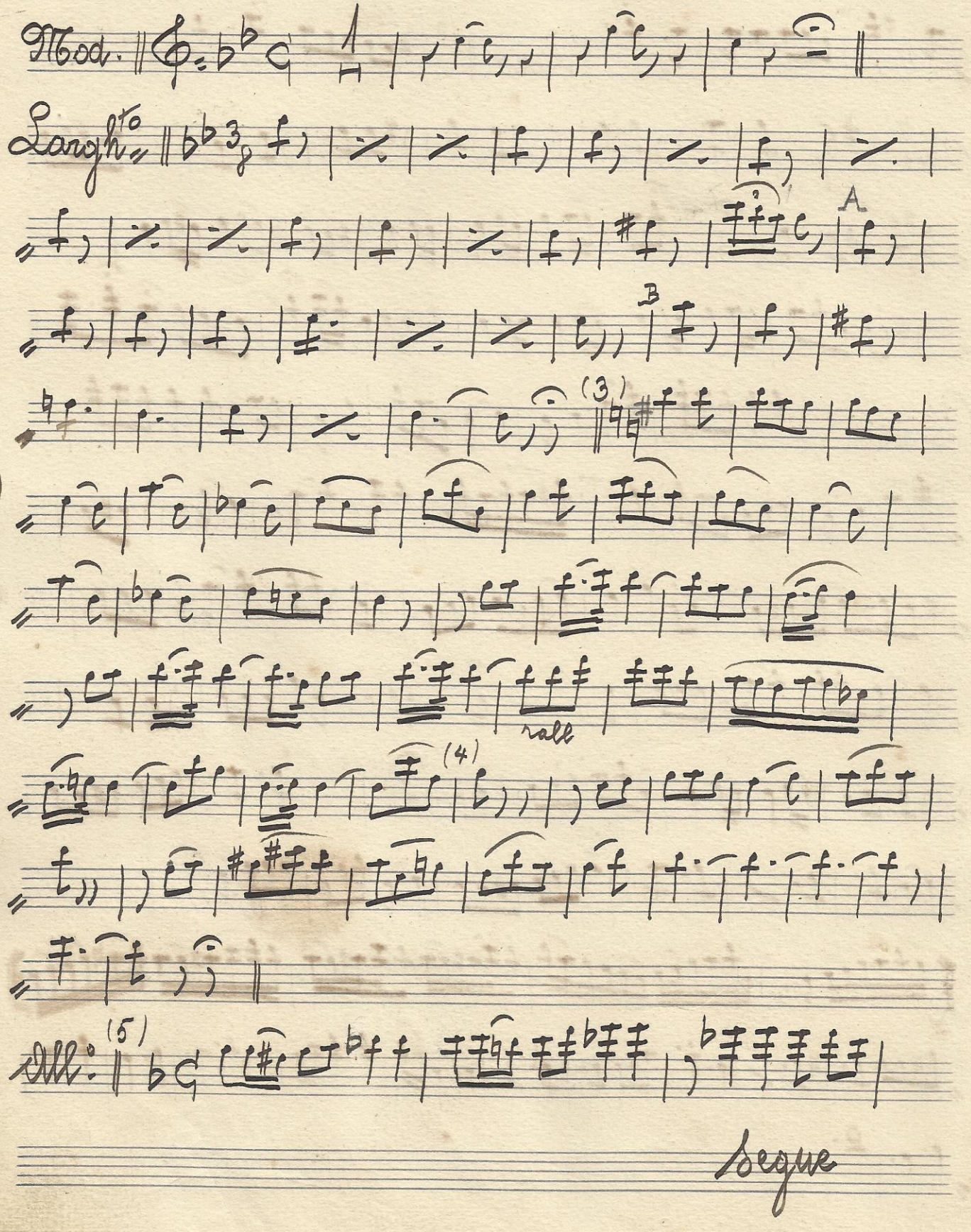

(6)
soli
(7)
(8)
rall
solo
piano
(9)
Piano
Walzer

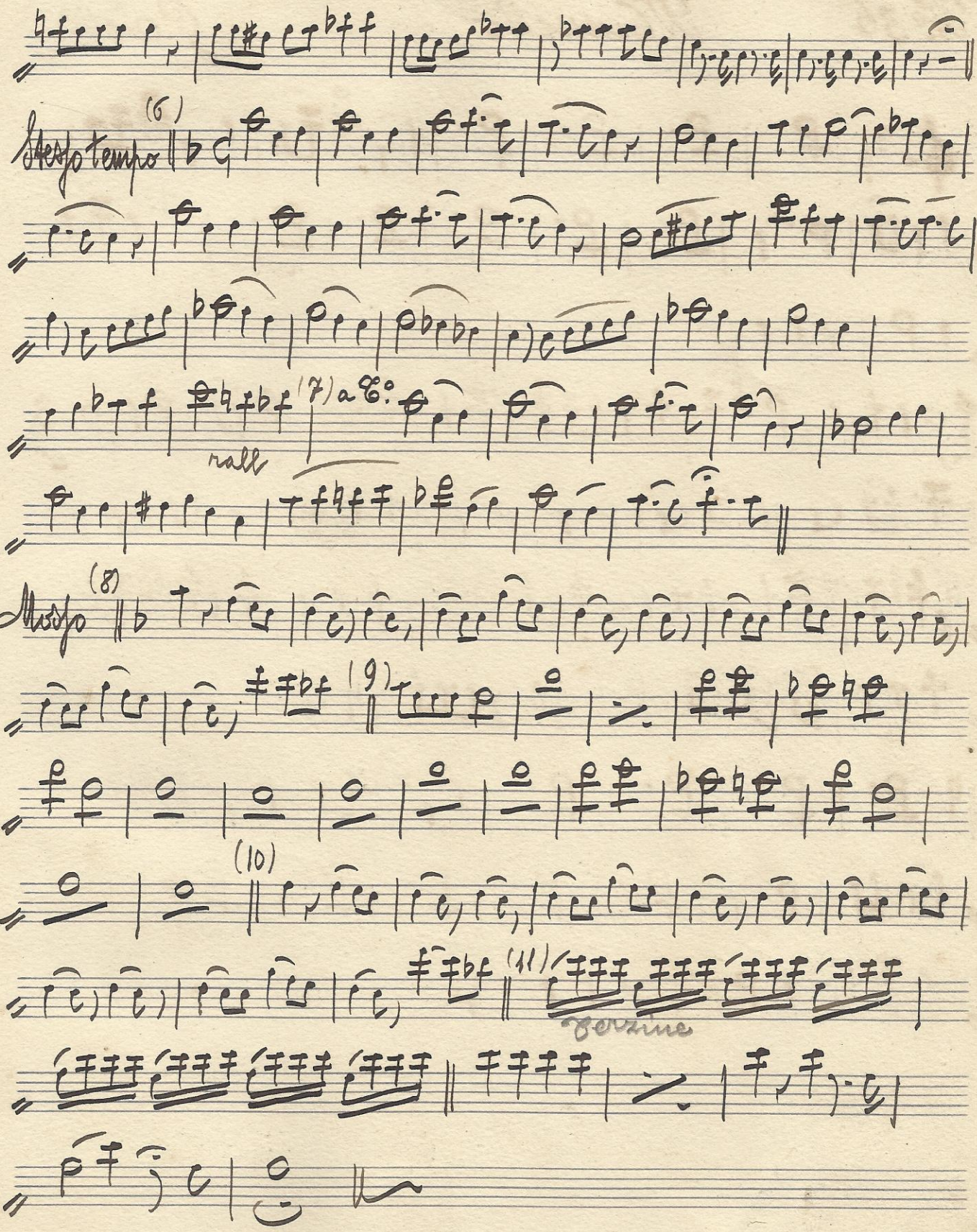
N° 34 V. Bellini Sonnambula - 1° atto: "Prendi, l'anel ti dono"



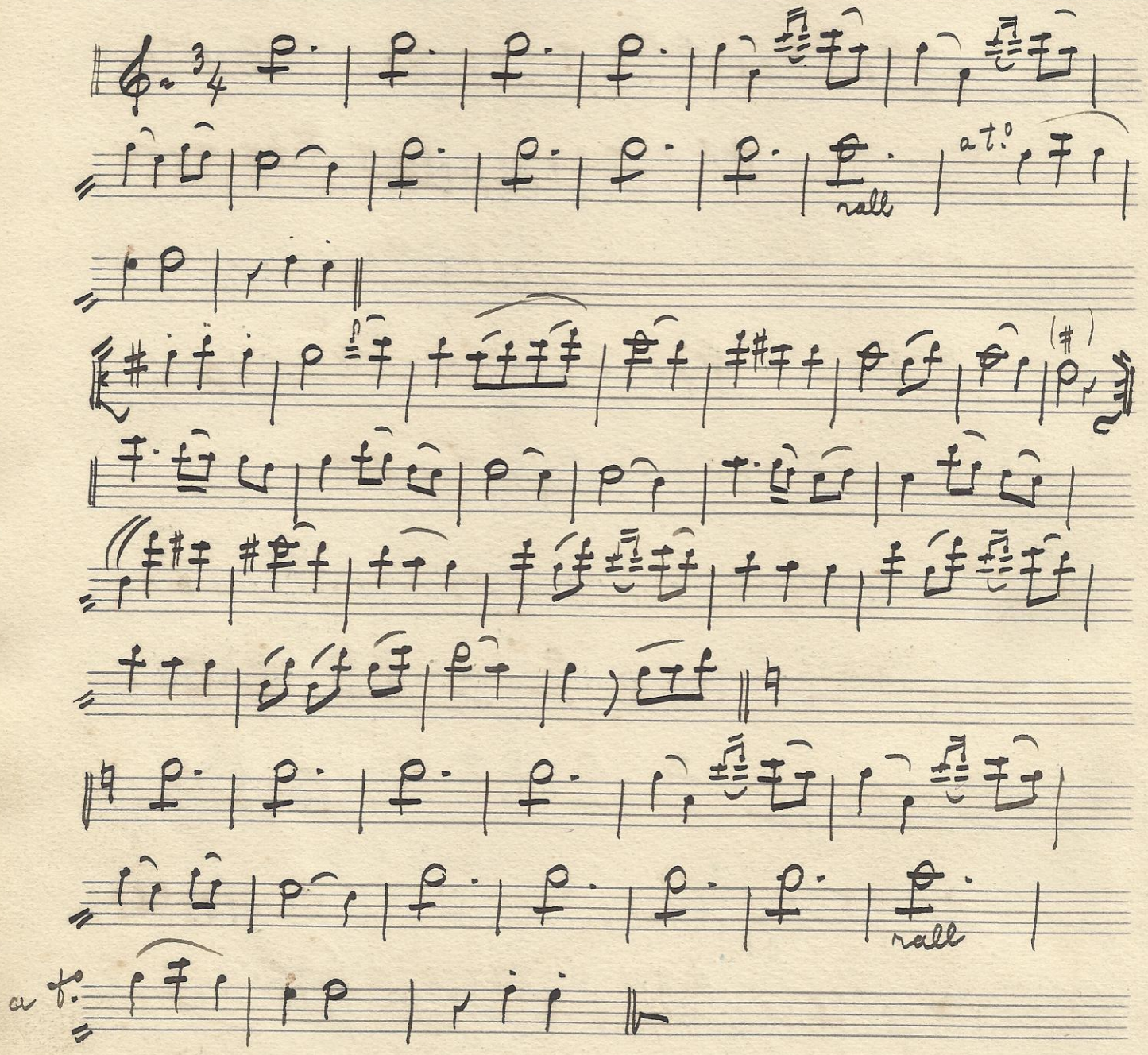

Meno
(6) Solo
rit.
All.tto
solo
(7)
rall
Più anim.o
tratt
at.
at.
tratt.
(8) at.
rall
(9)
(10)

N. 35 Poliuto - finale 2°. G. Donizetti

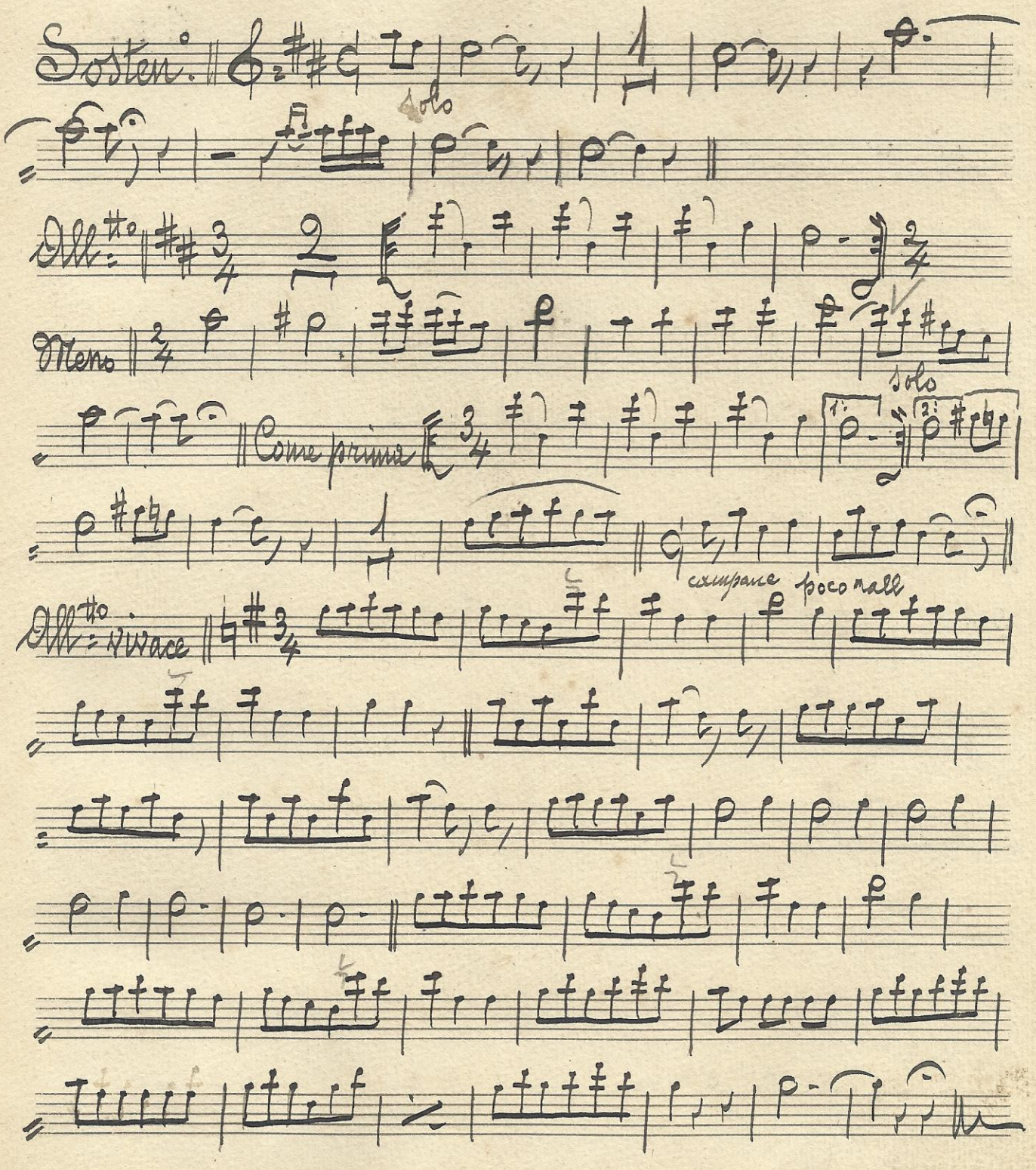

Segue


Stesso tempo
(6)
(7) a C°
rall
Mosso
(8)
(9)
(10)
(11)
Verzine

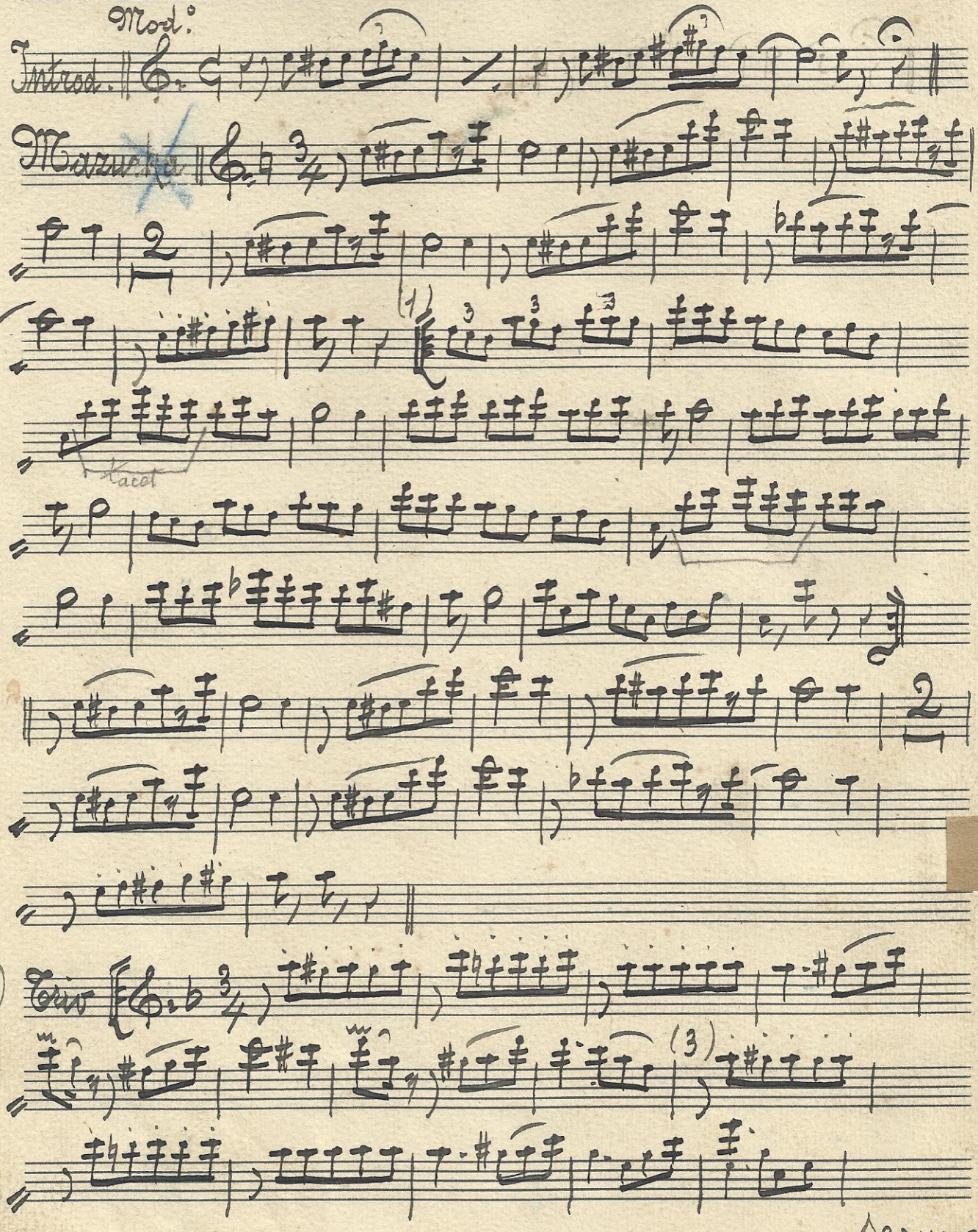
No. 36 Minuetto G. Setti

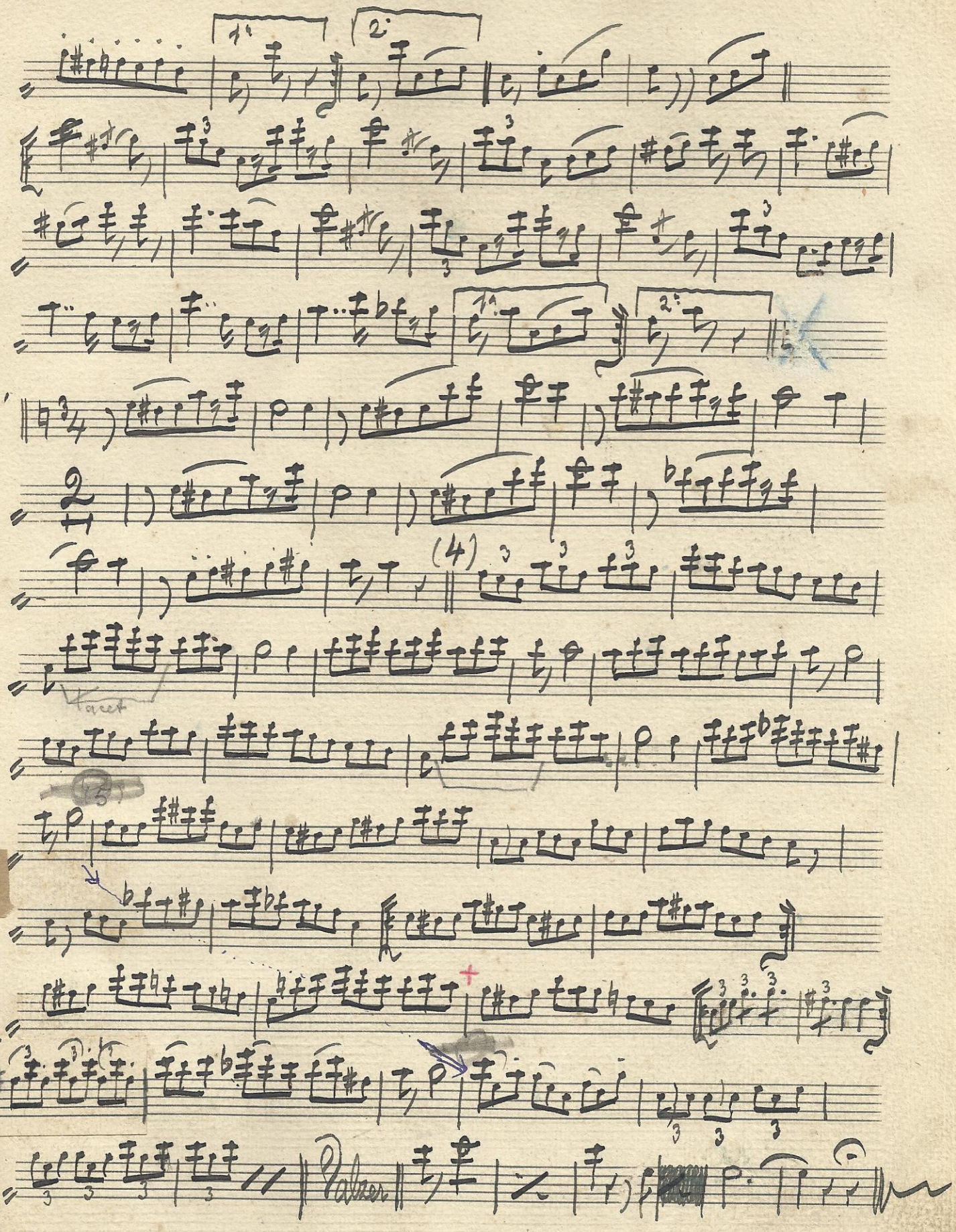


N°37 Melodia pastorale - (Entrata) A. B.

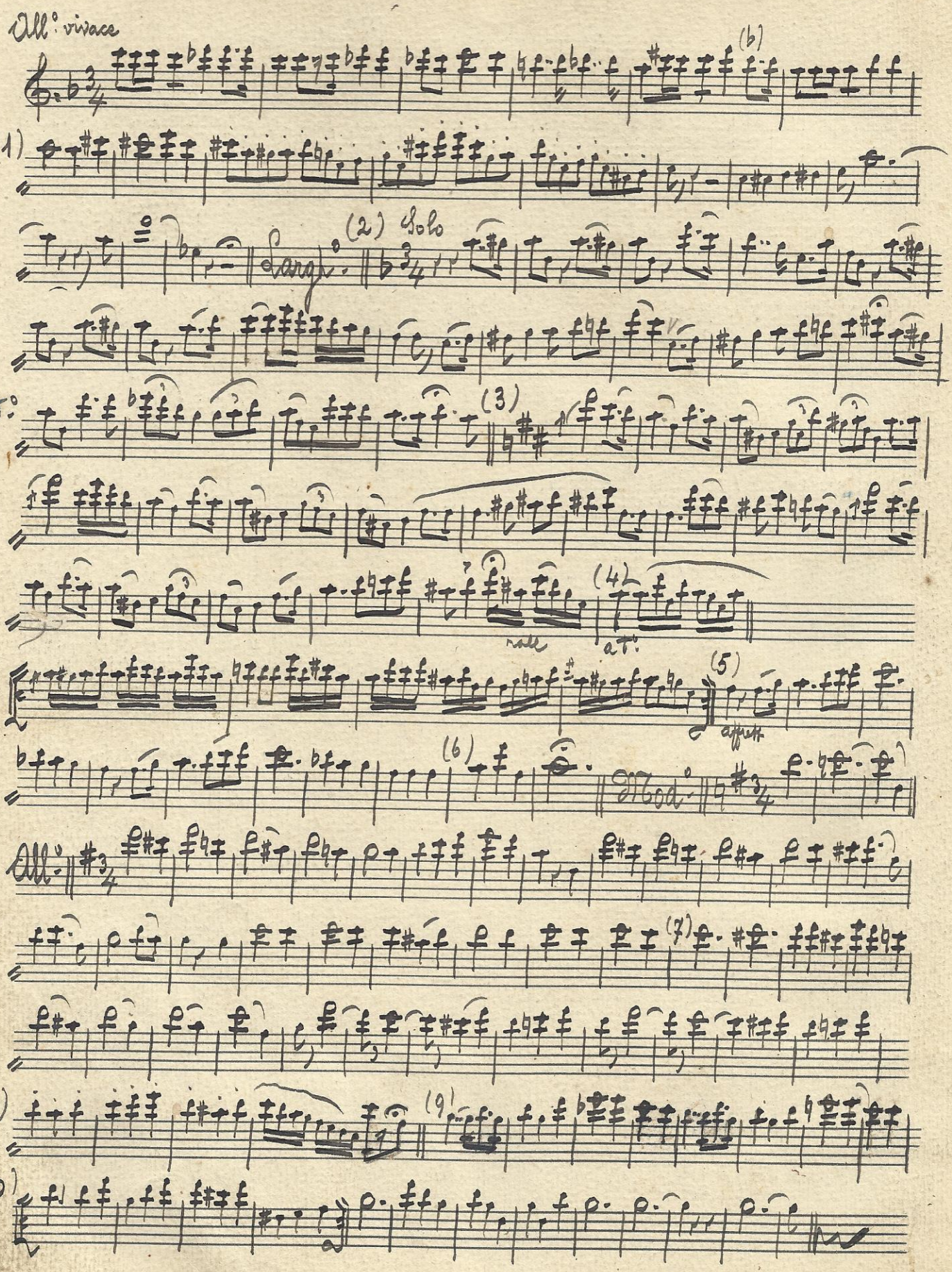


N. 38 L'artiglio di Nedda - Mazurka N. 13.

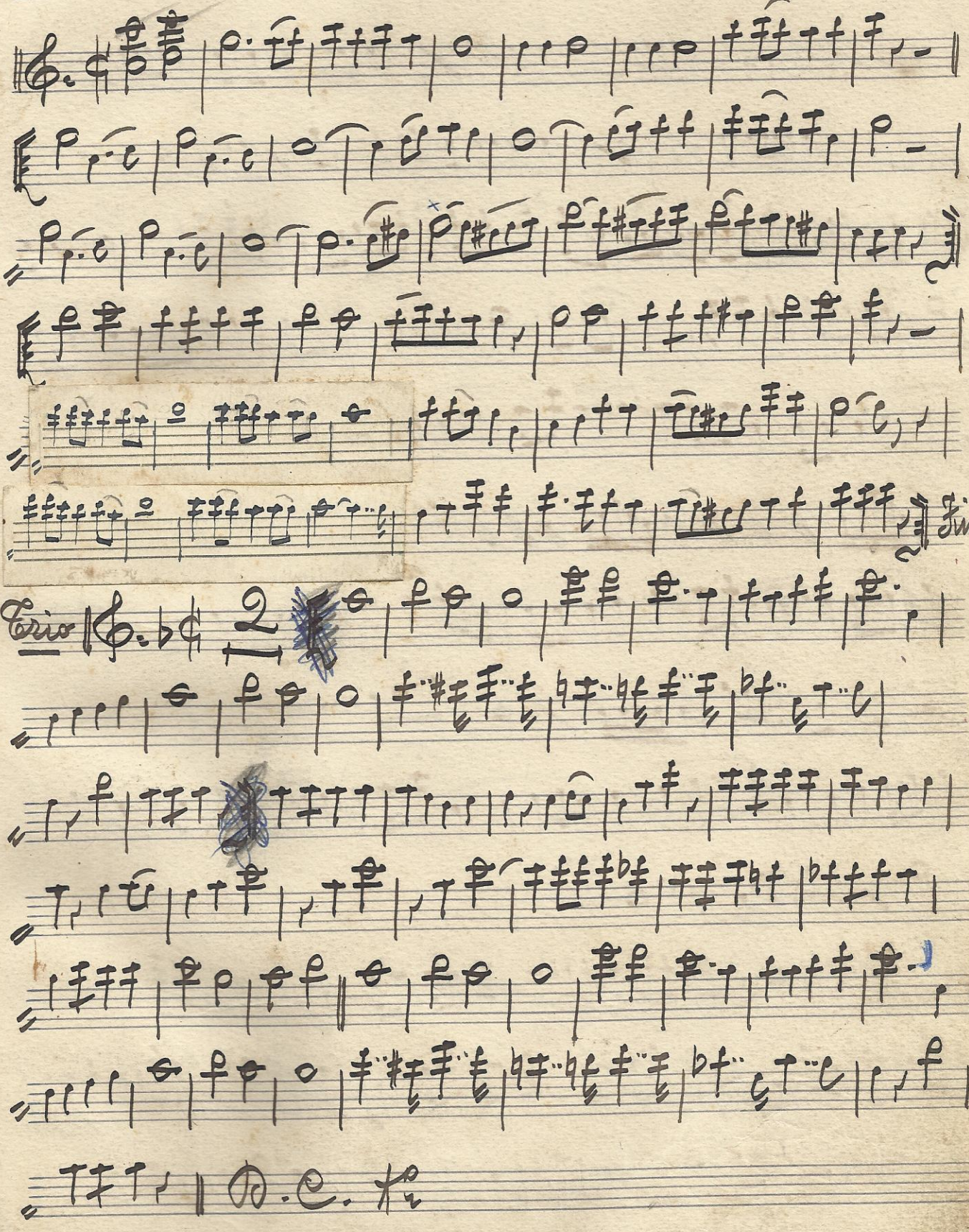




N.400 Lucia di Lammermoor Donizetti

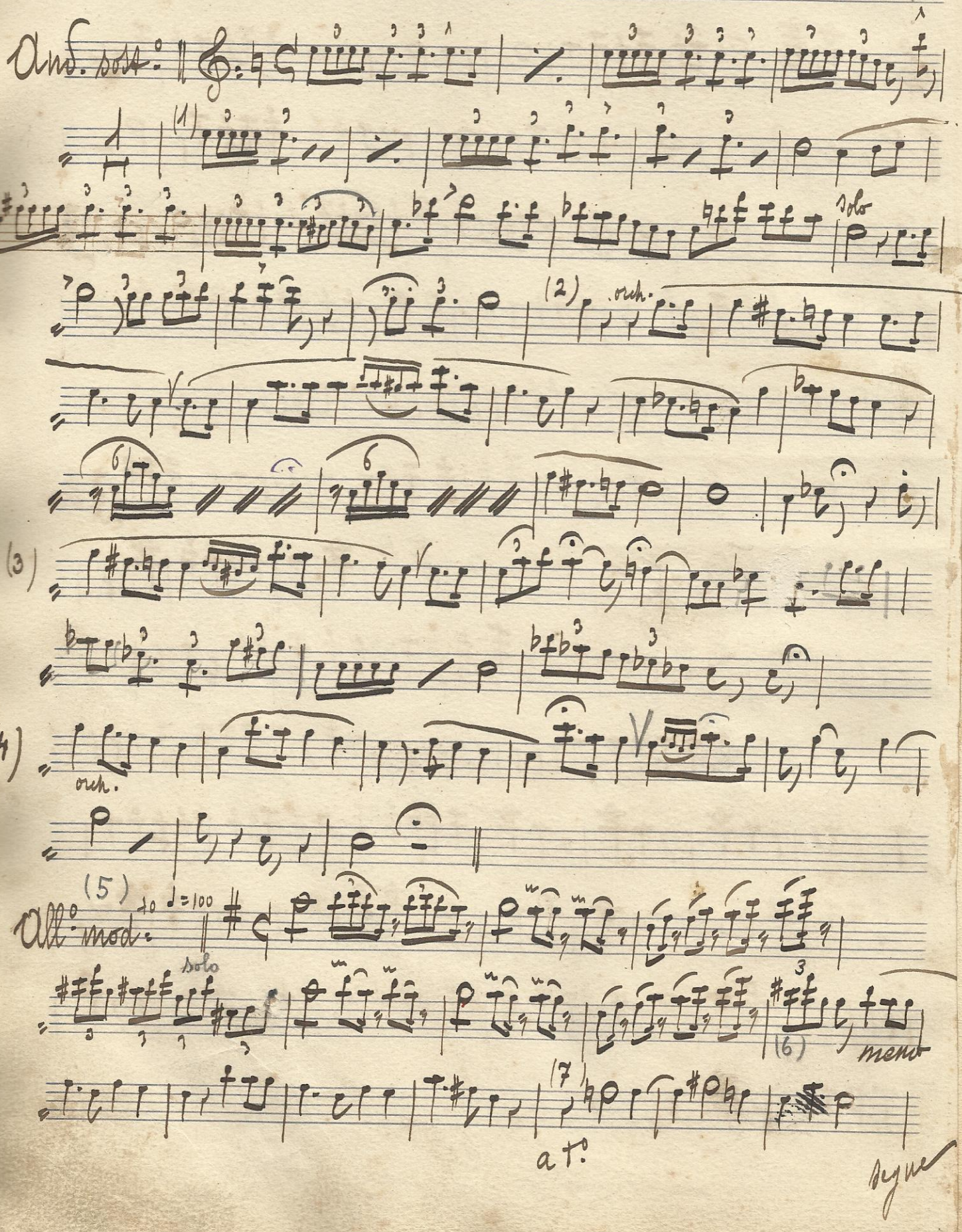


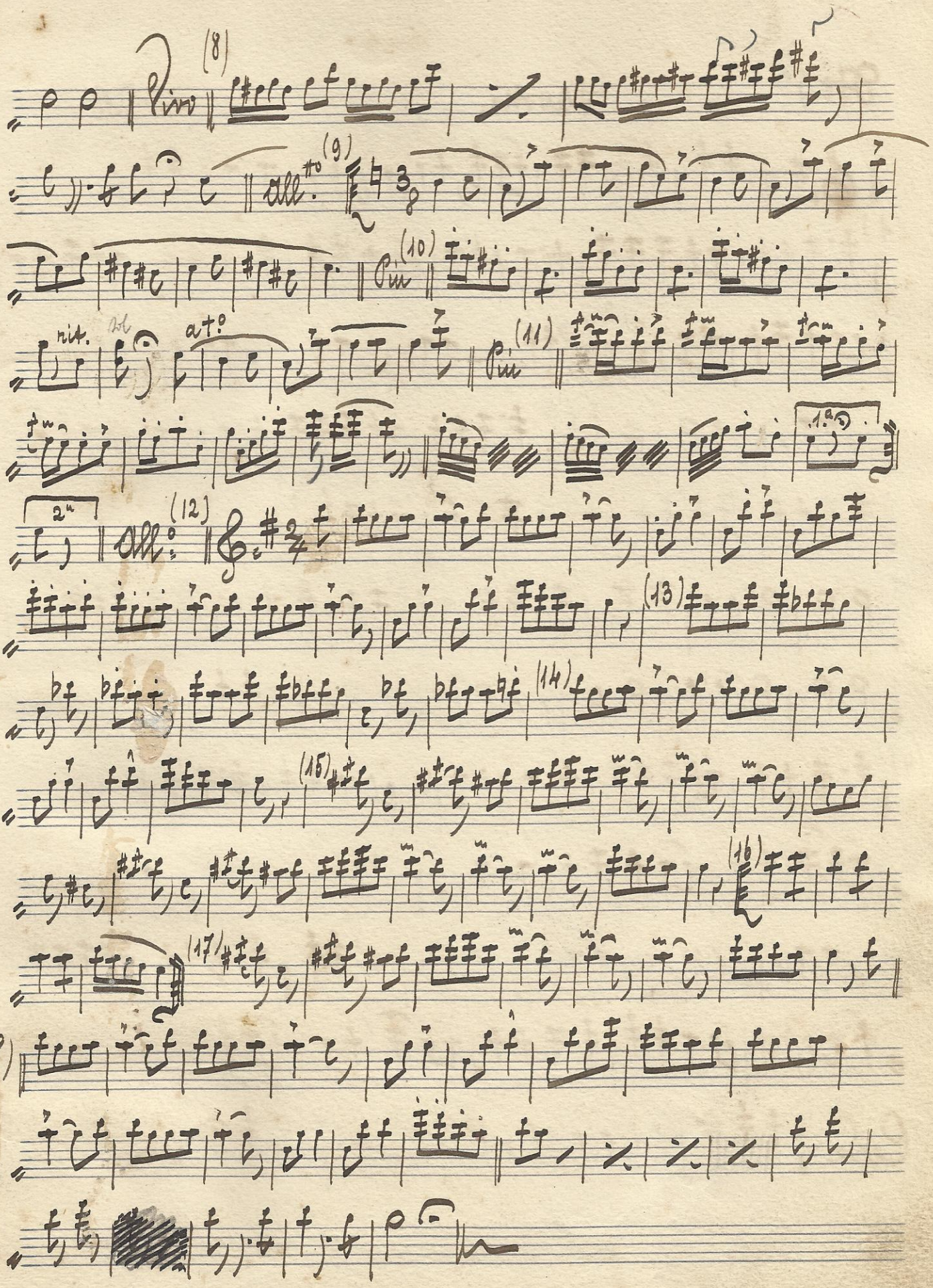
N. 41 Forti e buoni - Marcia N. N.



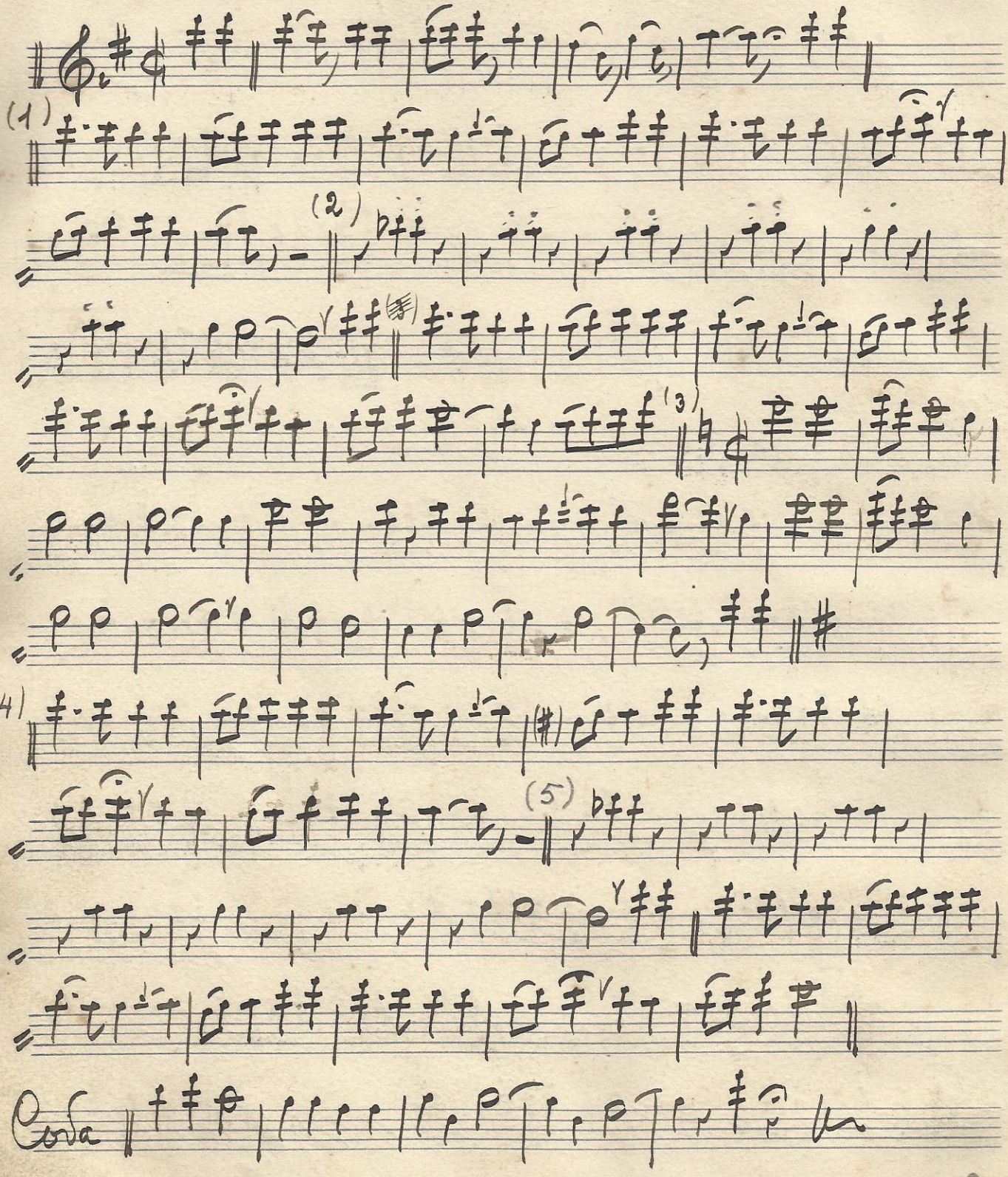
G. Verdi

# N°42 Un ballo in maschera - Aria, Canzone e Coro nell'atto 3°



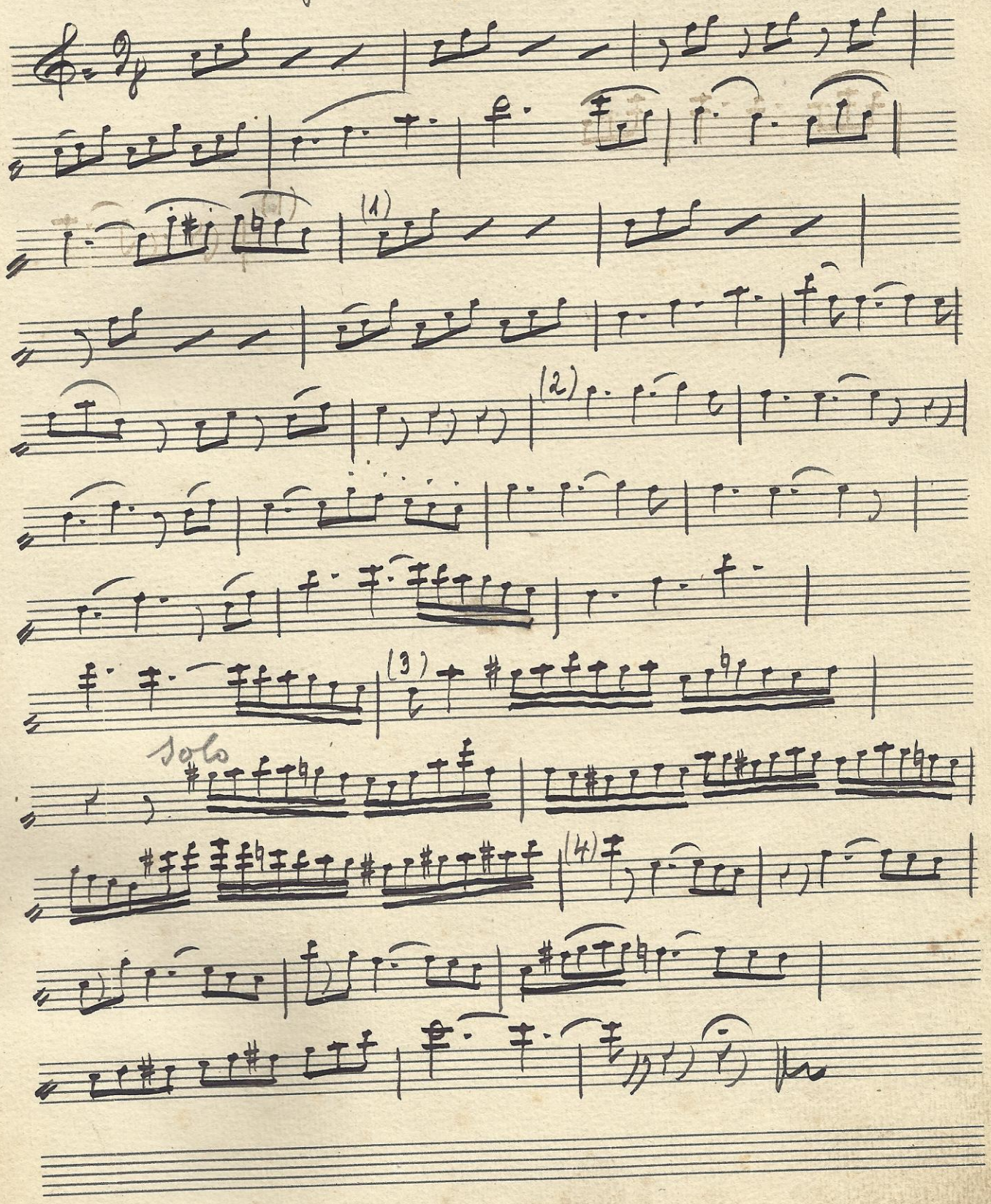


Fc43 Gamma di Ob.

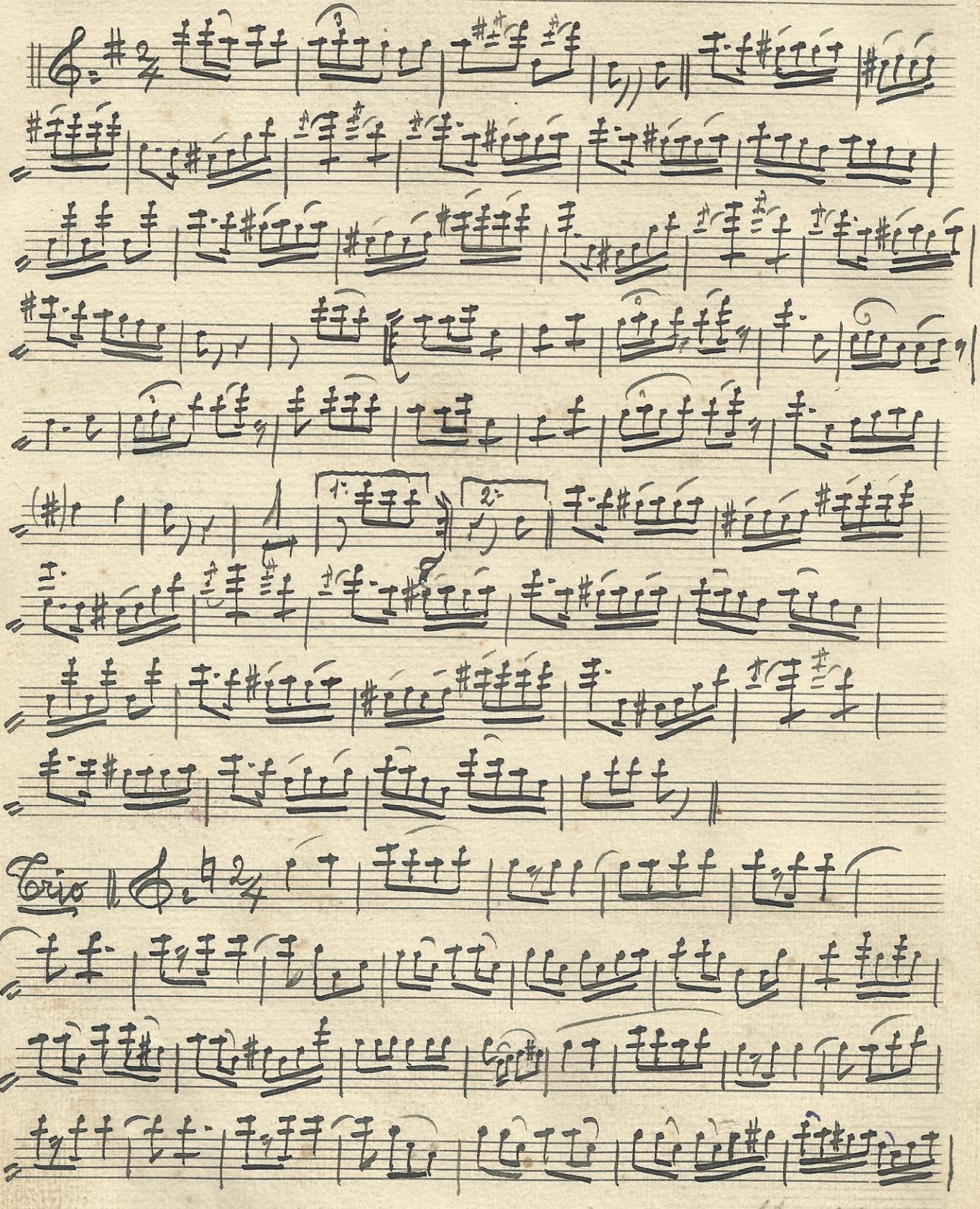


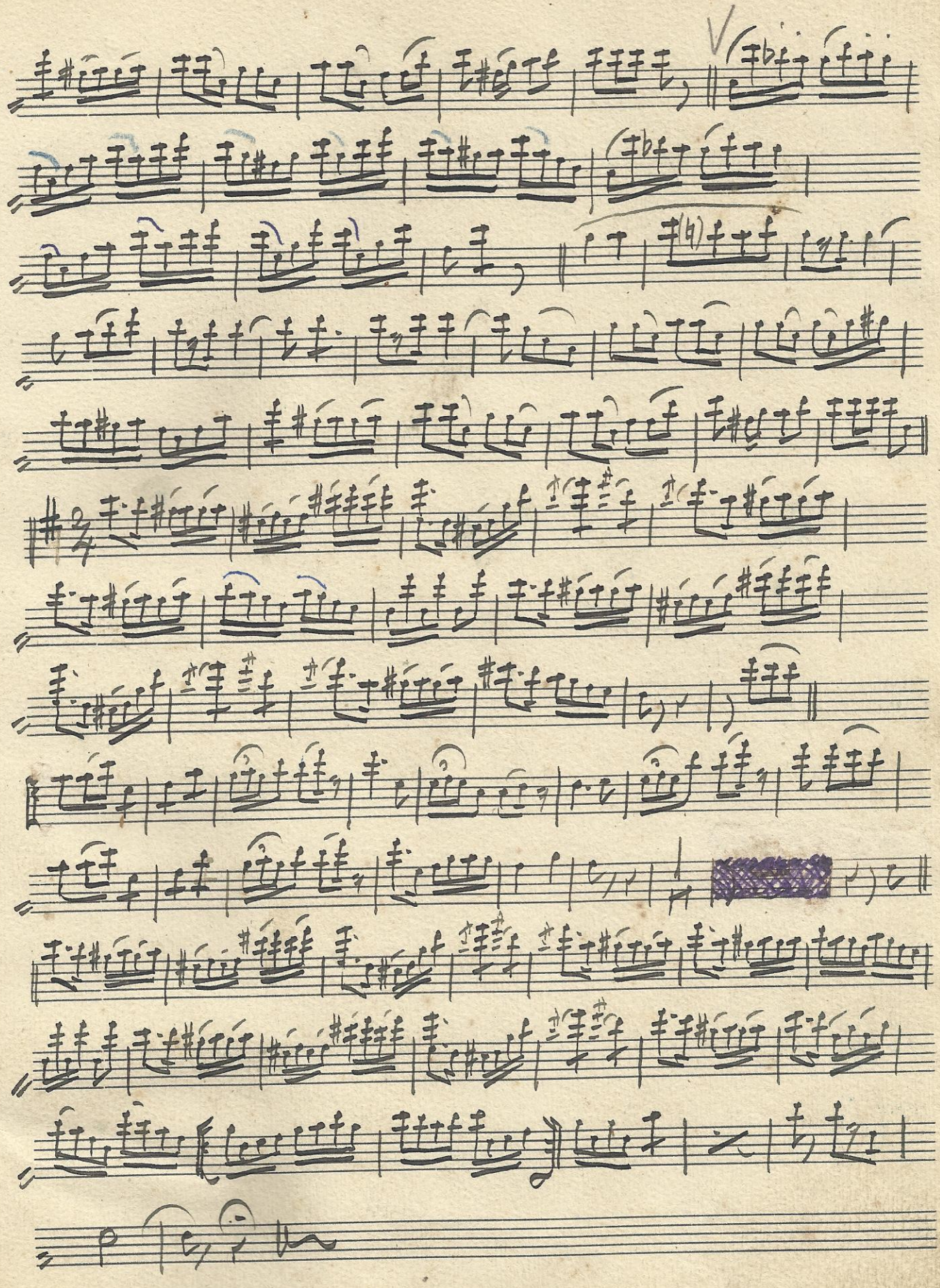
Beethoven

# No 44 Adagio del Settimino

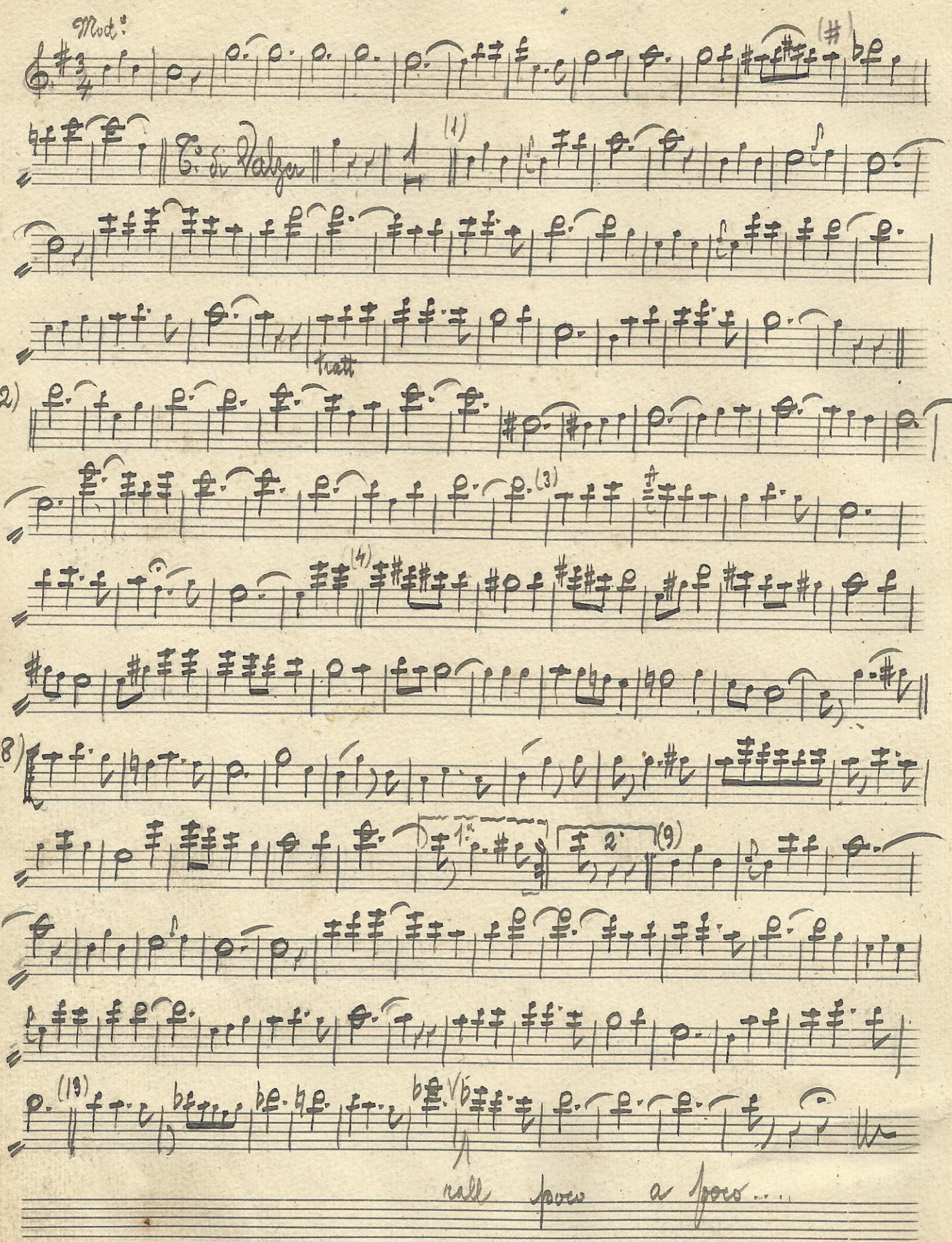


№ 45 Il merlo vedovo. Polka a. B.

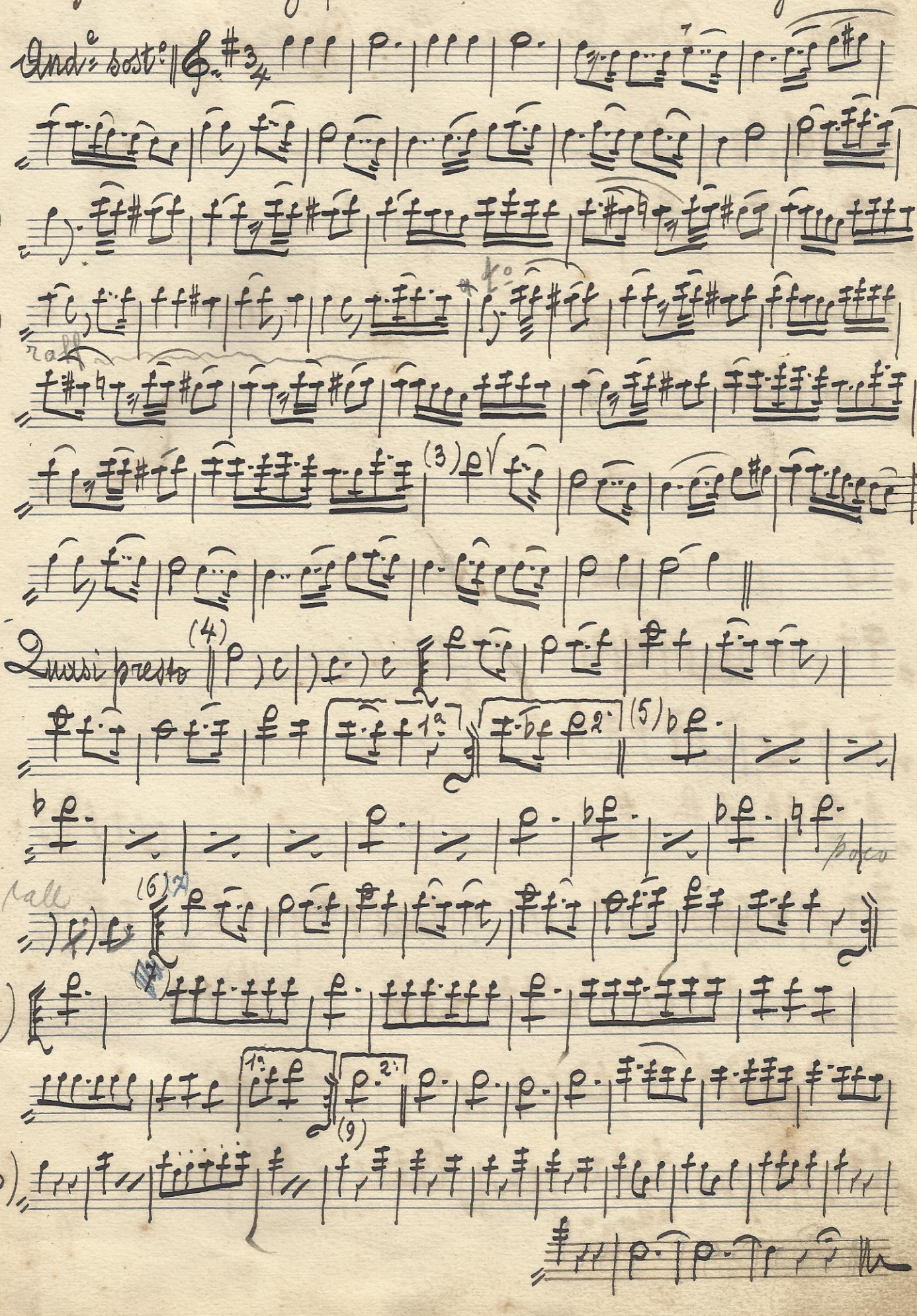




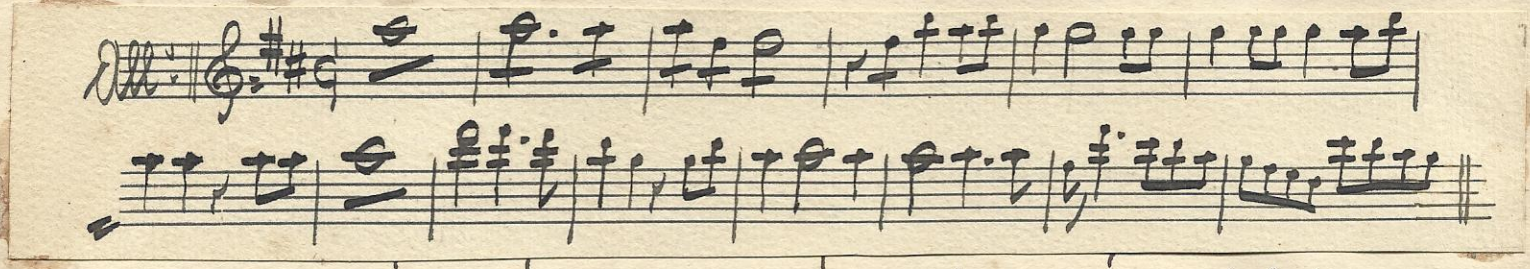
N: 46 Echi alpestri - Libero canto A. B.



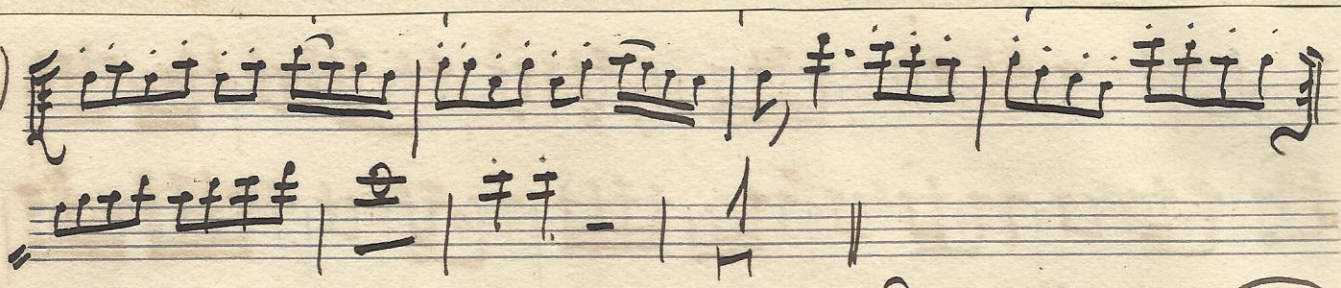
N°47 Jefte - Coro nell'Atto 2° Generali



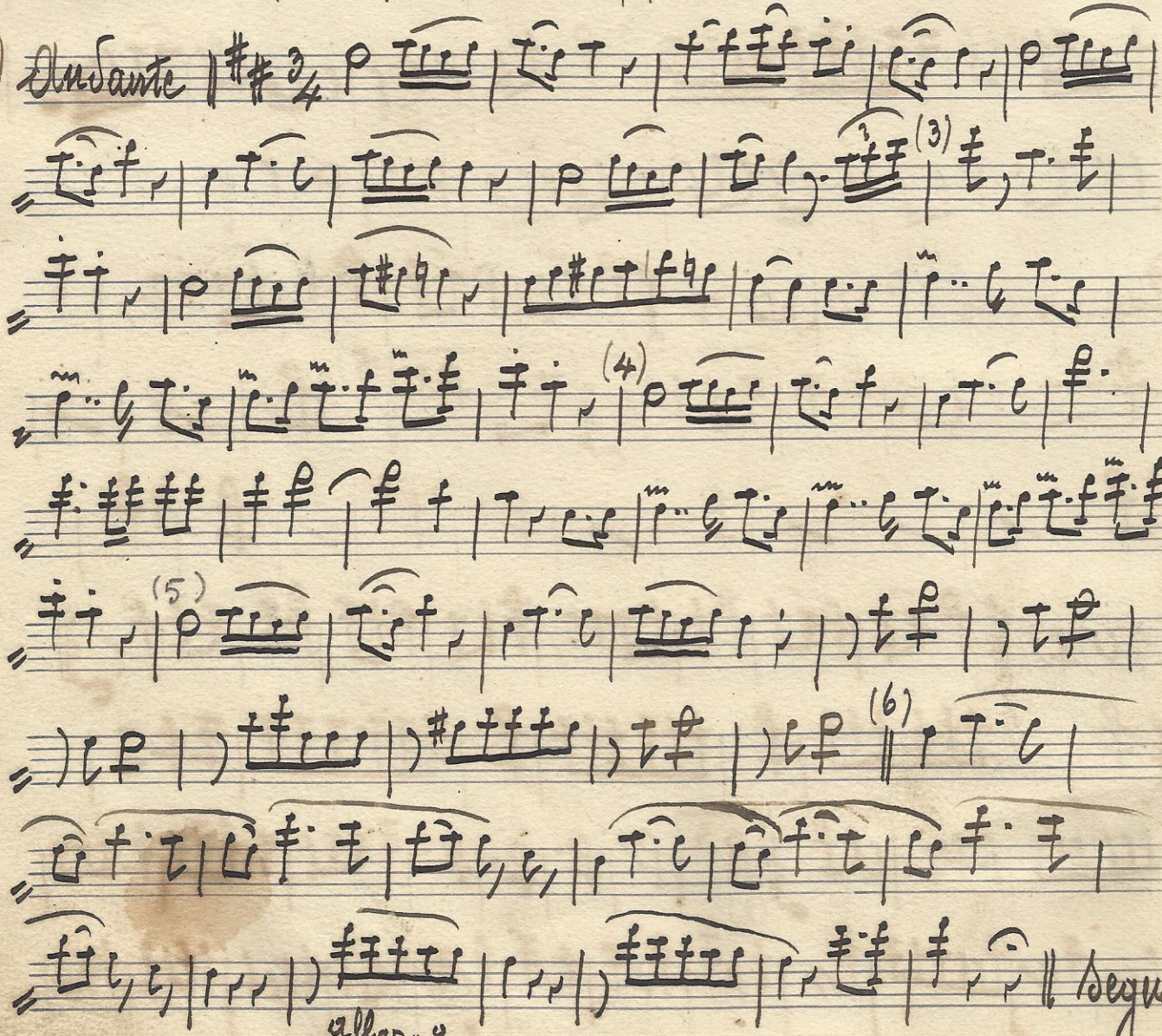
N.48 Don Giovanni - Aria, Duetto e Coro Mozart.



(1)

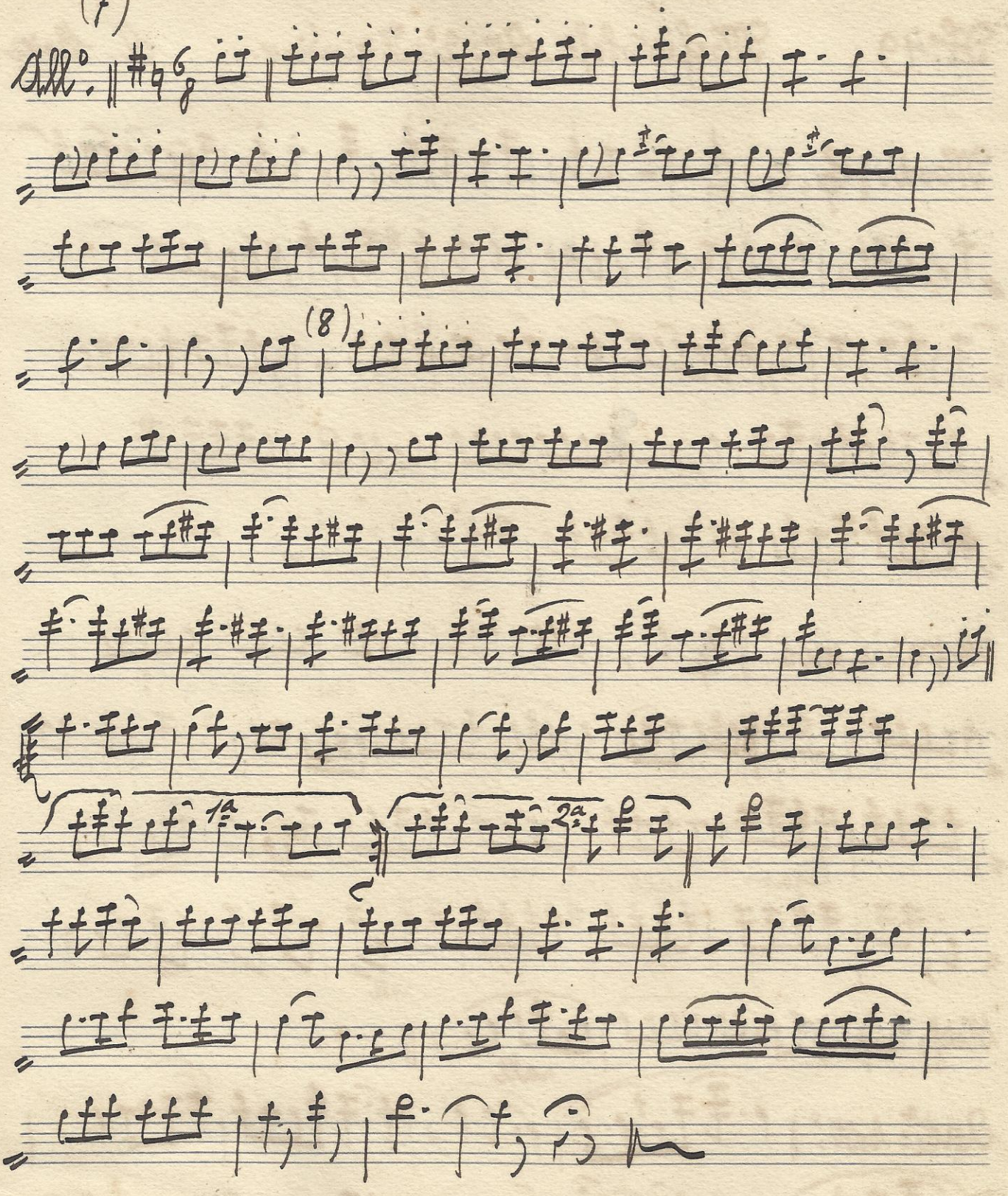


(2) Andante

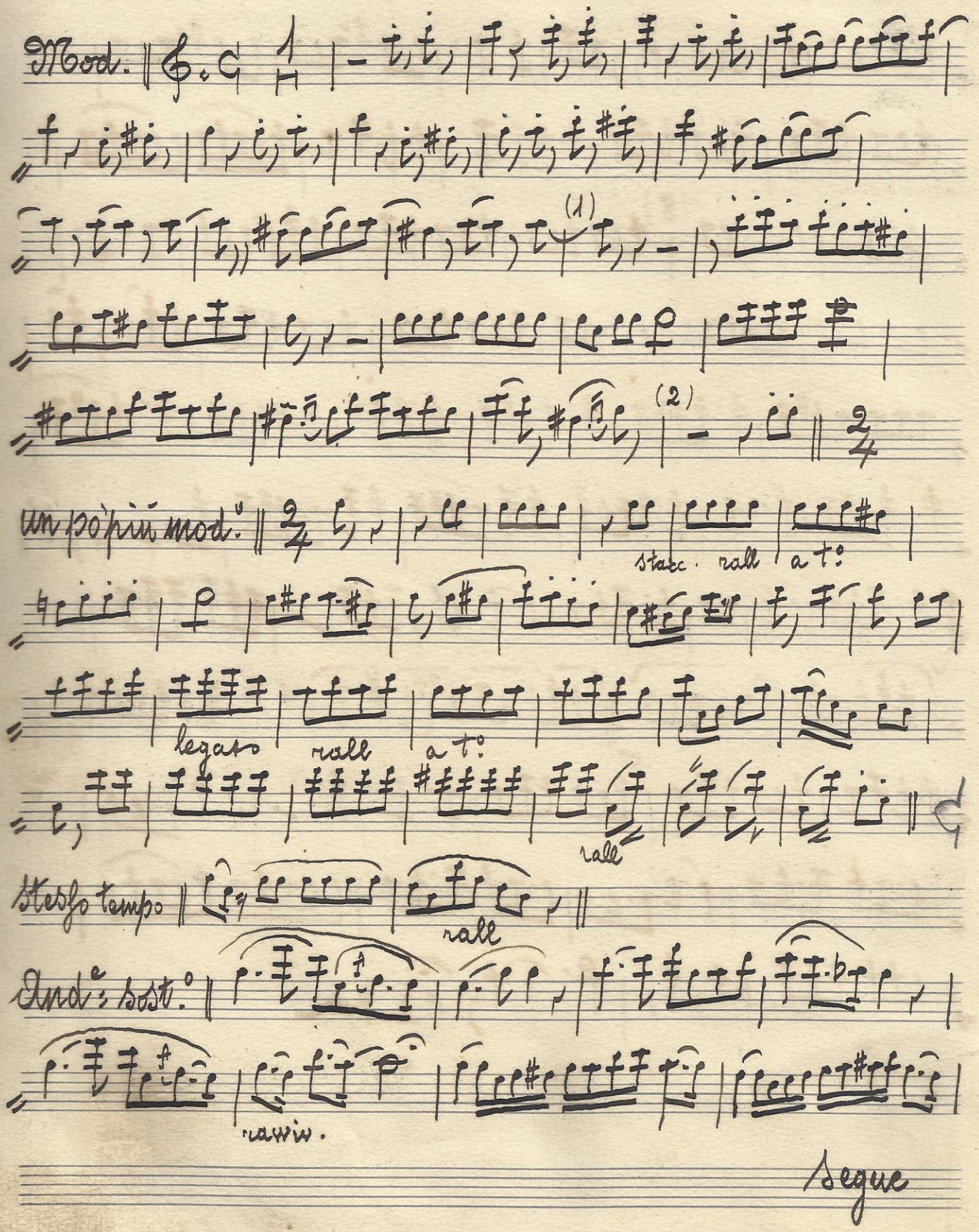


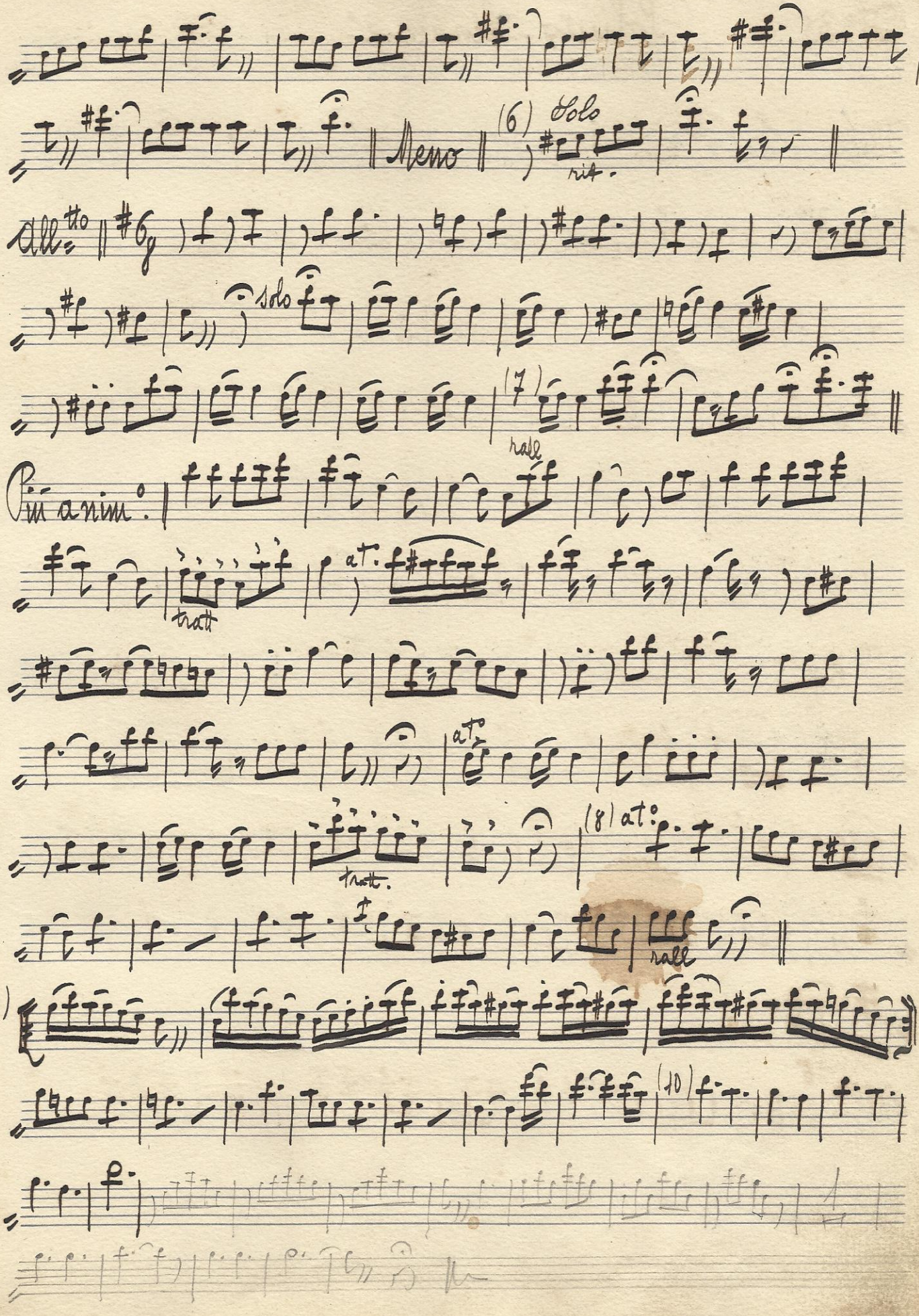

Segue

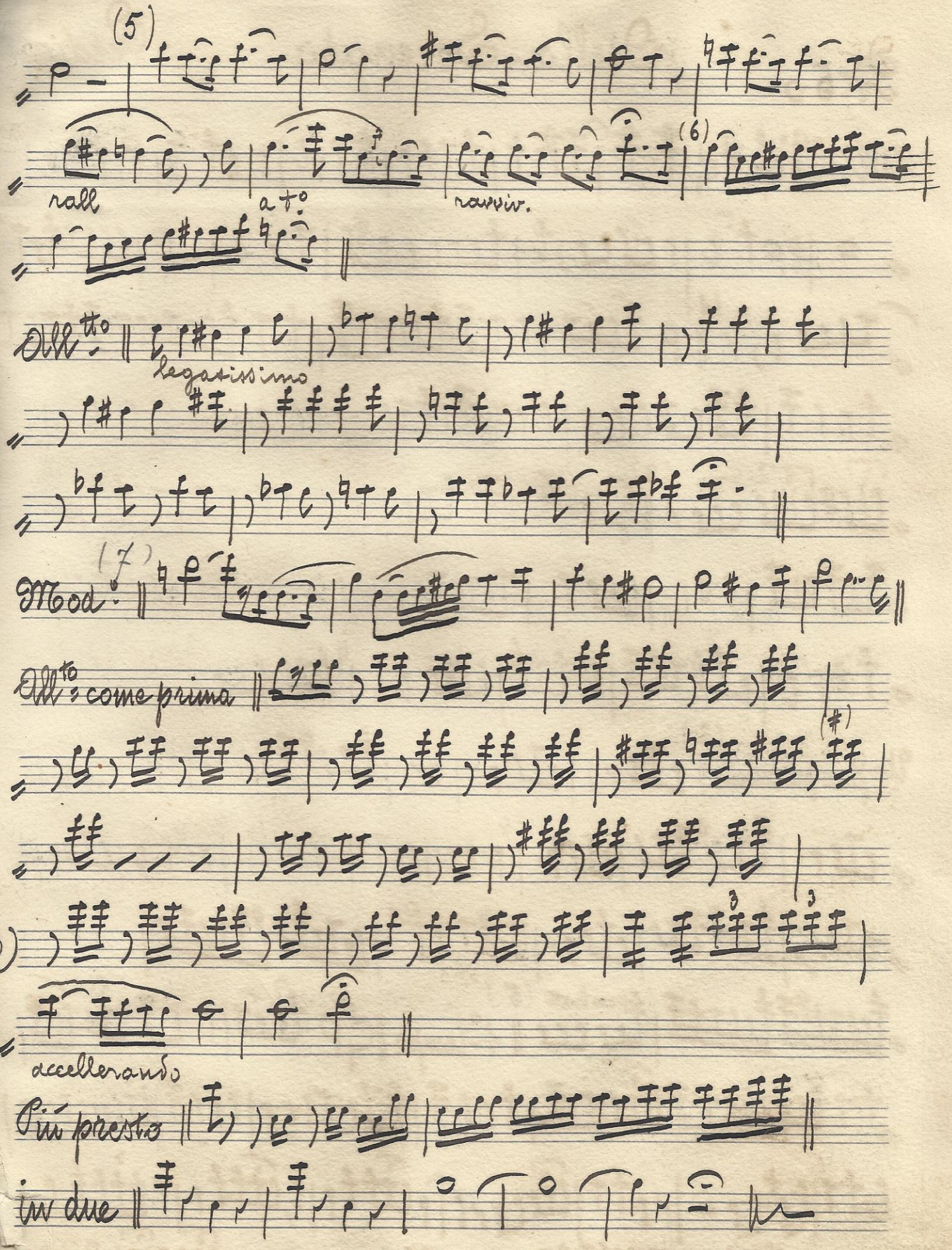
(7)



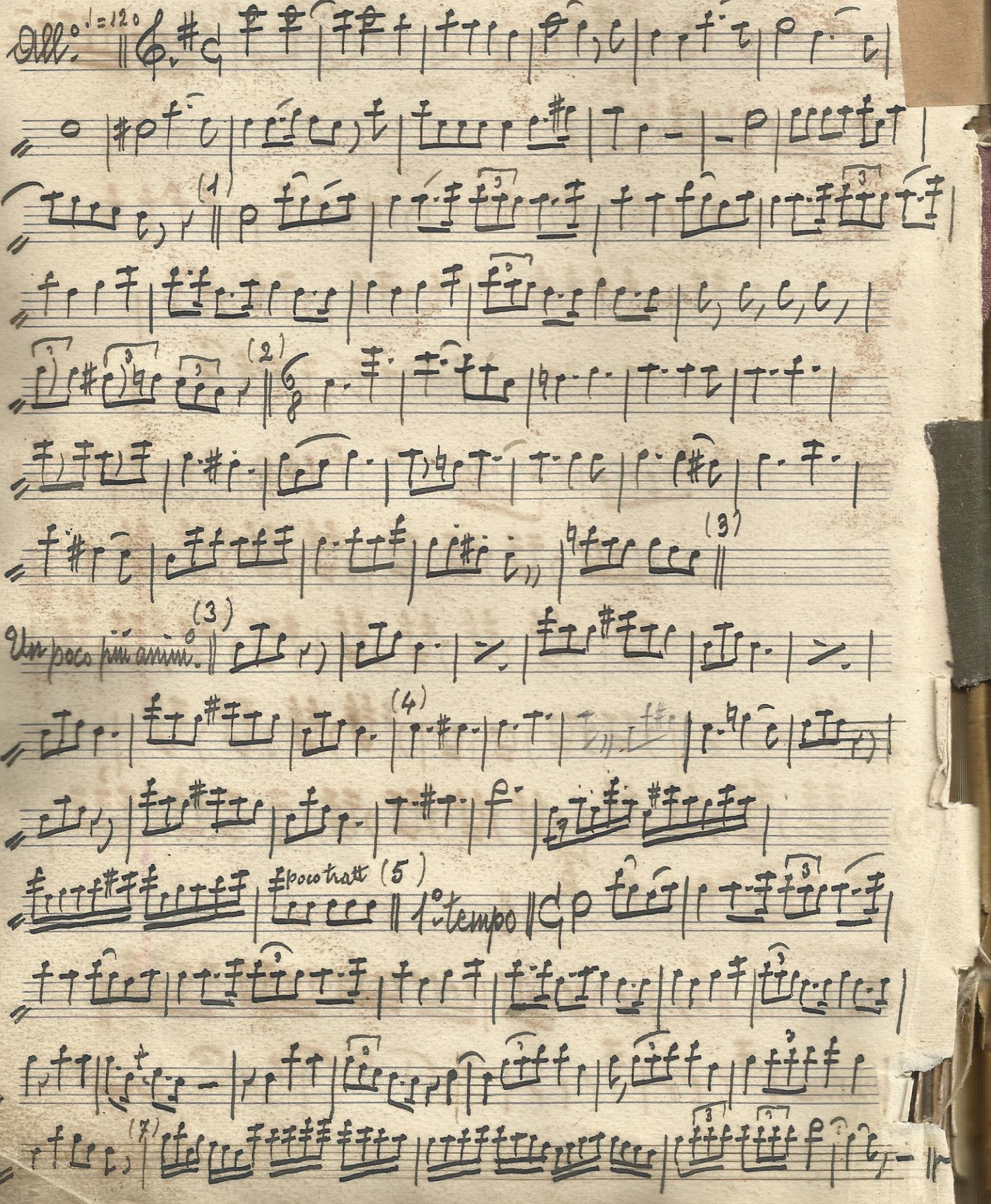
N.49 Mefistofele - Atto 2.°: Il giardino. A. Boito




Meno
(6) Solo
rit.
All.tto
solo
(7)
rall
Più anim.o
tratt
at.o
(8) at.o
tratt.
rall
(9)
(10)

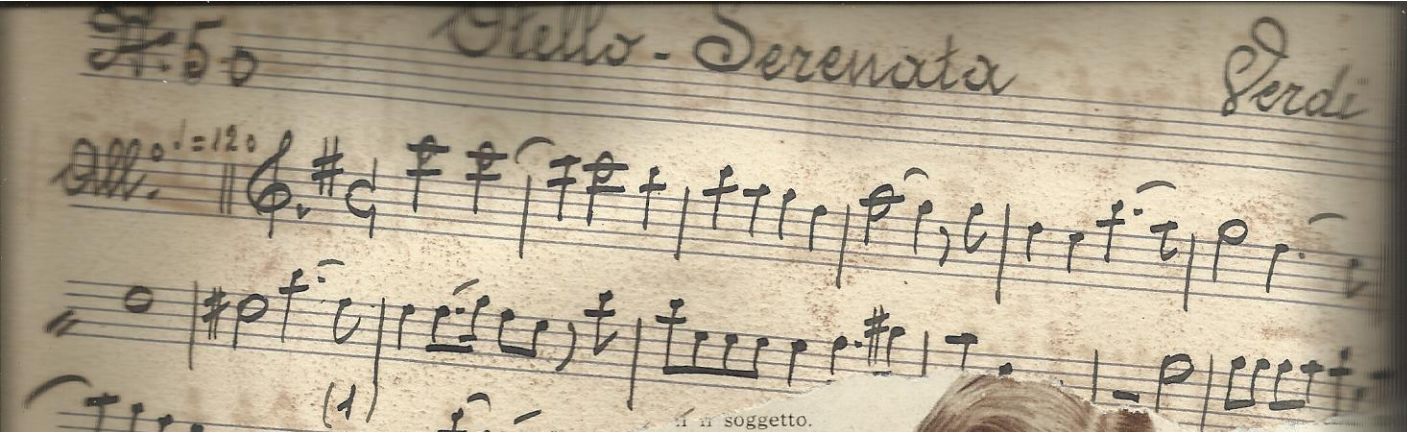

(5)
rall
a tº
(6)
ravviv.
All tº
legatissimo
Mod.
(7)
All tº come prima
(*)
(13)
accelerando
Più presto
in due

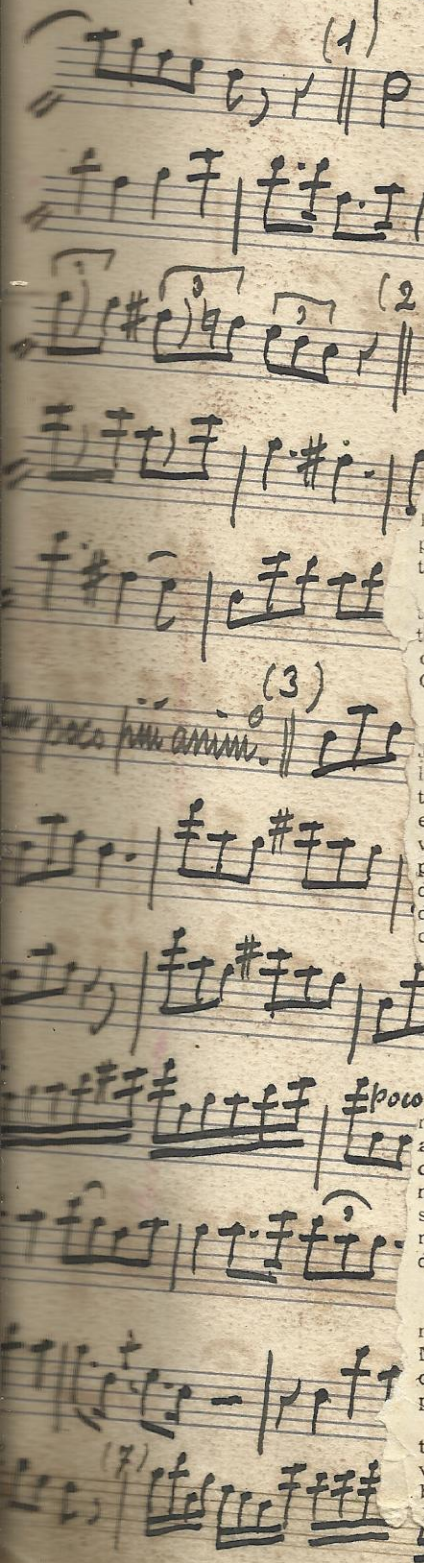
# N. 5 Otello - Serenata Verdi



# Leda Gloria

...i dice che Leda Gloria sia la più ...e delle nostre attrici. La defini... è sbagliata. Vi è in lei qualche ...orbido, di carezzevole, che la fa ...egliere dai registi, quando si tratta di affidarle parti ... fatale e irresistibile. Capelli color del rame, occhi ...orati, forme procaci, Leda Gloria fu perfetta nel ... l'cappello a tre punte» come mugnaia fresca e soda, piena di fascini campestri. La malizia che brilla nei suoi ... scintilla piena di ...orio nel film «Arma bianca» dove ella è una delle molte donne vittime (o carne...fici?) di Casanova. Ne «L'aria del conti...nente» ella sola giustifica tutte le fo...lie commesse da Musco. E tra poco la v...dremo nel film «Sette giorni all'altro mondo», sollie...storo a tutte le sciagure sofferte dal povero ...coni. Leda Gloria ha lasciato per qualche ... per il varietà: è diventata reginetta dell'a... cantatrice di liete canzoni. Ma il p... vederla in carne e ossa, ha prefe...




...il soggetto.
...sta in Betulia con
...e; ma presto suo ma-
...va. Frattanto Nabuc-
...siria, dice ad Oloferne:
...piomba su Betulia che
...tare ai miei voleri e do-
...no!
...iene il bello: Oloferne assedia
Ma Giuditta esce dalla città,
...l campo nemico, fa che Oloferne
...amori di lei e, quando lo vede
ben bene, gli taglia la testa. Fu-
degli assiri e trionfo di Giuditta.
piace?.....
— Molto! Moltissimo! Dammi il
...pione. Comincio subito a girare.
Passa del tempo.
Walter Moser sta facendo co-
lazione. Entra
precipitosamen-
te John Baker.
— Caro mio
tutto va bene nel
tuo copione, ma
c'è un guaio:
Giuditta è ebrea.
— Certo.
— Ebbene,
Jonny, che ne fa
la parte, ha tan-
to in odio gli
ebrei che non
vuol girare nep-
pure un metro
di film se Giu-
ditta non si fa
cristiana.
— Questa è
...lla! Siamo set-
...cento anni a-
...nti Cristo...
— E cosa im-
...orta?.... Sette-
...ento anni sono
niente di fronte
all'eternità! Fac-
ciamo il battesi-
mo di Giuditta
subito alle pri-
me scene; sarà
di bell'effetto.
— Va bene...
Qualche gior-
no dopo, mentre
Moser sta accen-
dendo la sua pi-
pa, entra Baker.
— Bondì! Sen-
ti: quel tuo la-
voro storico va
bene, ma il re
Nabuccodonosor
...ogna che cam-
...z-

...punto che ...
— Scusa ...
— E'... Co...
cordo: è G...
cristiana, ...
dolce.
— Ma ...
— Non ...
ti dicevo ...
andare dal ...
pensato di ...
ra ad anna...
giù, arde ...
porta al ca...
— Nu...
Ol...