

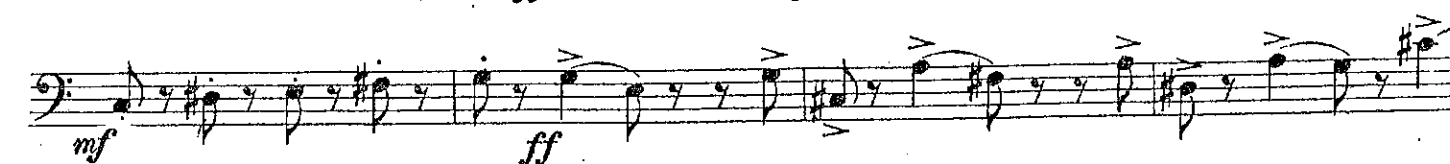
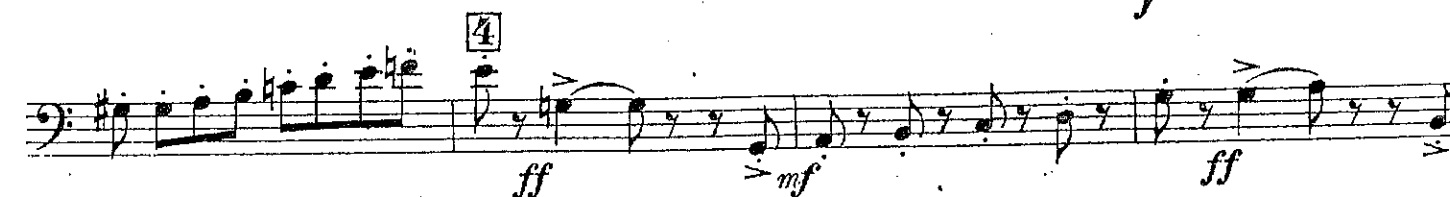
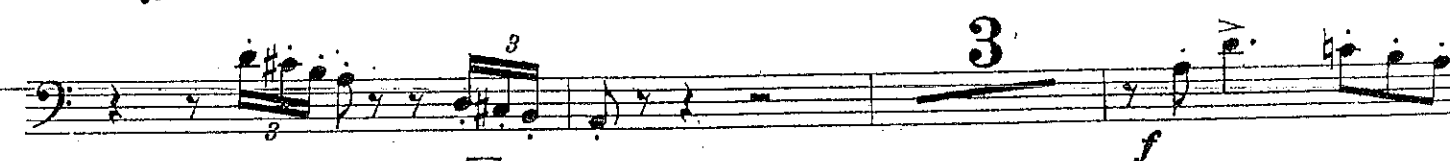
FALSTAFF

GIUSEPPE VERDI

ATTO I.- PARTE I.

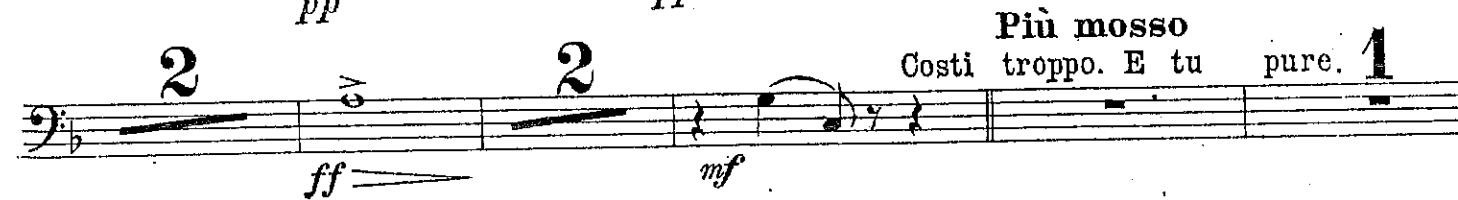
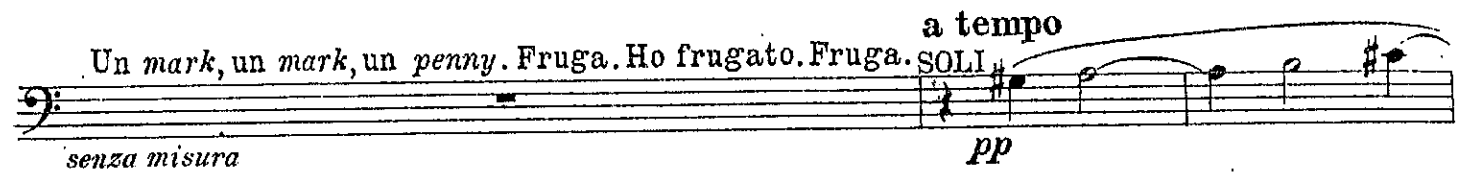
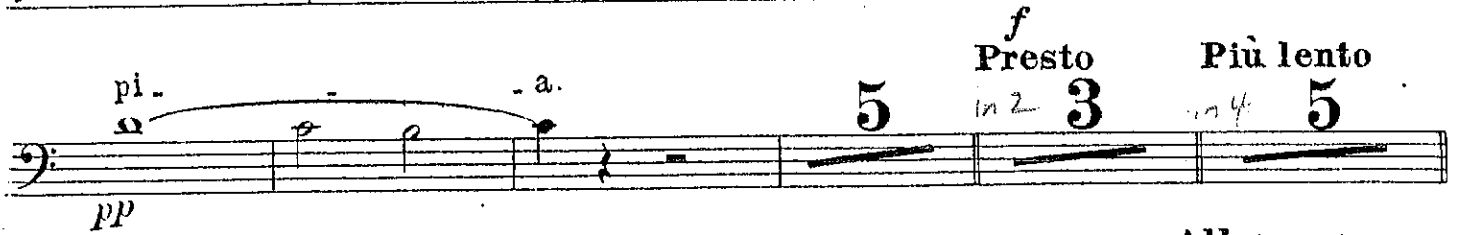
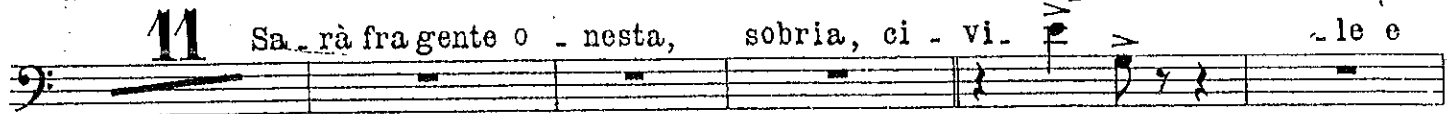
FAGOTTO I:

Allegro vivace



Meno mosso

Come prima



Più animato

12 cate. **8** Porto una spada al fianco. Non sono un Messer Pandarus. Ri -

13 Meno animato

cuso. **2** Lo vieta... Chi? L'o -

pp e molto staccato.

Allegro presto

-nore! Ehi! **2** paggio! **14** L'o -

f

14 Allegro sostenuto

-nore! La - dri!

pp f staccato ff

Poco meno mosso

5 **10** **4**

(Ott.) p f

Meno mosso

15 Può l'o_nore riempirvi la

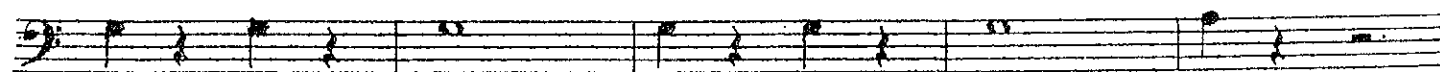
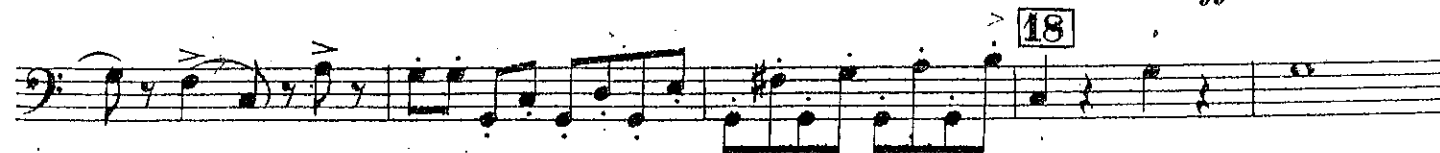
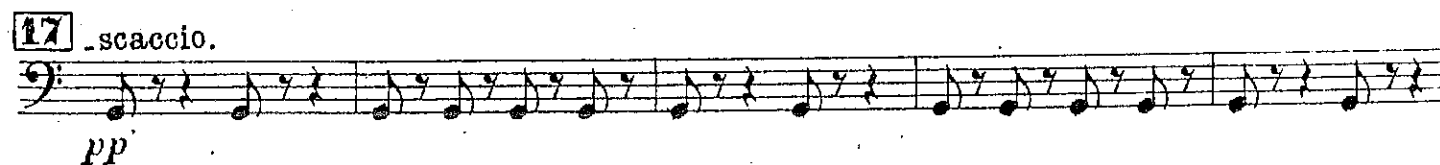
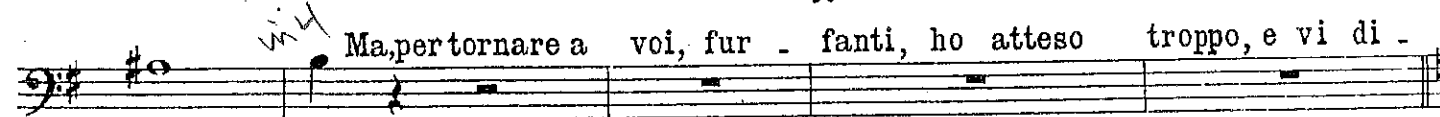
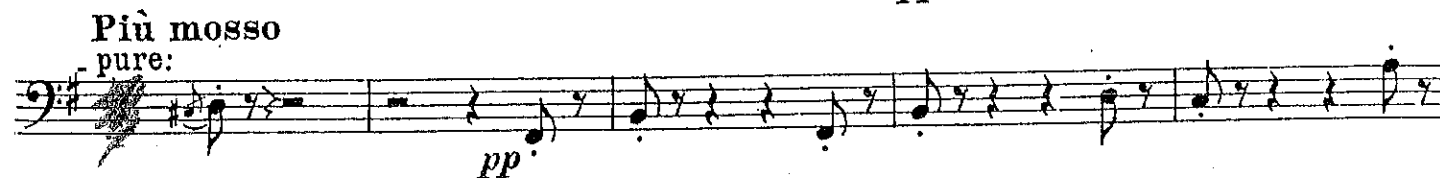
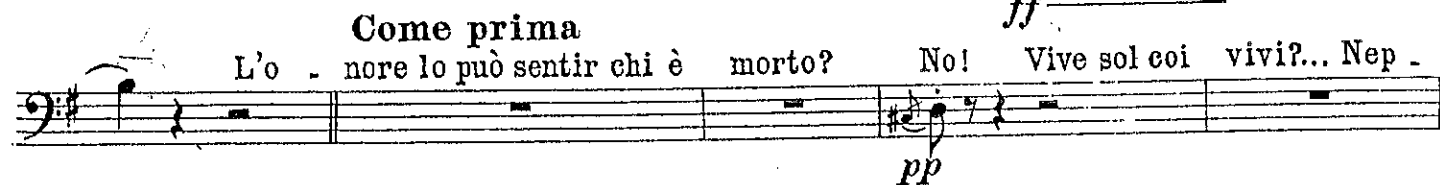
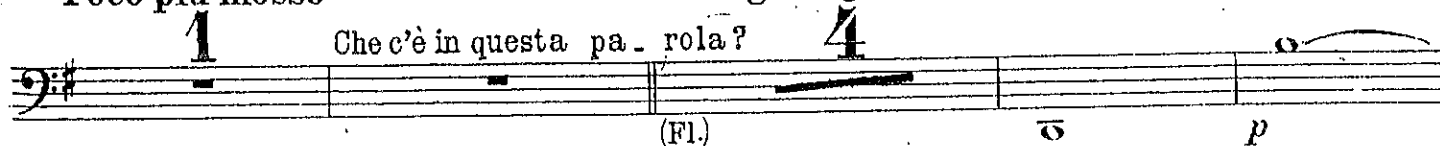
ff f trill

pancia? No! Può l'o_nor rimettervi uno, stinco? Non può. Nè un

p

pie-de? No! Nè un dito? No! Nè un ca - pello? No. **3**

Poco più mosso

Count
Allegro agitato

Fine della Parte I. dell'Atto I.

ATTO I.- PARTE II.

7

Allegro vivace

W 2 *8.75/13* **14**

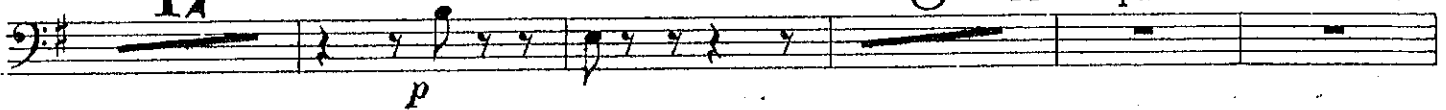
19



17

8

Ti pa - re? Ohi -



- bò!... Vi pare?! VUOTA

20



22

And^{te} sostenuto

All^o (Lo stesso movimento)

Come prima

21 *in 6* **4**

in 4 **3**

in 6 **2**



Allegro (Come prima)

And^{te} (Come prima)

All^o (Come prima)

3

4

22 *W 4*

7



And^{te} (Come prima)

All^o (Come prima)

Sempre lo stesso mov^{to}

W 6 **1**

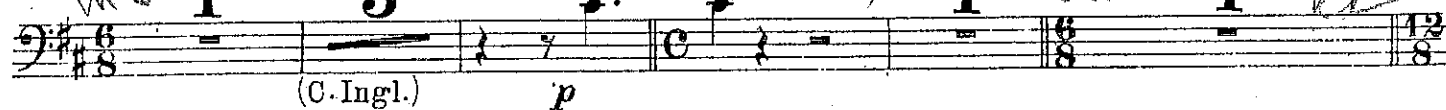
3

23 *W 4*

1

1

12



PP

ff

1

All^o più presto

1



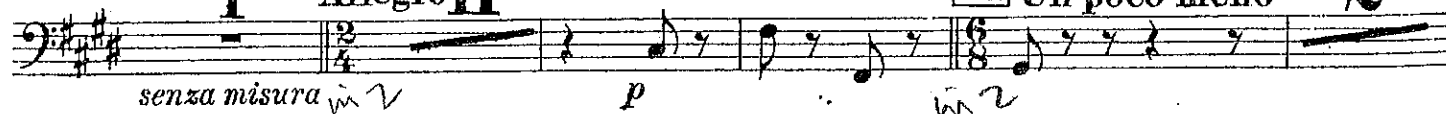
1

23 **Allegro**

24

Un poco meno

2

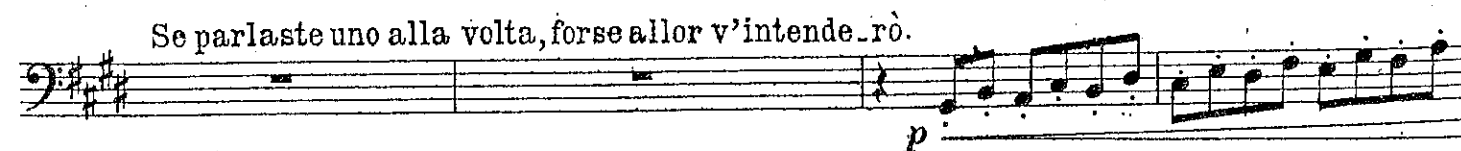
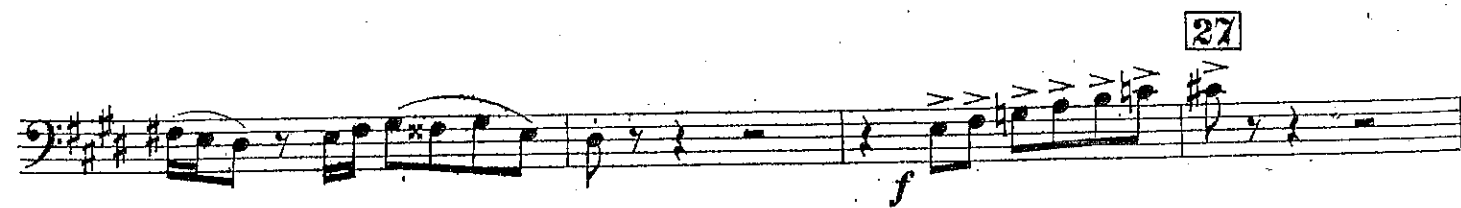
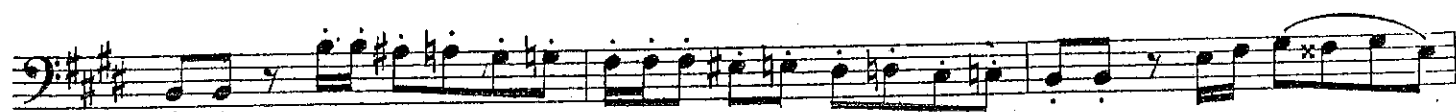
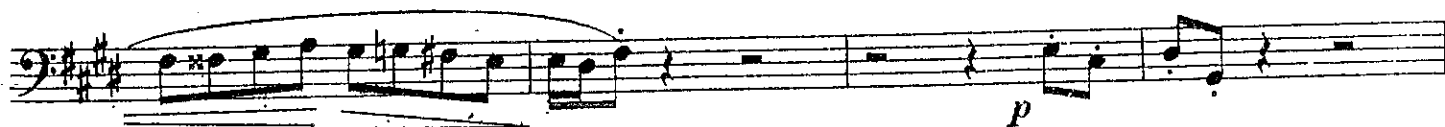
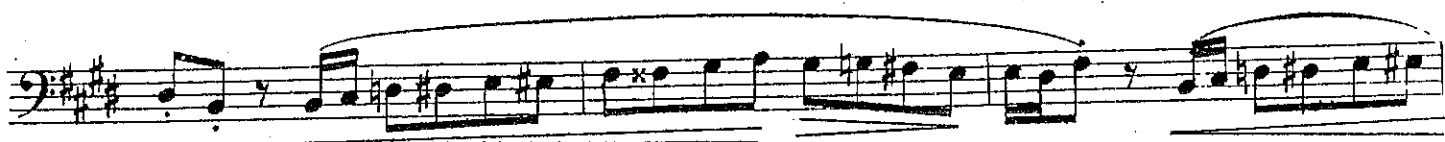


senza misura *W 2*

p

W 2

L.S.

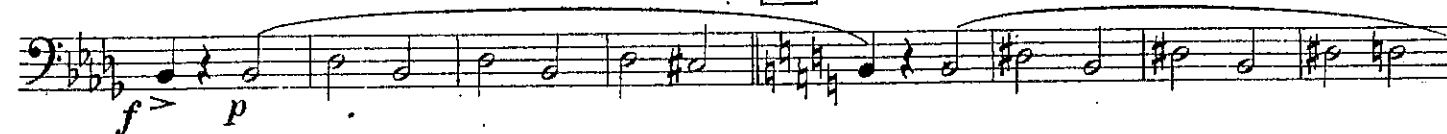


no - st. 11:

-role:

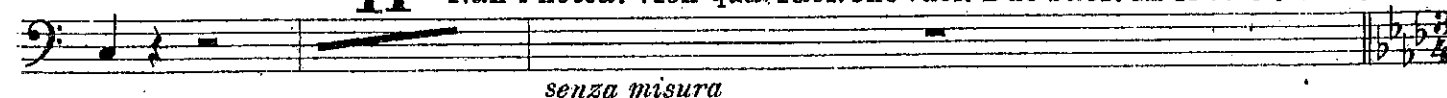


29



11

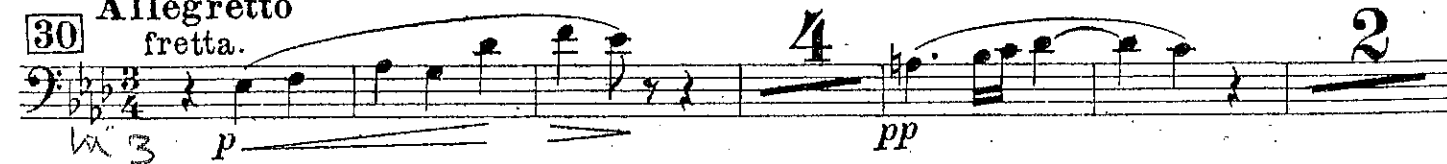
Nan - netta. Vien qua. Taci. Che vuoi? Due baci. In fretta. In



30

Allegretto

fretta.



string.



Più lento Come prima Allegro



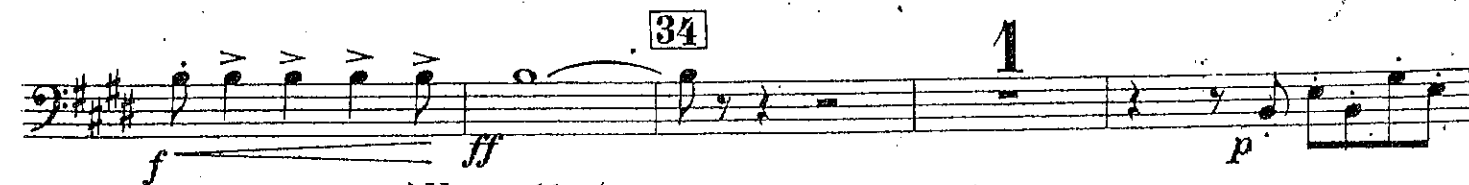
Merita un gran ca - stigo.



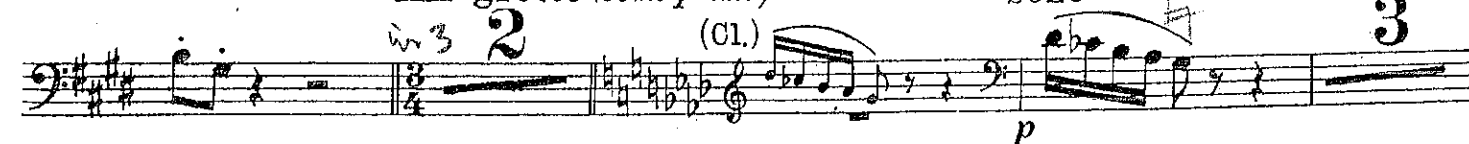
Poco più lento

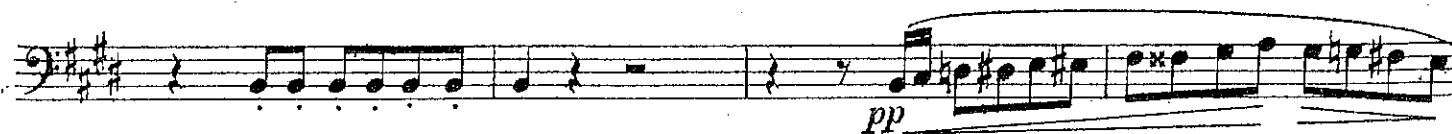
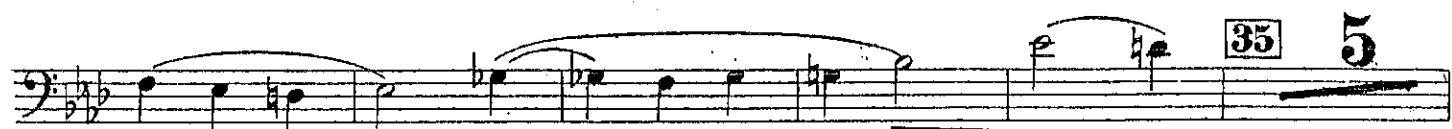
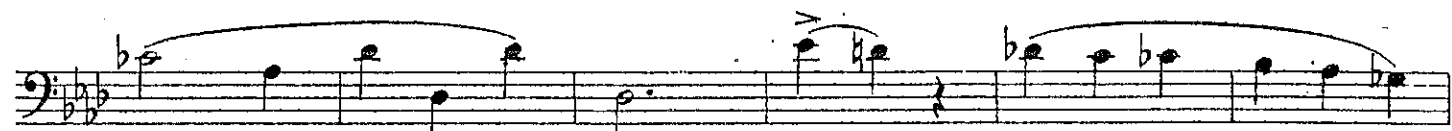
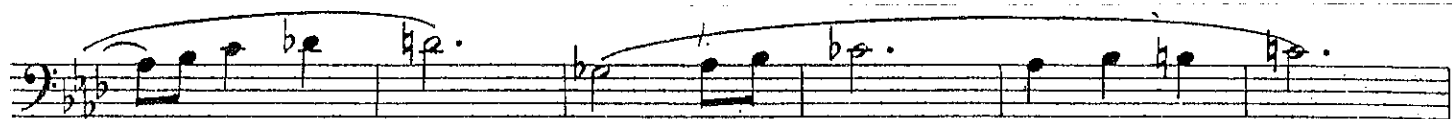


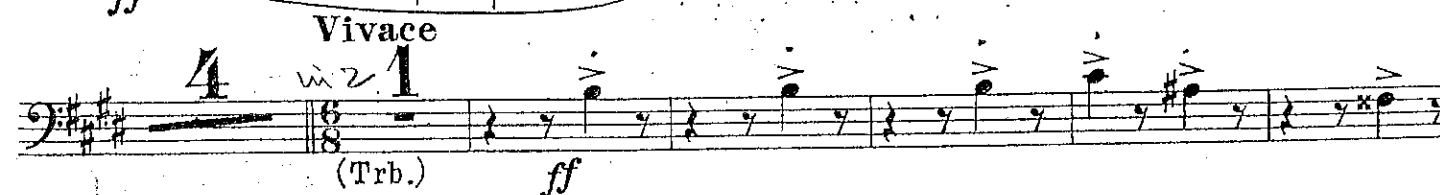
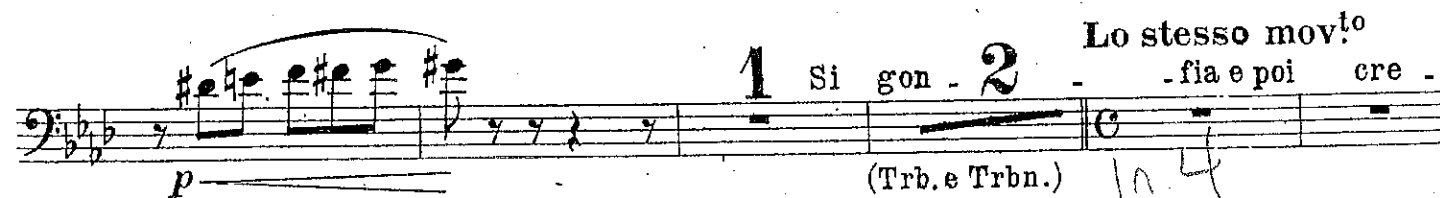
Come prima



Allegretto (Come prima)







Fine dell'Atto I.

ATTO II. - PARTE I.

Allegro vivace

ff

7 *ff* *mf* VUOTA

3 *p*

Molto più lento

1 8 E... noi tor...

ff *in 2*

I. Tempo

... niamo al tuo ser - vi zio. *in 3*

ff

9 2 1 S'i - noltri. 4

marcato

Assai moderato

19 All^o moderato

3 5 Ahi - mè! Povera

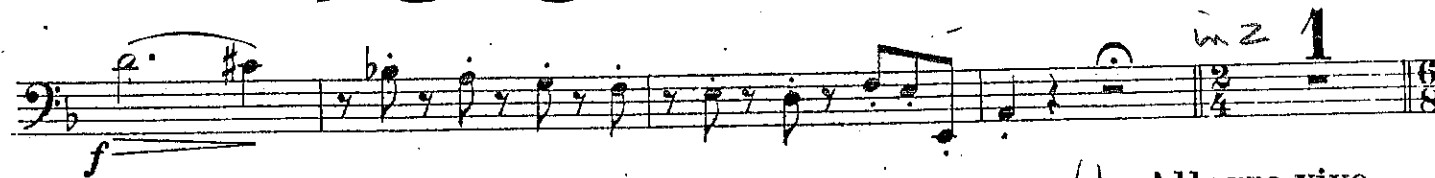
donna! Siete un gran sedut - tore! 4

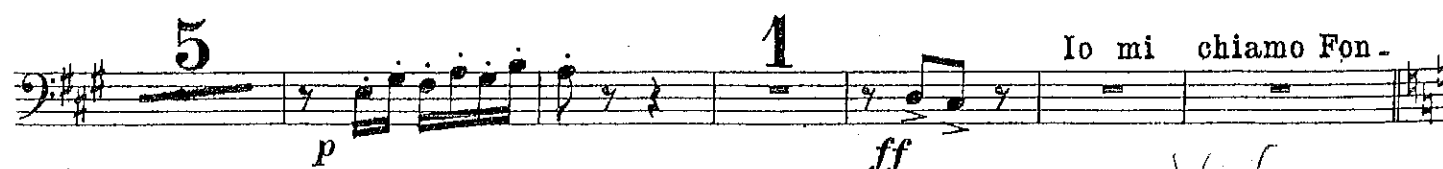
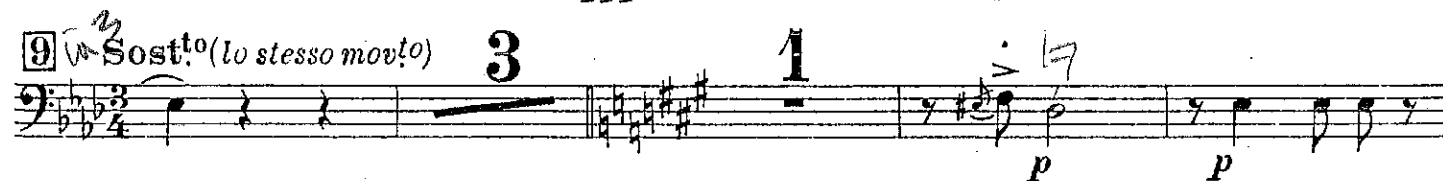
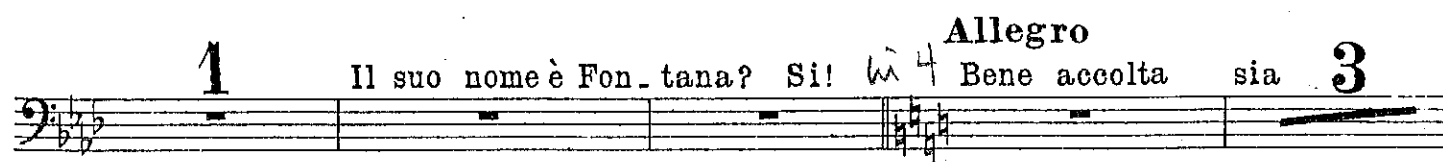
pp

accel. un poco

4 8 A-

lice. Povera donna!





.tana!

2 SOLO *p*

11 Lo stesso movimento *pp*

3 **1** *All.^o moderato* *(lunga)* Si suol dire che l'oro apre ogni
senza misura

porta **1** *ff* (Trb.) *p*

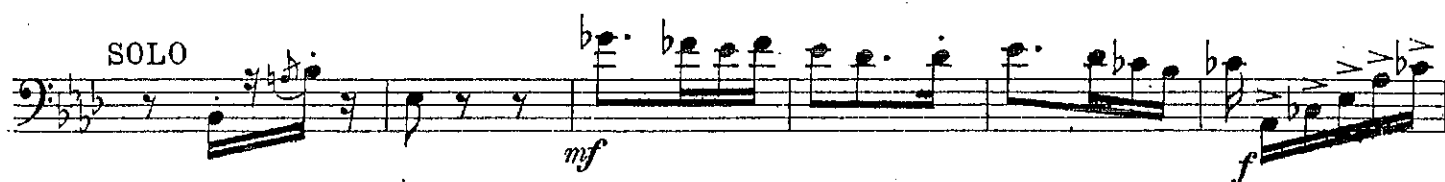
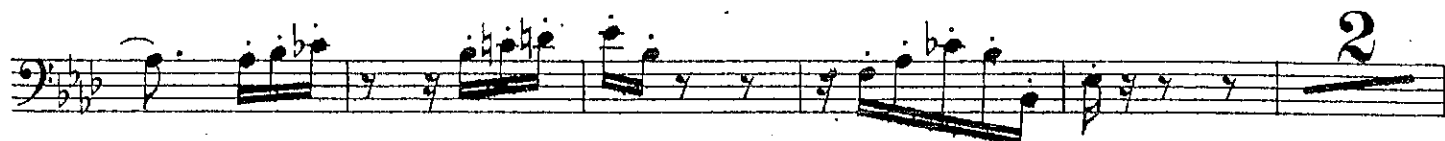
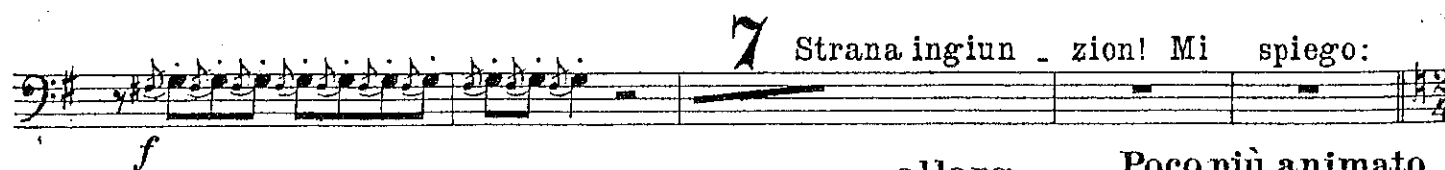
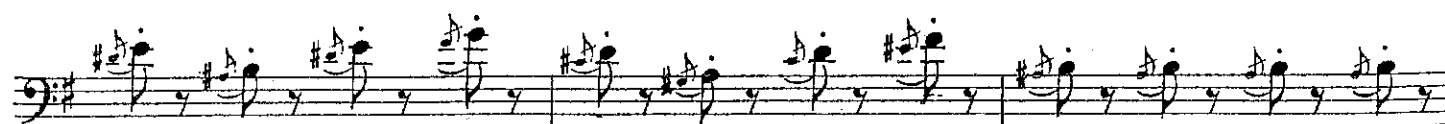
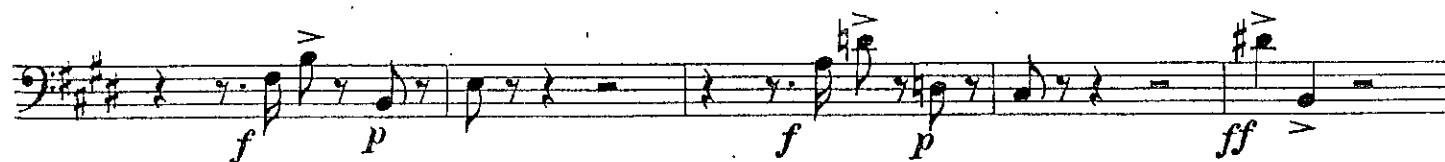
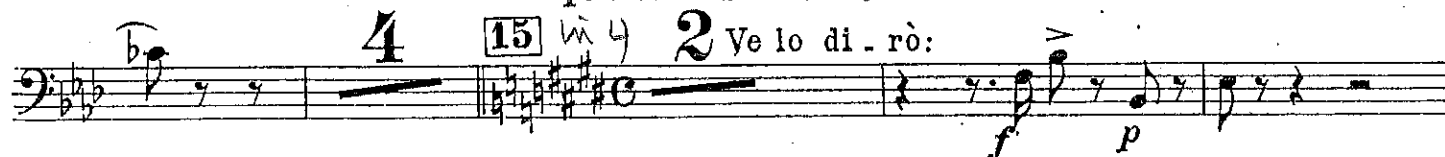
12 *p*

5 Ve lo di - rò... C'è a **13** Andante Windson **8** V'a - scolto. Io *3/4*

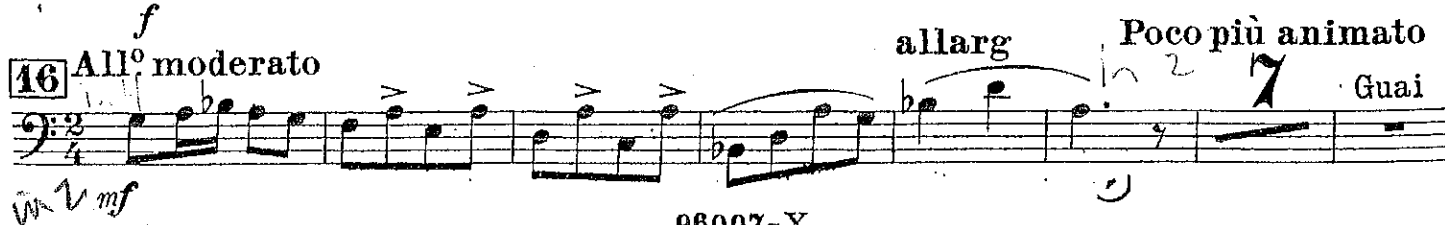
Lo stesso movimento *l'amo e lei non m'ama* *p*

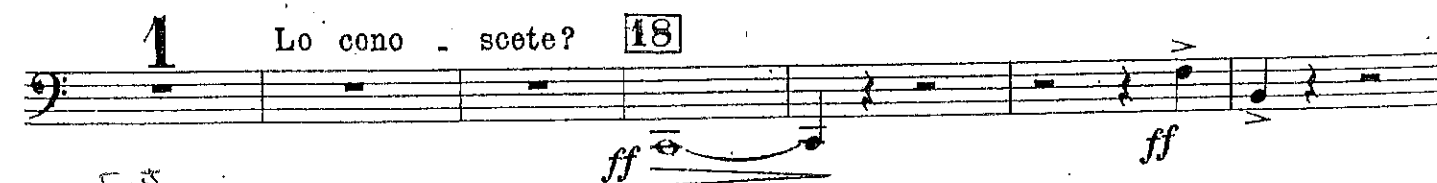
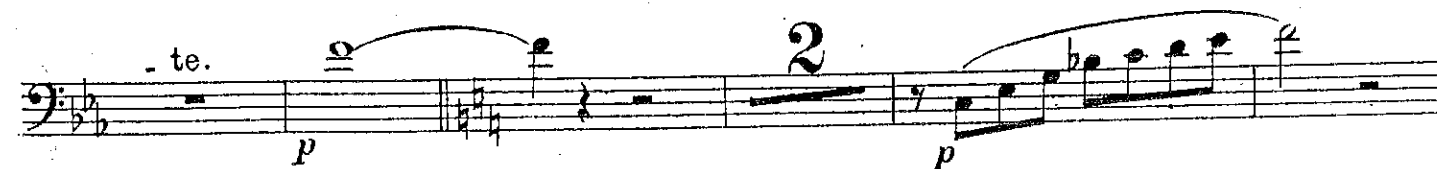
1 *poco string.* *f*

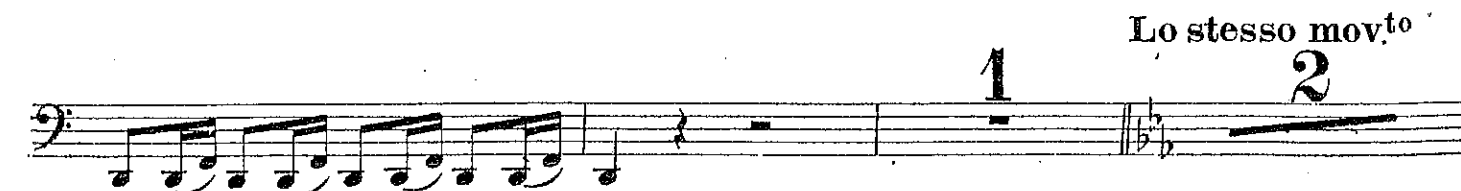
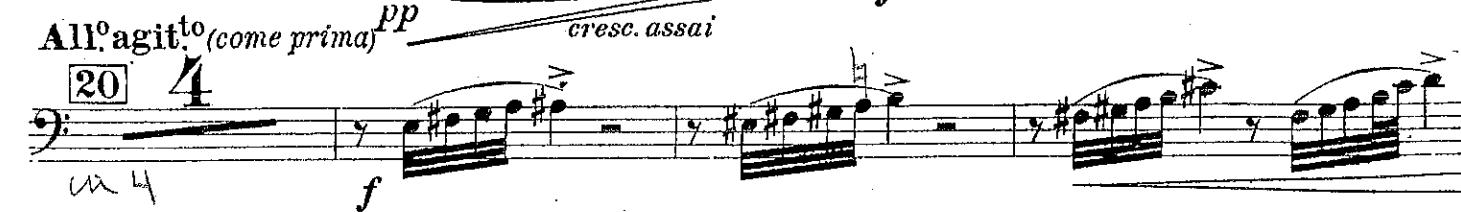
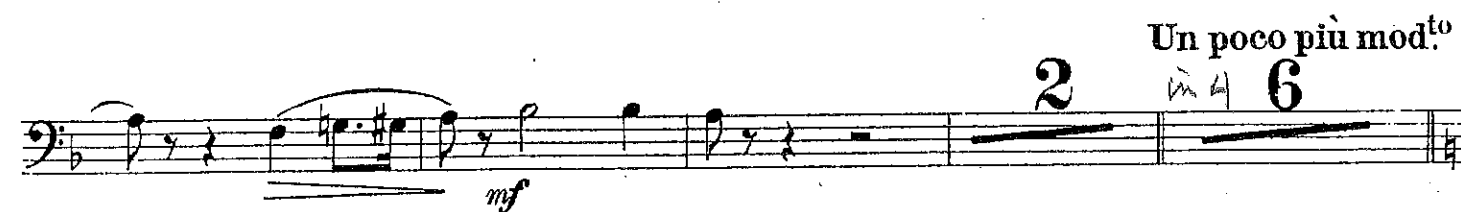
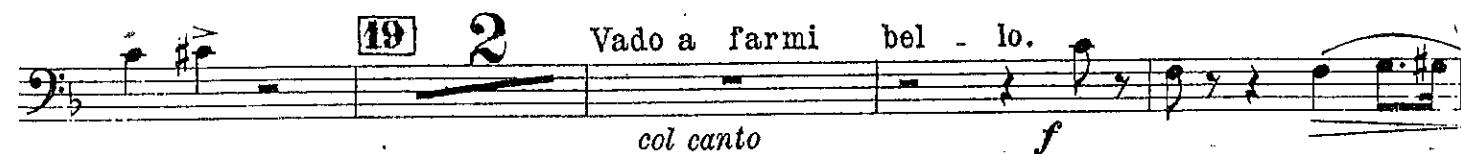
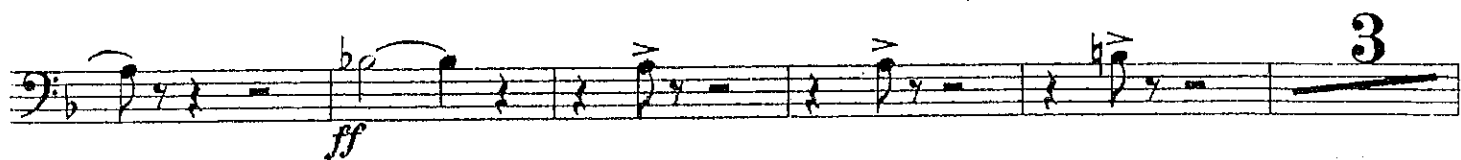
p

Lo stesso mov^{to}Sempre lo stesso mov^{to}

7 Strana ingiun - zion! Mi spiego:







Musical score for bassoon and horn parts. The score consists of nine staves. The first staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a triplet of eighth notes, a first ending bracket, and dynamics *pp legg. e stacc.* and *P legg. stacc.* with an *allarg.* marking. The second staff is also in bass clef, marked with a first ending bracket, a triplet, and dynamics *f* and *a tempo*. The third staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *p* and *p*. The fourth staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *ff*. The fifth staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *ff*. The sixth staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *pp*. The seventh staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *ppp* and *pp*. The eighth staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *ff* and *f*. The ninth staff is in bass clef, marked with a first ending bracket, a triplet, and dynamics *mf* and *f*.

Dynamics: *pp*, *legg. e stacc.*, *P legg. stacc.*, *allarg.*, *f*, *a tempo*, *p*, *ff*, *ppp*, *pp*, *ff*, *f*, *mf*.

Tempo markings: *a tempo*.

First ending brackets are present on the first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth staves.

Musical notation includes triplets, eighth notes, quarter notes, half notes, and rests.

The score is numbered 21, 22, and 23.

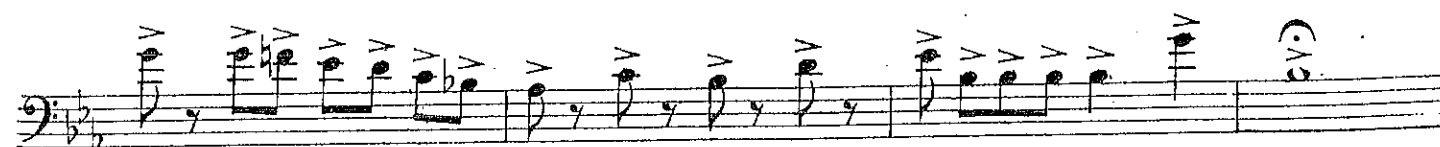
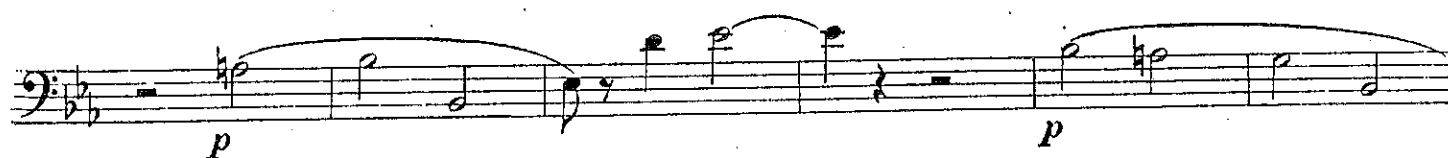
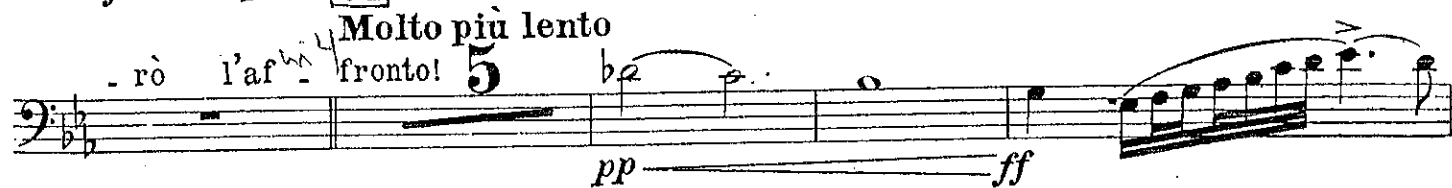
The text "Nella lor moglie abbian fede i bab." is written above the fifth staff.

The text "bei!" is written above the sixth staff.

The text "(Corni)" is written below the eighth staff.

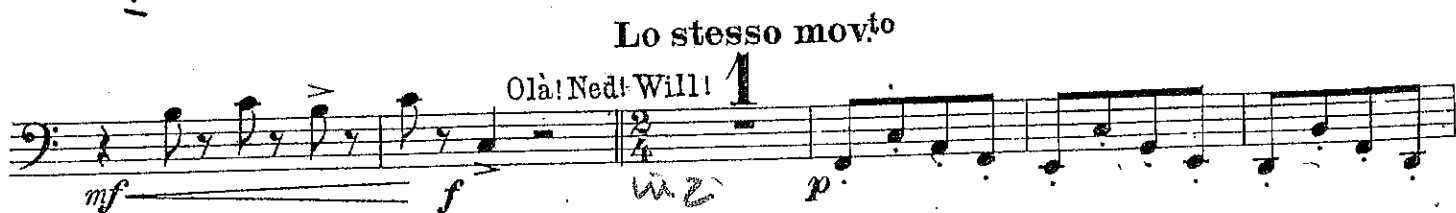
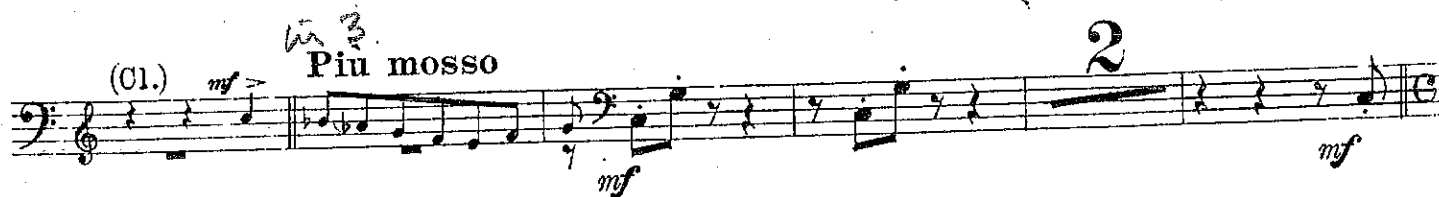
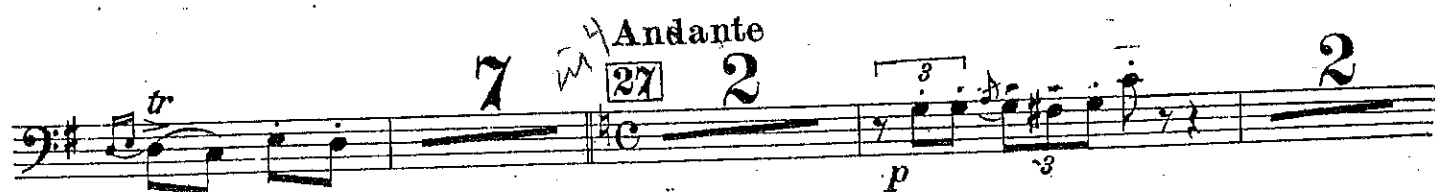
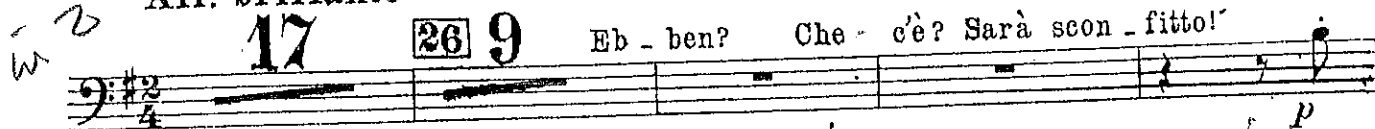
The text "trun" is written above the eighth staff.

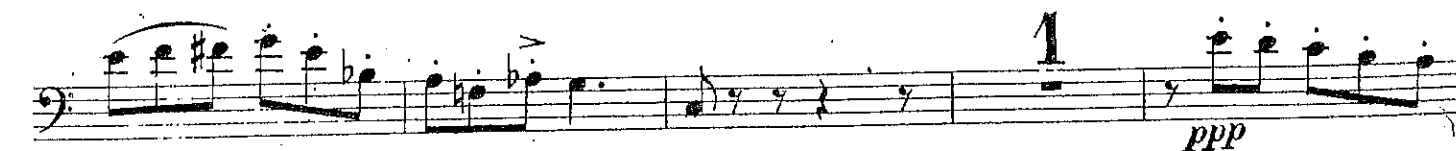
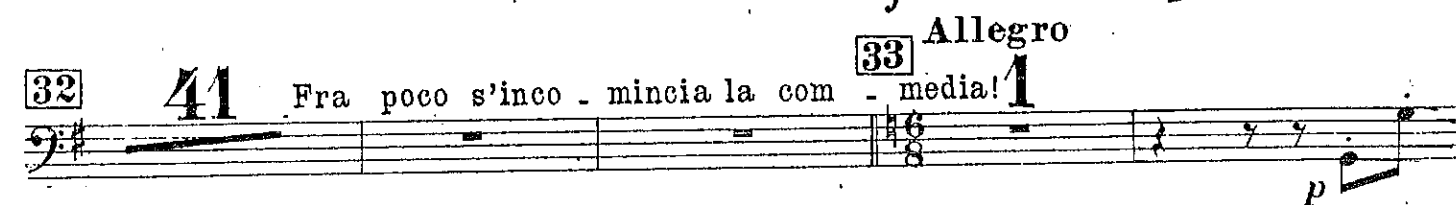
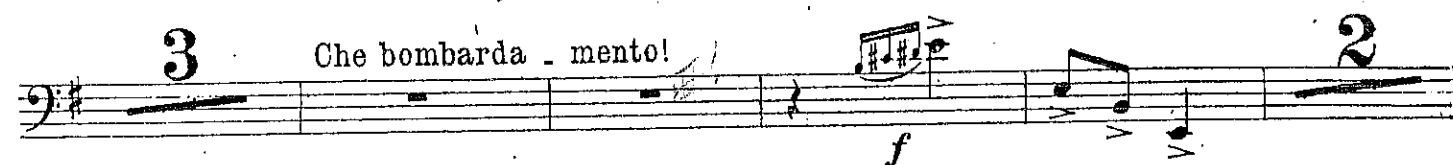
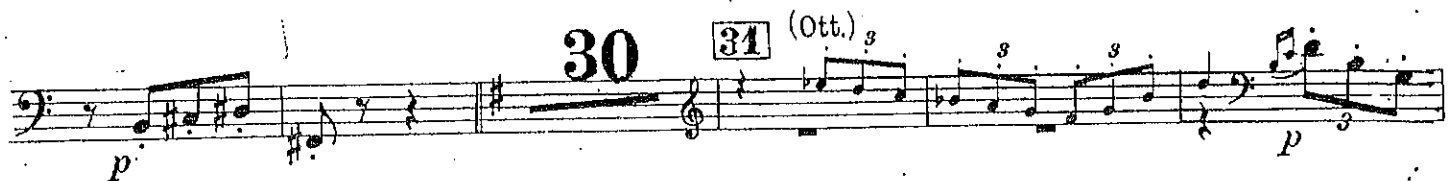
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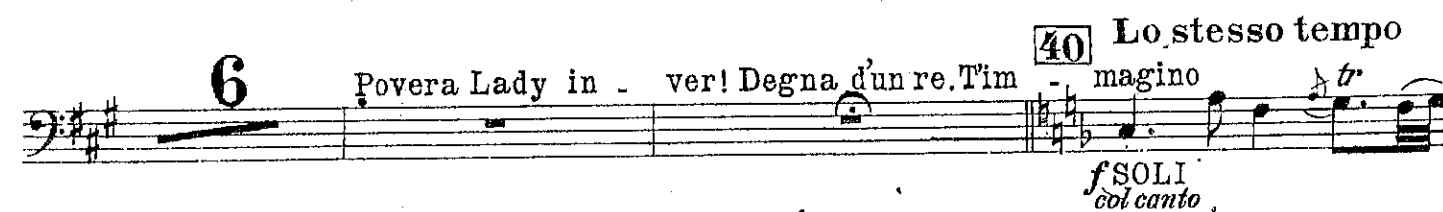
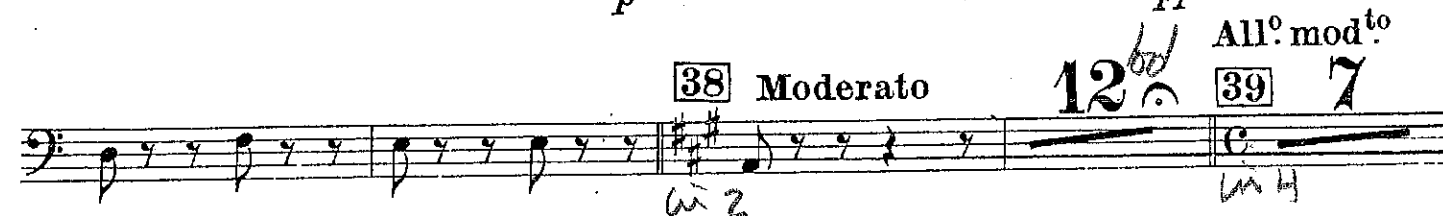
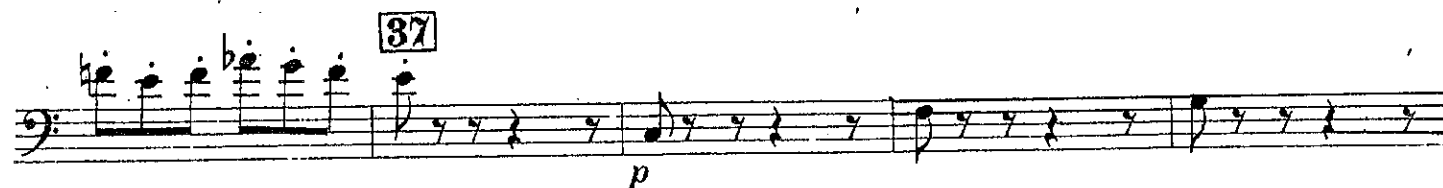
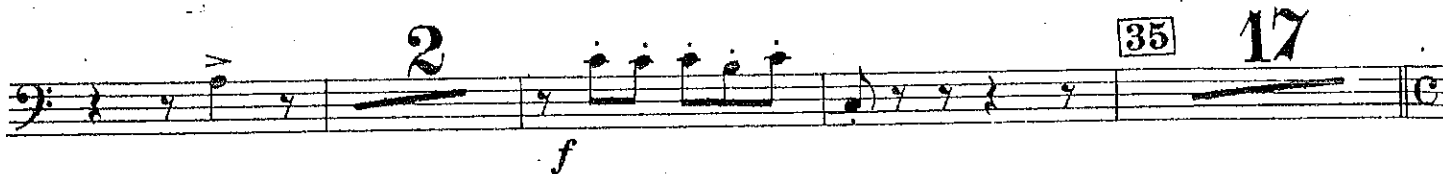


Fine della Parte I. dell'Atto II.

ATTO II. - PARTE II.

All^o brillante





41

f *ff*

p *pp*

Sempre lo stesso movimento

42

All° con brio

pp *ppp*

pp

1

Lo stesso movimento

43

f

10 2

(Cr. e Trb.) *p*

4

f *f*

All^o agitato

44 *pp*

45

3

f

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. It begins with a quarter note G2, followed by a beamed eighth-note pair (A2, B2), a quarter note C3, and a quarter note D3. This is followed by a measure with a quarter note E3, a quarter note F#3, and a quarter note G3. The next measure contains a quarter note A3, a quarter note B3, and a quarter note C4. The melody then descends: a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a quarter note F#3, a quarter note E3, and a quarter note D3. The piece concludes with a quarter note C3, a quarter note B2, and a quarter note A2. The notation includes various musical symbols such as stems, beams, and accidentals.

47

Più mosso

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in bass clef with a key signature of one sharp (F#). It begins with a whole rest marked with a large '8' above it. This is followed by six measures of eighth notes, each starting with a quarter rest. The notes are: G2, A2, B2, C3, D3, and E3. A 'p' (piano) dynamic marking is written below the first eighth note.

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. A box containing the number '48' is placed above the staff. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the B3 note. The music then continues with a quarter note A3, a quarter note G3, and a quarter note F3. A box containing the number '1' is placed above the staff. The melody continues with a quarter note E3, a quarter note D3, and a quarter note C3. A box containing the number '5' is placed above the staff. The music ends with a quarter note B2, a quarter note A2, and a quarter note G2. The dynamic marking 'pp' is written below the staff.

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It consists of 12 measures. The first measure starts with a piano (*pp*) dynamic and features a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3. The fifth measure has a half note D3. The sixth measure has a half note E3. The seventh measure has a half note F#3. The eighth measure has a half note G3. The ninth measure has a half note A3. The tenth measure has a half note B3. The eleventh measure has a half note C4. The twelfth measure has a half note D4. The system ends with a double bar line. A box containing the number 49 is positioned above the eighth measure.

The first staff of music is written in bass clef with a key signature of two sharps (F# and C#). It contains four measures. The first measure has a half note F#4 with an accent (>) and a slur over it. The second measure has a half note G#4 with an accent (>) and a slur over it. The third measure has a quarter rest followed by a quarter note F#4 with an accent (>). The fourth measure has a quarter rest followed by a quarter note E4 with an accent (>). A large number '1' is positioned above the staff between the second and third measures.

[illegible]

51 8

f *p*

A single staff of music in bass clef, key of D major (two sharps), and 2/4 time. The melody consists of eighth and sixteenth notes, with some rests and a final double bar line. The notes are: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, G57, A57, B57, C#58, D58, E58, F#58, G58, A58, B58, C#59, D59, E59, F#59, G59, A59, B59, C#60, D60, E60, F#60, G60, A60, B60, C#61, D61, E61, F#61, G61, A61, B61, C#62, D62, E62, F#62, G62, A62, B62, C#63, D63, E63, F#63, G63, A63, B63, C#64, D64, E64, F#64, G64, A64, B64, C#65, D65, E65, F#65, G65, A65, B65, C#66, D66, E66, F#66, G66, A66, B66, C#67, D67, E67, F#67, G67, A67, B67, C#68, D68, E68, F#68, G68, A68, B68, C#69, D69, E69, F#69, G69, A69, B69, C#70, D70, E70, F#70, G70, A70, B70, C#71, D71, E71, F#71, G71, A71, B71, C#72, D72, E72, F#72, G72, A72, B72, C#73, D73, E73, F#73, G73, A73, B73, C#74, D74, E74, F#74, G74, A74, B74, C#75, D75, E75, F#75, G75, A75, B75, C#76, D76, E76, F#76, G76, A76, B76, C#77, D77, E77, F#77, G77, A77, B77, C#78, D78, E78, F#78, G78, A78, B78, C#79, D79, E79, F#79, G79, A79, B79, C#80, D80, E80, F#80, G80, A80, B80, C#81, D81, E81, F#81, G81, A81, B81, C#82, D82, E82, F#82, G82, A82, B82, C#83, D83, E83, F#83, G83, A83, B83, C#84, D84, E84, F#84, G84, A84, B84, C#85, D85, E85, F#85, G85, A85, B85, C#86, D86, E86, F#86, G86, A86, B86, C#87, D87, E87, F#87, G87, A87, B87, C#88, D88, E88, F#88, G88, A88, B88, C#89, D89, E89, F#89, G89, A89, B89, C#90, D90, E90, F#90, G90, A90, B90, C#91, D91, E91, F#91, G91, A91, B91, C#92, D92, E92, F#92, G92, A92, B92, C#93, D93, E93, F#93, G93, A93, B93, C#94, D94, E94, F#94, G94, A94, B94, C#95, D95, E95, F#95, G95, A95, B95, C#96, D96, E96, F#96, G96, A96, B96, C#97, D97, E97, F#97, G97, A97, B97, C#98, D98, E98, F#98, G98, A98, B98, C#99, D99, E99, F#99, G99, A99, B99, C#100, D100, E100, F#100, G100, A100, B100, C#101, D101, E101, F#101, G101, A101, B101, C#102, D102, E102, F#102, G102, A102, B102, C#103, D103, E103, F#103, G103, A103, B103, C#104, D104, E104, F#104, G104, A104, B104, C#105, D105, E105, F#105, G105, A105, B105, C#106, D106, E106, F#106, G106, A106, B106, C#107, D107, E107, F#107, G107, A107, B107, C#108, D108, E108, F#108, G108, A108, B108, C#109, D109, E109, F#109, G109, A109, B109, C#110, D110, E110, F#110, G110, A110, B110, C#111, D111, E111, F#111, G111, A111, B111, C#112, D112, E112, F#112, G112, A112, B112, C#113, D113, E113, F#113, G113, A113, B113, C#114, D114, E114, F#114, G114, A114, B114, C#115, D115, E115, F#115, G115, A115, B115, C#116, D116, E116, F#116, G116, A116, B116, C#117, D117, E117, F#117, G117, A117, B117, C#118, D118, E118, F#118, G118, A118, B118, C#119, D119, E119, F#119, G119, A119, B119, C#120, D120, E120, F#120, G120, A120, B120, C#121, D121, E121, F#121, G121, A121, B121, C#122, D122, E122, F#122, G122, A122, B122, C#123, D123, E123, F#123, G123, A123, B123, C#124, D124, E124, F#124, G124, A124, B124, C#125, D125, E125, F#125, G125, A125, B125, C#126, D126, E126, F#126, G126, A126, B126, C#127, D127, E127, F#127, G127, A127, B127, C#128, D128, E128, F#128, G128, A128, B128, C#129, D129, E129, F#129, G129, A129, B129, C#130, D130, E130, F#130, G130, A130, B130

52 11 53 16

pp

SOLO

p

Allegro (lo stesso movimento)

54

3 12

SOLO

*f**p*

4

2

*pp**p*

55 I. Tempo

ff

8

56

p

6

f

57

9

58

1

*EP**ff*

Andante

59 3

Se t'ac- ceffo! Ti scon-

ff

-quasso!

f

3

p

4 60 2 Urlerai dopo.

61 2

62

63 1

1

64 1 2

65 2

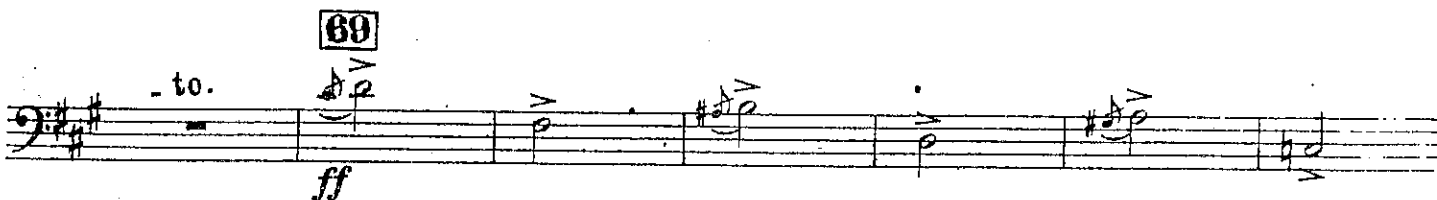
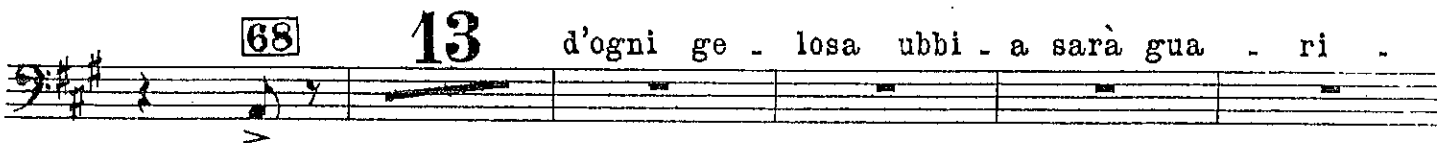
Allº (come prima)

3

ff

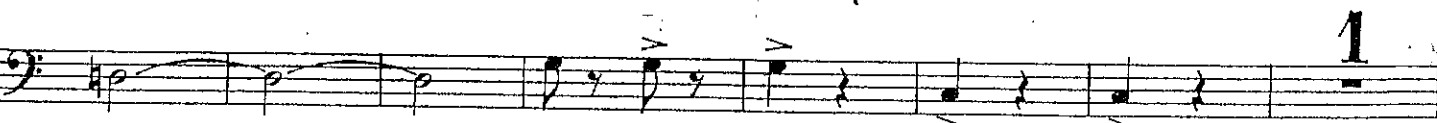
f

66 Lo stesso mov.^{to}



Tutta forza

- trac!



Fine dell'Atto II.

ATTO III.- PARTE I.

All.^o agitato

8 **1** 4 1 2

(Viole) *p*

2 *cresc.*

p cresc. sempre

3 1 2 3

ff sempre stacc.

4 5 6 7 **4** *ff*

stacc **10** VUOTA

pp

5 *Più mosso* **2** Ehi! Taverniere! **6** *And.^{te} sostenuto* *morendo*

ff *pp*

morendo **2** *ppp*

ppp **2**

Allegro (*Lo stesso mov^{to} - tempo doppio*)

[illegible]

-gavo... **4** 7 Come prima **3**

pp *ppp* *morendo* *Tutto declina.*

W Come prima (Atto II.)

The musical score is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo/mood is marked 'Allegretto' and the dynamics are 'p' (piano). The score consists of 12 measures. The first measure contains a whole note B-flat. The second measure contains a whole note G. The third measure contains a whole note F. The fourth measure contains a whole note E. The fifth measure contains a whole note D. The sixth measure contains a whole note C. The seventh measure contains a whole note B-flat. The eighth measure contains a whole note A. The ninth measure contains a whole note G. The tenth measure contains a whole note F. The eleventh measure contains a whole note E. The twelfth measure contains a whole note D. The score ends with a double bar line.

p *rall.* *string.* *All.^o (come prima)* **8 9** Ho dei pelli

grigi! Come prima **2** in 2 **4** **9** Allegro $\text{♩} = \text{♩}$

Lo stesso movimento *f* *pp* *dolcissimo* *in 6* **5** *in 4* **9** **10** **4** *(Fl.) F.P.*

3

(Archi)

p

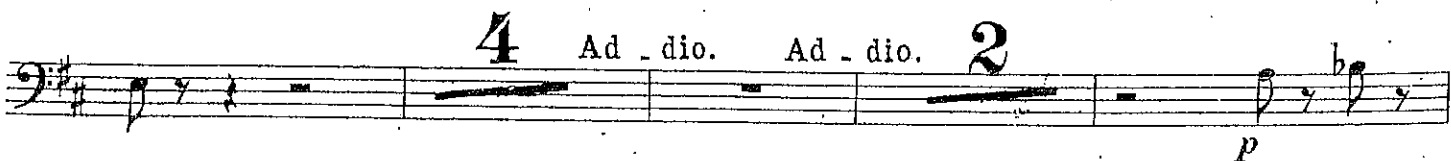
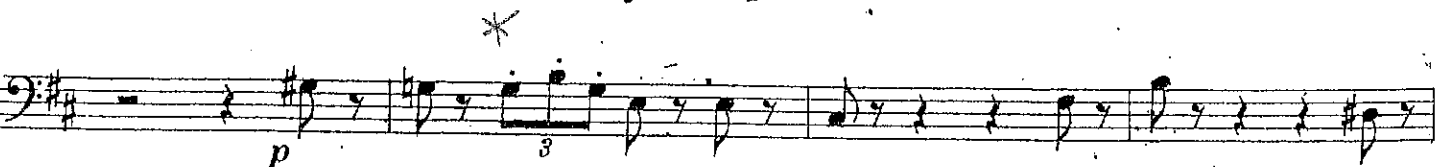
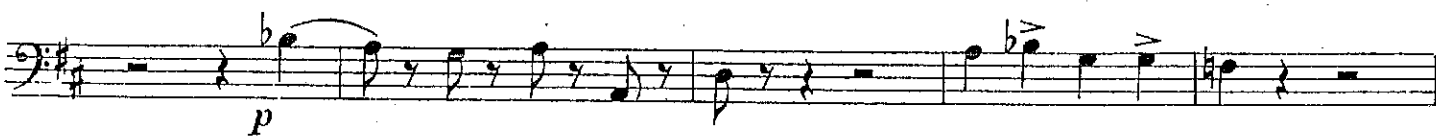
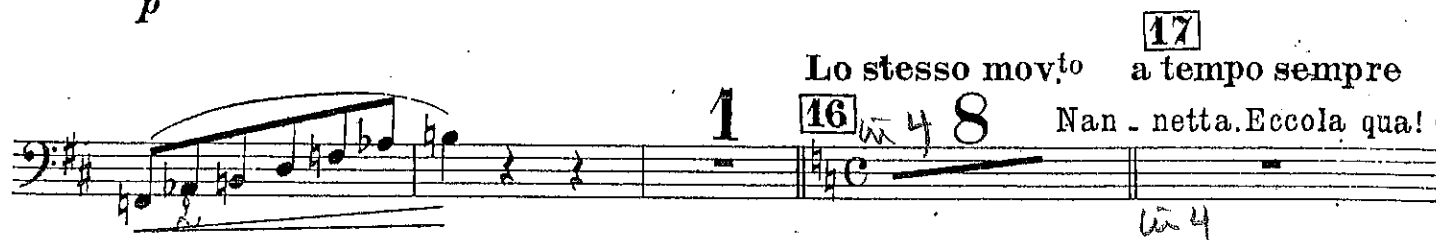
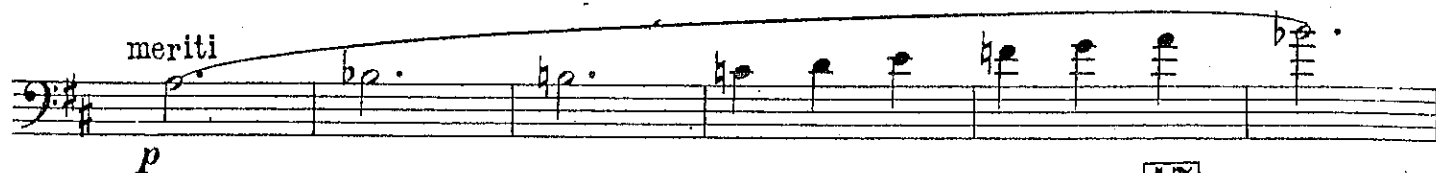
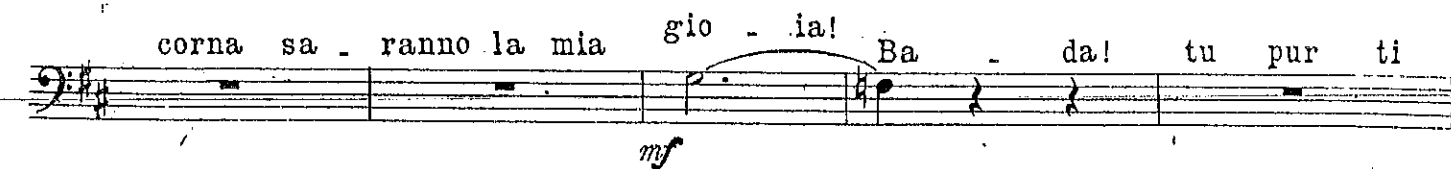
f

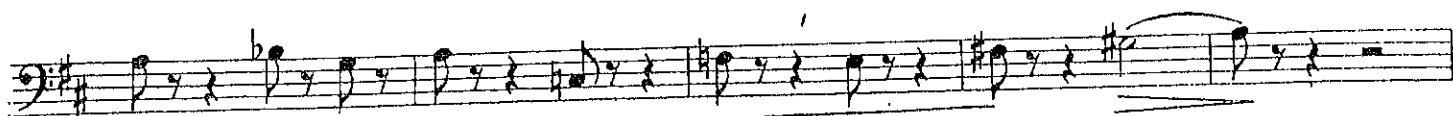
ff *All^o agitato*

p *senza misura* **12** *a tempo* *in 2* **2** (Archi Soli)

senza misura

(Archi Soli)





20 12

Provvedi le lan - terne. Non ti scordar le maschere. No,

21

certo. Nè tu le raga - nelle!

p

22 3

Che c'è? Che

ppp

SOLO
c'è?

p

3 1

Chi prima arriva a - spet - ta - ta.

pp

5 4

pp

Fine della Parte I. dell'Atto III.

ATTO III.- PARTE II.

And.^{te} assai sostenuto

mf **6** SOLO **4**
(Corno Interno) *p* **6** *p* **6**

3 **23** **4**
(Corno Ing.) *p*

p **24**

p **3** *pp*

4 **25** **1** **4**
f *p*

All.^o vivo

mf **3** **26** **6** (Vni.) *pp*

14 *mf* **27** Viene il pezzo grosso. **1**

Più mosso

ff *mf* *mf* *pp* **5** **28** **13** Mezza.

Come prima

29 - notte! **3** *ppp* *p* Quest'è la quercia. **3**

Più mosso

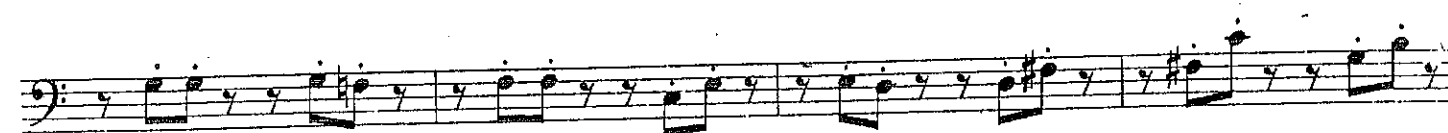
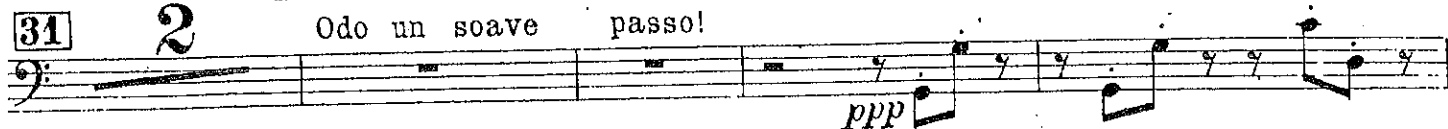
30 **1** *pp* *pp* **2** *mf* **4** Allegro

Animando un poco

31

2

Odo un soave passo!



32

3



a tempo.

3

1

Vien la tre - genda!

2

Il ciel per -



-doni al mio peccato!

Il Diavolo non

vuol ch'io sia dan -



-na - to.

Largo

33

12

Ninfe! Sono le Fate. Chi le guarda è

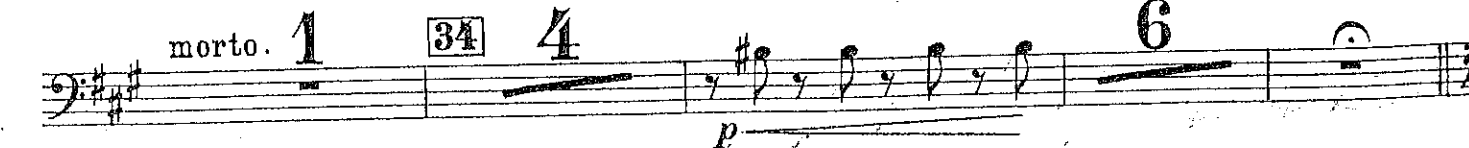


morto. 1

34

4

6



Lo stesso movto DANZETTA

35 M^3 15 C 33 4 *poco allarg.*

37 Come prima 11 (Clarone)

pp

38 **Poco più animato**

Handwritten musical notation on a single staff. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody is written in eighth and quarter notes, with a slur over the first four measures.

Prestissimo

3 4

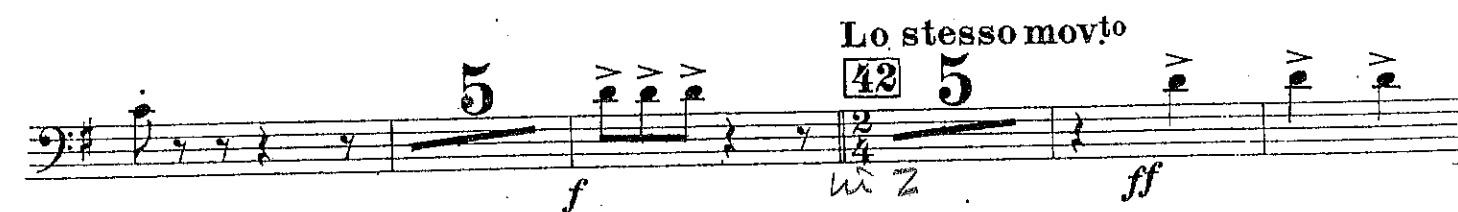
ff

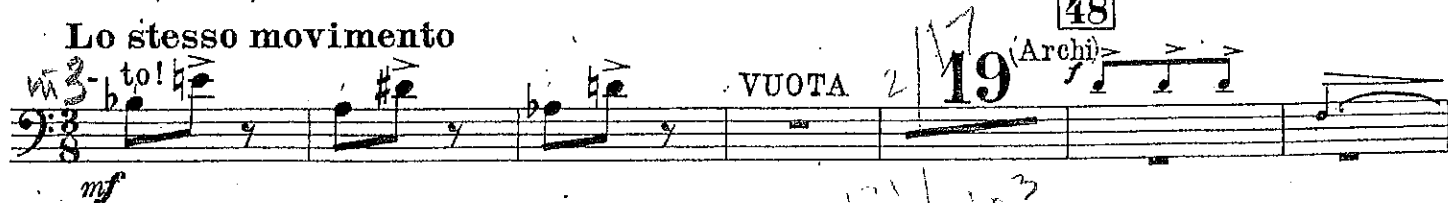
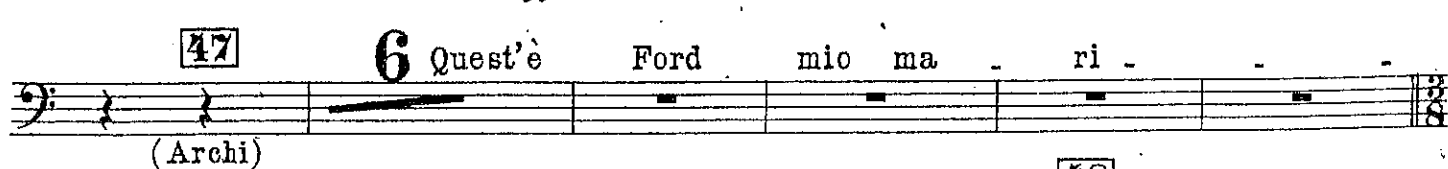
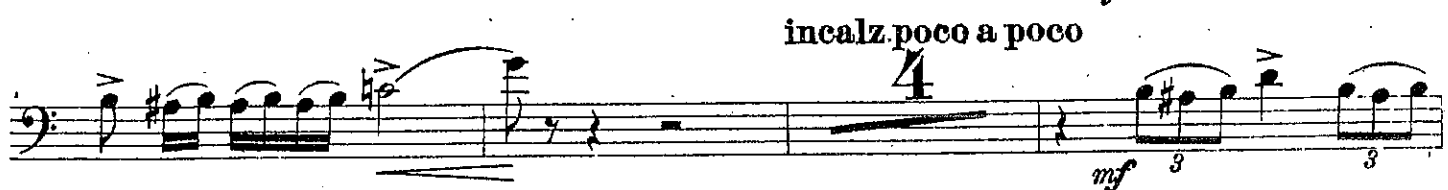
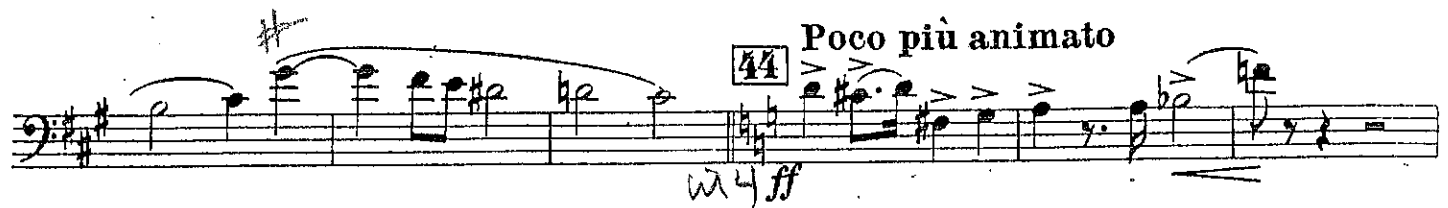
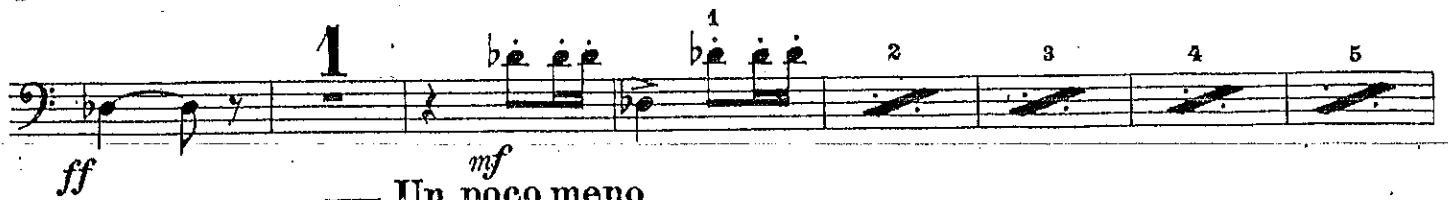
39 8 *Lo stesso movimento*

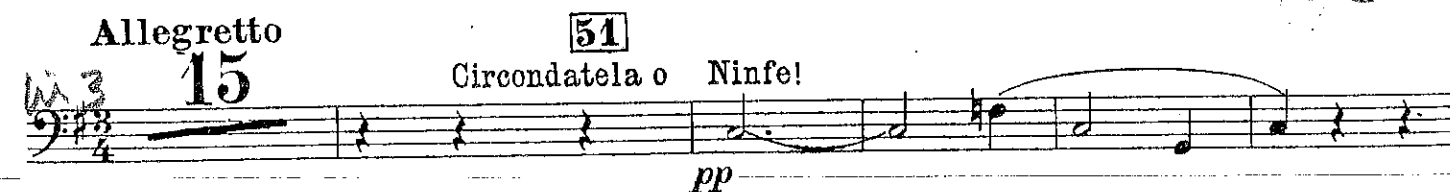
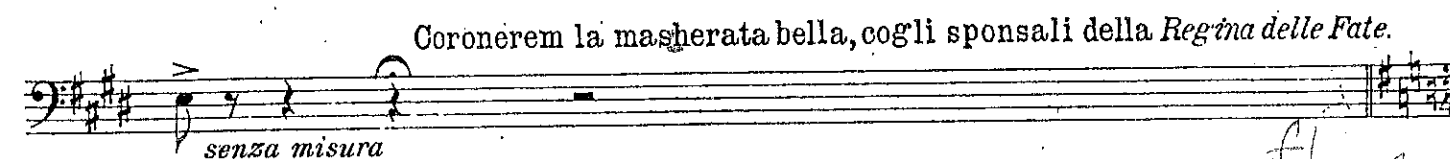
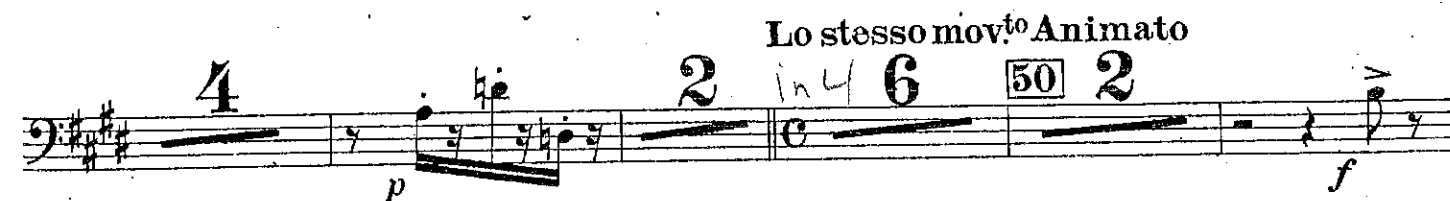
pp *f*

A single staff of music in bass clef, showing the bass line for the song. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with a final measure featuring a grace note and a fermata.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes with slurs and accents. The piece ends with a double bar line and a large number 2.







a tempo

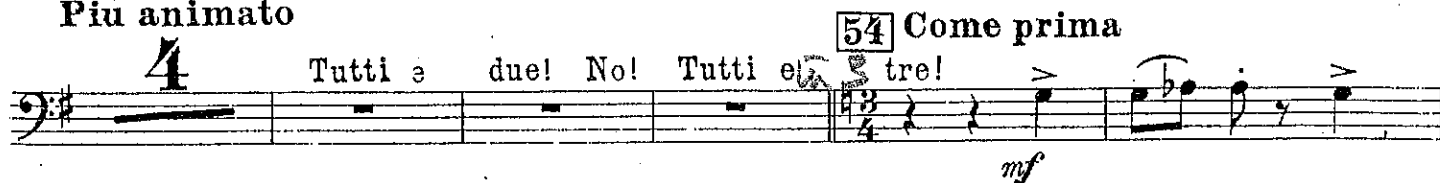
dolfo!



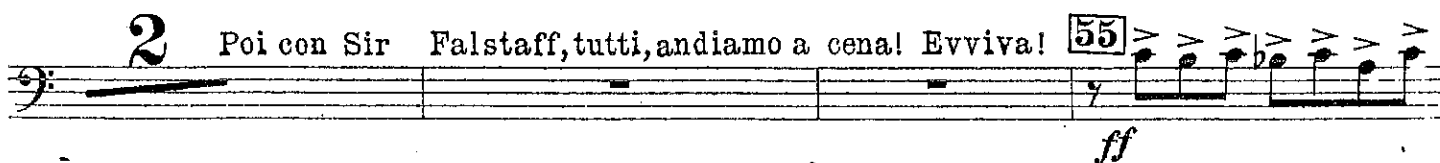
rall. a poco a poco



Più animato

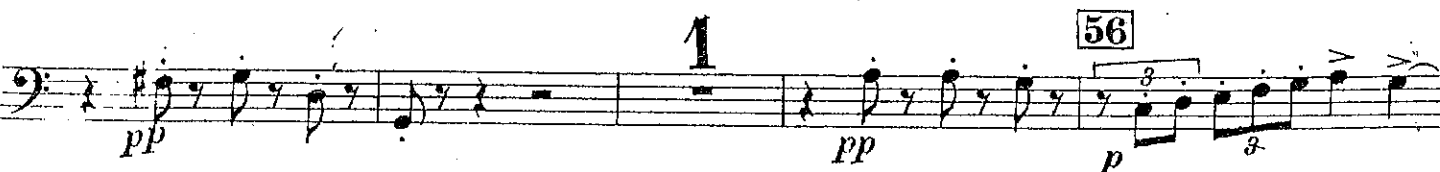


All° mosso



poco allarg:.....

All° brioso



57

SOLO



1

58



59



60





61



62

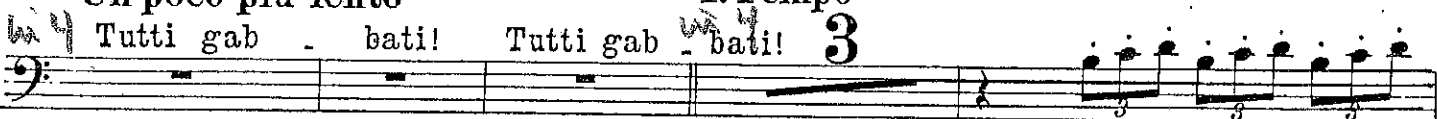


63

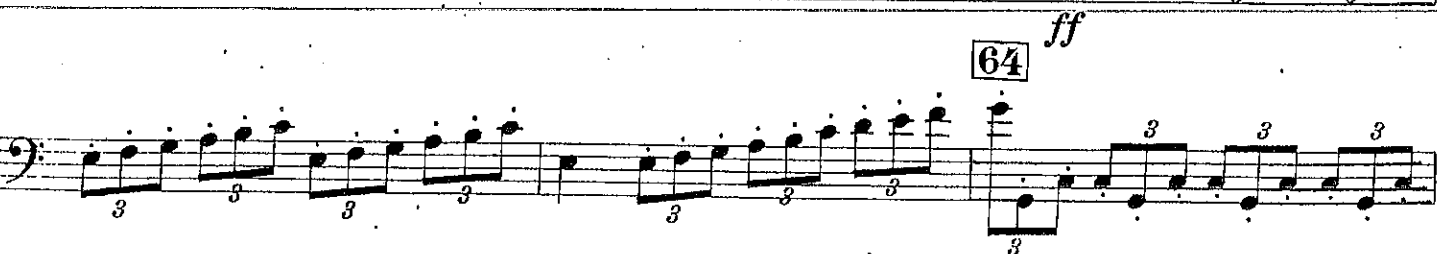


Un poco più lento

I. Tempo



64



Fine dell'Opera