

Cilea
È la solita storia (Lamento di Federico)
from L'Arlesiana

Lentamente ♩ = 100

pp espressivo rit.

The piano introduction consists of two staves. The right hand features a melodic line with a long slur, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Lentamente' with a quarter note equal to 100 beats per minute. The dynamics are 'pp espressivo' and 'rit.' (ritardando).

p 3
È la so-li-ta sto-ria del pa-sto-re

The vocal line is on a single staff in G major. It begins with a rest, followed by a quarter note G4, then a triplet of eighth notes (A4, B4, C5), and continues with a melodic phrase. The dynamic is 'p' (piano).

a tempo *sentito*

The piano accompaniment for the first vocal phrase consists of two staves. The right hand has a melodic line with a slur, and the left hand has a harmonic accompaniment. The tempo is marked 'a tempo' and the dynamic is 'sentito'.

a piacere
Il po-ve-ro ra-gaz-zo vo-le-va raccon-

The vocal line is on a single staff in G major. It begins with a rest, followed by a quarter note G4, then a melodic phrase. The tempo is marked 'a piacere' (ad libitum).

mf *p*

The piano accompaniment for the second vocal phrase consists of two staves. The right hand has a melodic line with a slur, and the left hand has a harmonic accompaniment. The dynamics are 'mf' (mezzo-forte) and 'p' (piano).

in tempo

_tar - la e s'ad - dor - mi.

mf *p* *pp espressivo*

rit. *a tempo*

p sempre in tempo

C'è nel son - no l'o - bli o... co - me l'in -

pp

- vi - diol

p *più sentito* *tr.* *q2.*

p *sentito*

Assai sostenuto $\text{♩} = 48$

pp

An - ch'i - o vor - re i dor - mir co -

sf

p

poco rit.

- si Nel son - no al - men l'o - blio tro -

p

cresc. col canto

a tempo

- var! La pa - ce sol cer - can - do io.

p

cresc.

mf

pp rit.

a tempo

vò. Vor - rei po - ter tut - to scor -

pp e rit, col canto

a tempo

- dar!

poco piu

p

Ma o - gni sfor - zo è

cresc.

va - - no; Da - van - ti ho sem - pre di

cresc.

f

le - - - i il dol - ce sem -

pp *adagio*

f *adagio*

rit. molto *Iº tempo*
bian te

p *rit. molto* *Iº tempo* *dolcissimo*

La pa - ce

poco rit. *a tempo* *p*

cresc. *f* *stentato* *ten.*
tol - ta é so - lo a mel - Per - ché deg -

cresc. *f* *stentato* *ten.*

a tempo

- g'io tan - to pe - nar?

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "- g'io tan - to pe - nar?". The piano accompaniment is in bass clef, starting with a forte (*f*) dynamic and featuring a rhythmic pattern of eighth-note triplets. The system concludes with a fermata over the final notes.

Lei sempre lei mi

poco più

The second system continues the vocal line with the lyrics "Lei sempre lei mi". The piano accompaniment maintains the triplet pattern, with a *poco più* (a little more) tempo marking. The system ends with a fermata.

par - la al cor... Fa - ta - le vi - sion mi la -

f cresc. e affrett.

The third system has the vocal line with lyrics "par - la al cor... Fa - ta - le vi - sion mi la -". The piano accompaniment features a *f* (forte) dynamic and a *cresc. e affrett.* (crescendo and accelerating) instruction. The triplet pattern continues throughout the system.

- scial Mi fai tan - to ma - - - - lei Ah - i - mè!

f pp Adagio ten.

p col canto

The fourth system contains the vocal line with lyrics "- scial Mi fai tan - to ma - - - - lei Ah - i - mè!". The piano accompaniment begins with a *f* dynamic, then changes to *pp* (pianissimo) with an *Adagio* tempo marking. It includes a *ten.* (tenuto) instruction and a *p col canto* (piano with the voice) instruction. The system ends with a fermata.