Re-Discovering the Art of Bel Canto

Anthony Gray
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by

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Re-Discovering the Art of Bel Canto

Throughout history, compositional styles have been constantly changing and developing. During times of change, composers sought to innovate music by developing new methods and techniques while simultaneously drawing inspiration from the past and their musical predecessors. Beginning in the twentieth century, the idea of a common practice disappeared as composers took music in many different directions. Some composers sought to completely break away from old styles and develop avant-garde music while other composers sought to highlight and further develop music from the past. It is in the latter division that I place myself as a composer. I believe that there is still a lot we can learn from the past and that past composers’ methods can still be relevant to express emotion even in a time far removed from their original context.¹ Therefore, the centerpiece of my thesis has been to compose a set of songs emulating the early nineteenth century vocal and operatic style of bel canto exemplified mainly in the works of Gioacchino Rossini (1792-1868), Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835). My thesis was two-fold as I 1) analyzed and researched the bel canto composers’ music as well as performance practices of the time and 2) composed pieces that reflected their style. My analysis of their music focused on such aspects as vocal line, text setting, form, texture and performance practice. This paper will demonstrate how my compositions both conform to and also differ from their style.

To begin, an explanation of the term bel canto and examination of its history is needed. Literally the Italian term translates to “beautiful singing.” As mentioned above, it refers to the style of vocal and operatic music of the early nineteenth century; however, the term has a longer

¹ It is not my assertion that expressing emotions is the only purpose of music; however, given that this was the primary purpose during the Romantic Period, it has been the primary purpose of my compositions.
more complex history and often an ambiguous meaning. According to Owen Jander and Ellen T. Harris in their article in *Grove Music Online*, the term *bel canto* has been used to describe a variety of styles including: 1) the Italian vocal style ranging from the seventeenth through nineteenth centuries, 2) exclusively the operas of Rossini, Bellini and Donizetti, or 3) the general Italian operatic style in contrast to the heavier German style. In her article “Italian Bel Canto” from *Singing in Style*, Martha Elliot concurs with the above descriptions but also adds the following:

Some writers and voice teachers insist that bel canto is a vocal technique; others believe it to be a conceptual approach characterized by smooth, flowing melodies.

Still others say it describes a general approach to singing that culminated in the florid style of Rossini.

As one can see from the diversity of perspectives above, the term has an extensive history and wide array of interpretations. For my thesis, I will use the term as summarized by Jander and Harris when they stated “the term is best limited to its 19th-century use as a style of singing that emphasized beauty of tone in the delivery of highly florid music.”

Before beginning the analysis, I will first give an overview of the compositional component of my thesis. The final product was the composition of two songs. The songs are written to be performed by either a lyric or coloratura soprano. The first song entitled “A Love Not Spoken” uses a poem that was written by my friend Abigail Plemmons. The second song “Bei Raggi Lucenti” is my setting of the text used in Donizetti’s opera *La Favorita* with original French text

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by Alphonse Royer and Gustave Vaez. I would also like to mention that the purpose of my thesis was not to modernize the bel canto style. Therefore, my harmonic and tonal language is the same as it was in the early nineteenth century.

Now that I clarified the term and presented an overview of my composition, I will begin to report my analysis of their music. My first focus is the vocal line. In his book Opera 101, Fred Plotkin describes “bel canto [as] a reassertion of the emphasis on the voice as the most important expressive element in opera, more important than words or the orchestra.” Because of the extreme importance of the voice, bel canto melodies tend to be long, flowing and expressive. Bellini in particular is known for his extremely long flowing melodies that require great breath control from the singer. Example 1, an excerpt from the aria “Ah per sempre” from Bellini’s opera I Puritani, exemplifies this point. Given that the average phrase length is four measures long, the difficulty of this phrase is not immediately recognized. This challenge of this phrase stems from the slow tempo (Larghetto sostenuto with the eighth note equaling 100). This phrase is the longest section of melody written by Bellini in this aria. Every other phrase is interrupted with a rest every two to six beats allowing the singer time to breathe. This information helps place the difficulty of this phrase in perspective. In performance, most singers abbreviate the D-flat on the second beat of m. 27 to catch a breath. Perhaps this is what Bellini intended as he writes the phrase this way when it is repeated with different text. Even then, the phrase is still long and requires great technical abilities particularly because of the long melisma in m. 28.

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4 The opera was translated into Italian during the composer’s lifetime.
melisma covers the range of a major seventh and features many changes of direction while also moving the singer through his passaggio.  

A similar phrase can be found in my piece “Bei Raggi Lucenti.” (Example 2). This phrase is five measures long and contains no written rest where the singer could breathe. In performance, the singer would have to shorten one of the notes in order to take a quick breath. This phrase stands out from the previous phrases in that all previous phrases are four measures long with a rest after the second measure providing the singer opportunity to breathe. Although this phrase is syllabic, it resembles Bellini’s melisma in the above mentioned aria in that it covers a wide range (minor ninth), contains many changes of direction and moves the singer through her passaggio. Negotiating the passaggi in these excerpts is especially important considering one of Rossini’s requirements for a bel canto singer was that he/she have “blended registers and an even tone from the low to the high range.” From this it can be seen that my compositions do contain examples of long flowing melody modeled after the bel canto composers.

As seen in Example 1, another unmistakable trait of bel canto vocal lines is the abundance of melisma and ornamentation. This style traces its origins to the highly ornamental writings of the Baroque Period (1600-1750). During the Classical Period (1750-1820), more emphasis was placed on the drama in opera leading to a decline of virtuosic vocal composition; however, singers still improvised added ornamentation and cadenzas. This practice and a renewed emphasis on the importance the voice lead to the highly ornamental nature of bel canto music. Composing in this manner celebrates the incredible abilities and flexibilities of the human voice. One can find a plethora of examples of this kind of ornamental writing in any score by the bel canto composers. One instance of this writing in my composition can be seen in Example 3. This

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8 The lower passaggio for baritones is located in the range from B3 to C4.
9 The lower passaggio for sopranos is located in the range from E4 to F4.
10 Elliot, 127
melismatic passage could have been written as a simple three note ascending scale pattern as is seen in the right hand of the piano part; however, the melisma, which could be analyzed as a succession of mordents on the three principal notes, propels the singer into the climax in the next measure and heightens the emotional expression of the piece. From just these two small examples, one can see that my compositions closely emulate the vocal line of *bel canto* composers.

Another aspect of music that is inseparably linked to vocal line is that of text setting. Although sometimes criticized for being banal or formulaic, evidence shows that the *bel canto* composers were deeply concerned that their music matched and depicted the text. In her article about Bellini in *Grove Music Online*, Mary Ann Smart describes that the composer is “noted for his expressive melodies and sensitive approach to text-setting.” The importance of text-setting is also discussed in Plotkin’s book *Opera 101*. Although he states that the text for *bel canto* operas can be mundane, he adds that “the open vowels allow talented singers to float beautiful melody that effectively expresses the feelings of the character.” He also mentions that *bel canto* opera allows listeners “to find drama primarily in music rather than words.” An example of a *bel canto* composition depicting the text and revealing the character’s feelings can be seen in Giulietta’s opening aria in Bellini’s opera *I Capuleti e i Montecchi* shown in Example 4. This aria depicts Giulietta’s languid desire to be with Romeo. Because understanding the text is

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11 In Paul England’s book *Fifty Favorite Operas*, he describes the music of Donizetti’s opera *Lucrezia Borgia* by saying “of the music as a whole there is little to be said: it is largely of the rocking-horse order, and generally undistinguished.”


13 Plotkin, 34.

14 Plotkin, 35.

15 The opera tells the story of Romeo and Juliet (Giulietta) based on sources that predate Shakespeare’s play.

essential to follow the analysis, the text of the first two phrases is given below along with the
English translation.\textsuperscript{17}

\begin{quote}
Oh! quante volte, oh quante,
(Oh! how many, many times,)

ti chiedo al ciel piangendo!
(in tears I beg for you from heaven,)

Con quale ardor t’attendo,
(with what passion I wait for you,)

e inganno, il mio desir!
(and delude my desire!)
\end{quote}

The first example of text painting is Bellini’s use of three musical devices to depict crying
(piangendo). The most obvious is in m. 78 when he writes a descending scale on the actual word
“piangendo (tears)”. This descending scale mimics the tears falling down one’s check. Secondly
in m. 77, Bellini brakes up the phrase by adding rests after “chiedo (beg)” and “ciel (heaven)” to
mimic sobbing. The writing of these rests in such close proximity is purely for the effect rather
than for breathing purposes as is often the case in vocal writing. Thirdly, Giulietta’s despair is
highlighted even further by the recurring suspension in m. 77. The suspensions reveal the tension
felt by the character while their resolutions create another descending scale pattern to depict
crying and sadness.

The next phrase again demonstrates how Bellini carefully painted the text with his music. On
the word for “attendi (await),” he writes a half note which is the longest note value of the vocal
line up to that point. This rhythmic device literally makes the music wait. Bellini also establishes
a pattern of having the vocal phrase always begin on the downbeat or the pickup to the down
beat in each measure. Before the words “e inganno il mio desir (and deceives my desire),”

\textsuperscript{17} Vincenzo Bellini, \textit{I Capuleti e i Montecchi}, Wiener Symphoniker, cond. Fabio Luisi. (Deutsche Grammophon,
00289 477 8031), 2009, liner notes.
however, he delays the entrance by having the singer enter on the fourth sixteenth note of beat one. The delaying of the entrance and breaking of the pattern that he established is Bellini’s way of “deceiving” the audience. Bellini also uses the orchestra to help depict the text. He allows the audience to have a slight glimmer of hope by briefly allowing the chord of III (relative major in a minor mode) to be tonicized before cadencing on the minor tonic to illustrate the words “e inganno il mio desir (and deceives my desire).” There are many other instances of Bellini using the music to depict the text; however, a few examples will suffice for the purpose of this paper.

In my composition, a parallel is found near the end of “A Love Not Spoken” (Example 5). In this aria, the character is expressing her sadness over losing her love because she had never expressed her feelings to him. When the singer first mentions “dying” in m. 48, the music introduces a suspension to depict sorrow. When “dying” is repeated in mm. 49-50, it is written over a descending scale passage symbolizing the end of life and descent to the grave. The harmonic progression used here also depicts the tragic ending of the character in death. When analyzed in the key of f-sharp minor, the chords used are VI, iv, and ii°. The progression from a major to a minor to a diminished chord reveal the character’s increasingly sorrowful condition. From this comparison, it can be seen that I employed very similar techniques to Bellini’s to depict overwhelming sadness.

The next element I will discuss is form. A form of aria perfected by the bel canto composers is the double aria. This type of aria is divided into two sections known as the cavatina and cabaletta. Plotkin describes the double aria in the following way: “the [cavatina] is often slow, melodic, expressive and sometimes allows for ornamentation. The [cabaletta] is a different melody in a contrasting style (usually faster) tempo and allows the singer even more room for
bravura display.” In opera, there is often a chorus or small section of recitative between the two sections. The cabaletta is almost always written to be repeated. Although the text can be different for the repeat, the music is almost always exactly the same. The expectation is that the singer will add his/her own ornamentation during the repeat. My example of a double aria is “Bei Raggi Lucenti.” Because my aria does not belong to an opera, there is simply a pause between the two sections where the chorus or recitative is normally found. My aria also differs in that I have written out the repeat thus limiting the singer’s opportunity to add her own ornamentation. Example 6 shows the first phrase of the cabaletta as well as the same phrase of the written out repeat. This shows how I have varied the music for the repeat.

Now that I have explored the form of the cabaletta, I will also consider a typical structure of a cavatina. Cavatinas often follow a three part ABA form. Contrast is often given to the B section by change of texture, change of instrumentation, change of modality and/or change of vocal style. An example of this kind of form is found in the cavatina “Ah quando all’ara scorgemi” from Donizetti’s opera Maria Stuarda. Donizetti achieves contrast in the B section first by changing the mode. While the A section is in G major, the B section shifts to e minor. Donizetti also changes the texture. In the A section, the orchestra plays staccato notes on the first and third eighth notes of the beat (the cavatina is written in 6/8 time signature). In the B section, there is a constant thirty-second note pulsation with varying melodic figures. Lastly, Donizetti achieves contrast by changing the vocal style from a very lyrical to a more declamatory line. The returning A section is also different. It has been shortened and contains different ornamentation.

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18 Plotkin, 34.
19 In modern performance, the repeat of the cabaletta is sometimes omitted especially if the singer does not intend to add ornamentation.
20 Gaetano Donizetti, Maria Stuarda (Milan; Ricordi, 1997), 13-16.
Turning again to my double aria “Bei Raggi Lucenti,” I also adhered to the three part ABA form. I achieved contrast in the B section by change of meter, change of texture and change of vocal line. At the beginning of the B section, the meter changes from 6/8 to 3/4. This change of subdivision of a bar from two to three gives the music a slightly syncopated feeling in the transition from the A section to the B section. The change in the vocal line is also partially linked to this change in meter. The melody shifts from mostly eighth notes to mostly quarter notes. This shift gives the music a sense of broadening. A change in vocal range emphasizes the section change even further. The range in the B section (A4 to B5) shifts to a higher position than the A section (E4 to D5). In addition the accompaniment pattern becomes more animated. The A section consists of eighth notes that arpeggiate up and down a single chord position. This pattern undergoes a diminution in the B section where sixteenth notes replace the eighth notes of the previous section. The arpeggios also constantly move up through two chord positions culminating with two eighth notes on beat three. When the A section repeats, the meter and texture return to their original pattern while the vocal line contains a highly ornamental variation of the original A melody. From these observations it is clear that my compositions closely adhere to, but also deviate slightly from the example of the bel canto composers.

As seen above, an element closely related to form is texture. The biggest topic of discussion concerning texture is that of the accompaniment patterns. Because of the superior importance placed on the voice by bel canto composers, accompaniment patterns tend to largely consist of arpeggiated or blocked chords that provide harmonic and rhythmic support. These types of accompaniment patterns have often been ridiculed as being overly basic; however, New York Times music-critic Anthony Tommasini understands the significance and beauty of such accompaniment patterns:
It’s easy to poke fun at those simple, some would say simplistic, accompaniment patterns in a bel-canto aria, or the oom-pah-pah’s in an early Verdi aria, which Wagner mocked, likening Verdi’s orchestra to a big guitar. Verdi understood, however, that when a melody was pure, strong and beguiling, it was enough for an accompaniment to provide harmonic support and rhythmic lift.\textsuperscript{21, 22}

This quote highlights further that the melody of bel canto composers was their chief concern.

We have already seen that texture can articulate form and provide contrast. In addition, when used effectively, it can also help depict a character’s feelings and/or provide a type of commentary about his/her experiences. This use of the accompaniment to reflect a character’s emotions is seen in the Act 1 duet between Elvira and her uncle Giorgio in Bellini’s \textit{I Puritani}. In this section of the duet, Elvira is expressing to her uncle her discontent at the arranged marriage that he is presenting when she loves another. The translation is below to aid in understanding the analysis.\textsuperscript{23}

\begin{quotation}
Sai come arde in petto mio
(You know how there is burning in my breast)

bella fiamma onnipossente,
(an all-powerful, beautiful flame,)

sai che puro e il mio desio,
(you know that my desire is pure,)

che innocente e questo core.
(that this heart is innocent.)

Se tremante all’ara innante,
(If I should be dragged)
\end{quotation}

\textsuperscript{22} Although Giuseppe Verdi’s (1813-1901) style grew tremendously in his lifetime, his early operas are considered to be written in the bel canto style.
\textsuperscript{23} Vincenzo Bellini, \textit{I Puritani}, Philharmonia Orchestra, cond. Riccardo Muti (Angel, SZCV-3881), 1980, liner notes
stratscinata un di saro,
(trembling before the altar,)

forsennata in quell’istante,
(aside myself in that instant)

di dolore moriro.
(I shall die of grief.)

When discussing her “fiamma (flame)” and “desio (desire),” the accompaniment pattern becomes more animated. As seen in the piano-vocal reduction in Example 7, the left hand contains regular eighth note pulsations of blocked chords while the right hand contains a countermelody of harmonic thirds containing mostly sixteenth notes. This pattern changes drastically when the character complains of being dragged to the altar and dying of grief. In Example 8, we see that the right hand now doubles the soprano’s melody while the left hand contains triplet arpeggios. Here Bellini has used a change in accompaniment pattern to reflect the shifting emotional state of the character.

A parallel of this technique can be seen in my composition “A Love Not Spoken” (Example 9). In the beginning, the accompaniment is eighth note arpeggios in the right hand and a single bass note on beat one of each measure in the left hand. In this first section, the soprano is reminiscing about the happy times she used to spend with her lover. Once she mentions that “[he] found another love,” the accompaniment pattern undergoes a diminution. The eighth notes become sixteenth notes and the rhythmic pattern essentially occurs twice as fast. It is written in this way to give the piece a sense of restlessness reflecting the torrent of emotions felt by the singer when she remembers the loss of her love. Like Bellini, I changed the accompaniment pattern to illustrate the singer’s changing emotional state.

Bellini, 40-41.
A practical benefit of a simple type of accompaniment is that it lends itself to the performance practice of rubato and rhythmic flexibility used in bel canto music. This type of music is not meant to be performed in a strict tempo. Elliot highlights this in her article:

It was common for a crescendo to be accompanied by an accelerando, just as a diminuendo would accompany a rallentando. Garcia remarked that ‘the works of Donizetti and Bellini contain a great number of passages which, without bearing the sign of the rallentando or accelerando, yet require their use.’

This quote demonstrates the large amount of tempo flexibilities that were not indicated in the score, but expected in performance. The article goes on to mention how the orchestra or accompanist must adjust the tempo to follow the singer. This type of flexibility would be much harder to manage with more complex accompaniments. Thus, it can be seen that the common bel canto accompaniments serve to support the vocal line and have practical advantages.

The last element that I will discuss relates not to the compositional process, but rather the performance process. As already mentioned, singers were expected to add extra ornamentation to the score. Singers were also able to work with composers and request changes that would highlight their skills. Elliott states in her article that “in the early nineteenth century, singers considered the score a flexible starting place, tailoring the music to fit their particular needs and abilities.”

Before many performances, composers worked with singers and alter their work or sometimes compose completely new pieces to cater to the abilities of the singers in question. In this regard, I am indebted to my friend soprano Morgan Tingle for agreeing to work with me during the compositional process and also to premier my composition. During the rehearsal process, she suggested a couple of changes to my composition to help with the smoothness of

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25 Elliot, 133.
26 Elliot, 131.
performance. Most of these changes related to text-setting, vocally awkward passages, or areas that could be altered to better suit her strengths. As during the bel canto era, some of these changes were entered into the score while in other cases the score was not altered to reflect the change. In the latter, the understanding was that these were only modifications for the specific performance and not changes to the composition. An example of an improvised adaptation that she made can be seen in Example 10. Example 10a shows how the score appears and Example 10b shows how the passage was adapted. As can be seen, Morgan made the change in the rhythm and alignment of the text while the melody remained unaltered. She suggested this adaptation because my text-setting was difficult to sing with the melisma and high range. It has been my sincere pleasure to work with Ms. Tingle on the performance of my composition and to experience that even during the rehearsal process, we were mirroring the practices used by the bel canto composers and singers.

In conclusion, the bel canto tradition is one of my favorite eras in music history. As a composer in a time devoid of common practice, it has been a thoroughly enjoyable and educational experience to research bel canto composers’ methods and to emulate them. I have closely observed and employed their techniques in regards to such aspects as vocal line, text setting, form, texture and performance practice. While emulating their methods of composition, I also added my own stamp to their tradition. By doing this I was able to better prove the significance and importance of the music from the past in a day and time when so many composers are looking to create completely new forms of music. While there is no single approach to the development of musical styles, I hope that my research and composition has shown that we can still learn a considerable amount from the composers of the past. Because music has changed tremendously from the early nineteenth century to the present day, it can be
difficult to hear how *bel canto* music is still expressive and relevant. It has been my goal to demonstrate that the *bel canto* composers’ methods, which some consider old-fashioned today, can still be applied to create meaningful, expressive and beautiful music. The fact that these techniques are over two centuries old should not make a difference. It is not my assertion that this is the only way to advance music, but rather that it is a viable option that should not be overlooked.
Bibliography


Example 1
Vincenzo Bellini, *I Puritani*, "Ah per sempre," meas. 26-29, vocal line

\[ \text{Larghetto Sostenuto} \quad \mathcal{B} = 100 \]

\[ \text{Baritone} \]

\[ \text{io si da i sciagurac, affanni nel la spe me} \]

Example 2
Anthony Gray, "Bei Raggi Lucenti," meas. 19-23, vocal line

\[ \text{Andante} \quad \mathcal{B} = 72 \]

\[ \text{Soprano} \]

\[ \text{il suo lo smal tate di candi di fior di candi di fior can di di fior} \]

Example 3
Anthony Gray, "A Love Not Spoken," meas. 31, piano-vocal score

\[ \text{Adagio affetuoso} \quad \mathcal{B} = 58 \]

\[ \text{Soprano} \]

\[ \text{hand} \]

\[ \text{held my whole} \]

\[ \text{Piano} \]
Example 4
Vincenzo Bellini, *I Capuleti e i Montecchi*, "Oh! quante volte," meas. 75-82, piano-vocal score

Andante sostenuto,

Soprano

Oh! quante volte, oh! quante ti

Piano

[chords]

S

chiedo al cielo piano gen...do! Con quale ardor ti...tendo, e, in...no, il mio desir!

Pno.
Example 5
Anthony Gray, "A Love Not Spoken," meas. 48-50, piano-vocal score

(as if an echo)

Example 6
Anthony Gray, "Bei Raggi Lucenti," meas. 76-80 and 110-115, vocal score
Example 7

**Allegro Giusto** \( \text{\textit{j} = 120} \)

Soprano

Piano

S

mi - o bel - la fiam - ma on - ni - pos - sen - te; sai ch'e

Pno.
Example 8
Vincenzo Bellini, *I Puritani*, "Sai com'arde in petto mio," meas. 75-79, piano-vocal score

**Allegro Giusto** $\frac{4}{4}$, $\frac{3}{4}$

Soprano

Piano

Se tremeante allara, inmanente strascin

S

Un di sarro

For scenna
Example 9
Anthony Gray, "A Love Not Spoken," meas. 6-7 and 25-26, piano part

Adagio affettuoso \( \frac{\ldots}{\ldots} \) = 58

Example 10
Anthony Gray, "A Love Not Spoken," meas. 31-33 and singer's variant, vocal line

Adagio affettuoso \( \frac{\ldots}{\ldots} \) = 58

\( \text{mf} \)

Soprano

A

hand held my whole world in her hand but

3 3

B

hand whole world in her hand but

3 3 3
A Love Not Spoken

Text by Abigail Plemmons (b. 1993)

Anthony William Gray (b. 1993)

Adagio affetuoso $= 58$

Soprano

Piano

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while it seemed to be but you found another love 
you

found another love

Your wife was like a sister we
were as close as could be

She held my whole world in her

hand held my_ whole world in her hand_ but I_ had to let_

it be I loved you

A Love Not Spoken
then and love you still But know this you never will

So as I lay here dying dying

ing my only one regret is keeping my love quiet

( as if an echo)
A Love Not Spoken
Bei Raggi Lucenti

Andante \( \frac{4}{4} = 72 \)  

Anthony William Gray

Soprano

Piano

Bei raggi-lu-cen-ti bel l'au-re be-a-te il suo-lo smal-

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Bei Raggi Lucenti

12

S

Pno.

17

S

Pno.

22

S

Pno.

f
dolce
Bei Raggi Lucenti

S

27

ge-nio di-vi-no ci ve-glia ogn-or, un

Pno.

31

poco piu animato

S

31

ge-nio di-vi-no ci ve-glia ogn-or e pro-

Pno.

35

pi-zio ne, af fi-da d'un ge-nio, il fa-vor
Bei Raggi Lucenti

S

Pno.

43

S

Pno.

48

S

Pno.
Bei Raggi Lucenti

Di gio-ie rیدen- ti fra- gran- za qui spi- ra

o- gnor qui s'aggi- ra la pa- ce e l'a- more la pa- ce, e l'a-

more la pa- ce e l'amore la pa- ce, e l'a- more la ________
Bei Raggi Lucenti

66

\[\text{S no. 66 pa-ce, l'a-more}\]

73

\[\text{S no. 73 Dol-ce zef-fi-ro, il se-}\]

78

\[\text{S no. 78 con-da lie-ve spi-ra_in su la ve-la_dol-ce zef-fi-ro, il se-con-da lie-ve}\]
Bei Raggi Lucenti

tragga questa sponda l'amoroso suo destino suo destino

ve la

Dolce zefiro, il secondo lieve spirare in sulla
Bei Raggi Lucenti

S 114

ve 3 - la dol - ce_ zef-fi- ro, il se - con do lie - ve spi-ra, in sul-la

S 119

ve - la

S 124

fin-che, il trag-ga, a que-sta spon-da l’a-mo-
Bei Raggi Lucenti

ro-so suo destin l'amoro-su destin suo

destin ve-la

stretto $d=70$

l'amoro-su de-
Bei Raggi Lucenti

S

146

\(\text{stin } \text{l'a - mo - ro - so suo } \text{de - } \text{stin } \text{l'a -}\\)

146

Pno.

\(\text{mo - ro - so } \text{su} \text{o } \text{de - } \text{stin}\\)

151

\(\text{S}\\)

151

\(\text{Pno.}\\)

\(\text{S}\\)

155

\(\text{Pno.}\\)

\(\text{S}\\)