

DUNQUE IO SON,

A I R,

Composed by

Rossini,

Arranged for the

PIANO FORTE.

by

J. F. BURROWES.

Ent. Sta. Hall.

Pt. 2

LONDON,

Goulding & D'Almaine, 20, Soho Square.

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Larghetto. In sol.

1

Allegro.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The bass staff provides a steady accompaniment.

The second system continues the piece, with the treble staff showing more complex rhythmic patterns and dynamic markings of *f* and *p*.

The third system shows the continuation of the musical theme, with both staves displaying intricate melodic and harmonic lines.

The fourth system features a prominent melodic line in the treble staff and a supporting bass line.

The fifth system includes dynamic markings of *f* and *p*, with the bass staff showing a dense texture of chords.

The sixth system concludes the piece with a final melodic flourish in the treble staff and a sustained bass accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many slurs and accents, and a supporting bass line. Dynamic markings include *p* and accents (>). There are also some handwritten annotations above the staff, possibly '0' and '4'.

Second system of musical notation, continuing the piece. The treble clef part has a very active, rapid melodic line. The bass clef part provides a steady accompaniment. A *cres* (crescendo) marking is visible in the middle of the system.

Third system of musical notation. The treble clef part continues with its intricate melodic patterns. The bass clef part has some rests followed by a dense chordal texture. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Fourth system of musical notation. Both staves feature dense, rapid passages. The treble clef part has many slurs and accents, while the bass clef part has a complex rhythmic accompaniment.

Fifth system of musical notation. The treble clef part shows a melodic line with some triplet markings (indicated by '3' above the notes). The bass clef part continues with its accompaniment.

Sixth system of musical notation, the final system on the page. The treble clef part concludes with a melodic phrase marked *mf* (mezzo-forte). The bass clef part has a final chordal texture.

First system of musical notation, consisting of a treble and bass clef staff joined by a brace. The music is in G major (one sharp) and 3/4 time. It features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. The treble staff continues the melody. The bass staff features a dense, rhythmic accompaniment of chords, marked with a forte *f* dynamic.

Third system of musical notation. The treble staff has a melodic line with some chromaticism. The bass staff has a rhythmic accompaniment of chords, marked with a piano *p* dynamic.

Fourth system of musical notation. The treble staff continues the melody. The bass staff has a rhythmic accompaniment of chords, marked with a forte *f* dynamic.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment of chords, marked with a piano *p* dynamic.

Sixth system of musical notation. The treble staff continues the melody. The bass staff has a rhythmic accompaniment of chords, marked with a forte *f* dynamic.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many sixteenth notes and slurs. The bass clef part has a more rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the bass line.

Second system of musical notation. The treble clef part continues with intricate melodic patterns. The bass clef part provides a steady accompaniment. A dynamic marking of *p* (piano) is visible at the beginning of the system.

Third system of musical notation. The treble clef part features several triplet markings (indicated by the number '3' above groups of notes). The bass clef part continues with its accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with some slurs. The bass clef part has a dynamic marking of *cres* (crescendo).

Fifth system of musical notation. The treble clef part continues with its melodic development. The bass clef part has a dynamic marking of *p* (piano).

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a dynamic marking of *p* (piano).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef and a supporting bass line. A dynamic marking of *p* (piano) is present. A fermata is placed over a note in the bass line. A measure number '5' is written at the end of the system.

Second system of musical notation, continuing the piece. It features intricate melodic patterns in the treble clef, including several triplet markings (indicated by a '3' over the notes). The bass line provides a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material. The treble clef continues with rapid, flowing passages, while the bass line maintains a consistent rhythmic pattern.

Fourth system of musical notation, featuring a dynamic marking of *cres* (crescendo) in the bass line. The music builds in intensity, with more complex textures in both staves.

Fifth system of musical notation, characterized by a dense texture of chords and rapid sixteenth-note passages in the treble clef. The bass line continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. It begins with a dynamic marking of *ff* (fortissimo). The piece concludes with a *Ped* (pedal) marking and a final chord marked with an asterisk (*). The notation includes a fermata over the final notes.

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