

# La Fanciulla del West, Act I

Solo Piano Reduction

Giacomo Puccini  
arr. Eric Xi Xin Liang

**Allegro non troppo, con fuoco**  
♩ = 160 **ff**

(corta)

4

(corta)

8

cresc.

12

(corta)

**ff** **p**

This musical score is a solo piano reduction of the first act of Giacomo Puccini's opera 'La Fanciulla del West'. It covers measures 1 through 12. The tempo is marked 'Allegro non troppo, con fuoco' with a metronome marking of 160. The dynamics range from fortissimo (ff) to piano (p). The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some editorial markings like 'corta' and 'cresc.'.

15 *affrettando* *ff* *p* *(corta)*

18 *molto accentato* *molto vibrato e animando un poco*

22 *tornando a tempo* *3*

26

30 *vibratiss. e ben ritmato* *Violento sempre* *cresc.*

This musical score is for a piano piece, spanning measures 15 to 30. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is written for a grand piano, with a treble and bass staff joined by a brace. Measure 15 begins with a forte (ff) dynamic and an 'affrettando' (rushing) tempo marking. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. A crescendo leads to a piano (p) dynamic in measure 18, where the tempo is marked 'molto vibrato e animando un poco'. The right hand continues with eighth-note chords, and the left hand has a more active line with eighth notes and some triplets. Measure 22 marks the beginning of a 'tornando a tempo' (returning to tempo) section. The right hand has a triplet of eighth notes. The score continues with complex chordal textures and rhythmic patterns. At measure 30, the tempo and dynamics change to 'Violento sempre' (Violently, always) and 'vibratiss. e ben ritmato' (very vibrato and well-rhythmed). The piece concludes with a 'cresc.' (crescendo) marking and a final chord in measure 30.

$\text{♩} = 60$   
**Moderato**

35

RIDEAU

*f* *p* *solo p* *pp*

*f* *pp*

40

*arpa* *lontano* **RANCE** *p*

45

*p* *tranquillo* *p*

49

*p* *solo p* *pp* *p*

53

*mf* **Lo stesso movimento** *p sensibile* *pp* *pp*

57

*p* *sensibile*

*pp*

61

*p* *sensibile*

*pp*

65

*p*

70

*p*

*mf*

*Sostenendo*

*p*

74

*pp*

*arpa* *con grazia*

*pp*

*p*

78

dim.

ppp

8

dim.

ppp arpa

pp arpa

RH

83

8

♩ = 144 Allegro vivo con energia

ff

89

tr.be

3

3

dim.

TENORI

BASSI

96

p

HAPPY, SID

NICK

pizz.

103

Solo

p leggero

JOE, BELLO

p pizz.

109  $\text{♩} = 132$   
**Appena meno**  
*f* voce  
*p* cresc.  
*p* pizz.  
 HARRY  
 JOE  
 NICK  
 BELLO  
 cedendo  
 a tempo

115  
 SID  
 cedendo  
 a tempo  
*p*  
*p* pizz.  
 (P)

121  
*p*  
*p*  
*ff*  
 pesante

128  $\text{♩} = 72$  **Robusto e sostenuto**  
 SID  
 JOE  
*ff*  
*ff*

134  $\text{♩} = 132$   
*ff*  
*f* *fp* (*p*)  
*f* *p*  
*p* sempre piano  
*p*

140

*p*

*cresc.*

SONORA

145

*f a tempo*

*sf*

LARKENS

150

*mf*

SID

*f ruvidamente*

156

*mf*

MINATORI

NICK

*p*

161

*p marcato*

*pp*

*pp pizz.*

169

Musical score for measures 169-175. The piece is in B-flat major (two flats). The right hand features a melodic line with a *p* dynamic marking at measure 170. The left hand has a bass line with *marcato* markings at measures 170, 171, and 172. There are two orange "NICK" markings with triplets in the right hand at measures 170 and 175.

176

Musical score for measures 176-181. The right hand has a *pp* dynamic marking at measure 177. The left hand has a *pp* dynamic marking at measure 177. There are two orange "NICK" markings with triplets in the right hand at measures 176 and 177. The right hand has a *marcato* marking at measure 176.

182

Musical score for measures 182-187. The right hand has a *pp* *calmo* marking at measure 182. The left hand has a *pp* marking at measure 182. The right hand has a *marcato* marking at measure 182.

188

Musical score for measures 188-192. The right hand has a *cresc.* marking at measure 189. The left hand has a *marcato* marking at measure 188. There are two orange "NICK" markings with triplets in the right hand at measures 188 and 190. The right hand has a *marcato* marking at measure 188.

193

Musical score for measures 193-198. The right hand has a *ff* *allargando* marking at measure 193. The left hand has a *dim.* marking at measure 194. There is a green "RANCE" marking with a triplet in the right hand at measure 198.

198 *a tempo*

SID HAPPY

*mf*

203

*f*

208 *a tempo*

SID a piacere JOE

*p* *mf* *f* voce HAPPY

213

*f* *p* *mf* *p* *f* *dim.*

220

*p* *p* *sf* *p* *sf*

TRIN

226

232

237

243

250

*string.* *f*

*mf*

*f*

*sf*

*f*

*mf*

*f*

*sf*

*string.* *f*

*f*

*mf*

*p*

*p dim.*

*p legato*

*mf*

*p*

*mf dim.*

*f*

*p*

**NICK**  
(forte a tutti)

**SONORA**

**SONORA**

**SONORA**

**TRIN**

**NICK**

255

*p*

TRIN

261

NICK

TRIN

*f*

266

*dim.*

*rall.*

$\text{♩} = 46$   
Andante tranquillo

*simile stacc.* *molto piano come lontano*

271

*ppp*

JAKE W.

(molto lontano)

274

*ppp*

JAKE W.

*sempre ppp*

(avvicinandosi)

277

*poco rit.* *espressivo*

JAKE W.

280

NICK

*pp pizz.*

283

*sempre stacc.* *ppp* *corta*

JAKE W.

*pp*

286

*p* *pp* CHORUS

JAKE W.

289

*espressivo* *pizz.*

292  $\text{♩} = 44$

*p dolce* SONORA+ JAKE W.+ SONORA+

296 TENORI TRIN+ TENORI JAKE W.+

300 *p solo* JAKE W.+ BASSI SONORA JAKE W.+

304 *pp* *dim.* TRIN+ *f espressivo* SONORA solo

307 *pp voce* *espressivo* JAKE W. JAKE W.+ JAKE W.+ SONORA+ *pp*

310

Measures 310-313. The score is in 3/4 time. Measure 310 starts with a piano (*pp*) dynamic. Tenors (*TENORI*) and Basses (*BASSI+*) enter with a melodic line. Measure 311 has a *pizz.* (pizzicato) marking. Measure 312 features a forte (*f*) dynamic for Harry (*HARRY*) and a mezzo-forte (*mf*) dynamic for the piano. Measure 313 continues the melodic development.

314

Measures 314-318. Measure 314 starts with a piano (*pp*) dynamic. Tenors (*TENORI*) and Basses (*BASSI+*) continue. Measure 315 introduces a new melodic line for Trini (*TRIN+*) and Sonora (*SONORA+*). Measure 316 has a *pizz.* marking. Measure 317 is marked *rall.* (rallentando). Measure 318 ends with a piano (*pp*) dynamic and a triplet of eighth notes.

319

Measures 319-326. Measure 319 starts with a piano (*pp*) dynamic. Tenors (*TENORI+*) and Basses (*BASSI+*) continue. Measure 320 has a *perdendosi* (fading) marking. Measure 321 is marked *p* (piano). Measure 322 is marked *f* (forte). Measure 323 is marked *p voce* (piano voice). Measure 324 is marked *f* (forte). Measure 325 is marked *f* (forte). Measure 326 is marked *f* (forte).

327

Measures 327-335. Measure 327 starts with a piano (*p*) dynamic. Tenors (*TENORI*) and Basses (*BASSI+*) continue. Measure 328 is marked *f* (forte). Measure 329 is marked *f* (forte). Measure 330 is marked *f* (forte). Measure 331 is marked *f* (forte). Measure 332 is marked *f* (forte). Measure 333 is marked *f* (forte). Measure 334 is marked *f* (forte). Measure 335 is marked *f* (forte).

336

Measures 336-344. Measure 336 starts with a fortissimo (*ff*) dynamic. Tenors (*TENORI*) and Basses (*BASSI+*) continue. Measure 337 is marked *f* (forte). Measure 338 is marked *f* (forte). Measure 339 is marked *f* (forte). Measure 340 is marked *f* (forte). Measure 341 is marked *f* (forte). Measure 342 is marked *f* (forte). Measure 343 is marked *f* (forte). Measure 344 is marked *f* (forte).

346

*p* **LARKENS** *sempre dim.* *pp* *pp*

356

*p* **LARKENS** *mf* *p* **LARKENS**

363

*f* *mf* *cresc. molto* **LARKENS**

371

**LARKENS** *ff* *allargando* *ff cresc.*

**Largamente sostenuto**

377  $\text{♩} = 50$  *fff* *stentato* **SONORA** *mf* *a tempo*

401

HARRY

dim.

TRIN

sempre dim.

408 *p* *cresc.* *sf* *cedendo* *a tempo* *p*

414 *cedendo* *a tempo* *p* *sf* *p pizz.* *f* *ff* *SID* *a piacere*

421 *SID* *ff* *SONORA* *ff* *BELLO*

429 *HARRY* *Allegro brutale* *ff* *TRIN+* *SONORA+* *TRIN+* *SONORA+* *SONORA+*

434 *BELLO+* *SONORA+* *BELLO+* *SONORA+* *a piacere* *SID*

*a tempo*

*sf* *sentito* **RANCE** **BELLO** **BELLO** *sf*

*sf* **SONORA+** *mf* **SONORA+** *ff* **RANCE** *p*

*sf* **TRIN+** *ff* **TRIN+** *p*

*sf* **SONORA+** **RANCE** *rall.* *p* *rit.* **RANCE** *p pizz.*

**TRIN+**

**RANCE** *mf*

*mf pizz.* *pizz.* **RANCE** *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

**Sostenendo**

469

*RANCE*

*f p f p f p f p cresc.*

*f*

475

*a tempo*

*RANCE*

*f p p*

*♩. = 100*

481 **Allegro vivo**

*mf*

488

*pizz.*

*p*

*cresc.*

*cresc.*

496

*p*

*♩. = ♩*

$\text{♩} = 76$   
Moderato sostenuto

502 *cresc.* **ASHBY** *f robusto*

510 **RANCE** *f robusto*

518 **ASHBY** *p* **ASHBY** *p fag. solo* **ASHBY** **TRIN+** *p (gentilmente)*

524 **SONORA+** **RANCE** *p* **ASHBY** *pp ben ritmato*

530 *ppp* **RANCE** *ppp* *p fag.* *cresc.*

536  $\text{♩} = 120$   
Allegretto moderato alla spagnola

*mp* *f* *ASHBY* *RANCE*

541

*f marcato* *p* *ASHBY*

546

*dim.* *meno forte e dim.* *pp* *ASHBY*

551

*sempre più piano, dim. sempre* *p* *perdendosi* *ASHBY*

556

*f* *rit.* *a tempo* *ASHBY* *TRIN* *NICK* *SONORA*

562

Musical score for measures 562-571. The system features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature changes from 3/4 to 2/4. Dynamics include *mf* (measures 562-563), *p* (measure 564), and *calando* (measures 565-571). Performance markings include *SONORA+* (measures 562-563) and *RANCE* (measures 565-566). The notation includes various chords, arpeggios, and melodic lines with slurs and ties.

**Allegro incisivo — Vivamente mosso**

568

Musical score for measures 568-571. The system features a grand staff with treble and bass clefs. The key signature has three flats. The time signature is 4/4. Dynamics include *ff* (measures 568-569) and *f* (measures 570-571). Performance markings include *SONORA* (measures 568-569) and *RANCE* (measures 570-571). The notation includes dense chordal textures, arpeggios, and melodic lines with slurs and ties.

572

Musical score for measures 572-574. The system features a grand staff with treble and bass clefs. The key signature has three flats. The time signature is 4/4. Performance markings include *SONORA* (measures 572-573) and *RANCE* (measures 573-574). The notation includes dense chordal textures, arpeggios, and melodic lines with slurs and ties.

575

Musical score for measures 575-577. The system features a grand staff with treble and bass clefs. The key signature has three flats. The time signature is 4/4. Dynamics include *f* (measures 575-576). Performance markings include *RANCE* (measures 575-576) and *RANCE* (measures 576-577). The notation includes dense chordal textures, arpeggios, and melodic lines with slurs and ties.

578

Musical score for measures 578-580. The system features a grand staff with treble and bass clefs. The key signature has three flats. The time signature is 4/4. Performance markings include *RANCE* (measures 578-579) and *RANCE* (measures 579-580). The notation includes dense chordal textures, arpeggios, and melodic lines with slurs and ties.

581

RANCE

3

RANCE

584

*ff*

587

RANCE

3

592

*p*

*cresc.*

*cresc. sempre*

SONORA

595

SONORA

*f*

RANCE

598

*ff* *SONORA*

601

*cresc.* *SONORA*

603

*SONORA* *sempre cresc.* *SONORA*

606

*ff* *sempre cresc.* *allargando* *colpo di revolver*

*fff martellate*

610

*Andante* *fff vibrato* *♩. = 54*

612 *allargando* *tutta forza*

614 *a tempo e dim.* *gliss.* *p* *poco cresc.*

MINNIE

LH

616 *dim.* *pp* *f* *rit.*

TRIN

MINNIE

618 *pp a tempo* *rall.* *Allegretto moderato con moto* *pp* *♩. = 60*

MINNIE

JOE

621 *p solo* *pp* *p*

SONORA

624

MINNIE

BELLO

*p*

*dolce*

*pp*

JOE

628

JOE

*p*

*rit.*

*pizz.*

*p a tempo*

MINNIE

SONORA

632

*fl. solo*

*poco rit.*

*p a tempo*

SONORA

SONORA

636

*pp*

639

*pp*

HARRY

SONORA

*p solo*

*con galanteria*

*pp*

643

*pp* *leggerissimo*

*p* *sentito*

arpa

*pp*

MINNIE

ASHBY

*pp*

651

*Mosso*

*rall.*

*al I.º tempo*

[ossia]

(parlato graziosamente)

659

*a piacere*

*a tempo*

ASHBY

*p*

(con galanteria)

667

*pp* *glissé*

*p* *senza crescere*

ASHBY

NICK

672

*senza crescere*

NICK

*All<sup>to</sup> mosso (quasi lo stesso mov.)*

*mp*

*p* *espress.*

MINNIE

678

*p*

MINNIE

RANCE

*rit.*

3

686

*sostenendo*

*p*

*cresc.*

*mf*

SONORA

*poco rit.*

♩ = 100

**Moderato mosso**

692

*pp*

ASHBY

*grave il basso*

3

ASHBY

3

695

**Andantino**

*pp fl. solo*

*pp*

*pizz.*

♩ = 80

701

MINNIE

*pp*

MINNIE



744

Measures 744-750. The score is in 3/4 time with a key signature of two flats. The right hand features a melody with many triplets, some marked with red brackets and '3'. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). Character names in red boxes: TRIN (measure 746), MINNIE (measure 748), and JOE (measure 750).

751

Measures 751-757. The right hand continues with a melodic line, including a *fl. solo* (flute solo) in measure 753. The left hand has a *dolcemente* (dolce) section in measure 751. Dynamics include *p*, *pp*, and *ppp*. Character names in red boxes: MINNIE (measures 751, 753, 755) and JOE (measure 757) *ridendo* (laughing).

758

Measures 758-764. The right hand features a *pizz.* (pizzicato) section in measure 758 and a *pp str.* (pianissimo string) section in measure 760. The left hand has a *arpa* (harp) section in measure 760. Dynamics include *p*, *pp*, and *ppp*. Character names in red boxes: MINNIE (measures 758, 760, 762, 764).

765

Measures 765-773. The right hand has a *Sostenendo* section in measure 765 and a *poco rit.* (poco ritardando) section in measure 771. The left hand has a *p* (piano) section in measure 771. Dynamics include *p* and *pp*. Character names in red boxes: MINNIE (measures 765, 767, 769, 771, 773).

774

Measures 774-780. The right hand has a *mf* (mezzo-forte) section in measure 774 and a *dim.* (diminuendo) section in measure 778. The left hand has a *p* (piano) section in measure 778. Dynamics include *mf* and *dim.*. Character names in red boxes: MINNIE (measures 774, 776, 778, 780).

782 *pp* arpa *pp* MINNIE *rall. e dim.* MINNIE

790 *pp* MINNIE *dim.* *pp* *dolciss.* *Andante calmo*

796 *cresc.* *ppp* *poco rall.*

800 *ppp* *f* *Allegro vivo* *(in uno)*

806 *NICK* *TRIN+* *HARRY+* *cresc.*

816

## Andantino

mosso

*imitando il galoppe di un cavallo**p tr.be*

♩ = 120

*pp**dim.*

821

*mp**p**p**f**mp**p*

826

*mf**p**p**pp**p*

830

*p fl.**p poco rit.**a tempo*

834

*cresc.*

MINNIE

ASHBY

*p**mf**mf*

838

*f* *p* *mf* *mf*

MINNIE

843

*p* *mp* *mp* *mp*

*cedendo* *a tempo* *cl.* *fl.*

*mp con espressione* *mp con espressione*

847

*mf* *f* *mf*

ASHBY ASHBY

851

*p* *p*

ASHBY RANCE

853

*p* *p*

ASHBY ASHBY

856

*arpa, cel., glock.*

*ppp pizz.*

*pp*

861

*pizz.*

**BELLO**

**HARRY**

*pp*

*p oboi*

*arpa*

**JOE**

**HARRY**

865

*pp*

*p*

**HARRY+**

**JOE**

*ppp*

*pp*

*f*

**BASSI+**

869

*mf*

*f*

**JOE**

*cresc.*

873

*f*

*mp*

876 *stentato*

*ff* *stentato*

*NICK* *MINNIE* *NICK*

*pp*

*a piacere e con chiarezza di parola*

880

*pp*

**NICK**

*p dolce legato*

**MINNIE**

*f*

**NICK**

**Moderato mosso**

$\text{♩} = 88$

[illegible]

897

**MINNIE**

**Andante sostenuto**

*p*

*p legato*

*rall.*

$\text{♩} = 58$

**RANCE**

**RANCE**

**RANCE**

902 *(nervosa, ridendo)*

**MINNIE** *p* *mf* **RANCE**

906 *dim.*

**MINNIE** *p* *pp* **RANCE**

910 *ppp legato*

**MINNIE** *p* *pp* **MINNIE**

914 *p* *mf* *pp* **MINNIE** **MINNIE**

918 *pp* *f* *sf* **MINNIE** *p*

922

*molto rall.* *lento*

*pp* *MINNIE*

926

*rall.*

*p* *MINNIE* *p*

930

*Andante sostenuto*

$\text{♩} = 60$

*p* *RANCE*

934

*p* *RANCE* *cresc.* *p*

939

*mf sostenuto* *a tempo* *dim.*

*mf sostenuto* *RANCE* *a tempo* *dim.*

943

943 *mf* *calando* *rall.* *sostenendo* *pp* *pp*

RANCE RANCE

948

948 *a tempo* *p* *movendo un poco* *rall.* *f* *Largamente*

RANCE

954

954 *più mosso* *dim. e rall.* *Lento* *lentamente* *pp*

MINNIE

958

958 *Andantino (in quattro)* *a tempo* *p* *pp* *p* *p*

MINNIE sostenendo

RANCE

MINNIE LH

964

964 *p* *a tempo* *poco rit.* *rit.* *sempre rit.*

971 *a tempo* *pp* oboi *cresc.*

*p* *pp pizz.*

MINNIE

977 *a tempo* *p fl. solo* *poco rall.* *pp* *p*

MINNIE

3

983 *p* *MINNIE* *senza cresc.* *MINNIE*

987 *p fl.* *p* *MINNIE* *pp dolce*

*pp*

991 *trian.* *pp* *ppp* *rall.*

3

3

*p* *pp*

MINNIE

1004

1009

1014

1020

1020

*cresc. molto*

*f* *p*

*f*

MINNIE

MINNIE

MINNIE

1025

*p* *cresc.*

1027

*cresc.* *p* MINNIE *cresc.* MINNIE

1031

$\text{♩} = 66$   
Sostenendo

*mf* *p* *mf* JOHNSON *p* *mf* MINNIE *p* RANCE

1035

*p* *p* RANCE

1040

*p* *f* RANCE *p* *mf*

1045

*pp*

*rit.*

*a tempo*

**RANCE**

**MINNIE**

**JOHNSON**

*f* 3 *p*

1049

(con indifferenza)

*p*

*pp*

*f*

1052

*mf*

*dolce, cantando*

*p*

**JOHNSON**

**RANCE**

1056

*p dolce*

*f* **MINNIE**

*p* *f*

*pp*

1061

*Animato*

*mf*

**JOHNSON**

**RANCE**

*cresc.*

*f*

*f secca*

**JOHNSON**

1065

**MINNIE**

*poco rit.*

*dolce, legato*

**Un poco meno**

*f* *p* *pp dolce* *ppp*  $\text{♩} = 58$  *ppp*

**JOHNSON**

1069

**MINNIE**

*sempre ppp*

**JOHNSON**

1073

**MINNIE**

*pp dolce, legato*

1078

*sempre pp* *p* *p* *più p*

**JOHNSON**

1083

**MINNIE**

*a tempo*

*pp* *p* *pp* *rit.* *pp*

**JOHNSON**

**MINNIE**

**JOHNSON**

1089

*sensibile solo*

MINNIE

*p*

*p*

1094

JOHNSON

*p*

*p*

*p* (*dolcemente*)

MINNIE

1100

JOHNSON

*mf*

*cresc.*

*mf*

*dim.*

MINNIE

*p*

1106

**Meno***p dolce (tristamente)**rall. e dim.**perdendosi***♩ = 112****Allegro moderato*****f* a tempo, deciso**

MINNIE

*pp*

*f*

RANCE

1113

RANCE

*ff*

*mf*

JOHNSON

1120

*f* **RANCE** *mf* *p* **VUOTA** *p* **RANCE**

Three measures of piano accompaniment for the vocal line. The first measure is marked *f* and contains the word **RANCE**. The second measure is marked *mf*. The third measure is marked *p* and contains the word **VUOTA**. The fourth measure is marked *p* and contains the word **RANCE**. The piano part features triplets and a melodic line in the right hand.

1128

*ben ritmato* *mf*

Two measures of piano accompaniment. The first measure is marked *ben ritmato*. The second measure is marked *mf*. The piano part features a melodic line in the right hand and a rhythmic pattern in the left hand.

1135

*f* *p* **TENORI** *f* **BARITONI** *p*

Four measures of piano accompaniment. The first measure is marked *f*. The second measure is marked *p* and contains the word **TENORI**. The third measure is marked *f* and contains the word **BARITONI**. The fourth measure is marked *p*. The piano part features a melodic line in the right hand and a rhythmic pattern in the left hand.

1141

*f* **MINNIE** *Sostenendo* *a tempo* *decisamente* *f*

Four measures of piano accompaniment. The first measure is marked *f* and contains the word **MINNIE**. The second measure is marked *Sostenendo*. The third measure is marked *a tempo*. The fourth measure is marked *decisamente* and *f*. The piano part features a melodic line in the right hand and a rhythmic pattern in the left hand.

1148

*Un poco meno ma sempre con moto* *pp* *p dolce* *p* **SONORA**

Four measures of piano accompaniment. The first measure is marked *Un poco meno ma sempre con moto*. The second measure is marked *pp*. The third measure is marked *p dolce*. The fourth measure is marked *p* and contains the word **SONORA**. The piano part features a melodic line in the right hand and a rhythmic pattern in the left hand.

1154

*brillante*

*mf*

*mf* *p*

JOHNSON

TRIN

1161

*brillante*

*f*

*p*

*pp*

TRIN

TRIN

1167

*string. e cresc.*

*mf*

*f*

HARRY

1174

**Allegro con slancio**  
(Tempo di Valzer in uno)

*ff*

*mf*

JOHNSON

$\text{♩} = 88$

1180

*p*

*marcato*

JOHNSON

MINNIE

*p*



Musical score for measures 1224-1231. The key signature is three sharps (F#, C#, G#). The score is written for piano (pizz.) and includes a *pp* dynamic marking. A long slur spans the bottom staff, with the instruction *(falsetto)* written below it.

Musical score for measures 1232-1239. The key signature is three sharps (F#, C#, G#). The score includes the instruction *poco rall.* at the beginning, followed by *tornando a tempo*. Dynamics include *pp* and *pp pizz.*. A phrase is marked *pp dolce cantando* with the instruction *lusingando e sostenendo* above it. The system ends with *pp pizz.*

Musical score for measures 1240-1246. The key signature is three sharps (F#, C#, G#). The score includes the instruction *rit.* and *a tempo cantando*. Dynamics include *p*. There are two annotations: *NICK* in an orange box and *RANCE* in a green box.

Musical score for measures 1247-1253. The key signature is three sharps (F#, C#, G#). The score includes the instruction *cresc.* and a *p* dynamic marking.

Musical score for measures 1254-1260. The key signature is three sharps (F#, C#, G#). The score includes the instruction *cresc.* and a *p* dynamic marking.

Musical score for measures 1261-1267. The key signature is three sharps (F#, C#, G#). The score includes the instruction *cresc. molto* and *sempre cresc.*

1268

$\text{♩} = 184$   
Allegro  
feroce

*allargando*

**fff**

TENORI, BASSI LH

1275

**ASHBY**

T.B.

1283

*meno forte*

*p* *cresc.*

**ASHBY**

1291

**RANCE**

*p*

**RANCE**

1299

*p solo*

**RANCE**

*pizz.*

*ppp*

1317

1325

1333

1342

1350

1350

**CASTRO**  
*Sostenuto*  
(con ferocia)

*a tempo*

(quasi parlato)

**ff** con sgarbo

**ff**

**CASTRO**

(vento)

**mf**

*cresc. molto*

1358

*mf* *mf* *ff* *p* *pp*

*>* *>* 6 6 6 6

SONORA TRIN

1364

*f* *mf* *ff*

3 3 6 6 6

SONORA, TRIN

1369

*p* *p*

3 3 3 3

CASTRO TENORI, BASSI RANCE (energico)

*rall.*

*cresc. molto*

1375

*mf* *ff* *p*

6 6 6 6

NICK SONORA

(con galanteria)

*cresc.*

1381

*mf* *ff* *pp* *ff*

*rall.* *cresc. molto* *a tempo*

3

CASTRO a piacere sempre *pp*

(gridando) *ff con sgarbo*

1390 **Meno** **CASTRO**  $\text{♩} = 80$  *ppp* *misterioso* *ppp* **CASTRO** *p*

1394 *sempre ppp* *pp* **NICK** *pp*

1401 *(brutalmente)* **RANCE** *cresc. molto* *3* *3* *sempre cresc.* *poco allarg.*

1411 **Andante** *ff* *ff* *p dolce legato* *espressivo* **NICK**

1416 *p fl., oboi, cl.* *p corni* *smorzando molto* *pp*

1420 *poco rall.*  $\text{♩} = 108$  *p* oboi

Andante sostenuto

*p*

*sempre p*

1423

*p* fl.

*sempre p*

1425 *p* oboi

*sempre p*

1427

*p*

1429 *pp* *dolciss.* *dolcemente voce*

*pp*

*sempre pp*

MINNIE

1431

Musical score for measures 1431-1432. The key signature is three sharps (F#, C#, G#). The score is written for piano (p) and includes triplets. A red bracket highlights a triplet in measure 1432. The name "MINNIE" is written in a red box above the right staff in measure 1432. The instruction "sempre pp" is written above the right staff in measure 1432.

1433

Musical score for measures 1433-1434. The key signature is three sharps (F#, C#, G#). The score is written for piano (p) and includes triplets. A red bracket highlights a triplet in measure 1433. The name "JOHNSON" is written in a blue box above the right staff in measure 1434. The instruction "sempre pp" is written above the right staff in measure 1433.

1435

Musical score for measures 1435-1436. The key signature is three sharps (F#, C#, G#). The score is written for piano (p) and includes triplets. A blue bracket highlights a triplet in measure 1435. The name "JOHNSON" is written in a blue box above the right staff in measure 1436. The instruction "sempre pp" is written above the right staff in measure 1435.

1437

Musical score for measures 1437-1438. The key signature is three sharps (F#, C#, G#). The score is written for piano (p) and includes triplets. A blue bracket highlights a triplet in measure 1437. The name "JOHNSON" is written in a blue box above the right staff in measure 1438. The instruction "sempre pp" is written above the right staff in measure 1437. The instruction "poco cresc." is written above the right staff in measure 1438. The instruction "dim." is written above the right staff in measure 1438.

1439

Musical score for measures 1439-1440. The key signature is three sharps (F#, C#, G#). The score is written for piano (p) and includes triplets. A blue bracket highlights a triplet in measure 1439. The name "JOHNSON" is written in a blue box above the right staff in measure 1440. The instruction "poco rall." is written above the right staff in measure 1439. The instruction "a tempo" is written above the right staff in measure 1440. The instruction "con mollezza" is written above the right staff in measure 1440. The instruction "p espressivo, ben cantato" is written above the right staff in measure 1440. The name "MINNIE" is written in a red box above the right staff in measure 1440.

1442

MINNIE

*pp*

JOHNSON

1446

*sempre p senza crescere*

*pp*

MINNIE (ridendo)

*sempre p*

1450

MINNIE

*f sostenendo*

*cresc.*

1453

*pp*

*poco rall.*

(con grazia)

*pp*

*p*

JOHNSON

1457

*p*

MINNIE

*p*

1460

*pp*

*cresc.*

MINNIE

*poco rit.*

JOHNSON

1475

*mf*

*poco allargando*

*a tempo*

*cresc. molto*

*sf*

*p*

The image shows a musical score for the first system of 'The Swan' from 'The Nutcracker'. It is a piano score in G major (three sharps) and 3/4 time. The system begins at measure 1475. The right hand features a melodic line with a red slur and a red diamond marking a specific note. The left hand provides harmonic support with chords. Dynamics include mezzo-forte (mf), piano (p), and fortissimo (sf). Performance instructions include 'poco allargando' (slowing down) and 'a tempo' (returning to original tempo). A 'cresc. molto' (very crescendo) marking is placed over a series of chords in the left hand. The system concludes with a final chord in the right hand and a sustained bass note in the left hand.

1478 *p* *dim.* *arpa* *pp* *cresc. molto* *f*

JOHNSON

1481 *f* *poco rall.*

JOHNSON

1486 *a tempo ed agitando* *mf* *f* *mf* *timp.*

JOHNSON

1490 *p* *mf*

1493 *a piacere* *poco meno* *pp* *ppp* *poco sf* *poco sf*

MINNIE

1497

*meno sf*

*(con semplicità)*

MINNIE

1502

4

*ppp*

MINNIE

1507

*ppp*

*poco rit.*

*pp*

*sempre rit.*

*pp*

*pp (smarrito)*

*a tempo*

MINNIE

1512

*pp*

*mf pizz.*

*p*

MINNIE

1516

*pp*

*pizz.*

*crescendo*

MINNIE

1519

*pp*

*p*

*cresc.*

*sempre cresc.*

MINNIE

1523 *f* *calando e dim. molto* *p dim.* *pp* *mfpp*

8

MINNIE 4

1527 *And<sup>te</sup> mosso moderatamente* *pp* *ppp arpa* *rall.* *pizz.*

♩. = 50

JOHNSON

1530 *sempre pp* *pp corni* *JOHNSON*

1535 *riten.* *a tempo* *JOHNSON* *sempre pp*

5

1539 *p* *pp arpa* *p corni* *JOHNSON*

1542

*allarg.*

*p* corni

1545

JOHNSON

*f*

*p*

*rall.*

*Animando un poco*

*pp*

$\text{♩} = 72$  MINNIE

1548

*dim.*

*pp*

*p fl.*

*p cl.*

*stringendo poco a poco*

*pp*

Lo stesso movimento

1552

(contrariata)

MINNIE

NICK

*sf*

*p* NICK

(con paura)

$\text{♩} = 126$  Allegro agitato

1556

JOHNSON

MINNIE

*p solo*

*mf*

1561 *mp* *fischio* **MINNIE** *a tempo*  $\text{♩} = 120$  *p*

*p* *fp* *p* *col canto* *Un poco meno*

1568 *pp* *cl.* **MINNIE** *p* *legato*

*pp* *cl.*

1576 **JOHNSON** **MINNIE** *sempre p*

*p* *legato*

1583  $\text{♩} = 88$  *Sostenuto un poco* **MINNIE** *f* *(con forza)*

*f*

1590 *dim.* **MINNIE** *f* *tr.be* *p* *p* *mf* *pp*

*cresc.*

1596 *pp* *tr.be* *MINNIE* *rit. e con dolore*  $\text{♩} = 108$  *pp* *Moderato mosso* *corni* *p* *MINNIE*

1601 *p* *con accento sostenendo* *a tempo* *pizz.* *pp* *p* *pp pizz.*

1605 *tr.be* *MINNIE* *pp* *mp* *pp* *simile*

1609 *MINNIE* *p* *f* *sostenendo* *cresc.* *pizz.* *p*

1613 *a tempo* *pp* *pp pizz.* *cresc. molto* *ff* *tr.be* *MINNIE* *(risoluta)* *f* *col canto*

1618  $\text{♩} = 52$  *Largamente*

*f* *cresc. molto* *f* *ff* *p* *dim.*

1622 *sempre dim.* *pp* *mp arpa* *pp* *dim.*

JOHNSON

1625  $\text{♩} = \text{♩}$  *Movendo*

*p* *p* *p* *p cresc. poco a poco*

JOHNSON

1630  $\text{♩} = 58$  *f* *arpa* *ff* *pp* *calmo* *pp*

JOHNSON

LH

1635 *pp* *JOHNSON*

1639

JOHNSON

*rit. col canto*

*p*

1642

*a tempo*

MINNIE (malinconica)

1645

*ppp*

*poco rit.* ♩ = 48

*ppp*

*Andante sost. molto (in due)*

*ppp*

MINNIE

1649

*ppp*

*poco sostenendo*

*ppp a tempo*

MINNIE

1654

*poco sostenendo*

*ppp a tempo*

*ppp*

*poco sostenendo*

MINNIE

JOHNSON

(esita, poi decidendosi)

1659 (scherzosa e triste)

*ppp a tempo* MINNIE

*ppp*

3 3 3 3

1663

*ppp* LH *larghissimo*

MINNIE

*ppp* *p* *f* *arpa* *molto dim.* *p*

*cresc.*

1667

JOHNSON

*dim.* *pp* *dim. sempre* *cedendo un poco*

5

*pp* JOHNSON

*dim.*

1670

MINNIE

1673  $\text{♩} = 60$  Calmo (in quattro)

*p* *pp* *arpa* *pp* (piangendo)

MINNIE

$\text{♩} = 60$   
Andante molto sostenuto

1677 **JOHNSON** *molto dolce riten.* *Sostenuto* *pp* *ppp* *pp* *ppp* *TENORI-INTERNI*

1682 *pp* *ppp* *f* *dim.* *mf* *con grande espressione* *p* **JOHNSON**

1687 *calando dolcissimo* *pp* *ppp* *rall.* *ppp* *(come sognando)* *più piano* *TENORI-INTERNI*

1692 *cresc. molto* *lunga* *pp* *ppp* *ff* *Molto sostenuto* *dim.* *perdendosi* *TENORI*

1698 **SIPARIO LENTO** *lentissimo*