

Rossini
Bel raggio lusinghier
from Semiramide

Andante grazioso

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante grazioso'. The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). Performance instructions include 'sempre staccato' and accents. The piece features a mix of melodic lines in the right hand and rhythmic accompaniment in the left hand, with some sections containing dense chordal textures.

The first system of the musical score consists of two staves. The upper staff is in treble clef and features a melodic line with a trill marked with a '3' and a slur. The lower staff is in bass clef and provides a rhythmic accompaniment. The dynamic marking *p* (piano) is placed at the beginning of the lower staff. The instruction *sempre staccato* is written at the end of the system.

The second system continues the musical score with two staves. The upper staff has a melodic line with a trill marked with a '3'. The lower staff has a rhythmic accompaniment. The dynamic marking *f* (forte) is placed at the beginning of the lower staff.

The third system continues the musical score with two staves. The upper staff has a melodic line with a trill marked with a '3'. The lower staff has a rhythmic accompaniment. The dynamic marking *f* (forte) is placed in the middle of the lower staff.

The fourth system continues the musical score with two staves. The upper staff has a melodic line with trills marked with '3'. The lower staff has a rhythmic accompaniment. The dynamic marking *ff* (fortissimo) is placed at the end of the lower staff.

The fifth system is the vocal entry, consisting of a single staff in treble clef. The tempo/mood marking *a piacere* is written above the staff. The lyrics are: "At last Hope's cheer-ing ray Bids Bel rag - gio lu - sin - ghier, di". The musical notation includes a trill marked with a '3' and a slur.

sor - row flee a - - - way, The sun of joy breaks -
spe - mè e di pia - - - cer, al - fin per me bril -

ff

Text

forth on high! Ar - sa - ces hath re - turn'd; Yes, soon to me will
lò, bril - lol! Ar - sa - ce ri - tor - nò, sì, a me ver -

f *ff*

Text

fly. This heart that un - til now With grief had sunk op -
rà, quest' al - ma che fi - nor ge - mè, tre - mò, lan -

press'd, Once more it doth re - vive, Sor - row hath flown a -
gui. oh! co - me re - spi - ro! o - gui mio duol spa -

ff

far, a - - far, For ev - - er flown
 ri, spa - - ri, dal cor, dal

ff

Text

from my breast, for ev - er from my breast. Yes! At
 mio pen - sier, si di - le guò il ter - ror! sì! bel

ff *p* *f* *p*

last Hope's cheer - ing ray Bids dark sor - row flee a -
 rag - gio lu - sin - ghier, di spe - me e di pia -

sempre staccato

way The sun of joy breaks forth, yes,
 cer al - fin per me bril - lò, sì,

breaks forth, breaks forth on high. To calm this trou - bled
al - fin per me bril - lò, la cal - ma que - sto

breast, And ev - - 'ry fear al -
cor, Ar - sa - - ce ren - - de -

Text

lay, Ar - sa - ces hath re - turn'd, And
rà, Ar - sa - ce ri - tor - nò, qui,

p

hith - er takes his way.
qui a me ver - rà.

p *f*

Allegretto

Yes, he hath re-turn'd.
Ei ver - rà, ver - rà.

ff *dolce*

Enchant-ing
Dol - ce pen-

ff p ff

vi - - sion, of realms E - lys - - ian, What deep e - mo - tion fills now my
sie - - ro, di quell' - i - stan - - te, a te sor - ri - de l'a - man - te

p

heart, Ah, How bright the dawn - ing, — When grief and mourn - ing Like storm - y
cor, sì, co - me più ca - ro — do - po il tor - men - to. è il bel mo -

shad - ows break and de - part, Like storm-y shad -
men - to di pace e a - mor, è il bel mo - men -

p

ows, like shad - ows de - part, like
to di gio - ja e a - mor, di

shadows break and de - part, like
gio - ja, di gio - ja e a - mor, di

shad - ows, like shad - ows de - part.
gio - ja, di gio - ja e a - mor.

The first system of piano accompaniment consists of two staves. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady, rhythmic accompaniment with eighth notes. A *cresc.* marking is placed above the right-hand staff in the second measure.

The second system continues the piano accompaniment. The right hand's melodic line remains intricate and active, while the left hand maintains its rhythmic support. The *cresc.* marking from the previous system is still present.

The third system shows the piano accompaniment continuing. The right hand's texture is dense with rapid sixteenth-note passages. The left hand's accompaniment is consistent with the previous systems.

The fourth system includes a vocal line and piano accompaniment. The vocal line is on a single staff, with lyrics written below it. The piano accompaniment is on two staves. The lyrics are: "Ah! Enchant-ing vi - - sion of realms E - Ah! dol - ce pen - sie - - ro di quell' i -". The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with a steady eighth-note accompaniment. A *p* (piano) marking is placed below the right-hand staff in the third measure.

lys - - ian, What deep e - mo - tion ____ fills ____ now my heart, Ah, How bright the
 stan - - te, a te sor - ri - de ____ l'a - man - te cor, st, co - me più

dawn - ing ____ Whengrief and mourn - ing Like storm - y shad - ows, break and de -
 ca - ro, ____ do - po il tor - men - to, è il bel mo - men - to di pace e a -

part, Like storm - y shad - - - ows, ____ yes,
 mor, è il bel mo - men - - - to ____ di

break and de - part, Like shad-ows break and de -
gio - ja e a - mor, di gio - ja, di gio - ja e a -

part, Like shad - ows, like shad - ows de -
mor, di gio - ja, di gio - ja e a -

part, like shad - ows de -
mor, di gio - ja e a -

Text

part, like shad - ows de - part, break
mor, di gio - ja e a - mor, di

fp fp

and de - part, break and de - part, break and de -
gio - ja e a mor, di gio - ja e a mor, di gio - ja e a -

fp fp fp fp fp fp ff

part, break and de - part, break and de - part!
mor di gio - ja e a - mor, di gio - ja e a - mor!

Piano accompaniment for the third system, featuring a complex melodic line in the right hand and a steady bass line in the left hand.

Piano accompaniment for the fourth system, continuing the melodic and harmonic development of the previous system.

Piano accompaniment for the fifth system, concluding the musical passage on this page with a final cadence.