

APPENDIX 1

1 *Andante con moto.*

Nel - la - bionda e - gli ha l'u - san - za di lo - dar - la  
 Is a - maiden fair and slender, He will - praise her

7  
 la gen - ti - lez - za, nel - la bru - na la co -  
 for modest sweetness, Then the dark ones are so

12  
 stanza, nel - la bian - ca la dol - cez - za.  
 tender! Lint - white tress - es shew dis - creetness; *Fl. / Viol.*

17  
 Vuol d'in - ver - no la grassot - ta, vuol d'e - sta - te la ma -  
 When 'tis cold he likes her port - ly, In the sum - mer, slim and

21  
 grotta, e la gran - de ma - e -  
 courtly, Tall and haugh - ty, ne'er she a -

25

sto - sa, e la gran - - de ma - - e -  
 larmshim, tall and haugh - - ty, ne'er she a -

29

sto - sa. La pic - ci - na, la pic -  
 larms - - - - - him. If she's ti - ny, if she's

33

ci - na, la pic - ci - na, la pic - ci - na, la pic - ci - na, la pic -  
 ti - ny, if she's ti - ny, ver - y ti - ny, ver - y ti - ny, ti - ny,

35

ci - na, la pic - ci - na, la pic - ci - na, la pic - ci - na è ognor vez - zo - sa, è ognor vez -  
 ti - ny, If she's ti - ny, very ti - ny, ti - ny, ti - ny, no less she charms him, no less she

38

zo - sa, è ognor vez - zo - sa; del - le vecchie fa - con - qui - sta  
 charmshim, no less she charmshim. Ripe du - en - nas he en - gag - es,

APPENDIX 2

# Maria

Stephen Sondheim

Leonard Bernstein

*Slowly and freely*

Cm Cm<sup>7</sup> A<sup>b</sup> Cm

*p*

Spoken: Maria Sung: The most beau-ti-ful sound I

5 Db Gb<sup>6</sup> Eb<sup>7</sup> A<sup>b</sup>

ev - er heard Ma - ri - a Ma - ri - a Ma - ri - a Ma - ri a

8 Cm Cm<sup>7</sup> A<sup>b</sup> Cm D<sup>b</sup> Eb<sup>m</sup> , Eb

*cresc*

All the beau-ti-ful sounds of the world in a sin-gle word Ma - ri-a Ma-ri-a Ma-ri-a Ma

2

11 *Ab* *rall* *mf* *C*

ri - a Ma-ri-a Ma-ri-a Ma ri - a I've just met a girl named Ma

14 *Gmaj7* *C* *G* *Dm7* *Cmaj7*

ri - a And sud-den-ly that name will nev-er be the same to me. Ma

18 *C* *Gmaj7* *Am* *mf*

ri - a! I've just kissed a girl named Ma - ri - a - And sud-den-ly I've found How

22 *Bm* *f* *F*

won-der-ful a sound can be! Ma - ri - a! say it loud and there's mu - sic

26 Em *p* 3 Gm 3 D *tenderly*  
play - ing say it soft and it's al - most like pray - ing Ma -

29 Bb<sup>9</sup> *rall* 3 3 *pp* *slowly* C  
ri - a I'll nev - er stop say - ing "Ma - ri - a"

*rall. e dim* *pp* *ppp* 8<sup>va</sup>

Detailed description: The image shows a musical score for a vocal and piano piece, spanning measures 26 to 29. The score is written in a key signature of one flat (Bb) and a common time signature (C). The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Measure 26 starts with a treble clef and a key signature of one flat. The vocal line begins with the lyrics 'play - ing' and 'say it soft and it's al - most like pray - ing Ma -'. The piano accompaniment features a series of chords and moving lines. Measure 29 begins with a treble clef and a key signature of one flat. The vocal line continues with the lyrics 'ri - a I'll nev - er stop say - ing "Ma - ri - a"'. The piano accompaniment includes a 'rall' (rallentando) marking and a 'pp' (pianissimo) dynamic. The score concludes with a double bar line and a 'ppp' (pianississimo) dynamic marking. The page number '3' is located in the top right corner.

APPENDIX 3

# Gavotte

JS Bach

**Allegro**

**A**

5

11

16

19

## ROUGH WORK

