

This shows the complex note-spacing required when different rhythms are notated simultaneously.
The Sounds dialog box is set to play only the second vocal realization.

“Ecco ridente in cielo”

from Rossini's *Barber of Seville*
(with two sets of 19th century ornaments)

from Manuel Garcia, Jr., *The Art of Singing* (1856)
transcribed by Greg Sandow

[♩ = c.44]

Ec - co ri - den - te in cie - lo spun - ta la bel - la au - ro ra,

Ec - co ri - den - te in cie - lo spun - ta la bel - la au - ro ra,

Ec - co ri - den - te in cie - lo spun - ta la bel - la au - ro ra,

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e tu non sor - gi an - co - ra, e puoi dor - mir co - si. Ah

e tu non sor - gi an - co - ra, e puoi dor - mir co - si. Ah

e tu non sor - gi an - co - ra, e puoi dor - mir co - si?