

# A R O L D O

## SINFONIA

GIUSEPPE VERDI

Andante (♩=60)

Ottavino

Flauto

2 Oboi

2 Clarinetti in Do

2 Fagotti

4 Corni  
in Re  
in La

2 Trombe in Re

3 Tromboni

Cimbasso

Timpani

Tamburo  
G. Cassa

Andante (♩=60)

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Pizz.  
*p*

A

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

A

Vni I.

Vni II.

Vle

Vc.

Cb.



Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*con forza*

Arco  
*pp*

Arco  
*pp*

Arco  
*pp*

*pp*

*pp*

*pp*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Out.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

1.

*p*

*p*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

I. Solo

in RE

Cor.  
in L.I

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

B

Ott.   
 Fl.   
 Ob.   
 Cl.   
 in DO   
 Fg.   
 in RE   
 Cor.   
 in LA   
 Trb.   
 in RE   
 Trbn.   
 Cimb.   
 Tp.   
 Tmb.   
 G. C.

B

Vni I.   
 Vni II.   
 Vle   
 Vc.   
 Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.  
a 2

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

C

Ott. *leggerissime*

Fl. *leggerissime*

Ob. I. *leggerissime*

Cl. I. in DO *leggerissime*

Fg.

in RE  
Cor. *p leggerissime*

in LA *a 2 p leggerissime*

Trb. I. in RE *marcato il canto*

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

C

Vni I. *Pizz. leggerissime*

Vni II. *Pizz. leggerissime*

Vle *leggerissime*

Vc. *Pizz. p Pizz.*

Cb. *p*



Ott.

Fl.

Ob.

Cl. in DO

Fg.

in RE  
Cor.

in LA

Trb. in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score for page 11 is arranged in two systems. The first system includes woodwinds (Oboe, Clarinet in D, Bassoon), brass (Trumpet in E-flat, Trombone, Horn in E-flat, Horn in A), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play active parts, while the brass instruments are mostly silent. The score is in 2/4 time and features a variety of rhythmic patterns and articulations.

Ott.

Fl.

Ob.  
I.

Cl.  
in DO  
I.

Fg.  
I.

in RE  
Cor.  
in LA

Trb.  
in RE  
I.

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 13, contains the following parts and markings:

- Ott.** (Oboe): Treble clef, melodic line with slurs and accents.
- Fl.** (Flute): Treble clef, rapid sixteenth-note passages.
- Ob.** (Oboe): Treble clef, melodic line with first ending bracket.
- Cl. in DO** (Clarinet in D): Treble clef, melodic line with first ending bracket.
- Fg.** (Bassoon): Bass clef, melodic line with first ending bracket.
- Cor.** (Cor Anglais): Treble clef, melodic line with first ending bracket and *a 2* marking.
- Trb. in RE** (Trumpet in D): Treble clef, melodic line with first ending bracket.
- Trbn.** (Trumpet): Bass clef, rests.
- Cimb.** (Cymbal): Bass clef, rests.
- Tp.** (Tom-tom): Bass clef, rests.
- Tmb. G. C.** (Tympani): Bass clef, rests.
- Vni I.** (Violin I): Treble clef, melodic line with slurs and accents.
- Vni II.** (Violin II): Treble clef, melodic line with slurs and accents.
- Vle.** (Viola): Bass clef, melodic line with slurs and accents.
- Ve.** (Violoncello): Bass clef, melodic line with slurs and accents.
- Cb.** (Contrabasso): Bass clef, melodic line with slurs and accents.

Dynamic markings *p* (piano) are present in the first and second measures of the Oboe, Flute, Bassoon, Clarinet, Bassoon, Cor Anglais, Trumpet in D, Violin I, Violin II, Viola, Violoncello, and Contrabasso parts. The Bassoon part also features a first ending bracket and a *p* marking.

Score for page 14, featuring woodwinds, brass, percussion, and strings. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Horns in E-flat and A-flat (Cor. in RE and LA). The brass section includes Trumpet in E-flat (Trb. in RE), Trombone (Trbn.), and Trombones/Drum Major (Tmb. G. C.). The percussion section includes Cymbals (Cimb.) and Tom-toms (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.).

**Woodwinds:**  
Ob.: *I.*  
Cl. in DO: *I.*  
Fg.: *I.*

**Brass:**  
Cor. in RE: *a 2*  
Trb. in RE: *I.*, *p*, *3*

**Percussion:**  
Cimb., Tp., Tmb. G. C.

**Strings:**  
Vni I., Vni II., Vle, Vc., Cb.

**Dynamic and Performance Markings:**  
*ff* (fortissimo) is used throughout. *Arco* is indicated for the strings. *p* (piano) is used for the first trumpet. *a 2* (second ending) is marked for the horn in A-flat.

This page of a musical score, numbered 15, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with a long note at the beginning of the first measure, followed by a series of eighth notes.
- Ob.** (Oboe): Plays a sustained chord with a tremolo effect.
- Cl. in DO** (Clarinet in D): Plays a sustained chord with a tremolo effect.
- Fg.** (Bassoon): Plays a sustained chord with a tremolo effect.
- in RE Cor. in LA** (Cornets in E-flat and A): Two staves for cornets, both playing sustained chords with tremolo.
- Trb. in RE** (Trumpet in E-flat): Plays a sustained chord with a tremolo effect.
- Trbn.** (Trombone): Plays a sustained chord with a tremolo effect.
- Cimb.** (Cymbal): Plays a rhythmic pattern of eighth notes.
- Tp.** (Tom-tom): Plays a rhythmic pattern of eighth notes.
- Tmb. G. C.** (Tambourine/Gong/Cymbal): Plays a rhythmic pattern of eighth notes.
- Vni I.** (Violin I): Plays a melodic line with a long note at the beginning of the first measure.
- Vni II.** (Violin II): Plays a melodic line with a long note at the beginning of the first measure.
- Vle** (Viola): Plays a melodic line with a long note at the beginning of the first measure.
- Vc.** (Violoncello): Plays a melodic line with a long note at the beginning of the first measure.
- Cb.** (Contrabass): Plays a melodic line with a long note at the beginning of the first measure.

Allegro brillante (♩=96)

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Allegro brillante (♩=96)

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. I.  
in DO

Fg.

in RE  
Cor.

in LA

Trb. in RE

Trbn.

Cimb.

Tp.

Tmb. G. C.

Vni I.

Vni II.

Vle.

Vc.

Cb.





D

Musical score for woodwinds and brass instruments. The instruments listed on the left are: Ott., Fl., Ob., Cl. in DO, Fg., Cor. in RE (with a 2nd staff in LA), Trb. in RE, Trbn., Cimb., Tp., and Tmb. G. C. The score consists of five measures. The Oboe and Clarinet in D parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Bassoon part has a similar pattern. The Cor Anglais part in RE has a melodic line starting with a *p* dynamic and an *a 2* marking. The Trombone and Trumpet parts are mostly rests.

D

Musical score for string instruments. The instruments listed on the left are: Vni I., Vni II., Vle., Vc., and Cb. The score consists of five measures. The Violin I and Violin II parts have a melodic line with a complex rhythmic pattern. The Viola part has a similar pattern. The Violoncello and Contrabass parts are marked *Pizz.* and play a rhythmic accompaniment of eighth notes.

*cresc. ----- poco ----- a ----- poco*

Ott. *p*

Fl. *p*

Ob. *p*

Cl. *p*  
in DO

Fg. *p*

in RE  
Cor. *p*

in LA *p cresc. ----- poco ----- a ----- poco*

Trb. in RE

Trbn.

Cimb.

Tp.

Tmb. G. C.

Vni I. *cresc. ----- a ----- poco ----- a ----- poco*

Vni II.

Vle

Vc. *Arco*

Cb. *Arco*  
*cresc. ----- a ----- poco ----- a ----- poco*

Out.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

*cresc.*

*cresc.*

a 2

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Vni I.

Vni II.

Vle.

Vc.

Cb.

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

e

Ott. *ff* *ff* *ff*

Fl. *ff* *ff* *ff*

Ob. *cresc.* *ff* *ff*

Cl. *ff* *ff* *ff*

in DO

Fg. *cresc.* *ff* *ff*

in RE

Cor. a 2 *ff* *ff* *ff*

in LA

Trb. *ff* *ff* *ff*

in RE

Trbn. a 3 *ff* *ff* *ff*

Cimb. *ff* *ff* *ff*

Tp. *ff* *ff* *ff*

Tmb. *ff* *ff* *ff*

G. C.

Vni I. *ff* *ff* *ff*

Vni II. *ff* *ff* *ff*

Vle *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Cb. *ff* *ff* *ff*

Ott.

Fl.

Ob.

Cl.  
in D

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Trp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

F

Ott.  
Fl.  
Ob.  
Cl. in D0  
Fg.  
in RE  
Cor. in C1  
Trb. in RE  
Trbn.  
Cimb.  
Tp.  
Tmb. G. C.

*p* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*a 2* *a 2*

Detailed description: This block contains the musical notation for woodwinds and brass. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in D0), Bassoon (Fg.), Cor Anglais (in RE), Cor Anglais (in C1), Trumpet (Trb. in RE), Trombone (Trbn.), Cymbal (Cimb.), Trumpet (Tp.), and Trombone (Tmb. G. C.). The notation includes various note values, rests, and dynamic markings such as *p* and *ff*. There are also markings for articulation like *a 2*.

F

Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

*ff* *ff* *ff* *ff* *ff*

Detailed description: This block contains the musical notation for the string section. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The notation includes various note values, rests, and dynamic markings such as *ff*.

Ott. *p* *ff* *p* *ff* *p*

Fl. *p* *ff* *p* *ff* *p*

Ob. *p* *ff* *p* *ff* *p*

Cl. *p* *ff* *p* *ff* *p*

in DO

Fg. *p* *ff* *p* *ff* *p*

in RE

Cor. *ff* *ff* *ff* *ff* *ff*

in LA

Trb. *ff* *ff* *ff* *ff* *ff*

in RE

Trbn. *ff* *ff* *ff* *ff* *ff*

Cimb. *ff* *ff* *ff* *ff* *ff*

Tp. *ff* *ff* *ff* *ff* *ff*

Tmb. *ff* *ff* *ff* *ff* *ff*

G. C. *ff* *ff* *ff* *ff* *ff*

Vni I. *ff* *ff* *ff* *ff* *ff*

Vni II. *ff* *ff* *ff* *ff* *ff*

Vle *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff*



This page of a musical score, numbered 27, contains the following parts and staves:

- Ott.** (Oboe) - Treble clef, *ff* dynamic.
- Fl.** (Flute) - Treble clef, *ff* dynamic.
- Ob.** (Oboe) - Treble clef, *ff* dynamic.
- Cl. in D<sup>o</sup>** (Clarinet in D) - Treble clef, *ff* dynamic.
- Fg.** (Bassoon) - Bass clef, *ff* dynamic.
- in RE** **Cor.** (Cornet in RE) - Treble clef, *ff* dynamic.
- in LA** **Trb.** (Trumpet in LA) - Bass clef, *ff* dynamic.
- Trbn.** (Trombone) - Bass clef, *ff* dynamic.
- Cimb.** (Cymbal) - Bass clef, *ff* dynamic.
- Tp.** (Tom-tom) - Bass clef, *ff* dynamic.
- Tmb. G. C.** (Tomb Tom in G) - Bass clef, *ff* dynamic.
- Vni I.** (Violin I) - Treble clef, *ff* dynamic.
- Vni II.** (Violin II) - Treble clef, *ff* dynamic.
- Vle** (Viola) - Alto clef, *ff* dynamic.
- Vc.** (Violoncello) - Bass clef, *ff* dynamic.
- Cb.** (Contrabasso) - Bass clef, *ff* dynamic.

The score is written in 2/4 time and features a consistent *ff* (fortissimo) dynamic across all parts. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a steady accompaniment. The Violin I part features a more complex, melodic line with many slurs and ties.

Orchestral score for woodwinds and percussion. The instruments listed on the left are:

- Ott.
- Fl.
- Ob.
- Cl. in DO
- Eg.
- in RE Cor.
- in LA
- Trb. in RE
- Trbn.
- Cimb.
- Tp.
- Tmb. G. C.

The score consists of 12 staves. The first two staves (Ott. and Fl.) are in treble clef with a key signature of two sharps (F# and C#). The remaining staves (Ob. through Tmb. G. C.) are in bass clef with the same key signature. The music begins with a rest in the first measure, followed by a series of sixteenth-note patterns in the second and third measures. A dynamic marking of *p* (piano) is present in the second measure of each staff. The section concludes with a final measure containing a whole note chord.

Orchestral score for strings and double bass. The instruments listed on the left are:

- Vni I.
- Vni II.
- Vle
- Vc.
- Cb.

The score consists of 5 staves. The first two staves (Vni I. and Vni II.) are in treble clef with a key signature of two sharps (F# and C#). The remaining staves (Vle, Vc., and Cb.) are in bass clef with the same key signature. The music begins with a rest in the first measure, followed by a series of sixteenth-note patterns in the second and third measures. Dynamic markings include *p* (piano) and *pp* (pianissimo). The section concludes with a final measure containing a whole note chord.

VUOTA

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

Out.

Fl.

Ob.

Cl.  
in DO

Fg.  
*p*

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE

Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. in DO

Fg.

in RE

Cor.

in LA

Trb. in RE

Trbn.

Cimb.

Tp.

Tmb. G. C.

*piu sensibile*

*piu sensibile*

*I. piu sensibile*

*I. piu sensibile*

*piu sensibile*

*piu sensibile*

*piu sensibile*

Vni I.

Vni II.

Vle

Vc.

Cb.

*piu sensibile*

*piu sensibile*

*piu sensibile*

*piu sensibile*

*piu sensibile*

*f*

This page of a musical score, numbered 33, contains the following parts and staves:

- Ott.** (Oboe): Treble clef, melodic line with trills.
- Fl.** (Flute): Treble clef, melodic line with trills.
- Ob.** (Oboe): Treble clef, melodic line with trills, marked "I. trill".
- Cl. in DO** (Clarinet in D): Treble clef, melodic line with trills, marked "I. trill".
- Fg.** (Fagotto/Bassoon): Bass clef, sustained notes with trills.
- in RE Cor. in LA** (Cornets): Treble clef, rhythmic accompaniment.
- Trb. in RE** (Trumpet in D): Treble clef, sustained notes.
- Trbn.** (Trumpet in B): Bass clef, sustained notes.
- Cimb.** (Cymbal): Bass clef, sustained notes.
- Tp.** (Tom-tom): Bass clef, sustained notes.
- Tmb. G. C.** (Tambourin/Gong/Cymbal): Bass clef, sustained notes.
- Vni I.** (Violin I): Treble clef, melodic line with trills.
- Vni II.** (Violin II): Treble clef, melodic line with trills.
- Vle.** (Viola): Bass clef, rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, rhythmic accompaniment.
- Cb.** (Contrabasso): Bass clef, rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex texture with multiple woodwind and string parts, including trills and sustained notes. The woodwinds and strings play a melodic line with trills, while the brass and percussion provide a rhythmic accompaniment.

This page of a musical score, numbered 34, contains the following instruments and parts:

- Ott.** (Oboe): Part with dynamics *mf* and *rinf.*
- Fl.** (Flute): Part with dynamics *mf* and *rinf.*
- Ob.** (Oboe): Part with dynamics *mf* and *rinf.*
- Cl. in DO** (Clarinete): Part with dynamics *mf* and *rinf.*
- Fg.** (Fagotto): Part with dynamic *mf*.
- Cor. in RE** (Corni): Part with dynamic *mf*.
- Cor. in LA** (Corni): Part with dynamic *mf*.
- Trb. in RE** (Trombe): Part with dynamics *mf* and *rinf.*
- Trbn.** (Tromboni): Part.
- Cimb.** (Cimbalini): Part with dynamic *mf*.
- Tp.** (Trombe): Part.
- Tmb. G. C.** (Tamburi): Part.
- Vni I.** (Violini I): Part with dynamics *mf* and *rinf.*
- Vni II.** (Violini II): Part with dynamics *mf* and *rinf.*
- Vle** (Viola): Part with dynamic *mf*.
- Vc.** (Violoncello): Part with dynamics *mf* and *rinf.*, including an *Arco* marking.
- Cb.** (Contrabbassi): Part with dynamic *mf*.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *rinf.* (ritardando) are used throughout to indicate changes in volume and tempo. The woodwind and string sections are particularly active, with many notes and rests. The brass section has fewer notes, often playing sustained chords or rhythmic patterns. The percussion section is mostly silent, with some light activity in the cymbals.



H

Ott. *cresc.* *pp*

Fl. *cresc.* *pp*

Ob. I. *cresc.* *pp*

Cl. I. in DO *cresc.* *pp*

Fg. *cresc.* *pp*

in RE  
Cor. *cresc.*

in LA

Trb. I. in RE *cresc.*

Trbn. *pp*

Gimb. *cresc.* *pp*

Tp. *pp*

Tmb. G. C. *pp*

H

Vni I. *cresc.* *pp*

Vni II. *pp*

Vle *cresc.* *pp*

Ve. *cresc.* *pp*

Cb. *pp*

Ott. Fl. Ob. Cl. in DO Fg. Cor. in RE Cor. in LA Trb. in RE Trbn. Cimb. Tp. Tmb. G. C. Vni I. Vni II. Vle. Vc. Cb.

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

This page of a musical score, numbered 37, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section consists of Trumpet in E-flat (Trb. in RE) and Trombone (Trbn.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). Percussion includes Snare Drum (Cimb.), Tom-tom (Tmb.), and Gong/Cymbal (G. C.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It begins with a first ending bracket over the first measure of the woodwinds. A dynamic marking of *f* (forte) is present in the second measure of most parts. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

**I**

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff*

in RE  
Cor. *ff*

in LA *ff*

Trb. in RE *ff*

Trbn. *ff*

Cimb. *ff*

Tp. *ff*

Tmb. G. C. *ff*

**I**

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *a 2 p ff*

Fg. *p ff*

in RE  
Cor. *ff*

in LA *ff*

Trb. *ff*

Trbn. *ff*

Cimb. *ff*

Tp. *ff*

Tmb. *ff*

G. C. *ff*

Vni I. *p ff*

Vni II. *p ff*

Vle. *p ff*

Vc. *p ff*

Cb. *p ff*

This page of a musical score, numbered 40, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line with many slurs and accents.
- Ob.** (Oboe): Plays a rhythmic accompaniment of eighth notes.
- Cl. in DO** (Clarinet in C): Plays a rhythmic accompaniment of eighth notes.
- Fr.** (Fagotto/Bassoon): Plays a melodic line with slurs and accents.
- in RE Cor. in LA** (Cornets in E and A): Both parts play a rhythmic accompaniment of eighth notes.
- Trb. in RE** (Trumpet in E): Plays a rhythmic accompaniment of eighth notes.
- Trbn.** (Trombone): Plays a rhythmic accompaniment of eighth notes.
- Cimb.** (Cymbal): Plays a melodic line with slurs and accents.
- Tp.** (Tom-tom): Plays a rhythmic accompaniment of eighth notes.
- Tmb. G. C.** (Timpani): Plays a rhythmic accompaniment of eighth notes.
- Vni I.** (Violin I) and **Vni II.** (Violin II): Both parts play a melodic line with many slurs and accents.
- Vle.** (Viola): Plays a melodic line with many slurs and accents.
- Vc.** (Violoncello/Cello) and **Cb.** (Contrabasso/Bass): Both parts play a melodic line with slurs and accents.

This page of a musical score, numbered 41, contains the following instruments and parts:

- Ott.** (Oboe): Part with dynamic markings *ff* and *mf*.
- Fl.** (Flute): Part with dynamic markings *ff* and *mf*.
- Ob.** (Oboe): Part with dynamic markings *ff* and *mf*.
- Cl. in DO** (Clarinet in D): Part with dynamic markings *p* and *ff*.
- Fg.** (Bassoon): Part with dynamic markings *p* and *ff*.
- Cor. in RE** (Trumpet in C): Part with dynamic markings *ff* and *mf*.
- Cor. in LA** (Trumpet in B): Part with dynamic markings *ff* and *mf*.
- Trb. in RE** (Trombone in C): Part with dynamic markings *ff* and *mf*.
- Trbn.** (Trombone): Part with dynamic markings *ff* and *mf*.
- Cimb.** (Cymbal): Part with dynamic markings *ff* and *mf*.
- Tp.** (Tom-tom): Part with dynamic markings *ff* and *mf*.
- Tmb. G. C.** (Timpani): Part with dynamic markings *p* and *ff*.
- Vni I.** (Violin I): Part with dynamic markings *p* and *ff*.
- Vni II.** (Violin II): Part with dynamic markings *p* and *ff*.
- Vle** (Viola): Part with dynamic markings *p* and *ff*.
- Vc.** (Violoncello): Part with dynamic markings *p* and *ff*.
- Cb.** (Contrabasso): Part with dynamic markings *p* and *ff*.

The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *ff*, *mf*) across multiple staves.

L

Ott.

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

in RE  
Cor.  
in E $\flat$

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

L

Vni I.

Vni II.

Vle

Vc.

Cb.



This page of a musical score, numbered 43, contains 18 staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet in D (Trb. in RE), Trombone (Trbn.), Cymbal (Cimb.), Trumpet (Tp.), and Trombone/Guitar (Tmb. G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score is divided into four measures. Dynamic markings are used throughout: *p* (piano) and *pp* (pianissimo) are used in the first and third measures, while *ff* (fortissimo) is used in the second measure. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

Ott. *tr*  
*pp*

Fl. *tr*  
*pp*

Ob. *p*

Cl. *p*  
*in DO*

Fg. *I.*

*in RE*  
Cor. *in LA*

Trb. *in RE*

Trbn.

Cimb.

Tp.

Tmb. G. C.

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp* *Pizz.* *p*

Ch. *pp*

Detailed description: This page of a musical score (page 44) features a woodwind and string ensemble. The woodwinds include Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet (Trb. in RE), Trombone (Trbn.), Cymbal (Cimb.), and Timpani (Tmb. G. C.). The string section consists of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Ch.). The score is in 3/4 time with a key signature of one flat. The woodwinds and strings play a melodic line starting in the second measure, marked with *pp* (pianissimo) and *p* (piano). The Oboe and Clarinet parts include trills (*tr*) in the first measure. The Bassoon part is marked *I.* in the second measure. The Violoncello part includes a pizzicato (*Pizz.*) section starting in the second measure, marked *p*. The brass and percussion parts are mostly silent, indicated by rests.

Ott. *tr*

Fl. *tr*

Ob. *cresc.*

Cl. *in DO* *cresc.*

Fg. *I.* *cresc.*

*in RE*

Cor. *in LA*

Trb. *in RE*

Trbn.

Gmb.

Tp.

Tmb. G. C.

Vni I. *p* *cresc.*

Vni II. *p* *cresc.*

Vle *Pizz.* *p* *cresc.*

Vc. *Pizz.* *cresc.*

Cb. *p*

M

Musical score for woodwinds and brass instruments. The score includes parts for Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in D (Cl. in DO), Bassoon in E-flat (in RE), Bassoon in A-flat (in LA), Trumpet in E-flat (Trb. in RE), Trombone (Trbn.), Cymbal (Cimb.), and Timpani (Tmb. G. C.). The music is marked with a forte dynamic (*ff*) and features various articulations such as accents and slurs. The notation includes stems, beams, and various note values.

M

Musical score for string instruments. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The music is marked with a forte dynamic (*ff*). The Viola and Violoncello parts are specifically marked with *ff* and *Arco*. The notation includes stems, beams, and various note values.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Ott., Fl., Ob., Cl., Fg.) and brass section (Cor., Trb., Trbn., Tmb.) are in the upper half, while the string section (Vni I., Vni II., Vle, Vc., Cb.) is in the lower half. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and various rests and articulations throughout. The key signature is one sharp (F#), and the time signature is 4/4. The page number '48' is located at the top left.

N

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

N

Vni I.

Vni II.

Vle.

Vc.

Cb.

VUOTA

Out.

Fl.

Ob.

Cl.  
in D $\flat$

Fg.

in RE  
Cor.

in F $\sharp$

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

VUOTA



Ott.

Fl.

Ob.

Cl.  
in DO

Fg.  
*p*

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 52, contains the following parts and staves:

- Woodwinds:** Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in RE and in LA).
- Brass:** Trumpet in RE (Trb. in RE), Trombone (Trbn.), and Trombone in C (Tmb. G. C.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into five measures. The woodwind and brass parts are mostly silent, with some rests. The string section is active throughout, with Violin I and II playing melodic lines, and the lower strings providing harmonic support. The Cor Anglais part has a dynamic marking of *a 2* in the third measure. The bassoon part has a dynamic marking of *mf* in the first measure.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This musical score page, numbered 53, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet (Trb. in RE), Trombone (Trbn.), and Trombone/Guitar (Tmb. G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score shows a progression of notes across five measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments are mostly silent. The Cor Anglais and Bassoon parts feature specific articulation marks like 'a 2' and 'mf'. The string parts include 'strum' markings and a 'mf' dynamic. The overall texture is light, with the strings providing a rhythmic foundation.

Ott. *rinforzando*

Fl. *rinforzando*

Ob. *rinforzando*

Cl. *rinforzando*  
in DO

Eg. *mf*

in RE  
Cor. *rinforzando*  
in LA

Trb. *in RE*

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I. *rinforzando*

Vni II. *rinforzando*

Vle *rinforzando*

Vc. *rinforzando*

Cb. *rinforzando*

The musical score for page 54 features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in DO), and Bassoon (Eg.). The brass section includes Trumpet (Trb. in RE), Trombone (Trbn.), and Trombone/Guitar (Tmb. G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with *rinforzando* in several parts, indicating a dynamic increase. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The bassoon part features a melodic line with a *mf* dynamic marking. The overall texture is dense and rhythmic.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

*trm* *trm* *trm*

*trm* *trm* *trm*

*trm* *trm* *trm*

*I.* *tr* *tr* *tr*

*trm* *trm* *trm*

*I.*

*mf*

*piu sensibile*

*piu sensibile*

*piu sensibile*

*piu sensibile*

*a 2 piu sensibile*

Vni I.

Vni II.

Vle

Vc.

Cb.

*trm* *trm* *trm*

*trm* *trm* *trm*

*Arco*

*piu sensibile*

*piu sensibile*

*piu sensibile*

*piu sensibile*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Trills: *trm*

Rehearsal marks: *triv*

Section marking: *a 2*

First ending: *I.*

O

Ott.

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

in RE  
Cor.

in L<sup>1</sup>

Trb.  
in RE

Trbn.

Cimb.

Tp

Tmb.  
G. C.

O

Vni I.

Vni II.

Vle

Vc.

Cb.

**Ott.** *f cresc.*

**Fl.** *f cresc.*

**Ob.** *f cresc.*

**Cl. in D $\flat$**  *f cresc.*

**Fg.** *f cresc.*

**Cor. in C** *f cresc.*

**Trb. in C** *f cresc.*

**Trbn.** I. *f cresc.*  
II.

**Cimb.** *f cresc.*

**Tp.** *f cresc.*

**Tmb. G. C.** *f cresc.*

**Vni I.** *f cresc.*

**Vni II.** *f cresc.*

**Vle.** *cresc.*

**Vc.** *cresc.*

**Cb.** *cresc.*

This page contains a musical score for page 58. It features a full orchestral arrangement with woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D-flat (Cl. in D $\flat$ ), Bassoon (Fg.), and Cor Anglais (Cor. in C). The brass section includes Trumpet (Trb. in C), Trombone (Trbn. with first and second endings), and Timpani (Tmb. G. C.). The string section consists of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It shows a crescendo in dynamics for many instruments, starting from a forte (f) dynamic and moving towards fortissimo (ff) by the end of the page. The woodwinds and strings have melodic lines, while the brass and timpani provide harmonic support and rhythmic patterns.



P

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in RE  
 Cor.  
 in LA  
 Trb.  
 in RE  
 Trbn.  
 Cimb.  
 Tp.  
 Tmb.  
 G. C.

Musical score for woodwinds and percussion instruments. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg. in RE), Horns in E-flat (Cor. in LA), Trumpets in E-flat (Trb. in RE), Trombones (Trbn.), Cymbals (Cimb.), Snare Drum (Tp.), and Gong/Cymbal (Tmb. G. C.). The score features dynamic markings such as *ff* and *ff* *a 2*, and articulation marks like accents (*>*) and breath marks (*tr*).

P

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Musical score for string instruments. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score features dynamic markings such as *ff* and *ff* *a 2*, and articulation marks like accents (*>*) and breath marks (*tr*).

Out. *TRV* *TRV* *ff*

Fl. *TRV* *TRV* *ff*

Ob. *V* *V* *ff*

Cl. *V* *V* *a 2* *ff*

in DO

Fg. *a 2* *V* *V* *p* *p* *ff*

in RE

Cor. *V* *V* *ff*

in LA

Trb. *V* *V* *ff*

in RE

Trbn. *V* *V* *ff*

Cimb. *V* *V* *ff*

Tp. *V* *V* *ff*

Tmb. *V* *V* *ff*

G. C.

Vni I. *V* *V* *p* *ff*

Vni II. *V* *V* *p* *ff*

Vle. *V* *V* *p* *ff*

Vc. *V* *V* *p* *ff*

Cb. *V* *V* *p* *ff*

This page of a musical score, numbered 61, contains the following instruments and parts:

- Out.** (Oboe) and **Fl.** (Flute): Both play a melodic line with eighth-note patterns in the first two measures, followed by sustained notes.
- Ob.** (Oboe): Provides harmonic support with sustained notes.
- Cl. in DO** (Clarinet in D): Provides harmonic support with sustained notes.
- Fg.** (Fagotto/Bassoon): Plays a melodic line with eighth notes and some sixteenth-note passages.
- Cor. in RE** (Cornet in E-flat) and **Cor. in LA** (Cornet in A-flat): Both play sustained notes.
- Trb. in RE** (Trumpet in E-flat): Plays sustained notes.
- Trbn.** (Trumpet): Plays sustained notes.
- Cimb.** (Cymbal): Features a rhythmic pattern in the first two measures and a melodic flourish in the last two.
- Tp.** (Tom-tom): Plays a rhythmic pattern of eighth notes.
- Tmb. G. C.** (Tambourine/Gong): Plays a rhythmic pattern of eighth notes.
- Vni I.** (Violin I): Plays a melodic line with eighth-note patterns.
- Vni II.** (Violin II): Plays a melodic line with eighth-note patterns.
- Vle** (Viola): Plays a melodic line with eighth-note patterns.
- Vc.** (Violoncello): Plays a melodic line with eighth-note patterns.
- Cb.** (Contrabasso): Plays a melodic line with eighth-note patterns.

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). It consists of five measures of music. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic and rhythmic support. The page ends with a fermata over the final measure.

Out. *ff* *ff* *ff* *ff*

Fl. *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *p*

in DO *a 2*

Fg. *ff* *ff* *ff* *ff* *p*

in RE

Cor. *a 2*

in LA

Trb. *ff* *ff* *ff* *ff*

in RE

Trbn. *ff* *ff* *ff* *ff*

Cimb. *ff* *ff* *ff* *ff*

Tp. *ff* *ff* *ff* *ff*

Tmb. *ff* *ff* *ff* *ff*

G. C. *ff* *ff* *ff* *ff*

Vni I. *ff* *ff* *ff* *ff* *p*

Vni II. *ff* *ff* *ff* *ff* *p*

Vle *ff* *ff* *ff* *ff* *p*

Vc. *ff* *ff* *ff* *ff* *p*

Cb. *ff* *ff* *ff* *ff* *p*

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff*

Cor. in RE *ff*

Cor. in LA *ff*

Trb. in RE *ff*

Trbn. *ff*

Cimb. *ff*

Tp. *ff*

Tmb. G. C. *ff*

Vni I. *ff*

Vni II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Piú mosso (♩=120)

Ott.

*tutta forza*

Fl.

Ob.

*tutta forza*

Cl.  
in DO

Fg.

*tutta forza*

Cor.  
in RE

Cor.  
in LA

Trb.  
in RE

*tutta forza*

Trbn.

Cimb.

*tutta forza*

Tp.

Tmb.  
G. C.

Piú mosso (♩=120)

Vni I.

*tutta forza*

Vni II.

Vle

*tutta forza*

Vc.

Cb.

*tutta forza*

This page of a musical score, numbered 65, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line with grace notes and slurs.
- Ob.** (Oboe): Plays a melodic line with grace notes and slurs.
- Cl. in DO** (Clarinet in D): Plays a melodic line with grace notes and slurs.
- Fg.** (Fagotto/Bassoon): Plays a melodic line with grace notes and slurs.
- Cor. in RE** (Trumpet in C) and **Cor. in LA** (Trumpet in B-flat): Both parts play a melodic line with grace notes and slurs.
- Trb. in RE** (Trumpet in C): Plays a melodic line with grace notes and slurs.
- Trbn.** (Trombone): Plays a melodic line with grace notes and slurs.
- Cimb.** (Cymbal): Plays a rhythmic pattern with grace notes and slurs.
- Tp.** (Tom-tom): Plays a rhythmic pattern with grace notes and slurs.
- Tmb. G. C.** (Timpani): Plays a rhythmic pattern with grace notes and slurs.
- Vni I.** (Violin I): Plays a melodic line with grace notes and slurs.
- Vni II.** (Violin II): Plays a melodic line with grace notes and slurs.
- Vle** (Viola): Plays a melodic line with grace notes and slurs.
- Vc.** (Violoncello): Plays a melodic line with grace notes and slurs.
- Cb.** (Contrabasso): Plays a melodic line with grace notes and slurs.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind and string parts feature a complex melodic line with many grace notes and slurs, while the brass and percussion parts play a rhythmic pattern.

This page of a musical score, numbered 66, contains the following instruments and parts:

- Ott.** (Oboe): Treble clef, playing a melodic line with triplets.
- Fl.** (Flute): Treble clef, playing a melodic line with triplets.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets and a dynamic marking of *a 2*.
- Cl. in DO** (Clarinet in D): Treble clef, playing a melodic line with triplets and a dynamic marking of *a 2*.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Cor. in RE** (Trumpet in C): Treble clef, playing a supporting line with dynamic markings of *p* and *v*.
- Cor. in LA** (Trumpet in B): Treble clef, playing a supporting line with dynamic markings of *p* and *v*.
- Trb. in RE** (Trumpet in C): Treble clef, playing a supporting line with dynamic markings of *p* and *v*.
- Trbn.** (Trombone): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Cimb.** (Cymbal): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Tp.** (Tambourin/Tam-tam): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Tmb. G. C.** (Tambourin/Tam-tam): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Vni I.** (Violin I): Treble clef, playing a melodic line with triplets.
- Vni II.** (Violin II): Treble clef, playing a melodic line with triplets.
- Vle.** (Viola): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Vc.** (Violoncello/Cello): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.
- Cb.** (Contrabasso/Double Bass): Bass clef, playing a supporting line with dynamic markings of *p* and *v*.



Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.

in LA

Trb.  
in RE

Trbn.

Gimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Out.

Fl.

Ob.

Cl.  
in DO

Fg.  
a 2

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn.

Cimb.

Tp.

Tmb.  
G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Out.  
Fl.  
Ob.  
Cl.  
in DO  
Fg.  
in RE  
Cor.  
in LA  
Trb.  
in RE  
Trbn.  
Cimb.  
Tp.  
Tmb.  
G. C.  
Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Oboe, Flute, Clarinet in D, Bassoon) and brass section (Trumpet in E-flat, Trombone, Horn in C, Trombone in G, Trumpet) are grouped together. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is at the bottom. The score consists of 16 measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern. The woodwinds and strings are marked with a forte (f) dynamic, while the brass instruments are marked with a piano (p) dynamic. The woodwinds and strings are marked with a first ending (1.) and a second ending (2.) in the final measure. The woodwinds and strings are marked with a first ending (1.) and a second ending (2.) in the final measure. The woodwinds and strings are marked with a first ending (1.) and a second ending (2.) in the final measure.

# ATTO I.

## 2. Introduzione e Aria Aroldo

Salotto nella dimora d'Egberto. — Gran finestra nel mezzo, fuor della quale si vedranno i merli del castello. Sonvi parti laterali, tavola coll'occorrente per scrivere, sedie, ecc. — La stanza è vuota. — Interni canti dalla sala indicano la fine d'un banchetto.

*Allegro assai vivo* (♩ = 152)

**- CORO INTERNO -**

Ten. I. *ff* Toc - chia - mo!... a gaudio in - so - li - to di - schiuda - si o - gni

Ten. II. *ff* Toc - chia - mo!... a gaudio in - so - li - to di - schiuda - si o - gni

Bassi I. *ff* Toc - chia - mo!... a gaudio in - so - li - to di - schiuda - si o - gni

Bassi II. *ff* Toc - chia - mo!... a gaudio in - so - li - to di - schiuda - si o - gni

cor!... Al pro - de Arol - do o - nor!... *dim.*

cor!... Al pro - de Arol - do o - nor!... *dim.*

cor!... Di Pa - lesti - naal re - duce al pro - de Arol - do o - nor!... *dim.*

cor!... Di Pa - lesti - naal re - duce al pro - de Arol - do o - nor!... *dim.*

*ppp* al pro - de A - rol - do, ad A - rol - do o - nor!... *ff* Toc -

*ppp* al pro - de A - rol - do, ad A - rol - do o - nor!... *ff* Toc -

*ppp* al pro - de A - rol - do, ad A - rol - do o - nor!... *ff* Toc -

*ppp* al pro - de A - rol - do, ad A - rol - do o - nor!... *ff* Toc -

*staccate*

-chiam!.. Al prode, al prode A-rol doo-nor! O - nor! O - nor! O -

-chiam!.. Al prode, al prode A-rol doo-nor! O - nor! O - nor! O -

-chiam!.. Al prode, al prode A-rol doo-nor! O - nor! al pro-de Arol - do, al pro-de A-rol - -

-chiam!.. Al prode, al prode A-rol doo-nor! O - nor! O - nor! O -

-nor! O - nor! Tocchiam! Per lui di Kenth più

-nor! O - nor! Tocchiam! Per lui di Kenth più

-do, al pro-de Arol - doo-nor! Toc-chiam! Per lui di Kenth più

-nor! O - nor! Toc-chiam! Per lui di Kenth più

splen-di-da la stel-la sfol-go-rò. Fin-chè a-vran vi-tai

splen-di-da la stel-la sfol-go-rò. Fin-chè a-vran vi-tai

splen-di-da la stel-la sfol-go-rò. Fin-chè a-vran vi-tai

splen-di-da la stel-la sfol-go-rò. Fin-chè a-vran vi-tai

se-co-li il no-me suo e-ter-no'. Toc-chia-mo! poi-chè in-

se-co-li il no-me suo e-ter-no'. Toc-chia-mo! poi-chè in-

se-co-li il no-me suo e-ter-no'. Toc-chia-mo! poi-chè in-

se-co-li il no-me suo e-ter-no'. Toc-chia-mo! poi-chè in-



-tre - pi - do co - ro - nee - gli mie - tè, so - a - veed i - nef-

-tre - pi - do co - ro - nee - gli mie - tè, so - a - veed i - nef-

-tre - pi - do co - ro - nee - gli mie - tè, so - a - veed i - nef-

-tre - pi - do co - ro - nee - gli mie - tè, so - a - veed i - nef-

-fa - bi - le d'a - mo - rea - vrà mer - cè. Chi for - te po - tea

-fa - bi - le d'a - mo - rea - vrà mer - cè. Chi for - te po - tea

-fa - bi - le d'a - mo - rea - vrà mer - cè. Chi for - te po - tea

-fa - bi - le d'a - mo - rea - vrà mer - cè. Chi for - te po - tea

vin - ce - re l'in - fi - do sa - ra - ce - no go - drà po - sar - si

vin - ce - re l'in - fi - do sa - ra - ce - no go - drà po - sar - si

vin - ce - re l'in - fi - do sa - ra - ce - no go - drà po - sar - si

vin - ce - re l'in - fi - do sa - ra - ce - no go - drà po - sar - si

pla - ci - do di fi - da spo - sain sen. Toc - chiam!.. Al pro - de, al

pla - ci - do di fi - da spo - sain sen. Toc - chiam!.. Al pro - de, al

pla - ci - do di fi - da spo - sain sen. Toc - chiam!.. Al pro - de, al

pla - ci - do di fi - da spo - sain sen. Toc - chiam!.. Al pro - de, al

prode A-rol-do onor! o - nor! o - nor! o -

prode A-rol-do onor! o - nor! o - nor! o -

prode A-rol-do onor! o - nor, al prode Arol - do, al prode Arol -

prode A-rol-do onor! o - nor! o - nor! o -

- nor! o - nor! o - nor! o - nor! o -

- nor! o - nor! o - nor! o - nor! o -

- do, al prode Arol - do o-nor! o-nor! o-nor! o-nor!

- nor! o - nor! o - nor! o - nor! o -

- nor! *ff* A gaudio in-so-li-to di-schiude-sio-gni cor! *f* Al

- nor! *ff* A gaudio in-so-li-to di-schiude-sio-gni cor! *f* Al

- *ff* A gaudio in-so-li-to di-schiude-sio-gni cor! *f* Al

- nor! *ff* A gaudio in-so-li-to di-schiude-sio-gni cor! *f* Al

pro-de A-rol-do o-nor!.. Tocchiam! toc-chiam! tocchiam! toc-chiam!

pro-de A-rol-do o-nor!.. Tocchiam! toc-chiam! tocchiam! toc-chiam!

pro-de A-rol-do o-nor!.. Tocchiam! toc-chiam! tocchiam! toc-chiam!

pro-de A-rol-do o-nor! Tocchiam! toc-chiam! tocchiam! toc-chiam!

*Allegro assai vivo* (♩ = 152)  
(*Lo stesso tempo*)

Flauto Ottavino

Oboi

Clarineti in Do

Fagotti

Corni in Re

Trombe in Re

Tromboni

Cimbasso

Timpani

MINA

*Allegro assai vivo* (♩ = 152)  
(*Lo stesso tempo*)

I. Violini

II. Violini

Viola

Violoncelli

Contrabbassi

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

MINA

I.

Vni

II.

Vle

Vc.

Cb.

This musical score page, numbered 79, contains the following parts and staves:

- Fl.** (Flute): Treble clef, dynamic markings *f* and *ff*.
- Ob.** (Oboe): Treble clef, dynamic markings *f* and *ff*.
- Cl. Do** (Clarinet in D): Treble clef, dynamic markings *f* and *ff*.
- Fg.** (Bassoon): Bass clef, dynamic markings *f* and *ff*.
- Cor. Re** (Cor Anglais): Treble clef, dynamic markings *f* and *ff*.
- Trb. Re** (Trumpet in E-flat): Treble clef, dynamic markings *f* and *ff*.
- Trbn.** (Trombone): Bass clef, dynamic markings *f* and *ff*.
- Cmbs.** (Cymbals): Bass clef, dynamic markings *f* and *ff*.
- Ip.** (Timpani): Bass clef, dynamic markings *f* and *ff*.
- MINA**: Treble clef, no notes.
- Vni I.** (Violin I): Treble clef, dynamic markings *f* and *ff*.
- Vni II.** (Violin II): Treble clef, dynamic markings *f* and *ff*.
- Vle** (Viola): Bass clef, dynamic markings *f* and *ff*.
- Vc.** (Violoncello): Bass clef, dynamic markings *f* and *ff*.
- Cb.** (Contrabasso): Bass clef, dynamic markings *f* and *ff*.

The score is written in a common time signature and features various dynamic markings such as *f* (forte) and *ff* (fortissimo). The woodwind and brass sections play sustained notes with accents, while the strings play a rhythmic accompaniment with some melodic lines.

Fl.

Ob. *a2*

Cl. *a2*  
Do

Fg. *a2*

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

*Entra Mina agitata*

MINA

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

The musical score for page 80 features a woodwind section with Flute, Oboe (marked *a2*), Clarinet in D (marked *a2*), and Bassoon (marked *a2*). The brass section includes Trumpet in C, Trombone in C, and Trombone in B-flat. The string section consists of Violin I and II, Viola, Violoncello, and Contrabass. A vocal line for MINA is present, with the instruction *Entra Mina agitata*. The woodwinds and strings play sustained notes with various articulations, while the strings have a more active rhythmic pattern in the lower section.

1

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

MINA

1

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

MINA  
Ciel ch'io re-spiri

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

*f*

*ff*

*p*



Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

MINA

Il gaudio del convito, on- de si plaude al reduce mio sposo supplizio era per

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

2

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

MINA

me!... ohi-mè! che mai fe - ci!..

2

Vni I.

Vni II.

Vle

Vc.

Cb.

Ob. *a2*

Fg. *a2*

MINA  
 Qual fan-ta-sima o- vunque il mio delitto m'ap-par!.. mi la- cera il ri-

I. Vni *p* *f*

II. Vni *p* *f*

Vle *p* *f*

Vc. *f*

Cb. *f*

Ob. *a2*

Fg. *a2*

MINA  
 - mor - so!.. te-mo che ognun mi legga a let-te-re di fuoco scolpi-tain

I. Vni

II. Vni

Vle

Vc. *f*

Cb. *f*

3

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

MINA  
fronte la parola: Col - - pa!.. Ciel!.. che

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and brass section (Trumpets, Trombones, Horns, Trumpet) play a melodic line with a 3-measure repeat sign. The strings (Violins I & II, Viola, Violoncello, Contrabass) provide harmonic support. The vocal soloist MINA enters with the lyrics: "fronte la parola: Col - - pa!.. Ciel!.. che". The score includes various musical notations such as dynamics (ff, a2), articulation (accents), and phrasing slurs.

Fl. *a2*

Ob. *a2*

Cl. *a2*  
Do

Fg. *a2*

Cor. *ff*  
Re *a2*

Trb. *ff*  
Re

Trbn. *ff*

Ombs. *ff*

Tp. *f*

MINA  
fe - ci mai!... mi la - ce - rail ri - -

I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Ch. *f*

Fl. *a2*  
 Ob. *a2*  
 Cl. Do *dim:*  
 Fg. *dim:*  
 Cor. Re *a2* *dim:* *p* *I.*  
 Trb. Re *dim:*  
 Trbn.  
 Cmbs.  
 Tp. *dim.* *p*  
 MINA *p* *f*  
 -mor - so! mi la - ce - rail ri - mor - so. Ohi -  
 Vni I. *dim:* *p*  
 Vni II. *p*  
 Vle *dim:* *p*  
 Vc. *dim:* *p*  
 Cb. *dim:* *p*  
*e*

Cl. Do

Fg.

Cor. Re I. *pp*

Tp. *ppp*

MINA  
- mè! che fe-ci mai!... ohi - mè! ohi - mè!

I. Vni *pp*

II. Vln

Vle *pp*

Vc. Cb. *pp*

Detailed description: This system contains staves for Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais in E-flat (Cor. Re), Trombone (Tp.), and Violoncello/Double Bass (Vc. Cb.). It also includes two Violin staves (I and II) and a vocal line for MINA. The vocal line has lyrics: "- mè! che fe-ci mai!... ohi - mè! ohi - me!". Dynamics include *pp* and *ppp*. The key signature has two sharps (F# and C#).

4 *Andante mosso* ( $\text{♩} = 100$ )

Fl. I. *pp dolcissimo*

Ob. *pp*

Cl. Do I. *pp*

Fg. *pp*

Cor. Re I. *pp*

III. *pp*

MINA  
*con espressione*  
Sal - va - mi, sal - va - mi — tu gran Di - o!.. Tu che mi

Detailed description: This system features Flute I (Fl. I), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais in E-flat (Cor. Re), and MINA. Dynamics include *pp dolcissimo*, *pp*, and *con espressione*. The key signature has two sharps (F# and C#).

4 *Andante mosso* ( $\text{♩} = 100$ )

Vc. *pp*

Cb. *pp*

Detailed description: This system contains staves for Violoncello (Vc.) and Double Bass (Cb.). Dynamics include *pp*. The key signature has two sharps (F# and C#).

Fl. *I.*

Ob. *I.*

Cl. Do *I.*

Fg.

Cor. Re *I.* *III.*

MINA  
leg - gi in co - ree sai l'an - go - - - - - scia \_\_\_\_\_ e il

Vc.

Cb.



Fl. *I.*

Ob. *I.*

Cl. Do *I.*

Fg.

Cor. Re *I.* *III.*

MINA  
pen - ti - men - to mi - o \_\_\_\_\_ Sal - va - mi tu, tu, gran Di - -

Vc.

Cb.



5

Fl. *mf*

Ob. *mf*

Cl. Do *mf*

Fg. *mf*

Cor. Re *mf*

Tp. *mf*

MIN. 1 *f*

- o! Sal - - - - va mi, sal-va-mi tu, gran

5

I. Vni *mf*

II. Vni *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Fl. I. *ppp*

Ob. I. *ppp*

Cl. Do *ppp*

Fg. *ppp*

MINA *a piacere* *ppp*  
 Di - - - o! sal - - - va mi, sal - va - mi

I. Vni *ppp*

II. *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

Fl. I.

Ob. I.

Cl. Do

Cor. Re *I. solo*

MINA *a piacere* *pp*  
 tu, gran Di - - - o, sal - va - mi tu!

I. Vni

II.

Vle

Vc.

Cb.

6 Allegro (♩ = 96)

The first system of the score consists of five staves. The top three staves are for a piano (right hand), and the bottom two are for a bassoon (left hand). The key signature is one sharp (F#) and the time signature is common time (C). The first two staves are mostly empty, with a few notes in the second measure. The third staff has a first ending bracket over two measures, starting with a piano (*pp*) dynamic marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

The second system consists of three staves. The top staff is for the right hand, and the bottom two are for the bassoon. All staves are empty in this system.

The third system consists of three staves. The top staff is for the right hand, and the bottom two are for the bassoon. All staves are empty in this system.

The fourth system consists of three staves. The top staff is for the right hand, and the bottom two are for the bassoon. All staves are empty in this system.

6 Allegro (♩ = 96)

The fifth system consists of five staves. The top two staves are for a piano (right hand), and the bottom three are for a bassoon (left hand). The key signature is one sharp (F#) and the time signature is common time (C). All staves contain rhythmic patterns. The piano parts feature sixteenth-note runs. The bassoon parts feature eighth-note patterns. The dynamic marking *ppp* is present at the beginning of each staff.

Cl. Do

MINA

E-gli vie-ne

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line for the soprano (MINA) and the string accompaniment. The vocal line has a fermata over the final note. The strings play a rhythmic pattern of eighth notes. A first ending bracket is present at the end of the system.



Fl.

Ob.

Cl. Do

entrano Aroldo e Briano

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system includes woodwind parts (Flute, Oboe, Clarinet) and string parts. The woodwinds have rests. The strings play a rhythmic pattern. A first ending bracket is present at the end of the system. Dynamics include *p* and *ff*.

Fl. *I* *po*

Ob.

Cl. *a2*  
Do

MINA

*Recitativo* Oh A - rol - do... Do - po tan - ti pe -

AR. Perchè sì tri - ste? Tu se' com - mos - sa!...

Vc.

Cb.

MINA - ri - gli...

AR. E ve - ro, senza questo pie - to - so so - li - ta - rio me - spen - to forse piangere - sti, o

I. Vni

II. Vni

Vle

Vc.

Cb.

AR. *Andante sostenuto* (♩ = 72)

donna. Fe-ri-to ei mi raccolse ad Asca-lo-na la vi - ta mi ser-ba-va... i Santi

I. Vni

II. Vni

Vle

Vc.

Cb.

8

Ob. *a2*

Cl. *pp*

Cl. *pp*

Fg. *pp*

AR.

luoghi noi visitammo u-niti sulla sacra Tomba giurammo d'esserne cam-pioni e vivere indi-

8

Vc.

Cb.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.  
La 2

Trb.  
Mib

Trbn.

Cmbs.

MINA

Ed e-gli si-a l'angioldi questo tetto protetto - re...

AR.

-vi-si.

BR.

Per sempre dalla colpa e dal de-

*col canto*

I.

Vni

II.

Vle

Vc.

Ch.

e

Fg. *a2*

Mib  
Cor.  
La<sup>b</sup>

Trb.  
Mib

Trbn.

Cmbs.

BR. *(entra nelle stanze a sinistra)*  
- lit - to 'la mano lo pre - ser - vi del Si - gno - re.

Vc.

Cb.

*cantabile*

AR. Sol - toilsol di Si - ria ar - den - te ri - co -

**9** *Andante* (♩ = 60)

I.  
Vni *pp*

II.  
Vni *pp*

Vle *pp*

Vc. *pizz. pp*

Cb. *pizz. pp*



Musical score for the first system, featuring vocal parts and an orchestra.

**Vocal Parts:**  
 Mi b (Soprano): *pp*  
 Cor. Lab (Tenor): *pp*  
 AR. (Alto): *pp*

**Orchestra:**  
 I. Vni (Violin I)  
 II. Vni (Violin II)  
 Vle (Viola)  
 Vc. (Violoncello)  
 Ch. (Contrabbasso)

Lyrics: - per - to d'a - spre ma - glie, que - sto cor nelle bat -



Musical score for the second system, continuing the vocal and orchestral parts.

**Vocal Parts:**  
 Mi b (Soprano): *pp*  
 Cor. Lab (Tenor): *pp*  
 MINA (Mezzo-Soprano): *pp*  
 AR. (Alto): *pp*

**Orchestra:**  
 I. Vni (Violin I)  
 II. Vni (Violin II)  
 Vle (Viola)  
 Vc. (Violoncello)  
 Cb. (Contrabbasso)

Lyrics: - ta - glie non tre-mava, non trema-va che per te. Lor - ché

Lyrics (MINA): Ahtaidetti qual rovente la-va piombano su

I.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Si<sup>b</sup> *pp*

Fg. *pp*

Mib *pp*

Cor. *pp*

Lab *pp*

MINA  
me

AR.  
giac - qui — perfe - ri - ta      lunga - mente, lungamente spasi - mando — So - lo, ah!

I.

Vni

II.

Vle

Vc.

Cb.

Fg. *pp*

Mi<sup>2</sup> Cor. *I.*

La<sup>2</sup> *pp*

AR. *pp*

So - lo a te pen - sando, a te pen - san - do si le -

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Si<sup>2</sup>

Mi<sup>2</sup> Cor. *I.*

La<sup>2</sup> *pp*

MINA

AR. *f* *pp*

Quanto a-more! quanto a-mo-re! Dimiavita fia il rimor-so accusa-  
-ni-va si le-ni-va il mio do - lor.

I. Vni

II. Vni

Vle

Vc.

Cb.

I.

Fl.

Ob.

Cl.  
Si $\flat$

Fg.

Mib

Cor.  
Lab

MINA

AR.

I.

Vni

II.

Vle

Vc.

Cb.

*p*

*a<sup>2</sup>*

- tor!

So - lo, solo a te pen - sando, a te pen - san - - do si le -

I.

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Mib  
Cor.

Lab

MINA

AR.

I.

Vni  
I.

Vni  
II.

Vle

Vc.

Ch.

Quanto amo - re

*f* *pp* *dolciss.*

- ni - va, si leni - vai l' miodo - lo - re, si le - ni - vai l' miodo - lor. Solo, solo a te pen -

Detailed description of the musical score: The score is for page 103 and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si<sup>b</sup>), Bassoon (Fg.), Cor Anglais (Mib Cor.), Trombone (Lab), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The vocal parts are for a Soprano (MINA) and an Alto (AR.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three measures. The woodwinds and strings play melodic lines, while the brass provides harmonic support. The vocal parts have lyrics in Italian. Dynamics include *f* (forte), *pp* (pianissimo), and *dolciss.* (dolcissimo). The first ending is marked with 'I.' and a fermata.

Ob.

Cl. Si b

Fg. *a 2*

Cor. Mi b *I.*

MINA

AR. *qu*anto amo - re  
- sando si le - ni - va il mio do - lo - re, solo, so - lo a te pen - san - do si le - ni - va il mio do -

I. Vni

II. Vni

Vle

Vc.

Cb.

**11** *Allegro mosso* (♩ = 144)

Fl. *I.*

Ob. *a 2*

Cl. Si b *in DO*

Fg. *p*

AR. - lor.

**11** *Allegro mosso* (♩ = 144)

I. Vni

II. Vni

Vle

Vc. *arco*

Cb.

Fl. *f* *p* *f*

Ob. *a2* *f* *f*

Cl. *a2* *f* *f*

Do *f* *f*

Fg. *a2* *f* *p* *f*

Mib *f* *f*

Cor. *a2* *f* *f*

Lab *f* *f*

Trb. *f* *f*

Wib *f* *f*

Trbn. *f* *f*

Cmbs. *f* *f*

AR.

Ma lacrime ti

I. *f* *p* *f*

Vni *f* *p* *f*

II. *f* *p* *f*

Vle *f* *p* *f*

Vc. *f* *p* *f*

Cb. *arco* *f* *f*

Fl. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Mib *ff*

Cor. Lab *ff*

Trb. Mib *ff*

Trbn. *ff*

Cmbs. *ff*

Detailed description: This block contains the musical notation for woodwind and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpet in B-flat (Mib), Horn in F (Lab), Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), and Cymbals (Cmbs.). The notation includes dynamic markings such as *ff* (fortissimo) and accents (>). The woodwinds and brasses play sustained chords or simple melodic lines, while the bassoon has a more active role with some sixteenth-note passages.

AR.  
grondano!... tu tremi non m'in-gan-no!...

Detailed description: This block shows the vocal line for the character AR. The lyrics are "grondano!... tu tremi non m'in-gan-no!...". The music is written in a single staff with a treble clef and a key signature of two flats. The vocal line consists of a series of notes, some with slurs, and rests.

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Ch. *ff*

Detailed description: This block contains the musical notation for the string section. The instruments listed are Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The notation includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The strings play a rhythmic accompaniment with various articulations and slurs.



12

Ob. I.

Cl. Do In SI<sup>b</sup> I.

Fg. I.

AR.

Ti cruc-cia a-sco - so af-fan-no ?..

12

I. Vni

II. Vni

Vle

Vc.

Ch.

Ob. I

Cl. Si<sup>b</sup> I.

Fg. I.

AR.

Par - la al tuo spo - so ti cruc - cia a-sco - so af-

I. Vni

II. Vni

Vle

Vc.

Ch.

13 *Meno mosso* (♩ = 84)

Fl.

Ob. I.

Cl. I. Si b

Fg. I.

Mib

Cor.

Lub

Trb. Mib

Trbn.

Cmbs.

MINA

No.

AR.

- fan - no. " " No? al - lor — dunque sorri - di - mi;

13 *Meno mosso* (♩ = 84)

I.

Vni

II.

Vle

Vc.

Cb.

*leggeriss.*

*leggeriss.*

*leggeriss.*

*leggeriss.*

I.

Fl. *pp*

Fg. *pp*

MINA *Lo*

AR. *og - gi del no - stro i - me - ne ri - cor - re la me - mo - ria...*

I. Vni

II. Vni

Vle

Vc. Ch.

---

Fl. *p* *dolciss.*

Ob. *p* *(a 2)* *dolciss.*

Cl. Si<sup>2</sup> *p* *dolciss.*

Fg. *p*

Cor. La<sup>2</sup> *III.* *p*

MINA *so... (Cheorren - de pe - ne!) cantabile dolciss.*

AR. *Dal cie - lo be - ne -*

I. Vni *ppp*

II. Vni *ppp*

Vle *ppp*

Vc. *pp dolciss.*

Ch. *ppp*

Fl. *a2*

Ob.

Cl. Si b

Fg.

Cor. Mi b *pp*

AR. *(prendendola per mano)*  
 - di - va - ne og - gi la ma - dre mi - a ... og - gi il suo anel ... che

I. Vni

II. Vni

Vle

Vc.

Cb.

**14** *Allegro come prima*

Fg. *p* *(alzandosi)*

MINA *S'a - nello?* *sottovoce*

AR. *fi - a! ... non l'hai? do - v'è? ...* *Eb-*

**14** *Allegro come prima*

I. Vni *p*

II. Vni

Vle *p*

Vc. *p*

Cb. *p*

Fl.   
 Ob.   
 Cl.   
 Si b   
 Fg.   
 Mi b   
 Cor.   
 La b   
 Trb.   
 Mi b   
 Trbn.   
 Cmbs.   
 Tp.   
 MINA   
 AR.   
 I.   
 Vni   
 II.   
 Vle   
 Vc.   
 Cb.

Ah!...   
 - ben, par-la-te-mi... Non c'è più!...

Musical score for page 111, featuring woodwinds, brass, strings, and vocal parts. The score includes dynamic markings such as *ff* and *α 2*. The vocal parts (MINA and AR.) have lyrics: "Ah!...", "- ben, par-la-te-mi... Non c'è più!...". The string section (I, II, Vle, Vc., Cb.) features a prominent rhythmic pattern in the lower register.

Fl.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.  
La b

Trb.  
Mi b

Trbn.

Cmbs.

Trp.

MINA

(Cheorren - - de pe-ne!.. cheorren - - de

AR.

Per-chè?.. ebben par-la-temi...

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Si *a2*

Fg.

Mi<sup>2</sup>

Cor. *a2*

La<sup>2</sup>

Trb. *a3*

Mi<sup>3</sup>

Trbn.

Cmbs.

Tp.

MINA

-pe - ne!)

AR. *(con voce soffocata)*

ebben, par-la-te-mi. Non c'è più! e per-chè?

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This is a page of a musical score, page 113. It contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si), and Bassoon (Fg.). The brass section includes Trumpet in B-flat (Trb. Mi), Trombone (Trbn.), and Trombone in C (Cmbs.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal parts for MINA and AR. The score includes dynamic markings such as *a2*, *a3*, and *pp* (pianissimo). The vocal part for AR includes the lyrics: "ebben, par-la-te-mi. Non c'è più! e per-chè?". A performance instruction *(con voce soffocata)* is written above the AR staff. The key signature has two flats, and the time signature is 4/4.

15 *All.<sup>ro</sup> mod.  $\frac{2}{2}$  ( $\text{♩} = 100$ )*

Fl. *marcate* *pp* *f*

Ob. *marcate* *pp* *f*

Cl. *marcate* *pp* *f*

Sib. *pp* *f*

Fg.

Mib. *f*

Cor. *f* *pp*

Lab.

AR.

Eb - ben, par-

15 *All.<sup>ro</sup> mod.  $\frac{2}{2}$  ( $\text{♩} = 100$ )*

I. *pizz.* *f* *pp*

Vni. *pizz.* *f* *pp*

II. *pizz.* *f* *pp*

Vle. *f* *pp*

Vc. *pizz.* *f* *pp*

Cb. *f* *pp*



Fl. *marcate* *dim.* *dolciss.*

Ob. *marcate* *dim.* *dolciss.*

Cl. Si b *marcate* *dim.* *dolciss.*

Mib Cor. *f* *p* *p Solo*

Lab *f* *p*

MINA

AR. (Chorren de pe-ne!) (Ohi-  
 - la - te mi. Non c'è più, per-chè? parlatemi...

I. Vni *f* *p* *ppp*

II. *f* *p* *ppp*

Vle *f* *p* *ppp*

Vc. Cb. *f* *dim.* *ppp*

Uniti

Fl. *ppp* I.

Ob. *ppp* I.

Cl. Si b *ppp* I.

Fg. *ppp* I.

Cor. Lab *ppp* III.

MINA

AR. *me*) *marcato* *ppp*  
 Non sai che la sua per di - ta per noi sa-ria fa .

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. I.

Ob. I.

Cl. Si b I.

Fg. I.

AR.

. ta - le col - l'ul - ti mo suo va - le la ma - dre

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. I.

Ob. I.

Cl. Si b I.

Fg.

16

AR.

*dim.* *morendo* *P* *declamato*

mi - a, — la madre miá mel dié Pria che smarrirlo un

I. Vni

II. Vni

Vle

Vc. Cb.

16

Fg.

Cor. *Mib* (in *Mib*) I. *p*

AR. ful - mi - ne piombar dovea su no - i; do.

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. *Si b*

Fg.

Cor. *Mib* (in *Lab*) I.

AR. *con forza* *ppp*  
ve - a - gliabis - si suo.i a - prir la ter - ra, a - prir la terra a me. Non

I. Vni

II. Vni

Vle

Vc. Cb.

17 *Poco più di moto*

Fl. *pp*

Ob. *pp*

Cl. Si b

AR. *pp*

sai che la sua perdi - ta sa - ria per noi fa - ta - le? Col

17 *Poco più di moto*

(Pizz.)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

*pp*

Fl.

Ob.

Cl. Si b

AR. *pp*

- l'ul - ti - mo suo va - le la ma - dre mi - a mel

I. Vni

II. Vni

Vle

Vc.

Cb.

*string. poco a poco*

*col canto*

Fl. *I.* *p* *ff*

Ob. *I.* *ff*

Cl. *Si 2* *p* *ff*

Fg. *I.* *p* *ff*

Mib. *p* *ff*

Cor. *III.* *p* *ff*

Lab. *p* *ff*

Trb. *Mib* *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

*string. poco a poco*

*allarg.*

*ff*

AR. *diè, la madre mi.a la madre mi.a mel diè, coll'ulti.mo suo va.le.*

*string. poco a poco*

*col canto*

I. *Arco* *pp* *ff*

Vni. *Arco* *pp* *ff*

II. *Arco* *pp* *ff*

Vle. *Arco* *pp* *ff*

Vc. *Arco* *pp* *ff*

Cb. *Arco* *pp* *ff*

18 *Allegro assai* (♩ = 144)

Fl. *a2*

Ob. *a2*

Cl. *a2*  
Si b

Fg. *a2*

Mib  
Cor. *a2*

Lab *a2*

Trb. *a2*  
Mib

Trbn. *a2*

Cmbs. *a2*

Tp. *a2*

MINA

AR.

*ff*

A-prir gliabissi suoipos.sa la terra a  
la madre mia mel diè,— la ma-dre mia mel diè.

18 *Allegro assai* (♩ = 144)

I.

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl. *a2*

Ob.

Cl. *Si b*

Fg. *bb*

Mib *a2*

Cor. *a2*

Lab *a2*

Trb. *Mib*

Trbn. *bb*

Cmb. *bb*

Tp. *b*

MINA  
me, la ter . ra a me!)

I. Vni

II. Vni

Vle

Vc.

Ch.

*I. Tempo*

Fl. *f* *pp*

Ob. *f* *pp*

Cl. Si b *f* *pp*

Fg.

Mib *f* *pp* a2

Cor. *f* *pp*

Lab *f* *pp* a2

Trb. Mib

Trbn.

Cmbs.

Tp.

AR. *(parlante)*  
Non sai che la sua perdita saria per noi fa.

*I. Tempo*

I. Vni *ff* *pp*

II. Vni *ff* *pp*

Vle *Pizz.* *f* *pp*

Vc. *Pizz.* *f* *pp*

Cb. *Pizz.* *f* *pp*



Fl. Ob. Cl. Si b Mib Cor. Lab MINA AR. I. Vni II. Vle Vc. Cb.

*f* *f* *dim.* *f* *f* *dim.* *f* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

(Ohi - me'!...) Col. l'ul. timo suo va - - -

- ta - - le ?

Fl. Ob. Cl. Si b Fg. MINA AR. I. Vni II. Vle Vc. Cb.

*ppp* *ppp* *ppp* *p* *pp* *pp* *pp* *ppp* *pp* *ppp* *ppp* *pp* *pp* *pp* *ppp*

(Che orren. de pene!) (declamato)

le la ma - dre mia mel diè. Pria che smarrirlo un

Fg. *pp*

Cor. Mi *I. p*

AR. ful - mi - ne piom.bar do - vea su no - i; do.

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Si b

Fg. *pp*

Cor. Mi *I. p*

Lab. *p*

AR. *con forza* *ppp*  
- ve - a - gliabis - si suo - i a - prir la ter - ra, a - prir la terra a me. Non

I. Vni

II. Vni

Vle

Vc. Cb.

19 Poco più di moto

Fl. *pp*

Ob. *pp*

Cl. Si b

AR.

sai che la sua per - dita sa - ria per noi fa - ta - le? Col.

19 Poco più di moto

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. *p*

Ob. *p*

Cl. Si b *p*

Fg. *p*

Mib

Cor. Lab *p*

AR. *stringendo*

- lul - ti - mo suo va - le la ma - dre mi - a mel diè, la madre

I. Vni *Arco string...*

II. Vni *Arco*

Vle *Arco*

Vc. *Arco*

Cb. *Arco*

--- *a poco a poco*

Fl. I. *a2* *ff*

Ob. I. *a2* *ff*

Cl. Si b *a2* *ff*

Fg. I. *a2* *ff*

Mib Cor. III. *a2* *ff*

La b *ff*

Trb. Mib *ff*

Trbn. *ff*

Cmbs. *ff*

Tp.

*allarg.*

AR. *allarg.*  
mi - a la madre mi - a mel diè, col l'ulti.mo suo va - le

--- *a poco a poco*

*col canto*

I. Vni *pp* *ff*

II. Vni *pp* *ff*

Vle *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*

Fl. *a2*

Ob. *a2*

Cl. *a2*  
Si b

Fg.

Mib  
Cor.

Lab *a2*

Trb. *a2*  
Mi b

Trbn.

Cmbs.

Tp.

Suoni interni  
Istrumenti d'ottoni

AR.  
la madre mia mel diè, — la madre mia mel diè.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Fl.  
ff  
Ob.  
ff  
Cl. Si b  
ff  
Fg.  
ff  
Mi b Cor.  
a2 ff  
La b  
ff  
Trb. Mi b  
ff  
Trbn.  
ff  
Cmbs.  
ff  
Tp.  
ff  
Suoni interni  
BR. *(entra frettolosamente)*  
Giungono i  
I. Vni  
ff  
II. Vni  
ff  
Vle  
ff  
Vc.  
ff  
Cb.  
ff

21 a2

Fl. *ff*

Ob. *ff*

Cl. Si b *ff*

Fg. *ff*

Mib Cor. *ff*

Lab *ff*

Trb. Mi b *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

AR. *(Poi a Mina)*  
Brian!.. son te.co. **A**

BR. tuoi deh vie . ni...

21

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn.

Cmbs.

Tp.

AR.

*(Aroldo e Briano escono dalla destra)*

te ri.torno to - - - sto.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

a 2



Fl. *a2*

Ob.

Cl. *Si b*

Fg.

Mib

Cor.

La b *a2*

Trb. *Mib*

Trbn.

Cmbs.

Tp.

I.

Vni

II.

Vle

Vc.

Cb.

## 3. Scena e Duetto

*Allegro agitato* (♩ = 144)

Flauto Ottavino a2  $\flat$

Oboi a2

Clarineti in Do a2

Fagotti a2

Corni a2

in Mi $\flat$

in La $\flat$

Trombe in Mi $\flat$  a2

Tromboni a3

Cimbasso

Timpani

MINA (con disperazione)  $\Omega$

Tosto ei dis-se!.. mio Di-o perdu-ta so

EGBERTO

*Allegro agitato* (♩ = 144)

I. Violini p

II. Violini p

Viola p

Violoncelli p

Contrabbassi p

ff

ff

ff

ff

ff

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

La p

Trb.  
Mi b

Trbn. *a3*

Cmbs.

Tp.

MINA *(si abbandona sopra una sedia col volto fra le mani)*  
- no.

I.

Vni

II.

Vle

Vc.

Cb.

(Entra Egberto cautamente ed inosservato)

Musical score for strings (Violins I & II, Viola, Violoncello, Contrabasso). The score consists of five staves. The Violins I and II parts are in treble clef, the Viola is in alto clef, and the Violoncello and Contrabasso are in bass clef. The music features long, sweeping melodic lines with various dynamics and articulations.

EGB. 22

(Oh miei so . spet . ti ! .. di chia . rir vi è tem . po ! .. Di mia ca . sa l' o .

Musical score for strings and vocal line. The vocal line (EGB.) is in bass clef and includes the lyrics: "(Oh miei so . spet . ti ! .. di chia . rir vi è tem . po ! .. Di mia ca . sa l' o .". Below the vocal line are five staves for strings (Violins I & II, Viola, Violoncello, Contrabasso). The strings play a sustained accompaniment with dynamic markings like *ppp* and *pp*.

EGB. . nor al . to lo im . po . ne ... O God vi .

Musical score for strings and vocal line. The vocal line (EGB.) is in bass clef and includes the lyrics: ". nor al . to lo im . po . ne ... O God vi .". Below the vocal line are five staves for strings (Violins I & II, Viola, Violoncello, Contrabasso). The strings play a sustained accompaniment with dynamic markings like *pp* and *p*.

(scuotendosi prende la penna)

MINA *Si, si, è de. ci so... il tutto alui si*

EGB. *no, se il macchiasti, trema.)*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

MINA

EGB. *(s'impadronisce im.*

23

I. Vni *Pizz. pp* *Arco* *Pizz.*

II. Vni *pp* *Pizz.* *Arco* *Pizz.*

Vle *Pizz. pp* *Arco* *Pizz.*

Vc. *Pizz. pp* *Arco* *Pizz.*

Cb. *Pizz. pp* *Arco* *Pizz.*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Do

Fg. *ff*

Mib

Cor. *ff*

Lab *ff*

Trb. *ff*

Mib

Trbn. *ff*

Cmbs. *ff*

MINA *ff* (*spaventata*)  
 -provvisamente del foglio) Mio padre!.. I-o?.. no.

EGB. *ff*  
 Che fai? A Godvi - no scrivi? si - lenzio...

Arco

I. *ff* *pp*

Vni *ff* *pp*

II. *ff* *pp*

Vle *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

(leggendo)

MINA 

A-roldo di voi non son più degna!.. Non m'ingannava

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 

24 Allegro (♩=80)

Fl. 

Ob. 

Cl. Do 

Fg. 

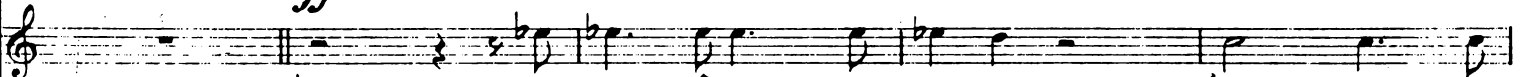
Mib Cor. 

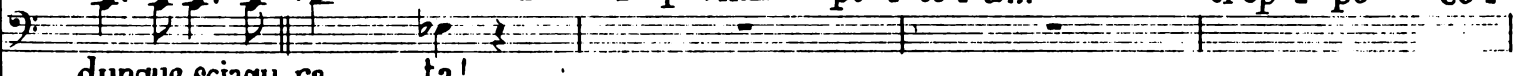
Iab 

Trb. Mib 

Trbn. 

Cmbs. 

MINA 

EGB. 

Ta - cer più non po - te - a... trop - po so -  
dunque sciagu - ra - ta!..

24 Allegro (♩=80)

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn.

Cmbs.

MINA  
-fri - va Ciel!

EGB.  
Ed ei?.. Dispera.zio.ne e mor.te per lui qui stanno. Si,

I.  
Vni

II.  
Vle

Vc.

Ch.



Fl. *ff*  
 Ob. *ff*  
 Cl. Do *ff*  
 Fg. *ff*  
 Cor. *ff*  
 Lab *ff*  
 Trb. Mi *ff*  
 Trbn. *ff*  
 Cmbs. *ff*  
 MINA *ff*  
 EGB. *ff*  
 I. Vni *ff*  
 II. Vni *ff*  
 Vle *ff*  
 Vc. *ff*  
 Ch. *ff*

Ah no, ch'ei vi.va, o Di . o! Ma ingamar . lo do - vrò? No, no, pos-  
 morte !..

Fl. *f*

Ob. *f*

Cl. *f*  
Do

Fg. *f*

Mib  
Cor. *f*  
Lab

Trb. *f*  
Mib

Trbn. *f*

Cmbs. *f*

MINA  
-s'i - - - o!

EGB.

I. *f*  
Vni

II. *f*  
Vle

Vc. *f*

Cb. *f*

Cor. *Mib* I.

EGB. *p*

Di te che il fallo a ter.ge.re la for.za non hail

**25** *Allegro vivo* (♩ = 126)

I. *p*

Vni

II.

Vle

Vc.

Ch.

Cl. *Si b*

Fg.

Cor. *Mib* I.

Trb. *Mib*

EGB.

co.re; che de.ri.mor.si il de.mo.ne troppo vi fa ter.

I.

Vni

II.

Vle

Vc.

Ch.

26

Cl. Si b

Fg.

Cor. Mi b

EGB.

*p*

I.

*p*

- ro - re di te ch'è men dif.fi.ci.le al-l'a - nima spergiù - ra sve.

26

I.

Vni

II.

Vle

Vc.

Cb.

*p*

Cl. Si b

Fg.

Cor. Mi b

EGB.

*32*

I.

- lar la col.pa im - pu - ra che mor.te a lui da.ra. Non basta avoi l'in.

I.

Vni

II.

Vle

Vc.

Cb.

27

Fl. f

Ob. f

Cl. Si b f

Fg. f

Mib Cor. f

Lab Cor. f

Trb. Mi b f

Trbn. f

Cmb. f

MINA *(risentita)* Pa . dre!

EGB. *f* . fa . mia non basta a voi l'in . fa - mia, es . sere vil vo - le . te! Si...

Detailed description: This section of the score features woodwinds and vocal soloists. The woodwind parts include Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in B-flat, and Trombones in B-flat. The vocal soloists are MINA and EGB. The MINA part begins with a fermata and then enters with a strong, expressive tone marked *(risentita)*. The EGB part has a melodic line with lyrics. The woodwinds provide harmonic support with sustained notes and dynamic markings of *f*.

27

I. Vni *f* *p*

II. Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This section of the score is for the string ensemble. It includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment of eighth notes, starting with a dynamic of *f* and then moving to *p*. The score includes first and second endings for the Violin parts.

Cl. Si b

Fg.

EGB.

vil! ma u . ditemi. A . rol.do sal . ve . rete. D'a . mo . reimme . ri .

I. Vni

II. Vni

Vle

Vc. Cb.

Uniti

Fl.

Ob.

Cl. Si b

Fg.

Mib.

Cor. Lab

Trb. Mib.

Trbn.

Cmb.

MINA

EGB.

No!..

te . vo . le, do . vre . te amor su . bi . re!.. E' d'uo - po l'obbe.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *ff*  
 Ob. *ff*  
 Cl. Si b *ff*  
 Fg. *ff*  
 Mib *a2* *ff*  
 Cor. *a2* *ff*  
 Lab *ff*  
 Trb. Mib *ff*  
 Trbn. *ff*  
 Cmbs. *ff*  
 MINA  
 Mai!.. Non sa-rà. Ma-i! No!  
 EGB.  
 .dire. Mai?.. Ma-i?  
 I. *ff*  
 Vni *ff*  
 II. *p* *ff*  
 Vle *p* *ff*  
 Vc. *f p f p f p f p ff*  
 Cb. *f p f p f p f p ff*

**28** *Andante* (♩ = 56)

Ob. *I.*  
*p*

EGB. *(cantabile declamato)*

Ed io pu - re in faccia agli uomini do - vrò li - ra sof - fo -

**28** *Andante* (♩ = 56)

*Pizz.*  
*p*

Vni *I.*  
*Pizz.*  
*p*

Vle *Pizz.*  
*p*

Vc. *Pizz.*  
*p*

Cb. *Pizz.*  
*p*

Ob. *I.*  
*p*

EGB.

ca - re? la ver - go - gna do - vrò vincere, voi mia fi - glia ancor no -

*I.*

Vni *II.*

Vle

Vc.

Cb.



*cresc. a poco a poco e string.* - - -

I.

Ob. 

Cl. Do 

Fg. 

EGB. 

*p* *p*

\_ ma - re? Voi l'in - de - gna che di sprezzo, voi del pa - dre di so -

*cresc. a poco a poco e string.* - - -

I. 

Vni II. 

Vle 

Vc. 

Ch. 

I.

Ob. 

Cl. Do 

Fg. 

EGB. *con forza* 

\_ no - re? Voi l'in - degna voi l'in - degna che di sprezzo, voi del pa - dre di so -

*col canto*

I. 

Vni II. 

Vle 

Vc. 

Ch. 

29

Fl. I. *p*

Cl. Do I. *p*

MINA

Oh qual fa. te orren. do stra. zio d'u. na mi. se. ra pen. ti. ta! Non vi. di con. que. ste

EGB. *p*

...nor?.. Voi del pa. dre voi del

29

I. Vni Arco *p*

II. Vni Arco *p*

Vle Arco *p*

Vc. Cb. Uniti Arco *p*

Fl. I. *p*

Ob.

Cl. Do I. *p*

Fg.

Cor. Mi $\flat$  I. *p*

MINA

la. grime che trop. po son pu. ni. ta? Non volen. te fui nel

EGB. *p*

pa. dre di so. nor, voi la figlia che di

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

I.

Fl.

Ob.

Cl.  
Do

Fg.

Mib

Cor.

Jab

MINA

EGB.

I.

Vni

II.

Vle

Vc.

Ch.

lez - zo tra - scina - ta del l'er - ror, no, non volen - te fui nel lezzo tra - scina - ta, trasci -

- sprez - - - zo, voi del padre di so - nor, voi la figlia, voi la figlia che di -

Detailed description: This is a page of a musical score, page 149. It contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The string section includes Trumpet in B-flat (Mib), Horn in C (Cor.), Trombone in B-flat (Jab), Violin I (Vni), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). There are two vocal parts: MINA and EGB. The MINA part has lyrics: "lez - zo tra - scina - ta del l'er - ror, no, non volen - te fui nel lezzo tra - scina - ta, trasci -". The EGB part has lyrics: "- sprez - - - zo, voi del padre di so - nor, voi la figlia, voi la figlia che di -". The score is in a key signature of three flats (E-flat major or C minor) and a 3/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano). The woodwinds and strings play intricate patterns, while the vocalists sing with varying dynamics and phrasing.

I. *p*

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

MINA  
 - na.ta, trascina.ta del - l'er - ror no, non volen.te fui nel lezzo trasci.na.ta del - l'er.

EGB.  
 - sprezzo, voidel pa - dre di so - nor, voi lafigliache di - sprez - - zo, cidelpadrediso.

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score with vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet in B-flat (Mib), Horn (Cor.), and Trombone in B-flat (Lab). The string section consists of Violin I (Vni), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The vocal parts are for a soprano (MINA) and a bass (EGB.). The key signature has three flats, and the time signature is common time. The score is divided into three measures. The woodwinds and strings play rhythmic patterns, while the brass and vocalists play sustained notes. The vocalists sing in Italian. The flute and clarinet parts are marked with 'I.' and a dynamic of 'p'. The oboe and bassoon parts are also marked with 'I.' and 'p'. The horn and trombone parts are marked with 'III.' and 'p'. The vocal parts have lyrics in Italian. The string parts are marked with 'I.' and 'p'.

1. 2.

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

MINA

EGB.

I.

II.

Vni

Vle

Vc.

Ch.

-ror, no, non volen - te fui nel lez - zo trascin - ta, tra - scina - ta, trascin - ta del - ler.

- nor, voi la fi - glia, voi la fi - glia che di - sprezzavoi del pa - drediso.

Detailed description: This is a page of a musical score, page 151. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in B-flat (Mib), Cor Anglais (Cor.), Trumpet in B-flat (Lab), Violin I (Vni), Violin II (Vii), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The vocal parts are labeled MINA and EGB. The score is divided into two systems. The first system contains the woodwinds, brass, and vocal parts. The second system contains the strings and vocal parts. The lyrics are written below the vocal staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes first and second endings for the flute and clarinet parts.

I.

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

MINA

-ror                      fui tra . sci . na - ta,                      fui tra . sci .

EGB.

- nor, voi la fi glia che disprez - zo,                      voi del padre di so - nor,

I.

Vni

II.

Vle

Vc.  
Arco

Arco

Cb.

Detailed description of the musical score: The score is for page 152 and is in a key signature of three flats (B-flat major or D-flat minor). It features a full orchestral ensemble and two vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for a Soprano (MINA) and a Bass (EGB.). The Soprano part has lyrics: "-ror fui tra . sci . na - ta, fui tra . sci .". The Bass part has lyrics: "- nor, voi la fi glia che disprez - zo, voi del padre di so - nor,". The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play sustained notes, while the vocalists sing. The bassoon part has a melodic line with slurs and accents. The string parts are mostly sustained notes with some rhythmic patterns. The vocal parts are in a melodic line with slurs and accents.

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

MINA

*Presto*

na - - - ta, fu' nel lezzo trascin - - - ta ah! - - - dell'er -

EGB.

del pa - - - dre, si voi del padre di so - - - re, ah! - - - di so -

I.  
Vni

II.

Vle

Vc.

Ch.

Fg.

Cor.  
Mib

MINA

EGB.

I.  
Vni

II.

Vle

Vc.  
Ch.

*pp*

*I. II.*

*pp*

- ror!

- ror!

*pp*

*pp*

Uniti *pp*

*pp*

**30** *Allegro mosso* (♩ = 132)

Cl. Do

Fg.

MINA

EGB.

Ah nol pos.so

Ba.sti,a.des.so, quel pian - to ter.ge - te. Non più lo do.

**30** *Allegro mosso* (♩ = 132)

I. Vni

II. Vni

Vle.

Vc. Cb.

*p*

Cl. Do

Fg.

Cor. Mi $\flat$

MINA

EGB.

No, nol pos.so? Non lo pos.so!

-ve - te. E' di padre vo.le - re. E' di mo.glie do.

I. Vni

II. Vni

Vle.

Vc.

Cb.



Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

Trb. Mib

Trbn.

Cmbs.

Tp.

MINA

EGB.

(Me in fe. li. ce!) Chi m'a.  
 -ve.re or d'Arol.do loe si.ge la vi.ta... Lo vo!

I.

Vni

II.

Vle

Vc.

Cb.

Pizz.

ff

31 *Allegro assai moderato* (♩ = 96)

MINA *-i - ta?*

EGB. *(sottovoce sempre)*  
Or me-co ve - ni - te il pianto non

31 *Allegro assai moderato* (♩ = 96)

I. Vni *(Pizz.)*

II. Vni *(Pizz.)*

Vle *(Pizz.)*

Vc. *(Pizz.)*

Cb. *(Pizz.)*

Cl. Do

Fg. *pp*

EGB. *pp*  
va - le; nes - su - no so - spet - ti l'e - ven - to fa - ta - le; stia

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Fg.

EGB.

come in se - pol - cro ce - la - to l'er - ro - re, lo e - si - ge lo im - pe - ra del

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Fg.

Mib

Cor.

Lab

EGB.

san - gue l'o - no - re. Sia A - rol - do al l'a - mo - re del mondo ser - ba - to, se il

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl.  
Do

Fg.

Mib  
Cor.  
Lab

EGB.

vo - stro per - de - va, se il vo - stro per - de - va mu - tabi - le a.

I.  
Vni

II.

Vle

Vc.

Cb.

32

Cor.  
Mib

MINA

EGB.

Or - ren - da pa - ro - la! per sempre per - du - to!.. Il

32

I.  
Vni

II.

Vle

Vc.  
Cb.

Arco

pp

Cl. Do

Fg.

Cor. Mi b

MINA

EGB.

I. Vni

II. Vni

Vle

Vc. Cb.

*p*

*p*

*p*

pianto si ce-ti il duo-lo sia mu-to; sor-ri-da se-re-na nel

Nessunso.spetti....

Cl. Do

Fg.

Cor. Mi b

MINA

EGB.

I. Vni

II. Vni

Vle

Vc. Cb.

*p*

*p*

volto la cal.ma, na.sconda là-tro-ce pro-cel-la del-l'al.ma!.. Per

nessunso-

Fl. I.

Fl. I.

Ob.

Cl. Do

Fg.

Mi

Cor.

La

MINA

-du - to!... per - du - to!... ep - pu - re a - do - ra - to qual - co - sa ce - le - ste fu sem - pre dal

EGB.

-spet - ti, nes - sun so - spet - ti l'è ven - to fa - tal. Or

I.

Vni

II.

Vle

Vc. Cb.

33 Poco più vivo

Fl. II. *pp*

Fg. *pp*

Mib (in Mib) *pp*

Cor. (in La) *pp*

Lab. *pp*

MINA

EGB. *cor.*

me - co ve - ni - te, il pian - to non

33 Poco più vivo

I. *Pizz.*

Vni *ppp Pizz.*

II. *ppp*

Vle *pp*

Vc. *Arco*

Cb. *pp*

Fl. II.

Fg.

Mib

Cor.

Lab.

EGB.

va - le; nes - su - no so - spet - ti l'e -

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Fg.

Mib  
Cor.

Lab

MINA

EGB.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Per - du - to!... per -  
ven - to fa - ta - le,

Fl.

Fg.

Mib  
Cor.

Lab

MINA

EGB.

-du - to!... ep - pu - rea - do - ra - to qual  
nes - sun so - spet - ti l'e - ven - to fa -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



Fl. II.

Fg.

Mib  
Cor.  
Lab

MINA

EGB.

co - - sa ce - le - - ste fu sem - pre dal

I.  
Vni

II.

Vle

Vc.  
Cb.

**34** Ancora un poco più vivo (♩ = 120)

Fl. I.

Ob.

Cl.  
Do

Fg.

MINA

EGB.

cor. Per-du - to!...Per-du - to!

Or me - - co ve - ni - te, il pian - - to non

**34** Ancora un poco più vivo (♩ = 120)

I.  
Vni

II.

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Mib

Trb.  
Mib

Cmbs.

MINA  
ep - pu - re a - do - ra - to

EGB.  
va - le il pian - to non va - le non va - le il -

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

R

35

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.  
I.

Lab  
III.  
*p*

Trb.  
Mib

Emb.

MINA

EGB.

*pp*

*ppb*

ep - pu - rea - do -

pian - to non va - leil pian - to nes - su - no so -

35

I.

Vni

II.

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl. I. *p*

Cl. Do I. *p*

Fg. I. *p*

MINA  
-ra - to fu sem - pre dal cor.

EGB.  
-spet - ti l'e - ven - to fa - tal, or me - co ve -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. I. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. I. *p*

MINA  
Per - du - to!... per - du - to!... ep - pu - re a - do -

EGB.  
-ni - te il pian - to non va - le

I. Vni *p*

II. Vni

Vle

Vc. Cb.

R

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Cmbs.

MINA

EGB.

Il pian - to non va - le non va - le il pian - to, non va - le il pian - to, nes-

I.

II.

Vle

Vc.

Ch.

R

Detailed description: This is a page of a musical score, page 167. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpet in B-flat (Trb. Mib), Trombone (Cmbs.), Violin (Vln), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are labeled MINA and EGB. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal lines include the lyrics: "il pian - to non va - le non va - le il pian - to, non va - le il pian - to, nes-". The MINA part has lyrics "-ra - to" and "ep-". The EGB part has lyrics "il pian - to non va - le non va - le il pian - to, non va - le il pian - to, nes-". The score includes dynamic markings such as *p*, *pp*, and *ppb*. There are also first, second, and third endings marked with "I.", "II.", and "III." respectively. The bottom of the page has a small "R" marking.

MINA  
 -pu - re a - do - ra - to fu sem - pre dal  
 EGB.  
 -su - no so - spet - ti l'e - ven - to fa -

I.  
 Vni *pp*  
 II.  
 Vle *pp*  
 Vc. Cb. *pp*

**36** *Più mosso ancora* (♩ = 138)

Fl. I. *p*  
 Ob. I. *p*  
 Cl. Do I. *p*  
 Fg. I. *p*

MINA  
 cor. Per - du - to!... per - du - to!...  
 EGB.  
 -tal, me - co, me - co, ve - ni - te, non val, non va - le il

**36** *Più mosso ancora* (♩ = 138)

I.  
 Vni  
 II.  
 Vle  
 Vc. Cb.

Fl. I. *b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$*

Ob. I. *b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$*

Cl. Do I. *b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$*

Fg. I. *b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$*

MINA *ep - pu - re a - do - ra - to fu sem - pre dal*

EGB. *pian - to, non val, non va - le il pian - to*

I. Vni *b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$  b $\flat$*

II. Vni

Vle

Vc. Ch.

Fl. *dim.*

Ob. I. *dim.*

Cl. Do *dim. dim.*

Fg. *dim.*

MINA *cor, ha si sem - pre a - do - ra - to sem - pre a - do - ra - to sem - pre a - do -*

EGB. *no, no, nes - sun so - spet - ti, nes - sun so - spet - ti, nes - sun so -*

I. Vni *dim.*

II. Vni *dim.*

Vle *dim.*

Vc. Ch. *dim.*

Fl. *p*

Cl. Do *p*

Fg.

MINA  
-ra-to ei fu ei fu dal cor. dal cor

EGB.  
-spet-ti l'e-ven-to fa-tal, nes-sun

I. Vni

II. *p*

Vle *p*

Vc. Cb. *p*

Cl. Do I.

Fg.

MINA  
dal cor *pp* a-ma-to ei fu sem-pre dal

EGB.  
nes-sun nes-sun so-spet

I. Vni

II.

Vle

Vc. Cb.

R



37

Fl. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Mib  
Cor. *ff*

Iub

Trb. Mib *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

MINA  
cor, ah si sem-preado-ra - to ei fu dal cor!

EGB.  
- ti - no, nes-sunso - spet-ti, l'e - ven-to fa - tal!

37

I. Vni *ff*

II. Vni *ff*

Vlc *ff*

Vc. Ch. *ff*

This page of a musical score, numbered 172, contains ten staves of music. The instruments are listed on the left side of each staff:

- Fl.** (Flute): Treble clef, playing a melodic line with some rests.
- Ob.** (Oboe): Treble clef, playing a melodic line with some rests.
- Cl. Do** (Clarinete do): Treble clef, playing a melodic line with some rests.
- Fg.** (Fagotto): Bass clef, playing a melodic line with some rests.
- Mib Cor.** (Corni Mi b): Treble clef, playing a melodic line with some rests.
- Lab** (Corni La b): Treble clef, playing a melodic line with some rests.
- Trb. Mib** (Trombe Mi b): Treble clef, playing a melodic line with some rests.
- Trbn.** (Tromboni): Bass clef, playing a melodic line with some rests.
- Cmbs.** (Cimbali): Bass clef, playing a melodic line with some rests.
- Tp.** (Tromba): Bass clef, playing a melodic line with some rests.
- Vni I.** (Violini I): Treble clef, playing a melodic line with some rests.
- Vni II.** (Violini II): Treble clef, playing a melodic line with some rests.
- Vle** (Viola): Treble clef, playing a melodic line with some rests.
- Vc. Cb.** (Violoncelli e Contrabbassi): Bass clef, playing a melodic line with some rests.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is organized into measures, with vertical bar lines separating them. The notation includes various note values, rests, and dynamic markings.

This musical score page, numbered 173, contains the following parts and staves:

- Fl.** (Flute): Treble clef, starting with a *p* dynamic and a fermata. A second staff for the flute is marked *a2*.
- Ob.** (Oboe): Treble clef, starting with a *p* dynamic and a fermata.
- Cl. Do** (Clarinet in D): Treble clef, starting with a *p* dynamic and a fermata.
- Fg.** (Bassoon): Bass clef, starting with a *p* dynamic and a fermata.
- Mib** (Trumpet in B-flat): Treble clef, starting with a *p* dynamic and a fermata.
- Cor.** (Cornet): Treble clef, starting with a *p* dynamic and a fermata.
- Lub** (Trumpet in B-flat): Bass clef, starting with a *p* dynamic and a fermata.
- Trb. Mib** (Trumpet in B-flat): Treble clef, starting with a *p* dynamic and a fermata.
- Trbn.** (Trombone): Bass clef, starting with a *p* dynamic and a fermata.
- Cmbs.** (Contrabassoon): Bass clef, starting with a *p* dynamic and a fermata.
- Trp.** (Trombone): Bass clef, starting with a *p* dynamic and a fermata.
- I. Vni** (Violin I): Treble clef, starting with a *p* dynamic and a fermata.
- II. Vni** (Violin II): Treble clef, starting with a *p* dynamic and a fermata.
- Vle** (Viola): Bass clef, starting with a *p* dynamic and a fermata.
- Vc. Cb.** (Violoncello/Double Bass): Bass clef, starting with a *p* dynamic and a fermata.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *p* (piano) to *a2* (second flute). The page concludes with a repeat sign at the bottom left.

*Allegro brillante* (♩ = 165)

Flauto  
Ottavino  
Oboi  
Clarineti in La  
Fagotti  
Corni in Mi♭  
Trombe in Mi♭  
Tromboni  
Cimbasso  
Timpani  
Gran Cassa  
MINA  
ELENA  
AROLDO  
GODVINO  
ENRICO  
EGBERTO  
BRIANO  
CORO

*Allegro brillante* (♩ = 165)

Violini  
Viole  
Violoncelli  
Contrabbassi

The musical score is written for a full orchestra and vocal soloists. The woodwind section includes Flute, Piccolo, Oboe, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Trumpets in B-flat, Trombones, and Cymbass. The percussion section includes Timpani and Grand Cassa. The vocal soloists are MINA, ELENA, AROLDO, GODVINO, ENRICO, EGBERTO, and BRIANO. The chorus is also present. The score is in 3/4 time with a tempo of 165 beats per minute. The key signature has three sharps (F#, C#, G#). The woodwinds and brass play a rhythmic pattern of eighth notes, while the vocal soloists and chorus have rests.

This page of a musical score, numbered 175, contains the following parts:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- Ott.** (Oboe): Treble clef, melodic line with slurs and accents.
- Ob.** (English Horn): Treble clef, melodic line with slurs and accents.
- Cl. La** (Clarinete en La): Treble clef, melodic line with slurs and accents.
- Fg.** (Fagotto): Bass clef, accompaniment with slurs and accents.
- Cor. Sib** (Corni in Sib): Two staves, Treble clef, accompaniment with slurs and accents.
- Trb. Sib** (Trombe in Sib): Two staves, Treble clef, accompaniment with slurs and accents.
- Trbn.** (Tromboni): Bass clef, accompaniment with slurs and accents.
- Cmbs.** (Cimbali): Bass clef, accompaniment with slurs and accents.
- Tp.** (Tamburi): Bass clef, accompaniment with slurs and accents.
- Vc.** (Violoncelli): Bass clef, accompaniment with slurs and accents.
- Cb.** (Contrabbassi): Bass clef, accompaniment with slurs and accents.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features various musical notations including slurs, accents, and dynamic markings.

Fl.

Ott.

Ob.

Cl.  
Lu.

Fg.

Cor.  
Mi b.

Trb.  
Mi b.

Trbn.

Cmbs.

Tp.

Vc.

Cb.

R.

38

Fl.

Ott.

Ob.

Cl.  
La

Fg.

Cor.  
Mi b

Trb.  
Mi b

Trbn.

Cmbs.

Tp.

38

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
La

Fg.

Cor.  
Mi ♯

Cb.

*(Dame e Cavalieri s'incontrano e si dirigono da diverse parti: pe un*

Fl.

Ott.

Ob.

Cl.  
La

Fg.

Cor.  
Mi ♯

Cb.

*istante non li si vedrà che nelle sale in fondo)*



Fl.

Ott.

Ob.

Cl.  
La

Fg.

Cor.  
Mi $\flat$

Cb.

This system contains the first four measures of music for the woodwind and brass sections. The instruments are Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. Mi $\flat$ ), and Contrabass (Cb.). The Flute, Oboe, and Clarinet parts feature melodic lines with various ornaments and slurs. The Bassoon and Cor Anglais parts provide harmonic support with sustained notes and rhythmic patterns. The Contrabass part is mostly silent in this system.



Fl.

Ott.

Ob.

Cl.  
La

Fg.

Cor.  
Mi $\flat$

Cb.

This system contains the next four measures of music for the woodwind and brass sections. The instruments are Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. Mi $\flat$ ), and Contrabass (Cb.). The Flute part has a prominent melodic line with a slur and a fermata. The Oboe and Clarinet parts continue their melodic development. The Bassoon and Cor Anglais parts provide harmonic support. The Contrabass part remains silent.

Fl.  
Ott.  
Ob.  
Cl.  
La  
Fg.  
Cor.  
Mi  
Cb.

**39**

Fl.  
Ott.  
Ob.  
Cl.  
La  
Fg.  
Cor.  
Mi  
GOD.

*(Entra caudamente dalla destra)*

**39**

Vc.  
Cb.

pp

GOD. *Mi - na, tu mi sfug - gi, ed io co - tan - to*

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc.

Ch.

Detailed description: This system contains the vocal line and the first five staves of the string ensemble. The vocal line is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Mi - na, tu mi sfug - gi, ed io co - tan - to". The vocal melody consists of quarter and eighth notes. The string accompaniment includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The first three staves (Vni I, Vni II, Vle) are marked with a piano-piano (*pp*) dynamic. The strings play a rhythmic pattern of quarter notes, with some slurs and accents.

GOD. *t'a - mo!... Ec - coil suo li - bro... ed*

I.

Vni

II.

Vle

Vc.

Ch.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line starts with a rest for the first measure, then continues with the lyrics "t'a - mo!... Ec - coil suo li - bro... ed". The string accompaniment continues with the same rhythmic pattern as the first system, with Violin I, Violin II, Viola, Violoncello, and Contrabasso parts. The dynamic marking *pp* is not explicitly repeated for the string staves in this system.

*(Tira di tasca la chiave ed uno scritto tenendo sempre le spalle volte a destra)*

GOD. *ec - co la chia-ve* *(Entrando dalla destra senza essere veduto da Godvino)*

BR. *(Che ve-do!... qua-le tra-ma!)*

I. Vni

II. Vni

Vle

Vc.

Ch.

*(chiudendo il foglietto nel libro)* *(si confonde tra nuovi invitati che entrano e sono raggiunti dai primi)*

GOD. *sa - prò co - sì mia sor - te.)*

BR. *D'A - rol - do è a-*

I. Vni

II. Vni

Vle

Vc.

Ch.

[41]

Trb. *Mib*

BR.

- mi - co!... e qual? noi rav - vi - sai!)

*Entrano altri*

[40]

I. Vni

II. Vni

Vle

Vc. Ch.

*cresc: - - - - a - - - poco - - - - a - -*

Fg.

Cor. *Mib*

Trb. *Mib*

Trbn.

Cmbs.

*cresc: - - - - a - - - poco - - - - a - -*

*invitati che si uniscono ai primi*

Ch.

----- poco

Fg.

Cor. Mi

Trb. Mi

Trbn.

Cmbs.

Tp.

*Tutti vengono sul davanti della scena*

Ch.

Fg.

Cor. Mi

Trb. Mi

Trbn.

Cmbs.

Tp.

Ch.

rit.

41

*tutta forza*

Fl. *a2* *ff*

Ob.

Cl. *ff*

La

Fg. *a2* *ff*

Cor. *ff*

Mib

Trb. *ff*

Mib

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

G.C. *ff*

C O R O

E bel - - lo di guer - - ra dai

C

E bel - - lo di guer - - ra dai

E bel - - lo di guer - - ra dai

41

*tutta forza*

I. *ff*

Vni

II. *ff*

Vle

Vc. *ff*

Cb. *ff*

Fl. *a2*

Ob.

Cl. *a2*

La

Fg. *a2*

Cor. *a2*

Miq

Trb. *a2*

Miq

Trbn.

Cmbs.

Tp.

G.C.

C O R O

cam - pi cru - en - ti al tet -

cam pi cru - en - ti al tet -

cam pi cru - en - ti al tet -

I.

Vni

II.

Vle

Vc. *R*

Cb.



41

Fl. *a2* *p*

Ob.

Cl. *a2* *mf*

Fg. *a2* *mf*

Cor. *mf*

Mib

Trb. *mf*

Mib

Trbn. *mf*

Cmbs. *mf*

Tp. *mf*

G.C. *mf*

O  
C  
C  
C

-to na - ta - - le tran - quil - - li tor - nar!... E

-to na - ta - - le tran - quil - - li tor - nar!...

-to na - ta - - le tran - quil - - li tor - nar!...

42

I. *mf*

Vni

II. *mf*

Vle *mf*

Vc. *mf*

Ch. *mf*

Fl. *a2*

Ob. *mf*

Cl. *La*

Fg. *mf*

Cor. *Mi* *mf*

Trb. *Mi*

C O R O  
dol - - ce à suoi ca - - ri, fe -  
È dol - ce à suoi ca - ri,  
È dol - ce à suoi ca - ri,

Vni I.

Vni II.

Vle *mf*

Vc. *Cb.* *mf*

Fl. *a2* *p.*  
 Ob.  
 Cl. *a2*  
 Lu  
 Fg.  
 Cor. *a2*  
 Mi  
 Trb. *a2*  
 Mi  
 Trbn. *f*  
 Cmbs. *f*  
 C O R O  
 - li - - - ci, plau - den - - ti la  
 fe - - li - ei, pla - u - den - ti  
 fe - - li - ci, pla - u - den - ti  
 I. Vni *f*  
 II. Vni *f*  
 Vle *f*  
 Vc. *f*  
 Cb. *f*

The score is for page 189 and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. Mi), Trumpet (Trb. Mi), Trombone (Trbn.), and Cymbals (Cmbs.). It also features a vocal choir (C O R O) and a string section (Vni I, Vni II, Vle, Vc. Cb.). The woodwinds and strings play melodic lines with various dynamics and articulations. The choir has three parts with lyrics in Italian. The string section includes first and second violins, viola, and a cello/bass part.

Fl. *a2*

Ob. *a2*

Cl. *a2*  
La

Fg. *a2*

Cor. *a2*  
Mib

Trb. *a2*  
Mib

Trbn.

Cmbs.

Tp.

C O R O

se rie, la se - rie de' cor-si, de' cor-si pe - ri-gli nar -

la se - rie de' cor-si, de' cor-si pe - ri-gli nar -

la se - rie de' cor-si, de' cor-si pe - ri-gli nar -

I. *a2*

Vni

II.

Vle

Vc. *a2*  
Cb.

R

43

Fl. *a2*

Ob.

Cl. *La*

Fg. *a2*

Cor. *Mib*

Trb. *Mig*

Trbn.

Cmbs.

Tp.

G.C.

C O R O

- rar, nar - rar, nar - rar, nar - rar, nar - -

- rar, nar - rar, nar - rar, nar - rar, nar - -

- rar, nar - rar, nar - rar, nar - rar, nar - -

43

I.

Vni

II.

Vle

Vc. *Cb.*

Fl.

Ob.

Cl.  
La

Fg.

Cor.  
Mi

Trb.  
Mi

Trbn.

Cmbs.

Tp.

G.C.

O  
C  
O  
R  
O

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



CORO

VUOTA

E

I.  
Vni

II.  
Vni

R

VUOTA #

PP

PP

44

Cl. I.  
Lu.

CORO

bel - lo di guer - ra dai cam - pi cru - en - ti al tet - to na -

44

Vni I.

Vni II.

Vle

Vc. Ch.

*Pizz.*

*pp*

Cl. I.  
Lu.

Fg.

CORO

-ta - le tran - quil - li tor - nar! E dol - ce a suoi ca - ri, fe -

Vni I.

Vni II.

Vle

Vc. Ch.

*R*

Cl. I.  
La

Fg.

CORO

- li - cè, plau - den - ti la - se - rie dé cor - si pe - ri - gli nar -

I.  
Vni

II.

Vle

Vc.  
Cb.

Ob.

Cl. I.  
La

Fg.

Cor.  
Mi.

CORO

- rar, è dol ce a - suoi ca - ri, fe - li ci plau - den - ti la

I.  
Vni

II.

Vle

Vc.  
Cb.



45

Fl. *mf* *a2*

Ob. *mf* *a2*

Cl. I. *mf* *a2*

Lu. *mf* *a2*

Fg. *mf* *a2*

Cor. I. *mf*

Vi. *mf*

Trb. I. *p*

Cmbs. *mf*

C O R O  
 se - rie dé cor - si pe - ri - gli nar - rar. È bel - lo di  
 È bel - lo di  
 È bel - lo di

45

I. *mf*

Vni II. *mf*

Vle *mf*  
*Arco*

Vc. *mf*  
*Arco*

Ch. *mf*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *a2*

Cor. *a2*

Mib.

Trb. *I.*

Mib.

Cmbs.

C O R O

guer-ra dai cam-pi cru-en-ti al tet-to na-ti-o tran-

guer-ra dai cam-pi cru-en-ti al tet-to na-ti-o tran-

guer-ra dai cam-pi cru-en-ti al tet-to na-ti-o tran-

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.

Ob.

Cl.  
la

Fg.

Cor.  
Mi

Trb.  
Mi

Cmb.

C O R O

-quil-li tor-nar. È dol-ce à suoi ca-ri fe-li-ci plau-

-quil-li tor-nar. È dol-ce à suoi ca-ri fe-li-ci plau.

-quil-li tor-nar. È dol-ce à suoi ca-ri fe-li-ci plau-

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *a2*

Ob. *a2*

Cl. *a2*  
La

Fg. *a2*

Cor. *a2*  
Mib

Trb. *I.*  
Mib

Cmb. *a2*

C O R O

-den-ti la se-rie de cor-si pe-ri-gli nar-rar.

-den-ti la se-rie de cor-si pe-ri-gli nar-rar.

-den-ti la se-rie de cor-si pe-ri-gli nar-rar.

*I.*

Vni

II.

Vle

Vc.

Cb.

*pp*

*pp*

*R*

(Entra Enrico abbigliato come Godvino)  
(Enrico stende la destra a Briano,  
non ottenendo risposta che d'un freddo  
inchino)

BR. (For - se co - stui)

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc.

Cb.

(Enrico si ferma a caso verso la tavola,  
prende il libro, e trovatolo chiuso lo lascia,  
e si confonde con gli altri.)

(fissandolo)

BR. (È des-so!... Si di - sco - pra il mi - sto - ro...)

Vni I.

Vni II.

Vle

Vc.

Cb.

47

BR. pu - ni - sca - si la col - pa!...) ..

I. Vni

II. Vni

Vle

Vc.

Ch.

*(Va frettoloso ad Aroldo che entra, e mentre Egberto, Mina e gli altri cordialmente intrattengono, lo trae sul davanti della scena e rapidamente gli dice)*

BR. Ve - di quel

I. Vni

II. Vni

Vle

Vc.

Ch.

AR. *Il ve-do.*

BR. *li - bro? I - vi s'at - ten-taal-l'o no - re...*

I. Vni

II. Vni

Vle

Vc.

AR. *Di chi? Cie - lo!*

BR. *Al tu - o for - se,*

I. Vni

II. Vni

Vle

Vc.

AR.

BR. *pp*

Vi si chiu-se u - no scrit-to.

I.

Vni

II.

Vle

Vc.

AR. *(con mal represso impeto)*

chi, ch'il ce - la - va? *(indicando Enrico)* En-ri-co oh in-

BR. Mi-ra.

I.

Vni

II.

Vle

Vc.



Fl. *a2*  
*mf*

Ob. *a2*  
*mf*

Cl. *a2*  
*mf*

Trb. *I.*  
*mf*

AR.  
-fer - - no!...

GOD.  
Per

EN.  
Per

*(Tutti si affollano intorno ad Aroldo che rimane cupamente concentrato)*

C O R O  
Per

C O R O  
Per

C O R O  
Per

I.  
*mf*

II.  
*mf*

48 a2

Fl. *mf*

Ob. *mf* a2

Cl. *mf* a2

Lu. *mf*

Fg. *mf* a2

Cor. *mf*

Mib. *mf*

Trb. *mf*

Mib. *mf*

Cmb. *mf*

GOD. *mf*  
 to, del - la cro - ce pos - sen - te guer - rie - ro, che tan - to di

EN. *mf*  
 te, del - la cro - ce pos - sen - te guer - rie - ro, che tan - to di

C O R O *mf*  
 te, del - la cro - ce pos - sen - te guer - rie - ro, che tan - to di

*mf*  
 te, del - la cro - ce pos - sen - te guer - rie - ro, che tan - to di

*mf*  
 te, del la cro - ce pos - sen - te guer - rie - ro, che tan - to di

48

I. *mf*

Vni *mf*

II. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf* pizz.

R. *mf*

Fl. *a2* *bwm*

Ob. *a2* *bwm*

Cl. *a2* *bwm*

Fg. *a2*

Cor. *Mi*

Trb. *Mi* *1.*

Cmb.

GOD. *>*  
Kenth... cre - sce - vi l'o - nor, o - gn'al - maha qui un

EN. *>*  
Kenth... cre - sce - vi l'o - nor, o - gn'al - maha qui un

C O R O  
*>*  
Kenth... cre - sce - vi l'o - nor, o - gn'al - maha qui un

*>*  
Kenth... cre - sce - vi l'o - nor, o - gn'al - maha qui un

*>*  
Kenth... cre - sce - vi l'o - nor, o - gn'al - maha qui un

I. *bwm*

Vni II.

Vle

Vc.

Ch. *r*

Fl. *a2*

Ob. *a2*

Cl. *a2*  
La

Fg.

Cor. *a2*  
Mi

Trb. *a2*  
Mi

Cmbs.

GOD.  
vo - to, co - stan - te sin - ce - ro: s'in - fio - rin tuoi

EN.  
vo - to co - stan - te sin - ce - ro: s'in - fio - rin tuoi

C O R O  
vo - to co - stan - te sin - ce - ro: s'in - fio - rin tuoi

vo - to co - stan - te sin - ce - ro: s'in - fio - rin tuoi

vo - to co - stan - te sin - ce - ro: s'in - fio - rin tuoi

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. Mi), Trumpet in A (Trb. Mi), and Trombone (Cmbs.). The vocal parts include a God part (GOD.), an Ensemble part (EN.), and a Chorus (C O R O). The string section consists of Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in G major (one sharp) and 4/4 time. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal parts enter with the lyrics 'vo - to, co - stan - te sin - ce - ro: s'in - fio - rin tuoi'. The 'a2' marking indicates a second ending or a specific performance instruction.

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>  
La

Fg. <sup>a2</sup>

Cor. <sup>a2</sup>  
Miq

Trb. <sup>a2</sup>  
Miq

Trbn.

Cmb.

EL.

GOD.  
gior - ni di pa - ce d'a - mor. E

EN.  
gior - ni di pa - ce d'a - mor. E

O  
COR  
C  
gior - ni di pa - ce d'a - mor. E

gior - ni di pa - ce d'a - mor. E

I.  
Vni <sup>a2</sup>

II. <sup>a2</sup>

Vle

Vc.

Ch.

*ff*

*ff*

Detailed description: This is a page of a musical score, page 207. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. Miq), Trumpet in A (Trb. Miq), Trombone (Trbn.), Cymbals (Cmb.), and Euphonium (EL.). There are also vocal parts for God (GOD.), Ensemble (EN.), and Chorus (O COR C). The lyrics for the vocal parts are 'gior - ni di pa - ce d'a - mor.' The score includes dynamic markings such as 'a2' and 'ff' (fortissimo). The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The page number '207' is in the top right corner.

49 a2

Fl.

Ob.

Cl.  
La

Fg.

Cor.  
Mib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

G.C.

EL.

GOD.

EN.

C O R O

C O

bel - lo di guer - ra dai cam - pi cru -

bel - lo di guer - ra dai cam - pi cru -

bel - lo di guer - ra dai cam - pi cru -

bel - lo di guer - ra dai cam - pi cru -

bel - lo di guer - ra dai cam - pi cru -

49

I.

Vni

II.

Vle

Vc.  
Cb:

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>

Cl. <sup>a2</sup>

Fg. <sup>a2</sup>

Cor. <sup>a2</sup>

Cor. <sup>a2</sup>

Trb. <sup>a2</sup>

Trbn. <sup>a2</sup>

Cmbs.

Trp.

G.C.

EL.   
 - en - ti al tet - to na -

GOD.   
 - en - ti al tet - to na -

EN.   
 - en - ti al tet - to na -

O   
 - en - ti al tet - to na -

R   
 - en - ti al tet - to na -

C   
 - en - ti al tet - to na -

I.   
 Vni

II.   
 Vni

Vle

Vc.   
 Cb.

Fl. *a2* *mf*

Ob.

Cl. *a2* *mf*

La

Fg. *a2*

Cor. *mf*

Wt.

Trb. *mf*

Mi b

Trbn.

Cmb.

Tp.

G.C.

EL. *mf*  
-ta - le tran - quil - li tor - nar. E

GOD. *mf*  
-ta - le tran - quil - li tor - nar.

EN. *mf*  
-ta - le tran - quil - li tor - nar.

O  
R  
O  
C

-ta - le tran - quil - li tor - nar. E

-ta - le tran - quil - li tor - nar.

-ta - le tran - quil - li tor - nar.

I. *mf*

Vni

II. *mf*

Vle

Vc. *mf*

Ch.



Fl. *a2*

Ob. *mf*

Cl. *a2*  
Lu

Fg. *mf*

Cor. *mf*  
Mi

EL. *mf*  
dol - ce a' suoi ca - ri fe -

GOD. *mf*  
E dol - ce a' suoi ca - ri,

EN. *mf*  
E dol - ce a' suoi ca - ri,

COR. *mf*  
dol - ce a' suoi ca - ri fe -

I. *mf*

Vni II. *mf*

Vle *mf*

Vc. *mf*  
Cb.



Fl. *a2*

Ob. *a2*

Cl. *a2*

Lu

Fg. *a2*

Cor. *a2*

Mi *a2*

Trb. *a2*

Mi *a2*

Trbn. *a2*

Cmbs. *a2*

Tp.

EL.

GOD. *f*

EN.

O

R

C

O

R

C

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *a2*

Ob.

Cl. *a2*

La.

Fg. *a2*

Cor. *Mib*

Trb. *Mib*

Trbn.

Cmbs.

Tp.

G.C.

EL. -rar, nar - rar, nar - - rar, nar - - rar, nar -

GOD. -rar, nar - rar, nar - rar, nar - rar, nar -

EN. -rar, nar - rar, nar - rar, nar - rar, nar -

C O R O  
-rar, nar - rar, nar - rar, nar - rar, nar -  
-rar, nar - rar, nar - rar, nar - rar, nar -  
-rar, nar - rar, nar - rar, nar - rar, nar -

I. Vni

II. Vni

Vle

Vc. Ch.

51

Fl.

Ob.

Cl.  
*La*

Fg.

Cor.  
*Mib*

Trb.  
*Mib*

Trbn.

Cmbs.

Tp.

G.C.

ÉL.

GOD.

EN.

O

R

C

51

I.

Vni

II.

Vle

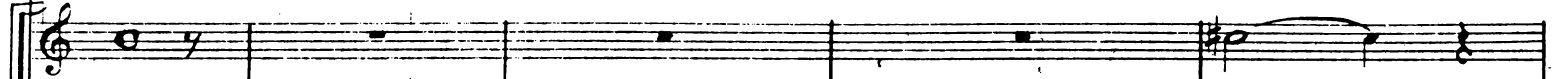
Vc.  
*Cb.*


Fl.  
Ob.  
Cl.  
*La*  
Fg.  
Cor.  
*Miq*  
Trb.  
*Miq*  
Trbn.  
Cmbs.  
Tp.  
G.C.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

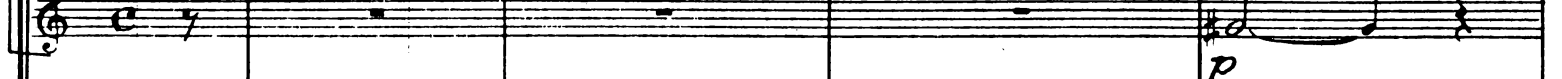
52 *Recitativo*

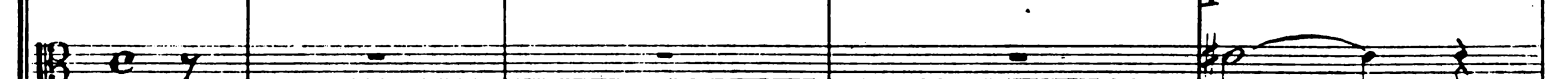
EGB.  *E - ter - na vi - vrà in Kenth la me - mo - ria del glo - ri - o - soi - stan - te in cui m'è*

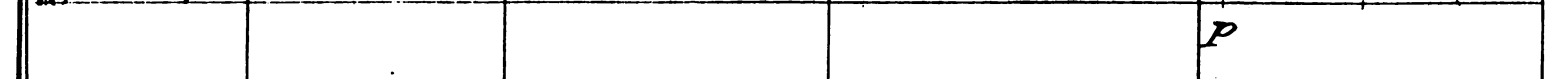
52 *Recitativo*

I.  *p*

II.  *p*

Vle  *p*

Vc.  *p*

Cb.  *p*

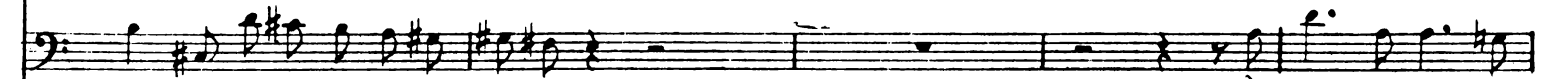
Fg.  *f*

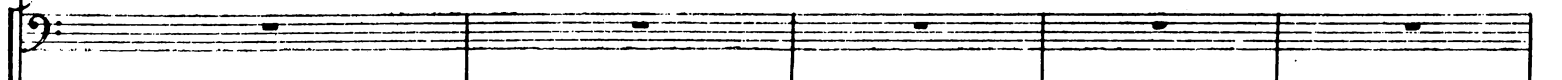
Cor.  *f*

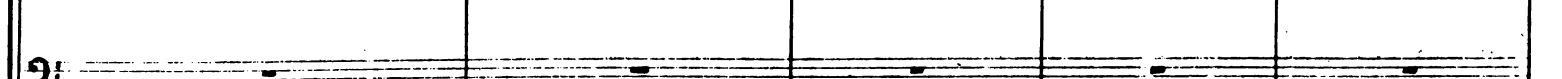
Trb.  *f*

Trbn.  *f*

Cmbs.  *f*

EGB.  *da - to ac - cor - vi nel mio tet - to... Ed or dal re Ric -*

Vc. 

Cb. 

53 Allegro moderato (♩ = 96)

Fl. *p*

Ob. *p*

Cl. Do *I.*

Fg. *I.* *p*

Trbn.

EGB. *-car-do al-cu-no e-spon-ga-le ge-sta-in Pa-le-sti-na.*

C O R O  
C  
A - rol - do... a voi... nar-  
A - rol - do... a voi... nar-

53 Allegro moderato (♩ = 96)

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*




Fl. I. 

Ob. 

Cl. Do I. 

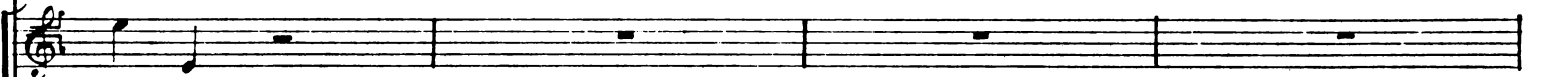
Fg. I. 

AR. 

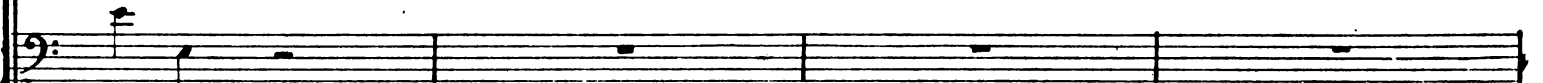
I-o?... no...

EN. 

Al co-munde - si - o v'ar - ren - de - te, A-

C O R O 

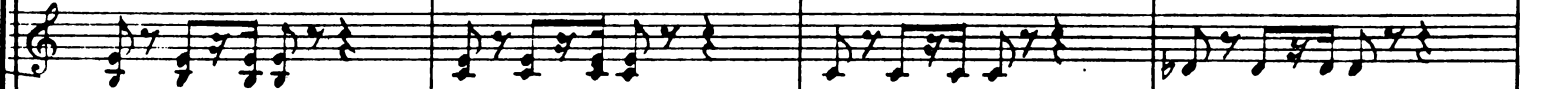
-ra - te.

C O R O 

-ra - te.

I. 

Vni 

II. 

Vle 

Vc. 

Ch. 

I. *a2* *b* *ff*

Fl.

Ob. *ff*

Cl. *I* *ff*

Do

Fg. *ff*

Fa. *(in Fa)* *ff*

Cor. *(in Do)* *a2* *ff*

Do

Trb. *(in Do)* *ff*

Do

Trbn. *ff*

Cmbs. *ff*

AR.

EN. *-rol - - do.. Si!*

Voi pur?.. Si?.. A-scol-

I. *ff*

Vni

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

54 Andante mosso (♩ = 66)

Fl.

Ob.

Cl.  
Do

Fg.

Eu  
Cor.

Do

Trb.  
Do

Trbn.

Cmbs.

AR.

-ta - te.

54 Andante mosso (♩ = 66)

I.

Vni

II.

Vle

Vc.

Cb.

Ob. *I.*

Cl. *Do*

Fg. *I.*

Fu *a2*

Cor. *Do a2*

AR.

Vi fu in Pale - sti - na tal uomo che in - de - gno l'onor d'un a - mi - co d'insidia fè

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. *I.*

Cl. *Do*

Fg. *I.*

Fu *a2*

Cor. *Do a2*

AR.

se - gno. A li - bro rac - chiu - so fi - dava uno scritto che il calle appianar - gli dovea al de -

I. Vni

II. Vni

Vle

Vc.

Cb.

*sottovoce*

AR. *lit-to. Un vecchio veglian-do dell'ospite il la-re, la tresca ne-fan-da giungeva a sve-*

I. Vni

II. Vni

Vle

Vc.

Cb.

55

Ob.

Cl. Do

Fg.

Fa

Cor. Do

AR. *pausa lunga* *la-re! Il vil che tra-di-va la fede, l'o-no-re, accer-chi tre-men-do l'eterno fu-*

55

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
AR.

*f* *f* *f* *f* *f* *f* *f* *f*

*p* *f* *f* *f* *f* *f* *f* *f*

-ror!... Ma storia si-mi - le qui unvate nar-rò; gli stessi suoi detti - ripetervi

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*f* *f* *f* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f* *f*

56 Allegro agitato (♩ = 152)

Fg.

*a2*  
*ff*

MINA

(prende il libro) Ah!...

AR.

vo'!...

56 Allegro agitato (♩ = 152)

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*p* *f* *f* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f* *f*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*a 2*

Fg. *p*

MINA

EL. *GranDi - o!*

AR. *Neha Mi - - na la chia - ve*  
*Chiu - so!..* *A -*

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb.

Fg.

MINA *che di - te?...*

AR. *-pri - te - lo dun - que...* *Il*

I. *p*

Vni

II. *p*

Vle *pp*

Vc. *pp*

Cb.

This musical score page includes the following parts and markings:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. Do** (Clarinet in D)
- Fg.** (Bassoon)
- Cor. Do** (Cor Anglais in D)
- Trb. Do** (Trumpet in D)
- Trbn.** (Trombone)
- Cmbs.** (Cymbals)
- Ip.** (Timpani)
- MINA** (Soprano)
- AR.** (Alto)
- Vni I, II** (Violins)
- Vle** (Viola)
- Vc. Cb.** (Violoncello and Double Bass)

Key markings and dynamics include:

- ff** (fortissimo) for most woodwinds, brass, and strings.
- p** (piano) for strings in the latter part of the page.
- Lyrics for the Alto: *vo-glio. A - pri - - - te voi, lo re - pli -*
- Lyrics for the Soprano: *I - o?..*



57

Fl. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Fa *ff*

Cor. Do *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

AR. *ff*

- co, ē i - nu - - - - ti - leil ter - ro - -

57

I. Vni *ff*

II. Vni *ff* *p*

Vle *ff* *p*

Vc. Cb. *ff*

Fl. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Fa. *ff*

Cor. Do *ff*

Trb. Do *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

AR. *ff*

- re, a - pri - te, a - pri - te, ěi-

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. Cb. *ff*

Detailed description: This page of a musical score (page 228) features a full orchestral arrangement. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute in A (Fa.), Cor in D (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabassoon (Cmb.), Trombone in C (Tp.), and Arpa (AR.). The vocal line is also present, with lyrics: "- re, a - pri - te, a - pri - te, ěi-". The score is divided into three measures. The first measure shows the vocal line and some woodwinds. The second and third measures feature a powerful tutti section for all instruments, marked with 'ff' (fortissimo). The woodwinds and strings play sustained chords or rhythmic patterns, while the brass instruments play sustained notes. The vocal line continues with the lyrics across the measures.

This musical score page, numbered 229, contains the following parts and markings:

- Fl.** (Flute): Treble clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Ob.** (Oboe): Treble clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Cl. Do.** (Clarinet in D): Treble clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Fg.** (Bassoon): Bass clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Cor. Fa. Do.** (Cornets in F and D): Treble clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Trbn. Do.** (Trumpet in D): Treble clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Trbn.** (Trumpet in Bb): Bass clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Cmbs.** (Cymbals): Bass clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Tp.** (Trombone): Bass clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- AR.** (Alto Saxophone): Treble clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Vocal:** Lyrics: - nu - - - - ti - le il ter - ro - - re.
- Vni I.** (Violin I): Treble clef, key signature of three flats. Features a rhythmic pattern of eighth notes in the first measure and a dynamic marking of *ff* in the third measure.
- Vni II.** (Violin II): Treble clef, key signature of three flats. Features a rhythmic pattern of eighth notes in the first measure and a dynamic marking of *ff* in the third measure.
- Vle.** (Viola): Bass clef, key signature of three flats. Features a long note with a fermata in the first measure and a dynamic marking of *ff* in the third measure.
- Vc. Cb.** (Violoncello/Double Bass): Bass clef, key signature of three flats. Features a rhythmic pattern of eighth notes in the first measure and a dynamic marking of *ff* in the third measure.

(sottovoce)

AR. *For-se d'un tra - di - to - re, for - se d'un tra - di - to - - re*

**58** Poco più lento

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob.

Cl. *Dó*

Fg.

Sol. *(in Sol)*

Cor. *Re* *(in Re)*

Trb. *Re* *(in Re)*

Trbn.

Cmbs.

AR. *qui la con - dan - na sta.*

I. Vni *pizz. arco*

II. Vni *pizz. arco*

Vle *pizz. arco*

Vc. *pizz. arco*

Cb. *pizz. arco*

*sottovoce*

AR.  Oh qual m'inva - de ed a - - gi - ta ter - ri - bi - le pen - sie - - ro!.. Fa -

59 Adagio (♩ = 63)

I.  *ppp*

Vni II.  *ppp*


Vle  *ppp*

Vc. Cb.  *ppp* **Uniti**

AR.  - tal, fatal mi - ste - ro tal li - bro sve - le - rà! Oh

GOD.  Oh

EN.  Oh

I. 

Vni II. 

Vle 

Vc. Cb. 

60

(Solo)

Fg.   
 AR. qual m'inva - - de ed a - - gi-ta ter-ri - - bi-le pen-   
 GOD. qual m'inva - - de ed a - - gi-ta ter-ri - - bi-le pen-   
 EN. qual m'inva - - de ed a - - gi-ta ter-ri - - bi-le pen-   
 EGB. Oh qual l'invade l'invade ed a - - gi-ta terri - - bi-le pensiero oh qual l'inva-de l'invade ed a -   
 BR. Oh qual l'invade l'invade ed a - - gi-ta terri - - bi-le pensiero oh qual l'inva-de l'invade ed a -

60

I.   
 Vni   
 II.   
 Vle   
 Vc.   
 Cb.

I.   
 Fg.   
 AR. -sie - - ro! Fa-tal, fa-tal mi-ste - - ro tal   
 GOD. -sie - - ro! Fa-tal, fatal mi-ste - - ro quel   
 EN. -sie - - ro! Fa-tal, fatal mi-ste - - ro quel   
 EGB. -gi-ta terri - - bi-le pensiero! Forse un fatale, fatal mistero, forse un fata-le, fatal mistero   
 BR. -gi-ta terri - - bi-le pensiero! Forse un fata-le, fatal mistero, forse un fata-le, fatal mistero

I.   
 Vni   
 II.   
 Vle   
 Vc.   
 Cb.

(Solo)

Ob. *pp*

Cl. *pp*

Fg.

Cor. *(Solo)*

Re *pp*

MINA *(sottovoce)*

Oh

EL.

Oh

AR.

li - - bro sve - le - rà! Oh

GOD.

li - - bro sve - le - rà! Oh

EN.

li - - bro sve - le - rà! Oh

EGB.

forseunfatal mi - ste - ro quel libro svele - rà, forseunfatal, fatal miste - ro quel libro svele -

BR.

forseunfatal mi - ste - ro quel libro svele - rà, forseunfatal, fatal miste - ro quel libro svele -

I.

Vni

II.

Vle

Vc.

Cb.

61

Ob.

Cl.  
Do

Fg.

Cor.  
Re

MINA  
qual l'in-va - - de ed a - - gi-ta ter-

EL.  
qual l'in-va - - de ed a - - gi-ta ter-

AR.  
qual l'inva - - de ed a - - gi-ta ter-

GOD.  
qual l'in-va - - de ed a - - gi-ta ter-

EN.  
qual l'inva - - de ed a - - gi-ta ter-

EGB.  
-rā! Oh qua - - le l'a - - gi-ta ter-

BR.  
-rā! Oh qua - - le l'a - - gi-ta ter-

C O R O  
Oh qual l'invadeed a-gi-  
Oh qual l'invadeed a-gi-ta  
oh qual l'invadeed a-gi-ta  
oh qual l'invadeed a-gi-ta

61

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.



Ob.

Cl. Do

Fg.

Cor. Re

MINA  
-ri - - bi-le pen-sie - - ro! Fa-

EL.  
-ri - - bi-le pen-sie - - ro! Fa-

AR.  
-ri - - bi-le pen-sie - - ro! Fa-

GOD.  
-ri - - bi-le pen-sie - - ro! Fa-

EN.  
-ri - - bi-le pen-sie - - ro! Fa-

EGB.  
-ri - - bi-le pen-sie - - ro! Fa-

BR.  
-ri - - bi-le pen-sie - - ro! Fa-

C O R O  
-ta terri-bi-le pensie-ro!

C O R O  
terri-bile pensie-ro! terri-bi-le pensie-ro!

terri-bi-le pensie-ro!

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

C O R O

I.

Vni

II.

Vle

Vc.

Cb.

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

-tal, fa-tal mi - ste - - ro quel

For - seun fatal mi - ster,

For - seun fa-tal mi - ster,

-ro!.. For - seun fatal mi -

For-seun fatal mi - ster

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

MINA  
li - - bro sve - le - rā! Oh

EL.  
li - - bro sve - le - rā!

AR.  
li - - bro sve - le - rā! Oh

GOD.  
li - - bro sve - le - rā!

EN.  
li - - bro sve - le - rā!

EGB.  
li - - bro sve - le - rā!

BR.  
li - - bro sve - le - rā!

C O R O  
 forseun fatal, fa-tal miste- ro tal li-bro svele - rā, forseun fatal, fatal miste- ro tal li-bro svele-  
 forseun fatal, fa-tal miste- ro tal li-bro svele - rā, forseun fatal, fatal miste- ro tal li-bro svele-  
 -ster. forseun fatal, fatal miste- ro tal li-bro sve-le-  
 forseun fatal, fa-tal miste- ro tal li-bro svele - rā, forseun fatal, fatal miste- ro tal li-bro svele -

I.  
Vni

II.  
Vle

Vc.

Cb.

62

Fl. *pp*

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Sol. Cor. *pp*

Re *pp*

Cmbs. *pp*

MINA  
qual l'inva - - - de ed a - - - gi - ta ter.

EL.  
For - - - se

AR.  
qual l'inva - - - de ed a - - - gi - ta ter.

GOD.  
For - - - se

EN.  
For - - - se

EOB.  
For - - - se

BR.  
For - - - se

C O R O  
ra! un  
ra! un  
ra! *pp* fa - tal mi -  
ra! *pp* fa - tal mi -

62

I. *arco*

Vni. *arco*

II. *arco*

Vle. *pp* *arco*

Vc. *pp* *arco*

Cb. *pp* *arco*

*cresc. poco a poco*

Fl.  
Ob.  
Cl.  
Do  
Fg.  
Sol  
Cor.  
Re  
Cmbs.

MINA  
EL.  
AR.  
GOD.  
EN.  
EGB.  
BR.  
C O R O

ri - bi - le pen - sie - ro! Fa -  
fa - tal mi -  
ri - bi - le pen - sie - ro! Fa -  
fa - tal mi -  
fa - tal mi -  
un fa - tal mi -  
un fa - tal mi -  
fa - tal mi -  
fa - tal mi -  
- ste - ro fa - tal mi -  
- ste - ro fa - tal mi -

*cresc. poco a poco*

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

240.

Fl.  
Ob.  
Cl.  
Do  
Fg.  
Sol  
Cor.  
Re  
Cmbs.  
MINA  
EL.  
AR.  
GOD.  
EN.  
EGB.  
BR.  
O  
C  
CORO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

-tal, fa-tal mi-ste - - ro quel  
- ste - - - ro  
-tal, fa-tal mi-ste - - ro quel  
- ste - - - ro tal  
- ste - - - ro tal  
- ste - - - ro tal  
- ste - - - ro tal  
- ste - - - ro  
- ste - - - ro  
- ste - ro, fa - tal mi -  
- ste - ro, fa - tal mi -

*fino al*

Fl. *ott.*

Ob.

Cl. Do

Fg.

Sol. Cor. Re

Trb. Re *a2*

Cmbs.

Tp.

MINA  
li - bro sve - le - rà! fa -

EL.  
sve - le - rà! fa -

AR.  
li - bro sve - le - rà! fa -

GOD.  
li - bro sve - le - rà! fa -

EN.  
li - bro sve - le - rà! fa -

EGB.  
li - bro sve - le - rà! fa -

BR.  
li - bro sve - le -

C O R O  
sve - le - rà! fa -  
- ste - ro, fa - tal mi - ste - ro sve - le -  
- ste - ro,

*fino al*

I. Vni

II. Vni

Vle

Vc.

Chb.

Fl. *a2*

Ob.

Cl. *Do*

Fg.

Sol. *a2*

Cor. *Re*

Trb. *Re*

Trbn. *Cmbs.*

Tp.

G.C.

*ff*

MINA -tal, fa-tal mi-ste - ro quel

EL. -tal, fa-tal mi-ste - ro quel

AR. -tal, fa-tal mi-ste - ro quel

GOD. tal, fa-tal mi-ste - ro quel

EN. -tal, fa-tal mi-ste - ro tal

EGB. -rä! fa-tal mi-ste - ro tal

BR. -rä: fa-tal mi-ste - ro tal

O tal, fa-tal mi-ste - ro tal

R -rä! fa-tal mi-ste - ro tal

O -rä: fa-tal mi-ste - ro tal

C -rä! fa-tal mi-ste - ro tal

I. *ff*

Vni

II.

Vle

Vc.

Cb.



63

Fl.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.  
Cmbs.

Tp.

G.C.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

O

R

C

li - bro sve - le - rä! fa-tal mister,

li - bro sve - le - rä! fa-tal mister,

li - bro sve - le - rä! fa-tal mister,

li - bro sve - le - rä! fa-tal mister,

li - bro sve - le - rä! fatal mister,

li - bro sve - le - rä, forse quel li-bro svele - rä. fa-tal mi-

li - bro sve - le - rä, forse quel li-bro svele - rä fa-tal mi-

li - bro sve - le - rä!

li - bro sve - le - rä!

li - bro sve - le - rä!

63

I.

Vni

II.

Vle

Vc.

Cb.

pp

pp

pp

pp

Ob.  
Cl.  
Do  
Fg.

MINA  
fa-tal mister, fa-tal mister si fa - tal mi-

EL.  
fa-tal mister, fa-tal mister si fa - tal mi-

AR.  
fa-tal mister, fa-tal mister si fa - tal mi-

GOD.  
fa-tal mister, fa-tal mister si fa - tal mi-

EN.  
fa-tal mister, fa-tal mister si fa - tal mi-

EGB.  
-ster fa-tal mi-ster, fa-tal mi-ster, fa - tal mi -

BR.  
-ster fa-tal mi-ster, fa-tal mi-ster fa - tal mi -

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Ob. *a2* *f*

Cl. *f*

Do

Fg. *a2* *f*

MINA *f*  
- ste - ro sve - le - rä! fa - tal mi - ste - ro sve - le -

EL. *f*  
- ste - ro sve - le - rä! fa - tal mi - ste - ro sve - le -

AR. *f*  
- ste - ro sve - le - rä! fa - tal mi - ste - ro sve - le -

GOD.  
- ste - ro sve - le - rä!

EN.  
- ste - ro sve - le - rä!

EGB. *f*  
- ste - ro sve - le - rä! fa - tal mi - ste - ro sve - le -

BR.  
- ste - ro sve - le - rä!

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl.  
Do

Fg.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

C  
O  
R  
O

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

*mf*

*mf*

*mf*

*ppp*

-rā! fa - ta - le mi - ste - ro sve - le -

-rā! fa - ta - le mi - ste - ro sve - le -

-rā! fa - ta - le mi - ste - ro sve - le -

sve - le -

sve - le -

-rā fa - ta - le mi - ste - ro sve - le -

fa - ta - le mi - ste - ro sve - le -

*ppp*

sve - le -

sve - le -

sve - le -

sve - le -

*allarg:* - - - - -

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Sol. *pp*

Cor. Re *pp*

Tp. *pp*

MINA -rā!

EL. -rā!

AR. -rā!

GOD. -rā!

EN. -rā!

EGB. -rā!

BR. -rā!

O  
C  
O  
R  
O  
C  
C  
O  
R  
O  
C  
C  
O  
R  
O

*allarg:* - - - - -

I. *pizz.*

Vni *pizz.* *pp*

II. *p*

Vle *pizz.* *p* *pp*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

64 Allegro (♩ = 80)

Fl. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *(in Sol)* *ff*

Cor. Re *(in Re)* *ff*

Trb. Re *(in Re)* *ff*

Trbn. *ff*

Cmb. *ff*

AR. *(a Mina)* *(rompe il fermaglio cade uno scritto)*

Nol vo - le - te? Fa - rol - lo io stes - so.

64 Allegro (♩ = 80)

I. Vni *arco* *ff*

II. Vni *arco* *ff*

Vle *arco* *ff*

Vc. *arco* *ff*

Cb. *arco* *ff*

MINA *(Gran Di-o)*

AR. U - no scritto!...

EGB. varresta - te. Non v'è

I. Vni *f* *pp*

II. Vni *f* *pp*

Vle *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

EGB. leg - ger tal fo - glio con - ces - so.... Chi lo scrisse, cui spetti i - gno-

I. Vni *f* *pp*

II. Vni *f* *pp*

Vle *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

Fg. *pp*

AR. *(esaltato)*  
lo noi cu - ro... ren - de - te - lo il vò. *(con dignità)*

EGB. - ra - te... Vec - chio

I. Vni.

II. Vni.

Vle.

Vc. Ch.



Fl.

Ob.

Cl. Do.

Fg. *mf*

Mi. Cor. *(in Mi)*

Lab. *(in La)*

Trb. *(in Mi)*

Trbn.

Cmb.

AR. Rende - telo... Rendetelo... Rendetelo... *(riduce in brani la lettera)*

EGB. So - no... No. No. No, no, no, no, no!

I. Vni.

II. Vni.

Vle.

Vc. Ch.





65 Presto ( $\text{♩} = 144$ )

Cl. Do

Fg.

AR.

Chi ti sal - - va o scia - - gu - ra - to, dal - lo

65 Presto ( $\text{♩} = 144$ )

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Vib

AR.

sde - - gno che m'ac - cen - de? Cie - co l'i - - ra

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do  
Fg.

Cor. Mi b

AR.  
già mi ren-de, piū non fre - no il mio fu -

I. Vni  
II. Vni  
Vle  
Vc. Cb.

66

Fl.  
Ob.  
Cl. Do  
Fg.

Cor. Mi b  
Cor. La b

(Solo)

*pp (ad Arnoldo, frapponendosi fra Arnoldo ed Egberto)*

MINA  
AR.  
-ror.

66

I. Vni  
II. Vni  
Vle  
Vc. Cb.

Fl.

Ob.

Cl. Do

Fg.

Mib Cor.

Lab

MINA   
 su me tut - - ta ca - - da al - fi - ne,

I. Vni

II. Vni

Vle

Vc. Ch.

Fl.

Ob.

Cl. Do

Fg.

Mib Cor.

Lab

MINA   
 AR.   
 Cie - co l'i - - ra già mi ren - de più non fre - no il mio fu -

I. Vni

II. Vni

Vle

Vc. Ch.

67

Fl.

Ob.

Cl. Do

Fg.

Mib  
Cor.  
Lu b

MINA  
cri - ne ri - spet - ta - te - lo o Si - gnor

AR.  
-ror, piü non frè - noil mi - o fu - ror  
(sottovoce a Godvino)

EGB.

Nel .. re -

67

I.  
Vni

II.

Vle

Vc.  
Cb.

EGB.

- ein - to dei se - pol - cri da me at - te - soor or sa -

I.  
Vni

II.

Vle

Vc.  
Cb.

68

Ob. *a2*

Cl. *a2 pp*

Do

Fg. *a2 pp*

Cor. *a2 pp*

Lab.

EL. *pp*

GOD. *pp*  
A tur-bar la bella calma che spi-rava in ogni petto,  
Freno all'i-ra... non la temo;

EN. *pp*  
A tur-bar la bella calma che spi-rava in ogni petto,

EGB. *pp*  
-rai; ar - mia scelta trove-rai... ti pre-

BR. *pp*  
Sopr. A tur-bar la bella calma che spi-rava in ogni petto,

C O R O

Ten. *pp*  
A tur-bar la bella calma che spi-rava in ogni petto,

Bassi *pp*  
A tur-bar la bella calma che spi-rava in ogni petto,

A tur-bar la bella calma che spi-rava in ogni petto,

68

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *a2*

Cl. *a2*

Do *a2*

Fg. *a2*

Mi *a2*

Cor. *a2*

La *a2*

EL.  
per - chē un demone il so - spet - to ad A - rol - - do

GOD.  
freno al - l'i-ra...

EN.  
per - chē un demone il so - spet - to ad A - rol - do

EGB.  
- ce - do o tradi - tor, io ti prece - - do, o tra -

BR.  
per - chē un demone il so - spet - to ad A - rol - do

C O R O  
per - chē un demone il so - spet - to ad A - rol - do

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Ob.

Cl. Do <sup>a 2</sup>

MINA  
Ah!

EL.  
po - se in cor?

AR.  
Ah!

GOD.  
Ah sconsi-gliato invero sie-te nel gri-darmi tradi-tor!

EN.  
po - se in cor.

EGB.  
- di-tor. Si, armi a scelta trove-rai, io ti pre-cedo, o tradi-tor.

BR.  
po - se in cor.

C O R O  
po - se in cor.  
po - se in cor.  
po se in cor.

I.  
Vni

II.  
Vni

Vle

Vc. Cb.

69

Fl. I. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

Mib. Cor. *p*

Lab. *p*

MINA *p*

E' mio pa - dre l'i - ra vostra su me tut - ta

EL. *p*

Per - - - - - chē un de - - - - - mo - - - - - ne il

AR. *p*

Chi ti sal - va, o scia - gu - ra - to, dal - lo sde - gno

GOD. *p*

Fre - - - - - no al - - - - - l'i - - - - - ra, fre - - - - -

EN. *p*

Per - - - - - chē un de - - - - - mo - - - - - ne il

EGB. *p*

Là nel cam - po de' se - pol - ti da me at - te - so or

BR. *p*

A tur - bar la bel - la cal - ma che spi - ra - va in

C O R O *p*

Per - - - - - chē un de - - - - - mo - - - - - ne il

C O R O *p*

Per - - - - - chē un de - - - - - mo - - - - - ne il

A tur - bar la bel - la cal - ma che spi - ra - va in

69

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. Cb. *pizz.*



Fl.  
Ob.  
Cl.  
Do  
Fg.

Mit  
Cor.  
Lab

MINA

ca - daal fi - ne, ma le ne - - vi di quel cri - ne, ma le

FL.

so - spet - - to ad A - rol - - do

AR.

che m'ac - cen-de? cie - co l'i - ra già mi ren - de, più non

GOD.

- - - no, fre - - no al - - l'i - - ra,

EN.

so - - spet - - to ad A - rol - - do

EGB.

or - sa - rai, or or sa - rai, ar - mi a scel - ta - - tro - ve - rai

BR.

o - gni - pet - to, per - ch'è un - de - mo - ne il so - spet - - to

C O R O

so - - spet - - to ad A - rol - - do

C O R O

so - - spet - - to ad A - rol - - do

C O R O

o - gni - pet - to, per - ch'è un - de - mo - ne il so - spet - - to

I.

Vni

II.

Vni

Vle

Vc.  
Cb.

Fl. I.

Ob. I.

Cl. Do I.

Fg. a2

Mib Cor. mf

Lab. mf

MINA  
ne - vi di quel cri - - ne ri - - spet - ta - - te - - le, o si -

EL.  
git - - to in cor?

AR.  
fre - no il mio fu - ror piū non fre - no il mi - o fu -

GOD.  
fre - - no al - - l'i - - ra.

EN.  
git - - to in cor?

EGB.  
ti - - pre - ce - do, ti pre - ce - do, o tra - di - tor.

BR.  
ad - - A - rol - do ad A - rol - do git - to in cor?

C O R O

git - - to in cor?

git - - to in cor?

ad - - A - rol - do ad A - rol - do git - to in cor?

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl. Do

Fg. <sup>a2</sup>

Mib. Cor.

Lab.

Trb. Mib.

Trbn. Cmb.

Tp.

G.C.

MINA

EL. <sup>gnor.</sup> mio pa - dre ri - spet -

AR. Per - chē un de - mo - ne il so -

GOD. <sup>ror.</sup> Cie - co l'i - ra già

EN. Scon - si - glia - to in - ve - ro

EGB. Per - chē un de - mo - ne il so -

BR. Ar - mi a scel - ta tro - ve -

Per - chē un de - mo - ne il so -

C O R O

Per - chē un de - mo - ne il so -

Per - chē un de - mo - ne il so -

Per - chē un de - mo - ne il so -

I. Vni <sup>arco</sup>

II. Vni <sup>f arco</sup>

Vle <sup>arco</sup>

Vc. Ch. <sup>arco</sup>

Fl.

Ob.

Cl.  
Do

Fg.

Mit  
Cor.  
Lab

Trb.  
Mit

Trbn.  
Cmbs.

Tp.

G.C.

MINA

EL.  
- ta - te - lo, o si - gnor,  
- spet - to ad A - rol - do po - se in cor?

AR.  
- ren - de,

GOD.  
sie - te,

EN.  
- spet - to ad A - rol - do po - se in cor?

EGB.  
- rai, ti pre - ce - do tra - di - tor,

BR.  
- spet - to ad A - rol - do po - se in cor?

C O R O  
- spet - to,  
- spet - to,

I.  
Vni

II.  
Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn.  
Cmbs.

Tp.

G.C.

MINA  
è mio pa - dre, ri - spet - ta -

EL.  
ad A - rol - do po - se in cor?

AR.  
più non fre - no il mi - fu -

GOD.  
nel chia - mar - mi, nel chia - mar -

EN.  
ad A - rol - do po - se in cor?

EGB.  
ar - mia scel - ta tro - ve - rai,

BR.  
ad A - rol - do git - to in cor? - rol -

O  
ad A - rol - do ad A - rol - rol -

R  
ad A - rol - do ad A - rol -

C  
ad A - rol - do ad A - rol -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Mit.  
Cor.

Lab.

Trb.  
Vib.

Trbn.  
Cmbs.

Trp.

G.C.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

C O R O

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

- te - - lo si - gnor; ma l'i - ra

ad A - rol - do git - to in cor? per - chē un

fu - - ror, no, piū non

- - - mi tra - di - tor, Si scon - si -

ad A - rol - do git - to in cor? per - chē un

ti pre - ce - - do, o tra - di - tor, ar - mi a scel - -

ad A - rol - do git - to in cor? perchē un de - -

- do git - - - to in cor? per - chē un

- do git - - - to in cor? per - chē un

- do git - - - to in cor? perchē un de - -

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn.  
Cmbs.

Tp.

G.C.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

O  
O  
C

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

vo - - - - - stra su me tut - - - - -  
 de - - - - - mo-neil so - spet - - - - - to, il  
 fre - - - - - no il mio fu - ror, il mio  
 - glia - - - - - to inve - ro sie - - - - - te nel  
 de - - - - - mo-neil so - spet - - - - - to, il  
 - - - - - ta tro-ve - rai - - - - - io ti pre - ce - - - - -  
 - - - - - mo-neil so - spet - - - - - to ad A - rol - - - - -  
 de - - - - - mo-neil so - spet - - - - - to, il  
 de - - - - - mo-neil so - spet - - - - - to, il  
 - - - - - mo-neil so - spet - - - - - to ad A - rol - - - - -

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.  
Lab

Trb.  
Mit

Trbn.  
Cmbs.

Tp.

G.C.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

CORO

C

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

ta ca - da, ca - da al -  
so - - spet - - to ad A - rol - - do git - - to in  
fu - - ror, no - - piü non fre - no il mio fu -  
no - - mar - - mi, nel no - mar - mi tra - - di -  
so - - spet - - to ad A - rol - - do git - - to in  
do, o tra - - di - tor, o tra - - di -  
do, ad A - rol - - do git - - to in  
so - - spet - - to ad A - rol - - do git - - to in  
so - - spet - - to ad A - rol - - do git - - to in  
do, ad A - rol - - do git - - to in





Fl.

Ob.

Cl. Do

Fg.

Mi Cor. La

Trb. Mi

Trbn. Cmb.

Tp.

G.C.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

C O R O

I. Vni

II. Vni

Vle

Vc. Cb.

- to, il so - - spet - - to ad A -  
 il mio fu - - ror, no, piü non  
 - te nel no - - mar - - mi, nel no -  
 il - - spet - - to ad A -  
 - ce - - do, o tra - - di -  
 - rol - - do, ad A -  
 - to il so - - spet - - to ad A -  
 - to il so - - spet - - to ad A -  
 - rol - - do, ad A -

73

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn.  
Cmbs.

Tp.

G.C.

MINA  
ca - da, ca - da al - fin... ri - spet - ta - te -

EL.  
- rol - do git - to in cor?

AR.  
fre - no il mio fu - ror, piü non fre - no il

GOD.  
- mar - mi tra - di - tor,

EN.  
- rol - do git - to in cor?

EGB.  
- tor, o tra - di - tor,

BR.  
rol - do git - to in cor?

O  
R  
O  
C  
- rol - do git - to in cor?  
- rol - do git - to in cor?  
- rol - do git - to in cor?

73

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

ff *rit* *rit*

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn.  
Cmbs.

Tp.

G.C.

MINA

-lo, Si - gnor, ri - spet - ta - te - lo, si -

EL.

ad A - rol - - do git - - to in

AR.

mio fu - ror, piū non fre - - no il mio fu -

GOD.

sconsi - glia -

EN.

ad A - rol - - do git - - to in

EGB.

io ti pre - ce - do, o tra - di -

BR.

oh si il so - spet - to git - to in

O

ad A - rol - - do git - - to in

R

ad A - rol - - do git - - to in

C

ad A - rol - - do git - - to in

I.

Vni

II.

Vni

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Mi  
Cor.

La

Trb.  
Mi

Trbn.  
Cmbs.

Tp.

G.C.

MINA  
-gnor, ri - - spet - ta - - te - lo, si -

EL.  
cor?

AR.  
-ror, piü non fre - - no il mio fu -

GOD.  
-to,

EN.  
cor?

EGB.

BR.  
-tor,

O  
COR?  
COR?  
COR?  
COR?

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Detailed description: This is a page of a musical score, page 271. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Mi Cor. La), Trumpet (Trb. Mi), Trombone (Trbn. Cmbs.), Trumpet (Tp.), and Glockenspiel (G.C.). The vocal parts include MINA, EL., AR., GOD., EN., EGB., BR., and a Chorus (O COR). The lyrics for the vocal parts are: MINA: "-gnor, ri - - spet - ta - - te - lo, si -"; EL.: "cor?"; AR.: "-ror, piü non fre - - no il mio fu -"; GOD.: "-to,"; EN.: "cor?"; BR.: "-tor,"; and the Chorus parts are marked "O COR?" and "COR?". The bottom of the page features staves for Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. Lab

Trb. Mib

Trbn. Cmb

Tp.

G.C.

MINA

EL.

AR.

GOD.

EN.

EGB.

BR.

CORO

C

gnor, ri - spet - ta - - te - lo, si - gnor, e

ad A - rol - - do git - - to in cor? per -

-ror, più non fre - - no il mio fu -ror, no,

sconsi - glia - - to, si,

ad A - rol - - do git - - to in cor, per -

io ti pre - ce - do, o tra - - di - tor, io

ah si il so - spet - - to git - - to in cor, per -

ad A - rol - - do git - - to in cor, per -

ad A - rol - - do git - - to in cor, per -

ad A - rol - - do git - - to in cor, per -

I.

Vni

II.

Vle

Vc. Cb.

Fl.

Ob.

Cl.  
Do

Fg.

M.  
Cor.

Lab.

Trb.  
Mi

Trbn.  
Cmbs.

Tp.

G.C.

MINA  
mi - o pa - dre, ri - spet - ta - - te -

EL.  
chē un de - mo - ne il so - spet - - to ad A -

AR.  
piū non fre - no il mio fu - ror - - il

GOD.  
scon - si - gliat - to nel no - mar - - mi

EN.  
- chē un de - mo - ne il so - spet - - to ad A -

EGB.  
ti pre - ce - do o tra - di - tor, - - io

BR.  
- chē un de - mo - ne il so - spet - - to ad A -

O  
- chē un de - mo - ne il so - spet - - to ad A -

R  
- chē un de - mo - ne il so - spet - - to ad A -

C  
- chē un de - mo - ne il so - spet - - to ad A -

I.  
Vni

II.  
Vle

Vc.  
Ch. Uniti

Detailed description: This is a page of a musical score, page 273. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (M. Cor.), Trumpet (Trb. Mi), Trombone (Trbn. Cmbs.), Trombone (Tp.), and Glockenspiel (G.C.). The vocal parts are labeled MINA, EL., AR., GOD., EN., EGB., BR., O, R, C, I., Vni, II., Vle, and Vc. Ch. The lyrics are in Italian and describe a scene of prayer and confession. The lyrics for the vocal parts are: MINA: mi - o pa - dre, ri - spet - ta - - te -; EL.: chē un de - mo - ne il so - spet - - to ad A -; AR.: piū non fre - no il mio fu - ror - - il; GOD.: scon - si - gliat - to nel no - mar - - mi; EN.: - chē un de - mo - ne il so - spet - - to ad A -; EGB.: ti pre - ce - do o tra - di - tor, - - io; BR.: - chē un de - mo - ne il so - spet - - to ad A -; O: - chē un de - mo - ne il so - spet - - to ad A -; R: - chē un de - mo - ne il so - spet - - to ad A -; C: - chē un de - mo - ne il so - spet - - to ad A -.

Fl. #  
Ob.  
Cl. Do  
Fg.  
Mib  
Cor.  
Lub  
Trb. Mib  
Trbn. Cmb.  
Tp.  
G.C.  
MINA  
EL.  
AR.  
GOD.  
EN.  
EGB.  
BR.  
C O R O  
I.  
Vni  
II.  
Vle  
Vc. Cb.

Fl. #  
Ob.  
Cl. Do  
Fg.  
Mib  
Cor.  
Lub  
Trb. Mib  
Trbn. Cmb.  
Tp.  
G.C.  
MINA  
EL.  
AR.  
GOD.  
EN.  
EGB.  
BR.  
C O R O  
I.  
Vni  
II.  
Vle  
Vc. Cb.

rol - do git - to in cor?  
tra - di - tor!



Fl.

Ob.

Cl. Do

Fg.

Cor. Lab

Trb. Vi

Trbn.

Cmbs.

Trp.

G.C.

Vni I.

Vni II.

Vle

Vc. Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Trb.  
Mi b

Trbn.

Cmbs.

Trp.

G.C.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

a2

a2

a2

3<sup>o</sup>

*Fine dell' Atto I.*

V. Scena ed Aria Mina

*Nel centro è una croce con gradini; a destra la porta d'un tempio internamente illuminato, a cui si ascende per grandiosa scala; a sinistra più in fondo si vede il castello. La luna fiocamente rischiarò le tombe qua e là ombreggiate da secolari cipressi. Una tra quelle è recente.*

Largo (♩=56)

Flauto

Oboi

Clarineti in Do

Fagotti

Corni in Fa

Trombe in Sib

Tromboni

Cimbasso

Timpani

MINA

Largo (♩=56)

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

I. Vni II. Vle Vc. Cb.

pp

This system contains the first five staves of the score. The Violin I staff (I. Vni) features a melodic line with triplets and accents, starting with a *pp* dynamic. The Violin II staff (II. Vni) and Viola staff (Vle) play a rhythmic triplet accompaniment. The Violoncello (Vc.) and Contrabasso (Cb.) staves provide a harmonic foundation with sustained notes and triplets. A double bar line is present at the beginning of the system.

I. Vni II. Vle Vc. Cb.

This system continues the string parts from the previous system. The Violin I staff (I. Vni) continues its melodic line with triplets. The Violin II (II. Vni) and Viola (Vle) staves maintain their triplet accompaniment. The Violoncello (Vc.) and Contrabasso (Cb.) staves continue their harmonic support. A double bar line is present at the beginning of the system.

Fl. Ob. Cl. Da. Fg. Fa Cor. Fa

*cresc.*

*p*

This system contains the woodwind and brass parts. The Flute (Fl.) staff has a melodic line with triplets and accents, marked with a *p* dynamic. The Oboe (Ob.) staff plays a similar melodic line. The Clarinet in D (Cl. Da.) staff has a melodic line with triplets. The Bassoon (Fg.) staff provides harmonic support. The French Horns (Fa Cor. Fa) are divided into three parts (I., II., III.), with the third part (III.) playing a sustained note. A dashed line with the word *cresc.* indicates a crescendo across the system. A double bar line is present at the beginning of the system.

I. Vni II. Vle Vc. Cb.

*cresc.*

This system continues the string parts. The Violin I staff (I. Vni) features a melodic line with triplets and accents. The Violin II (II. Vni) and Viola (Vle) staves play a rhythmic triplet accompaniment. The Violoncello (Vc.) and Contrabasso (Cb.) staves provide a harmonic foundation. A dashed line with the word *cresc.* indicates a crescendo across the system. A double bar line is present at the beginning of the system.

Fl. *a2*  
Ob. *3 a2*  
Cl. *a2 3*  
Do  
Fg. *3*  
Fa *3*  
Cor. *3*  
Fa *3*  
Trb. *3*  
Si b *p*  
Trbn. *p*  
Imbs. *3 p*  
I. *3*  
Vni *3*  
II. *3*  
Vle *3*  
Vc. *3*  
Cb. *3*

Ob. *1* *I. p 3 3*  
I. *1* *pp 3 3*  
Vni *pp*  
II. *pp*  
Vle *pp*  
Vc. *pp 3 3*  
Cb. *pp*

I.

Ob.

Cl.  
Do

Fg.

Vni  
I.  
II.

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

Trb.  
Si ♭

Trbn.

Cmbs.

MINA

*(dal fondo a sinistra agitatissima)*

Oh cie - lo!..

I.

Vni  
II.

Vle

Vc.  
Cb.

*a te 1<sup>po</sup>*

MINA

do-ve son i - o!.. Qui mi tra-sci - nairresisti - bil possa!..

I. Vni

II. Vni

Vle

Vc.

Cb.

**2** Poco più mosso (♩ = 96)

Trb. Si b

Trbn.

MINA

Qui della morte è il re-gno... tut-to è or - ro - re!.. in

**2** Poco più mosso (♩ = 96)

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

o - gni tom - ba scul - to in ci - fre spa - ven -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first two measures of the score. The vocal line (MINA) has lyrics 'o - gni tom - ba scul - to in ci - fre spa - ven -'. The instrumental parts include two trumpets (Trb. Si b and Trbn.), two violins (Vni I and II), two violas (Vle), a viola (Vc.), and a double bass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The trumpets play sustained notes. The violins and violas play chords. The viola and double bass play a triplet accompaniment.

Trb. Si b

Trbn.

MINA

to - se il mio de - lit - to io leg - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the next two measures of the score. The vocal line (MINA) has lyrics 'to - se il mio de - lit - to io leg - -'. The instrumental parts continue from the first system. The key signature and time signature remain the same. The vocal line continues with a melodic line. The instrumental parts provide harmonic support with sustained chords and a triplet accompaniment.



Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

MINA  
- go!... Il mur - mu-re d'o - gn'au - - ra

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

MINA  
mi par vo - - ce che un rimpro - - ve - - ro

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I.

Ob.

Cl. Do I.

Fg. I.

Fa

Cor. Fa

Trb. Si b

Trbn.

Cmbs.

MINA *(s'aggira barcollando tra i sepolcri)*  
tuo-ni! Ah! di mia

I. Vni

II. Vni

Vle

Vc.

Cb.

*ff*

3 I. Tempo

Fl. I. *pp* *dolce*

Ob. I. *pp* *dolce*

MINA  
madre è questo il santo a-vello!... El - - - la si

3 I. Tempo

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. I. *pp*

Ob. I. *pp*

Fg. *pp*

MINA  
pu-ra ed i - o!.. Ma-dre!.. Madre, soc-

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

MINA

- cor - ri, soc - cor - ri al do - lor mi - - - o.

I. Vni

II. Vni

Vle

Vc.

Cb.

4 Largo  $\text{♩} = 56$

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

Sord.  $\text{pp}$

$\Lambda$  6

4 Largo  $\text{♩} = 56$

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

Sord.  $\text{pp}$

3

Un solo I. Vno  
Un solo II. Vno  
Una Vla

2 Vni I.  
2 Vni II.

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

5

pizz.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

5

Sord.

*con passione*

MINA

Ah! da - gli scan - nie - te - re - i,

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I.  
Vni

II.

Vle

Vc.

Cb.

*MINA*  
do - - ve be - a - - ta sie - - di,

*In solo*  
I. Vno

*Un solo*  
II. Vno

*Una Vla*

*Un solo*  
Vc.

*Un solo*  
Cb.

2 Vni I.

2 Vni II.

*Un I. Vno*

*Una Vla*

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

This page of a musical score contains the following parts:

- Vocal:** A single vocal line for the soprano (MINA) with lyrics "do - - ve be - a - - ta sie - - di,". The melody is written in a treble clef with a key signature of three sharps (F#, C#, G#).
- Violins:** Two staves for Violins I and II. Both parts are marked "In solo" and "Un solo". They play a rhythmic, eighth-note pattern with accents.
- Viola:** A single staff for Viola, marked "Una Vla", playing a similar rhythmic pattern to the violins.
- Violoncello and Double Bass:** Two staves for Cello and Double Bass, both marked "Un solo", playing a simple eighth-note accompaniment.
- Woodwinds:** Two staves for Flutes I and II, marked "Un I. Vno" and "Una Vla" respectively, playing a simple eighth-note accompaniment.
- String Ensemble:** Five staves at the bottom for Violins I and II, Viola, Cello, and Double Bass. These parts are mostly silent, indicated by whole rests.

*MINA*  
al - - la tua fi - - glia vol - - gi - ti, l'af - -

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Sord.  
pp  
Sord.  
pp  
Sord.  
pp  
Sord.  
pp

Detailed description of the musical score: The score is for page 290 and is in the key of A major (indicated by four sharps in the key signature). The vocal line (MINA) has lyrics: "al - - la tua fi - - glia vol - - gi - ti, l'af - -". The instrumental parts include: 1. Violins I and II (2 Vni I., 2 Vni II.) playing a rhythmic pattern of eighth notes. 2. Violoncello (Un solo Cb.) and Viola (Una Vla) playing a similar rhythmic pattern. 3. Violins I and II (Un I. Vno, Una Vla) playing a melodic line with a fermata. 4. Violoncello (Un solo Vc.) playing a rhythmic pattern. 5. A section for strings (I. Vni, II. Vni, Vle, Vc., Cb.) marked "Sord." (Sordina) and "pp" (pianissimo), playing a sustained chord.



*MINA*  
- fan - - no suo deh! ve - - di

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Ch.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

This musical score page contains six systems of staves. The first system includes a vocal line for 'MINA' with lyrics '- fan - - no suo deh! ve - - di' and five solo instrumental parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system features woodwinds: two Flutes (I and II), a Clarinet in B-flat, and a Bassoon. The third system includes a Violin I, Viola, Violoncello, and Contrabasso. The fourth system features strings: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is in a soprano clef, while the instrumental parts use various clefs (treble, alto, and bass). The lyrics are positioned below the vocal staff. The page number '291' is located in the top right corner.

6

-MINA

Pre - - sen - ta le mie la - gri - me

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

6

I.

Vni

II.

Vle

Vc.

Cb.

*MINA* 

Un solo I. Vno 

Un solo II. Vno 

Una Vla 

Un solo 

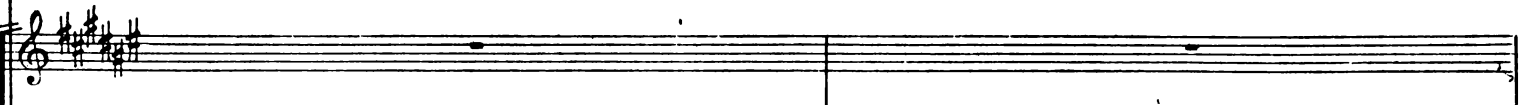
Un solo 

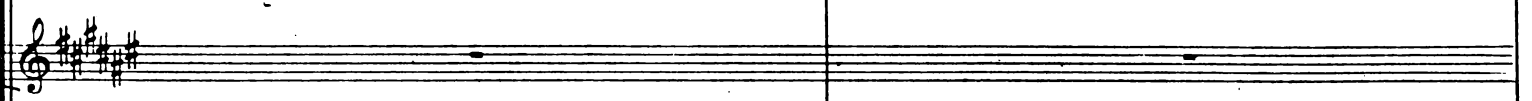
2 Vni I. 

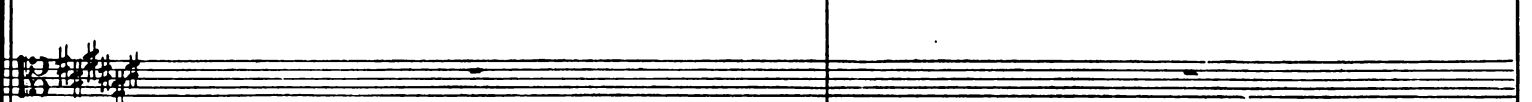
2 Vni II. 


Un I. Vno 

Una Vla 

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 

*MINA*  
e sei be-a - ti pian - - gon, piangi tu

*Un solo I. Vno*  
*Un solo II. Vno*  
*Una Vla*  
*Un solo Vc.*  
*Un solo Cb.*

*2 Vni I.*  
*2 Vni II.*  
*Un I. Vno*  
*Una Vla*

*I. Vni*  
*II. Vni*  
*Vle*  
*Vc.*  
*Cb.*

The musical score is written in G major (one sharp) and 4/4 time. The vocal line (MINA) begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The instrumental parts include:

- Violins I and II: Solo parts with eighth-note patterns.
- Viola: Solo part with eighth-note patterns.
- Violoncello (Vc.): Solo part with eighth-note patterns.
- Contrabasso (Cb.): Solo part with eighth-note patterns.
- Two Violins (2 Vni I, 2 Vni II): Playing chords in a rhythmic pattern.
- One Violoncello (Un I. Vno) and One Viola (Una Vla): Playing chords in a rhythmic pattern.
- Violins I and II (I. Vni, II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.): Resting in this section.

*MINA*  
pu - - re tu pur con me.

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

2Vni II.

Un I. Vno

Una Vla

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

**MINA** 7

Non vor-rā il suo per-do - - no - - ne -

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

7

I. Vni

II. Vni

Vle

Vc.

Cb.

*MINA*  
 - gar - - mi Id-di-o per te, ah!

Un solo I. Vno  
 Un solo II. Vno  
 Una Vla  
 Un solo Vc.  
 Un solo Ch.

2 Vni I.  
 2 Vni II.  
 Un I. Vno  
 Una Vla

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Ch.

*dim.*

*MINA*  
no, non vorrà il per - do - - no ne - gar - mi Id-

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I.  
Vni  
II.  
Vle  
Vc.  
Cb.



*MINA*

- di - - o, Id-dio per te, ne - -

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

*MINA*  
- gar - - mi, negar - mi Id - di - - o, ne -

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*Oppure*  
 - gar - - mi ah! non vorrà ne-garmi Iddio per  
 - gar - - mi, ah! negar-mi Iddio per

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Ch. *arco*

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I. Vni

II.

Vle

Vc.

Cb. *arco*

MINA

te.  
te.

*morendo*

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I.  
Vni

II.

Vle

Vc.

Cb.

*morendo*

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

8 Allegro agitato (♩=132)

MINA  
 GOD.  
 Voi qui!... Non profa -  
 Mi - - na!

8 Allegro agitato (♩=132)

I. Tutti  
 Vni Tutti pp  
 II. Tutti pp  
 Vle Tutti pp  
 Vc. Tutti pp

MINA  
 GOD.  
 - na - te questo san - - to lo - co... la - scia - - - temi alle

I.  
 Vni  
 II.  
 Vle  
 Vc.

MINA  
 GOD.  
 pre - ci... Ah! tal pa -  
 In - gra - ta!.. io v'amo sempre...

I.  
 Vni  
 II.  
 Vle  
 Vc.

MINA

- ro - la non v'esca piū dal labbro, e se d'o - no - re piū stil - la ĩn

I. Vni

II. Vni

Vle

Vc.

Detailed description: This system contains the first vocal line and the beginning of the string accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are '- ro - la non v'esca piū dal labbro, e se d'o - no - re piū stil - la ĩn'. The string accompaniment includes staves for Violin I, Violin II, Viola, and Violoncello. The strings play sustained chords and a rhythmic pattern in the bass.

MINA

voi, l'a - nel-lo di col-pe - vo-le a - mor pe-gno fu-

I. Vni

II. Vni

Vle

Vc.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line lyrics are 'voi, l'a - nel-lo di col-pe - vo-le a - mor pe-gno fu-'. The string accompaniment continues with sustained chords and rhythmic patterns.

MINA

GOD.

- ne - sto ren - de - temi, fug - gi - te.

No... mai... v'a - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system introduces a new vocal part for God and a double bass part. The vocal line for God has lyrics '- ne - sto ren - de - temi, fug - gi - te.' and 'No... mai... v'a - -'. The string accompaniment now includes a Double Bass (Cb.) part. Dynamics like 'f' (forte) are indicated for the strings.

Fl. *a2* *f*

Ob. *f*

Cl. *f*

Do *f*

Fg. *f*

Mib *f*

Cor. *f*

Si b *(in Sib)* *f*

Trb. *(in Mib)* *f*

Mi b *f*

Trbn. *f*

Cmbs. *f*

GOD. *f*

- mo; a di - fen - dervi qui re sto; v'a - -

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Cl. *a2* *f*

Do *f*

Fg. *a2* *f*

GOD. - mo.

**9** Piú lento  $\text{♩} = 88$

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *pp*

Cb. *pp*

**9** Piú lento  $\text{♩} = 88$

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

MINA

Ah dal sen di quel - - la tom - - ba cu-po

10 Allegro assai moderato ♩ = 88

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*pp*

MINA

fre-mi-to rim-bom - - ba! Scel-le-ra-to fu l'ac - -

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.



I.

Fg. *p*

Cor. Mi b. *p* I. II.

Tp. *p*

MINA

- cen - to che lo giunse a pro-vo - car, Di mia ma - dre l'ombrai-

I. Vni

II. Vle

Vc. Cb.

*string. - - - e - - -*

I.

Fg. *p*

Cor. Mi b. *p*

Tp. *p*

MINA

- ra - - ta già ne sor - ge, su me guata, Oh ter-ro-re!.. già m

*string. - - - e - - -*

I. Vni

II. Vle

Vc. Cb.

*cresc.* - - - - -

Fl. *a2* *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Mib Cor. *f*

Si b *a2* *f*

Trb. Mib *f*

Trbn. *f*

Cmbs. *f*

Tp. *f*

*cresc.* - - - - -

MINA

sen - to dal suo lab - bro ful - - mi - nar! Ah fug -

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

11 *Più mosso* (♩ = 120)

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Si b

MINA

- gi - te...il mio spa - ven - - to si rad-dop - - piaavoi di-

11 *Più mosso* (♩ = 120)

I.

Vni

II.

Vle

Vc.

Ch.

Fl.

Ob.

Cl.  
Do

Fg.

Mib

Cor.

Si b

MINA

- nan - te; ma-le-det - to sia l'i - stan - - te che vi sce - - si ad a-scol-

I.

Vni

II.

Vle

Vc.

Ch.

8--7

Fl. *pp* *tr*

Ob. I. *pp* *tr*

Cl. Do I. *pp* *tr*

Fg. *pp*

Mib *pp*

Cor. *a2*

Si b

MINA  
- tar. Ah fug-gi - - te! il mio spa - ven - to si rad-

Vni I. *pp* *tr*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob. I.

Cl. Do I.

Fg.

Mib

Cor. a2

Si b

MINA

- dop - piaa voi da - van - te; ma - le - det - to sia: l'i-

Vni I.

Vni II.

Vle

Vc.

Ch.

Fl.

Ob. I.

Cl. Do I.

Fg.  $b_0$

Trb.  $a_2$   $p$

Cor.  $a_2$

MINA  
 - stan - - - - - te che vi sce - - - si ad a.scol.

Vni I.

Vni II.

Vle

Vc.

Cb.

12

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

MINA

GOD.

tar, ad a. scoltar!

A di.

12

I. Vni

II. Vni

Vle

Vc. Cb.

Uniti



Fl.

Ob.

Cl.  
Do

Fg.

Wib  
Cor.  
si b

Trb.  
Wib

Trbn.

Cmbs.

Tp.

GOD.  
- fen - dervi, a di - fen - dervi qui re - sto.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet in B-flat (Trb. Wib), Trombone (Trbn.), and Trombone in C (Cmbs.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line for 'GOD.' is also present. The score is written in a key signature of two flats and a 4/4 time signature. Various musical notations such as slurs, accents, and dynamic markings are used throughout.

13 (*Allegro assai moderato*)

(♩ = 88)

Fl.

Ob.

Cl. *a2*  
Do

Fg.

Cor. *mi b*  
*si b*

Trb. *Mi b*

Trbn.

Cmb.

Tp.

MINA

GOD.

Ah dal

Sempre v'a - mo.

13 (*Allegro assai moderato*)

(♩ = 88)

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

MINA

sen di quel - la tom - ba cu po fre mi - to rim - bom - ba!.. Scelle -

I. Vni

II. Vni

Vle

Vc.

Cb.

MINA

- ra - to fu l'a - - - cen - to che lo giun - sea pro - vo -

I. Vni

II. Vni

Vle

Vc.

Cb.

I.

Fg.

Cor. Mi $\flat$

I. II.

Tp.

MINA

- car. Di mia ma - dre l'ombra - ra - - ta già ne sor - ge, su me

I. Vni

II. Vle

Vc.

Cb.

I. *string. e cresc.*

Fg.

Cor. Mi $\flat$

I. II.

MINA

gua - ta!.. Oh ter - ro - re!.. già mi sen - to dal suo

*string. e cresc.*

I. Vni

II. Vle

Vc.

Cb.

14 Più mosso (♩ = 120)

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* a2

Mib *f*

Cor. sib *f* a2

Trb. Mib

Trbn. I. II. a2 III.

Cmbs.

Tp. *f*

MINA  
 lab - broful - mi - nar. Ah fug - - gi - te! il mio spa - ven - - to si rad.

14 Più mosso (♩ = 120)

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.  
 Ob.  
 Cl. Do  
 Fg.  
 Mi b  
 Cor.  
 Si b  
 MINA  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

- dop - piaa voinan - te ma - le - det - to sia l'i - stan - te che vi

Musical score for page 320, featuring woodwinds, brass, strings, and a vocal line. The score is in 3/4 time and B-flat major. The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) play a melodic line with triplets and slurs. The brass (Trumpet in B-flat, Horn in B-flat) play a rhythmic accompaniment of eighth notes. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic accompaniment of eighth notes. The vocal line (MINA) has lyrics in Italian: "- dop - piaa voinan - te ma - le - det - to sia l'i - stan - te che vi".

Fl. *pp* *tr*

Ob. *I.* *pp* *tr*

Cl. *I.* *pp* *tr*

Fg. *a2* *pp* *tr*

Mib  
Cor. *a2* *pp*

Si b

MINA  
sce - - - siada scol tar. Ah fug - gi - teilmio spa - ven - to si rad.

Vni *I.* *pp* *tr*

Vni *II.* *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Cor. a2  
Mi b

Trb. a2  
Mi b

MINA  
dop - pia voi da - van - te ma - le - det - to sia l'i - stan - - -

Vni I.

Vni II.

Vle

Vc. e #e f

Ch.



Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

si b

Trb.  
Mi b

MINA

che vi sce - - - si ada.scol - - -

I.  
Vni

II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 323, features a complex orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Mellophone (Mib), Cor Anglais (Cor. si b), and Trombone (Trb. Mi b). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line (MINA) is present, with the lyrics "che vi sce - - - si ada.scol - - -". The score is written in a key signature of two flats and a 2/2 time signature. The woodwinds and strings play intricate patterns, while the brass provides rhythmic support. The vocal line is a simple melody with long notes and rests.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. Do *f* *ff*

Fg. *f* *ff*

Mib Cor. *f* *ff*

Si b *f* *ff*

Trb. Mib *f* *ff*

Trbn. *f* *ff*

Cmbs. *f* *ff*

Tp. *f* *ff*

MINA  
- tar, ad a scol tar male detto sia l'i stante che vi

I. Vni *f* *ff*

II. Vni *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *p* *ff*

Mib *p* *ff*

Cor. *p* *ff*

Si *p* *ff*

Trb. *ff*

Trbn. *ff*

Cmbs. *ff*

Ip. *p* *ff*

MINA  
scesi ad ascol - tar Fug - gi - te!.. Ah fuggi

GOD.  
No...

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

This musical score page features the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Mi b Cor. Si b).
- Brass:** Trumpet in B-flat (Trb. Mi b) and Trombone (Trbn.).
- Drum:** Cymbals (Cmbs.).
- Timpani:** Timpani (Tp.).
- Vocalists:** MINA and GOD.
- Strings:** Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include:

- Tempo/Character:** *allegro* (al) at the beginning of the first system.
- Dynamic:** *allegro* (al) at the beginning of the second system.
- Performance Instruction:** *a2* above the Trumpet part.
- Vocal Lyric:** "te!.." written below the MINA vocal line.
- Tempo/Character:** *allegro* (al) at the beginning of the third system.

*(attacca subito)*

## 6. Duetto, Quartetto e Finale II.

*Allegro*  $\text{♩} = 108$

*in Sol*  
*in Re*  
*in Re*

Arol.do al.lo . ra sa . prà tut . to

*(freddamente)*  
Io re . sto...

*(Viene dal fondo a sinistra, chiuso in un mantello. Egli ha due spade.)* *p* Ei tut.to ignore . rà....

*Allegro*  $\text{♩} = 108$

*p*

*p*

*p*

MINA *Pa - dre!* *(a Mina)* Ah, ma scolta - te, o pa - dre... *(severo)* be...

EGB. Parti - te. M'ob - be.

I. Vni

II. Vni

Vle

Vc.

Cb.

EGB. - di - - - te.

I. Vni

II. Vni

Vle

Vc.

Cb.

*(gettando il mantello, e presentagli le spade.)*

EGB. Sce - gli....

**16** *Allegro vivo* ( $\text{♩} = 80$ )

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*  
Do

Fg. *f* *p*

Sol  
Cor. *f*

Re *f*

Trb. *f*  
Re

Trbn. *f*

Cmbs. *f*

Ip. *f*

GOD. *f*  
Un du - el - lo?

EGB. *f*  
Si... e mor.ta.le.

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *f* *p*

Vc. *f*

Cb. *f*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

SOD.  
Ma la sorte non è eguale...

EGB.  
Tu ricusi?... Al mondo in

I.  
Vni

II.

Vle

Vc.

Cb.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*



Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Sol.  
Cor.  
Re  
Trb.  
Re  
Trbn.  
Cmbs.  
Tp.  
GOD.  
EGB.

*f* *p* *f*

La mi - nac - cia i - o non  
fac - ciavò insul - tarti....

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*f* *p* *f* *p* *f* *p* *f* *p*

17

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

GOD.

cu . ro...      Fia      lo . da . to chiavrà un veglio ri - spet . ta . to

17

I.

Vni

II.

Vle

Vc.

Cb.

The image displays a page of a musical score for an orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpet (Trb. Re), Trombone (Trbn.), Percussion (Cmbs., Tp.), Bassoon (EGB.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist part (EGB.) has Italian lyrics: "Se'un in-fa-me un vi.le in .degno.... Né ancor t'ec- citiallo". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *f p* (piano fortissimo). The EGB. part also includes the instruction *(con forza)*. The Violin I and II parts are marked *Pizz.* (pizzicato), while the Viola and Violoncello parts are marked *(arco)* (arco). The page number 333 is located in the top right corner.

Fl.

Ott.

Ob. I. *p*

Cl. I. *p*  
Do

Fg. *p*

Sol.

Cor. *f*  
Re

Trb. *f*  
Re

Trbn. *f*

Cmbs. *f*

Tp. *f*

GOD. *f*  
Io sto muto al ve-stro ac-

EGB. *f*  
sdegno?... dunque in te l'o-no-re è spento?..

I. *f*  
Vni. *p*

II. *f*  
arco *f* *p*

Vle. *Pizz.* *p* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Re

Cmbs.

GOD.

-cento. Ba-sti!..

EGB.

Oh miarabbia!.. Ebben, a-scolta... M'odi anco u-na vol-ta; s'ora in.

I.  
Vni

II.

Vle

Vc.

Cb.

18

Cl. Do *p*

Fg. *p* I.

EGB. *p*

va - no t'ha gri - da - to vi - le, in - fa - me il labbro mi - o, fa - rea

18

I. *p*

Vni *p*

II. *p*

Vle *Arco p*

Vc. *Arco p*

Cb. *p*

Cl. Do

Fg. I.

GOD.

EGB. *p*

tut - ti di - sve - - - lo chi tu si - a saprò ben i - o.

Basti... Eg -

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Do

Fg. I.

GOD. ber to...

EGB. Ven tu rie ro che t'av vol gi nel mi

I. Vni

II. Vni

Vle p cresc.

Vc.

Cb.

Cl. Do

Fg. I.

EGB. ste ro, non sai tu ch'io fa rò no to co.me il pa dre ti sia i-

I. Vni

II. Vni

Vle

Vc.

Cb.

19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Re

Trb. Re

Trbn.

Cmbs.

Tp.

GOD.

EGB.

Ah! u na spada!... U - na spada!.. in guardia...

-gnoto?.. Gra - zie, o sorte!

19

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.

Re

Trb.  
Re

Trbn.

Cmb.

Tp.

SOD.  
U - na spada in guardia

FGB.  
mor - te. A mor - te. A

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Re

Trb.  
Re

Trbn.

Cmb.

Tp.

GOD.  
mor - te. Nes\_sun demone, niun Di\_o a' miei col\_pi ti tor -

EGB.  
mor - te. Nes\_sun demone, niun Di\_o a' miei col\_pi ti tor -

(*A piacere ma non tanto lento*)  
(*brandendo le spade*)  
*ff*

20

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

This musical score page, numbered 341, contains parts for various instruments and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ott.), Bassoon (Ob.), Clarinet in D (Cl. Do), and Bassoon in F (Fg.). The brass section includes French Horns in A (Fa), Horns in B-flat (Cor. Si b), Trumpets in B-flat (Trb. Mi b), Trombones (Trbn.), and Contrabass (Cmbs.). The string section includes Violins I (Vni I), Violins II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

At the bottom of the page, two vocal parts are shown with lyrics in Italian: GOD. and EGB. The lyrics are: "ra. Col tuo sangue il fu - ror mio l'on - ta in - fa - me ter - ge -". The vocal parts include melodic lines with lyrics and accompaniment for the strings.

The score features complex woodwind passages with repeated eighth-note patterns in the first measure of each part, marked with a forte (*f*) dynamic. The vocal parts are in the lower register with lyrics underneath. The overall arrangement is for a grand orchestra with a vocal ensemble.

21 *Mosso*  
(a tempo)

Fl. *f*

Qtt. *f*

Ob. *a2 f*

Cl. Do *a2 f*

Fg. *a2 f*

Fa

Cor. Si b *f*

Trb. Mi b *f a2*

Trbn. *f*

Cmb. *f*

GOD. *f*  
- ra. Nessun de - mone, niun Di - o a miei col - pi ti tor.

EGB. *f*  
- ra. Nessun de - mo - ne, niun Dio - o a miei col - pi ti tor.

21 *Mosso*  
(a tempo)

I. *f* *Pizz.* *p*

Vni *f* *Pizz.* *p*

II. *f* *Pizz.* *p*

Vle *f* *Pizz.* *p*

Vc. *f* *Pizz.* *p*

Cb. *f* *Pizz.* *p*

Fl. *ff*

Ott. *ff*

Ob. *ff*<sup>2</sup>

Cl. Do *ff*<sup>2</sup>

Fg. *ff*

Fa *ff*<sup>2</sup>

Cor. Si b *ff*<sup>2</sup>

Trb. Mi b *ff*

Trbn. *ff*

Cmbs. *ff*

Ip. *ff*

G.C. *ff*

GOD. *ff*

EGB. *ff*

I. *arco* *ff* *div.* *Uniti*

Vni II. *arco* *ff* *div.* *Uniti*

Vle *arco* *ff* *div.* *Unite*

Vc. *arco* *ff*

Cb. *arco* *ff*

*ra. Col tuo san-gue il fu - ror mio l'on-ta in fa - me ter-ge.*

*ra. Col tuo san-gue il fu - ror mio l'on-ta in fa - me ter-ge.*

Tempo doppio

22 (Allegro vivo) (♩ = 160)

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff* a2

Fa *ff* a2

Cor. Si b *ff* a2

Trb. Mi b *ff*

Trbn. *ff* a3

Cmbs. *ff*

Tp. *ff*

GOD. - rà. (si battono accanitamente.)

EGB. - rà.

Tempo doppio  
22 (Allegro vivo) (♩ = 160)

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Si b

Trb.  
Mi b

Trbn.

Cmb.

Ip.

AR.  
*(AROLDO dalla parte del tempio)*

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Qual ru mo re!...

Detailed description: This page of a musical score, numbered 345, contains parts for various instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute in A (Fa), Cor Anglais in B-flat (Cor. Si b), Trumpet in D (Trb. Mi b), Trombone (Trbn.), Contrabass (Cmb.), and Trombone in C (Ip.). The vocal soloist part is labeled 'AR.' and includes the instruction '(AROLDO dalla parte del tempio)'. The lyrics 'Qual ru mo re!...' are written above the vocal line. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'a2', 'a3', and 'v'. The vocal line is a melodic phrase, while the instrumental parts provide harmonic support and texture.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Si b

Trb.  
Mi b

Trbn.

Cmbs.

Tp.

AR.

(scende)

Un du.el.lo!..

I.

Vni

II.

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Si b

Trb.  
Mi b

Trbn.

Cmb.

Tp.

AR.

GOD.

EGB.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*(dalla gradinata)* *(si sarà avvicinato)*

Ab - bassa - te or quel - lar mi! Voi

A - rol - do!..

A - rol - do!..

UNITY

Detailed description: This is a page of a musical score, page 347. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Fa Cor. Si b), Trumpet (Trb. Mi b), Trombone (Trbn.), Cymbal (Cmb.), and Trompano (Tp.). There are also staves for vocal parts: AR. (Alto), GOD. (Soprano), and EGB. (Bass). The vocal parts have lyrics in Italian. The AR. part has lyrics: "Ab - bassa - te or quel - lar mi! Voi". The GOD. part has lyrics: "A - rol - do!..". The EGB. part has lyrics: "A - rol - do!..". There are also staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Contrabasso (Vc. Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions in italics: "(dalla gradinata)" and "(si sarà avvicinato)". At the bottom of the page, the word "UNITY" is written above the Vc. Cb. staff.

23 (♩=80)

Fl. *prende il Flauto*

Ott.

Ob.

Cl. Do

Fg.

Fa *a2*

Cor. Si b

Trb. Mi b

Trbn.

Cmb.

AR. *sie\_te!.. Santo è il lo\_co che si profa\_na - - - te, i de.*

23 (♩=80)

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

AR. *fun - ti col pie - de pre - me - te, so pra il*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line and the first five staves of the string ensemble. The vocal line (AR.) is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'fun - ti col pie - de pre - me - te, so pra il'. The string parts include Violin I, Violin II, Viola, Violoncello, and Contrabasso, all in the same key signature and time signature. The strings play sustained notes with long slurs across the measures.



AR. *ca - po la cro - ce vi sta! (a Godvino)*

EGB. *Vie-nial-tro - ve...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the musical score. The vocal line (AR.) has the lyrics 'ca - po la cro - ce vi sta! (a Godvino)'. Below it, the EGB. part has the lyrics 'Vie-nial-tro - ve...'. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) continue with sustained notes and slurs. A double bar line is present at the end of the system. A small 'R' is written below the Contrabasso staff at the beginning of the system.

24

Ob. *p*

Cl. Do *p*

Fg. *p*

Fa  
Cor. *p*  
Do

AR.  
Di - o pur vi sa - rà.

GOD.  
Ne la - scia - te... un di

EGB.  
Ne la - scia - te... un di

24

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.

Cl.  
Do

Fg.

Musical notation for Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The Oboe part features a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines.

Fa

Cor.  
Do

Musical notation for Flute (Fa) and Cor Anglais (Cor. Do). The Flute part is mostly rests, while the Cor Anglais part has a rhythmic accompaniment.

AR.

Io sa-prov-vi do-vun-que se-gui-re.

Musical notation for Arpa (AR.). The harp part has a rhythmic accompaniment. The lyrics "Io sa-prov-vi do-vun-que se-gui-re." are written below the staff.

GOD.

noi dee mo-ri-re...

Musical notation for Soprano (GOD.). The lyrics "noi dee mo-ri-re..." are written below the staff.

EGB.

noi dee mo-ri-re... Dim-mi,

Musical notation for Bass (EGB.). The lyrics "noi dee mo-ri-re... Dim-mi," are written below the staff.

I.

Vni

II.

Vle

Vc.

Ch.

Musical notation for Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The Violins and Viola parts have melodic lines, while the Violoncello and Contrabasso parts provide harmonic support.

Ob.

Cl. Do

Fg. I.

Fa

Cor. Do

AR.

EGB.

Vni I.

Vni II.

Vle

Vc.

Cb.

Di Dio - o o - ra par - lo nel no-me... A - scol-  
scor - di a chi par-li?

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

AR.  
- tar - mi so - lo spet - ta qui a voi... Giu quel-

I.  
Vni

II.

Vle

Vc.

Cb.

25

AR. *(entra fra loro)*  
- l'ar - mi; sia l'of - fe - sa co-

25

I.  
Vni

II.

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*sim.*

*pp*

*sim*

(ad Egberto)

AR. *per - ta d'o - bli - o... il fra-*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Do

AR. *- tel - lo al fra - tel - lo per - do - ni...*

EGB.

Mai...

I. Vni

II. Vni

Vle

Vc.

Cb.



Ob.

Cl.  
Do

AR. *(a Godvino)*  
Più gio - - vin, l'ac- ciar

Vle

Vc.

Ob.

Cl.  
Do

AR. *(lo disarmo e gli stringe la mano)*  
pria de - po - ni... La tua de - stra...

EGB.

Vle

Vc.

Ohe-

26

EGB.

- ces - soi - nau - di - to!... la man strin - gi del -

26

Vle

Vc.

Fl.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

AR.  
*ff* *ff* *ff*  
(ad Egberto)

EGB.  
Ah!... tra-di-to!... Par-la-te?  
-l'uom ch'ài tra-di-to! (che dis-si!) No, la-

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*ff* *pp* *ff*

Ob. *pp*

Cl. *pp*

Do *pp*

Fg. *pp*

Fa

Cor. *pp*

Do

MINA  
*(dal fondo a sinistra)* *(indietro)* *(avanzandosi)*  
 (Suon' qui d'ar-mi!) (che fu?)

AR.  
*(ad Egberto)*  
 Il vo'... ter-mi-na-te... Si sve-liil mi-ste-ro.

EGB.  
 -scia-te-mi...

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

R *pp*

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

MINA

AR.

GOD.

EGB.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*(vedendola)*

Gra - zia!... gra - zia!... A-

Sa - prò al-fi - ne il ve-ro.

Mi - na!...

Mi - na!...

a2

R

Fl. *ff*

Ob. *ff*

Cl. *ff*  
Do

Fg. *ff*

Fa  
Cor. *ff*  
Do

Trb. *ff*  
Do

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

MINA  
-rol - - - do!...

AR.  
Gra - - zia! E - ra  
*(con voce soffocata)*

I. *ff*  
Vni

II. *ff*

Vle *ff*

Vc. *ff*  
Cb. *ff*

(con disperazione)

AR. *p.* dun - que co - stu - i!... Ah!... e - ra

EGB. (Qua-le or-ror!)

Vc.

Cb.

**27** *Largo* (♩ = 56)

AR. *pausa lunga* ve - ro?... Ah no!... *(a tutti)* im - pos - si - bi - le!... *(a Mina)* che ho men-

**27** *Largo* (♩ = 56)

I. Vni *sf* *Pizz.* *p*

II. Vni *sf* *Pizz.* *p*

Vle *sf* *Pizz.* *p*

Vc. Cb. *sf* *Pizz.* *p*

Cl. Do *pp*

Fg. *pp*

Cór. Do *a2* *pp*

AR. *pp* *con disperazione* - ti - to al - men mi di - te... un ac - cen - to, un ac - cen - to pro - fe-

I. Vni *Arco* 6

II. Vni *Arco* 6

Vle *Arco* 6

Vc. Cb. *Arco* 6 *Vc.* *cb.* 7

Fg.

AR. - ri - te... vi scol - pa - te, vi scol - pa - te per pie-

I.

Vle

Vc.

Ch.

Ob. I. >

Cl. I.

Fg. I.

AR. - ta - - de!... Ma tu ta - ci!... ma tu ta - ci!... E tol - to il *con forza*

I. *Pizz.*

Vni *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Ch. *Pizz.*

R

I.

Ob.

Cl. Do

Fg.

Fa

Cor.

Do

a2

MINA

(spaventata si allontana da Aroldo)  
(da s'ì)

Ah! — scop-pia-ta è o mai la fol-go-re, scop-pia-ta è o-

AR.

dub - bio... il mio piè ti schiacce-rà! il piè ti schiac- ce-rà!

I.

Vni

II.

Vle

Vc.

Ch.

Arco 6

Arco

pp



28

Cl. Do

Fg.

Fa

Cor. Do

MINA

EGG.

28

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

MINA  
E ——— la vi - ta che mi re - sta che mi

GOD.  
*(ad Egberto)*  
Pron - to so - no...

EGB.  
me e il de - sti - no tuo già scrit, to...

Detailed description: This block contains the upper staves of the musical score. From top to bottom: Clarinet in D-flat (Cl. Do) with a first ending bracket and a sixteenth-note run; Fagotto (Fg.) with a long note and rests; Cor Anglais (Fa) and Cor Anglais in D-flat (Do) with long notes and rests; MINA with a sixteenth-note run and lyrics 'E ——— la vi - ta che mi re - sta che mi'; GOD. with lyrics '(ad Egberto) Pron - to so - no...'; and EGB. with a sixteenth-note run and lyrics 'me e il de - sti - no tuo già scrit, to...'. The key signature has two flats, and the time signature is 3/4.

I.  
Vni

II.

Vle

Vc.

Cb.

Detailed description: This block contains the lower staves of the musical score. From top to bottom: Violin I (Vni) with a sixteenth-note run; Violin II (Vni II) with a sixteenth-note run; Viola (Vle) with a sixteenth-note run; Violoncello (Vc.) with a sixteenth-note run; and Contrabbasso (Cb.) with a sixteenth-note run. The staves are arranged in a grand staff format with a brace on the left. The key signature has two flats, and the time signature is 3/4.

Cl. Do

6 6

29

Fg.

*p*

Fa

Cor.

Do

I.

MINA

re - sta len - ta mor - tea me sa - rà!

GOD.

EGB.

Reo tu sei — di tal de - lit - -

29

I.

Vni

II.

Vle

Vc.

Ch.

*r*

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

MINA

AR.

GOD.

EGB.

I.

II.

Vle

Vc.

Cb.

Di - - o, che pa - dre sei,  
Vi scol - pa - -  
Che più tar - da - si? Dal mio brac - cio appren - de -  
to - - che più nul - to non an - drà. S'ò - ra fu so - spe - soil

*(ad Egberto)*

*I.*

*a2*

*f*

*f*

*f*

*Pizz.*

*Pizz.*

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

MINA  
pa - - - dre dé mi - - se - ri

AR.  
- te per pie - ta - - -

GOD.  
- ra - i s'io co - no - sca la vil -

EGB.  
ful - mi - ne, più tre - men - do al - fin ca -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Ob.

Fg. *pp*

Fa

Cor.

Do

MINA

AR.

Di - o che pa - dre sei dé mi - se - ri, che pa - dre sei dé

- de!

GOD.

EGB.

-tà, dal mio braccio ap-pren-de-ra-i

- drà, se so-spe-so o-ra fuilful-min,

I.

Vni

II.

Vle

Vc.

Cb.

*dim. .... e*

*dim. .... e*

*dim. .... e*

*dim. .... e*

*dim. .... e*

Fg.

MINA  
mi - se-ri, no, no, no, non ne-gar - mi, non ne-gar - mi tua pie-

GOD.  
s'io co-no-sca la vil-tà!

EGB.  
più tre-mendo al-fin ca-drà!

I. Vni  
morendo

II. Vni

Vle  
morendo

Vc.  
morendo

Cb.  
morendo

Fg.

Cor.  
Do a2

MINA  
-tà!

AR.  
Un ac - cen - - to un ac - cen - to pro-fe-

I. Vni  
p

II. Vni  
p

Vle  
p

Vc.  
Arco p

Cb.  
Arco p

Ob. I. 3

Cl. Do 3

Fg.

MINA  
non ne - gar - mi pie - tà!

AR.  
- ri - te... vi scol - pa - te, vi scol - pa - te per pie -

GOD.  
s'io co - no - sca vil - tà!

EGB.  
più tre - men - do ca - drà!

Vni I. 6 p

Vni II. 6 p

Vle 6 p

Vc.

Cb.

R



Ob.

Cl.  
Do

Fg.

*pp*

MINA

non ne - gar - mi, pie - tà!

AR.

- ta - de! Ma tu ta - ci... ma tu

GOD.

s'io co - no - sca vil tà!

EGB.

più tre - men - do ca - drà

I.

Vni

II.

Vle

Vc.

*Pizz. 3*

Cb.

Ob. *a2*

Cl. Do *a2*

Fg.

MINA  
Dio, non ne-gar-mi, Dio, non ne-gar - mi

AR.  
ta - ci! è tol - to il dub - bio... il mio piè ti schiace-

GOD.  
ap-pren-de-ra-i, ap-pren-de-rai s'io co-

EGB.  
s'o-ra so-spe-so fu il ful-mi-ne, più tre -

I. Vni

II. Vni

Vle

Vc.

Cb.

30

Ob. *I. 3*

Cl. *3*

Do

Fg. *3*

Fa

Cor. *3*

Do

MINA  
tu - a pie - tà! o gran Dio, non ne -

AR.  
- rà, ah sì ti schiac - cie - ra!

GOD. *3*

- no - sca vil - tà! dal mio brac - cio ap -

EGB. *3*

- men - do al fin ca - drà! più tre - men - do al

30

I. *6*

Vni *6*

II. *6*

Vle *6*

Vc. *3* *Arco*

Ch. *R*

I.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

MINA

AR.

GOD.

EGB.

I. Vni

II. Vni

Vle

Vc.

Cb.

gar - mi tua pie - tà! o gran Dio, non ne -  
 è tol-toil dub-bio!  
 - pren - rai s'io co - no-sca, co -  
 - fi - ne ca - drà! più tre-men-do al-

Ob.

Cl. Do

Fg.

Cor. Do

MINA

AR.

GOD.

EGB.

Vni I.

Vni II.

Vle

Vc.

Cb.

- gar - mi - tua pie - tà! non ne - gar - mi pie -  
 è tol-toil dub-bio!  
 - no - sca vil - tà! s'io co - no - sca vil -  
 - fi - ne ca - drà! più tre-men-do ca -

Fl.

Ob.

Cl.  
Do

Fg.  
I.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

MINA  
-tà! non ne-gar-mi pie-tà!... no! —

AR.  
è tol-toil dub-bio! è tol-toil dub -bio, il mio piè ti schiaccie-rà! —

GOD.  
-tà! s'io co-no-sca vil-tà! ah! —

EGB.  
-drà! più tre-men-do ca- drà! ah! —

I.  
Vni

II.  
Vni

Vle

Vc.  
Ch.

*Allegro* ( $\text{♩} = 80$ )

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves (treble and bass clefs) with rests.

Musical notation for the third system, consisting of one staff (treble clef) with rests.

Musical notation for the fourth system, consisting of one staff (bass clef) with rests.

Musical notation for the fifth system, consisting of one staff (bass clef) with rests.

Musical notation for the sixth system, consisting of one staff (treble clef) with rests.

Musical notation for the seventh system, consisting of one staff (treble clef) with rests, ending with a fermata and the text "(ad Egberto) Ah".

Musical notation for the eighth system, consisting of one staff (treble clef) with rests.

Musical notation for the ninth system, consisting of one staff (bass clef) with notes and rests, starting with the text "(ad Aroldo)".

Des-sa non è, com-pren-di-lo, che de-vi o-ra pu-ni-re...

Musical notation for the tenth system, consisting of one staff (treble clef) with rests.

*Allegro* ( $\text{♩} = 80$ )

Musical notation for the eleventh system, consisting of four staves (treble and bass clefs) with rests and dynamic markings.

Cl. Do

AR.

veg - go chi è il col - pe - vo - le! O - nor vi fe' bran - di - re quel

I. Vni

II. Vni

Vle

Vc. Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Ob.

Cl. Do

Fg.

AR.

GOD.

fer - roa - ven - di - car - mi... Non piü... ri - prendi l'ar - mi...

(a Godvino) (strappando di mano la spada ad Egberto)

*p*

*p*

*p*

*a2*

Con - tro di

I. Vni

II. Vni

Vle

Vc. Cb.

R



31

Fl. I.

Ob. I.

Cl. D<sup>o</sup> I.

Fg. a2

AR.

GOD.

Di-fen-di-ti...

voi!... Nol vo... No... no.

31

I. Vni

II. Vni

Vle

Vc.

Cb.

(con voce terribile)

AR.

Non o - - di in suon - ter -

Vni II.

Vle

Vc.

Fg. *ff*

Musical notation for Flute (Fg.) in bass clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

Trbn. I. *ff*  
II.

Musical notation for Trumpets (Trbn.) in bass clef, showing two parts (I and II) with a forte (*ff*) dynamic marking and a crescendo hairpin.

Tp. *ff*

Musical notation for Trombone (Tp.) in bass clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

G.C. Sola *ff*

Musical notation for Gong/Cymbal (G.C.) in bass clef, showing a rhythmic pattern with a forte (*ff*) dynamic marking and a crescendo hairpin.

AR. *ff*

- ri - bi - le gri - dar - ti que - ste tom - be;

Musical notation for Alto Saxophone (AR.) in treble clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin. The lyrics are: - ri - bi - le gri - dar - ti que - ste tom - be;

I. Vni *ff*

Musical notation for Violin I (Vni I.) in treble clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

II. Vni *ff*

Musical notation for Violin II (Vni II.) in treble clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

Vle *ff*

Musical notation for Viola (Vle.) in alto clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

Vc. *ff*

Musical notation for Violoncello (Vc.) in bass clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

Ch. *ff*

Musical notation for Contrabass (Ch.) in bass clef, featuring a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

Fl. I. *f*

Ob. *f*

Cl. Do *f*

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.

tre - ma, a pu - nir - ti, o per - fi - do, tre - ma, a pu -

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl. I.  $\overset{>}{p}$   $\overset{>}{b\hat{p}}$

Ob.  $\overset{a2}{>}$

Cl. Do  $\overset{a2}{>}$

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.  $\overset{>}{p}$   $\overset{>}{b\hat{p}}$

- nir - ti, o per - fi - do, tre - ma, tre - ma,

Vni I.

Vni II.

Vle

Vc.

Cb.

R

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Do

Trbu.

Tp.

G.C.

AR.

tre - ma, l'o - - ra fa - tal tuo -

I.  
Vni

II.

Vle

Vc.

Ch.

32 *Andantino* (♩ = 72)

Fg.

Trb. *Do* <sup>a2</sup>

Trbn.

Cmbs.

Tp.

G.C.

AR. - no'!...

BR. *(dalla soglia)* A - rol - do...

*(dal Tempio)* *f*

**C O R O**  
**INTERNO**

*f* Non pu-nirmi, Si - gnor, nel tuo fu - ro - re,

*f* Non punirmi, Si - gnor, nel tuo fu - ro - re,

*f* Non punirmi, Si - gnor, nel tuo fu - ro - re,

Org. *p*

Ped.

32 *Andantino* (♩ = 72)

Vc.

Cb.

(gli cade la spada di mano)

AR.

Musical staff for AR. (Aroldo) with lyrics: Qua - le suo - no?..

Qua - le suo - no?..

(raggiungendo Aroldo)

BR.

Musical staff for BR. (Bianca)

Son de' pieto - si o-

CORO INTERNO

Musical staff for Coro Interno (Soprano)

o co-me neb - bia al sol di - le - gue - rò!

Musical staff for Coro Interno (Alto)

o co-me neb - bia al sol di - le - gue - rò!

Musical staff for Coro Interno (Bass)

o co-me neb - bia al sol di - le - gue - rò!

Org.

Musical staff for Organ

AR.

Musical staff for AR. (Aroldo)

È ve - ro!..

Il

BR.

Musical staff for BR. (Bianca)

-ran - ti...

Il cie - lo pre - ga - no.

CORO INTERNO

Musical staff for Coro Interno (Soprano)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Musical staff for Coro Interno (Alto)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Musical staff for Coro Interno (Bass)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

Musical staff for Organ

33 Allegro (♩ = 88)

(come in delirio)

AR. *cie - lo... Ah!.. Me*

BR. *Tor - na in te!*

CO RO  
INTERNO *mi - se-re-re, e tue glo - rie can - te - ro'.*

*mi - se-re-re, e tue glo - rie can - te - ro'.*

*mi - se-re-re, e tue glo - rie can - te - ro'.*

Org.

33 Allegro (♩ = 88)

I. Vni *p*

II. Vni *p*

Vle

Vc. Ch. *Uniti p*

AR. *di - spe-ra - to ab-bru-ciano i-ra in - fernal fu - ro - re tran - quil-li la man*

I. Vni

II. Vni

Vle

Vc. Ch.



Cl. Do I. p

Fg. I. p

AR. ge-li-da voi mi gra-va-teal co - re... Ah fa - te pri - ma ch'ar - dermi le

I. Vni

II. Vni

Vle p

Vc. Cb.



Cl. Do I.

Fg. I.

AR. ve - ne ces-siil san - gue, e la virtù che lan - gu-e sa-

I. Vni

II. Vni

Vle

Vc. Cb. e

34

Fl.

Ob.

Cl.  
Do

Fg.

AR.

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The music is in 4/4 time and features dynamic markings such as *f* (forte) and *ff* (fortissimo). Phrasing is indicated by slurs and accents. The woodwinds play melodic lines with various articulations, while the strings provide harmonic support.

-rà più for-te in me. Lascia - te - mi, lascia-te-mi, lascia-te-

34

I.

Vni

II.

Vle

Vc.  
Cb.

Musical score for strings. The score includes parts for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Contrabasso (Vc. Cb.). The music is in 4/4 time and features dynamic markings such as *f* (forte). The strings play a rhythmic accompaniment with some melodic movement, supporting the vocal line above.

Fl.

Ob. *a2*

Cl.  
Do.

Fg.

Re  
Cor.

Trb.  
Re

Trbn.

Cmbs.

Tp.

AR.  
-mi... tut-to il mio cor, tut-to il mio cor, ——— tut-to per-

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

35 Andantino (♩ = 72)

AR. -dè.

BR. Non o - di?

*sottovoce*  
 CO RO INTERNO  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,  
*sottovoce*  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,

*morendo*

35 Andantino (♩ = 72)

Org. *p*

*morendo*

MINA I - stan - te fie - ro!

AR. I - stan - te fie - ro!

EGB. I - stan - te fie - ro!

BR. *(Solenne, avvicinandosi ad Aroldo)*

*morendo* Cro-

CO RO INTERNO  
 o co - me neb - bia al sol di - le - gue - rò!  
 o co - me neb - bia al sol di - le - gue - rò!  
*morendo*  
 o co - me neb - bia al sol di - le - gue - rò!

Org. *morendo*

BR. *p*  
-cia - to e ca - va - lie - ro ram - men - ta i giu - ra - men - ti... Quel

CO RO  
IN TER NO  
*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

36

(s'inginocchia)

AR. *ff* *ppp*  
E' ver!... è

BR. *ff*  
can - to, que - gli ac - cen - ti di Dio la vo - ce so - no...

CO RO  
IN TER NO  
*ff* *ppp*  
mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

*ff* *ppp*  
mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

*ff* *ppp*  
mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

Org. *ff* *ppp*

36

AR. *ver!...*

CORO INTERNO  
-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

Org.

*sottovoce*  
MINA Pa-ce, per-do-no.

AR. *(sorgendo impetuosamente)*  
Per-don!... giam-ma-i!... la per-fi-da sia ma-le-

*sottovoce*  
GOD. Pa-ce, per-do-no.

*sottovoce*  
EGB: Pa-ce, per-do-no.

*sottovoce*  
BR. Pa-ce, per-do-no.

CORO INTERNO  
-gnor, non pu-nir - mi, Si - gnor, non pu-nir - mi, Si- *cresc.*

-gnor, non pu-nir - mi, Si - gnor, non pu-nir - mi, Si- *cresc.*

-gnor, non pu-nir - mi, Si - gnor, non pu-nir - mi, Si- *cresc.*

Org. *cresc.*

Ped.

*ff* (cade alle ginocchia d'Aroldo)

MINA Oh cie-lo!

AR. -det - ta!

GOD. Oh cie-lo!

EGB. Oh cie-lo!

BR. *ff* *con forza* Da que-sta cro - ce a gli uo - mi - ni il

CO RO INTERNO  
-gnor nel tuo fu - ro - re, mi - se - re -  
-gnor nel tuo fu - ro - re, mi - se - re -  
-gnor nel tuo fu - ro - re, mi - se - re -

Org.

(va verso la croce barcollando)

AR. La croce! Ahimè!... qual ge - lo!.. io

BR. Giu - sto ha per - do - na - to.

CO RO INTERNO  
*pp* re, Si - gnor, pie - tà Si - gnor, pie - tà,  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -

Org. *pp*

I.

Fl.

Ob.

Cl. Do

Fg.

Cor. Re

Tp.

MINA Oh sven - tu - ra - - to!

AR. muo - jo!

GOD. Oh sven - tu - ra - - to!

EGB. Oh sven - tu - ra - - to!

BR. Oh sven - tu - ra - - to!

CORO INTERNO

Si - gnor! pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

Org.

I. Vni

II. Vni

Vle

Vc. Cb.



This musical score page, numbered 395, contains the orchestral parts for Act II. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. La), Trumpet (Trb. Re), Trombone (Trbn.), Contrabass (Cb.), Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), and Violoncello (Vc. Cb.). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature (C). It begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) hairpin. The first measure of the second system features a dynamic marking of *f* (forte). The woodwind and string parts are active throughout, with various rhythmic patterns and articulations. The Trombone part includes a triplet marking (*a 3*) in the second measure of the second system. The score concludes with a double bar line at the end of the fourth measure of the second system.

*Fine dell'Atto II.*

# ATTO III

*Anticamera nella dimora d'Egberto che mette a' vari appartamenti. Sopra la tavola è l'occorrente per iscrivere.*

## 7. Scena ed Aria - Egberto

*Allegro assai mosso* (♩ = 84)

*Allegro assai mosso* (♩ = 84)

Trb. Do

Trbn.

I.

Vni

II.

Vle

Vc.

Cb.



Trb. Do

Trbn.

I.

Vni

II.

Vle

Vc.

Cb.

1

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Fa *ff*

Cor. Fa *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

*Recitativo*

*(entra pensoso per leggere uno scritto)*

EGB. *ff* Ei fugge! e con tal foglio, Mi-na a se-guirlo tenta!... In-

1

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Trb. Do

Trbn.

EGB.

*f*

*f*

*(prendendo in mano la spada che teneva al fianco)*

- fa-me! e-gli s'in-vo-la a mia ven-detta! O spa - da dell'o-

I.

Vni

II.

Vle

Vc.

Cb.

EGB

-nor, — che per tan-t'anni cinge-vi il fianco del guerriero anti-co e nei ci-menti a lui mietevi

I.

Vni

II.

Vle

Vc.

Cb.

2

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Fa  
Trb.  
Do  
Trbn.  
Cmbs.  
Tp.

EGB. *(getta la spada)* *(con disperazione)*

gloria, vannelungi da me più non ti merto... Di-so-nora-to io

2

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Andante (♩ = 66)

Fg. *pp*

Trb. Do *pp*

Trbn. *pp*

Cmbs. *pp*

Tp. *pp*

EGB. *p*  
son! Di - so - no - ra - to!

Andante (♩ = 66)

I. *p*

Vni *pp*

II. *p*

Vle *pp* *div.*

Vc. *p*

Cb. *pp*

EGB. *p*  
E ch'è la vi - ta mai senza l'o - nore? È un'onta! Eb - ben... si tolga...

I. *pp*

Vni *pp*

II. *pp*

Vle *pp* *unite*

Vc. *pp*

Cb. *pp*

EGB. *Si, si, uni-stan - - - te, e tut - to si-a fi-*  
**3** *Allegro* (♩ = 84)

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

Fl.  
 Ott.  
 Ob.  
 Cl. Do  
 Fg.  
 Fa  
 Cor. Fa  
 Trb. Do  
 Trbn.  
 Cmbs.

EGB. *(s'accosta al labbro un anello e poi s'arresta)*  
 - ni - to!

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.



EGB. *Ma, la-sciar tut-to!.. A-rol-do... la mia fi-gliá! la*

**4** *Andante*

I. Vni

II. Vni

Vle

Vc.

Cb.

*Adagio (♩ = 54)*

Fl. *pp*

EGB. *mia col-pe - vol figlia! Che!.. Una la - gri-ma!..*

*Adagio (♩ = 54)*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. I. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. *p*

EGB. *p* *con molta forza*

la - cri-mail ci-glio d'un sol-da - to!... Oh! quan-to sei tu grande, o do-

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl. I. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. *p*

EGB. *p*

-lor!... mi strap-piil pian - to!

I. Vni

II. Vni

Vle

Vc.

Ch.

EGB.  Mi - na, pensai che un an - gelo in te mi des - seil

**5** *Andante* (♩ = 50)

*p*

I. 


Vni II. 


Vle 

Vc. 

Cb. 

*p*

Cl.  I. *pp*

Fg.  I. *pp*

EGB.  cie - lo rag - gio d'amor pu - ris - si - mo de - gli an - ni miei sul

I. 

Vni II. 

Vle 

Vc. 

Cb. 

Cl. Do

Fig.

EGB.

ge - lo... Stol - to! Stolto! So - gna - i!.. Stolto! So - gna i! — Spa -

I. Vni

II. Vni

Vle

Vc.

Cb.



Ob.

Cl. Do

Fig.

EGB.

-ri - ta, spa-ri-ta è la gio - ia, spa-ri-ta è la gio - ia di mia vi - - ta, —

rall.

I. Vni

II. Vni

Vle

Vc.

Cb.

6

Cl. Do I.

Fg. I.

EGB. *legg.*

6

u - na in - no - cen - te la - gri - ma spi - ran - do non ve -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do I.

Fg. I.

EOB.

- drò, no, no; so - lo seguace al fe - retro il di - so - no - re il di - so - no - re il di - so - no - re a -

I. Vni

II. Vni

Vle

Vc.

Cb.

*incalz. e cresc.*

Fl. *tr tr tr tr tr*

Ob.

Cl. Do

Fg.

EGB. *tr tr tr tr tr*

-vrò il di-so - nore a - vrò, so - lo segua - ce al fe - re - tro

I. *tr tr tr tr tr*

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Fg.

EGB. *dolce ed allarg.* *a piacere* *f*

se - gua - ce al fe - re - tro il disonore a - vrò so - lo seguace al

*allarg.* *col canto*

I. *pp*

Vni

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

*cupo*  
 6  
*allarg.*  
 V  
 3 3

EGB. fe-retro il disonore a-vrò a - - - - -

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.



**7** *Allegro moderato* (♩ = 92)

Fl.  
 Ob. I.  
 Cl. I.  
 Do  
 Fg.  
 EGB. -vrò. Ah si fi-nisca! (siede, commosso, e scrive)

**7** *Allegro moderato* (♩ = 92)

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

(suggerila il foglio, poi ri-  
prende l'anello per sugger-  
ne il veleno)

EGB. *A-rol-do, A-rol - do... Ad - di - o e - stremo.*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Cb. *pp*

(Entra dalla destra)  
astratto

BR. *Ei qui ver-*

I. Vni

II. Vni

Vle

Vc. Cb.

(Sorpreso, arrestandosi)

EGB. *Chi? E in ac-ces-so a tutti...*

BR. *-rà... Voi!... d'Aroldo cerco. A me non fi - a, quando sa-*

**8** *Alllegro vivo* ( $\text{♩} = 138$ )

I. Vni *f* *p* *pp*

II. Vni *f* *p* *pp*

Vle *f* *p* *pp*

Vc. Cb. *f* *p* *pp*



(con sorpresa)

EGB. *ff* Che di? *f* Qui ver-rà, qui! God-

BR. *Grave (partendo)*  
-prà raggiunto il fuggi-tivo. Ei verrà tra po-co...

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

EGB. *dim.* *con voce soffocata* -vin! qui, qui God - vin ver - rà! *pausa lunga* In

I. Vni *dim.* *p* *morendo* *pausa lunga*

II. Vni *dim.* *p* *morendo* *pausa lunga*

Vle *dim.* *p* *morendo* *pausa lunga*

Vc. *dim.* *p* *morendo* *pausa lunga*

Cb. *dim.* *p* *morendo* *pausa lunga*

9 Allegro assai vivo (♩ = 88)

Fl. *ff* *tutta forza*

Ott. *ff* *tutta forza*

Ob. *ff* *tutta forza*

Cl. Do *ff* *tutta forza*

Fg. *ff* *tutta forza*

Cor. Fa *ff*

Cor. Fa *ff*

Trb. Do *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Timb. *ff*

questo tet-to, u-no di noi mor - rà!

9 Allegro assai vivo (♩ = 88)

I. Vni *ff* *tutta forza*

II. Vni *ff* *tutta forza*

Vle *ff* *tutta forza*

Vc. *ff* *tutta forza*

Cb. *ff* *tutta forza*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.

Fa

Trb.  
Do

Trbn.

Cmbs.

Tp.

*dim. sempre*

I.

Vni

II.

Vle

Vc.

Ch.

*p*

*a2*

*a2*

*a2*

*8*

*e*

EGB.

**10** *Allegro agitato* (♩ = 88)  
\*)

I.

Vni *pp sempre*

II.

Vle *pp sempre*

Vc. Cb.

*pp sempre*

\*) *Tutto questo pezzo, ad eccezione dell'ultima frase, dev'essere eseguito estremamente piano.*

Ob.

Cl. Do

Fg.

EGB.

*con voce soffocata e convulsa*

I.

Vni

II.

Vle

Vc. Cb.

Cl. Do

Fg.

EGB.

*con abbandono*

e - sta - si ——— che quasi par de - li - ro, ——— che quasi par de - li - ro, ———

I.

Vni

II.

Vle

Vc. Cb.

Cl. Do

Fg.

EGB.

*ansante*

— la vo-ceed il re-spi - ro mancar già sen - to in me! Oh gio-ia i - ne-spri-

I.

Vni

II.

Vle

Vc. Cb.

Ob.

Cl.  
Do

Fg.

EGB.

- mi - bile! Oh gio-ia i - ne - sprì - mi - bile! Oh gio-ia! Oh — gio - ia!

I.  
Vni

II.

Vle

Vc.  
Cb.

Ob.

Cl.  
Do

Fg.

EGB.

— Ven-det-ta, ah vie- ni, af- fret - ta - ti — ri-na-scero` per

I.  
Vni

II.

Vle

Vc.  
Cb.

Cl. Do

Fg. I.

EGB.

te \_\_\_\_\_ vendetta, ah, vie - ni, affret - ta - ti, \_\_\_\_\_ ri - nascero' per te, per te \_\_\_\_\_

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Do

Fg. I.

EGB.

\_\_\_\_\_ vendetta, ah, vie - ni, af-fret - ta - ti, ri - na - - - sce - ro' per

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *I.*

Cl. *I.*

Do

Fg. *I.*

EGB. *pp*

te. Oh gio - ia! Oh gio - ia! Oh gioia

I. *pizz.*

Vni *pizz.*

II. *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *pizz.*



Ob.

Cl. *Do*

Fg.

EGB.

- i - nesprimi - bi - le! Oh gio - ia! Oh gio - ia! Oh gioia

I.

Vni

II.

Vle

Vc.

Cb.



EGB. *i-nesprimi - bi - le! Oh gio - ia i - ne - spri -*

I. *arco*  
 Vni *p*  
 II. *arco*  
 Vle *p*  
 Vc. *arco*  
 Cb. *p*

*dim. sempre*

EGB. *mi - bi - le! Oh gio - ia! Ven-*

*tutta forza*

*perdendosi*  
*morendo*

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

*morendo*  
*perdendosi*

13

Fl. *ff*

Ott. *ff*

Ob. *a 2 ff*

Cl. Do *a 2 ff*

Fg. *ff*

Cor. *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

EGB. *ff*

-detta, ah vie- ni, af- fret- ta- ti \_\_\_\_\_ ri- nasce- rò per te! \_\_\_\_\_

13

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob. *a 2*

Cl. *a 2*  
Do

Fg. *b 2*

Cor. *Fa*

Trb. *Do*

Trbn. *b 2*

Cmbs.

Trp.

EGB.

— vendetta, ah vie - ni, af - fret - ta - ti, ri - na - sce - rò per te!

Vni I.

Vni II.

Vle

Vc. *b 2*  
Cb.

*ff*

Fl.  $\text{|||}\phi v$

Ott.  $\text{|||}\phi v$

Ob.  $\phi v$

Cl. Do  $\phi v$

Fg.  $r 2$

Fa  $\phi v$

Cor. Fa  $\phi v$

Trb. Do  $\phi v$

Trbn.  $\phi v$

Cmbs.

Trp.

I.  $\text{|||}\phi$

Vni II.  $\text{|||}\phi$

Vle  $\text{|||}\phi$

Vc.  $\phi v$

Ch.  $\phi v$

e

This page of a musical score, numbered 423, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe)
- Cl. Do** (Clarinet in D)
- Fg.** (Fagott/Bassoon)
- Cor.** (Cor Anglais) - consisting of two parts, *Fa* (F) and *Fa* (F)
- Trb. Do** (Trumpet in D)
- Trbn.** (Trombone)
- Cmbs.** (Cimbalo/Drum)
- Tp.** (Tamburo/Drum)
- Vni I.** (Violin I)
- Vni II.** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello/Cello)
- Cb.** (Contrabbasso/Double Bass)

The score is written in a common time signature (C) and a key signature of one sharp (F#). The woodwind and brass sections play a rhythmic pattern of eighth and sixteenth notes, while the strings provide a steady accompaniment. The page concludes with a double bar line and repeat signs.

## 8. Scena e Duetto

*Allegro moderato* (♩ = 92)

(dalla sinistra)

L'istante s'avvi - ci - na!.. Il tuo fu-

*Allegro moderato* (♩ = 92)

*pp*

*pp*

*pp*

*pp*

*v*

*v*

*v*

*v*

AR. *(siede)*  
 -ro - re in te rac-chiudi, nè tradir-mi, o co - re.

**14** *a tempo*

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

AR. *(entra dalla destra)* Si Non un detto...

GOD. Ri-cerca-re mi feste? Pre-ve-do le ac-cu-se... Non

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

AR. So - lo hou-nin-chiesta... Che fa-

GOD. m'opporrò a vendetta, sebra-ma - te Qua-le?

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

AR. *-re - ste, se pur li - be - ra fos - se Mi - na? Io chiedo... Ri - spon -*

GOD. *Che di - te?*

I. Vni

II. Vni

Vle

Vc. Cb.

*(Jorg compare)*

AR. *-de - te. Jorg?.. S'avver - ta Mi - na che qui l'at -*

GOD. *A im - possi - bil sup - posto?*

I. Vni

II. Vni

Vle

Vc. Cb.

15

*(Jorg parte)* *(alzandosi)*

AR. *-tendo. Sa - per s'è a voi più ca - ra col - pe - vol li - ber -*

GOD. *E che cer - ca - te?*

I. Vni

II. Vni

Vle

Vc. Cb.



(Lo conduce e chiude  
in una stanza late-  
rale a sinistra.) 47

AR. -ta - de, o l'av-ve-ni - re di don - na che per - deste... Sà, tutto è

I. Vni  
II. Vni  
Vle  
Vc. Cb.

Detailed description: This system contains the vocal line and the first four staves of the string ensemble. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are '-ta - de, o l'av-ve-ni - re di don - na che per - deste... Sà, tutto è'. The string parts include Violin I, Violin II, Viola, and Violoncello/Double Bass. The strings play a rhythmic accompaniment of eighth notes.

AR. -drete...  
GOD. (entrando)  
Cie - lo!

Detailed description: This system shows the vocal line continuing with '-drete...' and the entrance of God. The vocal line is in a treble clef. The lyrics are '-drete...' and 'Cie - lo!'. The string parts are not present in this system.

**16** Allegro *I Tempo*

I. Vni  
II. Vni  
Vle  
Vc. Cb.

Detailed description: This system begins with the tempo change 'Allegro I Tempo' and the measure number '16'. It features the vocal line and the string ensemble. The vocal line is in a treble clef. The lyrics are 'I - ne - vi - tabil fu questo col - loquio, prima di sepa-'. The string parts include Violin I, Violin II, Viola, and Violoncello/Double Bass. The strings play a rhythmic accompaniment of eighth notes. Dynamics include 'p' (piano).

AR. I - ne - vi - tabil fu questo col - loquio, prima di sepa-

pizz.

I. Vni  
II. Vni  
Vle  
Vc. Cb.

Detailed description: This system continues the vocal line and the string ensemble. The vocal line is in a treble clef. The lyrics are 'I - ne - vi - tabil fu questo col - loquio, prima di sepa-'. The string parts include Violin I, Violin II, Viola, and Violoncello/Double Bass. The strings play a rhythmic accompaniment of eighth notes. Dynamics include 'pizz.' (pizzicato).

MINA

Che! Par-ti-te? Voi... Co-me?

AR. - rarci Si..., questa se-ra... U-

I. arco

Vni

II. arco

Vle arco

Vc. Cb. arco

AR. - di - - te. Op - - po - - sto il

(a mezza voce) con espressione

17 Allegro sostenuto (♩ = 88)

I. ppp

Vni pp

II. ppp

Vle ppp

Vc. Cb. ppp

AR. cal - - le che, in av - ve-ni - re, la no - - stra

I.

Vni

II.

Vle ppp

Vc. ppp

Cb. ppp

AR. *vi - ta do-vrã se - gui - re Col guar - do*

I. Vni

II. Vni

Vle

Vc.

Cb.

AR. *fi - so sol - tan-to in Di - o..., vo' ras - - se -*

I. Vni

II. Vni

Vle

Vc.

Cb.

AR. *- gna - to, vo' rasse-gna-to cor - re-re il mi - o... Voi, stret - taal-*

I. Vni

II. Vni

Vle

Vc.

Cb.

18

*crescendo*

AR. - l'uo - mo del vo - stro co - re, trar - vi po -

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. Solo *allarg:*

MINA

AR. *dim.* Che di - te? - tre - te al di-so-no - re.

I. Vni

II. Vni

Vle

Vc.

Cb.

19

Ob. *con espressione*

AR. *p*

Quan - do ci unimmo spo - si,

19

Vni I. *p*

Vni II. *p*

Vle.

Vc. *p*

Cb. *p*

Ob.

AR. *p*

al vo - stro amo - re col mi - o ri - spo - si...

Vni I.

Vni II.

Vle. *div.* *p*

Vc.

Cb.

Ob. I. *p*

Fg. I. *p*

AR.

Or fra noi tut - - to, tut - - - to è can-

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Fg. I.

AR.

- gia - - to; l'in - - - fau-sto no - - do sa-

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Fg.

AR. *(le presenta un foglio)*  
 -rā, — sarā — tron-ca — -to Que — -st'at — -to il

I. Vni

II. Vni

Vle

Vc.

Ch.

*stringendo e cresc. — — — — —*

Ob.

Cl. *Do*

Fg.

Cor. *Fa* I.

MINA

AR. Cielo! Un di - vorzio?...  
 frange... A voi se - gna - te - lo.... firmato io

*stringendo e cresc. — — — — —*

I. Vni

II. Vni

Vle

Vc.

Ch.

*f* *pp* *pp* *f* *pp* *f* *pp*

Unite

**20** *Allegro* (♩. = 92)

Fl. *p*

Ob. *p*

Cl. *p*  
Do

MINA  
Pie-tà, pie-ta-de, non mi scac-cia-te... Al-l'on-ta, al

AR.  
l'ho.

**20** *Allegro* (♩. = 92)

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p* *p legato*

Cb. *p*



Fl.

Ob.

Cl.  
Do

Fg.

MINA

duo-lo soc-com - be - rò... Sì cru - do, A rol - do, non vi mo -

I.

Vni

II.

Vle

Vc.

Ch.

*col canto a tempo*

Fl. *ff*

Ott. *ff*

Ob. *ff* I. *p*

Cl. Do *ff* *p*

Fg. *ff* I. *p*

Fa *ff* *a2*

Cor. Fa *ff* *a2*

Trb. Do *ff*

Trbn. *ff*

Cimbs. *ff*

MINA  
-stra - - - te.. (Ohi-mè! Che il pianto fre-nar non so, ohi-mè! che il

*col canto a tempo*

I. *ff* *p*

Vni II. *ff* *f*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Fa

Trb.  
Do

Trbn.

Cmbs.

MINA  
pian - to, cheil pian - to... — fre - nar — no, non —

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

R

Detailed description: This is a page of a musical score, page 437. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), French Horns (Fa Cor.), Trumpets (Trb. Do), Trombones (Trbn.), Contrabass (Cb.), and Violins (Vni I and II). The vocal line is for a soprano (MINA) with the lyrics: "pian - to, cheil pian - to... — fre - nar — no, non —". The score is written in G major (one sharp) and common time. The music is divided into four measures. The first measure shows the woodwinds and strings starting their parts. The second measure introduces the vocal line and the brass instruments. The third and fourth measures continue the vocal line and the instrumental accompaniment. Dynamics like *f* (forte) and *a2* are indicated throughout the score.

21 Moderato assai (♩=80)

MINA *so!*

AR. *(con amarezza)*

Cre - de - te che per la - cri-me si sce - mi il do-lor

21 Moderato assai (♩=80)

Vni I. *Pizz.*  
*p*

Vni II. *Pizz.*  
*p*

Vle *Pizz.*  
*p*

Vc. *Pizz.*  
*p*

Cb. *Pizz.*  
*p*

AR. *, mi - o? che l'on - tain-can-cel-la - bi-le si ter - ga dal-l'o-*

Vni I.

Vni II.

Vle

Vc.

Cb.

AR. *- bli - o?... che ras-se-gna-to ac-co - glie-re io pos - sail di-so-*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fu. Cor. Fa

Trb. Do

Trbn.

Cmb.

AR. *-nor? Ah vi-von quan-to l'a - ni-ma le of-fe - se del - lo-*

I. Vni

II. Vni

Vle

Vc.

Cb.

*arco*

*ff arco*

*ff arco*

*ff arco*

*ff arco*

*ff*

22 Allegro vivo (♩ = 120)

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *f*

Cor. Fa *f*

Trb. Do *f*

Trbn. *f*

Cnbs. *f*

MINA *(gle lo foglie di mano)*  
A me quel-l'at-to... Da-te-lo.

AR. *-nor!...* Fir-

22 Allegro vivo (♩ = 126)

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Ch. *f*

Fl.  
 Ott.  
 Ob.  
 Cl.  
*Do*  
 Fg.  
 Fa  
 Cor.  
 Fa  
 Trb.  
*Do*  
 Trbn.  
 Cmbs.  
 MINA  
 AR.  
 I.  
 Vni.  
 II.  
 Vle.  
 Vc.  
 Cb.

Si.  
 -ma-te? Che a-scol-to!)

Musical score for page 441, featuring woodwinds, brass, strings, and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Fa, Cor., Fa), Trumpets (Trb. Do), Trombones (Trbn.), Cymbals (Cmbs.), and strings (Vni. I, Vni. II, Vle, Vc., Cb.). The vocal parts are labeled MINA and AR. The lyrics for the vocal parts are: Si. -ma-te? Che a-scol-to!). The score is written in a complex key signature and includes various musical notations such as dynamics, articulation, and performance instructions.

23

VUOTA

Fl. *mf* *p*

Ott. *mf* *p* *prende il Flauto*

Ob. *mf* *p*

Cl. Do *mf* *p*

Fg. *mf* *p*

Fa *mf*

Cor. Fa *mf*

Trb. Do *mf*

Trbn. *mf*

Cmbs. *mf*

23

VUOTA

I. *p*

Vni II. *p*

Vle

Vc.

Cb.



Fl.

MINA   
Tra - ma pen - sa - ste il pian - ge - re. O - ra

I. Vni

II. Vni   
*p*

Vle   
*p*

Fl.

MINA   
tal dub - bio è sciol - to... En - tram - bi sia - moor

I. Vni

II. Vni

Vle

Vc.   
*p*

Fl.

MINA   
li - be - ri tut - to fra noi ces -

I. Vni

II. Vni

Vle

Vc.   
*r*

24

Fl.

Ob.

Fg.

*(gli rende lo scritto)* *p* *(trattenendolo)*

MINA *(per partire)* *Il*

AR.

24

I.

Vni *p cresc.*

II. *p cresc.*

Vle *p cresc.*

Vc.

Cb.

*p*

Ob.

Fg.

MINA *vo.*

I.

Vni

II.

Vle *p*

Vc. *p*

Cb.

**25** *Andante molto sostenuto* (♩ = 69)

Fl. *a2*  
*dolcissimo*

Cl. Do *a2*  
*dolcissimo*

Fg. I.  
*dolcissimo*

MINA  
*cantabile, con passione*

Non — al-lo spo so, al giu - di-ce ri - vol - go il det-to

**25** *Andante molto sostenuto* (♩ = 69)

Vle *P*

Vc. *P*

Cb. *P*

Fl. *a2*

Cl. Do *a2*

Fg. I.

MINA

mi - o... I rei, — fin dal pa - ti - bo-lo, cle -

Vle

Vc.

Cb.

Fl. *a2*

Cl. *a2*

Do

Fg. *I.*

MINA

- men - te a-scol-ta Id-di - o... La don - na più non

Vle

Vc.

Cb.

Fl. *a2*

Cl. *a2*

Do

Fg. *I.*

MINA

sup - pli-ca, qui la col-pe-vol sta...

AR.

La-scia-te-mi, la-

*I.*

Vni

*II.*

Vle

Vc.

Cb.

*P*

*P*

*div.*

Fl. I.

C.i. (C. Ingl.) *p*

Cl. Do a 2

Fg. I.

MINA *ff* (cade ai suoi piedi)

Lo vo - glio, lo vo-gliu - di - ca - te - mi...

AR. - scia - te - mi, la - scia - te - mi...

Vni I.

Vni II.

Vle Unite

Vc.

Ch.

26

C.i. *con espress.*

MINA

Co-me fos-sia Dio pre-

26

I. Vni

II. Vni

Vle

Vc.

Cb.

C.i.

MINA

- sen - te,                      il mio lab-bro qui non men-te...                      Se ho fal-li-to, l'al-maè

I. Vni

II. Vni

Vle

Vc.

Cb.

C.i.

MINA

pu-ra, nè il mio duo - lo eb-be mi-su-ra... D'at-tri don-naan-dar-do-

I. Vni

II. Vni

Vle

Vc.

Ch.

C.i.

Fg.

MINA

-vre-i per re-di-mer-mial-l'o-no-re?... E sov-vi-ver...'

*p*

I. Vni

II. Vni

Vle

Vc.

Ch.

C.i.

Fg.

MINA *cresc.* *con forza* *con disperazione*

AR.

I. Vni

II. Vni

Vle

Vc. Cb.

**//**

**27** *string. e cresc. sempre*

C.i.

Fg.

MINA *V'a - mai*

AR.

**27** *string. e cresc. sempre*

I. Vni

II. Vni

Vle

Vc. Cb.

**R**



Fl.

C.i. *[Prendi l'Oboe]*

Cl. Do

Fg.

MINA  
sem-pre... Va-mai sem-pre... Sem-pre v'a - - mo; te - sti - mo - ne Id - dio ne

AR.  
Ah! che di-te?... Che mai di-te?

I. Vni

II. Vni

Vle

Vc.

Cb.

**28** *Allegro* (♩ = 138)

Ob. *pp*

Cl. Do

Fg. *a2 pp*

MINA  
chia-mo... Fu tra - di - men-to...

AR.  
Ma co - lui?... Vi tra-

**28** *Allegro* (♩ = 138)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Ob. I.

Cl. Do

Fg. a2

MINA

Si... Ciel!... che?

AR. (indicando la stanza)

- di - va?... Fia spen-tojon'ho il drit-to... È là.

EOB. (dalla sinistra, con una spada insanguinata in mano)

BR. Non v'è più. (che sarà entrato d'altra porta)

Un'uc-ci-

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Cl. Do

Fg.

AR.

EGB.

BR.

Un du-el - lo?

U-n'e-spia-zio - ne... Chi po-

-sio - ne?

I. Vni

II. Vle

Vc.

29

Fl.

Ob. I.

Cl. Do I.

Fg. I.

EGB. *(parte dalla destra)*

BR. *(ad Aroldo)*

-te - va il di - so - no - re ri - ve - lar, e - stin - to è già.

Vie - nial

29

I. Vni

II. Vle

Vc.

Cb.

*mf*

*allarg.*

*lento*

Fl.

Ob.

Cl.  
Do

Fg.

BR.

tem - pio del Si - gno - re, vir - tū nuo - va a vrai co-

*allarg.*

*lento*

I.  
Vni

II.

Vle

Vc.

Cb.

**30** *Allegro agitato mosso* (♩ = 72)

AR.

Ah si, ————— vo - lia - mo al tem - pio, fug -

**30** *Allegro agitato mosso* (♩ = 72)

I.  
Vni

II.

Vle

Vc.

Ch.

*pp stacc.*

*pp stacc.*

*pp stacc.*

*pp stacc.*

*pp*

AR. *giam lei-ni-que por - te; de - lit - to so - lo e*

*simili*

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Fg.

Cor. Fa

AR. *mor - te qui luo - mo vi stam-pò.*

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Fg.

Cor. Fa

AR.

*con forza*

Ai se - dut - to - ri e - sem - pio ri - man - ga que - sto

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Fg.

Cor. Fa

AR.

tet-to... Id - dio l'ha ma - le - det - to, l'ha ma - le

III. IV.

*p*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I. *pp*

Ob. I. *pp*

Fg.

Cor. Fa *p*

Cor. Fa

Tp. *pp*

MINA

AR.

- det - to, — l'ha ma - le - det - to d'in - fa - mia, d'in - fa - mia il ful - mi.

Vni I.

Vni II.

Vle

Vc.

Cb.

31

Fl. I. *p*

Ob. I.

Cl. Do *a2 pp*

Fg. *pp*

Cor. *p*

Fa

Tp. *pp*

MINA  
 dun - que non v'haint ex - ra con - for - to al mio do - lo - re!... d'in -

AR.  
 mò.

31

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*



Fl. *I.* *p*

Ob. *I.* *p*

Cl. *a2*

Do

Fg.

Cor. *fa*

Tp. *p*

MINA

- vo - lon-ta-rioer-ro - re per-do - no non a-vrò?... Cle-

*I.*

Vni *pp*

II. *pp*

Vle *p*

Vc. *p*

Cb. *p*

I. *p*  
 Fl. *p*  
 Ob. I. *p*  
 Cl. *a2*  
 Do  
 Fg. *p*  
 Fa  
 Cor. *p*  
 Fa  
 Tp. *p*  
 MINA  
 - men - te Id-dio, dis-ser - ra di tua — pie-tà il te - so - ro, col  
 I. *p*  
 Vni  
 II. *p*  
 Vle *p*  
 Vc. *p*  
 Cb. *p*

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 4. The instruments are arranged in a standard symphonic layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The MINA part features a vocal line with Italian lyrics. The score includes dynamic markings such as *p* (piano) and *a2* (second octave). The key signature has two flats, and the time signature is common time. The MINA part has lyrics: "- men - te Id-dio, dis-ser - ra di tua — pie-tà il te - so - ro, col".

Fl. *pp*

Ob. *pp*

Cl. *pp*

Do *pp*

Fg. *pp*

Fa *pp*

Cor. *pp*

Fa *pp*

Trb. *pp*

Do

Trbn. *p*

Cmbs. *p*

Tp. *pp*

G.C. *pp*

MINA  
 pal - pi - to l'im - plo - ro, tim - plo - ro d'un co - re, d'un cor che non pec -

AR.

Id:

I. *pp*

Vni. *cresc.*

II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

32

Fl. *p*

Ob. *p*

Cl. Do *p*

Fg. *pp*

Cor. Fa *p*

Cor. Fa *p*

MINA -cò!

AR. -dio l'ha ma-le - det - to, l'ha ma-le - det - to l'ha ma-le-

32

Vni I. *p stacc. leggero simili*

Vni II. *p stacc. leggero simili*

Vle *p stacc. leggero simili*

Vc. *p stacc. leggero simili*

Cb. *p*

Fl.  
 Ob.  
 Cl. Do  
 Fg.  
 Fa  
 Cor.  
 Fa  
 Trb. Do  
 Trbn.  
 Cmbs.  
 Tp.  
 MINA  
 AR.  
 I.  
 Vm  
 II.  
 Vle  
 Vc.  
 Cb.

Fl. *h<sup>o</sup>*  
 Ob. *I. h<sup>o</sup>*  
 Cl. Do *I. h<sup>o</sup>*  
 Trb. Do *a<sub>2</sub>*  
 MINA  
 AR.  
 I.  
 Vm  
 II.  
 Vle  
 Vc.  
 Cb.

*p* *f*  
*p*  
 Per - do - no non a - vrò, per - do - no non a -  
 - det - to d'in - fa - mia, d'in - ta - mia il ful - mi -

Fl. *ff*

Ob. *ff* a2

Cl. Do

Fg. *ff* a2

Cor. Fa *ff* a2

Cor. Fu *ff* a2

Trb. Do *ff* a2

Trbn. *ff* a3

Cmbs. *ff*

Tp. *ff*

MINA  
-vrò, d'in-vo - lon-ta - rio-er-ro - re, d'in-vo - lon-

AR.  
-nò, l'ha ma-le-det - to,

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. Ch. *ff* Uniti

Fl.

Ob. *a2*

Cl. *Do*

Fg. *a2*

Cor. *a2*

Trb. *Do* *a2*

Trbn. *a3*

Cmb.

Ip.

MINA  
- ta - rio er-ro - re per-do - no non a-vrà

AR.  
la ma-le-det - to, d'in-fa - mia il ful-mi-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

Trb.  
Do

Trbn.

Cmbs.

Trp.

MINA

AR.  
- nò, si d'in- fa - mia, d'in- fa - miailful - mi -

Vni  
I.

Vni  
II.

Vle

Vc.  
Cb.



33

Fl.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Fa

Trb.  
Do

Trbn.

Cmbs.

Tp.

Detailed description: This block contains the musical notation for woodwinds and brass instruments from measure 33 to 36. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute/Cornet (Fa Cor.), Flute (Fa), Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone/Double Bass (Cmbs.). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major, and the time signature is 4/4.

MINA

AR.

-vrò, no, no, per- do - no non a - vrò...

-nò, ah sì, d'in-fa - miailful - mi-nò...

Detailed description: This block shows the vocal lines for MINA and AR. MINA's lyrics are "-vrò, no, no, per- do - no non a - vrò...". AR.'s lyrics are "-nò, ah sì, d'in-fa - miailful - mi-nò...". The notation includes notes, rests, and breath marks.

33

I.

Vni

II.

Vlc

Vc.

Cb.

Detailed description: This block contains the musical notation for string instruments from measure 33 to 36. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vlc), Violoncello (Vc.), and Contrabasso (Cb.). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major, and the time signature is 4/4.

R

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

Trb.  
Do

Trbn.

Cmbs.

Tp.

MINA  
non - - - a - vrò!

AR.  
A! - - - fug-giam!

(Aroldo è tratto altrove da Briano; Mina siiede tramortita. Cade la tela.)

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Fg.

Fa Cor.

Trb. Do

Trbn.

Cmb.

Tp.

Vni I.

Vni II.

Vle

Vc.

Cb.

*Fine dell'Atto III.*

*Profonda valle in ISCOZIA. La riva del lago Loomod si vede in prospetto. Monti praticabili, coperti di selve a destra e sinistra, dov'è un pineto presso cui una modesta casa. Cade il sole.*

## 9. CORO D'INTRODUZIONE

*Lontani suoni di cornamuse e corni che si appressano. Voci di pastori, donne e caociatori che scendono dai monti e s'incontrano sulla scena.*

*Allegro* (♩=120)

*in Re*

*in Re*

*in Re*

*p*

*I.*

*p*

*II.*

*legato e p*

*Allegro* (♩=120)

Ob. I.

Cl. Do I.

Cb.

Ob.

Cl. Do a2

Fg. p

Cor. Re I. II. p

Cb.

Cor. Re I. II.

Cb.

Fl. pp

Ob. pp

Cl. Do pp

Fg. pp

Cor. Re I. II.

Fl.

Ob. I. p

Cl. Do I. p

Fg. p

I.

Ob.

Cl. Do

CORO PASTORI

VOCI INTERNE SULLE MONTAGNE

Ca - deil gior - - - - no...

Ca - deil gior - - - - no...

Cb.

Ob.

Cl. Do

Fg.

CORO PASTORI

a-sil se - cu - ro trovi il greg - ge col pa -

a-sil se - cu - ro trovi il gregge col pa -

Cb.

3

I.II.

Cor. Re

*p* Altre voci interne da altre parti delle montagne

CORO PASTORI

- stor. \_\_\_\_\_

- stor. \_\_\_\_\_

Cb.

I.II.

Cor. Re

CORO CACCIATORI

Sparve il so - - - - le.

Sparve il so - - - - le.

Vni

Cb.

Fl.

Ott.

Cor. Re

*I. II.*

CORO CACCIATORI

il cal.le è scu - ro, la - scia i bo - schi, o caccia - tor

il cal.le è scu - ro, la - scia i bo - schi, o caccia - tor

Cb.

**4**

Fl.

Ott.

Ob.

Cl. Do

Fg.

CORO

*Altre voci interne da altre parti*

*DONNE MIETTRICI*

Vien la not - - - te!..

Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

CORO

*DONNE MIETTRICI*

Al - l'a - bi - tu - ro tor - na carco il mie ti -

Cb.

5

Fl. *p*

Ott. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. *p*

Re *p*

Cor. *a2*

Re *p*

*(Tutti scendono dalle montagne da diverse parti e s'incontrano)*

DONNE MIETTRICI

CORO

tor.

5

I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Ch. *p*



Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.

Re  
Cor.  
Re

Trb.  
Re

CORO  
DONNE MIESTITRICI  
Oh lie - to

CORO  
CACCIATORI  
A - mi - ci...

CORO  
PASTORI  
Vi - va!...  
Vi - va!...

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

6

Fl.

Ott.

Ob. I.

Cl. Do I.

Fg.

Re

Cor. Re

Trb. Re I.

Trbn.

Cmbs.

Tp.

G.C.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

DONNE MIETITRICI

di...

f

CORO

CACCIATORI

Lie - to pur — per noi — fi - ni.

Lie - to pur — per noi — fi - ni.

PASTORI

Lie - to pur — per noi — fi - ni.

Lie - to pur — per noi — fi - ni.

6

I.

Vni

II.

Vle

Vc.

Cb.

ff

ff

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Re  
Cor.  
Re  
a2

Trb.  
Re

Trbn.  
a3

Cmbs.

Tp.

G.C.

*DONNE MIETITRICI*

Vi - va! Vi - va! Vi - -

*CACCIATORI*

Vi - va! Vi - va! Vi - -

*PASTORI*

Vi - va! Vi - va! Vi - -

Vi - va! Vi - va! Vi - -

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob. *a2*

Cl. *a2*  
Do *a2*

Fg.

Re

Cor. *III. IV.*

Re

Trb. *a2*

Re

Trbn. *a3*

Cmbs.

Tp.

G.C.

*pp* *pp* *pp* *pp*

*Cambia in Sib*

*in Sib*

*DONNE MIETITRICI*

va!

*CACCIATORI*

va!

Sul le

va!

Sul - le

*PASTORI*

va!

va!

I.

Vni

II.

Vle

Vc.

Cb.

*pp* *pp* *pp*

Cl. Si<sup>b</sup> *a2*

Fg.

Cor. I.II.

Trbn.

CORO CACCIATORI

roc - cie più sco - sce - se, nel più fol to, del le

roc - cie più sco - sce - se, nel più fol - to, del le

Vle

Vc.

Cb.

Cl. Si<sup>b</sup> *a2*

Fg.

Cor. I.II.

Trbn.

CORO CACCIATORI

sel - ve in - se - gui - to abbi - am le bel - ve, nè al - cun

sel - ve in - se - gui - to abbi - am le bel - ve, nè al - cun

Vle

Vc.

Cb.

8 *dolcissimo*

Fl. *ppp*

Ott. *ppp*

Ob. *ppp*

Cl. Si b a2 I. *ppp*

Fg. I. *ppp*

Cor. Si b III.

Trbn.

CORO CACCIATORI  
 col - - - po er.ra - to andò,  
 col - - - po er.ra. to andò,

CORO PASTORI  
*ppp e legato*  
 Col. li a - pri - chi, er. bo - si  
*ppp e legato*  
 Col. li a - pri - chi, er. bo - si

Vle

Vc. *ppp e legato*

Cb.

8

Fl.

Ott.

Ob. I.

Cl. Si b I.

Fg. I.

Cor. Re III. IV. *a2*

CORO PASTORI

Vc.

Cb.

pia - ni fu - ron pa - sco - lo al'ar - mento; dis - se -  
 pia - ni fu - ron pa - sco - lo al'ar - mento; ah!

Fl.

Ott.

Ob. I.

Cl. Si b I.

Fg. I.

Cor. Re *a2* III. IV.

CORO PASTORI

Vc.

Cb.

- tol - lo un rio d'ar - gento, poi l'o - vi - le il ri - co - vrò.

9

Fl. *p*

Ob. I. *p cresc.*

Fg. I. *p*

CORO MIETTRICI

Del me - rig - gio a'rai co - cen - ti noi co -

9

I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *p*

Ob. I. *p*

Fg. I. *p*

CORO MIETTRICI

- gliem moaura - te spi - che; or tor - niam del - l'om bre a .

*ben legato*

I.

Vni II.

Vle

Vc.

Cb.



10

Fl. *mf*

Ott. *mf*

Ob. I. *mf* a2

Cl. Do *mf* a2

Fg. *mf*

Sol. *mf* a2

Cor. Re *mf* a2

Trb. Re *mf* I.

Cmbs. *mf*

CORO METRICI  
- mi - che la fre - sc'au.ra, a re - spi - rar. 0 - gni

CORO CACCIATORI  
0 - gni

CORO PASTORI  
0 - gni

10

I. Vni *mf*

II. Vni *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Fl.

Ott.

Ob. a2

Cl. Do a2

Fg.

Sol.

Cor. Re

Trb. Re I.

Cmbs.

CORO MIETTRICI

CORO CACCIATORI

CORO PASTORI

gior - - - no pa-ri-a que - sto ne sor - ri - -

gior - - - no pa-ri-a que - sto ne sor - ri - -

gior - - - no pa-ri-a que - sto ne sor - ri - -

gior - - - no pa-ri-a que - sto ne sor - ri - -

I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob. *a2*

Cl. *a2*  
Do

Fg.

Sol  
Cor.

Re

Trb. *I.*  
Re

Cmbs.

CORO  
CORO  
MIETTRICI

CORO  
CACCIATORI

CORO  
PASTORI

I.

Vni  
II.

Vle

Vc.

Ch.

da avven-tu-ra - - to, o - gni co - real cie - lo

da avven-tu-ra - - to, o - gni co - real cie - lo

da avven-tu-ra - - to, o - gni co - real cie - lo

Fl.

Ott.

Ob. a2

Cl. Do a2

Fg.

Sol.

Cor. Re

Trb. Re I.

Cmbs.

CORO MIETTRICI

gr - - to gra - zie ed in - ni po - trà al - zar. *mf*

CORO CACCIATORI

gr - - to gra - zie ed in - ni po - trà al - zar. O.gni *mf*

CORO PASTORI

gr - - to gra - zie ed in - ni po - trà al - zar. O.gni

I.

Vni

II.

Vle

Vc.

Cb.

11 Poco più mosso

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

G.C.

CORO  
CACCATORI METTRICI

giorno pa - ria que - sto ne sor. ri - da avventu -  
giorno pa - ria que - sto ne sor. ri - da avventu -

CORO  
PASTORI

0 - gni giorno pa - ria questo.  
0 - gni gior.no pa - ri a questo.

I.  
Vni

II.  
Vni

Vle

Ve.

Cb.

Detailed description: This is a page of a musical score, page 487. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), and Trompano (Tp.). The strings consist of Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Ve.), and Contrabasso (Cb.). There are also vocal parts for a Chorus of Hunters (CACCATORI METTRICI) and a Chorus of Pastors (PASTORI). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The lyrics for the vocal parts are in Italian, with the main text being "0 - gni giorno pa - ria questo." and "giorno pa - ria que - sto ne sor. ri - da avventu -". The music is written in a key signature of one sharp (F#) and a common time signature (C).

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *a2*

Cor. Re *a2 ff*

Trb. Re *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

G.C. *ff*

CORO METRICI  
ne sor-ri-da avven-tu-ra-to, o-gni co-re al cie-lo gra-to lo-die

CORO CACCIATORI  
-ra - - - - - to, o-gni co-re al cie-lo gra-to lo-die

CORO PASTORI  
ne sor-ri-da avven-tu-ra-to, o-gni co-re al cie-lo gra-to lo-die

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

G.C.

CORO  
CACCIA TORI  
MIETTRICI

CORO  
CACCIA TORI  
MIETTRICI

CORO  
PASTORI

CORO  
PASTORI

I.  
Vni

II.

Vle

Vc.  
Cb.

Uniti

gra - zie po - trà al zar, o - gni giorno al cie - lo gra - to lo - di e gra - zie po - trà al -  
 gra - zie po - trà al zar, o - gni giorno al cie - lo gra - to lo - di e gra - zie po - trà al -  
 gra - zie po - trà al zar, o - gni giorno al cie - lo gra - to lo - di e gra - zie po - trà al -  
 gra - zie po - trà al zar, o - gni giorno al cie - lo gra - to lo - di e gra - zie po - trà al -

**12** *Ancora poco più mosso*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

G.C.

CORO  
CACCIA TORMEI TRICI

CORO  
CACCIA TORMEI TRICI

CORO  
PASTORI

-zar, lo - di e grazie po - tr'alzar.

-zar, lo - die gra - zie, lo - di e grazie po - tr'alzar, lo - die gra -

-zar, lo - die gra - zie, lo - di e grazie po - tr'alzar, lo - die gra -

-zar, lo - die gra - zie, lo - di e grazie po - tr'alzar, lo - die gra -

-zar, lo - die gra - zie, lo - di e grazie po - tr'alzar, lo - di e gra -

**12** *Ancora poco più mosso*

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.

Sol.  
Cor.  
Re

Trb.  
Re  
Trbn.  
Cmbs.

1p.  
G.C.

CORO  
CORO  
CANTORI  
MIELETRICI  
CANTORI

lo - di e grazie potrà alzar, o - gni coreal cie - lo grato lo di e grazie potrà al -  
-zie, lo - di e grazie potrà alzar, o - gni coreal cie - lo gra.to lo di e grazie potrà al -  
-zie, lo - di e grazie potrà alzar, o - gni coreal cie - lo gra.to lo di e grazie potrà al -  
-zie, lo - di e grazie po - trã alzar, o - gni co - real cie - lo gra - to lo di e grazie potrà al -  
-zie, lo - di e grazie potrà alzar, o - gni co - real cie - lo gra - to lo di e grazie potrà al -

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

13

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Re

Trb.  
Re

Trbn.

Cmb.

Tp.

G.C.

CORO  
CORO  
CACCIA TORI  
MILITARI  
- zar.

CORO  
PASTORI  
- zar.

(si disperdono)

Detailed description: This block contains the musical score for measures 13 through 16. It includes staves for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Sol. Cor. Re), Trumpets (Trb. Re), Trombones (Trbn.), and Cymbals (Cmb.). The woodwinds and brass play complex rhythmic patterns with various articulations. The vocal parts, including G.C. and three groups of chorists (CORO CACCIA TORI MILITARI, CORO PASTORI, and another CORO), sing the word 'zar' with long, sustained notes. A dynamic marking 'a2' is present in the woodwind parts. The instruction '(si disperdono)' is written above the vocal staves.

13

I.  
Vni

II.

Vle

Vc.

Cb.

Detailed description: This block contains the musical score for measures 13 through 16 for the string section. It includes staves for Violin I (I. Vni), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with eighth and sixteenth notes, providing a steady pulse for the ensemble.

Fl.

Ott.

Ob. *a2*

Cl. *a2*  
Do

Fg.

Sol

Cor.  
Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

G.C.

I.  
Vni

II.

Vle

Vc.

Ch.

This page of a musical score, numbered 494, features a variety of instruments. The top section includes the Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Horns (Sol. and Cor. Re). Below these are the Trumpets (Trb. Re), Trombones (Trbn.), Contrabassoon (Cmbs.), Trumpet (Tp.), and Percussion (G.C.). The bottom section contains the Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion part includes a variety of rhythmic figures, including eighth and sixteenth notes.

14

Fl. *p*

Ott.

Ob. *a2*

Cl. *a2*  
Do

Fg. *p*

Sol

Cor. *Re*

Trb. *Re*

Trbn.

Cmbs.

Tp.

G.C.

14

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Ch. *p*

Fl. Ott. Ob. Cl. Do Fg.

MIETTRICI

(in lontananza)

Vien la not. . . . . te!

I. Vni II. Vle Vc. Cb.

Ob. Cl. Do

Cor. Sol.

CORO CACCIATORI MIETTRICI

Sparve il so - - - - le...

Sparve il so - - - - le...

CORO PASTORI

Cade il gior - - - -

Cade il gior. . . . .

15

Fl.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

CORO  
PASTORI

- no!..

- no!..

15

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Sol

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

pp

pp

pp

pp

I.II. a2

pp

(Pizz.)

Arco

(Pizz.)

Arco

(Pizz.)

Arco

(Pizz.)

Arco

(Pizz.)

Arco

pp

# 10 Scena e Preghiera

*(Briano ed Aroldo in eguale costume di solitari compariscono da una vetta a destra, e scendono avviandosi alla casa.)*

## Recitativo

*(guardando verso la parte onde s'udivano i canti)*

Can. tan fe - li - ci!.. ed io l'in.ferno ho in co - re!.. Mi trag.

Sopr.

Ten.

Bassi

Ten.

Bassi

## Recitativo

AR.

-di - a l'in - fe - de - le!.. Ah che o. diar - la do - vrei...

I.

Vni

II.

Vle

Vc.

Ch.



(La campana d'un villaggio suona l'Ave)

Cmp.

AR. *dolce*  
pur l'a-mo an-co - ra!..

BR. La campana del la

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Ch. *p*

Cmp.

AR. che ne in - vi ta al la pre - ghie - ra.

BR. se - ra!..

Cb.

AR. *(s'inginocchiano)*  
pre.ghiamo, preghia - mo.

BR. Or. sù al ciel la men.te al.zia - mo. Pre.ghiamo.

**CORO CACCIATORI**  
Ten. Pre.ghia - mo.  
Bassi Pre.ghia - mo.

**CORO PASTORI**  
*(Interno, sulle montagne in lontananza)*  
Ten. Pre.ghia - mo.  
Bassi Pre.ghia - mo.

Cb.

Andante mosso. ♩ = 88

16 (voci sole)

AR. An - giol di Di - o, cu - sto - de mi - o, — pre - ga per

BR. An - giol di Di - o, cu - sto - de mi - o, — pre - ga per

CORO

CORO

An - giol di

An - giol di

An - giol di Di - o, cu - sto - de

An - giol di Di - o, cu - sto - de

AR. me.

BR. me.

CORO

An - giol di Di - o cu - sto - de mi - o, — pre - ga per me.

Di - o, cu - sto - de mi - o, pre - ga per me.

Di - o, cu - sto - de mi - o, pre - ga per me.

CORO

mi - o, — pre - ga per me.

mi - o, — pre - ga per me.

AR. Tu mi pro- teg - gi, m'i - spirae reg - - - gi,

BR. Tu mi pro- teg - gi, m'i - spirae reg - - - gi,

CORO  
 Tu mi pro- teg - gi, m'i - spirae reg -  
 Tu mi pro- teg - gi, m'i - spirae re - - -  
 Tu mi pro- teg - gi, m'i - spirae reg - - -  
 Tu mi pro- teg - gi, m'i - spirae reg - - - gi,  
 Tu mi pro- teg - gi, m'i - spirae reg - - - gi,

17

AR. tu mi pro - teg - gie reg - gi m'affi- do a te.

BR. tu mi pro - teg - gie reg - gi m'affi- do a te.

CORO  
 - gi, tu mi pro-  
 - gi, tu mi pro - teg - gie reg -  
 - gi, tu mi pro - teg - gie reg -  
 tu mi pro - teg - gie reg - gi, m'affi- do a  
 tu mi pro - teg - gie reg - gi, m'affi- do a

AR. *f* > An - giol di Di - o,

BR. *f* > An - giol di Di - o,

CORO  
 - teg-gie reg - gi.  
 - gi, m'af-fi-do a te. An - giol di  
 - gi, m'affi-do a te. An - giol di  
 te. An - giol di Di - o,  
 te. An - giol di Di - o,

AR. *pp.* m'affido a te, — m'affi-do a

BR. *pp.* m'affido a te, — m'affi-do a

CORO  
 An - giol di Di - o,  
 Di - o,  
 Di - o,  
*pp.* m'affi-do a te, —  
*pp.* m'affi-do a te, —

AR. *f* *ppp*  
te, m'affido a te, m'affido a te, a

BR. *f* *ppp*  
te, m'affido a te, m'affido a te, a

CORO  
*f* *ppp*  
m'affi-do a te, m'affido a te, a  
*f* *ppp*  
m'affi-do a te, m'affido a te, a  
*f* *ppp*  
m'affido a te, m'affido a te, a  
*f* *ppp*  
m'affido a te, m'affido a te, a

AR. *ff* *pp*  
te, pre - ga per me, pre - ga per me! \_\_\_\_\_

BR. *ff* *pp*  
te, pre - ga per me, pre - ga per me! \_\_\_\_\_

CORO  
*ff* *pp*  
pre - ga per me, pre - ga per me! \_\_\_\_\_  
*ff* *pp*  
te, pre - ga per me, pre - ga per me! \_\_\_\_\_  
*ff* *pp*  
te, pre - ga per me, pre - ga per me! \_\_\_\_\_  
*ff* *pp*  
te, pre - ga per me, pre - ga per me! \_\_\_\_\_

## II. Burrasca

(È notte: la luna, che si sarà alzata durante la preghiera, viene coperta da grosse nubi; il vento impetuoso soffia e sconvolge il lago).

Allegro mosso ♩ = 160

VUOTA

Allegro mosso ♩ = 160

VUOTA

Fl. *VUOTA* *p* *VUOTA*

*(nubi, vento e lampi)*

Vni II. *VUOTA* *VUOTA*

Vle *pp*

Vc. *pp*

Cb. *pp*

Vni I. *VUOTA* *arco* *VUOTA*

Vni II. *pizz.*

Vle *pizz.*

Vc. *pizz.*

18

Fl. *p*

Ott. *p*

Ob. *I. 3*

Cl. *I. 3*

Do

Vle *arco*

Vc.

Cb.

VUOTA

VUOTA

Cl. Do

Vni I.

Vni II.

Vle

Vc.

*I.*

*pizz.*

*arco*

*pizz.*

*pizz.*

*pizz.*

19

Fl.

Vni I.

Vc.

*arco*

*leggerissimo*

*arco*

*p*

Fl.

Ob.

Cl. Do

Tp.

Vni I.

Ch.

*I.*

*pp*

*I.*

*p*

*ppp*

*arco*

*ppp*

*arco*

*leggeriss.*





20

Fl.

Ott.

Fg.

Cor.  
Mi b

Tp.

pp

pp

pp

a2

pp

pp

20

Vni I.

Vni II.

Vle

Vc.

Cb.

pp

pp

pp

*cresc. poco a poco*

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.

Mi Cor.  
Mi

Trp.

CORO

CORO

*cresc. poco a poco*

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Mib

Tp.

Coro

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

tr

tr

cresc.

Al la -

la - go.

la - go.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mi b  
Cor.

Mi b

Trh.  
Re

Trbn.

Cmbs.

Tp.

CORO

- go.

(scoppia un fulmine, lampi e pioggia)

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.  
Mib

Trb.  
Re

Trbn.

Cmbs.

Tp.

This section of the score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Mib), Trumpet (Trb. Re), Trombone (Trbn.), and Cymbals (Cmbs.). The woodwinds and Cor Anglais have melodic lines with some grace notes. The Trombone part features a more complex rhythmic pattern. The Cymbals and Trumpet parts are mostly rests.

*(Il Coro accorre da tutte le parti)*

Vni I.

Vni II.

Vle

Vc.

Cb.

This section of the score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violins and Viola have melodic lines. The Violoncello and Contrabass parts feature a rhythmic pattern of eighth notes, marked with a mezzo-forte (mf) dynamic.

Fl.

Ott.

CORO

CORO

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

CORO

CORO

Vni I.

Vni II.

Vle

Vc.

Ch.

*p*

*I.*

*3*

*p*

A te, a pro - ra... (*gettano una fune*)

A te, a pro - ra...

Ti - ra...

Ti - ra...

*(pizz)* *p*

Detailed description: This page of a musical score, numbered 514, features eight staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Clarinet in D (Cl. Do). The Oboe and Clarinet parts include first fingerings (I.) and triplets. The fourth and fifth staves are for the Chorus (CORO), with lyrics in Italian: 'A te, a pro - ra... (gettano una fune)' and 'A te, a pro - ra...' followed by 'Ti - ra...' in the second system. The bottom four staves are for strings: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Contrabass (Vc./Ch.). The Violoncello part includes a 'pizz' (pizzicato) marking and a dynamic of 'p'.



21<sub>a2</sub>

Fl. Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Vi. Cor. *ff*

Vi. *ff*

Trb. Re *ff*

Trbu. *ff*

Cmbs. *ff*

Tp. *ff*

G.C. *ff*

CORO *ff* (*l'uragano in tutta la sua forza, fulmini e tuoni*)

Ah!

CORO *ff* for - - - te.

CORO *ff* for - - - te.

21

Vni I. *ff*

Vni II. *ff* arco

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Mib  
Cor.  
Mib  
Trb.  
Re  
Trbn.  
Cmbs.  
Tp.  
G.C.  
CORO  
Gran Dio,  
Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

Fl. <sup>a2</sup>

Ott.

Ob.

Cl. <sub>Do</sub>

Fg.

Wia

Cor.

Mia

Trb. <sub>Re</sub>

Trbn.

Cmbs.

Tp.

G.C.

CORO

pie - - tā di

Vni I.

Vni II.

Vle

Vc.

Ch.

Fl. *ff* *110* *2*

Ott.

Ob.

Cl. *Do*

Fg.

Mit. Cor.

Mit. Trb. *Re*

Trbn.

Cmbs.

Tp.

G.C.

CORO

lo - - - ro!

Vni I.

Vni II.

Vle.

Vc.

Cb.

Fl.  
Ott.

Ob.

Cl.  
Do

Fg.

Mi  
Cor.

Mi  
Cor.

Trb.  
Re

Trbn.

Cmbs.

Tp.

G.C.

CORO  
pie - - tā di lo - - ro!

CORO  
Ti - - ra for - -

CORO  
Ti - - ra for - -

CORO  
Ti - - ra for - -

Vni I.

Vni II.

Vle

Vc.

Cb.

a2

*f*

*f*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Mi  
Cor.  
Mi  
Trb.  
Re  
Trbn.  
Cmbs.  
Tp.  
G.C.  
CORO  
CORO  
CORO  
CORO  
Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

gran Dio, li sai - te. Ti - te. Ti - te. Ti - te.

Fl.  
Ctt.  
Ob.  
Cl.  
Do  
Fg.  
Mi  
Cor.  
Mi  
Trb.  
Re  
Trbn.  
Cmbs.  
Tp.  
G.C.  
CORO  
CORO  
CORO  
CORO  
UNITI  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

-va, pie - ta' di lor! pie - ta' di  
- ra... a pop - - - - - pa...  
- ra... a pop - - - - - pa...  
- ra... a pop - - - - - pa...  
- ra... a pop - - - - - pa...

UNITI

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Mib

Trb.  
Re

Trbn.

Cmbs.

Tp.

G.C.

CORO  
lor! pie-tà di lor

CORO  
ti - - - ra.

CORO  
ti - - - ra.

CORO  
ti - - - ra.

CORO  
ti - - - ra.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



Fl. *p*

Ott. *p* 3

Ob. *p* 3 I.

Cl. Do *p* I.

Fg. *pp* a2

Mib. *f*

Cor. Mib. *f*

Trb. Re *f*

Trbn. *f* I.

Cmb. *f*

Tp. *f*

Vni I. Div. *pp leggeriss.*

Vni II. Div. *pp* ARCO *pp* PIZZb

Vle. *f*

Vc. *pp* *f*

Cb. *pp*

This musical score page, numbered 524, contains the following parts and markings:

- Fl.** (Flute): *p* (piano), with a slur over the final two measures.
- Ott.** (Oboe): *p* (piano), with a triplet of eighth notes.
- Ob.** (Clarinet): *p* (piano), with a triplet of eighth notes.
- Cl. Do** (Clarinete): *p* (piano), with a slur over the final two measures.
- Fg.** (Fagotto): *a2* (second octave), *p* (piano), with a slur over the first two measures.
- Mi b** (Corni): *f* (forte), with first and third endings marked *I.* and *III.*
- Cor.** (Corni): *f* (forte), with first and third endings marked *I.* and *III.*
- Mi b** (Corni): *f* (forte), with first and third endings marked *I.* and *III.*
- Trb. Re** (Trombe): *f* (forte), with first and third endings marked *I.* and *III.*
- Trbn.** (Trombe): *f* (forte), with first and third endings marked *I.* and *III.*
- Cmb.** (Trombe): *f* (forte), with first and third endings marked *I.* and *III.*
- Tp.** (Trombe): *f* (forte), with first and third endings marked *I.* and *III.*
- Vni I.** (Violini): Continuous sixteenth-note accompaniment.
- Vni II.** (Violini): Continuous sixteenth-note accompaniment.
- Vle.** (Viola): *f* (forte), with a slur over the final two measures.
- Vc.** (Violoncello): *p* (piano) in the first measure, *f* (forte) in the final measure, with a slur over the final two measures.
- Cb.** (Contrabbasso): *p* (piano), with a slur over the first two measures.



Fl.  
Ott.  
Ob.  
Cl.  
Do.  
Fg.  
Mi.  
Cor.  
Mi.  
Trb.  
Re.  
Trbn.  
Cmbs.  
Tp.  
G.C.  
CORO  
CORO  
CORO  
CORO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Ah! Ah!

pop - - - pa. Ti - ra, ti - ra, ti - ra... For - - -

pop - - - pa. Ti - ra, ti - ra, ti - ra... For - - -

pop - - - pa. Ti - ra, ti - ra, ti - ra... For - - -

pop - - - pa. Ti - ra, ti - ra, ti - ra... For - - -

UNITI

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Mib  
Cor.  
Mib  
Trb. Re  
Trbn.  
Cmbs.  
Tp.  
G.C.  
CORO  
CORO  
CORO  
CORO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Ah!  
-te. Mai-na a pop-pa, mai-na a pop - - - pa, ti-ra, ti-ra, ti-ra,  
-te. Mai-na a pop-pa, mai-na a pop - - - pa, ti-ra, ti-ra, ti-ra,  
-te. Mai-na a pop-pa, mai-na a pop - - - pa, ti-ra, ti-ra, ti-ra,  
-te. Maina a pop-pa, mai-na a pop - - - pa, ti-ra, ti-ra, ti-ra

Fl. *dim.*

Ott. *dim.*

Ob. *a2*

Cl. *a2*

Do *p*

Fg. *a2*

Mib

Cor. *p*

Mib

Trb. *I.*

Re *p*

Trbn. *I.*

*p*

Cmbs

Tp. *dim.*

G.C.

*(Dopo vari sforzi, tirata dalla fune, comparisce una barca, mezza franta, colla vela squarciata. Vi sono due barcaiuoli, Mina ed Egberto.)*

CORO

Ah!

Ap-pro-da.

CORO

ti-ra.

Ap-pro-da.

CORO

ti-ra.

Ap-pro-da.

CORO

ti-ra.

Ap-pro-da.

CORO

ti-ra.

Ap-pro-da.

I.

Vni *dim.*

II. *dim.*

Vle *dim.*

Vc. *p*

Cb. *p*

24

Fl. *tr*

Ott. *tr*

Cl. Do *a2*

Fg. I. *pp*

Cor. Mi q. I. *pp*

Trb. Re I. *ppp*

Trbn. I. *ppp*

Tp. *mf*

CORO

Ap-proda!..

CORO

Ap-proda!..

Ap-proda!..

CORO

Ap-proda!..

Ap-proda!..

24

Vni I. Div. *pdim.*

Vni II. *pdim.*

Vle *pp*

Vc. Ch. *pp*

Fl. *p*

Ob. I. *p*

Cl. a2 Do

Fg. I.

Cor. Mi. I.

Trb. Re I. *ppp*

Trbn. I. *ppp*

Vni I.

Vni II.

Vle

Vc. Cb. *Uniti*



Fl.

Ott.

Ob. I.

Cl. Do a2

Fg. I.

Cor. Mi4 I. I. II.

Trb. Re I.

Trbn. I.

CORO

E sal

E sal

E sal

E sal

E sal

Vni I. Arco pp

Vni II. Pizz. pp

Vle pp

Vc. pp

Cb. Pizz. pp

Fl.

Ott.

Cl.  
Do

I.

Fg.

Cor.  
Mi

I. II.

CORO

-va!.. e sal - - - - - va!..

CORO

-va!.. e sal - - - - - va!..

CORO

-va!.. e sal - - - - - va!..

CORO

-va!.. e sal - - - - - va!..

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Obf.

Ob.

Cl.  
Do

Fg.

I.

II

Cor.  
Mib

CORO

Lo - - - de al Si - gnor

Lo - - - de al Si - gnor

Lo - - - de al Si - gnor

Lo - - - de al Si - gnor

Lo - - - de al Si - gnor

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Cl.  
Do

Fg.

Cor.  
Miq

I.

I.II.

*ppp*  
Lo - - - de al Si. gnor.

*ppp*  
Lo - - - de al Si. gnor.

*ppp*  
Lo - - - de al Si. gnor.

*ppp*  
Lo - - - de al Si. gnor.

*ppp*  
Lo - - - de al Si. gnor.

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score (page 534) features a variety of instruments and a choir. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor. Miq) and three parts of the Chorus (CORO). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one sharp (F#) and a 4/4 time signature. The woodwinds and strings play sustained notes with some melodic movement. The choir parts are marked *ppp* and sing the lyrics "Lo - - - de al Si. gnor." The Cor Anglais part is marked I.II. and plays a sustained chord. The Oboe part has a triplet figure in the final measure. The Violin I part has a complex melodic line with many accidentals. The Viola part has a melodic line with some slurs. The Violoncello part has a simple bass line. The Contrabass part has a simple bass line.



12 Scena e Quartetto Finale

*Allegro assai moderato* (♩=88)

Flauto

Ottavino

Oboi

Clarineti in Do

Fagotti

in Sol

Corni

in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

Gran Cassa

MINA

AROLDO

EGBERTO

BRIANO

**C O R O**

Sopr. *pp*

Ten. *pp* Bus.sa.te a quel.la por.ta... i . vi di . mo . ran, eo . spi . tar . vi po .

Bassi *pp* Bus.sa.te a quel.la por.ta... i . vi di . mo . ran, eo . spi . tar . vi po .

*pp* Bus.sa.te a quel.la por.ta... i . vi di . mo . ran, eo . spi . tar . vi po .

*Allegro assai moderato* (♩=88)

I. *pp*

Violini

II. *pp*

Viola

Violoncelli

Contrabbassi *pp*

Ob. *I.*

*(II Coro parte)*

CORO

tran due so - li - ta - - - rii.

tran due so - li - ta - - - rii.

tran due so - li - ta - - - rii.

*I.*

Vni

*II.*

Vle

Vc.

Cb.

*I.*

Ob.

*morendo*

*morendo*

*morendo*

*morendo*

*morendo*

*morendo*

MINA  Ah! più non reggo! Ohimè! sento man.

**25** *Allegro moderato* (♩=108)

I.  *pp*

II.  *pp*

Vle  *pp*

Vc.  *pp*

Cb.  *pp*

MINA  *car*mi... Me glio fi - a il mo - ri - re! *(indicando la casa)*

EGB.  Sof.fri per poco, a - vrem co.là ri.

I.  *p*

II.  *p*

Vle  *p*

Vc.  *p*

Cb.  *p*



*Recitativo*

MINA *Ei no - stri ser - vi?...*

EGB. *-po - so. Di - o ve - gli su lo - ro!*

*Recitativo*

I. Vni

II. Vni

Vle

Vc. Ch.

**26** *a tempo*

Ob. *p*

MINA *Po - ve - ro pa - dre mi - o!... per - do - naa que - sta di - sgraziata*

**26** *a tempo*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Ch. *R p*

Ob. I.

Fg.

MINA  
 don-na che te se-guì fug-gen-te da' luo-ghi o-ve pu-

Vni I.

Vni II.

Vle

Vc. Cb.

*pp*

Ob. I.

Fg. I.

MINA  
 -ni - ta o-ve pu-ni-ta fu co-tan-to.

EGB.

Non più... qui po-sa,o

Vni I.

Vni II.

Vle

Vc.

Cb.

*mf*

Ob. *I.*

EGB. *(la fa seder sopra un*  
 Mi - na... ter-gi il pian - to.

Vni I. *più p e dim.*

Vni II. *più p e dim.*

Vle *più p e dim.*

Vc. *p* *più p e dim.*

Cb. *più p e dim.*

*sasso, e va a picchiar la porta)* *(voce inferna)*

AR. Chi

Vni I. *morendo*

Vni II. *pp*

Vle *pp*

Vc. *morendo*

Cb. *morendo*

27

AR. *v'ha?...* *Ben giunto lo stra-*

EOB. *Ac - cor - da - te a - si - lo al vi - an - dan - te.*

27

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

28 *Allegro mosso* (♩ = 144)

MINA *Qual vo - ce*

AR. *-nie - ro al tet - to mi - o.*

28 *Allegro mosso* (♩ = 144)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

MINA *mai!...*

AR. *(avanzandosi)*  
*Chi ge - me?...*

I. Vni

II. Vni

Vle

Vc.

Cb.



*(correndo ai suoi piedi)*

MINA  
*U - n'in - fe - li - ce...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *f* *ff*

Ott. *f* *ff*

Ob. *f* *ff*

Cl. Do *f* *ff*

Fg. *f* *ff*

Sol *f* *ff*

Cor. Do *f* *ff*

Trb. Do *f* *ff*

Trbn. *f* *ff*

Cmbs. *f* *ff*

Tp. *ff*

MINA  
A - rol - do! Gran Di - -

AR.  
Mi - na! Gran Di - -

EGB.  
A - rol - do! Gran Di - -

I. Vni *f* *ff*

II. Vni *f* *ff*

Vle *f* *ff*

Vc. Cb. *f* *ff*

This musical score page, numbered 545, contains the following parts and staves:

- Fl.** (Flute) and **Ott.** (Oboe): Both play a melodic line with a series of sixteenth-note runs.
- Ob.** (Oboe): Plays a sustained note with a dynamic marking of *a2*.
- Cl. Do.** (Clarinet in D): Plays a sustained note.
- Fg.** (Bassoon): Plays a sustained note.
- Sol. Cor. Do.** (Trumpet in D): Plays a sustained note.
- Trbn. Do.** (Trumpet in D): Plays a sustained note.
- Trbn.** (Trombone): Plays a sustained note.
- Cmbs.** (Cymbal): Plays a sustained note.
- Tp.** (Tom-tom): Plays a rhythmic pattern of eighth notes.
- MINA**, **AR.**, and **EGB.** (Vocal parts): Each has a vocal line with a long note and the syllable "-o!" written below.
- Vni I.** (Violin I): Plays a melodic line with sixteenth-note runs.
- Vni II.** (Violin II): Plays a melodic line with sixteenth-note runs.
- Vle.** (Viola): Plays a melodic line with sixteenth-note runs.
- Vc.** (Violoncello): Plays a melodic line with sixteenth-note runs.
- Cb.** (Contrabass): Plays a melodic line with sixteenth-note runs.

The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark **R** is located at the bottom left of the page.

**29** *Allegro* (♩ = 116)

AR. *declamato*

Ah da me fug-gi, in-vo-la-ti, ne-tap-pres-sar più

**29** *Allegro* (♩ = 116)

I. Vni

II. Vni

Vle

Vc.

Cb.

AR.

ma-i... I ca-ri mie-i, la pa-tri-a.

I. Vni

II. Vni

Vle

Vc.

Cb.



30

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

MINA

AR.  
tut-to perte la-scia-i... Qui vol-li in pa-ce vi-ve-re, sot-

*marcato*

30

I.  
Vni

II.  
Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I. Do

Fg. I.

Sol.

Cor. Do

AR.

-trar - - mial di - so - no - re, e tu vi giun - gi a

I. Vni

II. Vle

Vc.

Cb.

*p*

Detailed description: This page of a musical score contains parts for Flute, Oboe (I), Clarinet (I), Bassoon (I), Horns (Solo and Horn Do), Arpa (AR), Violins (I and II), Viola, Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and solo horn parts feature melodic lines with trills and triplets, marked with a piano (*p*) dynamic. The string section provides a rhythmic accompaniment with sixteenth-note patterns. The vocal line (AR) includes the lyrics: "-trar - - mial di - so - no - re, e tu vi giun - gi a". The score is organized into measures across three systems.

Fl.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Do

AR.

schiu - der - mi no - vel - lo infer - no in - cor? ... Va,

I.

Vni

II.

Vle

Vc.

Ch.

*p*

*p*

*p*

*p*

*p*

*p*

Fl.  
 Ott.  
 Ob.  
 Cl.  
*Do.*  
 Fg.  
 Sol.  
 Cor.  
*Do.*  
 Trb.  
*Do.*  
 Trbn.  
 Cmbs.  
 Tp.  
 AR.  
 va, va, va non vo-ler - - mi a -  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

Fl. *ff*  
 Ott. *ff*  
 Ob. *ff*  
 Cl. Do *ff*  
 Fg. *ff*  
 Sol. *ff*  
 Cor. Do *ff*  
 Trb. Do *ff*  
 Trbin. *ff*  
 Cmbs. *ff*  
 Tp. *ff*  
 AR. *f*  
 -stringer, va, va, va, va ————— non vo-ler-mi a-  
 I. *f* *ff*  
 Vni *f* *ff*  
 II. *f* *ff*  
 Vle *f* *ff*  
 Vc. *f* *ff*  
 Cb. *f* *ff*

Musical score for page 551, featuring woodwinds, brass, strings, and vocal soloist. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Saxophone (Sol.), Cor Anglais (Cor. Do), Trumpet (Trb. Do), Trombone (Trbin.), Cymbals (Cmbs.), and Trombone (Tp.). The second system includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.). The vocal soloist (AR.) is also present. The score is marked with dynamics such as *ff* (fortissimo) and *f* (forte). The vocal line includes the lyrics: "-stringer, va, va, va, va ————— non vo-ler-mi a-".

31 (♩ = 108)

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
I.  
p

Sol.  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

AR.  
-stringe-re a — ma-le-dir-ti an-cor.

EOB.  
La pa — — tria leg-ge

*cantabile*

31 (♩ = 108)

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

pizz.

p

Cl. Do I.

Fg. I.

EGB.

vin - di - ce il san - - gue mio chie - dea, e

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I.

Fg. I.

EGB.

me fug - gen - te ed e - su - le — Mi - na se - guir — vo -

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I.

Fg. I.

EGB.

- le - a; del - le tempe - ste lim - pe - to la

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I.

Fg. I.

Sol. Cor. Do

EGB. *marcato*

tras - se apie - di tuoi... A - rol - do, se piu

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Do I.

Fg. I.

Sol

Cor. Do

EGB.

mo - glie no-mar - - la tu non puoi, an -

I. Vm

II.

Vle

Vc. Cb.



Cl. Do I.

Fg. I.

Sol

Cor. Do

EGB.

-co - rael-lè mia fi - glia, an-cor mia fi-glia el-lè, ri-spet-ta-tà, si -

I. Vni

II.

Vle

Vc. Cb. arco

32

I.

Fl.

Fg.

MINA

Ta-ci, mi pa - dre, calmati, ri-parti-re - mo or o-ra; lo

EGB.

- gnor.

*p*

*pp*

32

I.

Vni

II.

Vle

Vc.

*p*

*arco*

Cl.

Do

Fg.

Sol.

Cor.

Do

MINA

stes-so tet - to ac-cogliere non puo-te entrambi an-co - ra. Ah! troppo fui col -

*col canto*

*f*

*a2*

*f*

*a2*

*f*

*f* (ad Aroldo)

I.

Vni

II.

Vle

Vc.

Cb.

*col canto*

*f*

*f*

*f*

*f*

*arco*

*f*

33 a tempo

Fl. *pp*

Cl. Do *I. pp*

Fg. *I. pp*

MINA  
-pe-vole, in-degna ne son i-o; ma sealtuopie' qui tras-semi

33 a tempo

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

*uniti*

*pp*

Fl. *I.*

Cl. Do *I.*

Fg. *I.*

MINA  
l'al-to vo ler di Di-o, un so-loaccen-to, l'ul-timo, a-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

MINA

-scol - ta, A rol - do, ancor, ascolta, A roldo, ascolta, A roldo, un solo ac-

Vni

Vle

Vc. Cb.

*p*

*f*

*poco allarg.*

*f*

*p*

*I.*

*p*

*f*

*a2*

*p*

*f*

*a2*

*p*

*a3*

*p*

*pp*

*f*

*pp*

*f*

*f*

*f*

C.i.  
Fg.  
Cor. Do  
Cmbs.  
MINA  
Vle  
Vc.

*a2*  
*pp*  
*a2*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

-cento, l'ul - ti - mo.

*uno solo*  
*tutti*  
*pp*  
*pp*

34 Largo (♩ = 50)

C.i.  
MINA  
Vc.  
Cb.

*con dolore*  
*p*  
*pp*  
*pp*

Al - lo - - ra che gli an - ni avran - - do - mo il co - re e bian - co il mio

*uno solo*  
*p*  
*pp*

C.i.  
MINA  
Vc.  
Cb.

*morendo*  
*pp*  
*pp*

cri - ne sa - rà pel do - lo - re, al - lor - - che que - st'oc - chi fian mu - ti di

*pp*

*allarg.*

Fl. *p dolce*

Ci.

MINA *con espansione*

pian - to, calfin — l'ora estre - ma suona - re m'u - drò non tor - mi la

*allarg.*

I. *pp*

Vni

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

MINA

spe - me, la spe - me sol - tan - to che allor - per - do - na - ta almeno, almeno mor -

AR. Ah

I. *p* *f* *dim.*

Vni

II. *p* *f* *dim.*

Vle *p* *f* *dim.*

Vc. *p* *f* *dim.*

Cb.

35

Fl. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. I. *p*

Cor. Do III. *p*

MINA -rò.

AR. trop - paè la pro - va! non reg - ge il mio co - - re!... com

EGB. Un pa - dre in - fe - li - ce che in pian - to\_\_ qui

35

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.   
 Ob.   
 Cl. Do   
 Fg.   
 Fa   
 Cor. Do   
 MINA   
 AR.   
 EGB.   
 I. Vni   
 II. Vni   
 Vle   
 Vc.   
 Cb.

*dim:*

- mos - so misen - to da tanto do-lo - re   
 ve-di, perdo-na, ti gri - - da \_\_\_\_\_ cadendo a' tuoi pie - - di

Detailed description: This page of a musical score (page 562) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Trumpets (Fa) and Trombones (Cor. Do). The vocal parts include a Soprano (MINA), an Alto (AR.), and a Bass (EGB.). The string section includes Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The vocal parts have lyrics in Italian. The Alto part includes a dynamic marking of *dim:* (diminuendo). The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal parts have long, flowing lines with some rests.



Fl.

Ob.

C.i.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

BR.

*(Briano sulla porta della casa)*

Il giusto indietto:

Il sasso scaglia - - to si prima da

I.

Vni

II.

Vle

Vc.

Ch.

Fl. *f*

Ob. *f*

C.i. *f*

Cl. *f*

Do *f*

Fg. *f*

Fa *f*

Cor. *f*

Do *f*

Trb. *f*

Do *f*

Trbn. *f*

Cmb. *f*

Tp. *f*

BR. *f* (senza lung.)

que - - gli ch'è senza pec-ca - - to,, E'allor perdo-na-ta la donna s'al-

I. *ff* *pp*

Vni. *ff* *p* *pp*

II. *ff* *p* *pp*

Vle. *ff* *p* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

C.i. *pp*

AR.

EGB. (Le la - - gri-me frenar, fre-nar non

BR. Perdo - na!  
- zō. Per-do - na.

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*  
I Solo  
Gli altri *pp*

Cb.

Fl.

C.i. *pp*

MINA A - rol - do!.. che veg - go!.. Ah spero in quel

AR. so. (Oh -

EGB. Per-do-na, perdo- na.

BR. Per -

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Fl. *6*

C.i. *6*

Cl. Do *I* *3* *3* *3* *3*

Fg. *f* *b* *f* *b*

Cor. Fa *a2*

MINA *3* *3* *3* *3* *3* *3* *3* *3*  
 , pianto!... Io pur pian - si tan - to, tan - to, tan - to pian - si

AR. *3* *3* *3* *3*  
 - mē!)

EGB. *3* *3* *3* *3*  
 Ti pla - ca, deh ce - di...

BR *3* *3* *3* *3*  
 - do - - - na, per - - - do - - -

I. *3* *3* *3* *3* *3* *3* *3* *3*

.Vni II. *3* *3* *3* *3*

Vle *3* *3* *3* *3*

Vc. *6* *3* *3* *3* *3* *3* *3* *3*

Cb.

Fl. *p*

Ob. I. *p*

Ci. *p*

Cl. Do I. *p*

Fg. *pp*

Cor. Fa a2 *pp*

Do *pp*

Tp. *pp*

MINA *(s'abbracciano)* 3 *p*  
 tan-to Ah gra - zie, gran Di o!.. Per sem - pre al mio

AR. *(con enfasi) (come ispirato)* 3  
 Sei per-do-na - ta. Per sem - pre al mio

EGB. 3  
 Ah per-do-na, per-dona.

BR. 3  
 - - na, per-do - na, per - dona.

Vni I. *p*

Vni II. *p*

Vle *Tutti uniti* *pizz.* *p*

Vc. *pizz.* *p*

Ch. *pizz.* *p*

Fl. *p*

Ob. I. *p*

Ci. *p*

Cl. Do. I. *p*

Fg. *a2 p*

Cor. Fa *p*

Do *p*

Tp. *pp*

G.C. *pp*

MINA  
co - - re, per sempre, per sempre al mio cor.

AR.  
co - - re, per sempre, per sempre al mio cor.

EOB. Ohistan - te su - bli - me!

BR. Ohistan - te su -

I. Vni *p*

II. *p*

Vle *p*

Vc. *p* arco

Cb. *p* arco

Fl.

Ott.

Ob.

C.i.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

G.C.

MINA

AR.

EOB.

BR.

I. Vni

II. Vni

Vle

Vc.

Cb.

Tri-on - fi la leg - ge di-vi - na d'a -

Tri-on - fi la leg - ge di-vi - na d'a -

Oh gio - ia insperata! Tri-on-fi la leg - ge di-vi - na d'a -

-bli - me! Oh gio - ia insperata! Tri-on-fi la leg - ge di-vi - na d'a -

Fl.

Ott.

Ob.

C.i.

Cl.  
Do

Fg.  
a 2

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G.C.

*(Quadro e cala la tela)*

MINA  
-mor!!!

AR.  
-mor!!!

EGB.  
-mor!!!

BR.  
-mor!!!

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.



Fl.  
Ott.  
Ob.  
C.i.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Cmbs.  
Tp.  
G.C.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

The musical score is arranged in two systems. The first system contains staves for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in C (C.i.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in F (Fa), Horn in C (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Tp.), and Gong/Cymbal (G.C.). The second system contains staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as 'a2'.

*Fine dell'Opera*