

GIUSEPPE VERDI

I VESPRI SICILIANI

SINFONIA

Largo $\text{♩} = 52$

CLARINETTI
La

FAGOTTI

TIMPANI

TAMBURO

G. CASSA

VIOLINI I.
II.

VIOLE

VIOLONCELLI
CONTRABBASSI
uniti *pp*

This system of the score includes parts for Clarinets (La), Bassoons, Timpani, Snare Drum, and Cymbals. The woodwinds and strings are marked with dynamics such as *pp* and *p*. The percussion parts show rhythmic patterns with stems and flags.

Cl.
La

Fg.

Tp.

Tmb.

G.C.

Vai

Vle

Vc.
Cb.

This system continues the orchestration with Clarinet (La), Bassoon, Trumpet, Snare Drum, and Cymbals in the upper staves, and Violins, Violas, and Violoncello/Double Basses in the lower staves. Dynamics like *p* and *pp* are used throughout.

Fl. *dolce*

Cl. *dolce*

La

Fg. *dolce*

Mi *pp*

Cor. *pp*

Mi

Crnt. *pp*

La *a 2*

Trb. *pp*

Mi

Trbn.III *a 2 pp*

III. *pp*

Cmbs. *pp*

Tp. *pp*

Tmb. *pp*

G. C. *pp*

Vni *pp Pizz. Arco*

Vle *pp Pizz. Arco*

Ve. *pp Pizz. Arco*

Cb. *pp*

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

- Fl.** (Flute): Features triplet markings (3) and slurs.
- Cl. La** (Clarinet in B-flat): Features triplet markings (3) and slurs.
- Fg.** (Fagotto): Features triplet markings (3) and slurs.
- Mi Cor. Mi** (Cornets in E-flat): Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".
- Crnt. La** (Trumpet in B-flat): Includes a second ending bracket labeled "a2".
- Trb. Mi** (Trumpet in D): Includes a second ending bracket labeled "a2".
- Trbn. I, II.** (Trombones I and II): Includes a second ending bracket labeled "a2".
- » III. Cmbs.** (Trombone III and Combs): Includes a second ending bracket labeled "a2".
- Tp.** (Tuba): Includes a second ending bracket labeled "a2".
- Tmb.** (Timpani): Includes a second ending bracket labeled "a2".
- G. C.** (Cymbals): Includes a second ending bracket labeled "a2".
- Vni** (Violin I): Includes markings for *Pizz.* (Pizzicato) and *Arco* (Arco).
- Vle** (Violin II): Includes markings for *Pizz.* and *Arco*.
- Vc. Cb.** (Viola and Cello): Includes markings for *Pizz.* and *Arco*.

Fl.

Ob.

Cl.

La

Fg.

Mi

Cor.

Mi

Crnt.

La

Trb.

Mi

Trbn.I.II.

III.

Cmbs.

Tp.

Tmb.

G. C.

Vni

Vle

Vc.

Cb.

Musical score for woodwinds and brass instruments, measures 14-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (La), Bassoon (Fg.), Cor Anglais (Mi), Trumpet (Trb.), Trombone (Trbn. I, II, III), and Trombone (Tmb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include *a2* (second octave) and *I* (first position). The woodwinds play melodic lines with triplets, while the brass instruments provide a rhythmic accompaniment of sixteenth-note patterns.

B

Musical score for string instruments (Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.)), measures 14-16. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The strings play a rhythmic accompaniment of sixteenth-note patterns. Dynamics include *mf* (mezzo-forte). The section is marked with a large **B** above the first measure.

This musical score page, numbered 15, contains the following parts and markings:

- Fl.**: Flute part with triplets and *mf* dynamic.
- Ob.**: Oboe part with *mf* dynamic.
- Cl. La**: Clarinet in B-flat part with triplets and *mf* dynamic.
- Fg.**: Bassoon part with triplets and *mf* dynamic.
- Cor.**: Horns, split into *Mi* (middle) and *Mi* (lower) parts, with *a 2* marking and *mf* dynamic.
- Trbn. I. II.**: Trumpets I and II with *a 2* marking and *mf* dynamic.
- Trbn. III.**: Trumpet III with *a 2* marking and *mf* dynamic.
- Cmbs.**: Trombones with *mf* dynamic.
- Tp.**: Snare drum with *mf* dynamic.
- Tmb.**: Tom-toms with *mf* dynamic.
- Vni**: Violins with *pp* dynamic.
- Vle**: Violas with *pp* dynamic.
- Vc. Cb.**: Violoncello and Double Bass with *pp* dynamic.

The score features various musical notations including triplets, accents, and dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo).

This page of a musical score, numbered 16, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), and Bassoon (Fg.). The brass section includes two parts of Trumpets (Trbn. I. II. and III. Cmb.), Trombone (Tp.), and Tuba (Tmb.). The string section includes Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *p* (piano) and *a 2* (second ending). The notation includes slurs, ties, and various articulation marks.

This musical score page, numbered 17, contains the following parts and markings:

- Fl.** (Flute): Features triplet markings (3) and a *dim.* (diminuendo) marking.
- Cl. La** (Clarinet in B-flat): Features triplet markings (3) and a *dim.* marking.
- Fg.** (Fagotto): Features triplet markings (3) and a *dim.* marking.
- Mi Cor. Mi** (Midi Corni): Includes *a 2* (second octave) and *pp* (pianissimo) markings.
- Trbn. I. II.** (Trumpets I and II): Includes *a 2* and *pp* markings.
- » III. Cmbs.** (Trumpet III and Trombones): Includes *a 2* and *pp* markings.
- Tp.** (Tromba): Includes *pp* marking.
- Tmb.** (Tromba): Includes *pp* marking.
- G. C.** (Goblet Drum): Includes *pp* marking.
- Vni** (Violini): Includes *dim.* marking.
- Vle** (Viole): Includes *dim.* marking.
- Vc. Cb.** (Violoncelli and Contrabassi): Includes *pp* and *dim.* markings.

Allegro agitato $\text{♩} = 88$

Musical score for woodwinds and brass instruments. The instruments listed on the left are: Ott. (Oboe), Fl. (Flute), Ob. (Clarinet), Cl. La (Clarinete), Fg. (Fagot), Mi Cor. Mi (Corni), Crnt. La (Corno), Trb. Mi (Tromba), Trbn. I. II. (Tromboni), " III. Cmb. (Tromboni), Tp. (Tromba), Tmb. (Tromba), and P. e G.C. (Percussion and Gong/Cymbal). The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *pp cresc.* (pianissimo crescendo). There are also markings for *a 2* (second ending) and *f* (forte).

Allegro agitato $\text{♩} = 88$

Musical score for strings and double bass. The instruments listed on the left are: Vni (Violini), Vle (Viola), Vo. (Violoncello), and Cb. (Contrabbasso). The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo).

This page of a musical score, numbered 19, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line with grace notes and slurs.
- Ob.** (Oboe): Includes a section marked *a 2*.
- Cl. La** (Clarinet in A): Includes a section marked *a 2*.
- Fg.** (Bassoon): Includes a section marked *a 2*.
- Mi Cor. Mi** (Trumpets in C): Two staves, both including a section marked *a 2*.
- Crnt. La** (Trumpet in A): Includes a section marked *a 2*.
- Trb. Mi** (Trumpet in B-flat): Includes a section marked *a 2*.
- Trbn. I, II.** (Trombones I and II): Includes a section marked *a 2*.
- III. Cmbs.** (Trombone III and Combs): Includes a section marked *a 2*.
- Tp.** (Tuba): Includes a section marked *a 2*.
- Tmb.** (Tombone): Includes a section marked *a 2*.
- P. e G. C.** (Percussion and Gong/Cymbal): Includes a section marked *a 2*.
- Vni** (Violin): Includes a section marked *a 2*.
- Vle** (Viola): Includes a section marked *a 2*.
- Vc.** (Violoncello): Includes a section marked *a 2*.
- Cb.** (Contrabasso): Includes a section marked *a 2*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as slurs, grace notes, and dynamic markings like *f* (forte).

Ott.

Fl.

Ob.
a 2

Cl.
La
a 2

Fg.
a 2

Mi
Cor.
Mi
a 2

Crnt.
La

Trb.
Mi
a 2

Trbn.III
a 2

III.
Cmbs.
a 2

Tp.

Tmb.

P.e G.C.

This block contains the musical notation for woodwinds and brass instruments. It includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Mi Cor. Mi), Trumpet (Trb.), Trombone III (Trbn.III), and Contrabass (III. Cmbs.). The notation features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as 'a 2' and 'v' are present throughout. The key signature has one sharp (F#) and the time signature is 4/4.

Vni

Vle

Vc.

Cb.

This block contains the musical notation for string instruments: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The notation is similar to the woodwinds, featuring complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as 'v' are present. The key signature has one sharp (F#) and the time signature is 4/4.

Ott. *ff*

Fl. *a2 ff*

Ob. *ff*

Cl. *a2 ff*
La

Fg. *ff*

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

Cmnt. *ff*
La

Trb. *ff*
Mi

Trbn.III. *ff*

" III. *ff* *a 2*
Cmbs. *ff*

Tp. *ff*

Tmb. *ff*

P e G.C. *ff*

Vni *ff*

Vle *ff*

Vc. *ff*
Cb. *ff* *uniti*

Detailed description: This is a page of a musical score for a symphony or concert band, page 23. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. La), Bassoon (Fg.), Trumpet (Mi Cor. Mi), Trombone (Cmnt. La), Trumpet (Trb. Mi), Trombone III (Trbn.III.), Trombone III (Cmbs.), Trumpet (Tp.), Trombone (Tmb.), Percussion and Gong/Cymbal (P e G.C.), Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamic marking *ff* (fortissimo) is prominent throughout the score. There are also markings for *a 2* (second ending) and *uniti* (united). The notation includes various rhythmic values, accidentals, and articulation marks like accents and slurs.

Tr. *ppp*

Vni *ppp* Pizz.

Vle *ppp* Pizz.

Vc. *ppp* Pizz.

Cb. *ppp* Pizz.

VUOTA D

Fl.

Cl. *La*

Fg.

Tr.

VUOTA D

Vni *p*

Vle *p* Arco *p*

Vc. *espress.*

Cb. *p*

Fl. *p*

Cl.
La *p*

Fg. *p*

Vni

Vle

Vc.

Cb.



Fl.

Cl.
La I.

Fg.

Vni

Vle

Vc. *pp*

Cb.

Fl. *p*

Cl. I. *p*

La

Fg. *p*

Vni

Vle

Vc. *f* *dim.*

Cb.



Fl.

Cl. I. *p*

La

Fg.

Vni

Vle

Vc.

Cb.

Fl.

Cl. I.
La

Fg.

Vni

Vle

Vc.

Cb.

///

Fl.

Cl. I.
La

Fg.

Vni

Vle

Vc.

Cb.

///

Fl. I.
Cl. La
Fg.

Vni
Vle
Vc.
Cb.

Fl. I.
Ob.
Fg.
Mi Cor.
Mi
Tp.
Tmb.

trm
pp
cresc.
trm
pp
cresc.
pp
cresc.
pp
cresc.
pp
cresc.

a 2

Vni
Vle
Vc.
Cb.

Arco trm
pp
cresc.
Arco
pp
cresc.
Arco
pp
cresc.
pp
cresc.

This page of a musical score, numbered 30, contains the following parts and markings:

- Ott.** (Oboe): *p*, *cresc.*, *tr.*
- Fl.** (Flute): *p*, *cresc.*, *tr.*
- Ob.** (Oboe): *I.*, *p*, *cresc.*, *tr.*
- Cl. La** (Clarinet in B-flat): *I.*, *p*, *cresc.*, *tr.*
- Fg.** (Bassoon): *p*, *cresc.*
- Cor. Mi** (Trumpet in D): *p*, *cresc.*, *a 2*
- Cor. Mi** (Trumpet in D): *p*, *cresc.*, *a 2*
- Crnt. La** (Trumpet in B-flat): *p*, *cresc.*
- Cmbs.** (Cymbal): *p*, *cresc.*
- Tp.** (Trombone): *p*, *cresc.*
- Tmb.** (Tuba): *p*, *cresc.*
- Vni** (Violin): *p*, *cresc.*, *tr.*
- Vle** (Viola): *p*, *cresc.*
- Vc. Cb.** (Violoncello/Double Bass): *uniti*, *p*, *cresc.*

This musical score page, numbered 32, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line in the upper register.
- Ob.** (Oboe): Second part, marked *a2*.
- Cl. La** (Clarinet in A): First part, marked *a2*.
- Fg.** (Fagotto): Bass clef, playing a rhythmic accompaniment.
- Mi Cor. Mi** (Cornets in A and E): Two parts, both marked *a2*.
- Crnt. La** (Trumpet in A): First part, marked *a2*.
- Trb. Mi** (Trumpet in E): Second part, marked *a2*.
- Trbn. III** (Trombone III): Bass clef, marked *a2*.
- III Cmb.** (Trombone III): Bass clef, marked *a2*.
- Tp.** (Tuba): Bass clef, playing a rhythmic accompaniment.
- Tmb.** (Tombone): Bass clef, playing a rhythmic accompaniment.
- P. e G.C.** (Percussion and Gong/Cymbal): Bass clef, playing a rhythmic accompaniment.
- Vni** (Violin): Treble clef, playing a melodic line.
- Vle** (Viola): Treble clef, playing a melodic line.
- Vc. Cb.** (Violoncello): Bass clef, playing a melodic line.

The score includes various musical notations such as clefs, key signatures, dynamics (e.g., *ff*, *f*), and articulation marks. A large **F** dynamic marking is present at the end of the section.

This musical score page, numbered 34, is arranged in a standard orchestral format. The top section contains woodwind and brass instruments, while the bottom section contains string instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in B-flat (Cl. La), Bassoon in A (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet in B-flat (Trbn. III.), Trombone in B-flat (III. Cmbs.), Trumpet (Tp.), and Trombone (Tmb.). The string section includes Violin (Vni.), Viola (Vlo.), and Violoncello/Double Bass (Vc. Cb.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and brass play sustained notes, often with dynamic markings of *ff* (fortissimo) and *f* (forte). The strings play a rhythmic accompaniment, with dynamic markings of *ff* and *mf* (mezzo-forte). The score is divided into three measures, with various musical notations including slurs, accents, and dynamic markings.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Trbn.III.

» III.
Cmbs.

Tp.

Tmb.

P.e G.C.

Vni

Vle

Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Mi
Crnt.
La
Trb.
Mi
T:bn.III.
" III.
Cmbs.
Tp.
Tmb.
P. e G.C.
Vni
Vle
Vc.
Cb.

The musical score for page 36 is arranged in a standard orchestral format. It features a woodwind section with Oboe, Flute, Clarinet in A, Bassoon, and Cor Anglais. The brass section includes Trumpets in B-flat, Trombones in B-flat, and a Trombone III. The string section consists of Violins, Violas, and a Cello/Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play active melodic and harmonic parts, while the brass instruments provide harmonic support and rhythmic accents. The woodwinds are marked with 'a2' and 'b' dynamics, and the strings are marked with 'p' and 'f' dynamics. The score is divided into three measures, with various musical notations such as slurs, accents, and dynamic markings throughout.

Ott.
Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Mi
Crnt
La
Trb.
Mi
Trbn.III.
" III.
Cmbs.
Tp.
Tmb.
P e G.C.
Vni
Vle
Vc.
Cb.

The musical score for page 37 is arranged in two systems. The first system includes woodwinds (Ottoboa, Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais, Clarinet in A, Trumpet in Bb, Trombone III, and Contrabass), brass (Trumpet in Bb, Trombone III, Trombone I, and Trombone II), and strings (Violin I, Violin II, Viola, and Cello/Double Bass). The second system includes Violin I, Violin II, Viola, and Cello/Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and rhythmic accents. The overall texture is dense and dynamic.

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*
La

Fg. *a 2*

Cor. *a 2*
Mi

Crnt. *a 2*
La

Trb. *a 2*
Mi

Trbn. III. *a 2*

" III. *a 2*
Cmbs.

Tp.

Tmb.

P e G. C.

Vni

Vle

Vc. *a 2*
Cb.

The musical score is arranged in a standard orchestral format. The top section contains woodwinds and brasses, while the bottom section contains strings. The woodwinds (Ott., Fl., Ob., Cl. La, Fg., Cor. Mi, Crnt. La, Trb. Mi) and brasses (Trbn. III, Cmbs., Tp., Tmb.) are marked with *a 2*, indicating a second ending or a specific performance instruction. The strings (Vni, Vle, Vc. Cb.) are marked with *a 2* and *ff* (fortissimo). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings.

This page of a musical score, numbered 39, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line with grace notes and slurs.
- Ob.** (Oboe): Continues the melodic line.
- Cl. La** (Clarinet in A): Continues the melodic line.
- Fg.** (Bassoon): Continues the melodic line.
- Mi Cor.** (Trumpet in C): Part of a pair, marked *a 2*.
- Mi** (Trumpet in D): Part of a pair, marked *a 2*.
- Crnt. La** (Trumpet in A): Continues the melodic line.
- Trb. Mi** (Trumpet in D): Part of a pair, marked *a 2*.
- rbn. III.** (Baritone in A): Continues the melodic line.
- III. Cmb.** (Baritone in A): Continues the melodic line, marked *a 2*.
- Tp.** (Trombone): Continues the melodic line.
- Tmb.** (Trombone): Continues the melodic line.
- G. C.** (Trombone): Continues the melodic line.
- Vni** (Violin): Continues the melodic line.
- Vle** (Viola): Continues the melodic line.
- Vc. Cb.** (Violoncello): Continues the melodic line.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex arrangement of woodwinds, brass, and strings, with various musical notations such as slurs, grace notes, and dynamic markings.

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*
La

Fg. *a 2*

Mi
Cor. *a 2*
Mi

Crnt. *a 2*
La

Trb. Mi

Trbn.III. *a 2*
" III.
Cmbs.

Tp.

Tmb.

P. e G.C.

pp *morendo*

Vni.

Vle.

Vc. Cb.

pp *morendo* *ppp*

Fg. *pp*
Trbn. I. *pp*
Cmbs. *pp*
Tp. *pp*
Tmb. *pp*
G. C. *pp*

Vni *dolce espress.*
Vle *pp*
Vo. *Pizz.*
Cb. *pp*

Fg. *a 2*
Trbn. III. *a 2*
" III. *a 2*
Cmbs. *a 2*
Tp.
Tmb.
G. C.

Vni
Vle
Vo.
Cb.

H

Ott. *p*

Fl. *p*

Ob. *p* I.

Cl. *I.*
La
espress.

Fg. *I.*
espress.

Trbn. III. *a 2*

'' III. *a 2*
Cmbs.

Tp.

Tmb.

G. C.

H

Vni *Pizz.*

Vle *Pizz.*

Vo. *espress.*

Cb. *Pizz.)*

Ott.
Fl.
Ob.
Cl.
La
Fg.

Vni
Vle
Ve.
Cb.

Ott.
Fl.
Ob.
Cl.
La
Fg.

Vni
Vle
Ve.
Cb.

Ott.

Fl.

Ob.

Cl. I.
La

Fg. I.

Mi
Cor.
Mi

Crnt.
La

Trb.
Mi

Trbn III.

" III.
Cmbs.

Tp.

Tmb.

P e G.C.

Vni

Vle

Vo.

Cb.

Arco

Arco

Arco

Arco

Arco

rall. I a tempo

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Trb.
Mi

Trbn.I.II.

" III.
Cmbs.

Tp.

Tmb.

P.e G.C.

rall. I a tempo

Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.
a 2

Cl.
La
a 2

Fg.
a 2

Mi
Cor.
Mi

Cmbs

Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob. a 2

Cl. a 2
La

Fg. a 2

Mi
Cor.

Mi

Crnt.
La

Cmbs.

This block contains the musical notation for the woodwind and brass sections. It includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob. a 2), Clarinet (Cl. a 2, La), Bassoon (Fg. a 2), Trumpet (Mi, Cor.), Trombone (Mi), Horn (Crnt., La), and Cymbals (Cmbs.). The notation features various musical symbols such as notes, rests, slurs, and dynamic markings like 'a 2' and 'f'. There are also triplets and accents indicated by 'v'.

Vni

Vle

Vc.

Cb.

This block contains the musical notation for the string section. It includes staves for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The notation features notes, rests, slurs, and dynamic markings like 'f'. There are also triplets and accents indicated by 'v'.

This page of a musical score, numbered 50, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line with trills in the final measure.
- Ob.** (Oboe): Part marked *a2*.
- Cl. La** (Clarinet in A): Part marked *a2*.
- Fg.** (Fagotto): Bass clef part.
- Mi Cor. Mi** (Corni in A): Two staves, both marked *a2*.
- Crnt. La** (Corni in F): Bass clef part.
- Trb. Mi** (Trombe in C): Bass clef part.
- Trbn. II.** (Trombe in B): Bass clef part.
- III. Cmb.** (Trombe in C): Bass clef part.
- Tp.** (Tromba): Bass clef part.
- Tmb.** (Tromba): Bass clef part.
- P.e G.C.** (Percussion): Bass clef part.
- Vni** (Violini): Violin part.
- Vle** (Viola): Viola part.
- Vc. Cb.** (Violoncelli): Bass clef part.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass and woodwinds have melodic lines. The final measure of the page features a *f* (forte) dynamic and includes trills in the upper woodwinds and strings.

This page of a musical score, numbered 51, contains the following parts and markings:

- Oct.** (Oboe): *cresc.*
- Fl.** (Flute): *cresc.*
- Ob.** (Oboe): *a 2*, *cresc.*
- Cl. La** (Clarinet in A): *a 2*, *cresc.*
- Fg.** (Fagotto): *cresc.*
- Cor. Mi** (Corni in E): *a 2*, *cresc.*
- Cor. Mi** (Corni in E): *cresc.*
- Crnt. La** (Corno in A): *a 2*, *cresc.*
- Trb. Mi** (Trombe in E): *a 2*, *cresc.*
- Trbn. III** (Tromboni III): *cresc.*
- III. Cmbs.** (Tromboni III): *cresc.*
- Tp.** (Tromba): *cresc.*
- Tmb.** (Tromba): *cresc.*
- P. c G. C.** (Percussion): *cresc.*
- Vni** (Violini): *cresc.*
- Vle** (Viola): *cresc.*
- Vc. Cb.** (Violoncelli): *cresc.*

M Prestissimo

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Trb.
Mi

Trbn.III.

" III.
Cmbs.

Tp.

Tmb.

P.e G.C.

M Prestissimo

Vni

Vle

Vc.

Cb.

Ott.
Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Mi
Cmt.
La
Trb.
Mi
Trbn.III.
" III.
Cmbs.
Tp.
Tmb.
P e G. C.
Vni
Vle
Vc.
Cb.

The musical score is arranged in two systems. The first system includes woodwinds (Ottoboa, Flute, Oboe, Clarinet in A, Bassoon), brass (Trumpets in A, Trombones in A, Trumpet in C, Trombone, Percussion/Gong/Cymbal), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time with a key signature of two sharps (F# and C#). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. Dynamics include *a 2* (mezzo-forte) and *mf* (mezzo-forte). The score is marked with various performance instructions such as *v* (vibrato) and *mf*.

Ott.

Fl.

Ob. a 2

Cl. a 2
La

Fg.

Mi
Cor.
Mi

Cnt. a 2
La

Trb. a 2
Mi

Trbn.III. a 2

" III.
Cmbs.

Tp.

Tmb.

P. e G.C.

Vni

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 54, for a symphony or concert band. The score is arranged in a standard orchestral layout. The top section contains woodwinds: Oboe (Ott.), Flute (Fl.), Oboe (Ob. a 2), Clarinet (Cl. a 2, La), Bassoon (Fg.), and Cor Anglais (Mi, Cor., Mi). The middle section contains brass: Trumpet (Cnt. a 2, La), Trombone (Trb. a 2, Mi), Trombone III (Trbn.III. a 2), and Trombone III/Contrabass (III. Cmbs.). Below these are the Percussion and Gong/Cymbal (P. e G.C.) parts. The bottom section contains strings: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and percussion provide harmonic support and rhythmic patterns. The score is written in a clear, professional notation style.

Ott.

Fl.

Ob. a 2

Cl. a 2
La

Fg.

Mi
Cor.

Mi

Crnt. a 2
La

Trb. a 2
Mi

Trbn. III a 2

" III
Cmbs.

Tp.

Tmb.

P.e.G.C.

Vni

Vle

Vc.

Cb.

This page of a musical score, numbered 57, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in A (Cl. La), Bassoon (Fg.), Cor Anglais (Mi Cor. Mi), and Contrabassoon (Crnt. La). The brass section consists of Trumpets (Trb. Mi), Trombones III (Trbn. III), Trombones III (Cmbs.), Trombone (Tp.), and Tuba (Tmb.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vo.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The dynamic marking *ff* (fortissimo) is prominent throughout, with some instances of *ff a 2*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns. The bottom of the page is marked with the number 5.

Ott.

Fl.

Ob. *a2*

Cl. *a2*
La

Fg.

Mi
Cor.

Mi

Crnt.
La

Trb.
Mi

Trbn.III

» III
Cmbs.

Tp.

Tmb.

P e G.C.

Vni

Vle

Vc.

Cb.

This musical score page, numbered 59, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with slurs and accents.
- Ob.** (Oboe): Includes the marking *a 2*.
- Cl. La** (Clarinet in A): Includes the marking *a 2*.
- Fg.** (Fagotto/Bassoon): Features a long, sustained note with a slur.
- Mi. Cor.** (Midi Corni): A pair of staves with sustained notes and slurs.
- Crnt. La** (Corni in A): Includes the marking *a 2*.
- Trb. Mi** (Trumpets in A): Includes the marking *a 2*.
- Trbn I, II** (Trumpets in B-flat): Includes the marking *a 2*.
- '' III. Cmbs.** (Trumpets in B-flat): Includes the marking *a 2*.
- Tp.** (Trombone): Includes the marking *a 2*.
- Tmb.** (Trombone): Includes the marking *a 2*.
- P. e G.C.** (Percussion and Gong/Cymbal): Includes the marking *a 2*.
- Vni** (Violin I): Plays a melodic line with slurs and accents.
- Vle** (Violin II): Plays a melodic line with slurs and accents.
- Vc.** (Viola): Plays a melodic line with slurs and accents.
- Cb.** (Cello): Plays a melodic line with slurs and accents.

Ott. *cresc.* *f*
 Fl. *cresc.* *f*
 Ob. *cresc.* *f*
 Cl. *cresc.* *f*
 La *cresc.* *f*
 Fg. *cresc.* *f*
 Mi *a 2* *cresc.* *f*
 Cor. *a 2* *cresc.* *f*
 Mi *cresc.* *f*
 Crnt. *mf cresc.* *f*
 La *mf cresc.* *f*
 Trb. *mf cresc.* *f*
 Mi *mf cresc.* *f*
 Trbn. III. *mf cresc.* *f*
 " III. *mf cresc.* *f*
 Cmb. *cresc.* *f*
 Tp. *cresc.* *f*
 Tmb. *cresc.* *f*
 Vni *cresc.* *f*
 Vle *cresc.* *f*
 Vc. *cresc.* *f*
 Cb. *cresc.* *f*

This page of a musical score, numbered 63, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with dynamic markings of *ff* and *p*.
- Ob.** (Oboe): Provides harmonic support with *ff* and *p* dynamics.
- Cl. La** (Clarinet in A): Provides harmonic support with *ff* and *p* dynamics.
- Fg.** (Bassoon): Provides harmonic support with *ff* and *p* dynamics.
- Mi Cor.** (Trumpet in C): Provides harmonic support with *ff* and *p* dynamics.
- Mi** (Trumpet in D): Provides harmonic support with *ff* and *p* dynamics.
- Crnt. La** (Trumpet in A): Provides harmonic support with *ff* and *p* dynamics.
- Trb. Mi** (Trumpet in D): Provides harmonic support with *ff* and *p* dynamics.
- Trbn. III** (Trombone III): Provides harmonic support with *ff* and *p* dynamics.
- III Cmb.** (Trombone III): Provides harmonic support with *ff* and *p* dynamics.
- Tp.** (Tuba): Provides harmonic support with *ff* and *p* dynamics.
- Tmb.** (Tuba): Provides harmonic support with *ff* and *p* dynamics.
- P.e G.C.** (Percussion): Provides rhythmic support with *ff* dynamics.
- Vni** (Violin): Provides melodic and harmonic support with *ff* and *p* dynamics.
- Vle** (Viola): Provides melodic and harmonic support with *ff* and *p* dynamics.
- Vc.** (Violoncello): Provides melodic and harmonic support with *ff* and *p* dynamics.
- Cb.** (Contrabasso): Provides harmonic support with *ff* and *p* dynamics.

The score features dynamic markings of *ff* (fortissimo) and *p* (piano) throughout. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic and rhythmic support.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.

Mi

Crnt.
La

Trb.
Mi

Trbn III

" III
Cmbs.

Tp.

Tmb.

P e G.C.

Vni

Vlc

Vc.

Cb

This page of a musical score, numbered 64, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Cor Anglais (Mi Cor.), Clarinet in Bb (Mi), Contrabassoon (Crnt. La), Trumpet in Bb (Trb. Mi), Trombone III (Trbn III), and Contrabass (Cmbs. III). The brass section includes Trumpet (Tp.) and Trombone (Tmb.). The string section includes Piano and Grand Concerto (P e G.C.), Violin (Vni), Viola (Vlc), Violoncello (Vc.), and Double Bass (Cb). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The page is filled with musical notation, including notes, rests, and dynamic markings.

This page of a musical score, numbered 66, contains parts for various instruments. The woodwind section includes Oboe (Oit.), Flute (Fl.), Clarinet in A (Cl. La), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet in B-flat (Trb. Mi), Trombone III (Trbn III), Trombone III (III), and Trombone (Tmb.). The percussion section includes Timpani (Tp.) and Percussion and Gong/Cymbal (P. e G. C.). The string section includes Violin (Vni.), 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. The woodwinds and brass parts are marked with a forte dynamic (*ff*). The strings are marked with a forte dynamic (*ff*) and the instruction "uniti" (united). The score is divided into measures by vertical bar lines, with some measures containing multiple stems for woodwinds and brass. The string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.

Mi

Crnt.
La

Trb.
Mi

Trbn. III

" III
Cmbs.

Tp.

Tmb

P. e G. C.

Solo

Vni

Vle

Ve.
Cb.

I VESPRI SICILIANI

ATTO I.

N.º I Introduzione

G. VERDI

Allegro vivo $\text{♩} = 100$

La Gran Piazza di Palermo

The musical score is arranged in systems. The first system includes the Cori (Corns) with parts for *in Sol* and *in Re*. The second system includes Violini I and II (Violins), Viole (Violas), V.Celli (Violoncelli), and C.Bassi (Contrabassi), all starting with *ppp* or *pp* dynamics. The third system includes Fl. (Flute), Cl. (Clarineto) in *in Do*, Fag. (Fagotto), and another Cor. part. The fourth system includes Violini I and II, Viole, V.Celli, and C.Bassi, with *cresc.* markings. The score is in 2/4 time and G major.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{1a}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

pp sottovoce

pp sottovoce

pp sottovoce

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

tor - ni il mio pen - sier si tra i can - ti e i bic - chier.
 tor - ni il mio pen - sier si tra i can - ti e i bic - chier.
 tor - ni il mio pen - sier si tra i can - ti e i bic - chier.
 tor - ni il mio pen - sier si tra i can - ti e i bic - chier.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

I.

Violini

II.

Viole

V.Celli

C.Bassi

p

ff

vi - noe col - lo - ro del pro - vin - ci - tor pre - mia - te il va -

vi - noe col - lo - ro del pro - vin - ci - tor pre - mia - te il va -

p

ff

3

Fl. *p*

Ott.

Ob.

Cl. *p*

Fag. *p*

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tobaldo *pp* *p* *p*
-lor. Con fronde d'allo-ro, col vinoe collo-ro, col vi-noe col-l'o-ro del

Roberto *pp* *pp* *p*
-lor. Con fronde d'allo-ro, col vinoe collo-ro, col vi-noe col-l'o-ro del

sottovoce
O vendet-ta, o vendet-ta, o vendet-ta, o vendet-ta, de-stail va-lo-re ai vin-tin-co-

pp sottovoce
Giorno di ven-det-ta, men-ten-to l'af-fretta, si men-ten-to l'af-

pp *p* *p*
-lor. Con fronde d'allo-ro, col vinoe collo-ro col vi-noe col-l'o-ro del

3

I. Violini *f* *p* *f* *p* *p*

II. *f* *p* *f* *p* *p*

Viole *f* *p* *f* *p* *p*

V.Celli *f* *f* *p* *pizz.*

C.Bassi *f* *f* *p*

Fl. *p*
 Ott.
 Ob. *pp*
 Cl. *p* *pp*
 Fag. *f* *p*
 Cor. *f* *fz* *pp*
 Cor.^{te}
 Tr.^{be}
 Tr.ⁿⁱ
 Timp.
 Tebaldo *p*
 Roberto *p*
 -re, ai vin-ti in co- re, ai vin-ti in co- re, ai vin-ti in co- re, *pp* *sempre sottovoce* de-stail va-
 -fret-ta, de-stail va-lor ai vin-ti in co- de-stail va-lor.
 pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor,
 pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor,
 I. *f* *p*
 II. *f* *p*
 Viole *f* *p*
 V.Celli *f* *arco* *p*
 C.Bassi *f* *p*

4

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

giorno di ven-det-ta, vien, l'af-fret-ta, ri-de-stail va-lor, de-stail va-

giorno di ven-det-ta, vien, l'af-fret-ta, ri-de-stail va-lor, de-stail va-lor,

si, si pre-mi il va-lor,

si, si pre-mi il va-lor,

si, si pre-mi il va-lor,

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag. *a2*

Cor. *I*

Cor.^o

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

-lor ai vinli in cor.

ai vinli in cor.

del pro de vin li - lor si premiah si, si pre - miil va - lor.

del pro de vin li - lor si premiah si, si pre - miil va - lor.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.ⁿⁱ
Timp.

Tebaldo
Roberto

pro-de vin-ci- tor col vin, col- l'o- ro ah si pre- - miil val lor; col vin, col
 giorno raf- fret- ta, ai vin- tin co- - re ri- de- stail va- lor, o glor, no di
 giorno raf- fret- ta, ai vin- tin co- - re ri- de- stail va- lor, o glor- no
 pro-de vin-ci- tor col vin, col- l'o- ro ah si pre- - miil va: lor; col vin, col-

Violini I.
Violini II.
Viola
V. Celli
C. Bassi

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.ⁿⁱ
Timp.
Cassa

Febaldo
Roberto

vin, col- lo- ro si pre- miil va- lor, col vin, col vin, col.
 vin, *p* col- lo- ro si pre- miil va- lor, col vin, *p* col vin, *p* col.
 ven- det- -ta ri- de- stail va- lor, o gior- -no di ven- det.
 di ven- det- ta ri- de- stail va- lor, o gior- -no di ven-

vin, col- lo- ro si pre- miil va- lor, col vin, col vin, col.

I.
Violini
II.
Viole
V. Celli
C. Bassi

Fl.
 Oboe
 Clarinet
 Bassoon
 Cor.
 Cor.^o
 Tr.^o
 Tr.ⁿⁱ
 Timp.
 Cassa

Tobalolo
 Roberto

l'o- ro si pre- miil va- lor, si si pre- miil va- lor, va- lor, il valor Ev.
 l'o- ro si pre- miil va- lor si si pre- miil va- lor, il va- lor, il valor
 - ta ri- de- stail va- lor. ai vir- tiij cor ai vir- tiij cor
 det- ta ri- de- stail va- lor ai vir- tiij cor ai vir- tiij cor
 l'o- ro si pre- miil va- lor, si si pre- miil va- lor, va- lor, il valor

I.
 Violini
 II.
 Violenze
 V. Celli
 C. Bassi

(quando il bicchiere)

Tebaldo *-vi - va, ev- vi - va il gran deca- pi- ta- no.*

Roberto *Di fran- cia or- go- glio e*

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

//

Tebaldo *E ful- mi- ne di guer- ra...*

Roberto *pri- mo per va- lor!* *Mai non fe- rein- va- no. ed è de'*
(il Sire di Belhune e il conte di Vaudemont escono dalla caserma)

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

//

Roberto *suoi, de' suoi l'a- mor!* *Co- sì di que- ste mu- ra che chiamano*

I. Violini *tr... p>*

II. Violini *tr... p>*

Viole *tr... p>*

V.Celli *p>*

C.Bassi *p>*

Roberto *mp.* lo dis- seil ge- ne- ral... mio du- ce, è ver? noi siam si-

I. Violini *tr.*

II. Violini *tr.*

Viola *tr.*

V. Celli

C. Bassi



Roberto *f* - gno- ri!

Bethune *(ridendo)* Ah! ah! il tuo pie' va- cil- la. R- mi- co, eb- bro fu

I. Violini *tr.*

II. Violini *tr.*

Viola *tr.*

V. Celli

C. Bassi



Roberto Eb- bro soni od'a- mo- re! ah! mi pia- ce o- gni bel-

Bethune sei!

I. Violini *tr.*

II. Violini *tr.*

Viola *tr.*

V. Celli

C. Bassi

Roberto *-ta* *(sempre ridendo)* *f*

Bethune *E il si- ci- lia- no ge- lo- so, e fier del- le sue donne il co- re.*

I. Violini

II. Violini

Viole

V. Celli *tr.*

C. Bassi



Tebaldo *(sempre barcollando)* *(a Tebaldo)* *Mai lor con- sor- ti?*

Roberto *no... Non v'ha or che non ce da d'un cimiero al- la vi- sta! ve- drai' Vin- ci-*

I. Violini

II. Violini

Viole

V. Celli *tr.*

C. Bassi



Roberto *a piacere* *- tor ge- ne- ro- so m'a- vran don- na ger- ti- lee fa- cil*

I. Violini *col canto*

II. Violini

Viole

V. Celli

C. Bassi

I. Tempo

Fl. *f*

Ott.

Ob.

Cl. *f*

Fag. *ff*

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Tebaldo *f*

Roberto *f* Con fron - de d'al - lo - ro col

Bethune *f* Con fron - de d'al - lo - ro col

Vaud. *f*

CORO di Siciliani

CORO di Francesi *f* Con fron - de d'al - lo - ro col

I. Tempo

I. *f*

Violini *f*

II. *f*

Viole *f*

V. Celli *ff*

C. Bassi *ff*

Fl.
 Ott.
 Ob.
 Cl.
 Fag.
 Cor.
 Cor.^{te}
 Tr.^{be}
 Tr.ⁿⁱ
 Timp.
 Tebaldo
 Roberto
 Bethune
 Vaud.
 Violini I.
 Violini II.
 Violenze
 V. Celli
 C. Bassi

vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.
 vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.
 vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.
 vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.

9

Fl.

Ott.

Ob.

Cl.

Fag. ^{a2}

Cor. ^{1.}

pp

pp

pp

Tebaldo

Roberto

Bethune

Vaud.

-lor ai vin-ti-j cor.

ai vin-ti-j cor.

Del pro-de vin-ci-tor si premii ah si pre-miil va-lor

Del pro-de vin-ci-tor si premii ah si pre-miil va-lor

Del pro-de vin-ci-tor si premii ah si pre-miil va-lor.

Del pro-de vin-ci-tor si premii ah si pre-miil va-lor.

ppp

ppp

ppp

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

f

f

f

f

f

9

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{bc}

Tr.ⁿⁱ

Timp.

Tbaldo

Roberto

Bothune

Vaud.

gior-no di ven-det-la, vien, l'af-fret-la, ri-de-stail va-lor, de-stail va-

giorno di vendet-la, vien, l'af-fret-la, ri-de-stail va-lor, de-stail va-lor

si, si pre-mi il va-lor, si, si pre-mii il va-lor, si, si pre-mii il va-lor.

si, si pre-mi il va-lor

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Detailed description of the musical score: This page contains a full orchestral score for page 91. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor. and Cor.^o), Trumpets (Tr.^{bc} and Tr.ⁿⁱ), Timpani (Timp.), Trombones (Tbaldo), and various vocal parts (Roberto, Bothune, Vaud.). The vocal parts have lyrics in Italian and French. The instrumental parts include woodwinds, brass, and strings. Dynamics such as *f*, *pp*, and *p* are indicated throughout. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.^{al}

Tobaldo
Roberto

del pro-de vir-ci-tor si premii, ah si pre-miil va-lor.

Bethun:
Vaud.

Del pro-de vir-ci-tor si pre-miil, ah si pre-miil va-lor.

Del pro-de vir-ci-tor si pre-miil, ah si pre-miil va-lor.

-

lor ai vir-ci-tor.

ai vir-ci-tor.

del pro-de vir-ci-tor si premii ah si pre-miil va-lor.

I.
Violini
II.
Viola
V.Celli
C.Bassi

10

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.^{a2}

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Brahune

Vaud.

gior - - no taj - - fret - ta, deh - ri - - de - sta, deh - ri - de - stail va - lor, o gior - - no c.

gior - - no taj - - fret - ta, deh - ri - - de - sta, deh - ri - de - stail va - lor, o gior - - no

pro - de vin - ci - tor col vin, col - lo - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - lo - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - lo - ro ah si pre - miiil va - lor, col vin, col -

10

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Febaldo
vin, col- lo- ro si pre- miil va- lor, col vin, col vin, col.

Roberto
vin, col- lo- ro si pre- miil va- lor, col vin, col vin, col.

Bethune
vin col- lo- ro si pre- miil va- lor, col vin, col vin col-

Vaud.
vin col- lo- ro si pre- miil va- lor, col vin, col vin col-

ver- det. - - - fa ri- de- stail va- lor; o gior- no di ver- det.

di ver- det- ta ri- de- stail va- lor; o gior- no di ver-

vin. col- lo- ro si pre- miil va- lor. col vin, col vin. col.

I.
Violini

II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{bc}

Tr.ⁿⁱ

Timp.

Cassa

Tebaldo

Roberto

Bethune

Vaud.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

l'o-ro si pre-miil va-lor, si pre-miil va-lor, va-lor ah si del

l'o-ro si pre-miil va-lor, si pre-miil va-lor, il va-lor ah si del

-ta ri de-stail va-lor ai vir-gi-nij cor, ah si, ai

-de-fa-ri de-stail va-lor ai vir-gi-nij cor, ah si, ai

-l'o-ro si pre-miil va-lor si pre-miil va-lor, va-lor ah si del

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^a

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Tebaldo

Roberto

Bethune

Vaud.

Violini I.

Violini II.

Viola

V.Celli

C.Bassi

pro-de vin-ci-tor si pre-mii il va-lor.

vin-tor, ai vin-tor.

pro-de vin-ci-tor si pre-mii il va-lor.

vin-tor, ai vin-tor.

pro-de vin-ci-tor si pre-mii il va-lor.

VUOTA

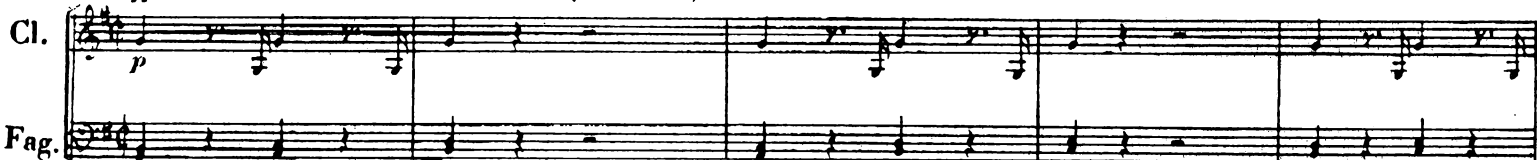
Scena e Cavatina con Cori
«Elena»

11

I. All.^o Vivo $\text{♩} = 100$

Cl. *p*

Fag.



p La Duchessa Elena vestita a lutto, appoggiandosi al braccio di Ninetta, e seguita da Danieli, attraversa la piazza venendo da sinistra e dirigendosi verso il proprio palazzo; ha un libro di preci tra le mani. È salutata con rispetto dai siciliani, coi quali fa migliormente si trattiene in colloquio.

All.^o Vivo $\text{♩} = 100$

I. *p*

Violini

II. *p*

Viole *p*

V.Celli *pp*

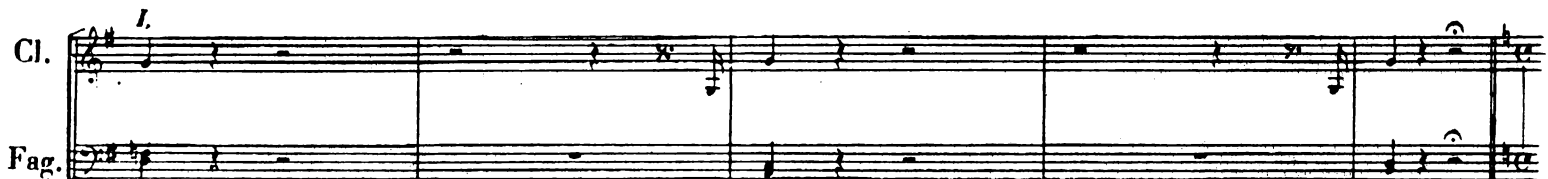
C.Bassi *pp*



11

Cl. *I.*

Fag.



I.

Violini

II.

Viole

V.Celli

C.Bassi



12 Allegro mod. $\text{♩} = 88$

in Do

Cl. *pp*

Fag. *pp*

Bethune

Vaud. *(Bethune)* *Rit-tor-*
 Qual soffre al mio sguardo del ciel va-ga stel-la? fra noi qual si no-ma si-ra-ra bel-la?

Allegro mod. $\text{♩} = 88$

I. *p*

Violini II. *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

12

Cl.

Fag.

Bethune

Vaud. *-sti-ta, del pren-ce so-rel-la, cui tron-co fuil ca-po, ostag-gio qui sta. Or me-sta de-plo-ra l'ama to fra*

I.

Violini II.

Viole

V. Celli

C. Bassi

1.

Cl. *f*

Fag. *a2 f*

Bethune

Vaud. *p*
(convivente)
 -tel- lo...
 Rmi-uallo svevo, chetan-fo l'a- mo. Rffet- to fa- ta: le cheilsan- gue sion- to!

I. *f* *trium*

Violini

II. *f* *trium*

Viola *f* *trium*

V. Celli *f* *trium*

C. Bassi *f* *trium*

13

Cl. *p*

Fag. *p*

Bethune

Vaud. *p*
 Quest'og- gi ri- cor- da quei di do- lo- ro- so...
 All'om- bra fra- ter- na invo- ca ri-

I. *p*

Violini

II. *p*

Viola *p*

V. Celli *p*

C. Bassi *p*

13

Cl. *(sorridente)*

Fag.

Bethune
Eultri - ce su noi la folgor, la folgordel ciel —

Vaud.
- po - so. E adrit - to, che il du - ce fu trop - po cru-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi



Fl. *P* *cresc.* *f* **Recit.**

Ott.

Ob. *1.* *P* *cresc.* *f*

Cl. *cresc.* *f*

Fag. *cresc.* *f*

Danieli

Bethune
(saluta rispettosamente Elena e rientra nella caserma con Vaudemont) Odi fa -

Vaud.
- del
Rit - ta - ci, ta - ci ad un sol - da - to mal s'addi - con tai del - ti!

I. Violini *cresc.* *f* **Recit.**

II. Violini *cresc.* *f*

Viole *cresc.* *f*

V. Celli *cresc.* *f*

C. Bassi *cresc.* *f*

14

Danieli
-tal, giorno di duol, o-ve il nemico fer-ro de' mi- glior suoi fi- gli il suo ma-terno or- ba- va!

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

14

Elena
(a parte pregando)
O mio fratel fe- de- ri- go! o no- bil al- ma, fior che rio tur- bin svel- se nel suo primier mat-
- ti- no! Mor- te, mor- te al- ti- ran che la tua vi- ta tron- ca- va... e in- dif- fe- ren- tea tan- to ec-

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

Elena
- ci- dio qui stas- si o- gnun! Da me ver- det- tao- mai, o mio fra- tel, e sol da me tua

col canto

Allegro

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

15 Allegro

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *a2 p*

Cor.^o *p*

Tr.^{bc} *p*

Tr.ⁿⁱ *p*

Elena *vrai!*

Roberto *(alzandosi da tavola)*
Risai nap pi vuo tammo la canzone orcial le gri... il si ci-

15 Allegro

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Tebaldo

Roberto *gi* pensi tu? (*affatto ubbriaco*)

lia-ro canti le nostre glo-rie! Per mia fe! Can-to gen-ti-le tra queste bel-le orch'i scior-

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

//

16

Roberto -rà?

I. Tempo

I. Violini *p* *trm*

II. Violini *p* *trm*

Viole *p* *trm*

V.Celli *p*

C.Bassi *p*

// 16

Ninetta (*a Daniela*)

Roberto (*avvicinandosi ad Elena*)

che fia di noi?..

Fior di bel-tà, or via a te s'a-spet-ta! Si.

I. Violini *trb*

II. Violini *trb*

Viole *trb*

V.Celli

C.Bassi

Roberto *gnor ni fe dei for- ti il drit- to. e al- ti- ci-*

Violini I. *trm*

Violini II. *trm*

Viola *trm*

V. Celli

C. Bassi

Roberto *-lor mal ti sot- trag- gi o don- na! Non più s'in- du- gi! o-*

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

Elena *(ritenendo Ninetta)* *(con calma)* *(con sdegno e facendo atto di proteggere Elena)* *Ta- ci!* *Si, car- te-*

Ninetta *Sol da te e tanto ar- di- sci?* *(minaccioso ad Elena)*

Roberto *-la!* *Tu car- te- rai, tu car- te- rai! ov- ver...*

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

17

Andante $\text{♩} = 72$

Fag. *a2*

Elena *f* *(avanzando sull'imitare della scena)* *p*

ro'. In al- to ma-ree battu- to dai ver- ti.

(Roberto e Tebaldo coi francesi hanno di nuovo occupato il loro posto intorno alla tavola; poco a poco i siciliani si avvicinano ad essi, quasi circondandoli.)

Andante $\text{♩} = 72$

I. *pp*

Violini

II. *pp*

Viole *mp*

V.Celli *f*

C.Bassi

17

a2

Fag. *f*

Elena

ve di quel pi- noin sen degliele men- ti a nau- fra- gar- gia presso? a- seel- ti il

I.

Violini

II.

Viole

V.Celli *f*

C.Bassi *f*

Fl. *f*

Out. *f*

Ob. *f*

Cl. *f*

Fag. *a2* *p*

Cor. *a2* *f* *p*

Cor.¹⁰ *f*

Tr.^{be} *a2* *f* *p*

Tr.ⁿⁱ

Timp.

Elena *f* *p* *ppp*
 pian- to del ma- ri- nar dal suo na- vi- gli- o in- fran- to? a- scol- ti il pian- to del ma- ri- nar? Rb!

I. *f* *dim* *p*

Violini II. *f* *dim* *p*

Viole *f* *dim* *p*

V.Celli *p*

C.Bassi *v* *p*

18

Largo $\text{♩} = 52$

Fl. *p* *I.*

Cl. *p*

Elena *Cantabile*

Deh! tu cal-ma-ri Dio pos-ser-te, col tuo ri-so e cie-lo e mar;

Largo $\text{♩} = 52$

Violini I. *Div. $\frac{12}{8}$* *mp*

Violini II. *ppp*

Viole *ppp*

V.Celli *pp*

C.Bassi *pp*

18

Fl.

Cl.

Elena

sal-ga a te la prece ar-den-te, in te fi-da il ma-ri-nar, in te fi-dai ma-ri-

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

19 Allegro mod. ♩ = 96

Cl. *pp*

Fag. *pp*

Cor.^{te} *in Sib pp*

Tr.ⁿⁱ *a 2. pp pp*

Timp. *pp*

Elena *pp*

-nar!
E Dio ri- spon- de in su voler so- vra- no:

19 Allegro mod. ♩ = 96

Violini I. *p un di pp*

Violini II. *p pp*

Viole *p pp*

V. Celli *p pp*

C. Bassi *p pp*

Cl. *b^e*

Fag. *b^e*

Cor.^{te} *pp*

Tr.ⁿⁱ *pp*

Timp. *pp*

Elena *pp*

Q chi fi- dan- se stes- so il cie- lo ar- ri- de. Mor- ta- li! il vo- stro fa- to, il vo- stro

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

20

col canto

Cl. *pp*

Fag. *pp*

Cor.^{te} *pp*

Tr.ⁿⁱ *pp*

Timp. *pp*

Elena *a piacere*
fa - - toe in vo - stra ma - - no, e in vo - stra man mor - ta - ll, il vo - stro fa - toe in vo - stra

I. Violini *ppp*

II. *ppp*

Viole *ppp*

V. Celli *ppp*

C. Bassi *ppp*

20 *pp*

Elena
man. si, in vo - stra man,

I. Violini *ppp*

II. *ppp*

Viole *ppp*

V. Celli *ppp*

C. Bassi *ppp*

Elena *(parato)*
si, in vo - stra man, in vo - stra man, co -

I. Violini

II.

Viole

V. Celli

C. Bassi

21 Allegro giusto $\text{♩} = 120$

in Do

Cl.

Fag.

Elena *ppp*
 -rag- gio, su co- rag- gio, del ma- re auda- ci fi- gli; si

Allegro giusto $\text{♩} = 120$

I. Violini

II. Violini *ppp*

Viole *ppp*

V. Celli *pp*

C. Bassi *pp*

21

Fl.

Ott.

Ob.

Cl.

Fag.

Cor. *in Sol*

Cor. *in Do*

Elena
 -sprez- zio ipe-ri- gli, e' il ge- me- re vil- ta! Il ciel fa gra- ve of

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. Ott. Ob. Cl. Fag. Cor. Cor.^{1o}

1. in Sib

Elena

- fe - sa chi man - ca di co - rag - gio o - sa - te! l'al - ta im - pre - sa id.

Ninetta

Danieli

CORO

I. Violini II. Viole V.Celli C.Bassi

22

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Elena

(guardando con espressione il popolo che la circonda) *(a voce bassa)*

di - o pro - leg - ge - rà e per - che le pre - cia - scol - to, per - che

Ninetta

pp

O quai detti!

Danieli

pp

O quai detti! quale ardor!

Soprani

pp

O quai detti!

Tenori

pp

O quai detti! quale ardor!

Bassi

pp

O quai detti! quale ardor!

CORO di Siciliani

22

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

p *pp*

Cl. *I.*

Fag. *p*

Elena
 pal- li do è ogni vol- to? (Nel più for- te del ci- men- to voi tre ma- te di spa-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *8^a*

Ott. *8^a*

Ob.

Cl.

Fag. *p*

Cor. *III*

Timp. *p*

Elena
 - ven- to? Ardir, ar- dir! Al mug- ghia! Al mugghia- redel-

I. Violini

II. Violini *pp*

Viole *pp*

V. Celli

C. Bassi

Fl. *8^a*

Ott. *8^a*

Ob.

Cl.

Fag.

Cor. *IV*

Timp.

Detailed description: This block contains the staves for the woodwind and percussion sections. The Flute (Fl.) and Oboe (Ob.) parts are marked with *8^a* and *f*. The Clarinet (Cl.) and Bassoon (Fag.) parts also feature *f* dynamics. The Cor Anglais (Cor.) part is marked *IV*. The Timpani (Timp.) part is currently silent.

Elena

Ninetta

Danieli

l'op- daea- gli scro- scidel tuo- no ri- spon- da, si desial- fir, si desial- fir il vostro ar-

Detailed description: This block contains the vocal staves for Elena, Ninetta, and Danieli. Elena has a vocal line with lyrics: "l'op- daea- gli scro- scidel tuo- no ri- spon- da, si desial- fir, si desial- fir il vostro ar-". Ninetta and Danieli have empty staves.

CORO di Siciliani

Detailed description: This block contains three empty staves for the CORO di Siciliani.

I. Violini

II

Viole

V.Celli

C.Bassi

Detailed description: This block contains the string staves. The Violini (I and II) and Viole parts are marked with *pp*. The V.Celli and C.Bassi parts are marked with *f*. The V.Celli part includes the instruction *tr* (trill).

23

Fl. *5^a*

Ott.

Ob.

Cl.

Fag.

Cor. *I.*

Cor. *a 2*

Cor. *1^o* *f*

Timp.

Elena
-dor in-vit-ti cor!

Ninetta
pp
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

Danieli
mp
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

mp
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

mp
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

mp
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

23

I. Violini *p* *pp*

II. Violini *p* *pp*

Viole *p* *pp*

V. Celli *p* *pp*

C. Bassi *p* *pp*

Ob.
Cl.
Fag.
Cor. *a 2*
Timp.

Elena

Ninetta
-ta-de, so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il servir di-sprez-ziamo, il servir di-sprez-
Danieli
-ta-de so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il servir di-sprez-ziamo, il servir di-sprez-

-ta-de, so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il servir di-sprez-ziamo, il servir di-sprez-
-ta-de, so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il ser- vir di-sprez-zia mo, il servir di-sprez-

I.
Violini
II.
Viole
V.Celli
C.Bassi

Fl. *cresc.*

Ott. *cresc.*

Ob. *cresc.*

Cl.

Fag. *a 2* *p cresc.*

Cor. *a 2* *p cresc.*

Cor.^o *p cresc.*

Tr.^{bc}

Tr.^{nt} *I.* *p cresc.*

Timp. *cresc.*

Elena *(con forza e guardando i francesi che ver lei si rivolgono)*
Santavo-ce del-lo- no-re, santavo-ce del-lo-

Ninetta
-ziamo e con noi Dio sa- ra. Contaria vendi- chiamo, il servir disprezziamo, il servir disprez-

Danieli
-ziamo e con noi Dio sa- ra. Contaria vendi- chiamo, il servir disprezziamo, il servir disprez-

Tebaldo
Di vin colmii bicchie-ri ral- le-grano- gni co- re, rad-

Roberto
Di vin colmii bic- chieri ral- le-grano- gni co- re raddoppiano il va-

(berendo senza prestare attenzione a quanto succede intorno ad essi)
Di vin col- mii bic- chie-ri ral- le-gra- n ogni co- re, rad-

Di vin col- mii bic- chieri ral- le-gra- n ogni co- re, raddoppiano il va-

Violini I.

Violini II.

Viole *pizz.*

V. Celli *pizz.*

C. Bassi

allarg. a tempo

24

Fl. *sa.*

Ott.

Ob. *a2*

Cl. *a2*

Fag.

Cor. *a2*

Cor.¹ *a2*

Tr.^{be} *a2*

Tr.ⁿⁱ *a2*

Timp.

Cassa

Elena *ff!* co- rag- gio, su co- rag- gio, del ma- re auda- ci fi- gli: si

Ninetta co- rag- gio, su co- rag- gio, del ma- re auda- ci figli.

Danieli co- rag- gio, su co- rag- gio, del ma- re auda- ci figli.

Tebaldo ral- le - gran o- gni co- re, rad- dop- pian il va- lo- re.

Roberto ral- le - gran o- gni co- re, rad- dop- pian il va- lo- re.

allarg. a tempo

24

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl. I.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Elena

sprez- zio ipe-ri- gli Id- dio vi gui- de- ra! Si ven- di- chi l'of-

I.

Violini

II.

Viola

V.Celli

C.Bassi

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

Fl. *P*

Ott.

Ob. *I. P*

Cl.

Fag. *f*

Cor. *III. f*

Cor.^o *I. f*

Tr.^{be}

Elena

fe - sa; si sprezz - zi il rio ser - vag - gio o - sa - te l'alta impre - sa il ciel - - - - - protegge -

Ninetta *P*

Ardir, ardir! ardir, ardir!

Danieli *P*

Ardir, ardir! ardir, ardir!

P

Ardir, ardir! ardir, ardir!

P

Ardir, ardir! ardir, ardir!

P

Ardir, ardir! ardir, ardir!

I. Violini

II

Viole

V. Celli

C. Bassi

25

Un poco più mosso $\text{♩} = 160$

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

Elena
-ra! Andiam! orsù, coraggio, orsù, co-raggio corriam,fe

Ninetta
Andiam! orsù, coraggio, coraggio, andiam! orsù, coraggio, orsù, co-raggio, corriam,fe

Danieli
Andiam! orsù; coraggio, coraggio, andiam! orsù, coraggio, andiam, si vendichi

Tebaldo
Rhsì, be-viam, beviam nei nappi. Qual ru

Roberto
Rhsì, be-viam, beviam nei nappi. Qual ru

Andiam, or-sù, coraggio, co-raggio, andiam or-sù, coraggio, co-raggio, corriam,fe

Andiam, or-sù, coraggio, co-raggio, andiam or-sù, coraggio, co-raggio, corriam,fe

Andiam, or-sù, coraggio, co-raggio, andiam or-sù, coraggio or-sù si vendichi

Tenori
Rhsì, be-viam, beviam nei nappi. Qual ru

Bassi

25

Un poco più mosso $\text{♩} = 160$

I. *p cresc.*

II. *p cresc.*

Viole *p cresc.*

V.Celli *p cresc.*

C.Bassi *p cresc.*

Fl. *cresc.* *f* *ff*

Ott. *f* *ff*

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

Cl. *f* *ff*

Fag. *cresc.* *f* *ff* *a2*

Cor. *a2* *cresc.* *f* *ff* *a2*

Cor.^{te} *ff*

Tr.^{be} *a2* *ff* *a2*

Tr.ⁿⁱ *ff*

Timp. *f* *ff*

Cassa *f* *ff*

Elena *ff*
-riam, corriam, fe-riam, splendal'acciar del pro-dei in man, ah, corriam, fe-riam, ah, corriam, fe-

Ninetta *ff*
-riam, corriam, fe-riam, splendal'acciar del pro-dei in man, ah, corriam, fe-riam, ah, corriam, fe-

Danieli *ff*
- l'oltrag- gio — l'acciarri splen- da, l'acciar ri- splen- da del pro-dei in man, si, del pro-dei in

Tebaldo *ff*
-mor! maqual fra-stuono! maqual ru- mor, maqual ru- mor fa questa can- zon, si, questa can-

Roberto *ff*
-mor! maqual fra-stuono! maqual ru- mor, maqual ru- mor fa questa can- zon, si, que- sta can-

ff
-riam, corriam, fe-riam, splendal'acciar del pro-dei in man, ah, corriam, fe-riam, ah, corriam, fe-

ff
-riam, corriam, fe-riam, splendal'acciar del pro-dei in man, ah, corriam, fe-riam, ah, corriam, fe-

ff
- l'oltrag- gio — l'acciarri splen- da, l'acciar ri- splen- da del pro-dei in man, si, del pro-dei in

ff
-mor! maqual fra-stuono! maqual ru- mor, maqual ru- mor fa questa can- zon, si, questa can-

I. Violini *cresc.* *f* *ff*

II. *cresc.* *f* *ff*

Viole *cresc.* *f* *ff*

V. Celli *cresc.* *f* *ff*

C. Bassi *cresc.* *f* *ff*

Fl. *p cresc.*

Ott.

Ob. *cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *a2 p cresc.*

Cor.^{te}

Tr.^{be} *a2*

Tr.ⁿⁱ

Timp.

Cassa

Elena
-riam! Andiam, orsù, coraggio, orsù, co- raggio corriam, fe-

Ninetta
-riam Andiam, orsù, coraggio, coraggio, andiam, orsù, coraggio, orsù, co- raggio corriam, fe-

Danieli
-man) Andiam, orsù, coraggio, coraggio, andiam, orsù, coraggio, andiam si vendichi

Tebaldo
-300! Ah si be- viam, beviam nei nappi. Qual ru-

Roberto
-300! Ah si be- viam, beviam nei nappi. Qual ru-

pp -riam! Andiam, or- sù, coraggio, co- raggio, andiam, or sù, coraggio, co- raggio, corriam, fe-

pp -man) Andiam, or- sù, coraggio, co- raggio, andiam, or- sù, coraggio, or- sù, si vendichi -

pp -300. Ah si. be- viam, beviam nei nappi. Qual ru-

Violini I. *p cresc.*

Violini II. *p cresc.*

Viole *p cresc.*

V. Celli *p cresc.*

B. Bassi *p cresc.*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena
-riam, corriam, fe-riam, splenda l'ac-ciar del pro-de in man, ah! cor-riam, fe-riam, ah corriam fe-

Ninetta
-riam, corriam, fe-riam, splenda l'ac-ciar del pro-de in man, ah corriam fe-riam, ah, corriam, fe-

Danieli
- l'oltrag-gio l'ac-ciar risplen-da, l'ac-ciar ri-splen-da del pro-de in man, si, del pro-de in

Tebaldo
mor, ma qual fra-sluono, ma qual ru-mor, ma qual ru-mor fa questa can-zon, si, questa can-

Roberto
mor, ma qual fra-sluono, ma qual ru-mor, ma qual ru-mor fa questa can-zon, si, questa can-

-riam, corriam, fe-riam, splenda l'ac-ciar del pro-de in man, ah corriam fe-riam, ah corriam fe-

- l'oltrag-gio l'ac-ciar risplen-da, l'ac-ciar ri-splen-da del pro-de in man, si, del pro-de in

- mor ma qual fra-sluono ma qual ru-mor, ma qual ru-mor fa questa can-zon, si, questa can-

I.
Violini

II.

Viole

V.Celli

C.Bassi

[26] Ancora più mosso $\text{♩} = 184$

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{to}
Tr.^{be}
Tr.ⁿⁱ
Timp.
Cassa

Elena
Ninetta
Danieli
Tebaldo
Roberto

-riam, andiam, — feriam, — andiam, — feriam, — an- diam, fe- riam, an- diam, fe-
-riam, andiam, — feriam, — andiam, — feriam, — an- diam, fe- riam, an- diam, fe-
-riam andiam, — fe-riam, — andiam, — feriam, — andiam, fe- riam, an- diam fe-
-307 ma qual ru- mor — ma qual ru- mor, ma qual ru- mor, ma qual ru-
-307 ma qual ru- mor — ma qual ru- mor, ma qual ru- mor, ma qual ru-
-riam, andiam, — feriam — andiam, — feriam, — an- diam, fe- riam, ma qual ru-
-riam andiam — fe-riam — andiam — fe-riam, an- diam, fe- riam, ma qual ru-
-307 ma qual ru- mor, ma qual ru-

[26] Ancora più mosso $\text{♩} = 184$

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.ⁿⁱ
Timp.
Cassa

Elena
Ninetta
Danieli
Tebaldo
Roberto

riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam fe- riam splenda l'aciar del prode in
riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in
riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in
-mor, ma qual ru- mor fa questa can- zon, ma qual ru- mor, ma qual ru- mor, ma qual ru- mor ma qual ru-
-mor, ma qual ru- mor fa questa can- zon, ma qual ru- mor, ma qual ru- mor, ma qual ru- mor ma qual ru-
riam, an- diam fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in
riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in
-mor, ma qual ru- mor fa questa can- zon, ma qual ru- mor, ma qual ru- mor, ma qual ru- mor ma qual ru-

I.
Violini
II.
Viole
V. Celli
C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{bo}

Tr.ⁿⁱ

Timp.

Cassa

Elena
man, splenda l'acciar del pro-de in man, an-diam, fe-riam!

Ninetta
man, splenda l'acciar del pro-de in man, an-diam, fe-riam!

Danieli
man, splenda l'acciar del pro-de in man, an-diam, fe-riam!

Tebaldo
-mor, ma qual rumor, ma qual ru-mor, ma qual ru-mor!

Roberto
-mor, ma qual rumor, ma qual ru-mor, ma qual ru-mor!

man, splenda l'acciar del pro-de in man, an-diam fe-riam!

man, splenda l'acciar del pro-de in man, an-diam fe-riam!

-mor, ma qual rumor ma qual ru-mor, ma qual ru-mor!

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

(I siciliani co' pugnali sguainati van sopra ai soldati francesi. un uomo compare d'un tratto sulla scalinata del palazzo del Governatore: e solo e senza guardie)

All^o mosso - J = 84

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *a2* *f*

Cor.^{so} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *a2* *f*

Timp. *f*

Cassa *f*

Danieli *f* (arrestandosi spaventati) Egli! oh ciel!

CORO di Siciliani *f* Egli! oh ciel!

f Egli! oh ciel!

f Egli! oh ciel!

All^o mosso - J = 84

I. Violini *f*

II. Violini *f*

Viola *f*

V. Celli *f*

C. Bassi *f*

27

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^o *f*

Tr.^o *f*

Tr.ⁿⁱ *f*

Timp.

Cassa

27

I. Violini *f*

II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

p f

Fl. *dim.*

Ott. *dim.*

Ob. *dim.*

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor. *dim.* *pp*

Cor.^o *dim.*

Tr.^{bc} *dim.*

Tr.ⁿⁱ *dim.*

Timp. *dim.* *pp*

Cassa

Danieli
O fu-ror! Che mai veg-gi-o? in-ter-za

I. Violini *dim.* *p*

II. Violini *dim.* *p*

Viole *dim.* *p*

V.Celli *dim.* *p*

C.Bassi *dim.* *p*

28

Cl. 

Fag. 

Cor. *III.* 

Timp. 

Danieli 

28

I. Violini 

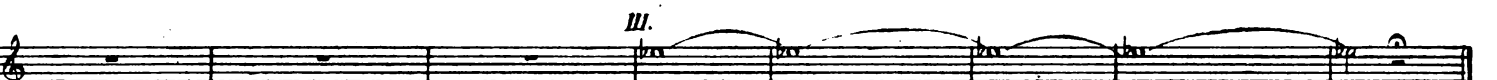
II. Violini 


Viole 

V. Celli 

C. Bassi 

//

Cor. *III.* 

Timp. 

I. Violini 

II. Violini 

Viole 

V. Celli 

C. Bassi 

p

N.º2 Quartetto

Andante mosso $\text{♩} = 70$

a mezza voce

Elena Si-ra fre-mo all'a-spet- - - to, al-l'a-spetto tre-men-do io

a mezza voce

Ninetta Si-ra fre-mo all'a-spet- - - to, all'a-spet-to tre-

a mezza voce

Danieli Si-ra

a mezza voce

Monforte Si dio fre-mon con-pres-so, con-pres-so tre-

Andante mosso $\text{♩} = 76$

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Timp. *pp*

ppp

Elena fre-mo, d'i-ra fremo! l'alma mia racca-ric-

ppp

Ninetta -men-do, d'i-ra fremo! l'alma mia racca-

ppp

Danieli fre-mo, d'i-ra fremo!

ppp

Monforte -men-do, d'o-dio fremon!

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Timp. *pp*

Elena *ppp*
 - cia, l'alma mia racca- pric- cia d'or- ro- re! di- ra fremo!

Ninetta *ppp*
 - pric - - - - - cia, raccapriccia d'or- ro- re! di- ra fremo!

Danieli *ppp*
 di- ra fre- mo! di- ra fremo!

Monforte *ppp*
 ma di sprezzo sor- ri - de, sor-ri- de il mio cor, il mio cor! do- dio fremon!

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

29

Timp.

Elena
 Oh, fra- tel- lo! fra- tel- lo! a te per- so ge-

Ninetta
 Il fratel el-la pensa, al fratel el-la per- sa ge-

Danieli
 Il fratel el-la pensa, al fratel el-la per- sa ge-

Monforte
 freman pur, ma di

29

I. Violini *p* *pizz.* *arco* *pizz.*

II. Violini *p* *pizz.* *arco* *pizz.*

Viole *p* *pizz.* *arco* *pizz.*

V. Celli *p* *pizz.* *arco* *pizz.*

C. Bassi *p* *pizz.* *arco* *pizz.*

Timp.

Elena
-men- do, e ven- det - ta, ven- det - ta sol

Ninetta
-men- do, e ven- det - ta sol spi- ra, e ven- det - ta sol spi- ra, e ven- det - ta sol

Danieli
-men- do, e ven- det - ta sol spi- ra, e ven- det - ta sol spi- ra, e ven- det - ta sol

Monforte
vo- ri, di- vo ri, ta- cen- do la ver.

I. Violini arco

II. Violini arco

Viole arco pizz

V.Celli arco pizz

C.Bassi arco pizz

Elena
-spi- ra il mio cor, e ven- det - ta sol spi- rail mio cor, sol spi- rail cor fra-

Ninetta
spi- ra il cor il cor, sol spi- rail cor ge-

Danieli
spi- ra il cor il cor sol spi- rail cor ge-

Monforte
-go- gna e l'im- bel- le, l'im- bel- le fu- ror! di

I. Violini pizz

II. Violini pizz

Viole

V.Celli

C.Bassi

ancora più

Elena
tel - lo a te — ia per - so ge - men - do e ven

Ninetta
- men - do, ge - men - do ah per - sa al fra - tel - lo e ven

Danieli
- men - do, ge - men - do ah per - sa al fra - tel - lo e ven

Monforte
- vo - rin fa - cen - do, di - vo - rin fa - cen - do la ver.

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

allarg. a tempo

Cl.
Timp.

Elena
- det - ta, vendet - ta sol spira il mio co - re, sol ven - det - ta spi - rail cor! fra -

Ninetta
- det - ta, vendet - ta sol spi - rail mio co - re, sol ven - det - ta spi - rail cor!

Danieli
- det - ta, vendet - ta sol spi - rail mio co - re, sol ven - det - ta spi - rail cor!

Monforte
- gognael'imbelle, l'imbet - le fu - ro - re, la ver - go - gnaedil fu - ror!

I. Violini
II. Violini
Viole
V. Celli
C. Bassi

allarg. a tempo

Elena
sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-delta, ven-

Ninetta
sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-delta, ven-

Danieli
sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-delta, *dim* ven-

Monforte
pur il vil fu-ror, di-vo- ri- pur il vil fu-ror, di-vo- ri- no ta- ce-jo il vil il vil fu-

I. Violini

II. Violini

Viole
pizz.
f
pizz.
dim

V.Celli
p
dim

C.Bassi

allarg. *a tempo* *allarg. e morendo*

Timp.
pp

Elena
-del-ta re-spi-ra il cor!

Ninetta
-del-ta re-spi-ra il cor!

Danieli
del-ta re-spi-ra il cor!

Monforte
-ror, di-vo- ri- no ta- ce-jo il vil, il vil fu-ror!

allarg. *a tempo* *allarg. e morendo*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi
pizz.
p

(Arrigo arriva dal fondo e corre ad Elena; non vede Monforte che s'arresta all'arrivo d'Arrigo ed a lui s'avvicina.)

Scena e Duetto «Arrigo - Monforte

N.3 Finale I.

Allegro $\text{♩} = 84$

I. Violini
II. Violini
Viola
V. Celli
C. Bassi

Elena
Arrigo

O ciel! chi mi-ro? Ar-ri-go! eil cre-de-ro? tu pri-gio-nier (con vivacità)
O don-na! Ah! si, tra-ca-ri

I. Violini
II. Violini
Viola
V. Celli
C. Bassi

Elena
Ninetta
Arrigo

Oh! che di' tu?
Oh! che di' tu?
miei, del mi-ni-ster-ri-er-ri in que-sto lo-co li-bero stom-mi! Tremanti

I. Violini
II. Violini
Viola
V. Celli
C. Bassi

Elena *Gioia e fia*

Ninetta *Gioia e fia*

Arrigo *giudi-ci pronunziaro e-qua ser-ter-za! Co-tanto o-sa-ro di Monfor- te in on-ta!*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Elena *ve-ro?*

Ninetta *ve-ro?*

Arrigo *Rappieno as-solto io so-no! E fu so-la giu-sti-zia e non per-do-no!*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

(s'arvanza sorridente)

Monforte **31** *Di-sconoscer-te cor-segno e tu o fol-le ar-di-re; mer-ce-de a lui ren-di ch'è si cle-*

Moderato assai lento $\text{♩} = 76$

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *pp*

C.Bassi **31** *pp*

Arrigo *f*
 Megliodi ch'egliè las- so! al fer-roil brac- cioormarcedalle fa- ci se nonviennemenoil cor. Ei si ri-
 Monforte
 -men- te.

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

//

Elena *(con spavento)*
 Ah! ta- ci!
 Ninetta
 Non o- sar!
 Arrigo
 -po- sa per colpir poi meglio! E per- ché? Ah! fraquestenura se il re-

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

//

Arrigo
 -casseil recasse fortu- na a mia ven- della *3* Dov'è?
 Monforte
 Or lo vedrai! il tuo bol- lo- reaf- frenà. In- nan- zia

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

col canto a tempo

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff* *in Mi \flat*

Cor. *ff* *in La \flat*

Cor.^{to} *ff* *in La \flat*

Tr. ^{be} *ff* *in Mi \flat*

Tr. ⁿⁱ *ff*

Timp. *ff*

Elena *(a parte)*
 Rhime! di lui che fi- a?

Arrigo
 Ciel!

Monforte
 te! Eb- ben? Non mi rispondi tu?

32

col canto a tempo

I. *ff*

Violini II. *ff*

Viola *ff*

V. Celli *ff*

C. Bassi *ff*

pp

pp

pp

pp

pp

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *I. ff*

Cor. *I. ff*

Cor.^{te} *ff*

Tr.^{be} *a2. ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Arrigo *Rhholpos-si-o a me fu tolto il brando!*

Monforte *(ad Elena e Ninetta che entrano) Sgombrate! Tu qui resta io tel co-*

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

(Ad Arrigo che vorrebbe seguirle ma che s'arrestano al cenno di Monforte)

33 Allegro assai sost. ♩ = 88

Arrigo

Monforte -man- do! Qual è il tuo

Allegro assai sost. ♩ = 88

Violini I. *p* *pizz.*

Violini II.

Viola

V. Celli

C. Bassi

33

Fag. *p* I.

Arrigo Rr-ri-go. Te'no-fo-lo-dio mio! al mio nemico ciò basti! lo ge-ni-tor noi

Monforte nome? Non al-tro? È il ge-ni-to-re?

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

I.

Fag.

Arrigo ho! So che ramingoed e su-le fi-ni-vai gior-ni suo- i lon-tan dal pa-trio let-to, lon-tan dai ca-ri

Monforte

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

//

34

Arrigo suo- i Rhonè più co- le- i! Già dieci lu- ne scorsero che, las- so la per-

Monforte Or di tua ma- dre narra-mi!

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

34

Fl. *p*

Cor. *pp*

Arrigo *(mostrando il cielo) pp*
-dei in bre- ve la ve- dro!

Monforte
lo so che pri- ma di perderla del Duca fe- de-

I. Violini *p* arco *pizz.*

II. *p* arco *pizz.*

Viole *p* arco *pizz.*

V. Celli *p* arco *pizz.*

C. Bassi *p* arco *pizz.*

Fl. *3*

Cor. *a2.*

Arrigo
Si mal bergò la stanza di quell'eroe
Ei mi guidò ma- gnanimo tra le guerriere

Monforte
-ri-go l'accolse già la reg- gia. Del perfido!

I. Violini *3* arco

II. *3* arco

Viole *3* arco

V. Celli *3* arco

C. Bassi *3* arco

35

Un poco più mosso $\text{♩} = 120$

Fl.

Fag.

Cor.

Arrigo

squadre | pas- si miei sor- reg- ger de- gna' si co- me un

35

Un poco più mosso $\text{♩} = 120$

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fag.

Cor.

Arrigo

pa- dre; d'o- nor- gial- te- rie- sem- pi fu glo- ri- am- ma se-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob. ^{a2}
f

Cl. *in Si^b*
f

Fag.
f

Cor.
f

Cor.¹⁰

Tr.ⁿⁱ

Tuba
f

Arrigo
-guir per lui vis-si ed im-pa-vido per lui vo'mo-rir, per lui voglio mo-rir! Di'

Monforte

I.
Violini
f

II.
f

Viola
f

V. Celli
f

C. Bassi
f

36 Cantabile grandioso

Ob. dolce

Cl. I

Fag. dolce

Cor. I mp

Arrigo

Monforte

gio. vi. ne au. da. se ca. sti. ga lar. dir: mi. sen. to ca.

(da se guardando Arrigo)

Ammiroemi piace in lui quellar dir:

36 Cantabile grandioso

Violini I. p

Violini II.

Viole p

V.Celli pizz. p

C.Bassi pizz. p

Ob. I

Cl. I

Fag. I

Cor. I

Arrigo

Monforte

-pa. ce d'o diar. lie morir! Non cu. ro ri. tor. te, di.

Lo credo ca. pace Lo credo ca. pace d'odi anni morir! Non cura ri.

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

Ob. *I^o*

Cl.

Fag.

Cor. *I^o*

Arrigo

Monforte

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

-sprez- - zioil do- lor; in- con- tro al- la mo- te va lie- to il mio
 - torte; disprezzail dolor, ed incon- tro a mor- te non te- me il suo

Fl. *[37]*

Ob.

Cl.

Fag.

Cor.

Arrigo

Monforte

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

cor! Pietade in te?
 cor! Dovrei pu- nir- ti ma scu- souf folle ar- di- re! Si! in grand'al- ma laccioy

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

[37]

Monforte *li-re, e vo' per te sal-va- re of-fri- re all'uo-va*

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Monforte *-lo- re più ec-cel- sa mèta, ogio- vine, de- gna d'un nobil cor. *a piacere**

I. Violini *col canto*

II. Violini

Viole

V. Celli

C. Bassi

Arrigo *La gloria? o-ve si merca?*

Monforte *sol pensier di glo- ria in sen fremper tu de-i La fra vessilli*

I. Violini *a tempo*

II. Violini

Viole

V. Celli

C. Bassi

Fl. *f* *ff* *f* *ff*
 Ott. *ff* *ff*
 Ob. *f* *ff* *f* *ff*
 Cl. *f* *ff* *f* *ff*
 Fag. *f* *ff* *f* *ff*
 Cor. *ff* *ff*
 Cor.^{to} *ff* *ff*
 Tr.^{be} *ff* *ff*
 Tr.ⁿⁱ *ff* *ff*
 Timp. *ff* *ff*
 Monforte
 amiei! Vien tra mie schie - re in - tre - pi - de, vie - rai - vra i co - si per -
 I. *f* *ff*
 II. *f* *ff*
 Viole *f* *ff* *ff*
 V. Celli *f* *ff* *ff*
 C. Bassi *f* *ff* *ff*

a tempo

col canto

Fl. *col canto*

Ott. *ff*

Ob. *ff*

Cl. *ff* *mf*

Fag. *ff* *mf*

Cor. *ff*

Cor.^o *ff*

Tr.^{be} *ff*

Tr.^m *ff*

Timp.

Arrigo *f*

No; si vil non son! no, no, no

Monforte *f*

don, avrai così per-don!

col canto

a tempo

I. *ff* *mf*

Violini

II. *ff*

Viole *ff* *mf*

V.Celli *ff* *mf*

C.Bassi *ff*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *I^o*

Cor. *a2* *p*

Arrigo
no. Dun au-da - ce ca-sti - ga l'ar-dir: mi sen-to ca-

Monforte
Am-mi-roe mi pia - ce in lui quel-lar-di - re;

I. *pizz* *p*

Violini II. *pizz* *p*

Viole *pizz* *p*

V.Celli

C.Bassi

Fl.

Ob. *I^o*

Cl. *I^o*

Fag. *I^o*

Cor. *a2*

Arrigo
-pa - ce d'o-diar - tie mo-rir! Non cu - ro ri-tor - te, di-

Monforte
lo cre-do ca - pa - ce do³ diar - miemorir. Non cu - ra ri-

I. *3*

Violini II. *3*

Viole *3*

V.Celli *3*

C.Bassi *9*

Arrigo *Ebben?*

Monforte *(indicando il palazzo di Elena)*
 -scol-tami odi un consiglio in pria! Vedi tu quello-stel? La sogliamainon deivarcar di

I. Violini *p f p f p*

II. Violini *p f p f p*

Viole *p f p f p*

V.Celli *p f p f p*

C.Bassi *p f p f p*

Arrigo *(con sorpresa)*
E per-chè? Oh ciel!

Monforte
 quello! Lo saprai! Paventacheil tuo co- re ar-da d'irfausto amore!... R me lo

I. Violini *f p f p f*

II. Violini *f p f p f*

Viole *f p f p f*

V.Celli *f p f p f*

C.Bassi *f p f p f*

1.

Fag. *p*

Arrigo *(turbato)*
Chi disseate?

Monforte
cre- di, l'amor ti per- de- rà! Tu il ve- di! leggo nel tuo pen- sie- ro; per me — non v'ha mi-

I. *p*
Violini

II. *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

Fag. 41

Arrigo
E con qual dritto?

Monforte
- ste - ro, tut- to ame no- to e' già. Ah fuggi! fuggi! io tel comando! Il dissi. il

I. 41 *f*
Violini

II. *f*

Viole *f*

V. Celli *f*

C. Bassi *f*

Fl. *ff*
 Ott. *ff*
 Ob. *ff*
 Cl. *ff*
 Fag. *ff*
 Cor. *ff*
 Cor.^{te} *ff*
 Tr.^{be} *in Reb* *ff*
 Tr.ⁿⁱ *ff*
 Timp. *RebLab* *ff*
 Arrigo *(con forza)*
 Non curo il tuo di- vie- to, il cor legge non ha, non
 Monforte voglio! va!
 Violini I. *ff*
 Violini II. *ff*
 Viole *ff*
 V.Celli *ff*
 C.Bassi *ff*

Detailed description of the musical score: This page contains a full orchestral score for page 158. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr.^{be} and Tr.ⁿⁱ), Timpani (Timp.), Violins (Violini I and II), Violas (Viole), Violoncellos (V.Celli), and Contrabass (C.Bassi). The woodwinds and strings are marked with a forte-forte (*ff*) dynamic. The vocal parts, Arrigo and Monforte, have lyrics in Italian. Arrigo's line includes the instruction *(con forza)*. The lyrics are: "Non curo il tuo di- vie- to, il cor legge non ha, non voglio! va!". The score is written in a key signature of two flats and a common time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, particularly in the woodwind and string sections.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

ha!

Monforte

mf Tempe-ra - - - rio! *sf* qualeardi - - - re! *sf* Menoaltie -

I.

Violini

II.

Viole

V.Celli

C.Bassi

p

f

p

f

p

f

p

pizz.

arco

pizz.

arco

pizz.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Non forte

ro tar ren. dia me! Non de- starmi in sen quel li.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fag.

Monforte
 - re — che — ca- dran — su — voi — su te! non — de-

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

//

Fl.
p stac.

Ob.
I. p stac.

Cl.
I. p stac.

Fag.
pp
I. p stac.

Arrigo

Monforte
 - star- mi — in sen quel- li-re, non de- star mi in sen quell'i- re che ca- dran su voi su te! su

I. Violini
pp
stac.

II. Violini
pp
stac.

Viola
pp
stac.

V. Celli
pp
stac.

C. Bassi
pp
stac.

44

Ob. *p* *I.*

Cl. *p* *I.*

Arrigo *p*

Monforte

So - no li - be - ro e l'ar - di - re
 voi, su te!

44

I. *f*

Violini *f*

II. *f*

Viole *f* *p*

V.Celli *f* *pp*

C.Bassi *f* *pp*

Ob. *I^o*

Cl. *I^o*

Fag. *I.* *p*

Arrigo

Monforte

di gran d'al - ma in na - to in me; li - ra
 Te - me - ra - rio!

I. *p*

Violini *p*

II.

Viole

V.Celli

C.Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Arrigo

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

tu - a mi puo' col - pi - re ma non

Fl.

Ob.

Cl.

Fag.

Cor.

Arrigo

Monforte

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

tre - moir - ran - zia te!

Te - me - ra - rio! qua' ar

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f*

Timp. *f*

Arrigo *mf*

Monforte *mf*

L'i-ra lu-a può col-pir-mi
 -di - - - re! Meno al-te - - - ro l'ar-ren- - dia me!

I. *f* *p* *f* *p*

II. *f* *p* *f* *p*

Viole *f* *p* *f* *p*

V.Celli *f* *pizz.* *f* *arco*

C.Bassi *f* *pizz.* *f* *arco*

Arrigo
 Monforte
 I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

non de- star-mi in sen quel- li- re- mo che ca

pp

Cl.
 Fag.
 Arrigo
 Monforte
 I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

in- nan- zia te! non de- star- mi in sen quel-

f *pp* *fp*

Fl.
 Ob.
 Cl.
 Fag.
 Arrigo
 Monforte
 I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

Ab- li- ra tua mi puo col- pi- re, ma non tre mo innanzi a te in- nan- zia

li- re, non de- star-mi in sen quel- li- re che ca- dran su voi, su te! su voi su

P

16 Più Presto $\text{♩} = 160$

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff* a2.

Cor.^{te} *ff*

Tr.^{be}

Tr.ⁿⁱ *ff* a2.

Timp. *ff*

Arrigo
te! si, li- - ra tua — mi può — col- - pi- re, ma non tre- mo in ran- zia

Ionforte
te! no non de- star - mi in sen quel- li- re — che ca- dran su voi, su

46 Più Presto $\text{♩} = 160$

I. *ff*

Violini II. *ff*

Viola *ff*

V. Celli *ff*

C. Bassi *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

te, si, li - ra tua — mi può — col - pi - re, ma non tre - mo in - ran - zia

te! no, non de - star - mi in sen quel - li - re, — — — che ca - dran su voi, su

47

Fl.

Ott.

Ob.

Cl.

Fag.

Cor. *a2.*

Cor.^{1^o}

Tr.^{b^e}

Tr.^{nⁱ}

Timp.

Arrigo

Monforte

te!

Fre- noal tuo fol- lear- dir e quella

47

I.

Violini

II.

Viola

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{br}

Tr.ⁿⁱ

Arrigo

Monforte

soglia non var-car giam-mai, i-o, io tel co-man-do!

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl. *ff*

Ott. *ff*

Ob. *ff*
a2.

Cl. *ff*

Fag. *ff*

Cor. *ff*
a2.

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Arrigo *ff*
(slanciandosi verso il palazzo)
E pu- re io lo di- sprezz - 30!

Monforte *fp*
Si, l'odio mi-è fuo- gnor mor- ta- le...

I. *ff*

Violini II. *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

Fl. *f* *cal*

Ott. *f* *cal*

Ob. *f* *a2.* *cal*

Cl. *a2.* *cal*

Fag. *a2.* *cal*

Cor. *cal*

Cor.^{te} *cal*

Tr.^{be} *a2.* *cal*

Tr.ⁿⁱ *a2.* *cal*

Timp. *cal*

Arrigo *te!*

Monforte *mor. . . te a. vrai!*

I. *f* *cal*

Violini

II. *cal*

Viole *cal*

V.Celli *cal*

C.Bassi *cal*

(Arrigo entra nel palazzo di Elena. Monforte lo guarda con commozione ma senza sdegno.)

Fine dell' Atto I.