

ATTO II.

VI. INTRODUZIONE

Andante grazioso. $\text{♩} = 108.$

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en SI.

Bassons.

Trombones.

Timbales
en FA.

Violons.

Alto.

LA COMTESSE.

RAGONDE.

CHŒUR
de
femmes.

LE COMTE.
CORIPHÉE.

RAIMBAUD.

LE GOUVERNEUR.

Violoncelle.

Contre-Basse.

Andante grazioso. $\text{♩} = 108.$

PP

F

This page of musical notation consists of 14 staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music features a variety of rhythmic patterns and dynamic markings. Key markings include:

- Solo.:** Indicated on the first, third, fourth, and sixth staves.
- P (Piano):** Used in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14.
- pp (Pianissimo):** Used in measures 10, 11, 12, 13, and 14.
- pizz. (Pizzicato):** Used in measures 10, 11, 12, 13, and 14.
- arco (Arco):** Used in measures 10, 11, 12, 13, and 14.

The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat signs at the end of the 14th staff.

Cl.
C² en FA.
B.¹

Fl.
Hautb.
Cl.
C.
Tromp.
B.²
Tromb.
arco.
arco.
arco.
Tms. //
arco.

a2

This page of musical score, numbered 270, is arranged in a system of 12 staves. The notation is as follows:

- Staff 1:** Treble clef, marked *Rinforzando* and *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 2:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 3:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 4:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 5:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 6:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 7:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 8:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 9:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 10:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.
- Staff 11:** Treble clef, marked *Rinforzando* and *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure. It includes a section of rests marked with double slashes (//) starting in the fifth measure.
- Staff 12:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and transitions to *FF* in the fourth measure.

The score is characterized by frequent staccato markings and a clear progression from *F* (forte) to *FF* (fortissimo) dynamics. The notation includes various rhythmic patterns, including sixteenth-note runs and sustained notes.

p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
pizz.

Deux-uni qui di pace in seno seruo - la- noi di, la...
 Dans ce sé- jour calme et tran- quille sé- cou- lent nos jours nos

11

C^{en} FA.

Fl. solo

Bⁱⁿ solo

fp

fp

fp

fp

cal - ma del cor qui noi go - diam... contente appie - no; a che tre -

Uniti jours in no - cents et nous bra - vons dans cet a - si - le les en - tre.

fp

fp

fp

11

Hautb.

Cl.

C^{on}

Tromp.

arco solo tocc.

pp

pp

pp

pp

mar di tra - di - tor? se - re - ni qui com - ten - te ap -

se - re - ni qui

p

p

-pie - no, a che tre - mar dei tra - di - - tor? Se-re-ni qui se-re-ni qui,
 can - tate ap - pieno, a che tre - mar... dei tra - di - - tor? Se-re-ni qui,

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom two are for vocalists. The music is in a major key and 4/4 time. Dynamics range from piano (p) to fortissimo (ff). The vocal parts have lyrics in Italian. The instrumental parts include strings and woodwinds.

Musical score for a symphony with vocal soloist. The score includes multiple staves for strings, woodwinds, brass, and a vocal line. It features dynamic markings such as *p*, *ff*, and *p pizz.*, and performance instructions like *sotto voce* and *arco*.

The vocal line includes the following lyrics:

Io fremo ancor quando vè posso; qual
 tra - di - tor? Si dei tra - di - tor?
 des me chants oui oui des me chants.

The score also includes various performance markings such as *pizz.*, *arco*, and *FF*.

Cl.

C^o

Tromp.

solo. > p

solo. > p

solo. > p

solo. > p

non è mai quel Conte Orzy? O ba il de-sti-no a noi pro-pen-so presto a noi lo di-seo-pri

Ragionle.

Tradisci co-

Fl.

solo

p

ciel! possiamo ancora sostenerci in queste mura. Ode al ciel! possiamo ancora sostenerci in queste

This page of musical score contains the following elements:

- Woodwinds:** Multiple staves for woodwinds, including flutes, oboes, and bassoons, with dynamic markings ranging from *P* to *FF*.
- Strings:** Staves for violins, violas, cellos, and double basses, with dynamic markings including *P*, *f*, and *FF*. The double bass part includes the instruction *arco*.
- Vocal Line:** A vocal line with the lyrics: "ann - ra; si v'ha chi sal - vai no - stri di... si v'ha chi".
- Conductor's Part:** A staff at the bottom with dynamic markings *P*, *f*, and *FF*.

Allegro

Col Canto.

pizz. p

pizz. p

pizz. p

- dal - vai nostri di. Se - re - ni qui di pa - cin se - no sen vo - - la noi, di... La...

Dans ce sé - jour calme et tran - quil - le sé - cou - lent nos jours nos

Col Canto.

pizz. p

Cl. Solo.

C¹ en FA. Solo.

B¹

FP *FP* *F*

FP *FP* *F*

FP *FP* *F*

cal - - ma deb cor

Qui noi go - diam

jours in - no - cents

qui noi go - diam

Qui noi go - diam ... contente appie - - ro a esse tre -

et nous bra - vons dans cet a - si - - le le - en tre

FP *FP* *F*

Fl.

Hautb.

Solo.

Cl.

pp

F^o C^o

B^o

pp

P

arco

pp

Solito voce.

a che tremar... dei traditor? De-re-ni qui, con tutte appie-no a che tre-

les entrepri... ses des méchants De-re-ni qui con-tente appieno

-mar dei tra-di-tor... qui noi go-diam

-pri... ses des mé-chants et nous bra-vons

7

C.B. p

The first system of the musical score consists of ten staves. The top five staves are for the vocal line, showing a melodic line with various rhythmic values and some triplets. The bottom five staves are for the piano accompaniment, featuring a steady bass line and more complex rhythmic patterns. Dynamic markings include 'f' (forte) and 'arco' (arco). There are also some 'pizz.' (pizzicato) markings in the lower staves.

-mar dei tra-di - - tor? se-re-ni qui se-re-ni qui a che tre -

The second system continues the musical score. The vocal line has lyrics 'a che tre-mar... dei traditor?'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings like 'f' and 'arco' are present.

qui noi go-diam su a che tre -

The third system features the lyrics 'oui les nés-chants' and 'oui les en-tre:'. The musical notation continues with similar dynamics and articulation.

The fourth system concludes the piece. It includes the word 'Fins' and 'pizz. p' (pizzicato piano). The piano accompaniment ends with a final chord and a double bar line.

Fl.

Cl.

C² en FA.

B¹

Solo

Solo.

Sotto voce.

Legg.

Arco

pizz.

-mar... dei tra-di-tor? Se-re-ni-tate contente ap-pieus a

-pi-se des me-chants et nous bra-vons dans cet a-si-le a-dob-re.

-mar dei tra-di-tor? et nous bra-vons dans cet a-si-le les

-pi-se des me-chants et nous bra-vons dans cet si-le a

Musical score for a symphony, featuring multiple staves with musical notation, dynamics (p, ff), and lyrics in French. The score includes a vocal line with lyrics and a string section.

Dynamics: *p*, *ff*, *arco.*

Lyrics:

-tor? si! si! si! Se-re-ni qui, a che tremar di tra - di -
 -tor? si! si! si! oui nous bra-vons les en-tre-pri-ses des nic
 -tor? si! si! oui nous bra-vons les en-tre-pri-ses des nic
 -tor? si! si! oui nous bra-vons les en-tre-pri-ses des nic

Musical score for instruments. The score consists of multiple staves. Dynamic markings include *P* (piano) and *FF* (fortissimo). A *Solo.* marking is present on one of the staves. The notation includes various rhythmic values and melodic lines.

- tor?... Se - re - ni qui, a che tremar dei tra - - di - - tor? Se - re - ni
 - chants oui nous bra - vous les en - tre - pri - ses des mé - chants oui des mé -
 - chants oui nous bra - vous les en - tre - pri - ses des mé - chants oui des mé -
 - chants oui nous bra - vous les en - tre - pri - ses des mé - chants oui des mé -
 P FF Fin. // FF

The musical score is arranged in two systems. The first system consists of 11 staves. The first six staves are piano accompaniment, and the last five staves are vocal lines. The piano part includes a complex rhythmic pattern of eighth and sixteenth notes. The vocal lines are in French. The second system consists of 11 staves, with the first six staves being piano accompaniment and the last five staves being vocal lines. The piano part continues with similar rhythmic patterns. The vocal lines continue with the same lyrics. The score includes dynamic markings such as *f* and *fz*, and performance instructions like *I. II.* and *III.* with *fz* and *2* markings. The tempo marking *Allegro. $\text{♩} = 76.$* is repeated at the beginning of the second system.

I. II.
fz
2

III.
fz
2

fz

Allegro. $\text{♩} = 76.$

qui, a ose tremar dei tradi-tor, dei tradi-tor?

chants oui des me-chants oui des me-chants oui des me-chants.

chants oui des me-chants oui des me-chants oui des me-chants.

chants oui des me-chants oui des me-chants oui des me-chants.

C^o en FA.

B^o *P*
 Tromb^a *P*
 Timb. *P*
 F.^o *P*
 Vll^{le} *P*
 F. cou. *lez.*

C.B.

P
P
P
P
 Récit.
 La Comtesse.
 Vll^{le} *P*
P

Voh! come irato è il ciel! Io tremo di terror; si rovescia il ca-
 Qual minaccia!
 Le ciel gronde

The image displays a page of musical notation, numbered 291 in the top right corner. It consists of 14 staves of music, arranged in two systems of seven staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system (staves 1-7) features a complex arrangement of notes and rests, with some staves showing more active melodic lines. The second system (staves 8-14) includes a vocal line with lyrics and a piano accompaniment. The lyrics are: *-pre-sa!* and *D'error . . . tutta com.* The musical notation is dense and detailed, typical of a professional score.

The image shows a page of musical notation for a voice and piano piece. The score is arranged in a system of 14 staves. The top two staves are for the voice, with the lyrics written below them. The remaining 12 staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves for the right and left hands. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The tempo and mood are marked as "Rag." (Ritardando). The lyrics are in Italian: "-presa! Rag. del cor si cal-me-rà il ciel... ciassiole." The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings such as *mf* and *f*. The score is divided into four measures by vertical bar lines.

The musical score consists of 14 staves. The top two staves are vocal lines with lyrics. The remaining staves are instrumental accompaniment. The score is divided into four measures. Dynamic markings include *sf* (sforzando) and *sfz* (sforzando) throughout. The lyrics are in French and describe a scene of calm and divine protection.

-ra

de il cor si cal-me-ra il ciel ciassi-ste-

Ap-pai-se ton cour-roux grand Dieu pro-te-ge

The musical score is arranged in 18 staves. The top 14 staves are for the orchestra, and the bottom 4 staves are for the choir. The lyrics are in French and are written in a cursive hand. The score includes various musical notations such as notes, rests, dynamics (e.g., *sf*), and articulation marks. The lyrics are:

ciel il ciel... ci assistera
 il ciel il ciel... ci assiste-
 dieu grand dieu... pro- te- ge nous
 grand dieu grand dieu... pro- te- ge

De il cor si cal-me-rai, il ciel ci assi-ste
 ap-pai-se ton cour-roux grand Dieu pro-te-ge
 -rai: ap-pai-se ton cour-roux grand Dieu pro-te-ge
 nous ap-pai-se ton cour-roux grand Dieu pro-te-ge

The musical score consists of 14 staves. The top four staves are for the voice, with lyrics written below. The bottom ten staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a figured bass line. The score is divided into four measures. The piano part features a rhythmic accompaniment with chords and melodic lines. The voice part has a simple melody with lyrics in French. The lyrics are: "De il cor si cal-me-rai, il ciel ci assi-ste ap-pai-se ton cour-roux grand Dieu pro-te-ge -rai: ap-pai-se ton cour-roux grand Dieu pro-te-ge nous ap-pai-se ton cour-roux grand Dieu pro-te-ge".

Smorz. a poco a poco.

smorz. a poco a poco

sf smorz. a poco a poco

Smorz a poco a poco.

smorz. a poco a poco

mf nous grand Dieu

mf nous grand Dieu

mf nous grand Dieu

sf Smorz a poco a poco.

sf Smorz a poco a poco.

Solo.

pp

pp

pp

p

p

p

p

p

p

p

p

p

Rag

ai

La Contesse.

Allor esolate

Sotto voce.

Fl.

Hautb.

C³

PP

(b)

PP

PP

PP

PP

-pe- sta im- per- versar i sen- to- re in fan- doal cor in fan- doal

Fl.

Solo.

Hautb.

Cl.

PP

C³

B³

pizz.

arco

arco

UNIS

pizz.

arco.

Pizz. //

Musical score for the bottom section of the page. It features a piano part with a 'Pizz. //' marking and a vocal line. The piano part consists of several staves with notes and rests. The vocal line is on a single staff with lyrics: 'cor... piango il de- stin dei ventu- ra- ti pelle- grin.'

And.^{no} 66

Le Comte

Ob-la-gi-ne ro-sa-de de-te-qual pen-a; si-cu-te pie-to-se, sim-plo-

Coryphée

Noble cha-te-lai-ne vo-yez notre pei-ne et dans ce do-mai-ne dame de bon-

Raimbaud

Noble cha-te-lai-ne vo-yez notre pei-ne et dans ce do-mai-ne dame de bon-

Le Gouverneur

Noble cha-te-lai-ne vo-yez notre pei-ne et dans ce do-mai-ne dame de bon-

-té... Si-mi-lè sien pla-ca-te que-st'au-ne fu-ren-ti-vi pre-go-ac-car-da-te l'os-pi-ta-li-

-té pour-fair la dis-gra-ce dont on nous me-na-ce don-nez nous par grâ-ce l'os-pi-ta-li-

-té pour-fair la dis-gra-ce dont on nous me-na-ce don-nez nous par grâ-ce l'os-pi-ta-li-

-té pour-fair la dis-gra-ce dont on nous me-na-ce don-nez nous par grâ-ce l'os-pi-ta-li-

-té don-nez nous par grâ-ce l'os-pi-ta-li-té l'os-pi-ta-li-té l'os-pi-ta-li-té

-té don-nez nous par grâ-ce l'os-pi-ta-li-té l'os-pi-ta-li-té l'os-pi-ta-li-té

-té don-nez nous par grâ-ce l'os-pi-ta-li-té l'os-pi-ta-li-té l'os-pi-ta-li-té

I^o Tempo.

Cl.

The musical score consists of ten staves. The instruments are: Clarinet (Cl.), C. (Cello), B. (Bass), Trombone (Tromb.), Timpani (Timb.), and a string section. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings are: *FF* (Fortissimo), *fp* (Forzando piano), *f* (Forte), and *arco.* (arco). The string section includes markings for *arco.*, *div.* (divisi), and *unite*. The string section also includes the word *-lier.* (likely *Violier*) and a *F* marking. The score is written in a key signature of two flats and a common time signature.

I^o Tempo.

The musical score consists of the following parts and markings:

- Instrumental Staves:** Multiple staves for various instruments, including woodwinds, strings, and percussion. Dynamics include *FF* (fortissimo) and *F* (forte).
- Vocal Soloists:**
 - La Comtesse:** Enters with the lyrics "Grand Dieu! Grand Dieu! per tua bontà su".
 - Coriphée:** Enters with the lyrics "Grand Dieu grand Dieu dans ta bonté su".
- Choir:** Enters with the lyrics "Grand Dieu grand Dieu dans ta bonté su".
- Other Markings:** *arco* (arco) is marked for the string section.

-pre-ma Deb cal-ma, Deb calma degli astri il ri -

-pre me ap-pai-se ap-pai-se cel o-rage af -

-pre me ap-pai-se ap-pai-se cel o-rage af -

-pre me ap-pai-se ap-pai-se cel o-rage af -

The image shows a page of a musical score, page 306. It features a vocal line with French lyrics and a piano accompaniment. The score is divided into four measures. The piano part includes a prominent arpeggiated figure in the right hand and a more active bass line. The vocal line is in a lower register, likely for a baritone or bass.

-gare; puote soffrir, abi! pena estrema, quel obe ci stringe in dolce laccio
- ficus en ce mo-ment ce lui que j'ai - me est peut être aus - si mal heu-
- ficus puote soffrir abi! pena estrema qui obe ci stringe.
- ficus en ce moment l'epoux que j'ai - me est peut é - tre

- mor puote sof - fir, ah! pe - na e - strema puote sof - fir, ah! pe - na e -
 - reux en ce mo - ment ce lui que j'ai - me / en ce mo - ment ce lui que
 in amur puote sof fir ah! pe - na e strema, puote sof -
 malheureux en ce mo - ment le - poux que j'ai - me en ce mo -
 sf sf sf sf sf sf

strema, 'Quei che ci stringe in dolce laccio amor gran

j'ai me est peut-etre ausi malheureux grand

-fais ah pe-nae-strema

ment le-pou que j'ai-me est peut-etre ausi malheureux

sf
sf
sf
sf

Dio
 Dieu
 Grand Dieu
 Grand Dieu

Grand Dieu per tua . . bon-té su - pre-ma
grand Dieu d'aus ta . . bon-té su - pré - me

This musical score consists of 14 staves. The top six staves are instrumental, with the first five in treble clef and the sixth in bass clef. The bottom eight staves are vocal, with the first seven in treble clef and the eighth in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sF* and *F*. The lyrics are in French and appear on the vocal staves.

The lyrics for the vocal parts are:

Grand Dieu...
 grand Dieu
 colima de - gli astri il ri - gon; grand Dieu
 - pai - se oel ... o - rage af - freux grand Dieu

B[♭]

Tromb. *P*

Le Conte, Chœur *FP*

Oh voi ge-ne-ro-sa, ve-de-te qual pe-na,

No-ble cha-te-lai-ne voy-er no-tre pei-ne

Detailed description: This system contains the first four staves of the musical score. The top staff is for Trombone, marked with a piano (*P*) dynamic. The second staff is for the vocal parts, labeled 'Le Conte, Chœur' with a fortissimo (*FP*) dynamic. The lyrics are written below the vocal staves. The music is in a key with two flats and a 3/4 time signature.

B[♭]

FP

sia-te pie-to-sa, sim-plo-ra bon-

et dans ce do-mai-ne da-ne de bon

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics. The accompaniment includes a piano part with a fortissimo (*FP*) dynamic. The lyrics are: 'sia-te pie-to-sa, sim-plo-ra bon- et dans ce do-mai-ne da-ne de bon'. The music continues in the same key and time signature.

The musical score consists of 14 staves. The top two staves are for vocal parts, with lyrics in French and Italian. The remaining staves are for instrumental accompaniment, including piano and bass. The score is marked with 'FF' (fortissimo) and 'FE' (forzando) throughout. The lyrics are as follows:

<i>Grand Dieu</i>	<i>grand Dio</i>	<i>per tua bontà su-</i>
Grand Dieu	grand Dieu	dans ta bon.té su-
Grand Dieu	grand Dieu	dans ta bon.té su-
Grand Dieu	grand Dieu	dans la bon.té su-

- pre-va-ri Deo calma Deo calma de-gli-a-stri il ri-
 - pre-^onie ap-pa-^ose ap-pai-^ose cel-o-ra-ge af-
 - pre-^onie ap-pa-^ose ap-pai-^ose cel-o-ra-ge af-
 - pre-^onie ap-pai-^ose ap-pai-^ose cel-o-ra-ge af-

-gor; *pote soffrir, ah! pena estrema*
 -stou en ce moment ce lui que j'ai me
 -stou *pote soffrir, ah! pena estrema* en ce moment l'epoux que
 -stou en ce moment ce lui que j'aimie en ce moment l'epoux que

F FP FP FP FP FP FP FP FP FP FP

- te suf- fir, ahi! pe- nae- stre- ma, quei ebein dol- ce luccio a-
 ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-
 ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-
 ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-

This page of musical notation consists of 14 staves, arranged in two systems of seven staves each. The notation is written in a standard musical format, including treble and bass clefs, time signatures, and various note values. The first system (staves 1-7) features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (staves 8-14) includes more complex rhythmic figures, such as sixteenth-note runs and slurs, as well as rests. The notation is presented in a clear, black-and-white format, typical of a printed musical score.

VII. SCENA E DUETTO

CONTESSA E CONTE

322

All.^o 3

ff

ff

ff

Ragone.

(torna agitata)

Sull'empio, e non ca-

(sdegnata)

Contesse.

Ragone.

Contesse

-dran li - re di - vine? quale orror Che mai fu? Che mai s'u di Parla, ti spiega

Opce

Ragone.

-mai Triste adpa e poggion d'contelny Ab quante l'exasurate pellegrine che l'infame persegue abt-

p

Pb

p

Contesse.

Ragone.

-mi! giunser fin qui; e per la notte al nuovo oricetto Outtoot - longan da me Vi seppi prevenir;

tut - to vis posi. Serbiamoci lor martir qual esse merce *Comtesse* *Rag:*
 Amate saremo a - mica le meo cloine? Non sca
 F

P *FF* *P* *FF*
Comtesse. *Ragonde.* *F* *Comtesse.* *Ragonde.* *Comtesse.* *Rag:*
 -raun Ah! troppo! E forse più. Quale contegno! *Gli amilior?* Quaranta la figura *Or -*
P *FF* *P* *FF*

Alto voce.
sotto voce
 -renda Quel Conte Dry mi detti or Chete l'ho fatto con tra in pacesofferenut Esce treman ancor di freddo di ter -
solo voce.

Mod^{to}
p pizz.
pizz. *p*
p pizz.
 - or Tribu tarvina vuol la sua riconoscenza Di vedervi in istante Ricerca essail favor.
pizz.
D

FF arco.
arco.
FF
Contesse. Ragonde.
Ella sen viene mi sembra si avvicina Vabben, la - sciateci per or. A lei i sona timor.
arco.
FF

(Il Conte rimane alquanto distante dalla Contessa, con molta riserva)

Allegretto

P sf> P sf> P sf P sf P
pizz.
P

Recit.
Contesse

P
P
P
Dicea Ragonda il ver; quanto modesta ella è! Ve-ni-te, madama, veritea me.
P

qual ri-spet-to, o Donna, ... Dei pre-gi tuoi mi ac-

... non so come poterlo dire. Si tu-mania pre-ter-ri-de spie-gar-ti alfin l'as-

Musical score for the first system, consisting of ten staves. The top staff is marked *solo.* and contains a melodic line with various dynamics including *FF*, *F*, and *P*. The lower staves feature rhythmic accompaniment with dynamic markings such as *FF*, *P*, and *F*. A *leggero* marking appears in the sixth staff, and *pizz.* markings are present in the seventh and eighth staves. The system concludes with a vocal line in the ninth staff marked *ff* and *pizz.*

Musical score for the second system, consisting of ten staves. The top staves continue the instrumental accompaniment with dynamic markings like *ff*, *pp*, and *ff*. The bottom staff is a vocal line with the lyrics: "arco Di me su - per ba io so - no de mi al - ma vil do - ma i,". The vocal line includes dynamic markings such as *ff*, *pp*, and *ff*. The system ends with a *ff* dynamic marking.

Musical score for the first system, featuring multiple staves with dynamic markings (F, PP, FF) and the lyrics:

 cal - ma ne languira mai piu, ne languira mai piu toruò la cal - ma ne languira...

21

Musical score for the second system, including the instruction "D. tub", triplets, and the lyrics:

 Nel mio core se sempre impresso te-sterà colui. lo a. me. re. questo ma - nosul mio

(con qualche risentimento ritira la mano)
 Che fate occh! vi prego
 co-re sempre sem-pre re-ste-ria Di ... mia ricano

solo.
 solo.
 -sen-za io v'offro il sol... tu-bu-to e sen-zai vostro aiu-to, chime! qualor io

sal - - vo il vo - - stro o - nor è l'aur salvo qui.

f f f f f f

pizzicato leggermente

pizzicato

pizzicato leggermente

(da sé) Di qua - le ar dor. s'ac - ceu - do? la man ra man le.

(da sé) Sou - vien l'ar - dor que pro - vo so -

pizzicato leggermente

Fl.

Hautb:

Cl:

C¹:

sotto voce. *stacc.*

sotto voce. *stacc.*

sotto voce. *stacc.*

tremu la man la man se. tremi l'oppro - me ancor. lo te - - ma, tran -
 - pic nel pet - to mi - o, un sol pen - sie - - zo, oh Di - - o! sol -

(al Conte)

(alla Contessa)

-quil - la an - cor non è, Qui voi potete al fin al - fin sfidare il conte Orz *sfi -*
 - tan - to re - - qua in me Qui voi potete (cieta) sfidare il conte.

-dar, qui voi potete al fine qui si-dar... qui voi po-te-te al-fi-ne po-te-te si-
 -ry qui voi potete lieta qui si dar... qui voi po-te-te lie-ta po-te-te si-

-da-re, si-dar il conte Orly qui voi potete al fin al-lin si dar il Conte Orly si-
 -da-testi. dar il conte Orly qui voi potete lieta sfidare il Conte B

-dar, qui voi potete al fine qui *sfi-dar*... qui voi po-te-te al-i-ve po-te-te *sfi-*
ry. Qui voi pote-te lieta qui sfidar... qui

col Canto.
col Canto.
col Canto.
a piacere.
 -da-re *sfi-dal il conte* *sfidar* *sfidar sfi-dar* *il conte*
 -sez ha-ver-le *sfidar* *sfi-dar* *le Conte*

col canto

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of multiple staves with various dynamics including *ff* and *fp*. The vocal line includes the lyrics: "ry sfidar. sfidar... il con te Ory" and "ry sfidar sfidar spi-dar... Il con te Ory."

All. $\text{♩} = 138.$

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part includes dynamics like *p* and *stacc.*. The vocal line includes the lyrics: "sotto voce." and "Abbisogna de il contrario!" and "Lo diceu temerario!"

All. $\text{♩} = 138.$

p

Di crede ch'egli v'ami!

Oh! invan li chelo brami

Per ottener

ce. de s'ei vi cades-se al pie'... che mai... fareste allor?

Lauda

me) r. v. l. in

F' sua d'un pun-to sa-pre-i punire allor, p. saprei pa.

Detailed description: This system contains the first five measures of a musical score. It features a vocal line on a single staff and piano accompaniment on five staves. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic pattern. The vocal line has lyrics: "F' sua d'un pun-to sa-pre-i punire allor, p. saprei pa." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

-vir y. puni-re allor.

Detailed description: This system contains the next five measures of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part features more complex textures with sixteenth-note patterns in the right hand and sustained chords in the left hand. The vocal line has lyrics: "-vir y. puni-re allor." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

All.^{mo} - 108.

pizz:
 P
 pizz:
 P
 P pizz:
 All.^{mo} - 108
 P pizz:

Quel vile che insulta la no - stra pa - ce, tre - mor l'au - dace del ciel do -

3^d C^{tr}
 PP
 PP
 -vra' A me fia ca-ro quel so-long-get-to, che il foco in pet-to

Musical score for the first system. It consists of eight staves. The top two staves are vocal parts, both marked "sotto voce". The piano accompaniment includes strings and woodwinds. The string parts are marked "arco. sotto voce". The woodwind parts are marked "arco.". The lyrics are: "la no-stra pace, tre- - mar l'au-da-ce del... ciel do-vrà, tremar... l'au-".

Musical score for the second system. It consists of eight staves. The vocal parts continue with the lyrics: "Da-ce del ciel... do-vrà... tre-mar... del ciel... tre-mar... do-vrà.". The piano accompaniment includes strings and woodwinds. The string parts are marked "pizz. p". The woodwind parts are marked "pizz. p".

Musical score for the first system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is marked *Conte*. The lyrics are: *Come se-vera, cru-del tu se--i, mai lacci mie-i sou te-sia*.

Musical score for the second system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is marked *pp*. The lyrics are: *te. Io già la veg-go sma-nosa i-ra-ta, già scouso-la-ta*.

Cl.

ca. der miai pie Poi d'un sor-ri-so mi mostra appieno che il suo bel.

pp

pp

pp

pp

se-no cru-del non è, no no... crudel non è Can me se-ve-ra,

f

p

f

p

f

p

f

p

f

p

f

p

Musical score for the first system. It consists of seven staves. The top two staves are vocal parts, both marked *sotto voce*. The next two staves are piano accompaniment, with the upper staff marked *arco.* and *sottovoce*, and the lower staff marked *arco.* and *sottovoce*. The bottom two staves are the vocal line with lyrics: *cru-del tu sei; ma... i lac-ci miei - i san- te - si a te, ma i lac - - ci*. The bottom-most staff is piano accompaniment marked *arco.* and *sottovoce*.

Musical score for the second system. It consists of seven staves. The top two staves are vocal parts. The next two staves are piano accompaniment. The bottom two staves are the vocal line with lyrics: *mei - i san te - - si a te... i lac - - ci miei... san te - si a*. The bottom-most staff is piano accompaniment.

col Canto.

col Canto.

me lo prevo long que las

ce. lar sa pra ... che il fo in pet - to ce lar sa - pra da
 a piacere

ca der mi al pie ... gia sou so - la - ta ca der mi al pie al
 a piacere

col Canto.

f

-pià
 Quis sì ti insulta. la nostra pa- ce temer l'audace del ciel do-
 -piè
 Co-me se nera crudel tu sei mai baci miei

pizz:
P
 pizz:
P
 pizz:
p
 pizz:
P

-vra
 A me fia ca-ro quel so-loog-get-to che il fuoco in petto
 son te-sia te Io già la vedo smansosa irata già seuso-

pp
pp

Musical score for the first system. It features a vocal line with lyrics and an instrumental accompaniment. The lyrics are: "la nostra pace tre... mar l'au-da-ce del cielo-vra' tra- vedo smansiosa i-rata già scuo-la-ta la vedo". The score includes various performance instructions such as "sotto voce", "arco", and "sottovoce".

sotto voce.
 sotto voce.
 sotto voce.
 arco
 sottovoce
 arco
 arco
 sottovoce
 la nostra pace tre... mar l'au-da-ce del cielo-vra' tra-
 vedo smansiosa i-rata già scuo-la-ta la vedo
 arco
 sottovoce

Musical score for the second system. It continues the vocal line and instrumental accompaniment from the first system. The lyrics are: "mar... l'au-da-ce del ciel... do-vra' tre-mar... l'au-da-ce del la vedo smansio-sa smansiosa i-rata caderni caderni". The score includes various performance instructions such as "sotto voce", "arco", and "sottovoce".

mar... l'au-da-ce del ciel... do-vra' tre-mar... l'au-da-ce del
 la vedo smansio-sa smansiosa i-rata caderni caderni

The upper portion of the page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of rhythmic patterns, primarily eighth and sixteenth notes, often grouped with beams. Dynamic markings are placed below the staves, including 'FP' (for *forzando piano*) and 'F' (for *forte*). The patterns are repeated across the staves, with some variations in the later staves.

ciel do- ra, tre- mar do- ra... tre- mar do- ra tremar do-

al: ... pie ca- der- mi al pie... ca- der- mi ad nie ca- der mi al

The bottom of the page features a single staff of musical notation, likely serving as a bass line or accompaniment for the vocal parts. It contains rhythmic patterns similar to those in the upper staves, with dynamic markings 'FP' and 'F' placed below the staff.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). It features a complex melodic line with several triplet markings (indicated by a '3' above the notes). The second staff is a bass clef with a similar melodic line. The third and fourth staves are also treble clefs, with the third staff containing a triplet. The fifth and sixth staves are bass clefs. The seventh staff is a treble clef with a key signature change to two sharps (F# and C#), and it contains the text 'cinele pe vlab' and 'bas' with a double bar line. The eighth and ninth staves are bass clefs. The tenth staff is a treble clef with a key signature change to one sharp (F#).

vra, tremar dovrai. tre - mar do - vra!
 pie, ca - der mi al pie ca - der - - mi al pie!

The second system of the musical score continues with ten staves. The notation is highly complex, featuring many triplets and dense rhythmic patterns. The key signature remains one sharp (F#). The bottom staves of this system show a continuation of the bass line from the first system, with some rests and dynamic markings. The overall texture is dense and intricate.

Récit.

Contessa: Don qui le vobscifive campagne

Conte: (So li seu-to es-si son) Ah si, sanesse

(osservando nel fondo della scena e ridendo)

Contessa: In veste femminil i casa tier.

Conte: Io vò che vi si appresti del latte e delle frutta. Qual bontà ce-

(fa un cenno, e si appronta una tavola con latte e frutta)

(bacia la mano della Contessa, Conte.)

che sorte osservandolo con interesse. Il conte la segue cogli occhi, indi accennando la tavola)

-leste! L'ordinario è fugal, ed il cibo è modesto; Così non è fatal.

Allegro brillante.

112

Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Triangle.

Timballes.
en UT.

Violon.

Alto.

Le COMTE.

Choriphé.

Choriphé.

Le GOUVERNEUR.

CHŒUR
de
Chevaliers.

Violoncelle et
Contre-Basse.

The musical score is written for a full orchestra and voices. It begins at measure 112 with the tempo marking 'Allegro brillante'. The key signature has one sharp (F#) and the time signature is 2/4. The score includes parts for Flute and Piccolo Flute, Oboe, Clarinet in C, Horns in F and C, Trumpets in C, Bassoon, Trombone, Triangle, Timpani in C, Violin, Viola, Cello, and Double Bass. There are also vocal parts for 'Le Comte', 'Choriphé', 'Le Gouverneur', and a 'Chœur de Chevaliers'. The score features various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo), as well as articulation marks like accents and slurs. There are also performance instructions like 'Solo' and 'Flûte'.

This page of musical score, numbered 556, is a complex arrangement for a string quartet. It consists of 14 staves, with the first six staves likely representing the first and second violins and violas, and the last four staves representing the first and second violas and cellos/double basses. The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings are prominent, ranging from piano (p) to fortissimo (ff), with some sections marked *fz* (forzando). The notation includes various articulation marks such as accents and slurs, and some staves feature specific performance instructions like *uni.* (unison) and *arco* (arco). The overall texture is dense and rhythmic, typical of a late 19th or early 20th-century chamber work.

-chiam di go-der La pace con voi si-a ... cerchiamo di go-der
 c'est le vin le plaisir nous con-vi-e a ce joyeux fes-tin
 c'est le vin le plaisir nous con-vi-e a ce joyeux fes-tin di go-
 c'est le vin le plaisir nous con-vi-e a ce joyeux fes-tin cer-chiamo
 le plaisir nous con-vi-e a ce joyeux fes-tin
 le plaisir nous con-vi-e a ce joyeux fes-tin

cer. ebriam di goder la pace con noi si. a... cer. ebriam di goder.
c'est charmant c'est divin le plaisir nous con. vi. e à ce joyeux fes. tin
di goder c'est divin le plaisir nous con. vi. e à ce joyeux fes. tin
ebriam c'est divin le plaisir nous con. vi. e à ce joyeux fes. tin
le plaisir nous con. vi. e à ce joyeux fes. tin
le plaisir nous con. vi. e à ce joyeux fes. tin

UNIS.
arco.
pizz.
F
PP
P

Musical score for strings and woodwinds. The score consists of 12 staves. The top four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for Flutes, Clarinets, Bassoons, and Contrabass. The music features various dynamics including F, FF, PP, and p. There are also markings for 'arco' and 'pizz.'

cer-chiam di goder La pace con noi si ra... cer-chiamodi go-der cer-

Vocal score with lyrics. The lyrics are in French and Italian. The French lyrics are: "c'est charnant c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à". The Italian lyrics are: "di goder c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à". The score includes musical notation for the vocal line and accompaniment.

arco
pizz.
p
arco
Cb.
ff

The first part of the musical score consists of approximately 12 staves. The top staff is a treble clef with a key signature of one flat. Below it are several staves, including one labeled 'Les Hauts'. The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. The bottom staves feature a complex bass line with frequent triplets and sixteenth-note figures.

-chiamodi go. der cer - - chiamodi goder cer - chiamodi go. der.

The second part of the musical score features vocal lines with lyrics. The lyrics are: "ce joyeux fes. tin à ce joyeux fes. tin. à ce joyeux fes. tin." This section is repeated three times across the staves. The vocal lines are accompanied by a complex instrumental accompaniment, including triplets and sixteenth-note patterns. The bottom staves show a dense bass line with many triplets.

Recit.

Violons.

Alto.

Le Conte.
Le Gouverneur.

Basses.

(all' Stjo) AJO

L'attentiva è qui nota. Dimmi se il vero mio seguito avrai? Così la penso come voi, signor; ma se il

Le Conte. AJO

Duca? Mio padre. Entende la patria qual fia la son - te mia? È mestier che vi pensi Segui gli uffizi.

All. mod.

tua? Tu veglierai per noi noi riderem di te, Nulla vi mancherà: calma e pazienza.

Andante

P col Canto. *F*

P *F*

P *F*

(all' And.)

Tutto dispori all'opra In miei fidi alla gioia Tu guida e direttore per la puden - ra Ch'io vi po - - - te ispirar tale str

P *F*

Le Conte.

-nara? Il mio paggio Isoler, il mio rival, che ignaro del mio cor qual fosse il caro oggetto, questo mi consi

P *F* *F* *F*

P *F* *F* *F*

P *F* *F* *F*

Se Gouv. *Se Conte.*

glio muliebre vestimento perche glielo immolassi al suo progetto. Ed il ciel lo puni... e me rese con tanto

P *F* *F*

The musical score consists of several systems of staves. The top system includes a piano accompaniment with a treble clef and a 2/4 time signature. The second system continues the piano accompaniment. The third system introduces a vocal line with lyrics in French. The lyrics are: *alla buona folli- a sia goder La pa- ce con noi si- a cer- chiamo di go-*
Ah la bonne fo- li- e C'est di- vin le plai- sir nous con- vi- e à ce- joyeux fes-
Ah la bonne fo- li- e c'est char- mant le plai- sir nous con- vi- e à ce- joyeux fes-
Ah la bonne fo- li- e le plai- sir nous con- vi- e
Ah la bonne fo- li- e le plai- sir nous con- vi- e

Dynamic markings include *pp*, *p*, *pizz.*, *F*, and *arco.*. The score also features various musical notations such as slurs, accents, and articulation marks.

The musical score consists of several systems of staves. The top system includes a piano introduction with triplets and dynamic markings like *P* and *F*. The second system is labeled "Cant. les Hambs". The piano accompaniment features complex rhythmic patterns with triplets and dynamic markings such as *F*, *P*, and *pizz.*. The vocal lines are written in a cursive script and include the following lyrics:

-Der cer - ebiamodi go - Der cer - ebiamodi go - der Cer -
 tin a ce joyeux les - tin a ce joyeux les - tin c'est chan
 - tin a ce joyeux les - tin a ce joyeux les - tin di go - der
 - tin a ce joyeux les - tin a ce joyeux les - tin Cer - ebiam
 a ce joyeux les - tin a ce joyeux les - tin
 a ce joyeux les - tin a ce joyeux les - tin

The score concludes with a *pizz.* marking and dynamic markings *F* and *P* on the piano part.

-chiam di go-der La pace con noi si - a . . . cer - chiam di go-der.

nant c'est di vin le plaisir nous con - vi - e à ce joyeux fes - tin

c'est di vin le plaisir nous con - vi - e à ce joyeux fes - tin *di go-*

c'est di vin le plaisir nous con - vi - e à ce joyeux fes - tin *cerchiam*

le plaisir nous con - vi - e à ce joyeux fes - tin

le plaisir nous con - vi - e à ce joyeux fes - tin

arco

F p

Violin I: *F*, *F*, *F*, *F*, *PP*, *P*

Violin II: *F*, *F*, *F*, *F*, *PP*, *P*

Viola: *F*, *F*, *F*, *F*, *PP*, *P*

Cello/Double Bass: *F*, *F*, *F*, *F*, *PP*, *P*

Soloist: *Solo.*, *p*, *3*

Violin I/II: *arco*, *3*, *F*, *PP*, *arco*, *pizz.*, *pp*, *arco*

Viola: *arco*, *3*, *F*, *PP*, *arco*, *pizz.*, *pp*, *arco*

Cello/Double Bass: *arco*, *3*, *F*, *PP*, *arco*, *pizz.*, *pp*, *arco*

Lyrics:

cer-cbiam di-go-der. La pace con voi di-a... cer-cbiam di-go-der.
 c'est charmant c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin
 -der. c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin
 c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin
 le plaisir nous con-vi-e à ce joyeux fes-tin
 le plaisir nous con-vi-e à ce joyeux fes-tin

Violin I/II: *F*, *pizz.*, *p*, *CB*

Cer. divin *vi go der* *La pace* *con voi* *ci a* *cerchiamo di go der*
 c'est charmant c'est di vin le plaisir nous con vi e à ce joyeux fes tin
Vi go der c'est di vin le plaisir nous con vi e à ce joyeux fes tin
obitus c'est di vin le plaisir nous con vi e à ce joyeux fes tin *cer.*
 le plaisir nous con vi e à ce joyeux fes tin
 unis. arco. pizz.

Ces charmans digo der La pace con voi si a... ces charmans digo der cer-

Digo der

chiam

F pizz. arco ff, tutta forza cb.

The image shows a page of a musical score, numbered 374. It features a complex arrangement of staves. At the top, there are several staves of instrumental music, including a section labeled "C^{or} les Hauts". Below these are multiple staves of vocal parts, each with its own line of lyrics. The lyrics are in French and consist of a chorus: "ce joyeux fes.tin à ce joyeux fes.tin à ce joyeux fes.tin." This chorus is repeated across several vocal parts. Above the first line of lyrics, there is a melodic line with the text "Chiamò digoder cer...". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. There are also some numerical markings (like '3') that likely indicate triplets or other rhythmic patterns. The overall layout is dense and typical of a classical music manuscript.

ROBERTO

Récit.

Violons.

Alto.

Le Comte.
Le Gouverneur.
Raimbaud.

Le Gouv. *(Osservando)* *(marcato)* Le Comte.

M'a qual tri - sta in - conve - nienza! Altro che latte e frutta non ha in fin!... E questo il giorno.

Basse.

Allegro.

Le Gouv. Tous. Raimb. *(tenendo un panieretto sotto il mantello)*

hier dell'innocente, madama... Non c'è vin! Non c'è vin! Amici eccomi a

f

Tous. Raimb.

Vai.. Roberto! Il prode che ha tentato un'abbellitura che divide con voi la tua cat - tura.

f

arco sotto voce assai.

arco sotto voce assai.

arco sotto voce assai.

V^{lle}

sottovoce assai

C.B.

sottovoce assai

Hautb. solo.

Cl. solo.

C^{ra}

B^{ra}

In questo soli-tario asi-lo del mi-sterio in orio, a dir il

vero, la noia mi colpì. Quel genio d'intrapresa che si mi ferve in seno ra-pido qual ba-

32

leno di ridestarsiardi Pensai fra me che cuore me ne verria uom
 Deh sentiam qual pianoardi
 Quoi Babuhand sen mele aus si

sotto voce. *solo.*
sotto voce.
sottovoce

Fl.

D'o-ro seriche stoffin tanno, e, di tessuto a-darno, il romanziere ispan Ni ritrova co.

Clar.

Cors.

B^{as}

set, te percombalo ri dotte, le mille e una notte dell'arabo ul. tan.

Oh qual genio! ge. mio

quoi vraiment un ro.

Fl.

Clar. solo.

Cors.

B^{as} solo.

set, te percombalo ri dotte, le mille e una notte dell'arabo ul. tan.

Oh qual genio! ge. mio

quoi vraiment un ro.

Cor.

Vado deserta mensa, mi volgo alla dispensa spero di trovar mol. to, eppur non fu ca-

stran-

- ntu

Detailed description: This system contains the vocal line and piano accompaniment for the first section. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The lyrics are written below the vocal line.

Hautb.

Clar.

Cors.

B[♭]

- si Il nauro alla ventura sottouna volta oxu - ra: ferrata porta arre stami, ma il braccio mio la

Detailed description: This system contains the woodwind parts and the vocal line for the second section. The woodwind parts are for Horn (Hautb.), Clarinet (Clar.), Cor Anglais (Cors.), and Bassoon (B♭). The vocal line continues from the first system. The piano accompaniment is also present. The lyrics are written below the vocal line.

Hautb. solo. *pp*

Clar. *pp*

Cor. *pp*

Bⁿ. *pp*

pp

pp

- pri. *pp*

Verauo tai bel terre che con traspmloador, amici, che te -

Ob. ben che ve-ra li?

un af freux sou - ter - rain

Fl.

Hautb.

Clar.

f

f

f

f

f

- so - ro, che xena di piacer! Ompia cantina è questa, che mostra all'apparen - ra la rigi - da asti -

-ro ce, per ci tentar l'a. tro-ce tremendo daracem Armata bella in mossa, che dal adino il
 forte non mosse allorché morte spiusca i nemici i sen

Fl.
 Hautb.
 Clar.
 Cors.
 B^b
 forte non mosse allorché morte spiusca i nemici i sen Qui l'Alemagna
 Ber-rem contenti appien
 c'est char-mant c'est di vin

Fl.

bril. la, l'è il Reuo, qua la Spagna, qui fume lo Sciam-pagna che chiu so non può otar Deivini d'Aqui-

Fl.

Clar.

Cors.

B^{no}

34

solo.

pp

pp

pp

div. unite

- lania di vini di Eurrena, qual mite fise. renapio il nummouarra ri

Vareggion non ad

Oh liquor che fa be-ar

c'est di vin / c'est charmant

Clar.

Fre-uo di schiere tali a vista; e pronto alla conquista di quel nemico altier, mi slancio nell'a-

Cors. solo.

-gone, Reno e Currena sfi-do, all'acco, unto conquis il li-qui-do drappel, mi slancio nell'a-

arco.

The musical score consists of 12 staves. The top seven staves are for piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *f* and *ff*. The eighth staff is a vocal line with lyrics in Italian. The bottom two staves are for piano accompaniment, continuing the rhythmic patterns. The lyrics are: *-gò- ne, Revoe Curruca sfi-Do, attaccanto con- quido il liqui-do drappel, il liqui-do drap-*

-resta, gli altri: ce-de-te Da quelle soglie conquete spoglie io fug-go allor senza ti-mor.

sof. voce.

sof. voce.

sof. voce.

sof. voce.

sof. voce.

Di gio - ia e festa, a - mici, è il di, Di gio - ia e fe - - - sta,

sof. voce.

Fl. solo.

p

Cl. solo.

p

Div.

sp

Unite

a - mici, è il di. Ah!... so - lo per questa il cor tut - to ar - di ar -

Musical score for a symphony, featuring multiple staves for strings, woodwinds, and brass. The score includes dynamic markings such as *p*, *P*, *f*, and *FF*. A vocal line is present at the bottom with lyrics in Italian.

Lyrics: *Di gio-ia e festa, a-mi-ci è il di, si, di gio-ia e fe-sta, a-mi-ci è il di!*
Vc. uniti
Cb. p

C¹
 B^m
 PP
 P
 pizz.
 P
 pizz. Div.
 P
 pizz.
 Oh! di gio-ia e fe-sta, di gio-ia e fe-sta, a-mi-ci, è il dì, è il dì.

pizz.
 P

Fl.
 P
 Cl.
 C¹
 Di so. - - lo per questa il cor tutto ar-di, sì, il cor tutto ar-

Di so. - - lo per questa il cor tutto ar-di, sì, il cor tutto ar-

sotto voce.
 sotto voce
 sotto voce
 sotto voce.
 sotto voce.
 arco.
 sotto voce.
 arco.
 sotto voce
 arco
 sotto voce.
 - di
 O piena vit- to- ria per me s'appa- resta, ma qual mi'arresta fra-
 Delle sue ge- sta go- diam... noi qui... Delle sue ge- sta go- diam noi qui
 de sa con- què- te pre- nons les fruits de sa con- què- te pre- nons les fruits
 arco
 arco
 sotto voce

-stou!
 Di gioia e festa e questo il di... Di gioia e fe-sta e questo il di...
 de sa con-que-te pre-nous les fruits / de sa con-que-te pre-nous les fruits

-fo Di mille vo-ci già sento il suo-no, Di mille vo-ci in-
 (Delle sue gesta go-diam... noi qui di gioia e fe-sta è questo il di...
 de sa con-que-te pre-nous les fruits de sa con-que-te pre-nous les fruits

unite

suon. L'un guida: ar-resta, gli altri ce-de-te. Da quelle or-glie
 è questo il di, di gioia e fe-sta è questo il di Delle sue
 de sa con-que-te de sa con-que-te de sa con-que-te de sa con-que-te

con queste spoglie io fug goal-lor sen-ra ti-mor Di gioia e
 ge-sta go-diam go - - diam noi qui
 - que - te pre - nous les fruits les fruits

sotto voce.
 sotto voce.
 sotto voce.
 sotto voce.

fe-sta, a-mi-ci, e il di... di gio-ia e fe - - - sta;

Fl solo
p

Cl solo
p

Div.
UNITE

a - - - mi-ci, e il di... Ah! so-lo per questa il cor tut-to ar-di ar-

-Di. Di gio-ia e festa, a-mi-ci il Di, oì Di gio-ia e fe-sta, a-mi-ci, il Di
 Di gio-ia e festa Di gio-ia e festa, Di gio-ia e festa è il Di.
 de sa con-que-te de sa con-que-te pre-nons les fruits tous les fruits
 Vc. UNITI
 Cb. p

C¹

B^{na} *pp*

pp

pizz.

p *div.*

pizz.

ah di gio-ia e festa, di gio-ia e fe-sta, a-mi-ii, è il di, è il
 si è que - - sto è que - - sto il di
 oui pre - - nons pre - - nons les fruits

pizz.

Fl.

Cl.

di do - - lo per que-ota il cor tutto an di si il cor tut-to
 questo è il di è que - - sto è que - - sto il
 mes a mis pre - - nons les fruits oui

-di di gio.ia e festa, a. mi. ni. e il di. So. lo per que. sta so. lo per que. sta il cor tu. to. ca.
 di, gio.ia e festa è que. sto il di, que. sto è il di è que. - sto è que. - - sto il
 de. sa. con. que. te de. sa. con. que. te pre. nons les fruits o. ni les fruits

C. la B.

Musical score for a multi-instrument ensemble and voice. The score includes staves for various instruments (flute, oboe, clarinet, bassoon, strings, and harpsichord) and a vocal line. Dynamics range from piano (p) to fortissimo (ff). The vocal line includes lyrics in French and Italian.

Dynamics: *p*, *ff*, *fp*, *f*

Lyrics (French):
 de sa con-que-te de sa con-que-te pre-nous les fruits oui les fruits

Lyrics (Italian):
 Di Di gio-iae festa a-mi-ci il di So-lo per questa, so-lo per que-sta il cor tut-to ar-
 di gio-iae festa è questo il di, questo il di, è que-sto è que-sto il.

di, il cor tuttoardi... il cor tuttoardi.

di, e que. sto il di, e que - sto il di

fruits pre - nons les fruits / pre - nons les fruits.

X. RECITATIVO E CORO

Récit.

le Conte.

S' amor della vittoria tribu' all' uoglio all' uoglio per le susgesta e per la gloria si am pace e savita'

Allegro moderato. $\text{♩} = 104$.

Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en FA.

Bassons.

Trombones.

Timballes
en FA.

Grosse-Caisse
et Triangle.

Violons.

Alto.

LE COMTE.

CHORISÉ.

RAIMBALD.

LE GOUVERNEUR.

CHŒUR.

Violoncelle et
Contre-Basse.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are in the upper staves. The percussion section (Timpani, Snare and Triangle) is in the middle. The string section (Violins, Viola, Cello/Double Bass) is in the lower staves. The vocal parts (Count, Chorus, and three soloists) are positioned between the strings and the woodwinds. The lyrics for the vocal parts are: "Beviam... beviam... beviam, beviam almen..." and "Bu_vons bu_vons / bu_vons bu_vons sou_dain." The score includes various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks.

Musical score for instruments including strings and woodwinds. The score consists of 12 staves. It features various musical notations such as notes, rests, and dynamic markings like *p* and *f*. The music is written in a key with one flat and a common time signature.

- l'ar - mi il Turco il Saracen, or che l'invita al - l'ar - mi il Turco il Sara - cen... al

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin

Clar.

Cors en FA.

Musical score for Clarinet and Horn in F, and three strings (Violin I, Violin II, Viola) with pizzicato markings.

duo valor be-vi-a-mo, or-si se-ura con-fin al suo valor be-vi-a-mo or-si se-ura con-fin.

à sa san-té si chè-re bu-vons ce jus di-vin.

à sa san-té si chè-re bu-vons ce jus di-vin.

sa san-té si chè-re bu-vons ce jus di-vin à sa san-té si chè-re bu-von ce jus di-vin.

Vocal and string accompaniment for the lyrics, including Violin I, Violin II, and Viola parts with pizzicato markings.

pp Unis.

pp

pp

pp

pp

arco. pp

arco. pp

div. arco pp

pp

beviau

beviau

beviau

beviau

be

be

unis.

be

be

Ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castellan ci lascio del buon
 qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 - vian qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 - vian qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 qu'il a_vait de bon
 qu'il a_vait de bon
 unis.

arco.
 Cb.

Musical score for instruments including strings, woodwinds, and brass. The score consists of 12 staves. The top staves feature woodwinds and brass, while the bottom staves feature strings. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like *f* and *sf*.

vin il signor castellan... beviain... beviain... beviain sura carfin... fino al mat-

vin le seigneur châte. ain hu_vons hu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain hu_vons hu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain hu_vons hu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain hu_vons hu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain hu_vons hu_vons / bu_vons ce jus di_vin. jusqu'à de

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando).

-tin... *beviam... beviam... beviam senza confini... fino al mattino.*

main buvons buvons hu_vons ce jus di_vin jusqu'à de main.

main buvons buvons hu_vons ce jus di_vin jusqu'à de main.

main buvons buvons hu_vons ce jus di_vin jusqu'à de main.

main buvons buvons hu_vons ce jus di_vin jusqu'à de main.

main buvons buvons hu_vons ce jus di_vin jusqu'à de main.

sf

seura confin

fino al mattino.

Qualeam.

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

jusqu'à dez main

jusqu'à de-main

bro. sia de-li-ca-ta! Dolce umor... ebe l'al-ma ac-cen - - - De Cele-briamodi
 dou-ce am-broi-si - - e quelle dou-ce am-broi-si - - - e Cé-lebrons-tour-à
 dou-ce am-broi-si - - e quelle dou-ce am-broi-si - - - e Cé-lebrons-tour-à
 dou-ce am-broi-si - - e quelle dou-ce am-broi-si - - - e Cé-lebrons-tour-à
 unis.

Hautb.

The musical score consists of several staves. The top five staves are instrumental parts, each beginning with a dynamic marking of *p*. The sixth staff is a vocal line with lyrics in Italian and French. The seventh and eighth staves are additional vocal lines, with the seventh staff starting with the word *brivamo*. The bottom two staves are instrumental parts, with the bottom-most staff starting with *pizz.* and *p*. The score includes various musical notations such as notes, rests, and slurs, as well as performance directions like *div.* and *unite*.

ai al genio dell'amor celebriamo di car il vino alla follia, al genio al genio dell'amor dell'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brivamo cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brons cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

pizz.
p

The musical score consists of several systems of staves. The top two staves are for piano, with dynamic markings 'P' and 'solo'. The middle staves are for a solo voice, with lyrics written below. The bottom staves are for piano accompaniment. The score includes various musical notations such as notes, rests, and triplet markings.

-mor Ce-le-briam al genio dell'amor ce-le-briam al genio dell'a-

-mor *celebriam si al genio dell'amor* *celebriam si al genio dell'a-*

mour cé-lebrons le plaisir et l'amour. cé-lebrons le plaisir et l'a-

mour cé-lebrons le plaisir et l'amour. cé-lebrons le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

The piano accompaniment consists of several staves. The right hand features a prominent eighth-note pattern, while the left hand provides harmonic support with chords and moving lines. Dynamic markings such as *sf* and *sfz* are used throughout to indicate accents and intensity.

Fine //

tin. beviam... beviam. beviam secura confis... fino al mattino.

main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

sf

The vocal part features five staves with lyrics in French and Italian. The lyrics are: "tin. beviam... beviam. beviam secura confis... fino al mattino." and "main buvons buvons bu_vons ce jus di_vin jusqu'à de_main." The music is written in a simple, rhythmic style suitable for a choir or solo voice.

Handwritten musical score for a choir and orchestra. The score is divided into three systems, each with a vocal line and an instrumental accompaniment. The first system includes dynamic markings *sf* and *f*. The second system includes the instruction *Récit.* and the text *Qui vien? à la*. The third system includes the text *seura courfin*, *finoal mattin*, and *jus - qu'à de - main*. The score concludes with a final *sf* marking.

a2

a2

seura courfin

finoal mattin

Qui vien? à la

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

jus - qu'à de - main

sf

f

Récit.

- riera Si leuza in carità po- netevi in preghiera, o di noi che sarà?

Andantino

Le Comte. Coriphé.
dol.

tu che si- no- ra, ascol- ta mia prece: al tu che si- no- ra ti accorda pietà deb-... salva im-

Tu que je re- ve- re, entends ma pri- re o Dieu tu te- la- re viens dans ta bon- té sau- ver l'in- no-

- cen- za di dif- fen- di clemen- ra un di ricom- pen- sa l'ospita- li- tà... un di- ricompen- sa

cen- ce, et que ta pas- sa- ce un jour recom- pen- se. l'ospita- li- té, un jour recompen- se

smorzando. *piu assai mo.*
l'ospita- li- tà... l'ospita- li- tà... l'ospita- li- tà...
l'ospita- li- te, l'ospita- li- te, l'ospita- li- te.
Rit. *Allegro*
Essa si ne part i Miori di Paces e co. lo.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'sf' (sforzando). There are also some wavy lines above the staves, possibly indicating vibrato or a specific performance technique.

I. Tempo

The second system of the musical score consists of five staves. The top two are treble clefs, and the bottom three are bass clefs. A 'Cms.' (Crescendo) marking is present in the middle of the system. Dynamic markings include 'sf' (sforzando). The music continues with complex rhythmic patterns.

Beviam .. beviam .. beviam senza confini ... fino al mattino .. beviam .. be-

buons .. buons .. buons ce jus di vin .. jusqu'à demain .. buons .. bu-

qui Puvons .. buons .. buons ce jus di vin .. jusqu'à demain .. buons .. bu-

Buons .. buons .. buons ce jus di vin .. jusqu'à demain .. buons .. bu-

Buons .. buons .. buons ce jus di vin .. jusqu'à demain .. buons .. bu-

Buons .. buons .. buons ce jus di vin .. jusqu'à demain .. buons .. bu-

This section of the score contains the instrumental accompaniment. It features multiple staves for strings (violins, violas, cellos, and double basses), woodwinds (flutes, oboes, and bassoons), and brass (trumpets and trombones). The music is characterized by rhythmic patterns and dynamic markings such as *sf* (sforzando).

viam... beviamsenzaconfir... sinoal mattin senzaconfir sinoal matt-

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

This section contains the vocal parts with French lyrics. The lyrics are: *viam... beviamsenzaconfir... sinoal mattin senzaconfir sinoal matt-* and *vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -*. The score includes vocal staves for several voices, with lyrics written below the notes.

Musical score for instruments including Flute, Clarinet, Bassoon, Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

- tin Ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castellan... beviam... be-

Vocal score for multiple voices with French lyrics. The lyrics are: "main qu'il a vait de bon vin le seigneur châte - lain qu'il avait de bon vin le seigneur châte - lain bu vons bu -".

-viam... be-viam fino al mattino, ci lasciò del buon vin il signor castellan, ci lasciò del buon vin il signor castel-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-

The image shows a page of a musical score, numbered 429 in the top right corner. It features a complex arrangement of musical staves. The top section consists of ten staves of instrumental music, including a grand staff (treble and bass clefs) and several single staves. The bottom section contains four vocal parts, each with a staff and lyrics. The lyrics are in French and repeat the phrase "boviam... boviam... boviam fuvual mattin fuvual mattin, fuvual mattin fuvual mat-". The lyrics are:

-lan... boviam... boviam... boviam fuvual mattin fuvual mattin, fuvual mattin fuvual mat-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

The word "UNITI" is printed in the center of the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like "f".

-tin final maitiu...

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

All.^o Récit. Mod.^o

le Conte.

Essa torna si. leuxio

42 All.^o Mod.^o

Contesse.

Oh qual raccoglimento! mi è ragion che le ammiri. Di si.

...poso ecco il momento che ci a-xuna di voi madame, si ritiri nel proprio appartamento.



The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are in a different clef, likely alto or tenor. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several slurs and accents throughout the system.



The second system of the musical score also consists of eight staves, following the same layout as the first system. This system includes dynamic markings such as *pp* (pianissimo) and *f* (forte) placed above or below notes. There are also slurs and accents. The notation continues with intricate rhythmic figures and rests.

Récit.

All. Vivace.

arco.
F
arco.
F
arco.
F

Comtesse.
si, que-st'è il do-ver no-stro, e chi nel no-stro ze-lo al ben al-trui si a-do-pra...

f
f
f

RAG.
(Ragonda va a vederlo)

CONTESSA

Chi ma-i, chi mai sa-rà?... chi vie-ne an-co-ra? Un pag-gio... Un pag-gio! ed a que-

ISOL:

o-ra nel che-to a-si-lo a-ghuo-mi-ni in-ter-det-to?... Co-no-sce-rò co-lu-i che si ar-vi-ci-na... Io son, bel-la cu-

CONTESSA

ISOL:

gi-na; nè vi fac-cia di-spet-to. Brill-se-re-no il vol-to, e cal-maal cor. Che vi con-dus-se qui? Il Du-ca mio si-gnor.

Et in-im-po-se di ren-der an-co no-to al-le da-me, ed a vo-i, che i ma-ri-ti...il ger-ma-no...og-gi-di...que-sta not-te... a mez-za not-te, sa-ran-notra no-i.

All. *Recit.*
 Fia ver? Qual mai con-ten-to! *ISOL.* Rie-don di Pa-le-sli-na. Di sor-pre-sa e in se-gre-to ve-ran-via ri-tro-

All. *Recit.*
 -var. Oh qual con-ten-to al cor! I vo-ti s'av-ve-rar... Lo cre-de il Du-ca an-cor;

ma il pen-sier lo co-glie che un ma-ri-to pru-den-te pre-vien sem-pre la mo-glie: un'im-prov-vi-sa gio-ja can-giar si può in do-lor.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *pp*, *p*, and *f*. A *Rag:* marking is present above the piano part.

Verran verran uol fin ritumeranno oh lo doteva il uel al uol puro affetto So carro a puelan

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *pp*, *f*, and *ppp*. Markings include *Isol:* and *Rag:*.

un le ospiti nostre Oh no! Tanto virtù che il cuore day per regno fin qui

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *f*, and *ppp*. Markings include *Isol:* and *Rag:*.

Lo qelo di ter-ror-i Oh folle. Bate-quite al cum p'legio. ce d'oh

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *fp*, *ppp*, and *pp*. A *Isol:* marking is present.

vero uale per uoi Bonetti i' d'aueri e i' d'oh. uole car, oh, d'ant d'utti qui con i suoi e acca

All.
Recit.

Tutti
Comtesse: Rag:
P
F
P
P
P

Non! Oh ciel! Terrore estremo Che dirò mio marito trovando ai focolari di questa spola ar-

All.
Recit.

Tutti
Comtesse: I sol:
P
FF
P
FF

- Non di tanto stupitevi di quel pe-niglio siam riser-vate! In'ora solamente, e voi

b e e e
All.

P
P
P
P
P

Non salvate. Vi si soccor-re in mi' ora bestia-

Ohimè! Oh

b e e e
Récit.

ff
ff
ff
ff
Bassons.
Comtesse.

me che tutta io bramo Via dell'alt'ri fatal' inferno a strapparci il core Oh camicello! e qui-

P
 Altos. P
 Isol:
 lo scudo sempre sempre al fianco della vita al pe-ricolo di dipendere da lui

ar. in la and.
 in la sotto voce
 B.^a P
 sotto voce.
 Récit.
 Contesse.
 And.
 Qual peccato qui il cor tutto in' opprimere!

Isol:
 O Voi! per un bel ten fido il cor ti scordo, non vi turbate il finisar con voi sempre fero.

Adagio. ♩ = 56.

solo.

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en MI.

Cors en LA grave.

Trompettes
en LA.

Bassons.

Trombones.

Timballes
en LA.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

LE COMTE.

Violoncelle.

Contre-Basse.

The musical score is arranged in a standard orchestral layout. The vocal soloists' parts are placed above the string section. The woodwinds and brass are grouped together, with the Flutes and Oboes at the top, followed by Clarinets, Horns, Trumpets, and Bassoons. The string section consists of Violins, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The vocal parts are written in a simplified style, often using block letters for lyrics. The overall mood is slow and dramatic, as indicated by the 'Adagio' tempo marking.

pizz.
pp

Musical score system 1, consisting of ten staves. The top staff features a melodic line with a 'solo' marking. The second staff contains a complex rhythmic pattern with 'solo' and '3' markings. The third staff includes a 'P' dynamic marking. The fourth staff has a '4' marking. The fifth staff contains a 'solo, 3' marking. The sixth staff has a 'Div.' marking. The seventh staff includes an 'arco' marking. The eighth staff has a '3' marking. The ninth and tenth staves provide harmonic support.

Musical score system 2, consisting of ten staves. The top staff features a melodic line with a 'solo, 3' marking. The second staff contains a melodic line with a 'solo' marking. The third staff includes a '3' marking. The fourth staff has a '3' marking. The fifth staff includes a '3' marking. The sixth staff has a '3' marking. The seventh staff includes a '3' marking. The eighth staff has a '3' marking. The ninth and tenth staves provide harmonic support.

Musical score for page 47, featuring multiple staves with musical notation, dynamics (p, P), and lyrics in Italian. The score includes various musical markings such as *p*, *P*, *solo.*, *dol.*, *UNIS.*, and *DIV.*. The lyrics are: *Chetia favor di notte tene-bro-sa moviam il piè.. lieti aauriam e senza ellade.*

Clar.

solo.

Cors en Mi.

dol.

solo

f *p*

f *p*

f *p*

f *p*

- star: chiocedaiben al - l'alma crucio - - sa! amarui col-se ne potra nipoar.

div.

Cors.

solo.

dolce

p

Licti avauziam.

e senza ella destar chiocedaiben al - l'alma crucio

uniti

Musical score for the first system, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *pp*, and *f*, and performance instructions like *solo.* and *UNIS.*. The lyrics *-cio - - sa amor in col-se ne potrei riposar* are written below the vocal staves.

Musical score for the second system, starting with a *Clar.* (Clarinet) section. It includes piano accompaniment and vocal lines with the lyrics *D'amor e di speranza in sen mi bat - te il*. A circled number *48* is present in the lower left of the system.

-ran - ra in sen mi battei cor. La notte di silenzio mi accresce il terror,
 si raddoppia il suo error si raddoppia il suo error.
 cor, la notte di silenzio mi cala su cor mi infonda lieto u - mor mi fonda lieto u mor si lie - to u -

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *arco.*, and *div.*. The lyrics are in Italian and French.

-ror, mi'accresco - vil terror. *(fiano alla Cantessa)* Chi valà?
 -ror, rad. Doppia. no il suo error. Sar. la. te.
 cor, mi cal. ma uil cor, mi calma uil cor *DIV.* (49) (Et.

Musical score for the second system, featuring piano accompaniment and lyrics in Italian. The score includes dynamic markings such as *pp* and *UNITE*.

-l'è!) Suora Giacchetta m... questa stama sola, o ve non può dormir Ah! tutto laugue, tutto l'inquieta, tant'oh ti -

Clar.
C. en MI solo.
pp
solo.

- non permettete, mi permettete ch'io possa a voi venir, mi permettete, mi permettete ch'io possa a voi ve-

solo.
pp

(E coltonellarete!)

(Infame traditore!)

- uir?
Cb.
Ob. dolce ca-ro i-

Clar.

sotto voce.
Com on ut.

sotto voce.

sottovoce

sottovoce

sottovoce
solier.

50

(Si in due voi siam!)

- stante se in due voi siam! qual gioia al cor! non si ha timor... Ah!....

cres.

cres.

cres.

cres.

cres.

cres.

cres.

Hautb.

solo.

Solo

la Comt^e

Che fate voi?

... non si ha timor

Vc. div.

Stanno ha non ha timor, non ha timor se questa man ni preme il

237 F P CB.

The musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the vocal line. The piano part includes several triplet figures and dynamic markings such as *dol.* and *P*. The vocal line features lyrics in Italian, with some words appearing in both the original and a corrected version.

solo.
dol. $\overset{3}{\text{tr}} \overset{3}{\text{tr}} \overset{3}{\text{tr}} \overset{3}{\text{tr}}$ *P* $\overset{6}{\text{tr}}$

solo. *P* $\overset{6}{\text{tr}}$

solo. *P*

Di te. ma e di spe. ran. za, di te ma e di spe.

Di te ma e di speranza in sen mi bat. te il cor la notte il si. lenzio si non doppiano il suo error.

cor. D'amor e di... speranza in sen mi... bat. te il cor la notte, il silenzio mi calmano il cor, la notte, il silenzio mi calmano il

The musical score consists of ten staves. The top two staves are for the piano, featuring intricate sixteenth-note passages and triplets. The middle staves include vocal lines with dynamic markings such as *F* (forte) and *P* (piano). The bottom two staves provide a bass line with similar rhythmic complexity. The score is divided into three measures by vertical bar lines.

-ran - ca in sen mi bat.te il cor. La notte di silen.zio m'accreco il terror.

si, raddoppiano il suo error si. La notte di silenzio raddoppiano il suo error.

cor, la notte il silenzio m'accreco il cor, m'infondon lieto u-mor, m'infondon lieto u-mor si lie - to - u -

The bottom section of the score shows the continuation of the bass line from the previous staves, with dynamic markings *F* and *P* indicating the volume levels.

Clar. F en MI

F pp pizz.

52

La not-teed il si-len-zio si miac-cresco no il ter-
 - il duo er-ror - La not-teed il si-len-zio rad-dop-piano il suo er-
 -mor... - La not-teed il si-len-zio mi cal-ma no il

F pp pizz.

3 solo.

solo.

arco. div. arco.

6

3

3

-ror La not-teed il si-len-zio si... m'accre-sco no il ter-ror m'ac-cre-sco no il ter-
 -ror raddoppia no il suo er-ror rad-dop-pia no il suo er-
 rar. La not-teed il si-len-zio mi cal-ma no il cor mi cal-ma no il cor mi cal-ma no il

Vc. CB. arco

p
solo.

p

arco.

P

P

UNITI

P

DI.

UNIS.

P

-ror, m'accrescon il ter.ror. Di lasciarvi con

-ror, rad-doppiano il noerror.

cor, mi calmano il cor, mi calmano il cor.

Giusto ciel, qual traditor! giusto ciel... qual traditor.

-Dona.

L'amor che offusca la ragion m'otterra da voi per

Hautb.

Cors en MI.

UNIS.

E' troppo amelo stringe amor. O beta orsi!

-Don lasciate, a voi iolare clamo, que stamando vis il bravo

Un nome ancor puote amarmi egli di

(Odesi lontano suono di Trombe)

Allegro. $\text{♩} = 116$.

The first system of the score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is characterized by a steady, rhythmic pattern of eighth notes. Dynamic markings include 'ff' (fortissimo) on the first, second, and third staves. The bottom-most staff has the instruction 'pizz!' (pizzicato) written above it.

The second system of the score consists of ten staves. The top four staves are in treble clef, and the bottom six are in bass clef. The music continues with rhythmic patterns, including some sixteenth-note passages. Dynamic markings include 'p' (piano), 'cres.' (crescendo), and 'rit.' (ritardando). The instruction 'sans sourdines' (without mutes) is written above the first staff of this system. The bottom-most staff has a 'p' marking at the beginning.

This musical score consists of multiple staves. The upper staves contain piano accompaniment with various chords and melodic lines. The lower staves contain vocal lines with lyrics. The score includes several dynamic markings: *so* (forte), *p* (piano), and *so.* (solo). There are also markings for *F* and *UNIS*. The lyrics are written in a cursive script.

The lyrics are:

c - - ebey-giar ad c. ebey-giar, di tranfrade ebeggjar
 Quil sen - to mai fra-go - ire

Musical score page 462, featuring multiple staves with various instruments and a vocal line. The score includes dynamic markings such as *sf*, *p*, *pp*, and *sfz*, and performance instructions like "solo." and "Non più ti-". The vocal line includes the lyrics "sen - to mai fra - go - re di trom - be ad e - cce - giar ad e - cce - giar".

The musical score consists of 14 staves. The top five staves are for instruments, likely strings and woodwinds, with various dynamics and articulations. The bottom five staves are for voices, with lyrics in Italian. The lyrics are:
 -mor non più timor ci vengo-no a libe-rar ci vengo-
 Non più timor non più ti-mor. ci vengono a libe-rar.
 Oh! qual pe-ri-glio! E va--no lo s...

-no ci vengono a li-berar. Qual sento mai fragor, qual sento mai fra-gor di
 ci vengo-no qual sen-to di
 spe-rar spe-rar Qual sento mai fragor qual sen-to mai fra-gor di

Dynamics: *f*, *f'*, *div.*, *UNIS.*
 Performance instructions: accents, slurs, and a double bar line.

The image shows a page of musical notation, likely a score for a vocal or instrumental piece. It features multiple staves of music, with lyrics written below the lower staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are in French and appear to be a religious or historical text. The page is numbered 465 in the top right corner.

div. unis.

le clai - ron vient de re - ten - tir j'en tends d'i - ci le bruit des ar - mes oui le clai -
le clai - ron vient de re - ten - tir j'en tends d'i - ci le bruit des ar - mes oui le clai -

gier di trouba de chogier qual sen-to moi fragor, qual sen-to moi... fa-gar di trouba de chogier di
 ron vient de re-ten-tir j'entends d'i-ci le bruit des ar... mes oui le clai-ron vient de
 ron vient de re-ten-tir j'entends d'i-ci le bruit des ar... mes oui le clai-ron vient de

trambada e beggiar si si e - - cloeg - giar si e - cloeg giar si e - cloeg -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

-gier! Non plus... timor... non plus... timor... ci ven-gonoi pro-di a
 tir plus de fra-yeur et plus d'a-lar-mes on vient en fin nous
 tir Oh! quel... peri-glio! fu-ga si... è va-no lo... spe

li - - berar a li - - be - - rar

se - - cou - - rir nous se - - cou - - rir.

- rar : : e va - - no lo spe - - rar

Unis //

The musical score is arranged in a system of 14 staves. The top 10 staves are for instruments, and the bottom 4 staves are for the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics and performance instructions:

- Staff 1:** Instrumental line with dynamics *F* and *p*.
- Staff 2:** Instrumental line with dynamic *F*.
- Staff 3:** Instrumental line with dynamic *F*.
- Staff 4:** Instrumental line with dynamic *F*.
- Staff 5:** Instrumental line with dynamic *F*.
- Staff 6:** Instrumental line with dynamic *F*.
- Staff 7:** Instrumental line with dynamic *F*.
- Staff 8:** Instrumental line with dynamic *F*.
- Staff 9:** Instrumental line with dynamic *F*.
- Staff 10:** Instrumental line with dynamic *F*.
- Staff 11:** Instrumental line with dynamic *p*.
- Staff 12:** Instrumental line with dynamic *p*.
- Staff 13:** Instrumental line with dynamic *f*.
- Staff 14:** Instrumental line with dynamic *p*.
- Staff 15:** Vocal line with lyrics: "e - cheg-giar ad e - cheg-giar di trombe ad e - cheg-giar".
- Staff 16:** Vocal line with lyrics: "... Qual ven - to - mai fra - ga - re".
- Staff 17:** Instrumental line with dynamic *p*.

Performance instructions include "solo." in the 5th and 6th staves, "DIV." in the 12th staff, and "UNIS." in the 13th staff.

The image shows a page of a musical score, likely for a symphony, with 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The score is divided into sections, with some parts marked 'solo' and others 'Isolier.'. The bottom of the page features a vocal line with lyrics in Italian: 'Di... tram-be ad e... chog-giar... e chog-giar, Di trombe ad e chog-giar'. The lyrics are written in a stylized, handwritten font. The musical notation is in a standard staff format with a treble clef and a common time signature.

Di . . . tram-be ad e . . . chog-giar . . . e chog-giar, Di trombe ad e chog-giar

The first system of the score consists of ten staves of piano accompaniment. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key markings include *sf* (sforzando) in the first and third staves, *p* (piano) in the second and fourth staves, and *pp* (pianissimo) in the fifth, sixth, seventh, eighth, and ninth staves. The word *solo.* is written above the second and fourth staves. A marking *a 2* appears above the eighth staff. The system concludes with a double bar line.

The second system features a vocal line on the top staff and piano accompaniment on the bottom staves. The lyrics are written below the vocal line: *sen - to mai fra - go - re di . . . trom - bad e - cheg - giar a de - cheg - giar*. The word *Non più ti -* is written above the end of the vocal line. The piano accompaniment continues with rhythmic patterns and includes dynamic markings such as *pp* (pianissimo) in the bottom two staves. The system concludes with a double bar line.

Oh qual.

The musical score consists of approximately 15 staves. The top staves feature instrumental parts with various dynamics such as *sf* (sforzando) and *tutta forza*. The lower staves contain vocal lines with lyrics in Italian. The lyrics are:
 - rar ah! si al- fin a li- be- rati- on- ah...
 - rit on vient on vient nous se- cou- rit.
 - è van spe- rar è van spe- rar...
 The score includes dynamic markings like *sf*, *tutta forza*, and *uniss.* (unisono). There are also some performance instructions like *uniss.* and *tutta forza* written below the vocal lines.

Musical score for voice and piano. The score consists of 14 staves. The top staff is the vocal line, and the remaining 13 staves are for the piano accompaniment. The music is in a key with two sharps (F# and C#) and a common time signature. The score is divided into three measures. The first measure contains mostly rests for the voice and piano accompaniment. The second measure begins with a piano (p) dynamic marking. The third measure features a piano (pp) dynamic marking and includes the following lyrics:

Non piū ti -
 a - li - - be re ptae de - fra -
 ē van . . . spe ar o h qual.

The piano accompaniment includes various textures, including arpeggiated chords, sustained chords, and melodic lines. There are several instances of piano (pp) dynamics throughout the score. The score concludes with a final piano (pp) dynamic marking.

The musical score consists of the following parts and markings:

- Violins I & II:** Multiple staves with dynamic markings *cres.* and *f*.
- Violas:** Staves with dynamic markings *cres.* and *f*.
- Celli:** Staves with dynamic markings *cres.* and *f*.
- Bassi:** Staves with dynamic markings *cres.* and *f*.
- Woodwinds:** Staves with dynamic markings *pp* and *cres.*.
- Contra Basses:** Staves with dynamic markings *pp* and *cres.*.
- Double Basses:** Staves with dynamic markings *pp* and *cres.*.
- String Ensemble:** Staves with dynamic markings *pp* and *cres.*.
- Vocal Line:** Lyrics in French:

-mor, non più timor, ci vengano a li-berar, non più timor, non più timor, ci vengano a li-be-
 your plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-
 pe-ri - - glio! Fug- - ga-si... è va - - no lo... sperar... sperar

pp

cres.

f

This musical score consists of 14 staves. The top five staves are for vocal parts, with lyrics in Italian. The bottom five staves are for instrumental accompaniment. The score includes various dynamic markings such as *sf* (sforzando), *f* (forte), and *tutta forza*. The lyrics are:

-rar ah si al-fin a li-be-rare... ah...
 -rir on vient on vient nous se-cou-rir.
 -e van spe-rar e van spe-rar...

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The vocal parts are in soprano, alto, tenor, and bass clefs. The instrumental parts are in bass clefs. The score is marked with *tutta forza* at several points, indicating a full force performance.

tutta forza.

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top staves (1-6) are instrumental parts, likely for strings or woodwinds, featuring various dynamics such as *p* (piano) and *f* (forte). The bottom staves (7-12) are vocal lines with lyrics in Italian. The lyrics are:

ah si al-fin a.
 a li - - be ar ah si al-fin a.
 è van... sperar, è van sperar è van

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written in a cursive hand. The page number 479 is located in the top right corner.

li - be - rar ah si al fin a li - be - rar, i ven - go - no a li - be - rar, i ven - go -
 se - - cou - rir on vient en - fin nous se - cou - rir on vient en - fin nous se - cou - ir on vient en -
 sperar, è van sperar è van sperar è vano lo sperar spe - ri, è vano è

Musical score for page 56, featuring multiple staves with musical notation and lyrics in French. The score includes various instruments and vocal parts. The lyrics are:

(jour.)
 -no a li-be-rar... a li-be-rar...
 fin nous se_cou_rir nous se_cou_rir.
 r-vano lo operar... si lo operar...

This page of musical notation consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes various note values, rests, and dynamic markings. The music is organized into measures by vertical bar lines. There are several instances of repeated notes and rests, particularly in the upper staves. The notation is dense and detailed, typical of a professional musical score.

Allegro vivace.

Violons.

Alto.

Isolier.

Le Comte.

Basse.

Comte.

Oh ciel... quale rumor!

ff sf sf sf

Récit.

Isolier.

Comte.

È l'ora del ri-tiro, è d'uopo di parlar, o mio signor.

E il mio paggio...

sf sf sf sf sf

Isolier.

Comte.

Isolier.

-lier... Quegli che al sen vi strinse, e che voi sopponeste la con-tessa. Ah! che traditor son; temi il mio sdegno... Non vi ren-

I. II. Cors en Sol

MODERATO

RECIT.

Trompettes en Ut

Trombonnes

(Odesi di nuovo squillo di Trombe più vicino)

-dete à vostro padre in-degno...

Ei giunge qui, o-do l'a-

f

Comte Comtesse

-ralolo... Oh ciel! Voi che fa-te guerra alle donne siete dunque di noi prigio

Comte

Isolier. A vostri piè, ma dama, favor aavri ti kama per tutti i caval-lier Per lor riscatto, che mai vi si può offrir?

Comtesse. Isolier

Il pegno è di par-tir, d'evita-re il do-lor ai loro sposi. Per segreto pas-saggio vi può quidar il

Comte

Il paggio; ed ei più destro schiuderà l'ingresso al di fuor. E-gli è fra noi più destro giocator.

Moderato. ♩ = 88.

Flûtes.
Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timbales
en UT.

Grosse-Caisse.

Cimballes
et Triangle.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

RAGONDE.

CHOEUR.

Violoncelle et
Contre-Basse.

Cb.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, followed by percussion, strings, and vocal parts. The Alto part has a 'div.' marking. The Violoncelle et Contre-Basse part is marked 'pizz.'. The score includes various dynamic markings and articulation symbols.

Flûte. a2

The musical score consists of multiple staves. The top staff is for Flute a2, starting with a treble clef and a dynamic marking of *p*. Below it are several staves for other instruments, including strings and woodwinds, also marked with *p*. The bottom staff is for Comt. (Compt.), with a bass clef and a dynamic marking of *p*. The lyrics are written below the Comt. staff.

Comt.
 Cim. biliamo alldman di vitto - ri. a, o - no re ai prodi vincitor che il de. sire d'ou - rec de

ni a londe-ter-ni fa-mae splendor

ante.

All'innocediaula vittoria, celsa regni purgiora el a-

Musical score for voice and piano. The score consists of 14 staves. The first three staves are piano accompaniment. The fourth staff is the vocal line, starting with a *pp* dynamic and a *solo.* marking. The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are piano accompaniment. The eleventh staff is the vocal line, starting with a *pp* dynamic and a *sotto voce* marking. The twelfth and thirteenth staves are piano accompaniment. The fourteenth staff is the vocal line, starting with a *pp* dynamic.

Lyrics: *-mor... lasciam.. lasciam.. il so-li-tari-orror... La-sciam La-sciam... quit-tons quit-tons*

The main musical score consists of 14 staves. The top two staves are for Violins I and II, both marked with a forte (f) dynamic. The next two staves are for Violas I and II, also marked with f. The following two staves are for Cellos I and II, marked with f. The bottom two staves are for Double Basses I and II, marked with f. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fg.), and Contrabassoons (Cb.). The score is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. There are several dynamic markings such as f, mf, and p. The notation includes various note values, rests, and articulation marks.

So. li. ta. ri. o. ni. a.

lieux hospita - liers.

Vc.

Cb.

This section contains the vocal and low instrument parts. It includes the vocal line with the lyrics "So. li. ta. ri. o. ni. a." and "lieux hospita - liers." The Violoncello (Vc.) part is marked with a forte (f) dynamic and features a complex rhythmic pattern. The Contrabasso (Cb.) part is also marked with f and follows a similar rhythmic structure. The notation includes various note values, rests, and articulation marks.

This page of musical score, numbered 490, is a complex arrangement for a large ensemble. It features multiple staves, including woodwinds, strings, and voices. The music is characterized by intricate rhythmic patterns, with frequent use of triplets and sixteenth-note passages. The vocal parts include lyrics in both Italian and French. The score is marked with a forte dynamic (FF) and includes various performance instructions.

Comtesse.

Ragonde.

Gia lo-de ai figli del-la

Hon-neur aux fils de la vic-

FF

FF

This section of the score contains the instrumental accompaniment. It features multiple staves for various instruments, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Horns). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note passages, and dynamic markings such as *f* (forte) and *ff* (fortissimo).

glo-ria au-ri pro-di-vi-ni-ci-tor et il-de-si-re-do-no-ree di-glo-ria ho-ro-re
 que l'amour ain-si que la gloi-re ont ra-me-
 toi-re honneur aux bra-ves che-va-liers que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 Vc.
 Cb.

This section contains the vocal and basso continuo parts. It includes staves for Soprano, Alto, Tenor, and Bass voices, as well as a basso continuo line. The lyrics are written below the vocal staves. The music features melodic lines with some triplets and dynamic markings.

Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. The score includes dynamic markings such as *sf* and *sfz*, and articulation marks like accents and slurs. A "C. cor II." part is indicated in the third staff.

-ter-ni fa-mae splendor - lo-ro e-ter-ni fa-mae splendor lo-ro e-ter-ni fa-mae splen-

nés dans leurs lo-yers ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

nés dans leurs lo-yers ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

nés dans leurs lo-yers ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

nés dans leurs lo- fa-mae splendor fa-mae splendor fa-mae splendor dans leurs lo-

nés dans leurs lo- ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

unis.

3 3 3 3 sf sf sf sf 3 3 3 3 sf sf sf sf

dor, fa - ma e splendor fa - ma e splendor, fa - ma e splendor.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

sf sf sf sf

This page of musical notation consists of 14 staves. The first 10 staves are in treble clef, and the last 4 are in bass clef. The notation includes various rhythmic patterns, triplets, and rests. On the right side, there are vertical labels: 'C' for the first 10 staves, 'CMB' for the 11th, 12th, and 13th staves, and 'CMB' for the 14th staff.