

V. Scena ed Aria Mina

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

Largo (♩=56)

Flauto

Oboi

Clarineti in Do

Fagotti

Corni in Fa

Trombe in Sib

Tromboni

Cimbasso

Timpani

MINA

Largo (♩=56)

I. Violini

II. Violini

Viola

Violoncelli

Contrabbassi

I. Vni II. Vle Vc. Cb.

pp

This system contains the first five staves of the score. It features two Violin parts (I and II), Viola, Violoncello, and Contrabasso. The music is in a minor key and includes several triplet markings. A dynamic marking of *pp* is present at the beginning of the first measure.

I. Vni II. Vle Vc. Cb.

This system continues the string parts from the previous system. It includes two Violin parts, Viola, Violoncello, and Contrabasso. The notation features various triplet markings and melodic lines.

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

*cresc.*

This system contains the woodwind and brass parts. It includes Flute, Oboe, Clarinet in D, Bassoon, Fagotto, and three parts of Horns (Fa, Cor., Fa). A dashed line with the word *cresc.* spans across the top of the system. The music includes triplet markings and dynamic markings such as *p*.

I. Vni II. Vle Vc. Cb.

*cresc.*

This system continues the string parts from the previous system. It includes two Violin parts, Viola, Violoncello, and Contrabasso. A dashed line with the word *cresc.* spans across the top of the system. The notation features various triplet markings and melodic lines.

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

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

I.

Ob.

Cl.  
Do

Fg.

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Fa

Trb.  
Si ♭

Trbn.

Cmbs.

MINA

*(dal fondo a sinistra agitatissima)*

Oh cie - lo!..

I.

Vni

II.

Vle

Vc.  
Cb.

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

MINA

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

I. Vni

II. Vni

Vle

Vc.

Cb.

**2** Poco più mosso (♩ = 96)

Trb. Si b

Trbn.

MINA

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

**2** Poco più mosso (♩ = 96)

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

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

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

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

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

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

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

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

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I.

Ob.

Cl. Do I.

Fg. I.

Fa

Cor. Fa

Trb. Si b

Trbn.

Cmbs.

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

I. Vni

II. Vni

Vle

Vc.

Cb.

*ff*



3 I. Tempo

Fl. I. *pp* *dolce*

Ob. I. *pp* *dolce*

MINA  
madre è questo il santo a-vello!... El - - - la si

3 I. Tempo

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. I. *pp*

Ob. I. *pp*

Fg. I. *pp*

MINA  
pu-ra ed i - o!.. Ma-dre!.. Madre, soc-

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

*MINA*  
- cor - ri, soc - cor - ri al do - lor mi - - - o.

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

**4** Largo  $\text{♩} = 56$

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

Sord.  $\text{pp}$   $\Lambda 6$

**4** Largo  $\text{♩} = 56$

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

Sord.  $\text{pp}$   $\text{trio}$

Un solo I. Vno  
Un solo II. Vno  
Una Vla

2 Vni I.  
2 Vni II.

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

5

pizz.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

5

Sord.

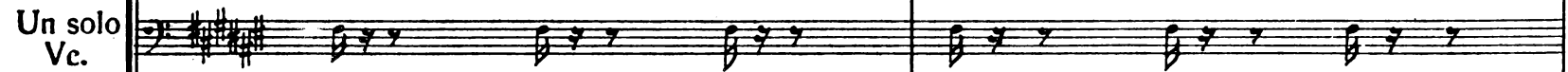
*con passione*


MINA 

Un solo I. Vno 

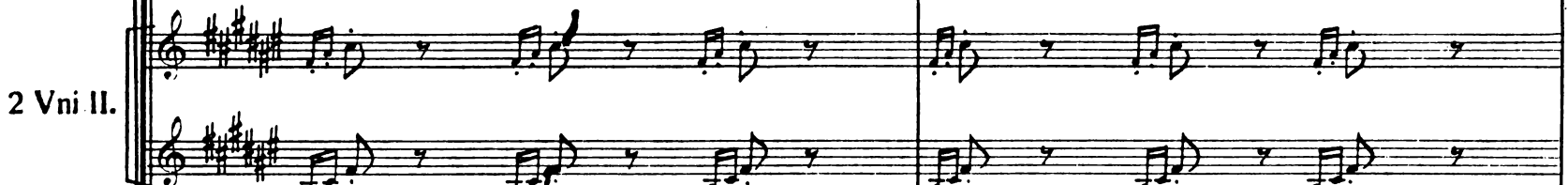
Un solo II. Vno 

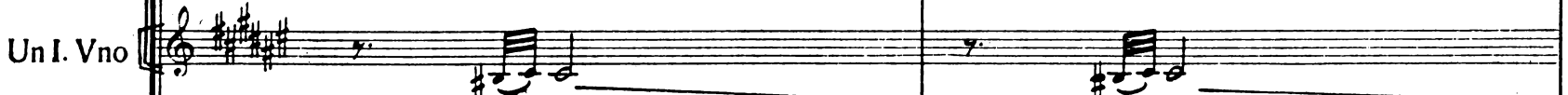
Una Vla 

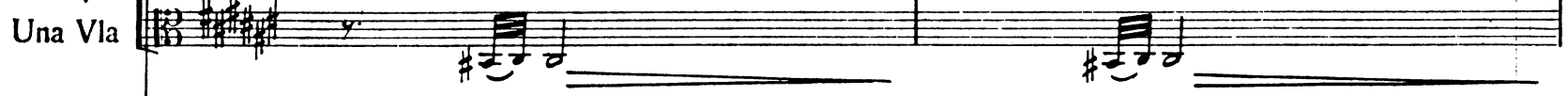
Un solo Vc. 

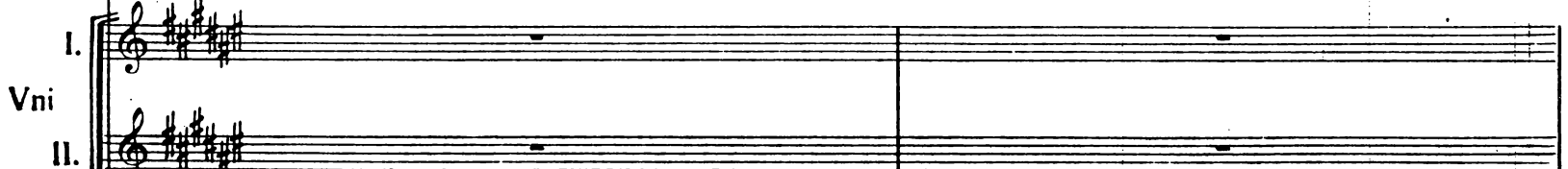
Un solo Cb. 

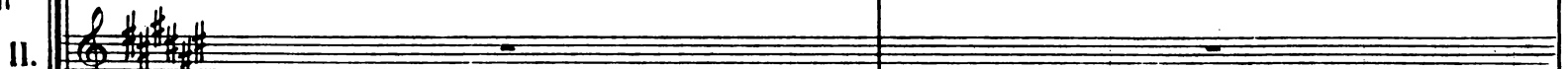
2 Vni I. 

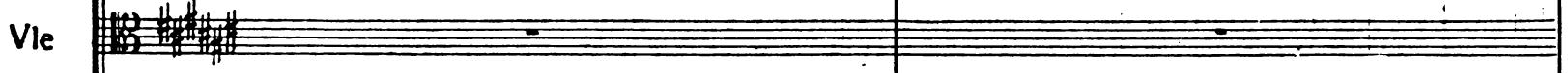
2 Vni II. 

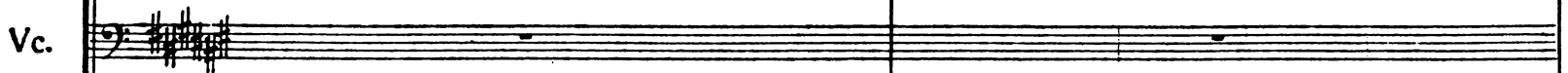
Un I. Vno 

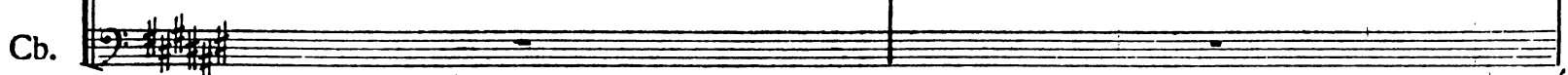
Una Vla 

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 

*MINA*  
do - - ve be - a - - ta sie - - di,

*In solo*  
I. Vno

*Un solo*  
II. Vno

*Una Vla*

*Un solo*  
Vc.

*Un solo*  
Cb.

2 Vni I.

2 Vni II.

*Un I. Vno*

*Una Vla*

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

This page of a musical score contains the following parts and details:

- Vocal Part:** A single line for the soprano voice, labeled 'MINA', with the lyrics 'do - - ve be - a - - ta sie - - di,'. The melody is written in a treble clef with a key signature of three sharps (F#, C#, G#).
- String Solos:** A section for solo instruments:
  - I. Vno:** First Violin solo, featuring a melodic line with accents.
  - II. Vno:** Second Violin solo, mirroring the first violin's line.
  - Una Vla:** Solo Viola part, playing a similar melodic line.
  - Un solo Vc.:** Solo Violoncello part, providing a rhythmic accompaniment.
  - Un solo Cb.:** Solo Contrabasso part, also providing a rhythmic accompaniment.
- Ensemble:** A section for the full string ensemble:
  - 2 Vni I.:** First Violins, playing a rhythmic accompaniment.
  - 2 Vni II.:** Second Violins, playing a rhythmic accompaniment.
  - Un I. Vno:** First Violin, playing a rhythmic accompaniment.
  - Una Vla:** Viola, playing a rhythmic accompaniment.
  - Vni I. & II.:** Violins I and II, playing a rhythmic accompaniment.
  - Vle:** Viola, playing a rhythmic accompaniment.
  - Vc.:** Violoncello, playing a rhythmic accompaniment.
  - Cb.:** Contrabasso, playing a rhythmic accompaniment.

*MINA*  
al - - la tua fi - - glia vol - - gi - ti, l'af - -

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Sord.  
pp  
Sord.  
pp  
Sord.  
pp  
Sord.  
pp

Detailed description: This page of a musical score contains a vocal line and several instrumental parts. The vocal line, labeled 'MINA', has lyrics 'al - - la tua fi - - glia vol - - gi - ti, l'af - -'. The instrumental parts include: 'Un solo I. Vno' and 'Un solo II. Vno' (Violins I and II) with melodic lines; 'Una Vla' (Viola) with a melodic line; 'Un solo Vc.' (Violoncello) and 'Un solo Cb.' (Contrabbasso) with rhythmic accompaniment. A second system includes '2 Vni I.' and '2 Vni II.' (Violins I and II) with sustained chords, 'Un I. Vno' (Violino I) with a melodic line, and 'Una Vla' (Viola) with a melodic line. A third system shows 'I. Vni', 'II. Vni', 'Vle', 'Vc.', and 'Cb.' (Violins I, Violins II, Viola, Violoncello, and Contrabbasso) with sustained chords, each marked with 'Sord.' and 'pp'.

*MINA*  
- fan - - no suo deh! ve - - di

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Ch.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

This musical score page contains six systems of staves. The first system includes a vocal line for 'MINA' with lyrics '- fan - - no suo deh! ve - - di' and five solo instrumental parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system features woodwinds: two Flutes (I and II), a Clarinet in B-flat, and a Bassoon. The third system includes a Violin I, Viola, Violoncello, and Contrabasso. The fourth system features strings: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line is in a soprano clef, while the instrumental parts use various clefs (treble, alto, and bass). The lyrics are positioned below the vocal staff. The page number '291' is located in the top right corner.

6

-MINA

Pre - - sen - ta le mie la - gri - me

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

6

I.

Vni

II.

Vle

Vc.

Cb.



*MINA* tu del - - l'E - ter - no al tro - - no,

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo  
Un solo

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

The musical score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line (MINA) is in a soprano register, with lyrics 'tu del - - l'E - ter - no al tro - - no,'. The instrumental parts include two solo violins (I and II), one solo viola, two solo violas (I and II), one solo violin (I), and one solo viola. The woodwind section consists of two violins (I and II), one violin (I), and one viola. The string section includes two violins (I and II), one violin (I), one viola, one cello (Vc.), and one double bass (Cb.). The score is divided into two systems, with the vocal line and the first system of instruments in the first system, and the second system of instruments in the second system. The vocal line is written in a soprano clef, and the instrumental parts are written in their respective clefs. The woodwind and string parts are mostly rests, indicating they are not playing in this section.

*MINA*  
e sei be-a - ti pian - - gon, piangi tu

*Un solo I. Vno*  
*Un solo II. Vno*  
*Una Vla*  
*Un solo Vc.*  
*Un solo Cb.*

*2 Vni I.*  
*2 Vnill.*  
*Un I. Vno*  
*Una Vla*

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

This page of a musical score contains the vocal line and the first system of instrumental accompaniment. The vocal part, labeled 'MINA', has the lyrics 'e sei be-a - ti pian - - gon, piangi tu'. The instrumental parts include two solo violins (I and II), a solo viola, a solo violin, and a solo cello. The second system includes two first violins, two violas, a first violin, and a viola. The third system includes first and second violins, a viola, a cello, and a double bass. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line begins with a piano (p) dynamic and a fermata over the first measure. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

*MINA*  
pu - - re tu pur con me.

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

2Vni II.

Un I. Vno

Una Vla

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

7

MINA

Non vor - rā il suo per - do - - no - - ne -

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
'Vc.'

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

7

I.  
Vni

II.

Vle

Vc.

Cb.

*MINA*  
 - gar - - mi Id-di-o per te, ah!

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc. *Arcole*

Un solo Ch.

2 Vni I.

2 Vni II.

2 Vni III.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Ch.

*pp*

*pp*

*pp* *pizz.*

*dim.*

*MINA*  
no, non vorrà il per - do - - no ne - gar - mi Id-

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*MINA*

- di - - o, Id-dio per te, ne - -

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

MINA

- gar - - mi, negar - mi Id - di - - o, ne -

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I.

Vni

II.

Vle

Vc.

Cb.

The musical score is arranged in two systems. The first system contains the vocal line and five instrumental staves (Violins I & II, Viola, Violoncello, and Contrabasso). The second system contains five instrumental staves (2 Violins I, 2 Violins II, Violoncello I, Viola, and Contrabasso). The vocal line features a melodic phrase with lyrics: "- gar - - mi, negar - mi Id - di - - o, ne -". The instrumental parts provide harmonic support, with some staves showing dynamic markings like *p* and *f*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.



*Oppure*  
 - gar - - mi ah! non vorrà ne-garmi Iddio per  
 - gar - - mi, ah! negar-mi Iddio per

MINA

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Ch. *arco*

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb. *arco*

MINA

te.  
te.

*morendo*

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

*morendo*

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

*morendo*

*morendo*

I.

Vni

II.

Vle

Vc.

Cb.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

8 Allegro agitato (♩=132)

MINA  
 GOD.  
 Voi qui!... Non profa -  
 Mi - - na!

8 Allegro agitato (♩=132)

I. Tutti  
 Vni Tutti pp  
 II. Tutti pp  
 Vle Tutti pp  
 Vc. Tutti pp

MINA  
 GOD.  
 - na - te questo san - - to lo - co... la - scia - - - temi alle

I.  
 Vni  
 II.  
 Vle  
 Vc.

MINA  
 GOD.  
 pre - ci... Ah! tal pa -  
 In - gra - ta!.. io v'amo sempre...

I.  
 Vni  
 II.  
 Vle  
 Vc.

MINA

- ro - la non v'esca piū dal labbro, e se d'o - no - re piū stil - la ĩn

I. Vni

II. Vni

Vle

Vc.

Detailed description: This system contains the first vocal line and the beginning of the string accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are '- ro - la non v'esca piū dal labbro, e se d'o - no - re piū stil - la ĩn'. The string parts include Violin I, Violin II, Viola, and Violoncello, with the latter two parts starting with sustained notes.

MINA

voi, l'a - nel-lo di col-pe - vo-le a - mor pe-gno fu-

I. Vni

II. Vni

Vle

Vc.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line lyrics are 'voi, l'a - nel-lo di col-pe - vo-le a - mor pe-gno fu-'. The string parts continue with sustained notes and some rhythmic movement in the lower registers.

MINA

GOD.

- ne - sto ren - de - temi, fug - gi - te.

No... mai... v'a - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system introduces a 'GOD.' part in the vocal line and a Double Bass (Cb.) part. The vocal line lyrics are '- ne - sto ren - de - temi, fug - gi - te.' followed by 'No... mai... v'a - -'. The string parts (Vni, Vle, Vc., Cb.) feature a more active accompaniment with dynamic markings such as 'f' (forte) and accents.

Fl. *a2* *f*

Ob. *f*

Cl. *f*

Do *f*

Fg. *f*

Mib *f*

Cor. *f*

Si b *(in Sib)* *f*

Trb. *(in Mib)* *f*

Mi b *f*

Trbn. *f*

Cmbs. *f*

GOD. *f*

- mo; a di - fen - dervi qui re sto; v'a - -

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Cl. *a2* *f*

Do *f*

Fg. *a2* *f*

GOD. *f*

- mo.

9 Più lento  $\text{♩} = 88$

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *pp*

Cb. *pp*

9 Più lento  $\text{♩} = 88$

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

MINA  
 Ah dal sen di quel - - la tom - - ba cu-po

10 Allegro assai moderato ♩ = 88

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

MINA  
 fre - mi - to rim - bom - - ba! Scel - le - ra - to fu l'ac - -

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

I.

Fg. *p*

Cor. *p*  
Mib. *p*

Tp. *p*

MINA

- cen - to che lo giunse a pro-vo - car, Di mia ma - dre l'ombrai-

I. II.

I. Vni

II. Vni

Vle

Vc. *p*  
Cb. *p*

*string. - - - e - - -*

I.

Fg. *p*

Cor. *p*  
Mib. *p*

Tp. *p*

MINA

- ra - - ta già ne sor - ge, su me guata, Oh ter-ro-re!.. già m

*string. - - - e - - -*

I. Vni

II. Vni

Vle

Vc. *p*  
Cb. *p*

*cresc.* - - - - -

Fl. *a2* *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Mib Cor. *f*

Si b *a2* *f*

Trb. Mib *f*

Trbn. *f*

Cmbs. *f*

Tp. *f*

*cresc.* - - - - -

MINA

sen - to dal suo lab - bro ful - - mi - nar! Ah fug -

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*



11 *Più mosso* (♩ = 120)

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Si b

MINA

- gi - te...il mio spa - ven - - to si rad-dop - - piaavoi di-

11 *Più mosso* (♩ = 120)

I.

Vni

II.

Vle

Vc.

Ch.

Fl.   
 Ob. I.   
 Cl. I.   
 Do.   
 Fg. a2   
 Mi b   
 Cor. a2   
 Si b   
 MINA   
 I.   
 Vni   
 II.   
 Vle   
 Vc.   
 Ch.

- nan - te; ma-le-det - to sia l'i - stan - - te che vi sce - - si ad a-scol-

8--7

Fl. *pp* *tr*

Ob. I. *pp* *tr*

Cl. Do I. *pp* *tr*

Fg. *pp*

Mib *pp*

Cor. *a2*

Si b

MINA  
- tar. Ah fug - gi - - te! il mio spa - ven - to si rad -

I. *pp* *tr*

Vni

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob. I.

Cl. Do I.

Fg.

Mib

Cor. a2

Si b

MINA

- dop - piaa voi da - van - te; ma - le - det - to sia: l'i-

Vni I.

Vni II.

Vle

Vc.

Ch.

Fl.

Ob. I.

Cl. Do I.

Fg.  $b_0$

Mib

Cor. sib  $a_2$

Trb.  $a_2$   $p$

MINA  
- stan - - - - - te che vi sce - - - si ad a.scol.

I. Vni

II. Vni

Vle

Vc.

Cb.

12

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

MINA

GOD.

tar, ad a. scoltar!

A di.

12

I. Vni

II. Vni

Vle

Vc. Cb.

Uniti

Fl.  
Ob.  
Cl.  
Do  
Fg.  
Wib  
Cor.  
Si b  
Trb.  
Wib  
Trbn.  
Cmbs.  
Tp.

This section of the score includes parts for Flute, Oboe, Clarinet in D-flat (labeled 'Cl. Do'), Bassoon, English Horn, Cor Anglais, Trumpet in B-flat, Trombone in B-flat, and Trombone in C. The woodwinds and brass instruments play complex rhythmic patterns, often with accents and slurs. The Clarinet in D-flat part includes a '2' marking, likely indicating a second ending or a specific fingering. The Trombone in B-flat part also includes a '2' marking. The Trombone in C part has a '2' marking. The Trombone in B-flat part has a '2' marking. The Trombone in C part has a '2' marking.

GOD.  
- fen - dervi, a di - fen - dervi qui re - sto.

The vocal line is for the Soprano (GOD). The lyrics are: - fen - dervi, a di - fen - dervi qui re - sto. The melody is simple and features a prominent dotted rhythm.

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a steady, rhythmic accompaniment, often with slurs and accents. The Violin I part has a '2' marking. The Violin II part has a '2' marking. The Viola part has a '2' marking. The Violoncello part has a '2' marking. The Contrabasso part has a '2' marking.

13 (*Allegro assai moderato*)

(♩ = 88)

Fl.

Ob.

Cl. *a2*

Do

Fg.

Cor. *mi b*

si b

Trb. *Mi b*

Trbn.

Cmb.

Trp.

MINA

GOD.

Ah dal

Sempre v'a - mo.

13 (*Allegro assai moderato*)

(♩ = 88)

I.

Vni

II.

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*



MINA

sen di quel - la tom - ba cu po fre mi - to rim - bom - ba!.. Scelle -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first vocal phrase and the beginning of the instrumental accompaniment. The vocal line (MINA) is in a soprano register, starting with a half note 'sen' followed by a series of eighth and sixteenth notes. The instrumental parts include Violins I and II with rhythmic patterns of eighth notes, Viola with similar rhythmic patterns, Violoncello (Vc.) and Contrabasso (Cb.) with triplet figures and some sustained notes. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

MINA

- ra - to fu l'a - - - cen - to che lo giun - sea pro - vo -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the vocal phrase and instrumental accompaniment. The vocal line (MINA) continues with a half note 'ra' followed by a long rest for 'to', then a half note 'fu' and a series of eighth notes. The instrumental parts continue with similar rhythmic patterns. The Violoncello (Vc.) and Contrabasso (Cb.) parts feature triplet figures. The key signature and time signature remain the same as in the first system.

I.

Fg.

Cor. Mi $\flat$

I. II.

Tp.

MINA

- car. Di mia ma - dre l'ombra - ra - - ta già ne sor - ge, su me

I.

Vni

II.

Vle

Vc.

Cb.

I. *string. e cresc.*

Fg.

Cor. Mi $\flat$

I. II.

MINA

gua - ta!.. Oh ter - ro - re!.. già mi sen - to dal suo

*string. e cresc.*

I.

Vni

II.

Vle

Vc.

Cb.

14 Più mosso (♩ = 120)

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* a2

Mib *f*

Cor. sib *f* a2

Trb. Mib

Trbn. I. II. a2 III.

Cmb. *f*

Tp. *f*

MINA  
 lab - broful - mi - nar. Ah fug - - gi - te! il mio spa - ven - - to si rad.

14 Più mosso (♩ = 120)

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Si b

MINA

- dop - pia a voinan - te ma - le - det - to sia l'i - stan - te che vi

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *pp* *tr*

Ob. *I.* *pp* *tr*

Cl. *I.* *pp* *tr*

Do *pp* *tr*

Fg. *a2* *pp* *tr*

Mib *a2* *pp*

Cor. *a2* *pp*

Si b *a2* *pp*

MINA  
 sce - - - siada scol tar. Ah fug - gi - teilmio spa - ven - to si rad.

Vni *I.* *pp* *tr*

Vni *II.* *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

Fl.

Ob. I.

Cl. Do I.

Fg.

Cor. a2

Trb. a2

Trb. Mi b p

MINA

dop - pia voi da - van - te ma - le - det - to sia l'i - stan

Vni I.

Vni II.

Vle

Vc. p #p f

Ch.

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. sib

Trb. Mi b

MINA

che vi sce - - - si ada.scol - - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 323, features a complex orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Trumpet in B-flat (Trb. Mi b), Trombone in B-flat (Tromb. Mi b), and Horn in B-flat (Cor. sib). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line (MINA) is present, with the lyrics "che vi sce - - - si ada.scol - - -". The score is written in a key signature of two flats and a 2/2 time signature. The woodwinds and strings play intricate patterns, while the brass provides harmonic support. The vocal line is a melodic phrase with a long note on "sce" and a dotted note on "scol".

Fl. *f* *ff*

Ob. *f* *ff*

Cl. Do *f* *ff*

Fg. *f* *ff*

Mib Cor. *f* *ff*

Si b *f* *ff*

Trb. Mib *f* *ff*

Trbn. *f* *ff*

Cmbs. *f* *ff*

Tp. *f* *ff*

MINA  
- tar, ad a scol tar male detto sia l'i stante che vi

I. Vni *f* *ff*

II. Vni *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*



Fl.  
Ob.  
Cl.  
Do  
Fg.  
Mib  
Cor.  
Si  
Trb.  
Mi  
Trbn.  
Cmbs.  
Tp.  
MINA  
GOD.

*a2*

*p*

*ff*

scesi ad ascol - tar Fug - gi - te!.. Ah fuggi

No...

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*ff*

This musical score page features the following parts and markings:

- Fl.** (Flute) and **Ob.** (Oboe): Both parts play a melodic line with grace notes and slurs.
- Cl. Do** (Clarinet in D): Plays a similar melodic line to the flute and oboe.
- Fg.** (Bassoon): Plays a melodic line with grace notes.
- Mib Cor.** (Cornet in B-flat) and **Si b** (Trumpet in B-flat): Both play a rhythmic accompaniment of eighth notes.
- Trb. Mib** (Trumpet in B-flat): Plays a melodic line with an *a2* marking.
- Trbn.** (Trombone): Plays a rhythmic accompaniment of eighth notes.
- Cmbs.** (Cymbals): Plays a rhythmic accompaniment of eighth notes.
- Tp.** (Tom-tom): Plays a rhythmic accompaniment of eighth notes.
- MINA** (Soprano voice): Has a rest for the first two measures, then enters with the vocal line.
- GOD.** (Tenor voice): Has a rest for the first two measures, then enters with the vocal line.
- I. Vni** (Violin I): Plays a melodic line with grace notes and slurs.
- II. Vni** (Violin II): Plays a melodic line with grace notes and slurs.
- Vle** (Viola): Plays a melodic line with grace notes and slurs.
- Vc.** (Violoncello): Plays a rhythmic accompaniment of eighth notes.
- Cb.** (Contrabasso): Plays a rhythmic accompaniment of eighth notes.

Dynamic markings include *ff* (fortissimo) at the beginning of the woodwind and string parts. The score concludes with the instruction *(attacca subito)*.

*(attacca subito)*

## 6. Duetto, Quartetto e Finale II.

*Allegro*

♩ = 108

*in Sol*

*in Re*

*in Re*

Arol.do allo . ra sa . prà tut . to

*(freddamente)*

Io re . sto...

*(Viene dal fondo a sinistra, chiuso in un mantello. Egli ha due spade.)* *p* Ei tut.to ignore . rà....

*Allegro*

♩ = 108

MINA Pa - dre! Ah, ma scolta - te, o pa - dre...  
 (a Mina) (severo) be...

EGB. Parti - te. M'ob - be.

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

EGB. - di - - - te.

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

(gettando il mantello, e presentagli le spade.)

EGB. Sce - gli....

**16** Allegro vivo (♩=80)

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

The musical score is arranged in two systems. The top system includes the following parts:

- Fl. (Flute)
- Ott. (Oboe)
- Ob. (Clarinet)
- Cl. Do (Clarinete)
- Fg. (Fagotto)
- Sol. Cor. (Corni)
- Re. (Corno)
- Trb. Re. (Trombe)
- Trbn. (Tromboni)
- Cmbs. (Cimbali)
- Ip. (Tubano)
- GOD. (Vocal part for God)
- EGB. (Vocal part for EGB)

The bottom system includes the string section:

- I. Vni (Violini)
- II. Vni (Violini)
- Vle (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The score features dynamic markings such as *f* (forte) and *p* (piano). The vocal parts have the following lyrics:

GOD. Un du - el - lo?

EGB. Sì... e mor.ta.le.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

SOD.  
Ma la sorte non è eguale...

EGB.  
Tu ricusi?... Al mondo in

I.  
Vni

II.

Vle

Vc.

Cb.

*f*

*p*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

GOD.

EGB.

*f*

*p*

La mi - nac - cia i - o non

fac - ciavò insul - tarti....

I.

Vni

II.

Vle

Vc.

Cb.

*f*

*p*

17

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

GOD.

cu . ro...      Fia      lo . da . to chiavrà un veglio ri - spet . ta . to

17

I.  
Vni

II.

Vle

Vc.

Cb.





Fl.

Ott.

Ob. I. *p*

Cl. I. *p*  
Do

Fg. *p*

Sol.

Cor. *f*  
Re

Trb. *f*  
Re

Trbn. *f*

Cmbs. *f*

Tp. *f*

GOD. *f*

EGB. *f*

Io sto mu-to al ve-stro ac-sdegno?... dun-que in-te l'o-no-re è spen-to?..

I. *f*  
Vni. *p*

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

Vle. *Pizz.* *p* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Re

Cmbs.

GOD.

-cento. Ba-sti!..

EGB.

Oh miarabbia!.. Ebben, a-scolta... M'odi anco u-na vol-ta; s'ora in.

I.  
Vni

II.

Vle

Vc.

Cb.

18

Cl. Do *p*

Fg. *p* I.

EGB. *p*

va - no t'ha gri - da - to vi - le, in - fa - me il labbro mi - o, fa - rea

18

I. *p*

Vni *p*

II. *p*

Vle *Arco p*

Vc. *Arco p*

Cb. *p*

Cl. Do

Fg. *p* I.

GOD.

EGB. *p*

tut - ti di - sve - - - lo chi tu si - a saprò ben i - o.

Basti... Eg -

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Do

Fg. I.

GOD. ber to...

EGB. Ven tu rie ro che t'av vol gi nel mi -

I. Vni

II. Vni

Vle p cresc.

Vc.

Cb.

Cl. Do

Fg. I.

EGB. ste ro, non sai tu ch'io fa rò no to co.me il pa dre ti sia i-

I. Vni

II. Vni

Vle

Vc.

Cb.

19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Re

Trb. Re

Trbn.

Cmbs.

Tp.

GOD.

EGB.

Ah! u na spada!... U - na spada!.. in guardia...

-gnoto?.. Gra - zie, o sorte!

19

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.

Re

Trb.  
Re

Trbn.

Cmb.

Tp.

SOD.  
U - na spada in guardia

FGB.  
mor - te. A mor - te. A

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Re

Trb.  
Re

Trbn.

Cmb.

Tp.

GOD.  
mor - te. Nes\_sun demone, niun Di\_o a' miei col\_pi ti tor -

EGB.  
mor - te. Nes\_sun demone, niun Di\_o a' miei col\_pi ti tor -

(*A piacere ma non tanto lento*)  
(*brandendo le spade*)  
*ff*

20

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.



Fl. *f*

Ott. *f*

Ob. *a<sup>2</sup> f*

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

Fg. *a<sup>2</sup> f*

Cor. *f a<sup>2</sup>*  
Fa  
Si b

Trb. *f*  
Mi b

Trbn. *f*

Cmbs. *f*

GOD. *f*  
- ra. Col tuo sangue il fu - ror mio l'on - ta in - fa - me ter - ge -

EGB. *f*  
- rà. Col tuo sangue il fu - ror mio l'on - ta in - fa - me ter - ge -

I. *f*  
Vni

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

The image shows a page of a musical score, page 341. It contains staves for various instruments and vocal soloists. The instruments include Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Cor. Fa, Si b), Trumpets (Trb. Mi b), Trombone (Trbn.), and Combs. The vocal soloists are GOD. and EGB. The string section includes Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with two flats and a 2/4 time signature. Dynamics are marked with 'f' (forte) and 'a2' (second octave). The vocal lines have lyrics in Italian. The woodwinds and strings have melodic lines with slurs and accents.

21 *Mosso*  
(a tempo)

Fl. *f*

Qtt. *f*

Ob. *a2 f*

Cl. Do *a2 f*

Fg. *a2 f*

Fa

Cor. Si b *f*

Trb. Mi b *f a2*

Trbn. *f*

Cmb. *f*

GOD. *f*  
- ra. Nessun de - mone, niun Di - o a miei col - pi ti tor.

EGB. *f*  
- ra. Nessun de - mo - ne, niun Dio - o a miei col - pi ti tor.

21 *Mosso*  
(a tempo)

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

Vni *f* *Pizz.* *p*

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

Vle *f* *Pizz.* *p*

Vc. *f* *Pizz.* *p*

Cb. *f* *Pizz.* *p*

Fl. *ff*

Ott. *ff*

Ob. *ff*<sup>a2</sup>

Cl. Do *ff*<sup>a2</sup>

Fg. *ff*

Fa *ff*<sup>a2</sup>

Cor. Si b *ff*<sup>a2</sup>

Trb. Mi b *ff*

Trbn. *ff*

Cmbs. *ff*

Ip. *ff*

G.C. *ff*

GOD. *ff*

EGB. *ff*

I. *arco* *ff* *div.* *Uniti*

Vni II. *arco* *ff* *div.* *Uniti*

Vle *arco* *ff* *div.* *Uniti*

Vc. *arco* *ff*

Cb. *arco* *ff*

*ra. Col tuo san-gue il fu - ror mio l'on-ta in fa - me ter-ge.*

*ra. Col tuo san-gue il fu - ror mio l'on-ta in fa - me ter-ge.*

Tempo doppio

22 (Allegro vivo) (♩ = 160)

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff* a2

Fa *ff* a2

Cor. Si b *ff* a2

Trb. Mi b *ff*

Trbn. *ff* a3

Cmbs. *ff*

Tp. *ff*

GOD. - rà. (si battono accanitamente.)

EGB. - rà.

Tempo doppio  
22 (Allegro vivo) (♩ = 160)

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Fa  
Cor. Si b  
Trb. Mi 3  
Trbn.  
Cmb.  
Tp.  
AR. *(AROLDO dalla parte del tempio)*  
I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Qual ru mo re!...

Detailed description: This page of a musical score, numbered 345, contains parts for various instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute in A (Fa), Cor Anglais in B-flat (Cor. Si b), Trumpet in D (Trb. Mi 3), Trombone (Trbn.), Contrabass (Cmb.), Trombone in C (Tp.), and Violin (Vni) with two staves (I and II). A vocal soloist (AR.) is also present, with the instruction *(AROLDO dalla parte del tempio)*. The vocal line includes the lyrics "Qual ru mo re!...". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like *mf* and *ff*. The woodwinds and strings play melodic and harmonic lines, while the brass instruments provide a rhythmic and harmonic foundation. The vocal soloist enters with a dramatic phrase.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Si b

Trb.  
Mi b

Trbn.

Cmbs.

Tp.

AR.

(scende)

Un du.el.lo!..

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Si b

Trb.  
Mi b

Trbn.

Cmb.

Tp.

AR.

GOD.

EGB.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*(dalla gradinata)* *(si sarà avvicinato)*

Ab - bassa - te or quel - lar mi! Voi

A - rol - do!..

A - rol - do!..

UNITY

23 (♩=80)

Fl. *prende il Flauto*

Ott.

Ob.

Cl. Do

Fg.

Fa *a2*

Cor. Si b

Trb. Mi b

Trbn.

Cmb.

AR. *sie\_te!.. Santo è il lo\_co che si profa\_na - - - te, i de.*

23 (♩=80)

I. Vni

II. Vni

Vle

Vc.

Cb.

*p*



AR. *fun - ti col pie - de pre - me - te, so pra il*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line and the first five staves of the string section. The vocal line (AR.) is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'fun - ti col pie - de pre - me - te, so pra il'. The string section includes two violins (I and II), viola (Vle), violin (Vc.), and cello (Cb.). The strings play sustained notes with long slurs across the measures.



AR. *ca - po la cro - ce vi sta! (a Godvino)*

EGB. *Vie-nial-tro - ve...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the musical score. The vocal line (AR.) has the lyrics 'ca - po la cro - ce vi sta! (a Godvino)'. Below it, the EGB. part has the lyrics 'Vie-nial-tro - ve...'. The string section continues with the same instruments as the first system. A 'R' (ritardando) marking is present at the bottom left of the string staves. The system concludes with a double bar line.

24

Ob. *p*

Cl. Do *p*

Fg. *p*

Fa  
Cor. *p*  
Do

AR. *p*  
Di - o pur vi sa - rà.

GOD. Ne la - scia - te... un di

EGB. Ne la - scia - te... un di

24

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.

Cl.  
Do

Fg.

Musical notation for Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The Oboe part features a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines.

Fa

Cor.  
Do

Musical notation for Flute (Fa) and Cor Anglais (Cor. Do). The Flute part is mostly rests, while the Cor Anglais part has a rhythmic accompaniment.

AR.

Io sa-prov-vi do-vun-que se-gui-re.

Musical notation for Arpa (AR.). The harp part has a rhythmic accompaniment. The lyrics "Io sa-prov-vi do-vun-que se-gui-re." are written below the staff.

GOD.

noi dee mo-ri-re...

Musical notation for Soprano (GOD.). The lyrics "noi dee mo-ri-re..." are written below the staff.

EGB.

noi dee mo-ri-re... Dim-mi,

Musical notation for Bass (EGB.). The lyrics "noi dee mo-ri-re... Dim-mi," are written below the staff.

I.

Vni

II.

Vle

Vc.

Ch.

Musical notation for Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The Violins and Viola parts have melodic lines, while the Violoncello and Contrabasso parts have a rhythmic accompaniment.

Ob.

Cl.  
Do

Fg. I.

Fa

Cor.  
Do

AR.

EGB.

I.

Vni

II.

Vle

Vc.

Cb.

Di Dio - o o - ra par - lo nel no-me... A - scol-  
scor - di a chi par-li?

R

Detailed description: This is a page of a musical score, page 352. It features ten staves of music. The top five staves are for woodwinds: Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. I.), Flute (Fa), and Cor Anglais (Cor. Do). The sixth staff is for the Alto Saxophone (AR.). The seventh staff is for the English Horn (EGB.). The bottom five staves are for strings: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play rhythmic patterns, while the Alto Saxophone and English Horn play a vocal line with lyrics. The lyrics are: "Di Dio - o o - ra par - lo nel no-me... A - scol- scor - di a chi par-li?". The score includes various musical notations such as notes, rests, and dynamic markings.

Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
AR.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

25

AR. *(entra fra loro)*  
- l'ar - mi; sia l'of - fe - sa co-

25

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

(ad Egberto)

AR. *per - ta d'o - bli - o... il fra-*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Do

AR. *- tel - lo al fra - tel - lo per - do - ni...*

EGB. *Mai...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl.  
Do

AR. *(a Godvino)*  
Più gio - - - vin, l'ac- ciar

Vle

Vc.

Ob.

Cl.  
Do

AR. *(lo disarmo e gli stringe la mano)*  
pria de - po - ni... La tua de - stra...

EGB.

Vle

Vc.

Oh ec-

26

EGB.

- ces - soi - nau - di - to!... la man strin - gi del -

26

Vle

Vc.





Ob. *pp*

Cl. *pp*

Do *pp*

Fg. I. *pp*

Fa

Cor. Do *pp*

MINA  
*(dal fondo a sinistra)* *(indietro)* *(avanzandosi)*  
 (Suon' qui d'ar-mi!) (che fu?)

AR. *(ad Egberto)*  
 Il vo'... ter-mi-na-te... Si sve-liil mi-ste-ro.

EGB. -scia-te-mi...

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

R *pp*

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

MINA

AR.

GOD.

EGB.

I.

Vni

II.

Vle

Vc.

Cb.

*(vedendola)*

Gra - zia!... gra - zia!... A-

Sa - prò al-fi - ne il ve-ro.

Mi - na!...

Mi - na!...

a2

Fl. *ff*

Ob. *ff*

Cl. *ff*  
Do

Fg. *ff*

Fa  
Cor. *ff*  
Do

Trb. *ff*  
Do

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

MINA  
-rol - - - do!...

AR.  
Gra - - zia! E - ra  
*(con voce soffocata)*

I. *ff*  
Vni

II. *ff*

Vle *ff*

Vc. *ff*  
Cb. *ff*

(con disperazione)

AR. *p* dun - que co - stu - i!... Ah!... e - ra

EGB. (Qua-le or-ror!)

Vc.

Cb.

**27** *Largo* (♩ = 56)

AR. *pausa lunga* ve - ro?... Ah no!... *(a tutti)* ìim-pos-si-bi-le!... *(a Mina)* che ho men-

**27** *Largo* (♩ = 56)

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

II. Vni *sf* *Pizz.* *p*

Vle *sf* *Pizz.* *p*

Vc. Cb. *sf* *Pizz.* *p*

Cl. Do *pp*

Fg. *pp*

Cór. Do *a2* *pp*

AR. *pp* - ti - to al-men mi di - te... un ac - cen - to, un ac - cen - to pro-fe-

*con disperazione*

I. Vni *Arco* 6

II. Vni *Arco* 6

Vle *Arco* 6

Vc. Cb. *Arco* 6

Fg.

AR.

I. Vni

II. Vni

Vle

Vc.

Ch.

Ob.

Cl. *Do*

Fg.

AR.

I. Vni

II. Vni

Vle

Vc.

Ch.

*con forza*

I.

Ob.

Cl. Do

Fg.

Fa

Cor.

Do

a2

MINA

(spaventata si allontana da Aroldo)  
(da s'ì)

Ah! — scop-pia-ta è o mai la fol-go-re, scop-pia-ta è o-

AR.

dub - bio... il mio piè ti schiacce-rà! il piè ti schiac- ce-rà!

I.

Vni

II.

Vle

Vc.

Ch.

Arco 6

Arco

pp

28

Cl. Do

Fg.

Fa

Cor. Do

MINA

EGG.

28

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Fg.

Fa

Cor. Do

MINA

GOD.

EGB.

Vni I.

Vni II.

Vle

Vc.

Cb.

E — la vi - ta che mi re - sta che mi

(ad Egberto)

Pron - to so - no...

me e il de - sti - no tuo già scrit, to...



29

Cl. Do

Fg.

Fa

Cor.

Do

MINA

re - sta len - ta mor - tea me sa - rà!

GOD.

EGB.

Reo tu sei — di tal de - lit - -

29

I.

Vni

II.

Vle

Vc.

Ch.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

MINA

AR.

GOD.

EGB.

I.  
Vni

II.  
Vle

Vc.

Cb.

I.

a2

a2

Di - - o, che pa - dre sei,

(ad Egberto) Vi scol - pa - - -

Che più tar - da-si? Dal mio brac-cio appren - de -

-to - - - che più nul - to non an - drà. S'o - ra fu so - spe - soil

Pizz<sub>3</sub>

Pizz.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

MINA  
pa - - - dre dé mi - - se - ri

AR.  
- te per pie - ta - - -

GOD.  
- ra - i s'io co - no - sca la vil -

EGB.  
ful - mi - ne, più tre - men - do al - fin ca -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Ob.

Fg. *pp*

Fa

Cor.

Do

MINA

AR.

Di - - o che pa - dre sei dé mi - - se - ri, che pa - dre sei dé

- de!

GOD.

EGB.

-tà, dal mio braccio ap-pren-de-ra-i

- drà, se so-spe-so o-ra fuilful-min,

I.

Vni

II.

Vle

Vc.

Cb.

*dim....e--*

*dim....e--*

*dim....e--*

*dim....e--*

*dim....e--*

Fg.

MINA  
mi - se-ri, no, no, no, non ne-gar - mi, non ne-gar - mi tua pie-

GOD.  
s'io co-no-sca la vil-tà!

EGB.  
più tre-mendo al-fin ca-drà!

I. Vni  
morendo

II. Vni

Vle  
morendo

Vc.  
morendo

Cb.  
morendo

Fg.

Cor. Do  
a2

MINA  
-tà!

AR.  
Un ac - cen - - - to un ac - cen - to pro-fe-

I. Vni  
p

II. Vni  
p

Vle  
p

Vc.  
Arco  
p

Cb.  
Arco  
p

Ob. *I.*  $\overset{3}{\text{trill}}$

Cl. *Do*  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$

Fg.  $\overset{3}{\text{trill}}$

MINA  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   
 non ne - gar - mi pie - tà!

AR.  $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$   
 - ri - te... vi scol - pa - te, vi scol - pa - te per pie -

GOD.  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   
 s'io co - no - sca vil - tà!

EGB.  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   
 piü tre - men - do ca - drà!

Vni I.  $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$  *p*

Vni II.  $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$  *p*

Vle  $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$   $\overset{6}{\text{trill}}$  *p*

Vc.  $\overset{6}{\text{trill}}$

Cb.  $\overset{6}{\text{trill}}$

R

Ob.

Cl.  
Do

Fg.

*pp*

MINA

non ne - gar - mi, pie - tà!

AR.

- ta - de! Ma tu ta - ci... ma tu

GOD.

s'io co - no - sca vil tà!

EGB.

più tre - men - do ca - drà

I.

Vni

II.

Vle

Vc.

*Pizz. 3*

Cb.

Ob. *a2*

Cl. Do *a2*

Fg.

MINA  
Dio, non ne-gar-mi, Dio, non ne-gar - mi

AR.  
ta - ci! è tol - to il dub - bio... il mio piè ti schiace-

GOD.  
ap-pren-de-ra-i, ap-pren-de-rai s'io co-

EGB.  
s'o-ra so-spe-so fu il ful-mi-ne, più tre -

I. Vni

II. Vni

Vle

Vc.

Cb.



30

Ob. *I. 3*

Cl. *3*

Do

Fg. *3*

Fa

Cor. *3*

Do

MINA  
tu - a pie - tà! o gran Dio, non ne -

AR.  
- rà, ah si ti schiac - cie - ra!

GOD. *3*

- no - sca vil - tà! dal mio brac - cio ap -

EGB. *3*

- men - do al fin ca - drà! più tre - men - do al

30

I. *6*

Vni *6*

II. *6*

Vle *6*

Vc. *3* *Arco*

Ch. *R*

I.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

MINA

AR.

GOD.

EGB.

I. Vni

II. Vni

Vle

Vc.

Cb.

gar - mi tua pie - tà! o gran Dio, non ne -  
 è tol-toil dub-bio!  
 - pren - rai s'io co - no-sca, co -  
 - fi - ne ca - drà! più tre-men-do al-

Ob.

Cl.  
Do

Fg.

Cor.  
Do

MINA  
- gar - mi - tua pie - tà! non ne - gar - mi pie -

AR.  
è tol-toil dub-bio!

GOD.  
- no - sca vil - tà! s'io co - no - sca vil -

EGB.  
- fi - ne ca - drà! più tre-men-do ca -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ob.

Cl.  
Do

Fg.  
I.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Trp.

MINA  
-tà! non ne-gar-mi pie-tà!... no! —

AR.  
è tol-toil dub-bio! è tol-toil dub -bio, il mio piè ti schiaccie-rà! —

GOD.  
-tà! s'io co-no-sca vil-tà! ah! —

EGB.  
-drà! più tre-men-do ca- drà! ah! —

I.  
Vni

II.  
Vni

Vle

Vc.  
Ch.

*Allegro* (♩ = 80)

*(ad Aroldo)*

Des-sa non è, com-pren-di-lo, che de-vi o-ra pu-ni-re...

*Allegro* (♩ = 80)

Cl. Do

AR.

veg - go chi è il col - pe - vo - le! O - nor vi fe' bran - di - re quel

I. Vni

II. Vni

Vle

Vc. Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Ob.

Cl. Do

Fg.

AR.

GOD.

fer - roa - ven - di - car - mi... Non piü... ri - prendi l'ar - mi...

(a Godvino) (strappando di mano la spada ad Egberto)

*p*

*p*

*p*

*a2*

Con - tro di

I. Vni

II. Vni

Vle

Vc. Cb.

R

31

Fl. I.

Ob. I.

Cl. I.  
Do

Fg. a2

AR.

GOD.

Di-fen-di-ti...

voi!... Nol vo... No... no.

31

Vni I.

Vni II.

Vle

Vc.

Cb.

(con voce terribile)

AR.

Non o - - di in suon - ter -

Vni II.

Vle

Vc.

Fg. *ff*

Musical score for Flute (Fg.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*.

Trbn. I. *ff*  
II.

Musical score for Trumpets (Trbn.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*. The first part is labeled 'I.' and the second 'II.'

Tp. *ff*

Musical score for Trombone (Tp.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*.

G.C. Sola *ff*

Musical score for Gong/Cymbal (G.C.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*. The word 'Sola' is written above the staff.

AR. *ff*  
- ri - bi - le gri - dar - ti que - ste tom - be;

Musical score for Alto Saxophone (AR.) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*. The lyrics are: - ri - bi - le gri - dar - ti que - ste tom - be;

I. Vni *ff*

Musical score for Violin I (Vni) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*.

II. Vni *ff*

Musical score for Violin II (Vni) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*.

Vle *ff*

Musical score for Viola (Vle) in alto clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*.

Vc. *ff*

Musical score for Violoncello (Vc.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*.

Ch. *ff*

Musical score for Contrabass (Ch.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff*. A small 'R' is written below the first measure.



Fl. I. *f*

Ob. *f*

Cl. Do *f*

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.

tre - ma, a pu - nir - ti, o      per - fi - do,      tre - ma, a pu -

I. Vni

II. Vni

Vle

Vc.

Ch.

I.  $\overset{v}{p}$   $\overset{v}{b\hat{p}}$

Fl.

Ob.  $a_2$   $\overset{v}{p}$

Cl.  $a_2$   $\overset{v}{p}$   
Do

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.  $\overset{v}{p}$   $\overset{v}{b\hat{p}}$

- nir - ti, o per - fi - do, tre - ma, tre - ma,

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.

Ob. *a2*

Cl. *a2*  
Do

Fg.

Re  
Cor.

La

Trb.  
Do

Trbu.

Tp.

G.C.

AR.  
tre - ma, l'o - - ra fa - tal tuo -

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

32 *Andantino* (♩ = 72)

Fg.

Trb. *Do* <sup>a2</sup>

Trbn.

Cmbs.

Tp.

G.C.

AR. - no'!...

BR. *(dalla soglia)* A - rol - do...

*(dal Tempio)* *f*

**C O R O**  
**INTERNO**

*f* Non pu-nirmi, Si - gnor, nel tuo fu - ro - re,

*f* Non punirmi, Si - gnor, nel tuo fu - ro - re,

*f* Non punirmi, Si - gnor, nel tuo fu - ro - re,

Org. *p*

Ped.

32 *Andantino* (♩ = 72)

Vc.

Cb.

(gli cade la spada di mano)

AR.

Musical staff for AR. (Aroldo) with lyrics: Qua - le suo - no?..

Qua - le suo - no?..

(raggiungendo Aroldo)

BR.

Musical staff for BR. (Bianca)

Son de' pieto - si o-

CORO INTERNO

Musical staff for Coro Interno (Soprano)

o co-me neb - bia al sol di - le - gue - rò!

Musical staff for Coro Interno (Alto)

o co-me neb - bia al sol di - le - gue - rò!

Musical staff for Coro Interno (Bass)

o co-me neb - bia al sol di - le - gue - rò!

Org.

Musical staff for Organ

AR.

Musical staff for AR. (Aroldo)

E' ve - ro!..

Il

BR.

Musical staff for BR. (Bianca)

-ran - ti...

Il cie - lo pre - ga - no.

CORO INTERNO

Musical staff for Coro Interno (Soprano)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Musical staff for Coro Interno (Alto)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Musical staff for Coro Interno (Bass)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

Musical staff for Organ

33 Allegro (♩ = 88)

(come in delirio)

AR. *cie - lo... Ah!.. Me*

BR. *Tor - na in te!*

CO RO  
INTERNO *mi - se-re-re, e tue glo - rie can - te - ro'.*

*mi - se-re-re, e tue glo - rie can - te - ro'.*

*mi - se-re-re, e tue glo - rie can - te - ro'.*

Org.

33 Allegro (♩ = 88)

I. Vni *p*

II. Vni *p*

Vle

Vc. Ch. *Uniti p*

AR. *di - spe-ra - to ab-bru-ciano i-ra in - fernal fu - ro - re tran - quil-li la man*

I. Vni

II. Vni

Vle

Vc. Ch.

Cl. Do I. *p*

Fg. I. *p*

AR. ge-li-da voi mi gra-va-teal co - re... Ah fa - te pri - ma ch'ar - dermi le

I. Vni

II. Vle *p*

Vc. Cb.

Cl. Do I.

Fg. I.

AR. ve - ne ces-siil san - gue, e la virtù che lan - gu-e sa-

I. Vni

II. Vle

Vc. Cb.

34

Fl.

Ob.

Cl.  
Do

Fg.

AR.

Musical score for woodwinds and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings such as *f* and *ff*. The string section (Violins I and II, Viola, Cello/Double Bass) provides harmonic support with sustained notes and rhythmic patterns.

-rà più for-te in me. Lascia - te - mi, lascia-te-mi, lascia-te-

34

I.

Vni

II.

Vle

Vc.  
Cb.

Musical score for strings. The Violin I and II parts play sustained notes with dynamic markings like *f*. The Viola, Cello, and Double Bass parts provide a harmonic foundation with sustained notes and some rhythmic movement.



Fl.

Ob. *a2*

Cl. Do

Fg.

Re

Cor. *f*

Lu

Trb. *f*

Re

Trbn. *f*

Cmbs. *f*

Tp. *f*

AR.

-mi... tut-to il mio cor, tut-to il mio cor, ————— tut-to per-

I. Vni

II. Vni

Vle

Vc. Cb.

*e*

Detailed description: This is a page of a musical score, page 389. It features a full orchestral arrangement with a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpet (Trb. Re), Horn (Cor. Lu), Trombone (Trbn.), Cymbal (Cmbs.), and Trombone (Tp.). The vocal line is labeled 'AR.' and includes the lyrics: '-mi... tut-to il mio cor, tut-to il mio cor, ————— tut-to per-'. The score is written in a key with one sharp (F#) and a 2/4 time signature. The music is divided into four measures. The first measure shows the woodwinds and strings playing. The second measure continues the woodwind and string parts. The third measure introduces the brass instruments (Trumpets, Horns, Trombones, Cymbals) and the Trombone (Tp.) with a forte (f) dynamic. The fourth measure concludes the phrase with a fermata over the vocal line and sustained notes in the brass and strings.

35 Andantino (♩ = 72)

AR. -dè.

BR. Non o - di?

*sottovoce*  
 CO RO INTERNO  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,  
*sottovoce*  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,

*morendo*

35 Andantino (♩ = 72)

Org. *p*

*morendo*

MINA I - stan - te fie - ro!

AR. I - stan - te fie - ro!

EGB. I - stan - te fie - ro!

BR. *(Solenne, avvicinan-  
dusi ad Aroldo)*

*morendo* Cro-

CO RO INTERNO  
 o co - me neb - bia al sol di - le - gue - rò!  
 o co - me neb - bia al sol di - le - gue - rò!  
*morendo*  
 o co - me neb - bia al sol di - le - gue - rò!

Org. *morendo*

BR. *p*  
-cia - to e ca - va - lie - ro ram - men - ta i giu - ra - men - ti... Quel

CO RO  
IN TER NO  
*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

36

(s'inginocchia)

AR. E' ver!... è

BR. can - to, que - gli ac - cen - ti di Dio la vo - ce so - no...

CO RO  
IN TER NO  
*ff* mi - se - rere, e tue glo - rie can - te - rò, *ppp* mi - se - re - re, mi - se -

*ff* mi - se - rere, e tue glo - rie can - te - rò, *ppp* mi - se - re - re, mi - se -

*ff* mi - se - rere, e tue glo - rie can - te - rò, *ppp* mi - se - re - re, mi - se -

Org. *ff* *ppp*

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AR. *ver!...*

CORO INTERNO  
-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

Org.

*sottovoce*  
MINA Pa-ce, per-do-no.

AR. *(sorgendo impetuosamente)*  
Per-don!... giam-ma-i!... la per-fi-da sia ma-le-

*sottovoce*  
GOD. Pa-ce, per-do-no.

*sottovoce*  
EGB: Pa-ce, per-do-no.

*sottovoce*  
BR. Pa-ce, per-do-no.

CORO INTERNO  
-gnor, non pu-nir - mi, Si - gnor, non pu-nir - mi, Si- *cresc.*

-gnor, non pu-nir - mi, Si - gnor, non pu-nir - mi, Si- *cresc.*

-gnor, non pu-nir - mi, Si - gnor, non pu-nir - mi, Si- *cresc.*

Org. *cresc.*

Ped.

*ff (cade alle ginocchia d'Aroldo)*

MINA Oh cie-lo!

AR. -det - ta!

GOD. Oh cie-lo!

EGB. Oh cie-lo!

BR. *ff con forza* Da que-sta cro - ce a gli uo - mi - ni il

CO RO INTERNO  
-gnor nel tuo fu - ro - re, mi - se - re -  
-gnor nel tuo fu - ro - re, mi - se - re -  
-gnor nel tuo fu - ro - re, mi - se - re -

Org.

*(va verso la croce barcollando)*

AR. La croce! Ahimè!... qual ge - lo!.. io

BR. Giu - sto ha per - do - na - to.

CO RO INTERNO  
*pp* re, Si - gnor, pie - tà Si - gnor, pie - tà,  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -

Org. *pp*

I.

Fl.

Ob.

Cl. Do

Fg.

Cor. Re

Tp.

MINA Oh sven - tu - ra - - to!

AR. muo - jo!

GOD. Oh sven - tu - ra - - to!

EGB. Oh sven - tu - ra - - to!

BR. Oh sven - tu - ra - - to!

CORO INTERNO

Si - gnor! pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

Org.

I. Vni

II. Vni

Vle

Vc. Cb.

The image shows a page of a musical score for a full orchestra. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. Do (Clarinet in D), Fg. (Bassoon), Cor. Re (Horn in C), Cor. La (Horn in F), Trb. Re (Trumpet in C), Trbn. (Trombone), Cmbs. (Cymbals), Tp. (Tuba), Vni I. (Violin I), Vni II. (Violin II), Vle (Viola), and Vc. Cb. (Violoncello/Double Bass). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature (C). It features dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The woodwinds and strings have melodic lines, while the brass instruments play rhythmic patterns. The page concludes with the instruction *Fine dell'Atto II.*

*Fine dell'Atto II.*