

Giovanna d'Arco

Atto III.

Piazza in Rems

Sul davanti a sinistra s'innalza la cattedrale dedicata a S. Dionigi. La scena è ingombra di popolo.

Gran Marcia trionfale.

Allegro vivo

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

in Mib
Corni

in Sib

Trombe in Mib

Tromboni

Cimbasso

Timpani
Mib-Sib

Tamburo
Campana

Gran Cassa
Cannone

ff
Banda
(interna)
Gr.C. ff

CORO DI POPOLO

Allegro vivo

I.
Violini

II.

Viole

Violoncelli

Contrabbassi

Fl.
 Oth.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tpt.
 Tmb.
 G.C.

Soprani
 Tenori
 Bassi

Dal Cie. lo a noi chi
 Dal Cie. lo a noi chi
 Dal Cie. lo a noi chi

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.

Ob.

Cl.

Fg. ^{a2}

Cor. ^{a2}

Trb.

Trbn.

Cmbs.

Trp.

Tmb.

G.C.

vie.ne fran - gen.do le ca - te.ne? Vi - va la mi - ra

vie.ne fran - gen.do le ca - te.ne? Vi - va la mi - ra

vie.ne fran - gen.do le ca - te.ne? Vi - va la mi - ra

I. Vni

II. Vni

Vle

Vc.

Ch.

4

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmbs.

Trp.

Tmh.

G.C.

ver-gi-ne che l'An-glia de-bel-lo!

ver-gi-ne che l'An-glia de-bel-lo!

ver-gi-ne che l'An-glia de-bel-lo!

I. Vni

II. Vni

Vle

Vc.

Cb.

Banda

CORO

Pa-ri al subli - me e - ven - to on - de fu l'uom re -
 Pa-ri al subli - me e - ven - to on - de fu l'uom re -
 Pa-ri al subli - me e - ven - to on - de fu l'uom re -

Vni

Me

Vc. Ch.

-den - to, fia sa - croil di che un po - po - lo dal
 -den - to, fia sa - croil di che un po - po - lo dal
 -den - to, fia sa - croil di che un po - po - lo dal

I. Vni

II. Vni

Me

Vc. Ch.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Tmb. *ff*

G.C. *ff*

pp

(Qui il popolo vien diviso dai soldati, che sostano in due ale. Cessato il canto, aprono la massa i suonatori, poi vengono fanciulle vestite di bianco, poi gli arcadi, indi gli alabardieri. Dietro a questi i paggi, magistrati, marescialli, grandi, cavalieri edame, deputati ecc. Finalmente Giovanna colla bandiera, ed il Re sotto un baldacchino portato da sei baroni. Cortigiani, servitori, e soldatesca chiudono la processione.)

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

The first system of the musical score consists of three staves. The top staff is a vocal line in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' above it. The middle staff is the piano accompaniment, starting with a half note chord of G2 and B2, followed by a series of chords. The bottom staff is a bass line with a steady eighth-note accompaniment.

Two empty musical staves, one in treble clef and one in bass clef, both in the key signature of two flats.

I.
Vni

II.

Vle

Vc.
Ch.

The second system contains four empty musical staves. From top to bottom, they are labeled: I. Vni (Violin I), II. (Violin II), Vle (Viola), and Vc. Ch. (Violoncello/Contrabasso). All staves are in the key signature of two flats.

The second system of the musical score consists of three staves. The top staff is a vocal line, continuing from the first system. It features a triplet of eighth notes (G4, A4, B4) marked with a '3' above it. The middle staff is the piano accompaniment, and the bottom staff is the bass line.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Vi - va" written below it. The middle staff is another vocal line, also with the lyrics "Vi - va". The bottom staff is a bass line with the lyrics "Vi - va".

I.
Vni

II.

Vle

Vc.
Ch.

The third system contains four empty musical staves, labeled with instrument abbreviations: I. Vni, II., Vle, and Vc. Ch., all in the key signature of two flats.

Banda

CORO

Musical score system 1, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 4/4 time signature. It contains a melodic line with eighth notes and triplet markings. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with chords and eighth notes. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature, containing a piano accompaniment with eighth notes. Dynamics include *mf legato* and *mf*.

Musical score system 2, measures 5-8. This system contains three empty staves with the same key signature and time signature as the first system.

Musical score system 3, measures 9-12. The system consists of three staves. The top staff continues the melodic line from the first system. The middle staff contains bass line chords with triplet markings. The bottom staff contains the piano accompaniment with eighth notes.

Musical score system 4, measures 13-16. This system contains three empty staves with the same key signature and time signature as the first system.

Musical score system 5, measures 17-20. The system consists of three staves. The top staff continues the melodic line. The middle staff contains bass line chords with triplet markings. The bottom staff contains the piano accompaniment with eighth notes.

Musical score system 6, measures 21-24. This system contains three empty staves with the same key signature and time signature as the first system.

The image displays three systems of musical notation. Each system consists of three staves: a top staff for the right hand of a piano, a middle staff for the left hand, and a bottom staff for the voice. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system features a complex piano accompaniment with triplets and sixteenth-note patterns in the right hand, and block chords in the left hand. The voice part begins with the lyrics "Vi - va!". The second system continues the piano accompaniment with similar rhythmic patterns and includes a double bar line on the left. The third system also continues the piano accompaniment and includes another double bar line on the left. The voice part in the third system is mostly blank, suggesting the lyrics continue on the next page.

First system of musical notation, featuring a treble clef staff with a melodic line containing triplets and accents, and a bass clef staff with a harmonic accompaniment.

Second system of musical notation, consisting of three staves (treble, alto, and bass clefs) that are mostly empty, indicating a rest or a section where the instruments are silent.

Third system of musical notation, featuring a treble clef staff with a melodic line containing triplets and accents, and a bass clef staff with a harmonic accompaniment. A double bar line is present at the beginning of the system.

Fourth system of musical notation, consisting of three staves (treble, alto, and bass clefs) that are mostly empty, indicating a rest or a section where the instruments are silent.

Fifth system of musical notation, featuring a treble clef staff with a melodic line containing triplets and accents, and a bass clef staff with a harmonic accompaniment. A double bar line is present at the beginning of the system. The dynamic marking *ff* is visible in the bass staff.

Sixth system of musical notation, consisting of three staves (treble, alto, and bass clefs) that are mostly empty, indicating a rest or a section where the instruments are silent.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*
a2

Trb. *ff*

Trbn. *ff*
a3

Cmb. *ff*

Trp. *ff*

Tmb. *ff*

G.C. *ff*

Banda

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.

Fg.

Cor. a2

Trb.

Trbn.

Cmb.

Trp.

Tmb.

G.C.

Vni I.

Vni II.

Vle.

Ve.

Ob.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Trp.
Tmb.
G.C.
I. Vni
II. Vni
Vle
Vc.
Cb.

Fl.
Off.
Ob.
Cl.
Fg.
Cor.
Trpt.
Trbn.
Cmb.
Temp.
Cmb.
I. Vni.
II. Vni.
Vla.
Vc.
Cb.

This page of a musical score, numbered 16, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with triplets.
- Ott.** (Oboe): Treble clef, melodic line with triplets.
- Ob.** (English Horn): Treble clef, melodic line with triplets and first ending marking.
- Cl.** (Clarinet): Treble clef, melodic line with triplets and first ending marking.
- Fg.** (Fagotto): Bass clef, rhythmic accompaniment.
- Cor.** (Corni): Two staves, rhythmic accompaniment with dynamic marking *a2*.
- Trb.** (Trumpet): Treble clef, rests.
- Trbn.** (Trumpet Bass): Bass clef, rests.
- Cmb.** (Cimbali): Bass clef, rhythmic accompaniment.
- Top.** (Tromba): Bass clef, rhythmic accompaniment.
- Tomb.** (Tromba Bass): Bass clef, rhythmic accompaniment.
- Str.** (String Ensemble): Three staves (Violins I, Violins II, Violas) with complex rhythmic patterns and triplets.
- Vni.** (Violini): Two staves (Violini I and II) with rhythmic accompaniment.
- Vle.** (Vcllo): Bass clef, rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, rhythmic accompaniment.
- Vb.** (Violone/Bass): Bass clef, rhythmic accompaniment.

This page of a musical score, numbered 17, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with triplets and slurs.
- Mt.** (Mandolin): Treble clef, melodic line with triplets and slurs.
- Ob.** (Oboe): Treble clef, melodic line with triplets and slurs.
- Cl.** (Clarinet): Treble clef, melodic line with triplets and slurs.
- Fg.** (Fagott): Bass clef, accompaniment of eighth notes.
- Cor.** (Corni): Two staves, Treble clef, accompaniment of eighth notes with *a2* markings.
- Trb.** (Trumpet): Treble clef, empty staff.
- Trbn.** (Trumpet): Bass clef, empty staff.
- Cmb.** (Cymbal): Bass clef, accompaniment of eighth notes.
- Sp.** (Snare Drum): Bass clef, accompaniment of eighth notes.
- Trm.** (Tom-tom): Treble clef, accompaniment of eighth notes.
- 1. Vcl.** (Violin I): Treble clef, melodic line with triplets and slurs.
- II. Vcl.** (Violin II): Treble clef, accompaniment of eighth notes.
- Vle.** (Viola): Bass clef, accompaniment of eighth notes.
- Vc.** (Violoncello): Bass clef, accompaniment of eighth notes.
- Cb.** (Contrabasso): Bass clef, accompaniment of eighth notes.

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

- Fl.** (Flute): Treble clef, melodic line with trills and triplets.
- Ott.** (Oboe): Treble clef, melodic line with trills and triplets.
- Ob.** (Oboe): Treble clef, melodic line with trills and triplets, marked with a first ending 'I.'.
- Cl.** (Clarinet): Treble clef, melodic line with trills and triplets, marked with a first ending 'I.'.
- Fg.** (Bassoon): Bass clef, melodic line.
- Cor.** (Cor Anglais): Treble clef, two staves with rhythmic accompaniment, marked with 'a2'.
- Trb.** (Trumpet): Treble clef, rests.
- Trbn.** (Trombone): Bass clef, rests.
- Omb.** (Ombone): Bass clef, melodic line.
- Trp.** (Trumpet): Bass clef, melodic line.
- Tmb.** (Trombone): Treble clef, melodic line.
- I. Vni.** (Violin I): Treble clef, melodic line with trills and triplets.
- II. Vni.** (Violin II): Treble clef, melodic line.
- Vle.** (Viola): Treble clef, melodic line.
- Vc.** (Cello): Bass clef, melodic line.
- Cb.** (Double Bass): Bass clef, melodic line.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Ambs.

Trp.

Trmb.

Emp.

Cannone (G.C.)

Musica

CORO

I. Vni

II. Vni

Vle

Vc. Ch.

Vi - va!

Vi - va!

Vi - va!

Fl.

Ott.

Ob.

Cl.

Fg.

Cor. a2

Trb.

Trbn.

Cmb.

Trp.

Tmb.

Cmp.

Cannone

Banda

I. Vri

II. Vri

Vle

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *a2*

Cl. *a2*

Fg.

Cor. *f* *a2*

Trb. *f*

Trbn. *f*

Omb. *f*

Trp. *f*

Umb. *f*

Cmp. *f*

Cannone *f*

Banda

CORO
vi - va!
vi - va!
vi - va!

I. Vni. *f*

II. Vni. *f*

Vle. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 21. It features a large ensemble of instruments and a vocal choir. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Trb.), Trombones (Trbn.), Oboes (Omb.), Trumpets (Trp.), Trombones (Umb.), Comps (Cmp.), Cannon (Cannone), Banda, and a vocal choir (CORO) with three parts. The string section includes Violins I (I. Vni.), Violins II (II. Vni.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a grand staff format, with multiple staves for each instrument. The first system shows the beginning of the piece, with a dynamic marking of *f* (forte). The second system shows the continuation of the music, with some instruments playing triplets. The vocal choir enters in the second system with the lyrics "vi - va!". The score is written in a clear, legible font, with various musical notations such as notes, rests, and dynamic markings.

Fl.
Ott.
Ob. a2
Cl. a2
Fg.
Cor. a2
Trb. a2
Trbn.
Cmbs.
Tp.
Tmb.
Cmp.
Cannone

vi - va! vi - va!
vi - va! vi - va!
vi - va! vi - va!

I. Vni
II. Vni
Vle
Vc. Cb.

Detailed description: This page of a musical score, numbered 22, contains 15 staves of instrumental music and three staves of vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Oboe (Ob. a2), Clarinet (Cl. a2), Bassoon (Fg.), Cor Anglais (Cor. a2), Trumpet (Trb. a2), Trombone (Trbn.), Cymbals (Cmbs.), Trompano (Tp.), Timpani (Tmb.), Cymbal (Cmp.), and Cannon (Cannone). The vocal parts are for three voices, with the lyrics 'vi - va!' appearing on each staff. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instrumental parts feature various rhythmic patterns, including triplets and sustained chords. The vocal parts are simple, consisting of a few notes and rests for each phrase.

Fl.

Ott.

Ob. *a2*

Cl. *a2*

Fg.

Cor. *a2*

Trb. *a2*

Trbn.

Cmb.

Trp.

Tmb.

Cmp.

Cannone

vi - va!

vi - va!

vi - va!

I. *Vci*

II. *Vle*

Vc. Ob.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor. ^{a2}

Trb. ^{a2}

Trbn.

Cmb.

Trp.

Tmb.

Cmp.

Cannone

vi - va vi - va vi - va vi - va!

I. Vni

II. Vni

Ve

Vc. Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
Tmb.
Cmp.
Cannone

vi - va!
vi - va!

I. Vni
II. Vni
Vle
Vc.
Cb.

Detailed description: This page of a musical score, numbered 25, contains 15 staves of instrumental music and two staves of vocal music. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Trb.), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), Timpani (Tmb.), Cymbal (Cmp.), and Cannon (Cannone). The vocal parts are for two voices, labeled I. Vni and II. Vni. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs. The vocal parts have lyrics 'vi - va!' written below the notes. The page is divided into three measures by vertical bar lines.

Fl.

Oboe.

Ob.

Cl.

Fg.

Cor.

Cor.

Trb.

Trbn.

Trps.

Tmb.

Cmp.

none

vi - va!

vi - va!

vi - va!

I. Trp.

II. Trp.

Vle

Vc.

Fl.

Ofl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Omb.

Trp.

Tmb.

Cmp.

Cannon

vi - va vi - - va!

vi - va vi - - va!

vi - va vi - - va!

I. Vni

II. Vni

Vle

Ve. Ob.

This page of a musical score, numbered 28, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Bassoon)
- Cor.** (Horn) - includes *a2* marking
- Trb.** (Trumpet)
- Trbn.** (Trombone)
- Cmbs.** (Percussion)
- Trp.** (Trumpet)
- Emb.** (Trombone)
- Cmp.** (Percussion)
- Cannone** (Cannon)
- Banda** (Band)
- I. Vni** (Violin I)
- II. Vni** (Violin II)
- Vle** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various dynamic markings and articulation symbols.

The musical score for page 29 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with grace notes and slurs.
- Ob.** (Oboe): Melodic line with a dynamic marking of *a2*.
- Cl.** (Clarinet): Melodic line with a dynamic marking of *a2* and a triplet at the end.
- Bs.** (Bassoon): Melodic line.
- Cor.** (Horn): Two staves with rhythmic accompaniment, including triplets and a dynamic marking of *a2*.
- Trb.** (Trumpet): Melodic line with triplets.
- Trbn.** (Trombone): Rhythmic accompaniment with triplets.
- Comps.** (Comps): Rhythmic accompaniment.
- Trp.** (Trumpet): Rhythmic accompaniment with triplets.
- Trbn.** (Trombone): Rhythmic accompaniment with triplets.
- Omp.** (Omp): Rhythmic accompaniment.
- Clarinet**: A section with a dynamic marking of *con 8.* and a triplet.
- Violins** (I and II): Melodic lines.
- Viola**: Rhythmic accompaniment with triplets.
- Vc. Ob.** (Cello/Double Bass): Rhythmic accompaniment.

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, rests.
- Ott.** (Oboe): Treble clef, rests.
- Ob.** (Oboe): Treble clef, rests.
- Cl.** (Clarinet): Treble clef, melodic line starting with a first ending bracket (I.) and a *p* dynamic.
- Fg.** (Bassoon): Bass clef, rests.
- Cor.** (Cor): Treble clef, chords with triplets and accents, dynamics *pp* and *a2*.
- Trb.** (Trumpet): Treble clef, rests.
- Trbn.** (Trombone): Bass clef, rests.
- Cmb.** (Cymbals): Bass clef, rests.
- Banda** (Band): Treble clef, chords with triplets and accents, dynamics *p* and *pp*.
- I. Vni.** (Violin I): Treble clef, melodic line, dynamics *p* and *pp*.
- II. Vni.** (Violin II): Treble clef, chords with triplets, dynamics *p* and *pp*.
- Vle.** (Viola): Treble clef, chords with triplets, dynamics *p* and *pp*.
- Vc.** (Violoncello): Bass clef, rests, dynamics *pp*.
- Cb.** (Contrabass): Bass clef, rests, dynamics *pp*.

This musical score page, numbered 31, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Bassoon (Fg.), Cor Anglais (Cor.), and Bassoon II (Trbn.). The brass section consists of Trumpet (Trb.) and Trombone (Trbn.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with triplets and chords. The Flute and Clarinet I parts feature prominent melodic lines with slurs and accents. The string parts are characterized by rhythmic patterns, including triplets and sustained chords.

Banda

mp

pizz.

I. Vni

II. Vni

Vle

Vc. Cb.

Double bar line

arco

I. Vni

II. Vni

Vle

Vc. Cb.

Double bar line

pizz.

arco

pizz.

I. Vni

II. Vni

Vle

Vc. Cb.

N.12 Scena ed aria - Giacomo

66

Recitativo

Flauto

Oboi

Fagotti

GIACOMO

Ec-co il luo - go e il mo-men-to! Io qui di pa-dre tut-te le fi-bre de-

66

Recitativo

I.

Violini

II.

Viola

Violoncelli

Contrabbassi

Allegro

Giac. *ter-go, e del Si-gnor cruc.cia-to or ful-mi-ne di ven-to.*

I. *Vni*

II. *Vle*

Vc.

Cb.

Giac. *Lo - de, lo - de a lui si - a, che al di se - gna-to di sua ven-det-ta ul-*

I. *Vni*

II. *Vle*

Vc.

Cb.

Giac. *-tri - ce il fe de - le ser - bò vec - chio in - fe-*

I. *Vni*

II. *Vle*

Vc.

Cb.

Adagio

Giac. - li - ce!

I. Vni

II. Vni

Vle

Vc.

Cb.

con espress.

Giac. Spe - me al vec - chio e rau - na

I. Vni

II. Vni

Vle

Vc. pizz.

Cb. pizz.

Giac. fi - - glia... do - vea chiu - der - mi le ci - - glia... or co -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fg.

Giac

con forza *con dolore*

-ste - i... cru-de-le af-fan-no! — *Ven-go io stes-so, or co-stei... ven-go io stes-so ad ac-cu-*

Vni I. II.

Vle

Vc.

Cb.

Fg.

Giac.

p *f*

-sar. Di ver-go - gna, di ver-go-gnae di do-lo - re o - lo-

Vni I. II.

Vle

Vc.

Cb.

Fg.

Giac.

-cau sto olo-cau-sto of-froal Si- gnor... ah! pos - sa

I. Vni

II. Vni

Vle

Vc. Cb.

grandioso

68

Fl.

Ob.

Fg.

Giac.

pos - saa e-ter - no dan - - no quel-la mi - se - ra - sot -

pp

pp

pp

ten.

68

I. Vni

II. Vni

Vle

Vc. Cb.

pizz. 6

Fl.

Ob.

Fg.

Giac. *stentato*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Fg.

Giac. *stentato*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Fg.

Giac.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Fg.

Giac.

I. Vni

II. Vni

Vle

Vc.

Cb.

N. 13 FINALE III.

(Squilli di Trombe dal tempio, ai quali succede il seguente inno)

6.9
Trombe
in Do

69 *And.^{te} maestoso*

SOPRANI

TENORI

BASSI

CORO INTERNO

Vc.

Cb.

Trb.

mf

CORO INTERNO

mf Te, Dio, lo - diam, te con - fes - sar n'è van - to,

mf Te, Dio, lo - diam, te con - fes - sar n'è van - to,

mf Te, Dio, lo - diam, te con - fes - sar n'è van - to,

Vc.

Cb.

Trb.

mf

CORO INTERNO

mf Si - gnor pos - sen - te del - l'e - te - ree squa - dre; fin che pen.

mf Si - gnor pos - sen - te del - l'e - te - ree squa - dre; fin che pen.

mf Si - gnor pos - sen - te del - l'e - te - ree squa - dre; fin che pen.

Vc.

Cb.

Trb.

CORO INTERNO

- sier ha l'al - ma, il lab - bro ha can - to: con u - mil cor t'in.

- sier ha l'al - ma, il lab - bro ha can - to: con u - mil cor t'in.

- sier ha l'al - ma, il lab - bro ha can - to: con u - mil cor t'in.

Cb.

Trb.

CORO INTERNO

- vo - che - re - mo, o Pa - dre! O - san - na a te, che vin - ci - tor di

- vo - che - re - mo, o Pa - dre! O - san - na a te, che vin - ci - tor di

- vo - che - re - mo, o Pa - dre! O - san - na a te, che vin - ci - tor di

Cb.

Trb.

CORO INTERNO

mor - te schiu di ai re - den - ti di Sion le

mor - te schiu di ai re - den - ti di Sion le

mor - te schiu di ai re - den - ti di Sion le

Cb.

Trb.

CORO INTERNO

por - te!

por - te!

por - te!

Cb.

RECITATIVO
GIACOMO

Compiu . to è il ri . to!.. ai can . ti . ci di . vi . ni qua . le as . si . stea co .

Vc.

Cb.

RECITATIVO

GIAC. - le . i? Nè il lo . co san . to ter . ror le in . fu . se?

I. Vni

II. Vni

Vle

Vc.

Cb.

GIAC. Ma il cor . teo giu . li . vo e . sce, ed el . la il pre . ce . de...

I. Vni

II. Vni

Vle

Vc.

Cb.

Allegro

Allegro

Fl.

Cl. in Sib

GIAC. Al . la turba . ta a . ni . ma oh co . me tut . to rispon . de il

I. Vni

II. Vni

Vle

Vc.

Cb.

Flauto *pp*

Ottavino *pp*

Oboi *pp*

Clarinetta in Sib *pp*

Fagotti *a²* *pp*

in Mib *pp*

Corni in Sib *pp*

Trombe in Mib

Tromboni

Cimbasso

Timpani

Tamburo

Gran Cassa

(Giovanna esce agitata, quindi Carlo coronato, il corteggio ed il popolo.)

GIOVANNA

CARLO *Non fug.gir don.*

GIACOMO *vol.to!*

COPO

I. Violini *pp*

II. Violini *pp*

Viola *pp*

Violoncelli *pp*

Contrabassi *pp*

Fl. *Fl.*

Ott. *Ott.*

Ob. *Ob.*

Cl. *Cl.*

Fg. *Fg.* *ab*

Cor. *Cor.*

Trb. *Trb.*

Trbn. *Trbn.*

Cmb. *Cmb.*

Trp. *Trp.*

CARLO *CARLO*
 - zel - la! In - va - no cer - chi al meri - ta - too.

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Fl. *fl.*

Ott. *ott.*

Ob. *ob.*

Cl. *cl.*

Fg. *fg.* *a2*

Cor. *cor.* *a2*

Trb. *trb.*

Trbn. *trbn.*

Cmb. *cmb.*

Trp. *trp.*

CARLO *carlo*

.mag - gio del tuo re, del tuo po - po.lo sot.

I. *vni.*

II. *vni.*

Vle *vle.*

Vc. *vc.*

Cb. *cb.*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Ip.

CARLO
 -trarti. Me-co plaudi-te, o gen-ti, a lei che n'ha re.

I.
Vni
II.
Vle
Vc.
Cb.

col canto

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. Tp. Tmb. G.C.

CARLO

denti... io pri.mo a te mi pro.stro, invi.a ta del ciel.

CORO

Vi - va Gio. Vi - va Gio. Vi - va Gio.

col canto

I. Vni II. Vle Vc. Cb.

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. Tp. Tmb. G.C.

GIOV. CARLO

O - mai due patro - ni ha
 - van - na! vi - va la no - stra re - den - tri - ce!
 - van - na! vi - va la no - stra re - den - tri - ce!
 - van - na! vi - va la no - stra re - den - tri - ce!

I. Vni II. Vle Vc. Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Tp.
Tim.
G.C.

CARLO
 Francia. Al gran Dionigi fean sorger monumenti padri no. stri; ne i. mi. terem l'e.

I. Vni
II. Vni
Vle
Vc.
Cb.

Fl. *ff*

Ott.

Ob.

Cl.

Fg.

Cor. *ab*

Trb.

Trbn.

Cmbs.

Tp.

Tmb.

G.C.

CARLO *ff*

- sem. pio... Di - va donzel - la, a - vrai tu pure un tem - - -

I. *ff*

Vni

II.

Vle

Vc.

Cb.

Fl. *f* *ff*
Ott. *f* *ff*
Ob. *f* *ff*
Cl. *f* *ff*
Fg. *f* *ff*
Cor. *f* *ff*
Trb. *f* *ff*
Trbn. *f* *ff*
Cmbs. *f* *ff*
Tp. *f* *ff*
Tmb. *f* *ff*
G.C. *ff*

GIOV.

CARLO

G.IAC. *pio.*
tutto
forte
 La be - stemmia oh sper. da Id. di o!.. di chi

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

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *p* *ab*

Trb. *p*

Trbn. *p*

Cmbs. *p*

Ip.

G.C.

GIOV. *(Scossa)*
Il pa - dre

CARLO
Qual bal - danza!

GIAC.
mai tu cadial pie'!

I. *p* *cresc.*

II. *p* *cresc.*

Vle *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

Fl. *f*
 Ott. *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Cor. *f*
 Trb. *f*
 Trbn. *f*
 Cmb. *f*
 Tp.
 G.C.

GIOV. *mi . o!*
 CARLO *Ei suo padre!*
 GIAC. *M'o . di, o re. Compa .*
 COFO *Ei suo padre!*
Ei suo padre!
Ei suo padre!

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

Moderato

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. Tp.

GIAC. *Grandioso*

ri - re il ciel mi ha stret - to qui del po - po - lo al co - spet - to; cor di

Moderato

I. Vni II. Vle Vc. Cb.

GIAC. *pa dre e bianca te sta da ran fe de a' det ti*

I. Vni

II. Vni

Vle

Vc.

Cb.

tronca parlante

GIAC. *miei. Ben co no sci la fo re sta o ve ap*

I. Vni

II. Vni

Vle

Vc.

Cb.

Poco piu' mosso

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmba. Tp.

GIAC. *tutta forza*

- par - ve a te co - ste - i... là, sua fe - de rin - ne .

Poco piu' mosso

I. Vni II. Vle Vc. Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Ip.
 GIAC.
 -gata, que - sta fi - glia scia - gu - ra.ta, a su - perbia a.prendo il
I. Vni.
II. Vni.
Vle.
Vc.
Cb.

Detailed description of the musical score: The score is for page 57 of a musical work. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Cymbal (Cmb.), and Trompano (Ip.). The vocal line is for a character named GIAC. The lyrics are: "-gata, que - sta fi - glia scia - gu - ra.ta, a su - perbia a.prendo il". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in the bass clef. The instrumental parts are in various clefs: Flute and Oboe in treble clef, Clarinet in treble clef with a key signature change to one sharp (F#), Bassoon in bass clef, Cor Anglais in treble clef, Trumpet in treble clef, Trombone in bass clef, Cymbal in bass clef, and Trompano in bass clef. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are in their respective clefs. The score is divided into four measures.

Fl

Ott.

Ob.

Cl.
in Sib

Fg.

Cor.
in Sib

Trb.
in Sib

Cmbs.

Giac.

I.
Vni

II.
Vni

Vle

Vo.

Cb.

se-no, per i - ni - quo a-mor ter re-no, se dan-nan - do a-ter - no

Fl.

Ott.

Ob.

Cl. in Sib

Fg.

in Bb
Cor.

in Sib

Trb. in Bb

Trbn.

Cmbs.

Tp.

Giac.

scem-pio se dan-nan-doe-ter - no scem - pio se dan-nan-doe-ter - no

I. Vni

II. Vni

Vle

Vc.

Cb.

FL.

Ott.

Ob.

Cl. in Sib

Fg.

in Mi^b

Cor. in Sib

Trp. in Mi^b

Trbn.

Cmb.

Trp.

Tmb.

G.C.

Giac. *cupo con terrore ff*

scem-pio ah coi de-mo-ni pat-teg-gio.

Qua - le or-ror!

Qua - le or-ror!

Qua - le or-ror!

CORO

I.

Vni

II.

Vle

Vc. Cb.

73

Fl.

Ott.

Ob.

Cl. in Sib

Fg.

Cor. in Sib

Trb. in Mi b

Trbn.

Cmb.

Trp.

Tmb.

G.C.

Giac.

Re tra-di-to, orle-va un tem-pio...

Qua-le or-

Qua-le or-

Qua-le or-

I. Vni

II. Vni

Vle

Vc. cb.

Fl. *f* *dim.* *pp*

Ott. *f* *dim.* *pp*

Ob. *f* *dim.* *pp*

Cl. in Sib *f* *dim.* *pp*

Fg. *f* *dim.* *pp*

in Sib *a2* *f* *dim.* *pp*

Cor. in Sib *a2* *f* *dim.* *pp*

Trb. in Sib *f* *dim.* *pp*

Trbn. *f* *dim.* *pp*

Cmb. *f* *dim.* *pp*

Tp. *f* *dim.* *pp*

Tmb. *f* *dim.* *pp*

G.C. *f* *dim.* *pp*

Carlo
 Chemai nar-rò! Che mai nar-rò!

CORO
 -ror! Qua-leor-ror!
 -ror! Qua-leor-ror!
 -ror! Qua-leor-ror!

I. Vni *f* *dim.* *pp*

II. Vni *f* *dim.* *pp*

Vle *f* *dim.* *pp*

Vc. *f* *dim.* *pp*

Cb. *f* *dim.* *pp*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Cor Anglais (Cor. in Mib and in Sib). The second system features the vocal soloist Carlo and the Coro (Chorus) with lyrics: "Che mai nar-rò! Qua - le or-ror! Qua - le or-ror! Qua - le or-ror!". The third system contains the string section: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). Dynamics include *p*, *pp*, and *ppp*. The score is in a key with two flats and a 4/4 time signature.

FL. Ott. Ob. Cr. in Sib. Fg. Cor. in Mib. insib. Trb. in Mib. Trbn. Cmb. Carlo Coro I. Vni II. Vle Vc. Cb.

pp
Che mai nar-rò!

f

Mutato in Lab

f

III.

74

Andante

Fl.

Ob.

Fg.

Trb. in Mi♭

Trbn.

Cmb.

Carlo No! for-me d'an - ge-lo non son la ve - -

Giac. Vi - ci-noal ter-mi-ne re-si-shi, o co - -

CORO Un gel tras-cor-re-re sen-to per
 Un gel tras-cor-re-re
 Un gel tras-scor-re-re sen-to per

74

Andante

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Fl.

Ob.

Fg.

Trb. in D^b

Trbn.

Cmbs.

Carlo

Giac.

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

-sta d'un'al-ma re - - pro-ba che Dio de-te - -

-re... Sen-si que - ta-te-vi del ge-ni-to - -

l'os-sa... par-mi da fol-go-re l'al-ma per

l'os-sa... par-mi da fol-go-re l'al-ma per

arco Pizz.

arco Pizz.

arco Pizz.

arco pizz.

arco pizz.

Fl. *ff*

Ott. *ff*

Ob. *pp*

Cl. in Sib *pp*

Fg. *pp*

in Mi b *a2*

Cor. in Lab *pp*

Trp in Mi b *ff*

Trbn. *ff*

Cmb. *ff*

Tmp. *ff*

G.C. *ff*

Muta il Do in Re

Carlo *ppp*
-sta! Qual sul - la mi - se-ra gra - va - pe - ri - glio!

Giac. *ppp*
- re... Sol può la mi - se-ra quag - giù pu - ni - ta

CORO *ppp*
- cos - sa... Oh qual or - ri - bi - le squar - ciò mi - ste - ro!

ppp
- cos - sa... Oh qual or - ri - bi - le squar - ciò mi - ste - ro!

I. Vni

II. Vni

Vle

Vc. Cb.

Carlo *ff* Il tuo con-si-glio ne ad-di-ta, o ciel, o

Giac. *f* l'al - ma pen-ti - la tor - na - re, tor-na-re al

CORO
f Sei, sei dis - seil ve - ro ne ad - di - tao
f Sei, sei dis - seil ve - ro ne ad - di - tao
f Sei, sei dis - seil ve - ro ne ad di tao

Vc.

Cb.

C7 in Sib *I.*
p cantabile con semplicità

Giovanna L'a - ma - ro ca - li - ce som - mes - saio

Carlo ciel.

Giac. ciel.

CORO
 ciel.
 ciel.

Vi *p*

Vc. *pizz.*

Cb. *p*

Cl. *in Sib*

Giov.

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

be - vo, nè man - do un ge - mi - to

Cl. *in Sib*

Trp.

Giov.

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

nè un det - to e - le - vo... *p* ch'ei si - a del .

Cl. in Sib

Giov.
- la - ni - ma vi - tal la - va - - cro!

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. in Sib

Giov.
sia fat - toil sa - cro vo - ler, vo - ler del

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. *ff*

in H₂ *ff*

Cor. in Lab *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

G.C. *ff*

Giov. *ff* ciel ah vo - ler vo - ler del ciel

Carlo *ff* Qual sul - la mi - se - ra gra - va pe - ri - glio il tuo con -

Giac. *ff* Sol può la mi - se - ra qua - giù pu - ni - ta l'al - ma pen -

CORO *ff* Oh qual or - ri - bi - le squar - ciò mi - ster! s'ei dis - se il

ff Oh qual or - ri - bi - le squar - ciò mi - ster! s'ei dis - se il

ff Oh qual oh qual or - ri - bi - le squar - ciò squar - ciò mi - ster! s'ei dis - se il ve - ro ne ad

I. *ff*

Vi. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

FL.

Ott.

Ob.

Cl. in Sib

Eg. in Mib

Cor. in Lab

Trb. in Mib

Trbn.

Cmb.

Trp.

G.C.

Giov.
ah vo - ler vo - ler del ciel vo - ler del ciel sia fal - to il sa - cro il sa - cro vo -

Carlo
- si - glio ne ad - di - ta o ciel il tuo con - si - glio ne ad - di - ta, o

Giac.
- ti - ta tor - na - re al ciel tor - na - re al ciel l'al - ma pen - ti - ta tor - na - re al

ve - ro ne ad - di - ta o ciel.

ve - ro ne ad - di - ta, o ciel.

- di - ta, o ciel ne ad - di - ta o ciel.

I.
Vni

II.
Vle

Vc.

Cb.

allarg.

Fl.

Ob.

Cl. in Sib

Fg.

in Mib

Cor.

in Lab

Cmbs.

pp

Giov.

Carlo

Giac.

Cantabile

-ler del ciel. L'a - ma - ro ca - li - ce

ciel o ciel. No! for - me d'an - ge - lo

ciel al ciel. al ciel, tor

CORO

Un gel tra-scor-re-re un gel tra-

Un gel tra-scor-re-re un gel tra-scor-re-re

allarg.

Vni I.

Vle

Vc.

Cb.

Fizz.

Fizz.

Fl.

Ob. I.

Cl. in Sib I.

Fg.

in Lib
Cor.

in Lab

Cmb.

Giov.
som - mes - saio be - vo, nè man - dou

Carlo
non son la ve - sta d'u - n'al - ma

Giac.
na - real ciel.

scorre.re un gel tra-

sen-to per l'os-sa o qual, o qual or-ri-bi-le

par-mi parmi da fol-go-re l'al-ma per-cossa un gel tra-scorre.re

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Fg.

inMib
Cor.

inLab

Cmbs.

Giov.
ge - mi - to nè un det - toe - le - vo...

Carlo
re - pro - ba che Dio de - te - sta!

Giac.
lor - - - - - na - real

scorre-re un gel tra-scorre-re

CORO
sen-to per l'os-sa o qualo qual or.

un gel tra-scorre-re par - mi par-mi da fol-go-re l'al-maper-cos-sa

I.
Vni

II.

Vle.

Vc.

Cb.

Fl.

Ob.

Cl.
in Sib

Fg.

in Mib
Cor.

in Lab

Cmb.

Giov.
ch'ei sia del - la - ni - ma vi - tal la -

Carlo
qual sul - la mi - se - ra gra - va pe -

Giac.
ciel. l'al - ma pen - ti - ta

o qual or - ri - bi - le o qual or -

-ri - bi - le o qual or - ri - bi - le

o qual or - ri - bi - le squar - ciò mi - ste - ro!

I.
Vni

II.

Vle

Vc.

Cb.

FL. Ott. Ob. Cl. in Sib. Fig. Cor. in Mib. in Lab. Trb. in Mib. Cmb. Giov. Carlo Giac. CORO I. Vni II. Vle Vc. Cb.

va - cro! sia fat - to il sa - cro vo -
 - ri - glio! il tuo... con - si - glio ne ad -
 tor - na - real ciel l'al - ma pen -
 - ri - bi - le o qual or - ri - bi - le squar - ciò mi -
 o qual or - ri - bi - le squar - ciò mi - ster s'ei dis - se dis - ce il ver!
 o qual or - ri - bi - le squar - ciò mi - ste - ro! o qual or - ri - bi - le squar - ciò mi -

Fl.
Ott.
Ob.
Cl. in Sib
Fg.
Cor. in Lab
Trb. in Lab
Trbn.
Cmbs.
Tp.
G.C.

Giov.
Carlo
Giac.
CORO

-lor, vo - ler - del ciel
-di - tao ciel, o ciel il tuo con - si - glio ne ad - di -
-ti - ta tor - na - real ciel sol può la mi - se - ra quag - giù, quaggiù pu - ni - ta lor - na - real
-ster! sei dis - se dis - se il ver ne addi - tao ciel o qual or - ri - bi - le - squar - ciò - mi -
il ver ne addi - tao ciel o qual or - ri - bi - le - squar - ciò - mi -
-ster! sei dis - se dis - se il ver ne addi - tao ciel o qual or - ri - bi - le - squar - ciò - squar - ciò mi - ster - squar - ciò mi -

I.
Vni
II
Vle
Vc.
Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. in Sib. *pp*

Fg. *pp*

inMit
Cor. *pp*

inLab *pp*

Trb. inMit

Trbn. *pp*

Cmbs *pp*

Trp. *pp*

G.C. *pp*

Giov. *sf*
si - a fat - toil sa - cro vo - ler vo - ler del ciel

Carlo *pp*
- ta o ciel, o ciel, nead - di - tao ciel il tuo con - si -

Giac. *p*
ciel al ciel, al ciel, tor - na - real ciel l'al - ma pen - ti - ta tor - na - real

CORO
- ster s'ei dis - seil ver nead - di - tao. ciel o qual or - ri -
- ster s'ei dis - seil ver nead - di - tao ciel o qual or - ri -
- ster s'ei dis seil ver nead - di tao ciel o qual or - ri - bi - le squar

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ott.

Ob. *a2*

Cl. *a2*
in Si \flat

Fg. *a2*

inCb
Cor.

inLab

Trb. *a3*
inCb

Trbn.

Cmb.

Tp.

G.C.

Giov. *ff*
si - a fat - to il sa -

Carlo
- glione - - - - - addr - ta o ciel, o ciel, ne ad -

Giac.
ciel, torna-realciel, torna-realciel! tor-na - -re al ciel tor -

CORO
- bi-le - - - - - squarcio mi-ster! s'ei dis - se il ver ne ad -

- bi-le - - - - - squarcio mi-ster! s'ei dis - se il ver ne ad -

- cio squarcio mister, squarcio mi-ster! s'ei dis - se il ver ne ad -

I.
Vni *pp*

II.
Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. *ff*

Cor. in Mib *a2* *ff*

Cor. in Lab *a2* *ff*

Trb. in Mib *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

G.C.

Giov. *cresc.*

Carlo *cresc.*

Giac. *cresc.*

CORO

- cro vo - ler del ciel del ciel del ciel del ciel

- di - tao ciel o ciel o ciel o ciel

- na - raal ciel al ciel al ciel al ciel

- di - tao ciel o ciel o ciel o ciel

- di - tao ciel o ciel o ciel o ciel

I. Vni *pizz.* *arco* *ff*

II. Vni *pizz.* *arco* *ff*

Vle *pizz.* *arco* *ff*

Vc. *pizz.* *arco* *ff*

Cb. *ff*

Fl. *ff*

Ott. *ff*

Ob. *ff* *a2*

Cl. *in Sib* *ff* *a2*

Fg. *ff* *a2*

Cor. *in Sib* *ff*

Cor. *in Lab* *ff* *Mutato in Sib*

Trb. *in Sib* *ff* *a3*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

G.C. *ff*

Giov. *ff* *del ciel.*

Carlo *ff* *ciel.* *(a Giovanna)* *Ti di -*

Giac. *ff* *ciel.*

COFO *ff* *ciel.*

I. *ff*

Vni *ff*

II. *ff*

Vlc *ff*

Vc. *ff*

Cb. *ff*

76 Allegro moderato

lunga

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. *ff* a2 *pp*

Cor. in Mib I. II. a2 *ff* *pp*

Trb. in Mib a2 *ff* *pp*

Trbn. a3 *ff* *pp*

Cmb. *ff* *pp*

Carlo *ff*
- scol-pa! Le tue pro - ve, o ve-glio au-da-ce?

pp
Im-bian - ca e ta-ce!

pp
Im-bian - ca e ta-ce!

pp
Im-bian - ca e ta-ce!

76 Allegro moderato

lunga

I. Vni *ff*

II. Vni *ff*

Vle *ff* *pp* *ff*

Vc. Cb. *ff* *pp* *ff*

Fg. *p*

Trbn. *p*

Giac. *p*
prende per mano la figlia
Dim - mi in no - me del Dio vin - di - ce, non sa -

Vle *p*

Vc. Cb. *p*

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. G.C.

CARLO *(a Giovanna)*
So loun detto, e fian cre.

GIAC.
- cri. lega sei tu?..

Ne' fa vella... il ca - po a sconde!
Ne' fa vella... il ca - po a sconde!
Ne' fa vella... il ca - po a sconde!

I. Vni Pizz.
II. Vni Pizz.
Vle Pizz.
Vo. Pizz. ARCO
Cb. Pizz.

Fl.

Ott.

Ob.

Cl.

Fg. *I. b⁺*

Cor.

Trb.

Trbn.

Cmbs.

G.C.

CARLO *denti.*

GIAC. *Di, per l'al.ma dei pa.ren - ti non sa.cri - le.ga sei*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
G.C.

CARLO *(con passione)*
Par. la, par. la! (oh cie. co padre!)

GIAC.
tu? *(con raccapriccio)*

Non ri. sponde!.. non ri. sponde!..
Non ri. sponde!.. non ri. sponde!
Non ri. sponde! non ri. sponde!

I. Vni
II. Vni
Vle
Vc.
Cb.

Pizz.

84

FL. *p*

Ott.

Ob. *p*

Cl. *p* I.

Fg. *p*

Cor. *p* *in Sib*

Trb.

Trbn. *p*

Cmbs. *p*

Tp. *p*

G.C. *p*

GIAC. *p* (*tuono e lampi*)

Di, per l'alma di tua ma dre, non sa crilega sei tu?

84

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmb. Tp. G.C.

GIAC. Ec. co il ciel perte lo at. te. sta.
 (terrore generale) Si!.. la col. paè ma. ni. fe. sta. L'empia
 Si!.. la col. paè ma. ni. fe. sta. L'empia
 Si!.. la col. paè ma. ni. fe. sta. L'empia

I. Vni II. Vle Vc. Cb.

Fl. *ff*

Oi *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *dim.*

Trb.

Trbn.

Cmbs.

Tp.

G.C.

CARLO

Ahi ta...

ta - ce... non lo nega... via la stre - ga! via la strega!

ta - ce... non lo nega... via la stre - ga! via la strega!

ta - ce... non lo nega... via la stre - ga! via la strega!

I. Vni

II. Vni

Vle

Vc.

Cb. *dim.*

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmba. Tp. G.C.

GIOV. *(piangendo)* Oh ge-ni.

CARLO - ce.sti!..ed han creduto! Ma di Carloavrai la iu-to. *(con severità al Re)*

GIAC. So-lo a iu-to è nel Si-gnor..Vieni, o figlia!

I Vni II. Vle Vc. Cb.

pp

Fl. *ff*

Ott.

Ob. *a2 ff*

Cl. *a2 ff*

Fg. *a2 ff*

Cor. *a2 ff*

in Sib. *a2 ff*

Trb. *a2 ff*

Trbn. *a3 ff*

Cmbs. *f*

Tp. *ff*

G.C. *f*

GIOV. *tor!*

Fug - gi, o don - na ma - le - det

Fug - gi, o don - na ma - le - det

Fug - gi, o don - na ma - le - det

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

FL. *f*

Ott. *f*

Ob. *a2*

Cl. *a2*

Fg. *a2*

Cor. *a2*

Trb. *a2*

Trbn. *a3* *I.* *II. III.*

Cmbs

Tp. *fp*

G.C.

CARLO

-ta, e - sci o - - mai da que - ste

-ta, e - sci o - - mai da que - ste

-ta, e - sci o - - mai da que - ste

I. *f*

Vni *fp*

II. *f*

Vle *f*

Vc. *fp*

Cb. *fp*

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.
 CARLO
 GIAC.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb

O mal fer - ma, o
 Del sa - cri - le - go
 mu - ra, - - - - - ra, - - - - - ra, - - - - - ra,
 pria cheil cie - lo in
 pria cheil cie - lo in
 pria cheil cie - lo in

FL. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fg. *a2* *p*

Cor. *a2* *p*

Trb. *p*

Trbn. *p*

Cmbs. *p*

Tp. *p*

G.C. *p*

CARLO *p*
 cru - da gen - te, su - te gra - vi

GIAC. *p*
 mi - sfat - to il ter - ro - re in
 sua ven - det - ta Fran - cia in - va - da
 sua ven - det - ta Fran - cia in - va - da
 sua ven - det - ta Fran - cia in - va - da

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Off.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Trp.

G.C.

CARLO

GIAC.

di ter - ror, fuggi, fug-gi,

di ter - ror, fuggi, fug-gi,

di ter - ror, fug-gi fug-gi,

I.

Vni

II.

Vle

Vc.

Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I. Vni
 II. Vni
 Vle
 Vc
 Cb.

Musical score for page 96, featuring orchestral instruments and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Trb.), Trombones (Trbn.), Cymbals (Cmb.), Snare Drum (Tp.), and Gong/Cymbal (G.C.). The vocal parts are for GIOVANNI (GIOV.), CARLO, and GIACOMO (GIAC.). The lyrics are in Italian. The score is in 3/4 time and B-flat major. The key signature has two flats. The tempo is marked 'Allegro' (Al). The score includes various dynamics such as *f*, *ff*, and *sfz*. The vocal parts have lyrics: CARLO: *fia la mi-se-ra al mio cor!*; GIAC: *t'of-fre, in-de-gna, il ge-ni-tor!*; GIOV: *fuggi, ah!*. The instrumental parts include woodwinds, brass, and strings.

This musical score page, numbered 97, contains the following parts and markings:

- Fl.** (Flute): Treble clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Ott.** (Oboe): Treble clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Ob.** (Clarinet): Treble clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Cl.** (Clarinet): Treble clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Fg.** (Bassoon): Bass clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Cor.** (Cor Anglais): Treble clef, key signature of two flats.
- Trb.** (Trumpet): Treble clef, key signature of two flats.
- Trbn.** (Trumpet): Bass clef, key signature of two flats.
- Cmb.** (Cymbal): Bass clef, key signature of two flats.
- Tp.** (Tom-tom): Bass clef, key signature of two flats.
- G.C.** (Gong): Bass clef, key signature of two flats.
- GIOV.** (Giovanni): Treble clef, key signature of two flats. Includes the vocal marking *ah!*.
- CARLO**: Treble clef, key signature of two flats.
- GIAC.** (Giacinto): Bass clef, key signature of two flats.
- Vni I.** (Violin I): Treble clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Vni II.** (Violin II): Treble clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Vle.** (Viola): Treble clef, key signature of two flats.
- Vc.** (Violoncello): Bass clef, key signature of two flats. Includes dynamic markings *pp* and *ppp*.
- Cb.** (Contrabasso): Bass clef, key signature of two flats.

GIOV. *pp sottovoce*

Con-tro l'a-ni-ma per-cos-sa tuo-na tuo-na e-ter-na vo-ce;

p

p
Pizz.

p
Pizz.

p

GIOV.

ma la col-pa fia ri-mos-sa, fia pur-ga-ta nel do-lor!

p

p
Pizz.

p
Pizz.

p

Cl. *I.*
GIOV.
 Del l'ac - col - to pen - ti - men - to ec - co l'i - ri - de già sen - to...

I. Vni
II. Vni
Vle
Vc.
Cb.



Fl.
Cl.
Cor.
GIOV.
 be - ne ven - ga la mia cro - ce, io l'at - ten - do . con a . .

I. Vni
II. Vni
Vle
Vc.
Cb.

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmb. Tp. G.C.

GIOV. - mor.

CARLO *ff* Que - sta por - po - ra re - ga - le, que - sto ser - to che mi

GIAC. *ff* Vie - ni me - co al fa - tal luo - go, là t'at - ten - de ar - den - te

ff Che di - rà di noi la sto - ria? or chi ren - de a noi la

ff Che di - rà di noi la sto - ria? or chi ren - de a noi la

ff Che di - rà di noi la sto - ria? or chi ren - de a noi la

I. Vni II. Vle Vc. Cb.

ARCO *ff*

Fl.
 Ott.
 Ob.
 Cl.
 Fg. *a2*
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

- va - le, se mi vin - ce, m'in - ca - te - na vil di po - po - lo fu
 ro - go... vie - ni im - pa - vi - da l'a - scen - di, tor - ne - rai mia fi - glia al
 glo - ria? don - na im - pu - ra don - na im - pu - ra, re - ca al - l'An - glia il tuo va -
 glo - ria? don - na im - pu - ra don - na im - pu - ra, re - ca al - l'An - glia il tuo va -
 glo - ria? don - na im - pu - ra don - na im - pu - ra, re - ca al - l'An - glia il tuo va -

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmb. Tp. Gc.

GIOV. CARLO GIAC.

I o l'at ten do l'at ten do con a .
 .ror? Se mi vin ce m'in ca te na vil di po po lo fu .
 -lor. Vie nie im pa vi da l'a scen di, tor ne rai mia fi glia al .
 -lor. Don na in fa me, don na im pu ra re ca al l'An glia il tuo va .
 -lor. Don na in fa me, don na im pu ra re ca al l'An glia il tuo va .
 -lor. Don na in fa me, don na im pu ra re ca al l'An glia il tuo va .

I. Vni II. Vle. Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmbs.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

mor i o l'at ten do l'at ten.do con a . mor.
 -ror? se mi vin - ce, m'in - ca - te.na vil di po - po - lo fu -ror?
 -lor! vie . nie impa - vi . da l'a - scendi, tor . ne - rai mia fi . glia al .lor!
 -lor! don . nain . fa - me, don . nain . pu . ra, re . ca al . l'Anglia il tuo va . lor!
 -lor! don . nain . fa - me, don . nain . pu . ra, re . ca al . l'Anglia il tuo va . lor!
 -lor! don . nain . fa . me, don . nain . pu . ra, re . ca al . l'Anglia il tuo va . lor!

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmb. Tp. G.C.

GIOV.

CARLO
se mi vin - ce m'in - ca - te - na vil di po - po -

GIAC.
vie - nie im - pa - vi - da l'a - scen - di tor - ne - rai mia

Fug.gi fug.gi fug.gi
Fug.gi fug.gi fug.gi
Fug.gi fug.gi fug.gi

I. Vni II. Vle Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Ah!
 lo fu - ror?
 fi - glia al - lor!
 ah
 ah
 ah

This musical score page includes the following parts and markings:

- Fl.** (Flute) and **Ott.** (Oboe): Both start with a *p* dynamic.
- Ob.** (Oboe): Starts with a *pp* dynamic.
- Cl.** (Clarinet): Starts with a *pp* dynamic and includes a first ending (*I.*) marked *pp*.
- Fg.** (Bassoon): Starts with a *pp* dynamic and includes a first ending (*I.*) marked *pp*.
- Cor.** (Cor Anglais): Two staves.
- Trb.** (Trumpet): One staff.
- Trbn.** (Trumpet): Two staves.
- Cmbs.** (Cymbals): One staff.
- Ip.** (Tympani): One staff.
- G.C.** (Gong/Cymbal): One staff.
- GIOV.** (Giovanni): Vocal line with the text "Ah!" and a *pp* dynamic.
- CARLO** and **GIAC.**: Two vocal lines.
- Vni I.** (Violin I): Starts with a *pp* dynamic.
- Vni II.** (Violin II): Starts with a *pp* dynamic.
- Vlo** (Viola): One staff.
- Vc.** (Violoncello): One staff.
- Cb.** (Contrabasso): One staff.

Fl.

Ott.

Ob. I. *p sensibile*

Cl. I. *p sensibile*

Cor. *p*

GIOV. Con - tro l'a - ni - ma per - cos - sa tuo - na, tuo - na e - ter - na vo - ce;

CARLO O mal fer - ma, o du - ra gente, su te gra - vi la sua pe - na!

GIAC. *pp* Vie - ni me - co al fa - tal luo -

pp Che di - rà di noi la sto -

pp Che di - rà di noi la sto -

pp Che di - rà di noi la sto -

I. *p*

Vni *p* Pizz.

II. *p* Pizz.

Vle. *p* Pizz.

Vc. *p* Pizz.

Cb. *p* Pizz.

Fl.

Ob.

Cl.

Cor.

GIOV.
ma la col - pa fia ri - mos.sa, fia pur - ga - ta nel do - lor!

CARLO
sem - pre ca - ra ed in - no - cen - te fia la mi - se - ra al mio cor.

GIAC.
- go, là t'a - spet - ta ar - den - te ro -
- ria? or chi ren - de a noi la glo -
- ria? or chi ren - de a noi la glo -
- ria? or chi ren - de a noi la glo -

I.
Vni

II.
Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Cor.

GIOV.
Del. l'ac - col - to pen - ti - men - to ec - co l'i - ri - de già sen - to...

CARLO
Que - sta por - po - ra re - ga - le, que - sto ser - to che mi va - le

GIOV.
- go... vie - ni, im - pa - vi - da l'a - scen -
ria? don - na in - fa - me, don - na im - pu -
ria? don - na in - fa - me, don - na im - pu -
ria? don - na in - fa - me, don - na im - pu -

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl. *p*

Ott.

Ob. *a2 p*

Cl. *a2 p*

Fg. *a2 p* *cresc.*

Cor. *cresc.*

Trb.

Cmbs. *p* *cresc.*

Tp.

GIOV. be - ne ven - ga la mia cro - ce, io l'at - ten - do con a -

CARLO se mi vin - ce, m'in - ca - te - na vil fu - ror? fu -

GIAC. di tor - ne - rai mia fi - glia al

ra, re - ca al - l'An - glia il tuo va -

ra, re - ca al - l'An - glia il tuo va -

ra, re - ca al - l'An - glia il tuo va -

I. *p*

Vni. ARCO *cresc.*

II. *p* ARCO *cresc.*

Vle. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* *ao*

Cor. *ff* *ao*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

G.C.

GIOV. *ff*
mor. ah l'at ten do con a.

CARLO *ff*
ror? se mi vin ce, m'in ca.

GIAC. *ff*
lor tor ne rai mia fi glia al.

ff
lor! re ca all'An glia il tuo va.

ff
lor! re ca all'An glia il tuo va.

ff
lor! re ca all'An glia il tuo va.

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff* ARCO

Cb. *ff* ARCO

Fl.
 Ofl.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

- mor.
 - te - na vil - di po - lo fu.
 - lor, ah tor - ne - rai mia fi - glia, ah tor - ne - rai mia
 .lor! il tuo va
 .lor! il tuo va
 .lor! il tuo va

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
G.C.

GIOV.
CARLO
GIAC.

i - o l'at - ten - do con a -
ror? mi vin - ce, m'in - ca - te - na vil di po - po - lo fu.
fi - glia, tor - ne - rai mia fi - glia al -
lor! il tuo il tuo il tuo va -
lor! il tuo il tuo il tuo va -
lor! il tuo il tuo il tuo va -

I
Vni
II
Vle
Vc.
Cb.

Fl. I.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmbs.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

mor ah l'at ten do con a
 -ror? se mi vin ce, min ca.
 -lor! tor ne rai mia fi glia al
 -lor! re ca all'An glia il tuo va.
 -lor! re ca al l'An glia il tuo va.
 -lor! re ca al l'An glia il tuo va.

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Ip.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

mor
 te na vil di po po lo fu.
 lor, ah tor ne rai mia fi glia, ah tor ne rai mia
 lor! il tuo va
 lor! il tuo va
 lor! il tuo va

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
G.C.

GIOV.
CARLO
GIAC.

i o l'at. ten - do do con a
ror? mi vin - ce, min - ca - te - na vil di po - po - lo fu
fi - glia, tor - ne - rai mia fi - glia al
lor il tuo il tuo il tuo va
lor il tuo il tuo il tuo va
lor il tuo il tuo il tuo va

I.
Vni
II.
Vle
Vc
Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Tp.
G.C.
 GIOV.
 CARLO
 GIAC.
I. Vni
II. Vni
Vle
Vc.
Cb.

_mor, si con a - mor, con — a - mor, si con a - mor, con — a
 -ror, si vil fu -ror, vil — fu -ror, si vil fu -ror, vil — fu
 .lor, mia fi -glia al -lor, tor - ne - rai mia fi -glia al -lor, tor — ne
 -lor il tuo va - lor, il — va - lor, il tuo va - lor il — va
 -lor il tuo va - lor, il — va - lor, il tuo va - lor il — va
 -lor il tuo va - lor, il — va - lor, il tuo va - lor il — va

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tr.

G.C.

GIOV.
- mor, sì io l'at - ten - do con a - mor, con a -

CARLO
- ror, sì vil di po - po - lo fu - ror, sì vil di po - po - lo fu -

GIAC.
- rai, ah tor - ne - rai mia fi - glia al - lor, ah tor - ne - rai mia fi - glia al -

lor, ah re - ca al - l'Anglia il tuo va - lor, ah re - ca al - l'Anglia il tuo va -

lor, ah re - ca al - l'Anglia il tuo va - lor, ah re - ca al - l'Anglia il tuo va -

lor, ah re - ca al - l'Anglia il tuo va - lor, ah re - ca al - l'Anglia il tuo va -

I.
Vni

II.
Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Cornets, Snare Drum, Cymbals, Tuba, Gong), and strings (Violins I & II, Viola, Violoncello, Contrabass). The bottom section features three vocal soloists: GIOVANNI, CARLO, and GIACOMO. The score is in a key signature of two flats (B-flat major or D minor) and a 3/4 time signature. The woodwinds and strings play rhythmic patterns, while the vocalists have lyrics in Italian. The lyrics for GIOVANNI are "- mor.", for CARLO "-ror?", and for GIACOMO "-lor!". There are also four vocal staves below the soloists, each with the lyric "-lor!".

Fl.
Ott.
Ob. *a2*
Cl. *a2*
Fg.
Cor. *a2*
Trb. *a2*
Trbn.
Cmb.
Tr.
G.C.
GIOV. *p*
CARLO *p*
GIAC.
I.
Vni *II.*
Vle
Vc.
Cb.

- mor.
-ror?
-lor!
-lor!
-lor!
-lor!

The musical score is arranged in a system of staves. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). Below these are brass instruments: Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs.). The string section consists of Violin I (Vn. I.), Violin II (Vn. II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal soloists are listed as GIOV., CARLO, and GIAC. The score features various musical notations including rests, notes, and dynamic markings such as *a2* and *a3*. The bottom section of the page contains the string parts for the first and second violins, viola, cello, and double bass.