

ATTO II

L'uomo della caverna

Sala nel palazzo d'Acciano in Antiochia.

CORO DI AMBASCIATORI

Acciano è seduto sul trono, dinanzi a lui stanno gli Ambasciatori, Soldati e Popolo.

Allegro risoluto

Musical score for the woodwind section, including Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Horns (Sol. Cor. Do, Trb. Re, Trbn., Cmb.). The score is in 4/4 time and features a key signature of two flats. The tempo is *Allegro risoluto*. The music is marked with dynamics such as *f* (forte) and *p* (piano). The Flute part has a *f* dynamic. The Oboe, Clarinet, and Bassoon parts have a *f* dynamic. The Bassoon part has a *p* dynamic. The Horns parts have a *f* dynamic. The Trumpet parts have a *f* dynamic. The Trombone part has a *f* dynamic. The Cymbals part has a *f* dynamic.

Allegro risoluto

Musical score for the string section, including Violins I (Vni. I), Violins II (Vni. II), Viola (Vlc.), and Cello/Double Bass (Vc. Cb.). The score is in 4/4 time and features a key signature of two flats. The tempo is *Allegro risoluto*. The music is marked with dynamics such as *f* (forte) and *p* (piano). The Violins I and II parts have a *f* dynamic. The Viola part has a *f* dynamic. The Cello/Double Bass part has a *f* dynamic. The Cello/Double Bass part is marked *Uniti*.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a 2
f p

Sol

Cor.
Do
a 2

Trb.
Re
a 2

Trbn.
a 3

Cmb.

Ip.
RE - SOL

mb.
G. C.

CORO
Ten.
Bassi

E dunque ve - ro?
E dunque ve - ro?

I.
Vni

II.
Vni

Vle

Vc.
Cb.

f p

ff

f p

TCCIANO
 Splen-de-re vi - d'io, le i-ni - que spa-de!
 CORO
 Au -
 Au -
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

1
 Cor. Sol
 Trb. Re
 Trbn.
 con ferocia sempre
 CORO
 - da - ci a che le bar - ba-re la - sciar natie con-tra de?
 - da - ci a che le bar - ba-re la - sciar natie con-tra - de?

1
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Sol.
 Cor. Do
 Trb. Re
 Trbn.
 Cmb.
 Tp.
 Tmb. Q. C.
 CORO
 I.
 Vni
 II.
 Vle
 Vc. Cb.

Di Ma-o-metto al ful-mi-ne noi li ve-drem spa-rir!
 Di Ma-o-metto al ful-mi-ne noi li ve-drem spa-rir!

ff *pp* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.*

Fl.
 Ob.
 Cl.
 Do
 Fg.
 Sol.
 Cor.
 Do
 Trb.
 Re
 Trbn.
 Cmbs.
 ACCIANO
 For-ti, crude-li, e - sul-ta - no dis-tupri e di ra-pi - ne;
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

Fl.

Ob.

Cl. I.
Do

Fg.

Sol.

Cor. Do

Trb. Re a 2

Trbn. a 3

Cmbs.

ACCIANO

lascian dovunque un cu-mu-lo di stragi, di stragie di ru-i-ne.

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *ff* ^{a2}

Cor. Do *ff*

Trb. Re *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Tmh. O.C. *ff*

ACCIANO *ff*

Ten. *ff* Deh scendi, Allhà ter - ri - bi - le, i per - fi - dia pu - nir!

CORO Bassi *ff* Deh scendi, Allhà ter - ri - bi - le, i per - dia pu - nir!

Deh scendi, Allhà ter - ri - bi - le, i per - fi - dia pu - nir!

I. Vni *ff* *pizz.* *pp* *pizz.* Arco

II. Vni *ff* *pp* *pizz.* Arco

Vle *ff* *pp* *pizz.* Arco

Vc. Cb. *ff* *pp* *pizz.* Arco

1.

Ob. *p ben stacc.*

Cl. Do *p*

Fig. *ben stacc.*

Sol. *a2 ben stacc.*

Cor. Do *ben stacc.*

Trb. Re *a2 ben stacc.*

Trbn. *pp ben stacc.*

Cmb. *ben stacc.*

Tp. *ben stacc.*

Tmb. C. C.

sottovoce

ACCIANO *sottovoce*

Or che d'Euro - pa il ful - mi - ne mi - nacciamo - stri cam - pi,

CORO *sottovoce*

Or che d'Euro - pa il ful - mi - ne mi - nacciamo - stri cam - pi

Or che d'Euro - pa il ful - mi - ne mi - nacciamo - stri cam - pi

Arco

Vni I. *ben stacc.*

Vni II.

Vle

Vc. Cb.

I.

Ob.

Cl.
Do.

Fg.

Sol.
Cor.

Do.
a2

Trb.
Re.
a2

Trbn.

Cmb.

Tp.

Trnb.
O. C.

ACCIANO

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

CORO

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

I.

Vni

II.

Vle

Vc.
Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do

Fg. *ff*

Sol. *ff*

Cor. *ff*

Do

Trb. *ff*

Re

Trbn. *ff*

Cmb. *ff* *pp*

Tp. *ff* *pp*

Tmb. *ff*

Q. C. *ff*

ACCIANO *ff* *pp*

e sen-ti-rem nel - l'a-ni-ma scor-re-re il tuo va-

CORO *ff* *pp*

e sen-ti-rem nel - l'a-ni-ma scor-re-re il tuo va-

ff *pp*

e sen-ti-rem nel - l'a-ni-ma scor-re-re il tuo va-

I. *ff* *pp* *pizz.*

Vni *ff* *pp* *pizz.*

II. *ff* *pp* *pizz.*

Vle *ff* *pp* *pizz.*

Vc. *ff* *pp* *pizz.*

Cb. *ff* *pp*

Fl.
Ott.
Ob.
Cl. Do
Fg.
Sol
Cor. Do
Trb. Re
Trbn.
Cmbs.
Tp.
Tmb.
O. C.

BANDA

ACCIANO

-lor. Giu-riam!.. Noi tut-ti sor-ge-re come un sol

ferocemente e stacc.

CORO

-lor. Giu-riam! Noi tut-ti sor-ge-re come un sol

-lor. Giu-riam! Noi tut-ti sor-ge-re come un sol

I. Vni
II. Vni
Vle
Vc.
Cb.

arco
arco ff
arco ff
arco ff

ff

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Do

Trb.
Re

Trbn.

Cmb.

Tp.

Tmb.
O. C.

BANDA

ACCIANO

uom, un soluom ve - drai, scordar le gare,ac.

CORO

uom, un soluom ve - drai, scordar le gare,ac.

uom, un soluom ve - drai, scordar le gare,ac.

I.
Vni

II.

Vle

Vc.
Cb.

ACCIANO
-cenderne u - n'i - ra so - la, un' i - ra o - mai; qua - le fia

CORO
-cenderne u - n'i - ra so - la, un' i - ra o - mai; qua - le fia
-cenderne u - n'i - ra so - la, un' i - ra o - mai; qua - le fia

I. Vni *pizz.* *arco*

II. Vni *pizz.* *arco*

Vle *pizz.* *arco*

Vc. Cb. *pizz.* *arco*

BANDA

ACCIANO
scam-po, scam-po ai perfi - di, se tu ne in - fiam - mi, se tu ne in -

CORO
scam-po, scam-po ai perfi - di, se tu ne in - fiam - mi, se tu ne in -
scam-po, scam-po ai perfi - di, se tu ne in - fiam - mi, se tu ne in -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Do

Trb. Re

Trbn.

Cmbs.

Tp.

Tnb. Q. C.

BANDA

ACCIANO

sottovoce

-fiammi, se tu ne infiam - mi il cor? se tu ne infiammi, se tu ne in-

CORO

-fiam - mi, se tu ne infiam - mi il cor? se tu ne infiammi, se tu ne in-

-fiammi, se tu ne infiam - mi il cor? se tu ne infiammi, se tu ne in-

I.

Vni

II.

Vle

Vc. Cb.

Ob. *1.*

Cl. *Do*

Fg.

Sol. *a2*

Cor. *Do* *a2*

Trb. *Re* *1.*

Trbn.

Cmbs.

Tp.

Timb. O. C.

ACCIANO

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

CORO

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

-fiammi se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

I.

Vni

II.

Vle

Vc. Cb.

Fl.

Ott.

Ob. ^{1.}

Cl. _{Do}

Fg.

Sol. ^{a2}

Cor. _{Do} ^{a2}

Trb. _{Re} ^{1.}

Trbn.

Cmb.

Tp.

Tmb. O. C.

BANDA

ACCIANO

CORO

- fiammi, se tune in-fiam - - - mi il cor? Noi tut-ti

- fiammi, se tune in-fiam - - - mi il cor? Noi tut-ti

- fiammi, se tune in-fiam - - - mi il cor? Noi tutti

I. Vni

II. Vni

Vle

Vc. Cb.

5

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Sol.
a2

Cor.
Do
a2

Trb.
Re
a3

Trbn.
a3

Cmbs.

Tp.

Tmb.
O. C.

BANDA

ACCIANO

CORO

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

5

I.

Vni

II.

Vie

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Sol.
a2

Cor.
Do
a2

Trb.
Re

Trbn.
a3

Cmb.

Tp.

Tmb.
O. C.

BANDA

ACCIANO

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

18

-fiammi se tuneinfiammi, se tunein-fiammi infiammil cor. Giu-

-fiammi se tuneinfiammi, se tunein-fiammi infiammi il cor. Giu-

-fiammi se tuneinfiammi, se tuneinfiammi infiammil cor. Giu-

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Sol.
 Cor. Do
 Trb. Re
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 O. C.
 BANDA
 AGCIANO
 CORO
 I.
 Vni
 II
 Vle
 Vce

- riam! giuriam! giuriam! noi tutti
 - riam! giu-riam! giuriam! noi tutti
 - riam! giu-riam! giuriam! noi tutti

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Sol.
a2

Cor.
Do
a2

Trb.
Re

Trbn.
a3

Cmb.

Tp.

Tmb.
Q. C.

BANDA

ACCIANO

CORO

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in.

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in.

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in.

I.

Vni

II.

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Sol.
 Cor.
Do
 Trb.
Re
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 O. C.
 BANDA
 ACCIANO
 CORO
 I.
 Vni
 II.
 Vle
 -Vc.
 Cb.

fiam - mi, se tu ne in - fiammi, se tu ne in - fiammi, ne in fiammi il
 fiam - mi, se tu ne in - fiam - mi, se tu ne in - fiammi, ne in fiammi il
 fiam - mi, se tu ne in - fiam - mi, se tu ne in - fiammi, ne in fiammi il

6

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Do

Trb.
Re

Trbn.

Cmbs.

Tp.

Tmb.
O. C.

BANDA

ACCIANO

cor, giu - riam, giu - riam, giu - riam, giu-riam, giu - riam, giu -

cor, giu - riam, giu - riam, giu - riam, giu-riam, giu - riam, giu -

cor, giu - riam, giu - riam, giu - riam, giuriam, giu - riam, giu -

6

I.
Vni

II.
Vni

Vle

Vc.
Cb.

This musical score is for a symphony orchestra and vocal soloist. It features the following parts:

- Flut.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe)
- Cl. Do** (Clarinet in D)
- Fg.** (Bassoon)
- Sol. Cor. Do** (Solo Horn in D)
- Trb. Re** (Trumpet in E-flat)
- Trbn.** (Trombone)
- Cmbs.** (Cymbal)
- Tp.** (Tom-tom)
- Tmb. O. C.** (Timpani)
- BANDA** (Band)
- SOCCIANO** (Soloist) with lyrics: *- riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -*
- CORO** (Chorus) with lyrics: *- riam, giu - riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -*
- I. Vni** (Violin I)
- II. Vni** (Violin II)
- Vle** (Viola)
- Vc. Cb.** (Violoncello and Contrabasso)

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts have lyrics in Italian. The page number 23 is located at the bottom right.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Re

Trbn.

Cmb.

Tp.

Tmb.
O. C.

BANDA

ACCIANO

(partono)

-riam.

CORO

-riam.

-riam.

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.
Cor.

Do

Trb.
Re

Trbn.

Cmbs.

Tp.

Tmb.
Q. C.

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Re

Trbn.

Cmbs.

Tp.

Tmb.
O.C.

This block contains the musical notation for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Saxophone (Sol), Cor Anglais (Cor. Do), Trumpet in B-flat (Trb. Re), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Tp.), and Trombone in C (Tmb. O.C.). The notation is arranged in a system with 13 staves. The first four staves (Fl., Ott., Ob., Cl. Do) are in treble clef, while the remaining nine staves (Fg., Sol, Cor. Do, Trb. Re, Trbn., Cmbs., Tp., Tmb. O.C.) are in bass clef. The music is written in 4/4 time with a key signature of one sharp (F#). The dynamic marking 'f' (forte) is present at the beginning of each staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs at the end of each staff.

I.

Vni

II.

Vle

Vc.
Cb.

This block contains the musical notation for string instruments. The instruments listed are Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The notation is arranged in a system with four staves. The Violin I and II staves are in treble clef, while the Viola and Violoncello/Double Bass staves are in bass clef. The music is written in 4/4 time with a key signature of one sharp (F#). The dynamic marking 'f' (forte) is present at the beginning of each staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs at the end of each staff.

SCENA E CAVATINA

ORONTE

Largo

Fl. *p*

Cl. *p*

Vc.

The first system of the score features three staves: Flute (Fl.), Clarinet (Cl.), and Violoncello (Vc.). The Flute and Clarinet parts are marked with a piano (*p*) dynamic. Both parts contain intricate melodic lines with many sixteenth and thirty-second notes, including trills and triplets. The Violoncello part is mostly silent in this section, indicated by a double bar line.

Fl.

Cl. *Do*

The second system shows the Flute (Fl.) and Clarinet (Cl.) parts. The Flute part contains a few notes at the beginning of the first measure, followed by rests. The Clarinet part is mostly silent, with a few notes in the first measure.

SOFIA

ORONTE

Sospi - ra, piange, i suoi

Oh madre mi - a, che fa co - lei?

The third system contains the vocal entries for Sofia and Oronte. Sofia's line begins with the lyrics "Sospi - ra, piange, i suoi". Oronte's line begins with "Oh madre mi - a, che fa co - lei?". The lyrics are written below the respective staves.

I.

Vni

II

Vle

Vc.

p

The fourth system shows the instrumental accompaniment for Violins (Vni), Violoncello (Vle), and Violoncello (Vc.). The Violin I (Vni) and Violoncello (Vle) parts are marked with a piano (*p*) dynamic. The Violin II (Vni) and Violoncello (Vc.) parts are mostly silent, with a few notes in the later measures. The Violoncello (Vc.) part has a few notes in the later measures, also marked with a piano (*p*) dynamic.

Fl. *p*

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

SOFIA
ca - - ri - - chia - ma... pur l'infelice ta - ma (*con enfasi*)

ORONTE
Mortal di me più

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl. *p*

Do *p*

Fg. *p*

SOFIA

ORONTE
lie - to non ha non ha la ter - - ra!
morendo (Oh voglia, oh voglia Id-

I.

Vni

II.

Vle

Vc.

Cb.

SOFIA

- di - o schiarar co - si la men - te al fi - glio

I. Vni

II. Vni

Vle

Vc.

Fl.

Ob.

Cl.
Do

Fg.

SOFIA

mi - o!)

I. Vni

II. Vni

Vle

Vc.

Cb.

I LOMBARDI ALLA PRIMA CROCIATA

ATTO II. - CAVATINA e CABALETTA (*) "La mia letizia infondere...,,

ORONTE (T.)

(Durata: min. 6)

(Nuova Cabaletta, dur: min. 4)

GIUSEPPE VERDI

7 Andante

Ottavino

Flauto

2 Oboi

2 Clarinetti in Do

2 Fagotti

4 Corni
in Mi
in La

2 Trombe in Fa

3 Tromboni

Cimbasso

Oronte

con gioia

La mia le.ti.zia:in fon - de.re vor_rei nel suo bel

7 Andante

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

(*) Invece della Cabaletta si può eseguire la Nuova Cabaletta, (pag. 28)

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in MI
Cor.

in F#
Trb.

Trbn.

Cimb.

Oronte

co - re! vor - rei _____ de - star co' pal - pi - ti del mi - o bea - to a - mo - re

dolce

Vni I.

Vni II.

Vle.

Ve.

Cb.

Ott.

Fl.

Ob.

Cl.
in D^o

Fg.

Cor.
in C¹

Trb.
in F¹

Trbu.

Cimb.

Oronte

Vni I.

Vni II.

Vle

Vc.

p

p

p

p

a 2

p

a 2

p

marcato

con forza

p dolciss.

tan - tear - moni - e nel - le - te - re quan - ti pian - ti e - gli

Ott. *p* *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

in DO

Fg. *f* *p*

in MI

Cor *f* *p*

in FA

Trb. *f*

in FA

Trbn.

Cimb. *f*

Oronte *con slancio* *p*

ha: ah! ir se - coal cie - lo, ed er - ger.mi

Vni I. *f* *p*

Vni II. *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Arco

Ott.
f p 6 6

Fl.
f p 6 6

Ob.
f p 3 3 6 6 6 3

Cl.
in D³
f p 3 3 3 6 6 6 3

Fg.
f p 3 3

in MI
Cor.
f p 3 3 3 3 2

in LA
Trb.
in FA

Trbn.
f

Cimb.

Oronte
do - ve mortal non va, no, non va, ir se - co al cielo ed er - germi dove morr.

Vni I.
f p 3 3 3 3

Vni II.
f p 3 3 3 3 3 3 3 3 3 3

Vle.
f p 3 3 3 3 3 3 3 3 3 3

Vc.
f p 3 3

Cb.
f p

Ou.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in MI
 Cor.
in FA
 Trb.
in FA
 Trbn.
 Cimb.

Oronte
 -tal, — mortal — non va, dove mor-ta - le, dove mor-tal, mortal — non

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

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in MI
Cor.

in LA

Trb.
in FA

Trbn.

Cimb.

Oronte

va, dove mor_tal, mortal, mortal non va, dove mor_tal, mortal, mortal non

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Oronte

va, non va, non va! *dolciss.*

Fl.

Ob.

Cl. *m. 100*

Fg.

m. 101 Cor.

m. 102 Trb.

Trbn.

Cimb.

Vni I.

Vni II.

Vle.

Vc. *Pizz.*

Cb. *Pizz.*

The musical score is for page 38 of a score. It features a vocal line for Oronte and an orchestral accompaniment. The vocal line consists of the lyrics "va, non va, non va!" with a *dolciss.* marking over the final phrase. The orchestral parts include woodwinds (Oboe, Clarinet in D, Bassoon), brass (Trumpets in E-flat, Trombones), percussion (Cymbals), and strings (Violins I and II, Viola, Violoncello, and Contrabass). The woodwinds and strings play intricate patterns, including sixteenth-note runs and triplets. The strings are marked *Pizz.* (pizzicato). The score is written in common time (C) and includes various dynamic markings such as *pp* and *p*.

8 Allegro

Ott. *f*

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Fg. *f*

in Mb
Cor. *f*

in Eb

Trb. in Mb

Trbn. *f*

Cimb. *f*

Sofia. *f*

Oh! ma pen-sa, che non puoi far-la tua, se non ti pro-tri pri-ma al Dio de' pa-dri

8 Allegro

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f* Arco

Cb. *f* Arco

Ott.
 Fl.
 Ob.
 Cl. *in DO*
 Fg.
in MI
 Cor. *in F*
 Trb. *in MB*
 Trbn.
 Cimb.
 Sofia
 Oronte
 Vni I.
 Vni II.
 Vle.
 Ve.
 Cb.

suoi. Oh mia gio-ja!
 Sien miei sen-si sen-si vo-stri Oh madre mi-a già pen-

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in A
Cor.

in F#
Cor.

Trb.
in Mib

Trbn.

Cimb.

Oronte

sai più volte in cor che sol ve roil Nume si a di quel l'ange lo d'a mor

allarg. morendo

*segue Cabaletta
oppure Nuova Cabaletta pag. 28.*

Vni I.

Vni II.

Vle.

Vc.

Cb.

CABALETTA

9 Allegro moderato assai

allarg.

Woodwind and string staves for measures 9-13. The woodwinds include Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais (Cor. in Mb), Trumpet in Bb (Trb. in Mb), Trombone (Trbn.), and Cymbals (Cimb.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part features a melodic line starting in measure 9 with the instruction *l. p con espress.* and a dynamic marking of *pp-* in measure 11. The strings play a rhythmic accompaniment of eighth notes.

9 Allegro moderato assai

allarg.

String staves for measures 9-13. The section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). All string parts are marked *Pizz.* (pizzicato) and *p* (piano). The strings play a rhythmic accompaniment of eighth notes.

Ov.
 Fl.
 Ob.
 Cl. *in DO*
 Fg.
in MI
 Cor.
in LA
 Trb. *in MIb*
 Trbn.
 Cimb.

con espress.
 Oronte
 Co-me pote - va un an - ge-lo cre-ar si pu - ro il cie - lo.

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

stent.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in Mb
Cor.

in L. b

Trb.
in Mb

Trbn.

Cimb.

Oronte

ea gli occhi suo _ i non schiu _ de . re di veri _ ta . de il ve _ lo ? Vie . ni , _ m'addu _ cia

stent.

Vni I.

Vni II.

Vle

Vc.

Cb.

Orchestra score for measures 10-14. The instruments listed are:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe, marked I.)
- Cl. in DO (Clarinet in D)
- Fg. (Fagotto/Bassoon)
- Cor. in MIb (Horn in E-flat)
- Cor. in LA (Horn in A)
- Trb. in MIb (Trumpet in E-flat)
- Trbn. (Trombone)
- Cimb. (Cymbal)

The score shows various musical notations including rests, notes, and dynamic markings such as *p* (piano).

Vocal line for Oronte:

le - i, ri - schiari i sen - si mie - i, vie - ni, e nel ver s'ac - que - ti - no la dubbia

String section score for measures 10-14. The instruments listed are:

- Vni I. (Violin I)
- Vni II. (Violin II)
- Vle (Viola)
- Vc. (Violoncello/Cello)
- Cb. (Contrabbasso/Bass)

The score includes various musical notations such as slurs, accents, and dynamic markings.

stent.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in Mb
Cor.

in La
Trb.

Trbn.

Cimb.

Oronte

con grazia

men.te, la dubbia mente il cor, vie - ni, vieni, e s'ac - que - ti - no la dubbia mente il cor, vie - ni, vieni e s'ac -

stent.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Allegro

Ott.

Fl.

Ob.

Cl. in D

Fg.

in Mb

Cor.

in L.Ab

Trb. in Mb

Trbn.

Cimb.

Sofia

ti - gliò! l'infu - se un an - ge lo per tua salu - tea

Oronte

- queti no la dubbia mente il cor!

Allegro

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott. *f*
 Fl. *f*
 Ob. *a 2* *f*
 Cl. *a 2* *f*
in DO
 Fg. *f*
in Mb
 Cor. *f*
in Lac
 Trb. *f*
in Mb
 Trbn. *f*
 Cimb. *f*
 Sofia
 - mor, per tua sa-lu - te a-mor!

Oronte *con espress.*
 Co-me pote - va un an - ge-lo cre-

Vni I. *f* *p*
 Vni II. *f* *p*
 Vle. *f*
 Vc. *f* *Arco* *Pizz.* *p*
 Cb. *f* *Arco* *Pizz.* *p*

stent.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in Mib
Cor.

in Lab

Trb.
in Mib

Trbn.

Cimb.

The woodwind and percussion section consists of Oboe, Flute, Clarinet in D, Bassoon, Cor Anglais in E-flat, Horn in A-flat, Trumpet in E-flat, Trombone, and Cymbal. The woodwinds play a melodic line starting in the second measure, marked with a piano (p) dynamic. The strings are silent in this section.

Oronte

-ar si pu - ro il cie - lo ea - gli occhisuo - i non schiu.de.re di veri.ta.de

The vocal line for Oronte features a melodic line with lyrics. The lyrics are: "-ar si pu - ro il cie - lo ea - gli occhisuo - i non schiu.de.re di veri.ta.de". The music is in a minor key and features some grace notes and slurs.

stent.

Vni I.

Vni II.

Vle

Vc.

Cb.

The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violins play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabasso play a harmonic accompaniment. The Viola and Violoncello parts are marked with a piano (p) dynamic.

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in Mb
 Cor.
in Fa
 Trb.
in Mb
 Trbn.
 Cimb.

Oronte
 ve - lo? Vie ni, m'addu, cia le - i, ri - schiari i sen - si mie - i,

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

stent.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in Mib
Cor.

in Lab

Trb.
in Mib

Trbn.

Cimb.

Oronte

vieni, e nel ver — s'ac — que — ti — no — la dubbia men — te, la dubbia mente eil cor, vie — ni, vieni, e s'ac —

stent.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in Mb
Cor.

in L.49

Trb.
in Mb

Trbn.

Cimb.

Oronte

_que.ti - no la dubbia men.teeil cor,vie - ni, vie.ni, e s'ac.que.ti.no la dub - bia menteeil .

Vni I.

Vni II.

Vle

Vc.

Cb.

12 Allegro

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in D \flat

Fg. *ff*

in M \flat
Cor. *ff*

in F \flat

Trb. *ff*
in M \flat

Trbn. *ff*

Cimb. *ff*

Sofia
Per tua salu - te a-mor, per tua salu - te a-mor, per

Oronte
cor, la men - te il cor, la men - te, il cor, la

12 Allegro

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*
Arco

Cb. *ff*
Arco

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in Mf
 Cor.
in F
 Trb.
in Mb
 Trbn.
 Cimb.

Sofia
 a a-lu - - te a - mor!

Oronte
 dub - bi - a men - - te, il cor!

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

Orn.

Fl.

Ob.
a 2

Cl.
in D0
a 2

Fg.

in Mb
Cor.
in 1 A2

Trb.
in Mb

Trbn.

Cimb.

Oronte

Vni I.

Vni II.

Vle

Vc.

Cb.

NUOVA CABALETTA

Allegro moderato

Orchestra score for the first system, measures 1-4. The instruments and their parts are:

- Ott.** (Oboe): Rests in measures 1-4.
- Fl.** (Flute): Rests in measures 1-4.
- Ob.** (Oboe): Rests in measures 1-4.
- Cl. in Sb.** (Clarinet in B-flat): Rests in measures 1-4.
- Fg.** (Fagotto): Rests in measures 1-4.
- in Mb.** (Mandolin): Rests in measures 1-4.
- Cor. in L.** (Cor Anglais): Rests in measures 1-4.
- Trb. in Mb.** (Trumpet in B-flat): Rests in measures 1-4.
- Trbu.** (Trombone): Rests in measures 1-4.
- Cimb.** (Cymbal): Rests in measures 1-4.
- Oronte** (Orchestra): Rests in measures 1-4.

Measures 2-4 contain woodwind entries with trills (tr) and dynamics of *p* (piano). The Flute part includes a first ending (1.) and a second ending (2.).

Allegro moderato

Orchestra score for the second system, measures 5-8. The instruments and their parts are:

- Vni I.** (Violin I): Rests in measures 5-8.
- Vni II.** (Violin II): Rests in measures 5-8.
- Vle.** (Viola): Rests in measures 5-8.
- Vc.** (Violoncello): Rests in measures 5-8.
- Cb.** (Contrabbasso): Rests in measures 5-8.

Measures 6-8 contain string entries with trills (tr) and dynamics of *p* (piano). The Viola part includes a pizzicato (Pizz.) instruction. The Contrabbasso part includes a pizzicato (Pizz.) instruction.

Ott.

Fl.

Ob. I.

Cl. I. in *Sib*

Fg. *a 2*

in Mb
Cor.

in Lab

Trb. *in Mb*

Trbn.

Cimb.

Oronte

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. in Si^b

Fg. *a 2*
p

in Mi^b
Cor. *p*

in F^b
p

Trb. in Mi^b

Trbn.

Cimb.

Oronte *p*

Co - me po - te - va un an - ge - lo cre - ar sì pu - ro il cie - lo

Vni I. *p*

Vni II. *Pizz.*
p

Vle. *Pizz.*
p

Vc. *Pizz.*
p

Cb. *Pizz.*
p

Ott.

Fl.

Ob.

Cl.
in Sb

Fg.
a 2

in Mb
Cor.

in L. Ab

Trb.
in Mb

Trbn.

Cimb.

Oronte
e agli occhi suoi non schiudere di ve-ri-ta-deil ve-lo? Vie-ni, m'addu-ci a

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in Sib

Fg.

in Mt.
Cor.

in Lt.

Trb.
in Mb

Trbu.

Cimb.

Oronte

lei, m'addu - cia lei, m'addu - cia le - i, ri - schiarri pensier mie - i, ri -

Vni I.

Vni II.

Vle.

Vc.

Cb.

allarg.

a tempo

Ott.

Fl.

Ob.

Cl. in S \flat

Fg.

in M \flat

Cor. in L \flat

Trb. in M \flat

Trbn.

Cimb.

Oronte

_schiarii pen - sier miei, rischia - ri, rischia - - ri i pensier miei, vie, nie mel ver s'ac -

allarg.

a tempo

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl. in *S^b*
 Fg.
 in *M^b*
 Cor.
 in *F*
 Trb. in *M^b*
 Trbn.
 Cimb.

Oronte *dolce*
 -queti_no la dub_bia men_te eil cor, vie_nie nel ver s'ac_queti_no la

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

Ott.

Fl.

Ob.

Cl.
in *S^b*

Fg.

in *M^b*
Cor.

in *F^b*

Trb.
in *M^b*

Trbn.

Cimb.

Oronte

p

dub_bia men - tee il cor, ah! _____ vie - nie s'ac - que - li - no

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Arco

Arco

Musical score for orchestra and voice. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fg.), Trumpets (Trb. in Mb), Trombones (Trbn.), Cymbals (Cimb.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). A vocal line for Oronte is also present with the lyrics: "la dub_bia men_teeil cor,ah... vie_nie s'ac_que_ti.no la".

The score is in 4/4 time and features dynamic markings such as *p* (piano), *f* (forte), and *f_b* (fortissimo). Performance instructions include *Arco* for the strings and *a 2*, *a 3* for the woodwinds. The vocal line includes a long note with a fermata.

Ott.

Fl.

Ob.

Cl.
in Sb

Fg.

in Mb
Cor.

in LAb

Trb.
in Mb

Trbn.

Cimb.

Sofia

Oronte

Vie - ni, t'infu-se un an- gelo

men - te, la dubbia men-te il cor.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in Sb
 Fg.
 in Mt
 Cor.
 in Lt
 Trb.
 in Mt
 Trbn.
 Cimb.
 Sofia
 per tua salu-te a-mor, per tua sa-lu - - te a-mor, vie - -
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

Orn.

Fl.

Ob. *a 2*

Cl. *a 2*
in Sib

Fg. *a 2*

in Mb
Cor.

in Mb
Trb.

Trbn.

Cimb.

Sofia

-nī, vie - - ni.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

Ou.
 Fl.
 Ob.
 Cl.
in Sib
 Fg.
u 2
in Mib
 Cor.
in F. 1b
 Trb.
in Mib
 Trbn.
 Cimb.

Oronte
p
 Co - me po - te - vaun an - ge - lo cre - ar si pu - roil cie - lo

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

Ott.

Fl.

Ob.

Cl. in Sib

Fg

in Mb

Cor. in La

Trb. in Mb

Trbn.

Cimb.

Oronte

e agli occhi suoi non schiudere _____ di ve-ri-ta-de il ve-lc? Vie-ni mad-du-cia

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in Sib
 Fg.
 in Mb
 Cor.
 in L. 1v
 Trb.
 in Mb
 Trbn.
 Cimb.

Oronte
 lei, m'addu - cia lei, m'addu - cia le - i, ri - schiarri pensier mie - i ri -

Vni I.
 Vni II.
 Vle
 Vr.
 Cb.
 70

allarg.

a tempo

Orchestra score for measures 17-20. The score includes parts for Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), Bassoon (Fg.), Horn in C (in C), Horn in F (in F), Trumpet in B-flat (Trb. in B \flat), Trombone (Trbn.), and Cymbal (Cimb.). The music is in 3/4 time and features a dynamic marking of *p* (piano). The tempo changes from *allarg.* (ritardando) to *a tempo* at measure 17. The woodwinds play a melodic line, while the bassoon and horns provide a rhythmic accompaniment.

Vocal line for Oronte. The lyrics are: *_schiaripen _sier miei,ri_schia - ri, ri_schia - - rii pen.sier miei vie_nie nel ver_sac_*. The melody is in a minor key and features a dynamic marking of *p* (piano).

allarg.

a tempo

String section score for measures 17-20. The score includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a dynamic marking of *p* (piano). The tempo changes from *allarg.* (ritardando) to *a tempo* at measure 17. The strings provide a rhythmic accompaniment, with the violins playing a melodic line.

Ott.
 Fl.
 Ob.
 Cl. in Si:
 Fg.
 Cor. in Mi:
 Cor. in Fa:
 Trb. in Mi:
 Trbn.
 Cimb.

Oronte
dolce
 -queti - no la dubbia men - te e il cor, vie - nie nel ver s'ac - queti - no la

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

Ott.

Fl.

Ob.

Cl.
in Bb

Fg.
a 2

in Mb
Cor.

in La
Trb.

in Mb

Trbn.

Cimb.

Oronte

p

dub_bia men - teeil corah! ————— vie - nie s'ac - que.ti - no

Vni I.

Vni II.

Vle

Ve.

Cb.

p

Arco

Arco

Arco

Arco

Ott.
 Fl.
 Ob.
 Cl. *in Sib*
 Fg.
in Mb
 Cor. *in C*
 Trb. *in Mb*
 Trbu.
 Cimb.
 Oronte
 la dubbia mente e il cor, ah! ————— vie - nie s'ac - que - ti - no la
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

Ott.

Fl.

Ob.

Cl.
in Sib

Fg.
a 2

in Mb
Cor.

in La
a 2

Trb.
in Mb
a 2

Trbn.

Cimb.

Sofia

Oronte

T'in-fu-se-un an - ge -

men - te, la dubbia men-te il cor, vienie nel ver s'ac -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in *Sb*
 Fg.
 in *Mb*
 Cor.
 in *F*
 Trb.
 in *Mb*
 Trbn.
 Cimb.
 Sofia
 -lo per tua sa-lu - tea-mor, t'infu-seun an - ge -
 Oronte
 - due - ti - no la dub - bia mente il co - re, vie.ni e nel ver s'ac -
 Vni I.
 Vni II.
 Vle.
 Vc.
 Clb.

Ou.
 Fl.
 Ob.
 Cl.
 in Sb
 Fg.
 in M^b
 Cor.
 in F^b
 Trb.
 in M^b
 Trbn.
 Cimb.
 Sofia
 Oronte
 Vni I.
 Vni II.
 Vle.
 Ve.
 Cb.

-lo per tua salu - te a - mor, vie - ni, vie - ni,
 - que - ti - no la dub - bia mente il cor, vie - ni, vie - ni,

Oboe (Ob.)
 Flute (Fl.)
 Clarinet in Bb (Cl. in Sb)
 Bassoon (Fg.)
 Horns in Mb (Cor. in Mb)
 Horns in F (Cor. in F)
 Trumpets in Mb (Trb. in Mb)
 Trumpets in F (Trbn.)
 Cymbals (Cimb.)
 Sofia
 Oronte
 Violin I (Vni I.)
 Violin II (Vni II.)
 Viola (Vle)
 Violoncello (Vc.)
 Contrabass (Cb.)

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*
in *Bb*

Fg. *a 2*

in Mb
Cor.

in Ab

Trb. *in Mb*

Trbn.

Cimb.

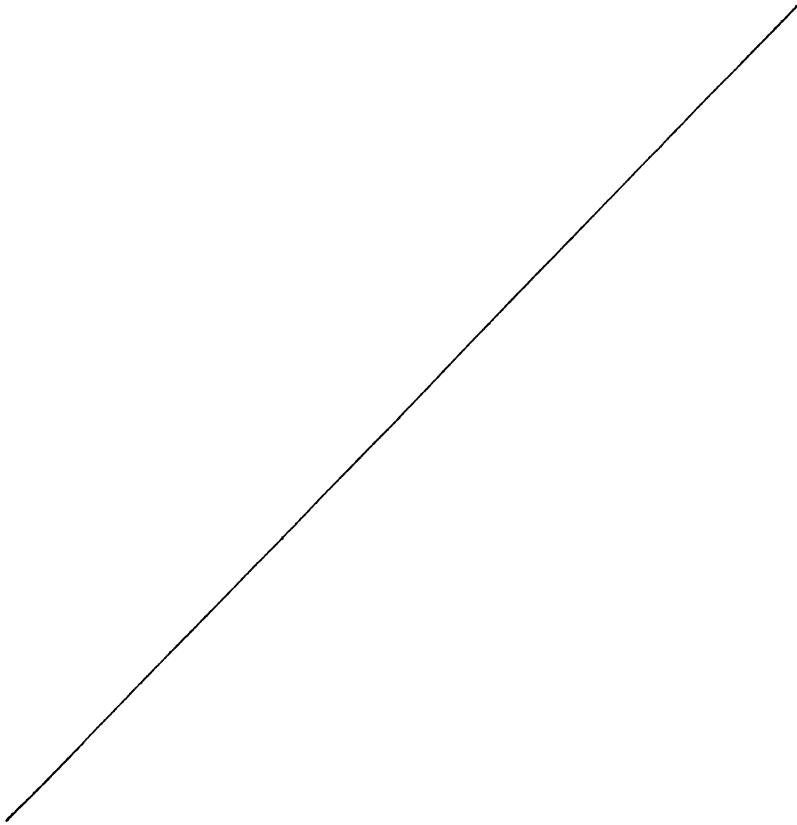
Vni I.

Vni II.

Vle.

Vc.

Cb.



I LOMBARDI ALLA PRIMA CROCIATA

ATTO II. - GRAN SCENA' DELL'EREMITA :

(Durata: min. 5)

“Ma quando un suon terribile,,

GIUSEPPE VERDI

Andante sostenuto

Ottavino

Flauto

Oboi

Clarineti in Do

Fagotti

Corni
in Fa
in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

Eremita

Andante sostenuto

Violini I. *p sottovoce*

Violini II. *p sottovoce*

Viola *p sottovoce*

Violoncelli *p sottovoce*

Contrabbassi *p sottovoce*

leggero

leggero

Orchestral score for woodwinds and brass:

- Ott.
- Fl.
- Ob.
- Cl. in DO
- Fg.
- in FA Cor. in DO
- Trb. in DO
- Trbu.
- Cmb.
- Tp.

Eremita

String section score:

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

Orchestral score for measures 19-21. The instruments listed are:

- Ott.
- Fl.
- Ob.
- Cl. in DO
- Fg.
- Cor. in FA
- Cor. in DO
- Trb. in DO
- Trbn.
- Cmbs.
- Tp.

Eremita

String score for measures 19-21. The instruments listed are:

- Vni I.
- Vni II.
- Vla.
- Vc.
- Cb.

Measure 19 is marked with a box containing the number 19. The strings play a rhythmic accompaniment of eighth notes.

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in FA
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmbs.
 Tp.

Eremita
 Ean cor si len zio!
 Oh quan.do,

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

Ou.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in FA
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmbs.
 Tp.

Eremita
 quando al fragor dell'au.ree del tor - ren.te suo.no di guerra s'u.ni.rà? Quest'oc -

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

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in F#
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmb.
 Tp.

Eremita
 .chi sempre immersi nel pian.to, oh non ve . dranno bale.na.re dai culmi.ni del monte i .crocia.ti ves.

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

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in FA
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmbs.
 Tp.

Eremita
 .sil . li? Dun. que il lez zo a purgardel gran mi. sfatto mai non potran mie mani l'em. pie bende squar.

Vni I.
 Vni II.
 Vle.
 Vc.
 Ch.

Ou.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in F4
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmbs.
 Tp.

Eremita
 .ciar de' Mu - sul - ma - ni? E an - cor si - len - zio! Oh fol - le!

Vni I.
 Vni II.
 Vle.
 Vc.
 Clb.

20

(Andante sostenuto)

Orchestra score for measures 20-22:

- Ou.** (Oboe): Rest
- Fl.** (Flute): *pp leggerissimo* (pizzicato)
- Ob.** (Oboe): *pp* (pizzicato)
- Cl. in DO** (Clarinet): *pp* (pizzicato)
- Fg.** (Bassoon): *pp* (pizzicato)
- Cor.** (Cor Anglais): *pp* (pizzicato)
- Trb. in DO** (Trumpet): Rest
- Trbn.** (Trumpet): Rest
- Cmbs.** (Cymbal): Rest
- Tp.** (Tom-tom): Rest

Eremita (Eremita): *pp* *leggerissimo*

E chi son i - o, perchè marri.daal - l'al - ma i - ri di

20

(Andante sostenuto)

Div.

String and vocal accompaniment for measures 20-22:

- Vni I.** (Violin I): *pp leggerissimo* (pizzicato)
- Vni II.** (Violin II): *pp leggerissimo* (pizzicato)
- Vle.** (Viola): *pp leggerissimo* (pizzicato)
- Vc.** (Violoncello): *pp* (pizzicato)
- Cb.** (Contrabbasso): *pp* (pizzicato)

allarg.

Orch. score for woodwinds and brass:

- Fl. (Flute): Active melodic line with sixteenth-note patterns.
- Ob. (Oboe): Sustained notes with a slur.
- Cl. in DO (Clarinet in C): Sustained notes with a slur.
- Fg. (Bassoon): Sustained notes with a slur.
- Cor. in F4 (Trumpet in F): Sustained notes.
- Cor. in DO (Trumpet in C): Sustained notes.
- Trb. in DO (Trombone in C): Sustained notes.
- Trbn. (Trombone in Bb): Sustained notes.
- Cmbs. (Cymbals): Sustained notes.
- Tp. (Timpani): Sustained notes.

Eremita

pa . . . ce?.. E giu - sto Iddio sol .

allarg.

Orch. score for strings:

- Vni I. (Violin I): Sustained notes.
- Vni II. (Violin II): Sustained notes.
- Vle. (Viola): Sustained notes.
- Vc. (Violoncello): Sustained notes.
- Cb. (Contrabbasso): Sustained notes.

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in FA
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmbs.
 Tp.
 Eremita
 .tan . to; si . a per lui be . ne . det . to il duo . lo e il pian . to!
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

21 Adagio

Orch. score for measures 21-22. Instruments include Oboe, Flute, Clarinet in D, Bassoon, Horns (F and D), Trumpets, Trombones, and Timpani. The bassoon part features a *pp* dynamic marking.

Vocal line for the character *Eremita*. The lyrics are: *sottovoce*
Ma quan . . . do un suon ler.

21 Adagio

String section score for measures 21-22. Instruments include Violin I, Violin II, Viola, Violoncello, and Contrabasso. The section is marked *pp* and includes *Pizz.* (pizzicato) markings for the strings.

Ou.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in FA
 Cor. III.
 in DO
 Trb.
 in DO
 Trbn.
 Cmbs.
 Tp.
 Eremita
 -ri - - bi.le di - rà che Dio lo
 Vni I.
 Vni II.
 Vle.
 Vc.
 -Cb.

Otu. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. in DO *ff*
 Fg. *ff* *a 2*
 in FA Cor. *ff*
 in DO Cor. *ff*
 Trb. in DO *ff*
 Trbu. *ff*
 Cmb. *ff*
 Tp. *ff*
 Eremita *pp*
 vuo le, quan do la Cro ce
 Vni I. *ff* *Arco*
 Vni II. *ff* *Arco* *Pizz. pp*
 Vle. *ff* *Arco* *Pizz. pp*
 Vc. *ff* *Arco* *Pizz. pp*
 Cb. *ff* *Arco* *Pizz. pp*

Ou.
 Fl.
 Ob.
 Cl. in D0
 Fg.
 in FA
 Cor. in D0
 Trb. in D0
 Trbn.
 Cmbs.
 Tp.
 Eremita
 Vni I.
 Vni II.
 Vle.
 Vc.
 Ch.

p
p
p
p
p
f
 splen - - de-re ve - drò qual nuo - - vo
cresc.
cresc.
cresc.
cresc.

Ou. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 in DO
 Fg. *ff*
 in FA
 Cor. *ff*
 in DO
 Trb. *ff*
 in DO
 Trbu. *ff*
 Cmb. *ff*
 Tp. *ff*
 Eremita
 so - le, di gio - va - nil - fu -
 Vni I. *Arco ff*
 Vni II. *Arco ff*
 Vle. *Arco ff*
 Vc. *Arco ff*
 Ch. *Arco ff*

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Oboe, Flute, Clarinet, Bassoon, Horns, Trumpets, Trombones, Cymbals, Snare Drum, and a vocal soloist (Eremita). The vocal part has lyrics in Italian: "ro - re tut - to ar - de - ram - mi il". The score is divided into two systems, with the vocal part starting in the second system.

Instrumentation: Oboe, Flute, Clarinet in D₃, Bassoon, Horns (in F₄ and D₃), Trumpets (in D₃), Trombones, Cymbals, Snare Drum, and Vocal Soloist (Eremita).

Vocal Part (Eremita):

 - ro - re tut - to ar - de - ram - mi il

Ott.
 Fl.
 Ob.
 Cl. *in DO*
 Fg.
in FA Cor.
in DO Cor.
 Trb. *in DO*
 Trbn.
 Cmb.
 Tp.

Eremita
 co - re, e la mia de - stra

Vni I.
 Vni II.
 Vle.
 Vc.
 Ch.

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in FA
 Cor.
in DO
 Trb.
in DO
 Trbn.
 Cmbs.
 Tp.

Eremita
 ge - li - da l'ac - ciar im - pu - gne - rà: di

Vni I.
 Vni II.
 Vi.
 Vc.
 Cb.

Ott.

Fl. *p dolce*

Ob. *p dolce*

Cl. in D0 *p*

Fg. *p*

in F4 Cor. *p*

in D0 Cor. III. *p*

Trb. in D0

Trbn.

Cmbs.

Tp.

cantabile

Eremita

nuo - vo al - lor que - st'a - - ni - ma re -

Vni I. *p dolce*

Vni II. *p dolce*

Vle. *p dolce*

Vc. *p*

Ch. *Pizz. p*

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in F.
Cor.

in DO

Trb.
in DO

Trbn.

Cmbs.

Tp.

Eremita

Vni I.

Vni II.

Vle

Vc.

Ch.

pp leggermentissimo

pp leggermente

pp leggermente

p

Pizz.

den - ta in ciel, in ciel sa - rà, di

Ou.
 Fl.
 Ob.
 Cl. *in DO*
 Fg.
 Cor. *in FA*
 Cor. *in DO*
 Trb. *in DO*
 Trbn.
 Cmb.
 Tp.
 Eremita
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

Musical score for page 102, featuring various instruments and a vocal line. The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and a vocal line. The vocal line has lyrics: "nuov - vo al - lor que - st'a - ni - ma re -".

Oboe (Ob.)
 Flute (Fl.)
 Clarinet in D (Cl. in DO)
 Bassoon (Fg.)
 Horn in F (in FA)
 Horn in D (in DO)
 Trumpet in D (Trb. in DO)
 Trombone (Trbn.)
 Comps.
 Tuba (Tp.)
 Eremita
 Violin I (Vni I.)
 Violin II (Vni II.)
 Viola (Vle.)
 Cello (Vc.)
 Bass (Gb.)

-den - ta, re - den - ta in ciel - sa - rà, di nuo - vo al - lor, al - lor que -

Musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system includes the woodwinds, brass, and percussion. The second system includes the vocal soloist and the string section.

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in F (Cor. in FA), and Cor Anglais in D (Cor. in DO).

Brass: Trumpet in D (Trb. in DO) and Trombone (Trbn.).

Percussion: Cymbals (Cmb.) and Trombone (Tp.).

Vocal Soloist: Eremita.

String Section: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The score features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked *Andante*. The dynamic marking *p* (piano) is used throughout. The vocal soloist's part includes the lyrics: "st'a ni ma reden ta in ciel, in".

Ou. *pp*
 Fl. *pp*
 Ob. *pp*
 Cl. in DO *pp*
 Fg. *pp*
 in FA Cor. *pp*
 in DO III.
 Trb. in DO
 Trbn.
 Cmbs.
 Tp.

Eremita
 ciel sa ră; in ciel *p*

Vni I. *pp*
 Vni II. *pp* Pizz. (*pp*)
 Vle *pp* Pizz.
 Vc. *pp*
 Ch. *pp*

Fl.

Ott.

Ob. I.

Cl. I. Du

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

EREMITA

sa - - - - ra.

Vni I.

Vni II.

Vle

Vc.

Cb.

pizz.

23 Allegro

EREMITA *Mà chi vie-neaque-sta*

23 Allegro

Vni I. *ARCO*

Vni II. *ARCO*

Vle *ARCO*

Vc. Cb. *ARCO*

EREMITA *vol - ta? Mu - sul - man la ve - - ste il*

Vni I.

Vni II. *p*

Vle *p*

Vc. Cb. *p*

EREMITA *di - ce. Ri - ti - riam-ci.*

PIRRO *Oh fer - ma! a-*

Vni I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

Fl. *f*

Ott. *f*

Ob. *f* 22

Cl. *f* 22
Do

Fg. *f*

Cor. *f*
Fa
Do

Trb. *f*
Do

Trbn. *f*

Cmbs. *f*

PIRRO *f*

- scol-ta, per pie - tà-de, un in-fe - li - ce! Già per tut - to è spar - soil

I. *f*

Vni

II. *f*

Vle *f*

Vc. *f*
Cb.

Fl.

Ott.

Ob. *a2*

Cl. *a2*
Do

Fg.

Fa

Cor.
Do

Trb. Do

Trbn.

Cmbs.

PIRRO

suo-no del-le san-te tue vir-tù! Dim-mi, oh dim-mi qual per-do-no ot-te -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

p

p

p

p

R

Fg. *p*

Trbn. *p*

Cmbs. *p*

Tp. *p*

PIRRO
-ner pos-s'io quag-giù! Io son Fir - ro, e fui Lom-bar - do, pre-stai

I. Vni *PIZZ.*

II. Vni *PIZZ.*

Vle *PIZZ.*

Vc. Cb. *PIZZ.*

Fg.

Trbn.

Cmbs.

Tp.

PIRRO
ma noan par-ri-ci - da; qui fug-gen - - do, da co-

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

Cor. Do

Trbn.

Cmbs.

Tp.

PIRRO

- dar - do rin-ne-ga - - tahola mia fe'. Il ter-

I. Vni

II. Vni

Vle

Vc. Cb.

ARCO

Cor. Do

PIRRO

-ror, il duol mi qui-da, il ter-ror, il duol mi

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

PIRRO

gui - da sup-pli- che vo- le al tuo piè, il ter-ro-re, il duol mi gui - da sup-pli-

I.

Vni

II.

Vle

Vc.
Cb.

IRREMITA

a piacere Sor-gi, e spe - - ra!..

PIRRO - che- vol, sup- pli- che - vol al tuo piè! A me fi-

col canto

I. Vni. *p*

II. Vni. *p*

Vle. *p*

Vc. Cb. *p*

26 *Allegro brillante*

BANDA

ff in lontananza

PIRRO (S'odono suoni in lontananza)

- da- te d'An- ti - o - chia son le mu - ra.

26 *Allegro brillante*

I. Vni. *PIZZ.*

II. Vni. *PIZZ.*

Vle. *PIZZ.*

Vc. Cb. *PIZZ.*

Fl. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

BANDA

EREMITA

Qual ru-mor!..

Cb.

Fl. *p*

Ob. *p*

BANDA

EREMITA

PIRRO

Son le cro-cia - te gen - fi spar - seal - la pia - nu - ra.

Ciel!... chea-

Cb.

Fl. *é b₂ é#₂ é b₂ é b₂ é*

Ob.

Cl.
Do

Fg.

BANDA

EREMITA

-scol- to!... il ver tu di - ci?

Cb.

BANDA

EREMITA *(al calma dell'entusiasmo)*

Va, con me sei per - do - na - to!

Cb.

[27]

BANDA

EREMITA *tutti forza*

Dio, gran Dio de-gl'in - fe - li - ci, niun con -

[27]

I.
Vni

II.

Vle

Vc.
Cb.

p

p

p

p

p

BANDA

EREMITA

-fi - ne ha tua pie - tà. Eb - ben! pel tuo pec - ca - to of - frial

I. Vni

II. Vni

Vle

Vc. Cb.

BANDA

EREMITA

PIRRO

ciel la rea cit - tà.

Uo - mo san - to, ate lo giu - ro, que - sta

Cb.

BANDA

PIRRO

not - te io stes - so, io stes - so schiu - de - rò per l'em - pio mu - ro al mio

Cb.

BANDA

PIRRO

(i Guerrieri Crociati incominciano a scendere)

po - po - lo un in-gres-so!

28 (La Banda entra in scena)

Cb.

BANDA

EREMITA

Mail ru-mor cre-sce s'a - van - za...

Cb.

BANDA

EREMITA

(con trasporta) *p*.

Ciel!.. Lom - bar - di!

PIRRO

Ah!

Cb.

BANDA

PIRRO

sì, Lom-bar-di!.. Va!.. ti fia si-cu - ra

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.

BANDA

EREMITA

L'Eremita entra con Pirro nella caverna, ed esce con un elmo e con una spada. Intanto si distende

stan-za la ca-ver-na.

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.
a2

Cl.
Do

Fg.

Cor.
Fa

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

Tmb.

BANDA

The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are shown with their respective parts. The woodwinds play a melodic line with some grace notes. The brass section provides harmonic support with chords and rhythmic patterns. The Cymbals play a steady rhythmic pattern. The Trombones and Trumpets have parts with some rests and specific articulation marks like 'a2'.

-no sul monte i guerrieri Crociati, preceduti da Arvino)

I.
Vni

II.
Vni

Vle

Vc.
Cb.

The string section consists of Violin I, Violin II, Viola, and Violoncello/Double Bass. They play a rhythmic accompaniment with some melodic fragments. The Violins have a melodic line with grace notes, while the Viola and Cello/Double Bass provide harmonic support with chords and rhythmic patterns.

This musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Horns, Tuba), and percussion (Cymbals, Snare Drum, Bass Drum). Below this is a section for a "BANDA" (Band) with its own woodwind and brass parts. The bottom section features the string section (Violins I and II, Viola, Cello, and Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts have complex rhythmic patterns, while the brass and strings provide harmonic support. The band part mirrors the woodwind parts. The string parts are more rhythmic and harmonic. The percussion parts are marked with "OMNINO" and "R".

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Fa
 Cor.
Do
 Trb.
Do
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 O. C.
 BANDA
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Fa
 Cor.
Do
 Trb.
Do
 Trbn.
 Cmb.
 Tp.
 Tmb.
 O. C.
 BANDA
 EREMITA
 Al tuo guer-
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fu.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 O. C.
 BANDA
 EREMITA
 - rier oh sfa- vil- laan- cor ai guar- di, bran- doan- ti - co mio ci- mier!

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn.

Cimbs.

Tp.

Tmb.
O. C.

BANDA

ARVINO

EREMITA

(Si pone l'elmo e cala la visiera.)

Sei tu

I.
Vni

II.

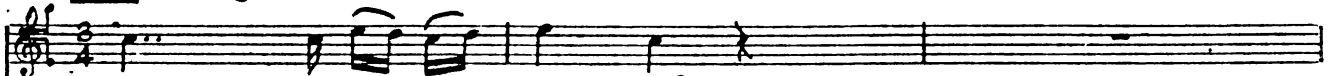
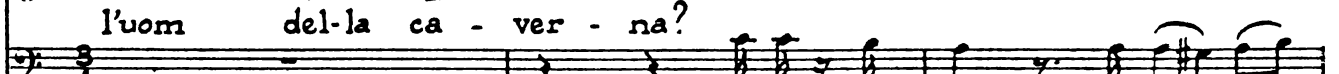
Vle

Vc.
Cb.

DUETTINO ED INNO DE' CROCIATI

ARVINO E PAGANO (EREMITA)

30 *Allegro maestoso*

ARVINO 
l'uom del-la ca - ver - na?
EREMITA 
I-o? lo son!... da me che

30 *Allegro maestoso*

pizz.
I. Vni 
p pizz.
II. Vni 
p pizz.
Vle 
p pizz.
Vc. Cb. 
p



Cl. Do 
Fg. 
Fa 
Cor. Do 
ARVINO 
Le tue pre - ci! Ah! i-rae - ter - na tu pla - car per me sol
EREMITA 
vuoi?

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

Fl. *p*

Cl.
Do

Fg.

Fa
Cor.
Do

ARVINO
puoi! Tut - ti par - la - no di

EREMITA
Oh! sai tu qual uom in - vo - chi?

I.
Vni *arco*

II.
Vle *arco*

Vc.
Cb. *arco*

Fl.

ARVINO
te; nar - ran tut - ti in - que - sti lo - chi Dio si

I.
Vni

II.
Vle

Vc.
Cb.

Cl. Do

Fg.

Cor. Do

ARVINO

mo - strialla tua fè! O-di... un bran - - co mu-sul -

I. *p*

I. *p*

p

I. *pizz.*

pizz.

pizz.



Cl. Do

Fg.

Cor. Do

ARVINO

-ma - - no ha la fi - - glia a me za -

I.

I. *pizz.*

pizz.

pizz.

d

Ob.

Cl. Do I.

Fg. I.

Cor. Do

ARVINO

- pi - - ta; io ten - tai se - guir - li in

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I.

Fg. I.

Cor. Do

ARVINO

- va - - - no, già la tur - - ba, e - ra spa -

I. Vni

II. Vni

Vle

Vc. Cb.

32

Fl. *p*

Cl. Do I.

Fg. I. *a2*

Cor. Do *v*

ARVINO *v*
-ri - ta.

EREMITA *v*
Dim - mi!..

32

I. Vni

II. Vni

Vle *arco*

Vc. Cb. *arco*

Fl. *a2*

Fg. *a2*

Cor. Do *a2*

ARVINO

EREMITA *si.*
gen - te hai tu va-li-da e mol-ta? Ve - drai la tua figlia di-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Fa
Do

Frb.
Do

Trbn.

FREMITA

-let-ta.

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Fa
Do

Trb.
Do

Trbn.

ARVINO

(conducendolo sull'altura)

Tut - ta Euro - pa là ve-di rac-

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Fl.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

ARVINO
-col - ta, al vo - ler — di Goffre - do sog - get - ta!

EREMITA
Oh mia

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.
Do

Fg.

Cor.
Fa
Do

Trb. Do

Trbn.

EREMITA

gio - ja! la not - te già scen - de! me se - gui - te, o Lombar - di tra -

Vni I.

Vni II.

Vle

Vc. Ch.

Fl.
 Ob. I.
 Cl. I.
 Do
 Fg.
 Fa
 Cor.
 Do
 Trb. Do
 Trbn.
 EREMITA
 - tel - - li; que - sta not - te porre - te le ten - - de, io lo
 Vni I.
 Vni II.
 Vle
 Vc. Cb.

The score is for a full orchestra and a soloist. The woodwind section includes Flute, Oboe I, Clarinet I, and Bassoon. The brass section includes Trumpets (Do), Trombones (Do), and Trombones (Bb). The string section includes Violins I and II, Viola, and Cello/Double Bass. The soloist part is for a voice (EREMITA) with lyrics in Italian. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* and *mf*.

Fl.

Ob. I.

Cl. I.
Do

Fg.

Fa
Cor.
Do

Trb. Do

Trbn.

ARVINO

San - to ve - glio, che a gloria ci ap-

EREMITA

giu - ro, nel-l'al - ta cit - tà!

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob. I.
 Cl. I.
 Do.
 Fg.
 Fu.
 Cor. Do.
 Trb. Do.
 Trbn.
 ARVINO
 - pel - li, le tue fiam - me in noi ser po - no già!
 Vni I.
 Vni II.
 Vle.
 Vc. Cb.

33 *Allegro vivace*

Fl.

Ott.

Ob.

Cl. Do.

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. G. C.

BANDA

ARVINO

EREMITI

CORO

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

33 *Allegro vivace*

I.

Vni

II.

Vle

Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 Vii
 Vle
 Vc.
 Cb.

pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -
 pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -
 pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -
 pie - na; san - ta vo - ce per tut - to rim - bom - ba, pro - cla -

Fl.
 Ott.
 Ob. *a2*
 Cl. Do *a2*
 Fg.
 Fa
 Cor. Do
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 Tmb. G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

-man - te le - stre - mo tuo di, pro - cla - man - te l'estre - mo tuo
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Cor.
 Do
 Trb.
 Do
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

di, pro - cla - man - te l'estre - mo tuo di.
 di, pro - cla - man - te l'estre - mo tuo di.
 di, pro - cla - man - te l'estre - mo tuo di.
 di, pro - cla - man - te l'estre - mo tuo di.

34

Fl. *p*

Ott. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

Cor. *p*

Do *a2*

Trb. Do *p*

Trbn. *p*

Cmb. *p*

Tp. *p*

Tmb. *p*

ARVINO *p*
Già la cro - ce per l'au - re ba - le - na

EREMITA *p*
Già la cro - ce per l'au - re ba - le - na

35

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cimbs.
 Tp.
 Tmb.
 ARVINO
 EREMITA
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

na - *ce* san-gui - gna, tre - men-da.
d'u - - na lu - ce san-gui - gna, tre - men-da.

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Fa
 Cor. Do
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 Tmb. O. C.
 BANDA
 Sopr.
 Ten. Già la cro - ce per l'au - re ba - le - na
 Bassi Già la cro - ce per l'au - re ba - le - na
 Già la cro - ce per l'au : re ba - le - na
 I.
 Vni
 II.
 Vle
 Vc. Ch.

Fl.

Ott.

Ob. *a2*

Cl. *a2*

Fg.

Cor. *a2*

Trb. *a2*

Trbn.

Cmbs.

Tp.

Tmb. G. C.

BANDA

CORO

I.

Vni

II.

Vle

Vc. Cb.

d'u - - na lu - ce san - gui - gna, tre - men - da.

d'u - - na lu - ce san - gui - gna, tre - men - da.

d'u - - na lu - ce san - gui - gna, tre - men - da.

Fl. *f*

Ott. *f*

Ob. *f* *pp*

Cl. Do *f* *pp*

Fg. *f* *pp*

Fai. *f* *pp*

Cor. Do *f* *pp*

Trb. Do *f* *pp*

Trbn. *f*

Cmb. *f* *pp*

Tp. *f*

Tmb. G. C. *f*

ARVINO *pp*
suar - cia ta la bar - ba - ra ben - da,

EREMITA *pp*
E' suar - cia - ta la bar - ba - ra ben da,

I. Vni *f* *pp*

II. Vni *f* *pp*

Vle *f* *pp*

Vc. Cb. *f* *pp*

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

Cmb.

Tp.

Tmb. G. C.

ARVINO

EREMITA

l'in - fe - de - le su - per - bo fug - gi,

l'in - fe - de - le su - per - bo fug - gi, è

I.

Vni

II.

Vle

Vc. Cb.

Tutta forza

Fl.
Ott.
Ob.
Cl. Do
Fg.
Fa
Cor. Do
Trb. Do
Trbn.
Cmbs.
Tp.
Tmb.
G. C.
BANDA
ARVINO
EREMITA
CORO
I.
Vni
II.
Vle
Vc.
Cb.

a2

a2

a2

a2

squar-cia - ta la bar - ba-ra ben-da,
squar-cia - ta la bar - ba-ra ben-da,
squar-cia - ta la bar - ba-ra ben-da,
squar-cia - ta la bar - ba-ra ben-da,
E squar-cia - ta la bar - ba-ra ben-da,

Tutta forza

36

Fl.

Ott.

Ob. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. O. C.

BANDA

ARVINO

EREMITA

CORO

l'in - fe - de - le su - per - bo fug - gi, l'in - fe -

l'in - fe - de - le su - per - bo fug - gi, l'in - fe -

l'in - fe - de - le su - per - bo fug - gi, l'in - fe -

l'in - fe - de - le su - per - bo fug - gi, l'in - fe -

36

I.

Vni II.

Vle

Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Fa
 Cor. Do
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 Tmb. G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc. -Cb.

-de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

-gi, fug - gi, l'in-fe - de - le su - per - bo, su -
 -gi, fug - gi, l'in-fe - de - le su - per - bo, su -
 -gi, fug - gi, l'in-fe - de - le su - per - bo, su -
 -gi, fug - gi, l'in-fe - de - le su - per - bo, su -

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Do
 Trb.
 Do
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cbr

-per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -
 -per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -
 -per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -
 -per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa
 Cor.
 Do
 Trb.
 Do
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

-de-le ah si fug-gi, l'in-fe -
 de-le ah si fug-gi, fug-gi, fug-gi, l'in-fe -
 -de-le ah si fug-gi, fug-gi, fug-gi, l'in-fe -
 -de-le ah si fug-gi, fug-gi, fug-gi, l'in-fe -

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. G. C.

BANDA

ARVINO

EREMITA

CORO

-de - le su - per - bo, su - per - bo fug - gi, *f* *mf*

-de - le su - per - bo, su - per - bo fug - gi ah l'in-fe -

-de - le su - per - bo, su - per - bo fug - gi,

-de - le su - per - bo, su - per - bo fug - gi,

-de - le su - per - bo, su - per - bo fug - gi,

I.

Vni

II.

Vte

Vc. Cb.

f *mf*

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Fa
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C.
 BANDA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Musical score for orchestra and vocal soloists. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Cornet, Trombone), percussion (Cymbals, Snare, Gong), strings (Violin I & II, Viola, Violoncello, Contrabass), and vocal soloists (Arvino, Eremita) and a Chorus. The vocal parts have lyrics in Italian: "de - le su - per - de - bo fug - gi, ah l'in - fe -".

Fl.
Ott.
Ob.
Cl. Do
Fg.
Fa
Cor. Do
Trb. Do
Trbn.
Cmb.
Tp.
Tmb. Q. C.
BANDA
ARVINO
EREMITA
CORO
I. Vni
II. Vni
Vle
Vc. Cb.

fug - gi, fug -
- de - le su - per - bo fug - gi,
fug - gi, fug -
fug - gi, fug -
fug - gi,

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Timb. G. C.

BANDA

ARVINO

EREMITA

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet in D, Bassoon, and Cor Anglais. The brass section includes Trumpets in D, Trombones, and Timpani. The percussion section includes Cymbals and Snare Drum. The string section includes Violins I and II, Viola, and Cello/Double Bass. The vocal parts include a soloist (ARVINO), a tenor (EREMITA), and a chorus (CORO). The lyrics for the vocal parts are "fug-gi, fug-gi, fug-gi, fug-gi, fug-gi." The score is marked with dynamics such as *p* and *a2*. A box containing the number "38" is located at the top right and bottom right of the page.

Fl.
Ott.
Ob.
Cl.
Ba.
Fg.
Fa.
Cor.
Tio.
Trb.
Do.
Trbn.
Cmbs.
Tp.
Tmb.
G. C.
BANDA
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in a standard orchestral format. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horns, Trumpets, Trombones), a percussion section (Cymbals, Tom-toms, Gong/Cymbal), and a string section (Violins I & II, Viola, Violoncello, Contrabass). Additionally, there is a separate section for a 'BANDA' (band) with its own staves. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C.

BANDA

I.

Vni

II.

Vle

Vc.
Cb.

This musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Cornets, Trombones), and percussion (Cymbals, Snare Drum, Bass Drum). Below this is a section for a 'BANDA' (Band) with its own woodwind and bass parts. The bottom section features the string quartet (Violin I, Violin II, Viola, Violoncello/Double Bass). The score is written in a single system with four measures per staff. The woodwind and band parts feature melodic lines with various articulations and dynamics. The brass parts provide harmonic support with rhythmic patterns. The percussion parts are primarily rhythmic accompaniment. The string parts provide a steady harmonic and rhythmic foundation.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C.

BANDA

This system contains the first 13 staves of the score. The instruments listed on the left are: Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns in F (Fa Cor.), Horn in D (Do Cor.), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), and Trombone in C (Tmb. G. C.). The 'BANDA' section is indicated by a vertical label on the left side of the 13th staff. The music is written in a common time signature with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

I.

Vni

II.

Vle

Vc.
Cb.

This system contains the last four staves of the score. The instruments listed on the left are: Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music continues in the same common time signature and key signature as the first system. The notation includes various rhythmic values and dynamic markings.

I LOMBARDI ALLA PRIMA CROCIATA

ATTO II. - CORO DI SCHIAVE:

“La bella straniera che l'alme innamora!,,

(Durata: min. 3)

GIUSEPPE VERDI

Allegro brillante

Ottavino
Flauto
Oboi
Clarineti in Do
Fagotti
Corni in Mi
Trombe in Mi
Tromboni
Cimbasso
Timpani
Tamburo
Triangolo
Piatti
CORO

Allegro brillante

Violini I.
Violini II.
Viole
Violoncelli
Contrabbassi

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

Vni I.

Vni II.

Vle

Vc.

Cb.

tr

tr

tr

tr

p stacc.

p stacc.

tin tin tin tin

tin tin tin tin

p

p

p

p stacc.

p stacc.

Ott. *f* *p* *leggero*

Fl. *f* *p* *leggero*

Ob. *f* *p* *leggero*

Cl. *f* *p* *leggero*

in DO

Fg.

Cor. *f* *p* *leggero*

in MI

Trb. *f* *p* *leggero*

in MI

Trbn.

Cmbs.

Tp.

Tmb. *f* *p* *leggero*

Trg.

P. *f* *p* *leggero*

CORO

Vni I. *f* *p* *leggero*

Vni II.

Vle.

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

Ch. *f* *p* *Pizz.*

Ott.

Fl.

Ob. I.

Cl. in DO I.

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmba.

Tp.

Tmb. Trg. P.

CORO

Vni I.

Vni II.

Vle

Vc. Pizz. p

Cb. Pizz. p

Detailed description: This is a page of a musical score, page 165. It features a large ensemble of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet in D (Cl. in DO I.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. in MI), Trumpet (Trb. in MI), Trombone (Trbn.), and Trombone/Tuba (Tmb. Trg. P.). The percussion section includes Cymbals (Cmba.), Tom-tom (Tp.), and a set of Tom-tom/Triangles/Drum (Tmb. Trg. P.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings are playing melodic and harmonic lines, while the percussion provides a rhythmic accompaniment. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings are marked with dynamics such as *p* (piano) and *Pizz.* (pizzicato). The percussion parts are marked with *p* and *Pizz.*. The woodwinds and strings are playing melodic lines, while the percussion provides a rhythmic accompaniment. The woodwinds and strings are playing melodic and harmonic lines, while the percussion provides a rhythmic accompaniment.

Ott. *mf*

Fl. *mf*

Ob. *mf*

Cl. in D0 *mf*

Fg. *mf*

Cor. in M1 *mf*

Trb. in M1 *mf*

Trbn. *mf*

Cmbs. *mf*

Tp. *mf*

Tmb. *mf* *tr*

Trg. *mf*

P. *mf*

CORO

Vni I. *mf*

Vni II. *mf*

Vle. *mf* *Arco*

Vc. *mf* *Arco*

Cb. *mf*

Ott.
 Fl.
 Ob.
 Cl. in DO
 Fg.
 Cor. in MI
 Trb. in MI
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 Trg.
 P.
 ...
 CORO
 Vni I
 Vni II.
 Vle
 Vc.
 Ch.

The score is written in G major (one sharp) and 4/4 time. The woodwind section (Ott., Fl., Ob., Cl., Fg.) features a melodic line with frequent trills, indicated by the *trm* marking above the notes. The brass section (Cor., Trb., Trbn., Tp., Tmb., Trg., P.) and strings (Vni I, Vni II., Vle, Vc., Ch.) provide harmonic support. The CORO part is marked with a treble clef and a sharp sign, indicating it is in G major. The percussion part (P.) is also marked with a sharp sign. The string parts (Vni I, Vni II., Vle, Vc., Ch.) play a steady accompaniment, with some trills in the upper strings. The woodwinds and strings play in unison for much of the piece.

Ott. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 in DO
 Fg. *ff*
 Cor. *ff*
 in MI
 Trb. *ff*
 in MI
 Trbn. *ff*
 Cmbs. *ff*
 Tp. *ff*
 Tmb. *ff*
 Trg. *ff*
 P. *ff*
 CORO *(con ironia)*
 La
 Vni I *ff*
 Vni II. *ff*
 Vle *ff*
 Vc. *ff*
 Cb. *ff*

This page of a musical score contains parts for various instruments and a chorus. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in MI). The brass section includes Trumpet (Trb. in MI) and Trombone (Trbn.). The percussion section includes Cymbals (Cmbs.), Snare Drum (Tp.), Tom-tom (Tmb.), and Triangle (Trg.). The string section includes Violin I (Vni I), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). A Chorus (CORO) part is also present, with the instruction *(con ironia)* and the note 'La'. The score is marked with *ff* (fortissimo) throughout, except for the chorus which is marked *p* (piano).

40

Ott. *p*

Fl. *p*

Ob. *p*

Cl. in DO *p*

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmbs.

Tp. *p* *tan tan tan tan*

Tmb. *p* *tan tan tan tan*

Trg. *p*

P. *p*

CORO

bel - la stra - nie - - - - - ra, la bel - la stra -

40

Vni I *p*

Vni II. *p*

Vle *p*

Vc. *p*

Ch.

Ott. *tr*
 Fl. *tr*
 Ob. *1. tr*
 Cl. in D^o *1. tr*
 Fg.
 Cor. in M^l
 Trb. in M^l
 Trbn.
 Cmbs.
 Tp. *ten*
 Tmb. *ten*
 Trg. *tr*
 P.
 CORO
 - nie - - - - - ra - - - - - che
 Vni I *p*
 Vni II *p*
 Vle *p*
 Vc.
 Cb.

Ott. *p* *leggero*

Fl. *p* *leggero*

Ob. *p* *P* *leggero*

Cl. *in DO* *p* *I.* *leggero*

Fg.

Cor. *in MI*

Trb. *in MI*

Trbn.

Cmba.

Tp.

Tmb. Trg. P.

CORO
f *p*
 l'al - - me in-na-mo-ra! Ve-ni-te, ve-ni-te da-za-zia-mo-le im-

Vni I. *p* *leggero*

Vni II.

Vle.

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg.

P:

CORO

- tor-no; per - chè sem-pre gli occhi di la-gri-me ir-

Vni I

Vni II.

Vle

Vc.

Cb.

Arco

Pizz.

f

p

f

p

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

-ro - ra, se tut-te ha le gio-ie di questo sog-giorno? D'O - ron - - te el - la

Vni I

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

so - - la nel - l'a - - ni - mo impe - - ra... la bel - la stra-

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trh.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.
P.

CORO

- nie - ra, la bel - - la stra-nie-ra. la

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

bel - - la stra - - nie - - - ra! Per-chè tu la -

ardite

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

- scia - - sti le ca - - se dei pa-dri ?.. man-ca - va - no a-

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmb.

Tp.

Tmb.
Trg.
P.

CORO

- man - - ti là for - - se al tuo co - re? Veg -

Vni I

Vni II.

Vle

Vc.

Cb.

Ott. *p*
 Fl. *p*
 Ob. *p*
 Cl. *p*
 in DO
 Fg.
 Cor. *f*
 in MI
 Trb. *f*
 in MI
 Trbn. *f*
 Cmbs. *f*
 Tp.
 Tmb. *f*
 Trg. *f*
 P. *f*
 CORO *pp.*
 - gia - - mo, veg - gia - mo quegl'oc - chi leg - gia - dri che son d'O - ri -
 Vni I *p*
 Vni II.
 Vle
 Vc. *Pizz.*
p
 Cb. *Pizz.*
p

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

- en - te no - vel - lo splen - do - re. Noi sia - mo d'an - cel - - le vi -

Vni I

Vni II.

Vle

Vc.

Clb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

-lis - si - ma schie - ra... Qual bra - ma ser - vi - - gio la'

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl. in DO
 Fg.
 Cor. in MI
 Trb. in MI
 Trbn.
 Cmbs.
 Tp.
 Tmb. Trg.
 P.

CORO
 bel - la stra-nie-ra, la bel - - la stra-

Vni I
 Vni II
 Vle
 Vc.
 Cb.

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmba.

Tp.

Tmb. Trg.

P.

CORO

- nie - - - ra? Oh stol - - ta! oh su -

Vni I

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Trp.

Tmb.
Trg.
P.

CORO

per ba! Que-gl'oc - - chi, che il fo - co ac - ce - - ser nel

Vni I

Vni II.

Vle

Ve.

Cb.

p

p

p

pp

pp

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

tutta forza

pren - ce d'a - mor scel - le - ra - to, ve - dran de' pa - .

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.
P.

CORO

ren - ti la mor - te fra po - co il tur - pa ves.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

- sil - - lo nel fan - - go brut.ta.to! Par-tiam, par-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

_tiam, par-tiam, par-tiam, par-tiam par-tiam el-la for-se vuol

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. *in DO*

Fg.

Cor. *in MI*

Trb. *in MI*

Trbn.

Cmb.

Tp.

Tmb. Trg.

P.

CORO

Vni I.

Vni II.

Vle.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

scior.re, vuol scior.re pre - ghie.ra... la bel.la stra - nie.ra, la bel.la stra.

Ott. *p*

Fl. *p*

Ob. 1.

Cl. in DO 1.

Fg. *a 2* *p*

Cor. in MI *p*

Trb. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg.

P.

CORO

(scherzando) la bel - -
 -nie-ra, la bel-la stra-nie-ra,

Vni I. *p alla punta*

Vni II. *Pizz.* *p*

Vle. *p*

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
 Cor.
in MI
 Trb.
in MI
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 Trg.
 P.
 CORO
 Vni I.
 Vni II.
 Vle.
 Vc.
 Ch.

- - - la stra-nie-ra
 la bel-la stra-nie-ra, la bel-la stra-nie-ra

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

-nie-ra, la bel - - la stra-nie-ra, la bella la bella la bel-la stra.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

nie-ra, la bel-la stra-nie-ra, la bel-la stra-nie-ra, la bella, la bella, la bel-la stra...

Vni I.

Vni II.

Vle

Vc.

Ch.

mf

cresc.

a 2

a 3

p

Arco

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg. P.

This block contains the musical staves for the woodwinds and percussion sections. Each instrument part is shown with its specific notation, including dynamics like *ff* and *p*.

CORO

ff

-nie-ra, la bel-la, la bel-la, la bel-la stra-nie-ra, la bel-

This block shows the choir's musical part, including the lyrics and a dynamic marking of *ff*.

Vni I.

Vni II.

Vle

Vc.

Cb.

This block contains the musical staves for the string section, including Violin I, Violin II, Viola, Violoncello, and Contrabass. Each part includes dynamic markings such as *ff*.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.
P.

CORO

la, la bel - - la, la bel - - la stranie - -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in MI

Trb.
in MI

Trbn.

Cmbs.

Tp.

Tmb.
Trg.

P.

CORO

(fuggono)

ra!

Vni I

Vni II

Vle

Vc.

Cb.

RONDO - FINALE II.

Recitativo

Musical score for woodwinds and brasses during the Recitativo section. The staves are labeled: Fl. (Flute), Ob. (Oboe), Cl. Do (Clarinete in Dó), Fg. (Fagote), and Trbn. Cmb. (Trombe e Tromboni). The notation shows rests for all instruments throughout this section.

(sorgendo impetuosamente)

GISELDA
O ma-dre, dal cie - lo soc - cor - rial mio pian - to, soc - cor - ri al mio

Recitativo

Musical score for strings during the Recitativo section. The staves are labeled: Vni. I (Violini I), Vni. II (Violini II), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The notation shows rests for all instruments until a vertical line, after which they play a rhythmic accompaniment.

Fl.

Ob.

Cl.
in DO

Fg.

Trbn.

Cmbs.

Giselda

co-re, che pa-ce ha perdu-to! Per-chè mi la-sciasti?.. d'af-fet-to non santo mag-gravan le

Vni I.

Vni II.

Vle.

Vc.

Cb.

col canto

Fl.

Ob.

Cl.
in D \flat

Eg

Trbn.

Cmbs.

A block of musical staves for woodwinds and percussion. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in D-flat (Cl. in D \flat), English Horn (Eg), Trumpet (Trbn.), and Cymbals (Cmbs.). Each staff contains a whole rest in every measure, indicating that these instruments are silent during this section.

adagio

Usseld.

be - ne! Deh por - gi - mi a - iu - to, por - gi - mia - iu -

A vocal line for the character Usseld. The music is in a 3/4 time signature and begins with a whole rest. The melody is written in a staff with a key signature of two flats. The lyrics are: "be - ne! Deh por - gi - mi a - iu - to, por - gi - mia - iu -". The music features a series of eighth and sixteenth notes, with a long, expressive line at the end.

col canto

Vni I.

Vni II.

Vle.

Vc.

Cb.

A block of musical staves for strings. It includes staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II staves have a rhythmic pattern of eighth notes in the first measure, followed by a melodic line. The Viola, Violoncello, and Contrabass staves have a similar melodic line. The music is marked "col canto" and "adagio".

46 Andantino

allarg.

Fl. *p*

Ob. *p*

Cl. in DO *p*

Fg. *p*

Trbn.

Cmbs.

Giselda
- to!

Detailed description: This block contains the woodwind and vocal staves for measures 46-50. The Flute (Fl.) part begins with a *p* dynamic and features a melodic line with grace notes and slurs. The Oboe (Ob.) part is mostly silent until measure 48, where it enters with a *p* dynamic. The Clarinet in D (Cl. in DO) part also starts with a *p* dynamic and has a similar melodic contour to the flute. The Bassoon (Fg.) part enters in measure 48 with a *p* dynamic. The Trumpet (Trbn.) and Trombone (Cmbs.) parts are silent throughout. The vocal line for Giselda is mostly silent, with a final note in measure 50.

46 Andantino

allarg.

Vni I. *p*

Vni II. *p*

Vle. *p*

Vc. Pizz.

Cb. Pizz.

Detailed description: This block contains the string staves for measures 46-50. The Violin I (Vni I.) and Violin II (Vni II.) parts play a rhythmic pattern of eighth notes with a *p* dynamic. The Viola (Vle.) part enters in measure 48 with a *p* dynamic. The Violoncello (Vc.) and Contrabass (Cb.) parts play a bass line with a *p* dynamic, marked with *Pizz.* (pizzicato).

a tempo

Fl.

Ob.

Cl.
in DO

Fg.

Trbn.

Cinbs.

cantabile sostenuto

Giselda

dolce

Se va-no, se vano è il pre-ga-re, chea me.....tu ri-tor-ni, pre-

a tempo

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Fl.

Ob.

Cl. *in DO*

Fg.

Trbn.

Cmbs.

Giselda

con grazia

- ga-re, pre-ga-re mi val-ga d'a... scen... de-re a te. Un cu... mulò

Vni I.

Vni II.

Vle

Vc.

Cb.

Arco

Arco

Fl.

Ob.

Cl.
in DO

Fg.

Trbn.

Cmbs.

Giselda

con forza

veg - go dorri - - - bi.li gior - - ni qual te - - - tro fanta - - - sma, piomba - - - re su

Vni I.

Vni II.

Vle

Vc.

Cb.

pp legato

Fl.

Ob.

Cl.
in DO

Fg.

Trbn.

Cmbs.

Giselda

me! Ah! pre-ga-re, pre-ga-re mi val-ga d'a scen-de-re a

Vni I.

Vni II.

Vlc

Vc.

Cb.

Pizz.

Pizz.

p

sempre col canto

Fl.

Ob.

Cl.
in DO

Fg.

Trbn.

Cmb.

Giselda

con grazia allarg. un poco

te, da scen - de - te, a

sempre col canto

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Fg.

GISELDA *a fil di voce*
te, d'a - - scen - - de-re, ah! d'ascendere a

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol

Cor. Do

Trb. Do

Trbn.

Cmbs.

GISELDA *(d)*
Sopr. *p* te *(interno)*
CORO
Chi ne

I. Vni

II. Vni

Vle

Vc. Cb.

48 Allegro

OISELDA

Sopr. Quai gri-da! quai grida!

Ten. sal - va!... Ah fug-gia - mo!...

CORO

Bassi S'ucci - da, s'uc-

S'ucci - da, s'uc-

48 Allegro

Vc. Cb.

*Soldati turchi inseguiti dai Crociati,
indi donne dell' Harem e Sofia.*

CORO

-ci - da!

-ci - da!

cresc. - - - - -

I. Vni *P stacc.*

II. *p stacc.*

Vle *p stacc.*

Vc. *p stacc.*

Cb. *p*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Sopr.

CORO

Chi ne sal - va dal bar - ba - ro sde - gno, se il pro-

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Do

Trb.
Do

Trbn.
Cmbs.

GISELDA

I Cro - cia - ti!..

SOFIA

Sopr.

O Gi-

CORO

- fe - tai suoi fi - di la - sciò?

I.

Vni

II.

Vle

Vc.
Cb.

uniti

Vc. *p*

Cb. *p*

Fl. *p* *f*

Ott. *p* *f*

Ob. *p* *f*

Cl. Do *p* *f*

Fg. *p* *f*

Sol. *p* *f*

Cor. Do *p* *f*

Trb. Do *f*

Trbn. *f*

Cmbs. *f*

SOFIA

- sel - da, un inde - gno tra - di - men - to i nemi - ci gui - do! Spo - so e

I. *p* *f*

Vni. II. *f*

Vle. *p* *f*

Vc. Cb. *p* *f*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

GISELDA

Oh che narri?

SOFIA

fi - glio mi cad - de-roai piedi. Il fu - ren - te, oh lo ve - di che liuc -

I.

Vni

II.

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Sol.
 Cor.
 Do
 Trb.
 Do
 Trbn.
 Cmbs.
 GISELDA *(coprendosi il volto colle mani)*
 Mio pa- dre!.. e-gli stesso!...
 SOFIA
 -ci - se!
 EREMITA *(additando Giselda.)*
 Ec-co a-

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

(retrocede inarridita)

ISELDA

IRVINO

REMITA

Qual san - -

Mia Gi - sel - da!.. ri - tor - na al - l'am - ples - so di tuo padre!..

-dem - pio a' miei det - ti o si - gnor.

I.
Vni

II.

Vle

Vc.
Cb.

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

GISELDA
-gue!

SOFIA
Oh do-lor.

I.
Vni
II.
Vle
Vc.
Cb.

pizz. *arco* *pizz.*
pp *f* *pp* *f* *pp* *f*
pizz. *arco* *pizz.* *arco* *pizz.* *arco*
Vc. *Cb.* *pp* *f* *pp* *f* *pp* *f*
pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

51 *Allegro moderato*

(quasi colpita da demenza) *declamato e sottovoce*

GISELDA

No!.. no!giu-sta cau-sa nonè d'Id-

I. Vni *arco p*

II. Vni *arco p*

Vle *arco p*

Vc. Cb. *uniti arco p*

51 *Allegro moderato*

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Do

Trb. Do

Trbn.

Cmb.

GISELDA

-di-o la ter-ra sparge-re di sangueu-mano; è turpe in-fa-nia, non senso

I. Vni *pizz. f p arco p*

II. Vni *pizz. f p pizz. arco p*

Vle *pizz. f p pizz. arco p*

Vc. Cb. *f p pizz. arco p*

(un grido)

con voce spiegata

GISELDA
 pi - o, — che al-lo-ro de-stasi del mussul-ma-no! Que-ste del

I. Vni
 II. Vni
 Vle
 Vc. Cb.

col canto

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

largo e marcato

GISELDA
 cie - lo non fùr pa-ro-le — no, Di-o nol vuo - le, no, no, Di-o nol

col canto

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

Presto

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

GISELDA *vuole!* *sottovoce ben legato* *allarg.* *lunga pausa*
Qual ne-ra benda aglocchi squarciami forza di-vi-tia!

SOFIA
Ahi mi-sera!

ARVINO
Che ascolto!

EREMITA
Ahi mi-sera!

CORO
Bassi
Che ascolto!

Presto

col canto

i.

Vni

ii.

Vle

Vc.

Cb.

52 Più mosso

Fl. *p*

Cl. Do *i. p*

Fg. *p*

Cor. Do *III. IV. p*

p marcato

GISELDA

I vin - ti sor - go - no, ven - detta, vendet - ta or -

52 Più mosso

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *uniti p*

Fl. *p*

Ob. *i. p*

Cl. Do *i. p*

Fg. *p*

Cor. Do *p*

GISELDA

-ren - da sta nel - le te - ne - bre d'e -

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *p*

Fl.
Ob.
Cl. Do
Fg.
Sol.
Cor. Do
Trb. Do
Trbn.
Cmb.

UISELDA
-tà, de - tà vi - ci - na! A niuno sciogliere fia da - to

I. Vni
II. Vni
Vle
Vc. Cb.

Cl. Do
Cor. Sol.

UISELDA
l'al - ma nel suol ve l'au - re pri - me spi - ro! *sospeso*

I. Vni
II. Vni
Vle
Vc. Cb.

53

Fl. *f* *p*

Ott. *f*

Ob. *f* I. *p*

Cl. *f* I. *p*

Cl. *Do*

Fg. *f* I. *p*

Sol. *f* *p*

Cor. *f* *p*

Cor. *Do*

Trb. *f* I. *p*

Trb. *Do*

Trbn. *f*

Cmbs. *f*

Tp. *f*

G. C. *f*

GISELDA *con slancio*

S'em - - pio o - lo - ca - u - - sto d'u - ma - na, d'uma - na

53

I. *f* *p*

Vni

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Sol.
 Cor. Do
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 G. C.
 GISELDA
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

Musical score for orchestra and voice. The score includes parts for Flute, Oboe, Clarinet in D, Bassoon, Violin I and II, Viola, Violoncello, Contrabass, Trumpet in D, Trombone, Cornet in D, and Solo. The vocal line is for GISELDA. The music is in 2/4 time and G major. The vocal line includes the lyrics: "sal - ma, il Di - o de - gluo - mi - ni".

Fl.

Ob. I.

Cl. I.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

GISELDA

sempre, sempre — sde - gnò, l'empio o - lo - cau - sto — d'u - ma - na

I.

Vni

II.

Vle

Vc.
Cb.

Fl.
 Ob.
 Cl. Do
 Fg.
 Sol.
 Cor. Do
 Trb. Do
 Trbn.
 Cmb.
 ISELDA
 I.
 Vni
 II.
 Vle
 Vc. Ch.

sal - ma il Dio de gl'uomini sem-pre sde-gno sem-pre

stringendo

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

GISELDA
sem-pre sem-pre sde-gno' sempre sde-

Detailed description: This block contains the musical score for the woodwind section and the vocal soloist GISELDA. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Soprano Cor Anglais (Sol.), Alto Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), and Contrabass (Cmbs.). The vocal soloist GISELDA is shown with a vocal line and lyrics. The score is in 4/4 time and features a 'stringendo' tempo marking. The woodwinds play a melodic line with triplets and slurs, while the vocal soloist sings the lyrics 'sem-pre sem-pre sde-gno' sempre sde-'. The lyrics are written below the vocal line.

stringendo

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical score for the string section. The strings include Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 4/4 time and features a 'stringendo' tempo marking. The strings play a rhythmic accompaniment with slurs and accents. The Violin I part has a melodic line with triplets and slurs. The Violin II part plays a rhythmic accompaniment. The Viola, Violoncello, and Contrabasso parts play a rhythmic accompaniment.

54

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Sol. *ff*

Cor. *ff*

Do *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

Ò.C. *ff*

ELDA

- gno'

Em - pia! sa - cri - lega! em - pia! sa -

54

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob. I.

Cl. Do I.

Fg. I.

Sol.

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

G. C.

(sottovoce ed in tono profetico)

GISELDA
Gio - co de' ven - ti

ARVINO
- cri - lega!

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *fp*

Cb. *fp*

Fl. I. I.

Ob. I. I.

Cl. Do I. I.

Fg. I. I.

GISELDA

già veg - go pen - dere le vo - stre chio - me;

I. Vni

II. Vni

Vle

Vc.

Cb.

cresc. - - - - -

Fl. I. I.

Ob. I. I.

Cl. Do I. I.

Fg. I. I.

GISELDA

veg - go di bar - ba - ri sor - ger tor - ren - ti, d'Eu -

cresc. - - - - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob. I.

Cl. I.
Do

Fg. I.

Sol. I.

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

GISELDA

ro - pa strin - ge-re le gen - ti

I. Vni

II. Vni

Vle

Vc.

Cb.

ironca

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

This section of the score contains the parts for the woodwind and brass instruments. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Saxophone (Sol.), and Cor Anglais (Cor. Do). The brass instruments include Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabassoon (Cmbs.), Trombone in C (Tp.), and Horn in C (G. C.). The music is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and brass parts feature complex rhythmic patterns and melodic lines, often with slurs and accents.

GISELDA

-do - me!

Lento (declamato)

Chè mai non

This section shows the vocal line for the character GISELDA. The lyrics are "-do - me!" and "Chè mai non". The tempo and performance style are indicated as *Lento (declamato)*. The vocal line is written in a key with one sharp (F#) and a common time signature (C).

I.
Vni
II.
Vie
Vc.
Cb.

This section of the score contains the parts for the string instruments. The strings include Violin I (Vni I), Violin II (Vni II), Viola (Vie), Violoncello (Vc.), and Contrabasso (Cb.). The music is written in a key with one sharp (F#) and a common time signature (C). The string parts feature complex rhythmic patterns and melodic lines, often with slurs and accents.

GISELDA

fu-rono di Dio pa-ro - le quelle onde gli uomini san-gue ver-sâr!

col canto *pizz.*

I. Vni *p*

II. Vni *pizz.*

Vle *pizz.*

Vc. Cb. *uniti pizz.*

col canto *p*

Fl.

Ott.

Ob.

Cl. Do

Fg.

sol

Cor. Do

Trb. Do

Trbu.

Cmbs.

Tp.

G. C.

GISELDA

No, — no, Dio nol vuole ah no, — no, Di-o no, Dio — nol

slanciato

I. Vni *arco*

II. Vni *arco*

Vle *arco*

Vc. Cb. *arco*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

GISELDA

vuo - le, Ei — — — — sol di pa - - ce — — — ei

I.
Vni.

II.

Vle.

Vc.
Cb.

Fl.

Ob. I.

Cl. I.
Do

Fg.

Sol.

Cor. Do

Trb. Do

Trbn.

Cmbs.

GISELDA

sce se, ei sce - se a par-lar, no, Dio nol vuo - le, — no Dio nol

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

GISELDA

vuo - le, ei sol di pa - ce sce - se a par - lar, — ei sol di

I.
Vni

II.

Vle

Vc.
Cb.

stringendo

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

This section of the score covers woodwinds and brass instruments. The Flute and Oboe parts feature prominent triplet patterns. The Clarinet in D and Bassoon parts have a melodic line with triplets. The Bass Clarinet and Bassoon parts have a more rhythmic, eighth-note pattern. The Trumpet and Trombone parts play a rhythmic accompaniment. The Trombone part includes a section with a key signature change to two sharps. The Tuba and Gong/Cymbal parts are mostly silent.

GISELDA

pa - ce sce - se a par - lar _____ scese a par -
stringendo.

The vocal line for Giselda is shown with a long melisma line. The tempo marking *stringendo.* is placed below the lyrics.

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

This section of the score covers the string instruments. The Violin I and II parts play a rhythmic accompaniment with triplets. The Viola part has a melodic line with triplets. The Violoncello and Contrabass parts play a rhythmic accompaniment.

56 Poco più mosso

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol. Cor. Do

Trb. Do

Trbn.

Cmb.

Tp.

G. C.

GISELDA -lar!

SOFIA

ARVINO *(cavando il pugnale)* Pos - sa tua mor - teil det - fo sperdere del lab - bro, o -

EREMITA *(fermandolo)* Oh ta - ci, in - cau - ta!

CORO
Ten. Che
Bassi Che

56 Poco più mosso

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl. Do.
 Fg.
 Sol.
 Cor. Do.
 Trb. Do.
 Trbn.
 Cmbs.
 Tp.
 G. C.
 GISELDA
 SOFIA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc. Cb.

-ri - . . . - sci, fe-
 fa - . . . i? la mi - sera duo - lo ha sì
 - sce - . . . no!
 fa - . . . i? la mi - sera duo - lo ha sì
 fa - . . . i? la mi sera duo - lo ha sì
 fa - . . . i? la mi - se-ra duo - lo ha sì

stringendo

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

G. C.

stringendo

GISELDA
-ri - sci, fe - ri - - sci, fe - ri

SOFIA
for - te che, ben lo ve - di, ra - gion smar - ri ra - gion smar -

ARVINO
In - cau - - ta, ra - gion smar -

EREMITA
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

CORO
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

stringendo

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Sol.
 Cor. Do
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 G. C.
 GISELDA
 SOFIA
 ARVINO
 EREMITA
 CORO
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

-sci, fe - ri - - sci, fe - ri - - sci, fe - ri - - sci, fe -
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Sol.
 Cor.
 Do.
 Trb.
 Do.
 Trbn.
 Cmbs.
 Tp.
 G. C.
 GISELDA
 SOFIA
 ARVINO
 EREMITA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

-ri - sci, fe - ri - sci!
 -gion smar - ri!
 -gion smar - ri!
 -gion smar - ri!
 -gion smar - ri!
 -gion smar - ri!
 -gion smar - ri!

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

G. C.

I.

Vni

II.

Vle

Vc.
Cb.