

durata : minuti 8

La Battaglia di Legnano

SINFONIA

GIUSEPPE VERDI

Allegro marziale maestoso $\text{♩} = 120$

Ottavino

Flauto

2 Oboi

2 Clarinetti in La

2 Fagotti

4 Corni
in Re
in La

2 Trombe in Re

3 Tromboni
I. II.
III.

Cimbasso

Timpani in La

G. Cassa

Allegro marziale maestoso $\text{♩} = 120$

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

cresc.

f

ff

a 2

I. II.

III.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
I.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle
Pizz.
p

Vc.
Pizz.
p

Cb.

A

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

A

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

p

f

pp

mf

f

pp

p

ppp *morendo*

p

pp

ppp *morendo*

Arco

f

pp

B

Musical score for woodwinds and percussion. The instruments listed on the left are: Ott. (Oboe), Fl. (Flute), Ob. (Oboe), Cl. in LA (Clarinet in B-flat), Fg. (Bassoon), Cor. in LA (Trumpet in B-flat), Trb. in RE (Trumpet in C), Trbn. I. II. III. (Trumpets I, II, III), Cimb. (Cymbal), Tp. (Tom-tom), and G. C. (Gong). The score consists of ten staves. The first staff (Ott.) has a dynamic marking of *ff*. The second staff (Fl.) has a dynamic marking of *ff*. The third staff (Ob.) has a dynamic marking of *ff* and a first ending bracket labeled 'a 2'. The fourth staff (Cl. in LA) has a dynamic marking of *ff* and a first ending bracket labeled 'a 2'. The fifth staff (Fg.) has a dynamic marking of *ff* and a first ending bracket labeled 'a 2'. The sixth staff (Cor. in LA) has a dynamic marking of *ff*. The seventh staff (Trb. in RE) has a dynamic marking of *ff* and a first ending bracket labeled 'a 2'. The eighth staff (Trbn. I. II. III.) has a dynamic marking of *ff*. The ninth staff (Cimb.) has a dynamic marking of *ff*. The tenth staff (Tp.) has a dynamic marking of *ff*. The eleventh staff (G. C.) has a dynamic marking of *ff*.

B

Musical score for strings. The instruments listed on the left are: Vni I. (Violin I), Vni II. (Violin II), Vle (Viola), Vc. (Violoncello), and Ch. (Contrabasso). The score consists of five staves. The first staff (Vni I.) has a dynamic marking of *ff*. The second staff (Vni II.) has a dynamic marking of *ff*. The third staff (Vle) has a dynamic marking of *ff*. The fourth staff (Vc.) has a dynamic marking of *ff* and the word 'Tutti' written above the staff. The fifth staff (Ch.) has a dynamic marking of *ff*.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

tr

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in LA

Fg. *ff*

in RE
Cor. *ff*
in LA

Trb. *ff*
in RE

Trbn. I. II. *ff*
„ III.

Cimb. *ff*

Tp. *ff*

G. C. *ff*

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

VUOTA

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
in RE

Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

Andante sostenuto ♩=54

Ott.

Fl.

Ob.

Cl. *in LA*

Fg.

in RE
Cor.

in LA

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Andante sostenuto ♩=54

C Pizz.

Vni I.

Vni II.

Vle

Vc.

Cb.

D

Ott.

Fl. *pp*

Ob. *con espress.*

Cl. *in LA*

Fg. *con espress.*

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

D

Vni I. *Arco* *Pizz.* *p*

Vni II. *Arco* *Pizz.* *p*

Vle *Arco* *Pizz.* *p*

Vc. *Arco* *Pizz.* *p*

Cb. *Arco* *Pizz.* *p*

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
I.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

u

E

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

E

Vni I.

Vni II.

Vle

Vc.

Ch.

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

- Woodwinds:** Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The woodwinds play a melodic line with accents and slurs, marked *ff*.
- Brass:** Trumpet in RE (Trb. in RE), Trombones I, II, and III (Trbn. I, II, III), and Trombone (Tp.). The brass parts provide harmonic support, marked *ff*.
- Percussion:** Cymbals (Cimb.) and Gong/Cymbal (G. C.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The string parts are marked *ff* and include the instruction *Arco* (arco). The Cb. part includes a *p* marking.
- Other:** The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *p*).

F

Ott.

Fl.

Ob.

Cl. in L.A.

Fg.

in RE
Cor.
in L.A.

Trb. in RE

Trbn. I. II.
" III.

Cimb.

Tp.

G. C.

F

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in L.A.

Fg.

in RE
Cor.
in L.1

Trb.
in RE

Trbn. I, II
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

pp

pp

pp

Pizz.

p

e

Detailed description: This is a page of a musical score, page 19. It features a woodwind section with Oboe, Flute, Clarinet in A, and Bassoon, all playing a rhythmic pattern of eighth notes starting in the second measure. The woodwinds are marked *pp*. The brass section, including Trumpets in RE, Trombones I, II, and III, and Tuba, is mostly silent. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Violin I and Violoncello have a pizzicato (Pizz.) section in the first measure, marked *p*. The score is written in a key with one flat and a 3/4 time signature.

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg. I.

in RE
Cor. in LA

Trb. in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I. Arco pp

Vni II. Arco pp

Vle Arco pp

Vc. Arco pp

Cb. Arco pp

e

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg. I.

in RE
Cor.
in LA

Trb. in RE

Trbn. I. II
„ III.

Cimb.

Tp.

G. C.

Vni I. Pizz. p

Vni II. Pizz. p

Vle Pizz. p

Vc. Pizz. p

Cb. Pizz. p

Detailed description: This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes Oboe (I), Clarinet (I, in LA), Bassoon (I), and Flute. The brass section includes Trumpet (in RE), Trombone (I, II, III), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing a rhythmic pattern of eighth notes, with the strings marked 'Pizz.' and 'p'. The woodwinds have some melodic lines, with the Flute and Clarinet playing a similar eighth-note pattern. The Oboe and Bassoon have some rests and melodic fragments. The brass instruments are mostly silent, indicated by whole rests. The string section is playing a consistent eighth-note pattern across all parts.

Ott.

Fl.

Ob.
p

Cl.
in LA

Fg.
1.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score for page 22 is arranged in two systems. The first system includes woodwinds (Ottoboa, Flute, Oboe, Clarinet in LA, Bassoon), brass (Cor Anglais in RE, Trumpet in RE), and percussion (Trbn. I, II, III, Cymbals, Tom-tom, Gong/Cymbal). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings are active throughout the page, while the brass and percussion parts are mostly silent, indicated by rests.

Ott.

Fl.

Ob.
I.

Cl.
in LA
I.

Fg.
I.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 23, contains staves for various instruments. The woodwind section includes Oboe (I), Clarinet in LA (I), and Bassoon (I). The brass section includes Cor Anglais (in RE), Trumpet (in LA), Trombone I/II/III, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute staff shows a complex melodic line with many accidentals. The Oboe and Clarinet parts have long, sustained notes with some grace notes. The Bassoon part has a few notes with grace notes. The string parts are mostly rhythmic accompaniment with some melodic fragments. The page is divided into two measures by a vertical bar line.

Ott.

Fl.

Ob. I.

Cl. I. in *L.A.*

Fg. I.

in RE
Cor. *in L.A.*

Trb. *in RE*

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

e

Detailed description: This page of a musical score, numbered 24, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet (Cl. I. in *L.A.*), and Bassoon (Fg. I.). The brass section includes Horns (*in RE* Cor. *in L.A.*), Trumpet (*in RE* Trb.), and Trombones (Trbn. I. II. III.). The percussion section includes Cymbals (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The score shows a complex woodwind and string arrangement with various rhythmic patterns and dynamics. The woodwinds have more active parts, while the brass and percussion are mostly silent or have simple accompaniment. The strings play a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The page ends with a small 'e' at the bottom left of the double bass staff.

Ott.

Fl. *3* *tr.* *3*

Ob. *I.* *pp*

Cl. *I.* *pp*
in LA

Fg. *I.* *pp*

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

Detailed description: This is a page of a musical score, page 25. It features a woodwind section with Oboe, Flute, Clarinet in LA, and Bassoon. The Flute part includes a triplet and a trill. The Clarinet and Bassoon parts are marked *pp*. The brass section includes Cor Anglais (in RE), Trumpet (in RE), and Trombone I, II, and III. The percussion section includes Cymbals, Snare Drum, and Gong/Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 3/4 time signature. The woodwinds and strings are playing active parts, while the brass and percussion are mostly silent.

G Allegro $\text{♩} = 126$
VUOTA

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in L1

Trb.
in RE

Trbn. I. II.
" III.

Cimb.

Tp.

G. C.

grandioso
a 2

f

mf

3

G Allegro $\text{♩} = 126$
VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Ott., Fl., Ob., Cl. in LA, Fg.) and string section (Vni I., Vni II., Vle, Vc., Cb.) are mostly silent on this page. The brass section (Trb. in RE, Trbn. I. II., III., Tp., G. C.) is active. The Trumpet (Trb. in RE) part features a melodic line starting with a dynamic marking of *a 2*. The Trombone (Trbn. I. II., III.) and Snare Drum (Cimb.) parts provide harmonic support. The Trombone (Tp.) part includes triplet markings. The Cymbal (Cimb.) part has a rhythmic pattern. The Gong and Cymbal (G. C.) part is silent.

H

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

H

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl. *tr.*

Ob. *I. tr.*

Cl. *I. tr.*
in LA

Fg.

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 30, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpets (Trb.), Trombones (Trbn. I, II, III), and Horns (Cor.). The percussion section includes Cymbals (Cimb.), Tom-toms (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Flute, Oboe, and Clarinet parts feature trills, indicated by 'tr.' and wavy lines. The Horns and Trombones play a rhythmic pattern of eighth notes. The Bassoon and Tom-toms play a steady eighth-note accompaniment. The strings are mostly silent, with some initial notes in the first measure.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

triumm

I.

e

Detailed description: This is a page of a musical score, page 31. It features a woodwind section with Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The brass section includes Trumpet (Trb. in RE), Trombone (Trbn. I, II, III), and Trompanone (Tp.). The string section (G.C.) includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The woodwinds and strings are playing active parts, while the brass instruments are mostly silent. The flute, oboe, and clarinet parts include trills marked 'triumm'. The bassoon part has a first ending bracket labeled 'I.'. The string parts are playing a rhythmic accompaniment. The page number '31' is in the top right corner. A small 'e' is at the bottom left.

Ott.

Fl.

Ob.
a 2

Cl.
in LA
a 2

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score contains 18 staves for various instruments. The woodwind section includes Oboe (a 2), Clarinet in LA (a 2), Bassoon, and Cor Anglais (in RE and in LA). The brass section includes Trumpet (in RE), Trombone (I, II, III), and Trompano. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a common time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

This page of a musical score, numbered 34, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts feature a melodic line with trills, marked with *tr* and *tr* above the notes.
- Ob.** (Oboe): Part with a melodic line and trills, marked with *a² tr* and *tr*.
- Cl. in LA** (Clarinet in B-flat): Part with a melodic line and trills, marked with *a² tr* and *tr*.
- Fg.** (Fagott/Bassoon): Part with a rhythmic, eighth-note pattern.
- Cor. in RE** (Horn in E-flat) and **Cor. in LA** (Horn in B-flat): A pair of staves showing a rhythmic accompaniment of eighth notes.
- Trb. in RE** (Trumpet in E-flat): Part with a rhythmic accompaniment of eighth notes.
- Trbn. I. II. III.** (Trumpets I, II, and III): A staff showing a rhythmic accompaniment of eighth notes.
- Cimb.** (Cymbal): Part with a rhythmic accompaniment of eighth notes.
- Tp.** (Tom-tom): Part with a rhythmic accompaniment of eighth notes.
- G. C.** (Gong/Cymbal): A staff with rests.
- Vni I.** (Violin I): Part with a melodic line and trills, marked with *tr*.
- Vni II.** (Violin II): Part with a melodic line and trills, marked with *tr*.
- Vle** (Viola): Part with a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Part with a melodic line and trills, marked with *tr*.
- Cb.** (Contrabasso): Part with a rhythmic accompaniment of eighth notes.

L

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in LA *ff*

Fg. *ff*

in RE
Cor. in LA *ff*

Trb. in RE *ff*

Trbn. I. II. III. *ff*

Cimb. *ff*

Tp. *ff*

G. C. *ff*

L

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 36, contains 17 staves of music. The top section includes woodwind instruments: Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Horns (Cor. in LA, Trb. in RE). The middle section features brass instruments: Trumpets I and II (Trbn. I. II., III.) and Trombone (Tb.). The bottom section contains string instruments: 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 one sharp (F#) and a common time signature (C). The woodwinds and brass play sustained notes with long slurs, while the strings play a rhythmic pattern of eighth notes with accents.

Ott. *mf*

Fl. *mf* *p* *tr.*

Ob. *mf* *p* *tr.*

Cl. in LA *mf* *p* *tr.*

Fg. *mf* *pp*

in RE
Cor. in LA *mf*

Trb. in RE *mf*

Trbn. I. II. „ III. *mf*

Cimb. *mf*

Tp. *mf*

G. C. *mf*

Vni I. *dim.* *p* *Pizz.*

Vni II. *mf* *p* *Pizz.*

Vle *mf* *p* *Pizz.* *Div.*

Vc. *mf* *p* *Pizz.*

Cb. *mf* *p*

Ott.

Fl.

Ob.

Cl. in LA

Fg.

in RE

Cor. in LA

Trb. in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The image shows a page of a musical score for a symphony or concert band. The page is numbered 39 in the top right corner. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), Cor Anglais (Cor. in RE), Trumpet (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), Cymbals (Cimb.), Trombone (Tp.), Glockenspiel (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwind and string parts have musical notation including notes, rests, and dynamic markings such as *ff* and *mf*. The brass parts are mostly silent, indicated by a horizontal line across the staff. The string parts are also active, with various rhythmic patterns and dynamics.

Ott.

Fl.

Ob. I.

Cl. in LA I.

Fg.

in RE

Cor. in LA

Trb. in RE

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle.

Vc.

Cb.

e

N

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg.

in RE
Cor.

in LA

Trb. in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Detailed description: This block contains the musical score for the woodwind and percussion sections. It includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet (Cl. I. in LA), Bassoon (Fg.), Cor Anglais (Cor. in RE and in LA), Trumpet (Trb. in RE), Trombones (Trbn. I. II. and III.), Cymbals (Cimb.), and Snare Drum (Tp.). The score is written in 2/4 time with a key signature of one sharp (F#). The woodwinds play melodic lines with various articulations and dynamics. The percussion parts provide rhythmic accompaniment. Dynamics include *ff* and *mf*. A *mf* dynamic is also present at the start of the Oboe and Clarinet parts.

N

Vni I.

Vni II.

Vle

Vc.

Cb.

Arco

Arco

Arco

Arco

Arco

mf

Detailed description: This block contains the musical score for the string section. It includes staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in 2/4 time with a key signature of one sharp (F#). The strings play a rhythmic accompaniment. Dynamics include *mf* and *ff*. The instruction "Arco" is written above the Violin I, Violin II, and Viola staves. The *mf* dynamic is written at the bottom of the page.

Ott.
Fl.
Ob.
Cl.
in LA
Fg.
in RE
Cor.
in LA
Trb.
in RE
Trbn. I. II.
„ III.
Cimb.
Tp.
G. C.
Vni I.
Vni II.
Vle.
Vc.
Cb.

The image shows a page of a musical score, page 42, featuring woodwind, brass, and string parts. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet (Trb. in RE) and Trombone (Trbn. I. II., III.). The percussion section includes Cymbal (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). 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 one sharp (F#) and a common time signature (C). The woodwinds and brass play sustained notes with various articulations, while the strings play a rhythmic accompaniment with slurs and accents.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 43, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet in B-flat (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), and Trombone in C (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes with slurs in the brass and woodwinds. A dynamic marking 'p' is present at the top. A rehearsal mark 'e' is located at the bottom left.

O

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in LA

Fg. *ff*

in RE
Cor. *ff*
in LA

Trb. *ff*
in RE

Trbn. I. II. *ff*
" III.

Cimb. *ff*

Tp. *ff*

G. C. *ff*

Detailed description: This block contains the musical score for the woodwind and percussion sections. It features ten staves. The instruments are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), Cor Anglais in RE and LA (Cor.), Trumpet in RE (Trb.), Trumpets I, II, and III (Trbn.), Cymbals (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). All parts are marked with a forte dynamic (*ff*). The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 2/4.

O

Vni I. *ff* *dim.*

Vni II. *ff* *dim.*

Vle *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This block contains the musical score for the string section. It features five staves: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Violin I and II parts are marked with a forte dynamic (*ff*) and a decrescendo (*dim.*) towards the end of the passage. The Viola, Violoncello, and Double Bass parts are marked with a forte dynamic (*ff*). The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 2/4.

Ott.

Fl. *tr*
p

Ob.

Cl. *tr*
p
in LA

Fg. *dim.*
pp
p

in RE

Cor. *tr*
in LA

Trb. *tr*
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I. *p* *dim.*

Vni II. *tr*
p *tr*

Vle *tr*
p *tr*

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

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

Detailed description: This is a page of a musical score, page 45. It features a woodwind section with Oboe (Ott.), Flute (Fl.), Clarinet in LA (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet (Trb. in RE), Trombone I, II, and III (Trbn. I. II. „ III.), and Trompano (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The woodwinds and strings play melodic lines with various dynamics and articulations. The Flute and Clarinet parts feature trills. The Bassoon part has a long note with a dynamic change from *dim.* to *pp* to *p*. The Violin I part has a steady eighth-note pattern that becomes *dim.* later. The Violin II, Viola, and Cello/Double Bass parts have long notes with dynamic changes from *dim.* to *pp* to *dim.*.

Ott.

Fl. *tr*

Ob.

Cl. *in LA* 1. *tr* *tr* *tr* *tr*

Fg.

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II. „ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II. *tr*

Vle *tr* *tr*

Vc. *tr*

Cb. *tr*

dim. *sempre*

dim. *sempre*

dim. *sempre*

dim. *sempre*

dim. *sempre*

Detailed description: This is a page of a musical score for a symphony orchestra, page 46. The score is arranged in a standard orchestral layout. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in LA (Cl.), Bassoon (Fg.), Cor Anglais (Cor. in LA), and Trumpet (Trb. in RE). The brass section includes Trumpets I, II, and III (Trbn. I. II. „ III.), Trombones (Cimb.), Trumpet (Tp.), and Trombone (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Flute, Clarinet in LA, and Viola parts feature trills, indicated by 'tr' and wavy lines. The string parts (Violin I, Violin II, Vc., and Cb.) have dynamic markings of 'dim.' (diminuendo) and 'sempre' (sempre) with dashed lines indicating the duration of the dynamic change. The Clarinet in LA part has a first ending bracketed over the first four measures. The Flute part has a trill starting in the second measure. The Bassoon part has a trill starting in the second measure. The Oboe, Cor Anglais, Trumpet, Trombones, and Trombone parts are mostly silent, indicated by rests. The Violin I part has a melodic line with a dynamic change from 'dim.' to 'sempre' in the fourth measure. The Violin II part has a melodic line with a dynamic change from 'dim.' to 'sempre' in the fourth measure. The Viola part has a melodic line with a dynamic change from 'dim.' to 'sempre' in the fourth measure. The Violoncello part has a melodic line with a dynamic change from 'dim.' to 'sempre' in the fourth measure. The Double Bass part has a melodic line with a dynamic change from 'dim.' to 'sempre' in the fourth measure.

P

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

P

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.
I.

Cl.
in *LA*
I.

Fg.
in *RE*
Cor.
in *LA*
I.

Trb.
in *RE*
I.

Trbn. I. II.
III.
II.

Cimb.

Tp.

G. C.

Vni I.

Vni II.
Arco

Vle

Vc.

Cb.

This page of a musical score (page 48) includes the following parts and details:

- Ott.**: Oboe, with a first ending bracket over the first four measures.
- Fl.**: Flute, with a first ending bracket over the first four measures.
- Ob.**: Oboe, with a first ending bracket over the first four measures.
- Cl. in LA**: Clarinet in LA, with a first ending bracket over the first four measures.
- Fg.**: Bassoon, with a first ending bracket over the first four measures.
- Cor. in LA**: Horn in LA, with a first ending bracket over the first four measures and dynamic markings *f* and *f*.
- Trb. in RE**: Trumpet in RE, with a first ending bracket over the first four measures and dynamic marking *f*.
- Trbn. I. II. III.**: Trombones I, II, and III, with first and second ending brackets over the first four measures and dynamic marking *f* II. III. a 2.
- Cimb.**: Cymbals, with rests throughout.
- Tp.**: Timpani, with rhythmic patterns in the first four measures.
- G. C.**: Gong/Cymbal, with rests throughout.
- Vni I.**: Violin I, with a first ending bracket over the first four measures.
- Vni II.**: Violin II, with a first ending bracket over the first four measures and the instruction *Arco* starting in the fifth measure.
- Vle**: Viola, with rests throughout.
- Vc.**: Violoncello, with rests throughout.
- Cb.**: Double Bass, with rests throughout.

Ott. *ff* *tr.*

Fl. *ff* *tr.*

Ob. *ff* *a 2* *tr.*

Cl. in LA *ff* *a 2* *tr.*

Fg. *ff* *a 2* *3*

in RE *ff* *a 2*

Cor. in LA *ff*

Trb. in RE *ff*

Trbn. I. II. III. *ff*

Cimb. *ff* *3*

Tp. *ff* *3*

G. C. *ff*

Vni I. *ff* *tr.*

Vni II. *ff* *tr.*

Vle *ff* *Arco* *3*

Vc. *ff* *Arco* *3*

Cb. *ff* *Arco* *3*

XRU

Ott.

Fl.

Ob. ^{a 2}

Cl. ^{a 2}
in LA

Fg. ^{a 2} ³ ³

in RE
Cor. ³
in LA ^{ff}

Trb. ³
in RE ^{ff}

Trbn. I. II. ³
" III. ^{ff}

Cimb. ³ ³ ^{ff}

Tp. ³ ³ ^{ff}

G. C.

Q

Vni I. ^{pp}

Vni II. ^{pp}

Vle ^{ff}

Vc. ^{ff} ³

Cb. ^{ff} ³

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in I I

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

p

p

p

e

p

Detailed description: This page of a musical score, numbered 51, contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. in RE, in I I). The brass section includes Trumpet (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), and Trompano (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The woodwinds and strings play sustained chords and melodic lines, while the brass instruments play rhythmic patterns, including triplets. Dynamic markings such as *p* (piano) and *e* (accents) are present. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Ott. *tr.* *ff*

Fl. *tr.* *ff*

Ob. *cresc.* *p* *a poco* *a poco* *ff*

Cl. in LA *ff*

Fg. *ff*

Cor. in RE *ff*

Cor. in LA *ff*

Trb. in RE *ff*

Trbn. I. II. *ff*

Trbn. III. *ff*

Cimb. *ff*

Tp. *ff*

G. C. *ff*

Vni I. *cresc.* *a poco* *a poco* *ff*

Vni II. *ff*

Vle *cresc.* *a poco* *a poco* *ff*

Vc. *ff*

Cb. *ff*

e *cresc.* *a poco* *a poco* *ff*

R

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.

in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

R

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

p

p

p

p

e

Detailed description of the musical score: This page contains a full orchestral score for 16 instruments. The woodwind section (Oboe, Clarinet in LA, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play a melodic line with triplets and slurs. The brass section (Trumpets in RE, Trombones I-III, Horns in RE & LA) provides harmonic support with triplets. Percussion (Cymbals, Snare) and Gong/Cymbal play rhythmic patterns. Dynamics include *p* (piano) and *e* (accents). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature.

Ott.
tr

Fl.
tr

Ob.
cresc. *a poco* *a poco* *ff*

Cl. in LA
cresc. *a poco* *a poco* *ff*

Fg.
cresc. *a poco* *a poco* *ff*

in RE
Cor. in LA
ff

Trb. in RE
ff

Trbn. I. II. „ III.
ff

Cimb.
ff

Tp.
ff

G. C.

Vni I.
cresc. *a poco* *a poco* *ff*

Vni II.
ff

Vle
cresc. *a poco* *a poco* *ff*

Vc.
ff

Cb.
cresc. *a poco* *a poco* *ff*

e

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 57, contains the following instruments and parts:

- Ott.** (Oboe)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in LA** (Clarinet in B-flat)
- Fg.** (Fagott/Bassoon)
- in RE** (Corni in E-flat)
- Cor. in LA** (Corni in B-flat)
- Trb. in RE** (Trombe in E-flat)
- Trbn. I. II. III.** (Trombones I, II, and III)
- Cimb.** (Cymbali)
- Tp.** (Tromba)
- G. C.** (Grande Corno)
- Vni I.** (Violini I)
- Vni II.** (Violini II)
- Vle** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabbasso)

The score is divided into two systems. The first system includes the woodwinds, brass, and percussion. The second system includes the strings. A section marked 'S' begins in the fourth measure of each system. Dynamics such as *ff* (fortissimo) are indicated throughout the score.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
p 2

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

sf

sf

sf

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

- Ott.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Cl. in C** (Clarinet in C): Treble clef, playing a melodic line with grace notes.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a melodic line with grace notes.
- Cor. in RE** (Horn in RE): Treble clef, playing a melodic line with grace notes.
- Cor. in LA** (Horn in LA): Treble clef, playing a melodic line with grace notes.
- Trb. in RE** (Trumpet in RE): Treble clef, playing a melodic line with grace notes.
- Trbn. I, II, III.** (Trumpets I, II, and III): Treble clef, playing a melodic line with grace notes.
- Cmb.** (Corno/Bassoon): Bass clef, playing a melodic line with grace notes.
- Tp.** (Tromba/Trombone): Bass clef, playing a melodic line with grace notes.
- G. C.** (Glockenspiel): Treble clef, playing a melodic line with grace notes.
- Vni I.** (Violin I): Treble clef, playing a melodic line with grace notes.
- Vni II.** (Violin II): Treble clef, playing a melodic line with grace notes.
- Vle.** (Viola): Treble clef, playing a melodic line with grace notes.
- Vc.** (Violoncello/Cello): Bass clef, playing a melodic line with grace notes.
- Cb.** (Contrabbasso/Double Bass): Bass clef, playing a melodic line with grace notes.

The score is written in a common time signature and features a variety of musical notations, including grace notes, slurs, and dynamic markings. The woodwind and brass sections are primarily playing sustained notes, while the string sections are playing more active, melodic lines.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Trp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

ATTO I

EGLI VIVE

PARTE DELLA RIEDIFICATA MIL. NO. IN VICINANZA DELLE MURA

Da una parte della città s'inoltrano i militi Piacentini, ed alcune centurie di Verona, di Brescia, di Novara e di Vercelli. La contrada è gremita di popolo, come i soprastanti veroni, da cui pendono arazzi variopinti e giulive ghirlande.

N. 2 Coro d'Introduzione

Allegro marziale, assai moderato ♩=108

Clarineti in Sib

Fagotti

Tamburo

Contrabbassi

The first system of the musical score includes four staves. The top staff is for Clarinets in Bb, the second for Bassoons, the third for the Drum, and the fourth for Contrabasses. The tempo is marked 'Allegro marziale, assai moderato' with a quarter note equal to 108 beats per minute. The music is in common time (C) and B-flat major. The Clarinet and Bassoon parts feature complex rhythmic patterns with triplets and sixteenth notes. The Drum part has a simple rhythmic accompaniment. The Contrabass part is mostly silent, indicated by a double bar line.



The second system of the musical score includes three staves. The top staff is for Clarinets, the middle for Bassoons, and the bottom for Contrabasses. The tempo remains 'Allegro marziale, assai moderato' at 108 beats per minute. The Clarinet and Bassoon parts continue with their rhythmic patterns, including triplets. The Contrabass part remains silent.



The third system of the musical score includes three staves. The top staff is for Clarinets, the middle for Bassoons, and the bottom for Contrabasses. The tempo remains 'Allegro marziale, assai moderato' at 108 beats per minute. The Clarinet and Bassoon parts continue with their rhythmic patterns, including triplets. The Contrabass part remains silent.

Cl. Sib

Fg.

Tmb.

Cb.

Cl. Sib

Fg.

Tmb.

Cb.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib Cor.

Cmbs.

Tp. Sib-Mib

Tmb.

Cb.

1

p cresc.

p cresc.

a 2 p cresc.

a 2 p cresc.

p cresc.

p cresc.

1

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Cmbs.

Tr.

Tmb.

Cb.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Cmbs.

Tr.

Tmb.

Cb.

R

Fl. *p cresc.*

Ott. *p cresc.*

Ob. *p cresc.*

Cl. Sib *p cresc.*

Fg. *p cresc.*

Mib Cor. Sib *p cresc.*

Trb. Mib *p cresc.*

Trbn. I. II. *p cresc.*

Trbn. III. Cmbs. *p cresc.*

Tp. *p cresc.*

Tmb. *p cresc.*

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. Sib
Fg.
Mib Cor.
Sib
Trb. Mib
Trbn. I. II
Trbn. III. Cmbs.
Tp.
Tmb.
Vc.
Cb.

The musical score is written for a full orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The Flute (Fl.) part features a melodic line with triplets and slurs. The Oboe (Ob.) and Clarinet in B-flat (Cl. Sib) parts play a rhythmic accompaniment with triplets. The Bassoon (Fg.) part has a similar rhythmic pattern. The Trumpet (Trb. Mib) and Trombone (Trbn. I. II) parts play a rhythmic accompaniment with slurs. The Trombone III (Trbn. III. Cmbs.) part has a rhythmic accompaniment with slurs and triplets. The Trumpet (Tp.) and Trombone (Tmb.) parts play a rhythmic accompaniment with slurs. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked with a 'b' and have a 'R' below the first measure.

2

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Sib. *f*

Fg. *f*

Mib. Cor. Sib. *a2f*

Trb. Mib. *f*

Trbn. I.II. *f*

Trbn. III. Cmb. *f*

Tp. *f*

Tmb. G. C. *Sola p*

2

I. Vni. *f*

II. Vni. *f*

Vle. *Div. f*

Vc. Cb. *f*

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trbn. I, II

Trbn. III Cmb.

Trp.

Tmb. G. C.

Un grido universale

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trbn. I.II

Trbn. III Cmb.

Trp.

Tmb. G. C

This section of the score covers woodwinds and brass instruments. The Flute and Oboe parts feature intricate sixteenth-note passages with triplets. The Clarinet in B-flat and Bassoon parts provide harmonic support with similar rhythmic patterns. The Bassoon part includes dynamic markings such as 'a2' and 'b2'. The Cor Anglais and Bassoon parts are marked with 'a2'. The Trumpet and Trombone parts consist of rhythmic patterns, with the Trombone/Guitar part showing a steady pulse.

di esultanza, un prolungato batter di palme ed un nembo di fiori cadente

I. Vni

II. Vni

Vle

Vc. Ch.

This section of the score covers the string instruments. Violin I and Violin II parts feature sixteenth-note passages with triplets. The Viola part provides harmonic support with similar rhythmic patterns. The Violoncello/Double Bass part includes dynamic markings such as 'a2' and 'b2'.

Fi.
Ott.
Ob.
Cl.
Sib.
Fg.
Mib.
Cor.
Sib.
Trb.
Mib.
Trbn. I. II.
Trbn. III.
Cmbs.
Tp.
Tmb.
G. C.

This section of the score covers woodwinds and brass instruments. The Flute (Fi.) and Oboe (Ob.) parts feature complex rhythmic patterns with triplets and sixteenth notes. The Clarinet (Cl.) and Bassoon (Fg.) parts have similar rhythmic structures. The Bassoon (Fg.) part includes dynamic markings like 'a2' and 'b2'. The Trumpet (Trb.) and Trombone (Trbn.) parts are more rhythmic, often playing chords or simple melodic lines. The Horn (Tmb.) part consists of sustained chords. The section concludes with a double bar line and a repeat sign.

dall'alto sulle Squadre, attesta le festevoli accoglienze ad esse prodigate.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts feature complex rhythmic patterns with triplets and sixteenth notes. The Viola (Vle) part has a similar rhythmic structure. The Cello (Vc.) and Double Bass (Cb.) parts have a similar rhythmic structure. The section concludes with a double bar line and a repeat sign.

This page of a musical score, numbered 70, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, featuring a complex melodic line with many triplets and slurs.
- Ott.** (Oboe): Treble clef, playing a melodic line with triplets.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets.
- Cl. Sib** (Clarinet in B-flat): Treble clef, playing a melodic line with triplets.
- Fg.** (Bassoon): Bass clef, playing a melodic line with triplets.
- Mib Cor.** (Cornet in B-flat): Treble clef, playing a melodic line with triplets.
- Sib Cor.** (Cornet in B-flat): Treble clef, playing a melodic line with triplets.
- Trb. Mib** (Trombone in B-flat): Treble clef, playing a melodic line with triplets.
- Trbn. I.II.** (Trombone I & II): Bass clef, playing a melodic line with triplets.
- Trbn. III Cmb.** (Trombone III Contrabass): Bass clef, playing a melodic line with triplets.
- Trp.** (Trumpet): Bass clef, playing a melodic line with triplets.
- Tmb. G. C.** (Tuba): Bass clef, playing a melodic line with triplets.
- Vni I.** (Violin I): Treble clef, playing a melodic line with triplets.
- Vni II.** (Violin II): Treble clef, playing a melodic line with triplets.
- Vie** (Viola): Treble clef, playing a melodic line with triplets.
- Vc. Cb.** (Violoncello): Bass clef, playing a melodic line with triplets.

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features extensive use of triplets and slurs throughout the piece. The bottom left corner of the page has a small 'R' marking.

Fl.

Ott.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Trb
Mib

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

Tmb.
G. C.

(Arrigo è fra i guerrieri Veronesi)

I.
Vni

II.

Vle

Vc.
Cb.

3 *Grandioso*

ten.

CORO

mf

Vi - va I - ta - lia! Sa - croun pat - to tut - ti strin - gei fi - gli

3 *Grandioso*

Cb.

CORO

dim. *portando la voce*

suoi: es - soal - fin di tan - ti ha fat - to un sol po - po - lo d'e -
po - po - lo d'e -

Cb.

CORO

con forza *ff*

- roi! Le ban - die - rein cam - po spie - ga, o Lom - bar - dain - vit - ta

con forza

Cb.

CORO

pp *ff* *ben legato e p*

Le - ga, e di - scor - ra un gel per l'os - sa al fe - ro - ce Bar - ba -

pp *ff* *ben legato e p*

Cb.

CORO

f

{ ros - sa. Vi - va I - ta - lia for - te ed u - na col - la spa - dae col pen -

Cb.

CORO

dim. *f* *portando la voce*

{ - sier! — Que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra -

dim. *portando la voce*

Cb.

Sopr. (dall'alto dei balconi) *portando la voce*

Ten. *portando la voce*

Bassi { - nier! que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra -

portando la voce

Cb.

4 *Allegro assai moderato* ♩ = 108 (come prima)

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

Corni in La_b III. IV.

Trombe in Mi_b

Tromboni I. - II.

Trombone III. Cimbasso

Sopr.

Ten. -lia!

CORO

Bassi -nier!

-nier!

4 *Allegro assai moderato* ♩ = 108 (come prima)

I. Violini

II. Violini

Viole

Violoncelli Contrabbassi

Recit.

ARRIGO

O ma-gna-ni-ma, e pri-ma del-le cit-tà Lom-bar-de, o Mi-lan va-lo-

Recit.

Vc.

Ch.



ARRIGO

-ro-sa, i-o ti sa-lu-to, io dal-la tom-ba sor-to al par di

I. Vni

II. Vni

Vle

Vc.

Ch.



ARRIGO

te! S'ac-ce-se al-l'om-bra del-le sa-cretue-ri-na-scenti

I. Vni

II. Vni

Vle

Vc.

R

ARRIGO

mu - ra il fo - co, on - d'i - o e - ter - na - men - te av - vam - pe -

Vc.

Cb.

ARRIGO

- rò. Di - vi - na ca - gion de' miei — so - spi - ri,

Adagio dolce

Adagio

Vni I.

Vni II.

Vle

Vc.

Cb.

ARRIGO

io be - vo l'au - real - fin che tu chetu re - spi - ri!

dim.

Vni I.

Vni II.

Vle

Vc.

Cb.

5 Andante sostenuto ♩ = 58

allarg.

Fl. *p*

Ob. *p* I.

Cl. Sib *p* I.

5 Andante sostenuto ♩ = 58

Vc.

Ch.



Fl. *p*

Ob. *p* I.

Cl. Sib *p* I.

ARRIGIO *dolciss. ed espress.* *dolce*

La pi - - a ma-ter-na ma - - no

Vni I. *pizz.* *p*

Vni II. *pizz.* *p*

Vle *pizz.* *p*

Vc. Ch. *pizz.* *p*

Fl.

Ob.

Cl. Sib

ARRIGO
 chiu - - se la mia fe - ri - - ta... ep - pur - - - - - da te lon-

I. Vni

II. Vni

Vle

Vc. Cb.



Fl.

Ob.

Cl. Sib

Fg.

Mib Cor.

Lab

ARRIGO
 -tan da te lon - ta - no io non senti-a la vi - ta: *morendo*

I. Vni

II. Vni

Vle

Vc. Cb.

allarg.

Fl. *3*

Ob. I.

Cl. Sib *3*

Fg. *p*

ARRIGO *cupo*

co - me in un mar — di pian - to pa - rea se-pol-to se-pol-to il

Vni I. *allarg.*

Vni II.

Vle

Vc.

Cb.

Fl. **6**

Ob.

Cl. Sib I. **6**

Fg. I. **6**

ARRIGO

cor. Ah! — ah! so-loa te a te d'ac-can - to, so - loa te — d'ac-

Vni I. **6** *pizz.*

Vni II. *pizz.*

Vle *pizz.*

Vc. Ch. *pizz.*

Fl. *P*

Ob.

Cl. Sib I.

Fg. I.

Cor. Mib I.

ARRIGO *dim, dolciss., allarg.* *dolciss.*

- can - - to sa - prò ch'io vi - vo an - cor: co - me in un mardì

I. Vni *P*

II. Vni *P*

Vle *P*

Vc. Cb. *P*

Fl. *the. 3*

Cl. Sib I.

Fg. I.

Mib I.

Cor. Lab III.

ARRIGO *the. 3*

pian - to pa - rea se - pol - to il cor. — Ah! so - lo a te d'ac

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *bb* *3*

Ob.

Cl. Sib I.

Fg. I.

Mib Cor. I.

Lab III.

ARRIGO *bb* *3* *dim.*

-can - to ah! so - la te d'ac-can - to sa-prò ch'io vi - vo

I. Vni *3*

II. *3*

Vle *3*

Vc. Cb.

Fl. *pp* *3*

Ob. *pp*

Cl. Sib I. *pp*

Fg. I. *pp*

Cor. Mib I. *pp*

ARRIGO *pp*

ah! sa-prò che vi-vo che vi-vo an-cor.

I. Vni *3*

II. *3*

Vle *3*

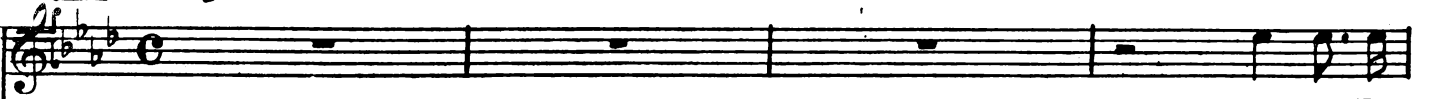
Vc. Cb.

Scena e Romanza

ROLANDO

7 *I. Tempo*
(Allegro marziale assai moderato ♩ = 108)

ARRIGO



Ten.

(Voci interne che a poco a poco s'avanzano)

Ec-co Ro-

CORO
interno

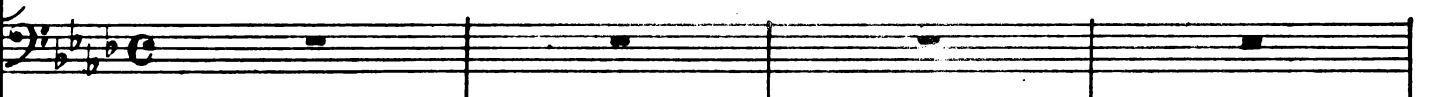
Vi-va I-ta - lia for-te ed u - na col-la spa-dae col pen-

Bassi

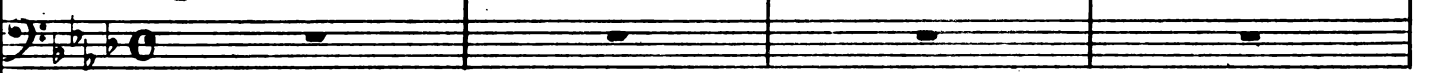


7 *I. Tempo*
(Allegro marziale assai moderato ♩ = 108)

Violoncelli



Contrabbassi



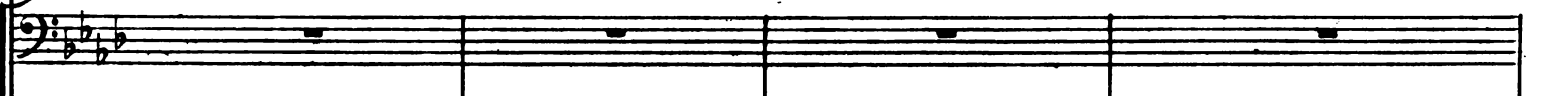
ARRIGO

-lan-do! *(entrano in scena Rolando ed i Milanesi)*CORO
interno

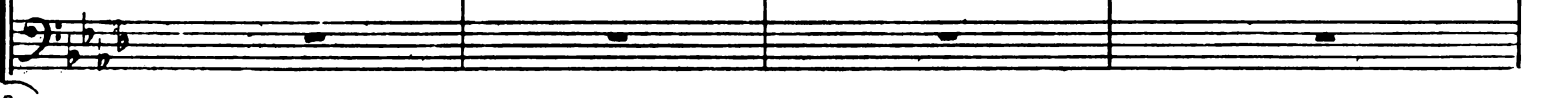
{-sier! — Questo suol che noi fu cu - na, tom-ba fi - a — del-lo stra-

*cresc. sempre*

Vc.



Cb.



R

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Lab

Trb Mib

Tron. I.II.

Trbn. III. Cmb.

Lab-Mib

Tp.

G. C. G.C. e P.

Sopr. *(dall'alto dei balconi)*

CORO

Ten. Vi-valta - - - - - lia, vi - - - - - va vi - - - - - va vi - - - - - va

Bassi - - - - - nier! que-sto suol che a noi fu cu - - - - - na, tom-ba

I. Vni Arco

II. Vni Arco

Vle Arco

Vc. Cb. Arco

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib
Cor.

Lab

Trb. Mib

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

ARRIGO

CORO

Vni I.

Vni II.

Vle

Vc. Cb.

in Sib

A - mi - co...

si - va I - ta - li - a!

fi - va del - lo stra - nier!

8

8

Allegro agitato $\text{♩} = 88$

(stringendo gli
la destra)

ARRIGO

Son

ROL.

Ciel!.. non de-li-ro?.. non è so-gno il mi-o?.. Vi-vi!.. Sei tu?

Allegro agitato $\text{♩} = 88$

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO

i - - o. Fer-ri-to cad-di, — non e-

I. Vni

II. Vni

Vle

Vc.

Ch.

R

9

Fg. *I.* *trm*
p

ARRIGO
 -stin-to: a lun-go pri-gion di guer-ra

9

I.
 Vni *trm*

II.
p

Vle *p*

Vc. Cb. *trm*
p

Fg. *I.* *trm*

ARRIGO
 fu-i, ma re-so quin-di al-la na-tia Ve-

I.
 Vni *trm*

II.

Vle

Vc. Cb. *trm*
p

Ob. I.

Cl. Sib

Fg. I. *tr*

ARRIGO

-ro - na, ma - ter - na cu - ra m'in-fon-dea nel

Vni I.

Vni II.

Vle

Vc. Ch. *tr*

10

Ob. I.

Cl. Sib

Fg. I.

ARRIGO

pet - to nuo-va sa - lu - te.

ROL.

Spen-to tra le fiam-me di

10

Vni I.

Vni II.

Vle

Vc. Ch.

ROL. *h₂*

Su - sa la fa-mati nar-rò... La - gri - me

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *pp*

Cb.

ROL.

spar - si, cui l'a - ma-rez - ze non tem-prâr d'l-

I. Vni

II. Vni

Vle

Vc.

R

ROL. *p*
 - me - ne per me le ac-ce - se fa - ci,

I. Vni *p*
 II. Vni *p*
 Vle *p*
 Vc. *p*



Ob.
 Cl. Sib
 Fg.

Mib Cor. *a2*
 Sib Cor. *in Sib*

Cmbs.

ROL. *dim.* *p* *(con entusiasmo)*
 - nè sul par-go-lo mi - o gli im-pres-si ba - ci... Ah! m'ab-brac - - cia, m'ab-

I. Vni *p*
 II. Vni *p*
 Vle *p*
 Vc. *p*
 Ch. *p*

11 Allegro animato = 120

Fl. *p* *pp*

Ott. *p*

Ob. I. *p*

Cl. Sib I. *p*

Fg. I. *pp* *ppp*

Mib *p*

Cor. Sib *p*

ROI. *p*

- braccia.

Ah! m'ab-

11 Allegro animato ♩ = 120

Vni I. *div.* *leggerissimo* *pizz.*

Vni II. *pp* *pizz.*

Vle *p* *pizz.*

Vc. Cb. *uniti* *p* *pizz.*

Fl.

Cl. Sib

Fg.

ROL.

- braccia... d'e-sul - tan-za tut-ta ho l'a-ni-ma com-pre-sa... in te

Vni I.

Vni II.

Vle

Vc. Ch.

Fl.

Ob.

Cl. Sib

Fg.

ROL.

vi - ve, in te miè re - sa u - na par - te del mio cor! O buon

allarg.

Vni I.

Vni II.

Vle

Vc. Ch.

Meno mosso

ROL. *p*

Di - o, la tua pos - sanza a - do - rando io be - ne - di - co,.. tu ri -

I. (pizz.)

Vni

II. (pizz.)

Vle (pizz.)

Vc. (pizz.)
Cb.



Cl. *p*
Si^b

ROL.

- do - ni a me l'a - mi - co al - l'is - ta - lia al - l'is - ta - lia un di - fen -

I.

Vni

II.

Vle

Vc.
Cb.

12 I. Tempo

Fl.

Cl. Sib

Fg.

ROL.

The first system of the score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and the Role of the Soprano (ROL.). The Flute, Clarinet, and Bassoon parts begin with a whole note rest, followed by a melodic line starting in the second measure. The Soprano part begins with a melodic line in the first measure.

-sor! Ah! m'ab-braccia, m'abbrac - cia — Ah! m'ab - braccia... d'e - sul -

12 I. Tempo

I. Vni

II. Vni

Vle

Vc. Ch.

The second system of the score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Contrabass (Vc. Ch.). The Violin and Viola parts are marked 'arco' and play a rhythmic accompaniment. The Violoncello/Contrabass part is marked 'pizz.' and plays a rhythmic accompaniment.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz



Fl.

Cl. Sib

Fg.

ROL.

The third system of the score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and the Role of the Soprano (ROL.). The Flute, Clarinet, and Bassoon parts continue their melodic lines. The Soprano part continues with a melodic line.

-tan-za tut-ta ho l'a-ni-ma com-pre-sa...in te vi-ve, in te miè

I. Vni

II. Vni

Vle

Vc. Ch.

The fourth system of the score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Contrabass (Vc. Ch.). All parts continue with their respective rhythmic accompaniments.

Fl.

Ob.

Cl. Sib

Fg.

ROL.

re - sa u - na par - te del mio cor! in te m'è re-sa, in te, in te m'è

I. Vni

II. Vni

Vle

Vc. Ch.

arco

Fl.

Ob.

Cl. Sib

ROL.

re - - sau-na par - te del mi-o

I. Vni

II. Vni

Vle

Vc. Ch.

Giuramento

13 *Allegro animato* ♩ = 120

Fl. Ott. Ob. Cl. Sib. Fg. Mib. Cor. Sib. Trb. Mib. Trbn. I, II. Trbn. III Cmb. Trb. Mib. interne. ROL. Tenori cor. Bassi

(odesi uno squillo di trombe)

I Con-so-li.
Giu-li - ve trom-be!..
Giu-li - ve trom-be!..

13 *Allegro animato* ♩ = 120

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

col canto

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. Sib *pp*

Fg. *pp*

Mib Cor. *pp*

Sib *pp*

Trb. Mib *pp*

Trbn. I, II *pp*

Trbn. III Cmb. *pp*

Trb. Mib interne *pp*

Largo

1^o CONS. *p*

Sal - ve, guer-rie-ri.

2^o CONS.

A voi fia d'ac-co-glien-xe

col canto

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *pp*

x tempo

2^o CONS. *pro - di - ga, sic - co - me a fi - gli suo - i, Mi - lan, che dal - la*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

a tempo



2^o CONS. *pol - - ve - re già ri - al - za - - -*

I. Vni *p*

II. Vni *p*

Vle *Div. p*

Vc. Cb. *e*

14 *Andante sostenuto* ♩ = 60

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Sib *ff*

Fg. *ff*

Mib Cor. Sib *ff*

Trb Mib *ff*

Trbn. *ff*

Cmbs. *ff*

ARRIGO *f*
Ed o - ra tutti giuriam di-fenderla col sangue nostro an-

2^o CONS. *f*
ste.

14 *Andante sostenuto* ♩ = 60

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. Ch. *ff*

ARRIGO) *-co-ra.*

SCUD. *f ff dim.*
Tutti giuriam di-fen-derla col san-gue nostro an-co-ra.

ROL. *f ff dim. f*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra. S'appressa un di che al-

1^o CONS. *f ff dim.*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

2^o CONS. *f ff dim.*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

CORO *f ff dim.*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

f ff dim.
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

ARRIGO *f dim.*
S'ap-pres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

SCUD. *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

ROL. *f*
-l'Au-stro fu-ne-sto sor-ge-ra'.

1^o CONS. *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

2^o CONS. *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

CORO *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

f dim.
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

ARRIGO
-rà, in cui di tante in-giurie

SCUD.
-rà, in cui di tante in-giurie

ROL.
in cui di tante in-giu - - rie a noi ragion da-

1^o CONS.
-rà, in cui di tante in-giurie

2^o CONS.
-rà, in cui di tante in-giurie

CORO
rà, in cui di tante in-giurie
-rà in cui di tante in-giurie

ARRIGO *ff* a noi ragion da-rà! *string.-----poco-----* Giu-riam! Giu-

SCUD. *ff* a noi ragion da-rà! Giu-riam! Giu-

ROL. -rà! Giu-riam! Giu-riam!

1^o CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

2^o CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

CORO
a noi ragion da-rà! Giu-riam! Giu-
a noi ragion da-rà! Giu-riam! Giu-

a poco *portando la voce* *ff* *f*

ARRIGO -riam! Giu-riam! Tut - ti giuriam di - fen - de - re giu-

SCUD. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

ROL. Giu-riam! Ah! tut - ti giu-riam di - fen - de - re giu-

1^o CONS. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

2^o CONS. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

CORO -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

-riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

ARRIGO -riam giuriam giuriam giuriam giu-riam giu-riam giu-

SCUD. -riam giuriam giuriam giuriam giu-riam giu-riam giu-

ROL. -riam giuriam giuriam giuriam giu-riam giu-riam giu-

1^o CONS. -riam Milan di - fendere tutti giu-riam giu-riam giu-

2^o CONS. -riam Milan di - fen - dere tutti giu-riam giu-riam giu-

CORO -riam giuriam giu-riam giu-riam giu-

-riam giuriam giu-riam giu-riam giu-

15 Allegro (d.=72)

Fig. *a2*
pp

ARRIGO *pp* *legato sempre*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

SCUD. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

ROL. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

1^o CONS. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

2^o CONS. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

CORO *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

pp
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

15 Allegro (d.=72)

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *pp*

Ch. *pp*

cresc. - poco - - - a - - - - poco

cre - - - scen -

Fl. *p*

Ott. *p*

Ob. *p*

Cl. Sib *p*

Fg. *p*

Mib *p*

Cor. Sib *p*

Trb. Mib *p*

Cmbs. *p*

Tp. *p*

ARRIGO

SCUD.

ROL.

1^o CONS.

2^o CONS.

CORO

-glia - ti, le don - ne, i fan - ciul - li dal - l'em - pio sve - na - ti... sul - l'I - stro na -

cresc. - poco - - - a - - - - poco

cre - - - scen -

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Ch. *uniti p*

cresc. - poco - - - a - - - - poco

cre - - - scen -

-do - - - - sempre - - - - sino - - - - al - - - -

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. I.

Mib II.

Cmbs.

Tp.

ARRIGO

SCUD.

ROL.

1^a CONS.

2^a CONS.

CORO

I.

Vni II.

Vle

Vc. Cb.

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-do - - - - sempre - - - - sino - - - - al - - - -

-do - - - - sempre - - - - sino - - - - al - - - -

Detailed description: This is a page of a musical score for page 104. It contains staves for woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Fagotto), brass (Trumpet in B-flat, Trombone I and II, Cornets in B-flat and B-flat, Trombones in B-flat and B-flat, Trumpet), strings (Violin I and II, Viola, Violoncello, Contrabasso), and vocal parts (ARRIGO, SCUD., ROL., 1st and 2nd Concertos, and a Chorus). The lyrics are: "-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le". The score includes dynamic markings like 'p.' and 'f.', and articulation like 'acc.' and 'stacc.'. There are also performance instructions like 'I.' and 'II.' for the brass sections. The page is numbered '104' in the top left corner.

ff tutta forza

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.
no - stre cit - - ta' le no - - stre cit -

ROL.
no - stre cit - - ta' le no - - stre cit -

CORO
no - stre cit - - ta' le no - - stre cit -
I.º e II.º CONSOLE coi Bassi del Coro

I. Vnt

II. Vnt

Vle

Vc. Cb.

ff tutta forza

Detailed description: This is a page of a musical score for page 105. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in B-flat (Mib Cor.), Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), Contrabass (Cb.), and Timpani (Tp.). There are also parts for G.C. e P. (Guitar and Piano), and a Chorus (CORO). The vocal parts are for ARRIGO SCUD. and ROL. The lyrics are "no - stre cit - - ta' le no - - stre cit -". The score is marked with dynamics such as *ff* (fortissimo) and *ff tutta forza*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page number 105 is in the top right corner.

16

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}
Si^b

Fg. ^{a2}
pp

Mib
Cor. ^{a2}
Si^b

Trb.
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO
SCUD.
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

ROL.
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

CORO
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

legato sempre
unisono
pp

16

I.
Vni *p*

II.
Vni *p*

Vle *p*

Vc.
Cb. *pp*

cresc. poco a poco

cre - - - scen.

Fl. *p*

Ott.

Ob. I. *p*

Cl. Sib *p*

Fg. *a2*

Mib. Cor. *a2* *p*

Sib *a2*

Trb. Mib *I.*

Cmbs.

Tp.

cresc. poco a poco

ARRIGO SCUD. don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

ROL. don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

CORO don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

CORO don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

cresc. poco a poco

cre - - - scen.

I. Vni

II. Vni

Vle

Vc. Cb.

cresc. poco a poco cre - - - scen.

do - - - - - mp pre - - - - - sino - - - - - al - - - - -

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. I. Mib

Cmbs.

Tp.

ARRIGO SCUD.

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

ROL.

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

CORO

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

do - - - - - sempre - - - - - sino - - - - - al - - - - -

I. Vni

II. Vni

Vle

Vc. Cb.

e do - - - - - sempre - - - - - sino - - - - - al - - - - -

ff tutta forza

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib
Cor.

Sib

Trh. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGU
SCUD.

ROL.

CORO

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

ff tutta forza

I.
Vni

II.
Vni

Vle

Vc.
Cb.

ff tutta forza

Piu mosso $\text{d.} = 100$
stringendo

Fl.

Ott.

Ob.

Cl. Sib

Fg. ^{a2}

Mib. Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.
-ta' si - - riam giu - riam far nostre le

ROL.
-ta' si - - riam giu - riam far nostre le

1^o CONS.
2^o CONS.
-ta' si - - riam giu - riam far nostre le

CORO
-ta' si - - riam giu - riam far nostre le

Piu mosso ($\text{d.} = 100$)
stringendo

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
 Ob.
 Cl. Si^b
 Fg.
 Cor. Mi^b
 Cor. Si^b
 Trb. Mi^b
 Trbn.
 Cmbs.
 Tp.
 G.C. e P.
 ARRIGO SCUD.
 no - - stre cit - ta' si' giu - - riam giu - -
 ROL.
 no - - stre cit - ta' si' giu - - riam giu - -
 1^o CONS.
 2^o CONS.
 no - - stre cit - ta' si' giu - - riam giu - -
 CORO
 no - - stre cit - ta' si' giu - - riam giu - -
 no - - stre cit - ta' si' giu - - riam giu - -
 I.
 Vni
 II.
 Vle
 Vc. Cb.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.
- riam far no - stre le no - stre cit -

ROL.
- riam far no - stre le no - stre cit -

1^o CONS.
2^o CONS.
CORO
- riam far no - stre le no - stre cit -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
 Ott.
 Ob. I.
 Cl. Sib I.
 Fg.
 Mib
 Cor. Sib a2
 Trb. Mib
 Trbn.
 Cmbs.
 Tp.
 G.C. e P.
 ARRIGO SCUD.
 -tà. Giu - riam! giu - riam!
 ROL.
 -tà. Giu - riam! giu - riam!
 1^o CONS.
 2^o CONS.
 -tà. Giu - riam! giu - riam!
 CORO
 -tà. Giu - riam! giu - riam!
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl. VUOTA

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD. VUOTA

ROL.

1^o CONS.

2^o CONS.

CORO

I. VUOTA

Vni

II.

Vle

Vc. Cb.

giu - riam si' giu - ria - mo giu - riam!

giu - riam si' giu - ria - mo giu - riam!

giu - riam si' giu - ria - mo giu - riam!

giu - riam si' giu - ria - mo giu - riam!

giu - riam si' giu - ria - mo giu - riam!

17 All.º marziale Mod.º (♩=108)

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.

ROL.

1º CONS.

2º CONS.

CORO

I.

Vni

II.

Vle

Vc. Cb.

J Consoli muovono i primi, tengendietro

giu - riam!

giu - riam!

giu - riam!

giu - riam!

giu - riam!

17 All.º marziale Mod.º (♩=108)

17 All.º marziale Mod.º (♩=108)

Fl.

Ott.

Ob.

Cl.
Si b

Fg.

Mib
Cor.

Si b

Trb.
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

le schiere, quindi il popolo. Arrigo è condotto da Rolando.

I.

Vni

II.

Vle

Vc.
Cb.

This page of a musical score, numbered 117, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, melodic line with triplets.
- Ott.** (Oboe): Treble clef, melodic line with triplets.
- Ob.** (Oboe): Treble clef, melodic line with triplets.
- Cl. Sib.** (Clarinet in B-flat): Treble clef, melodic line with triplets.
- Fg.** (Bassoon): Bass clef, melodic line with triplets.
- Cor. Sib.** (Coronet in B-flat): Treble clef, melodic line with a dynamic marking of *a2*.
- Trb. Sib.** (Trombone in B-flat): Treble clef, melodic line with triplets.
- Trbn.** (Trombone): Bass clef, melodic line with triplets.
- Cmbs.** (Cymbals): Bass clef, rhythmic accompaniment.
- Tp.** (Trumpet): Bass clef, melodic line with triplets.
- G.C. e P.** (Gong, Cymbal, and Percussion): Bass clef, rhythmic accompaniment.
- Vni. I.** (Violin I): Treble clef, melodic line with triplets.
- Vni. II.** (Violin II): Treble clef, melodic line with triplets.
- Vle.** (Viola): Bass clef, melodic line with triplets.
- Vc. Cb.** (Violoncello/Bass): Bass clef, melodic line with triplets.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a complex rhythmic pattern with frequent triplets and slurs. The dynamic marking *a2* is present for the Cor. Sib. part.

Fl. *mf dim.*

Ott. *mf dim.*

Ob. *mf dim.*

Cl. Sib *mf dim.*

Fg. *mf dim.*

Mib Cor. *mf dim.*

Sib *mf dim.*

Trb. Mib *mf dim.*

Trbn. *mf dim.*

Cimbs. *mf dim.*

Tp. *mf dim.*

G.C. e P.

I. Vni

II. Vni

Vle

Vc. Cb.

This page of a musical score includes the following parts and markings:

- Fl.**: Flute part with a triplet of eighth notes in the first measure.
- Ott.**: Oboe part with a triplet of eighth notes in the first measure.
- Ob.**: Bassoon part with a triplet of eighth notes in the first measure and a *p* dynamic marking in the third measure.
- Cl. Sib**: Clarinet in B-flat part with a triplet of eighth notes in the first measure and a *p* dynamic marking in the third measure.
- Fg.**: Bassoon part with a triplet of eighth notes in the first measure and a *p* dynamic marking in the third measure.
- Cor.**: Horns, split into **Mib** (middle C) and **Sib** (B-flat) parts. The **Sib** part has a *a2* marking in the first measure and a *p* dynamic marking in the third measure.
- Trb. Mib**: Trumpet in middle C part.
- Trbn.**: Trombone part with a *a3* marking in the first measure.
- Cmbs.**: Contrabass part with a triplet of eighth notes in the first measure and a *p* dynamic marking in the third measure.
- Tp.**: Snare drum part with a *p* dynamic marking in the third measure.
- G.C. e P.**: Cymbals and Tom-toms part, shown as a single line with rests.
- Vni**: Violins, split into **I.** and **II.** parts.
- Vle**: Viola part.
- Vc. Ch.**: Violoncello and Double Bass part.

Ob.

Cl.
Sib

Fg.

Mib
Cor.
Sib

Cmbs.

Tp.

Vc.

Cb.



Ob.

Cl.
Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.

18

Ob.

Cl. Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.

18

Cl. Sib

Fg.

Cor. Mib

Vc.

Cb.

Cl. Sib

Fg.

Vni I.

Vc.

Cb.

perdendosi

pizz.

pp

VUOTA

pizz.

SITO OMBREGGIATO

da gruppi d'alberi in vicinanza delle fossate colme d'acqua che circondano i muri; essi veggonsi torreggiare nel fondo. Lida si avvanza assorta in profondi pensieri, le sue donne la seguono, ella siede al rezzo, ed ivi rimane estatica, figgendo gli occhi al cielo.

N. 3 Coro di Donzelle

19 *Allegro assai moderato* ♩ = 108

Flauto
 Ottavino
 Oboi
 Clarinetti in Do

p leggero

Fl.
 Ott.
 Ob.
 Cl. Do

Fl.
 Ott.
 Ob.
 Cl. Do

Fl.
Ott.
Ob.
Cl.
Do

Double bar line

This system contains the first three staves of a musical score. The top staff is for Flute (Fl.), the second for Oboe (Ott.), and the third for Clarinet (Cl. Do). The music is in a key with one flat and a 4/4 time signature. The Flute and Oboe parts feature melodic lines with eighth and sixteenth notes, while the Clarinet part provides a harmonic accompaniment with eighth notes. A double bar line is located at the end of the system.

Fl.
Ott.
Ob.
Cl.
Do

Double bar line

This system continues the musical score with four staves. The top staff is for Flute (Fl.), the second for Oboe (Ott.), the third for Oboe (Ob.), and the fourth for Clarinet (Cl. Do). The Flute and Oboe parts continue their melodic development, while the Oboe and Clarinet parts provide harmonic support. A double bar line is located at the end of the system.

20

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fn.
Cor.
Do

This system contains the final five staves of the musical score, starting with a measure number of 20. The staves are for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Fn. Cor.), and Clarinet (Do). The music is more complex, featuring sixteenth-note passages and dynamic markings such as *p* (piano) and *v* (accents). The Bassoon and Cor Anglais parts have a more rhythmic, eighth-note accompaniment.

Fl. *ff*

Ott. *ff*

Ob. *ff* *p*

Cl. *ff* *p*

Fg.

Co. *ff* *p*

Trü. *ff*

Trbn. I. II. *ff*

Trbn. III. *ff*

Cmbs. *ff*

Ip. *ff*

CORO *di Donnie* *p*
Plau-de al-l'ar - ri - vo

Vni I. *ff* *p*

Vni II. *ff* *pizz.* *p*

Vle *ff* *pizz.* *p*

Vc. *ff* *pizz.* *p*

Cb. *ff* *pizz.* *p*

Ob.

Cl.
Do

Fa
Cor.

Do

CORO
di Donne

Mi - lan dei for - ti, cui si com - met - to - no

I.
Vni

II.

Vle

Vc.

Cb.

Fl.
Ott.

Ob.

Cl.
Do

Fa
Cor.

Do

CORO
di Donne

le no - stre sor - ti; sui pro - dia spar - ge - re

I.
Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fa
Cor.
Do

CORO
di Donne

I.
Vni

II.

Vle

Vc.

Cb.

nem - bi di ro - se cor - ron fe - sto - se le

Fl.
Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

CORO
di Donne

I.
Vni

II.

Vle

Vc.

Cb.

don - ne an - cor. Tu so - la fug - gi.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

CORO
di Donne

si lie - ta vi - sta, co - me da sce - na

Vni
I.
II.

Vle

Vc.

Cb.

arco

Detailed description: This page of a musical score, numbered 127, features a variety of instruments and a vocal choir. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa and Do). The string section consists of Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal choir of women (CORO di Donne) is also present. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The woodwinds and strings play sustained chords and melodic lines, while the choir sings the lyrics 'si lie - ta vi - sta, co - me da sce - na'. The Cor Anglais part includes a 'pizz.' (pizzicato) marking. The Cb. part includes an 'arco' (arco) marking. The page is divided into four measures.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

CORA
di Donne

or-ri-da e tri-sta: pur del-la Pa-tria sen-ti l'af-

I.
Vni

II.
Vni

Vle

Vc.

Cb.

pizz.

pizz.

pizz.

a 2

Fl.
Ott.
Ob.
Cl.
Do
Fg.

Musical score for woodwinds. The Flute (Fl.) and Oboe (Ott.) parts are in the upper register. The Clarinet in D (Cl. Do) and Bassoon (Fg.) parts are in the lower register. The Bass Drum (Fg.) part is shown as a single line with rests.

Fn
Cor.
Do

Musical score for brass. The French Horn (Fn) and Trombone (Do) parts are shown. The Cor Anglais (Cor.) part is indicated by a brace and the marking 'a 2'.

CORO
di Donne

-fet - to, t'ar - de nel pet - to i - ta - lo cor!

Vocal line for the women's chorus (CORO di Donne). The lyrics are: -fet - to, t'ar - de nel pet - to i - ta - lo cor!

I.
Vni
II.
Vle
Vc.
Cb.

Musical score for strings. The Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) parts are shown. The Viola, Violoncello, and Contrabasso parts include the marking 'arco'.

21

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Do

21

I. Vni

II. Vni

Vle

Vc. Cb.

pizz.

pizz.

pizz.

pizz.

punta d'arco

arco

pppp

arco punta d'arco

pppp

Detailed description: This block contains the first system of a musical score, measures 21 through 24. It includes staves for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Cor. Fa, Do), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). Measures 21-23 feature woodwinds and strings playing a rhythmic pattern with various articulations like 'pizz.' and 'arco'. In measure 24, the strings play a 'punta d'arco' effect. A double bar line is present after measure 24.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Do

CORO di Donne

I. Vni

II. Vni

Vle

Vc. Cb.

pp

pp

pp

pp

pp

pp

pp

arco

(pizz.) pp

(pizz.) pp

Plau - deal - l'ar - - ri - - vo

Mi - lan dei

Detailed description: This block contains the second system of a musical score, measures 25 through 28. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Cor. Fa, Do), a Choir of Women (CORO di Donne), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). Measures 25-27 feature woodwinds and brass playing a melodic line with 'pp' dynamics. The choir enters in measure 25 with the lyrics 'Plau - deal - l'ar - - ri - - vo'. In measure 28, the strings play a rhythmic pattern with 'arco' and '(pizz.) pp' articulations.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Cor. Do

CORO di Donne
for - ti, cui si com - met - to - no le no - stre

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

a2

CORO
di Donne

sor - ti; sui pro - dia spar - ge - re nem - bi di

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fr
Cor.

Do

CORO
di Donne

ro - se cor - ron fe - sto - se le don - ne an -

I.
Vni

II.

Vle

Vc.

Ch.

This musical score page, numbered 134, contains the following parts and markings:

- Fl.** (Flute): Treble clef, melodic line with various ornaments and dynamics.
- Ott.** (Oboe): Treble clef, melodic line with various ornaments and dynamics.
- Ob.** (Clarinet): Treble clef, melodic line with various ornaments and dynamics.
- Cl. Do** (Clarinete): Treble clef, melodic line with various ornaments and dynamics.
- Fg.** (Fagotto): Bass clef, melodic line with various ornaments and dynamics.
- Cor. Fa** (Corni): Treble clef, melodic line with various ornaments and dynamics.
- Cor. Do** (Corni): Treble clef, melodic line with various ornaments and dynamics.
- CORO di Donne** (Soprano): Treble clef, vocal line with lyrics: *- cor, cor - ron fe - sto - se*. Includes a long melisma.
- Vni. I.** (Violini): Treble clef, melodic line with various ornaments and dynamics.
- Vni. II.** (Violini): Treble clef, melodic line with various ornaments and dynamics.
- Vle.** (Viola): Bass clef, melodic line with the marking *arco*.
- Vc.** (Violoncello): Bass clef, melodic line with the marking *arco*.
- Cb.** (Contrabbasso): Bass clef, melodic line with the marking *arco*.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fn
Cor.

Do

CORO
di Donne

le don - ne an - cor, cor - ron fe -

I.
Vni

II.

Vle

Vc.

Cb.

tr

tr

a

a2

a

Detailed description: This page of a musical score, numbered 135, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Trumpet in F (Fn) and Trombone in D (Do). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled 'CORO di Donne', has a line with lyrics: 'le don - ne an - cor, cor - ron fe -'. The score is divided into three measures by vertical bar lines. The woodwinds and strings play rhythmic patterns, while the brass and vocal soloist have more melodic lines. Dynamic markings like 'a' and 'a2' are present. Trill ornaments are indicated above the first two violin staves.

Fl. *tr.*

Ott.

Ob.

Cl. *tr.*
Do

Fg.
Do.

Cor.
Fa
Do

Trb.
Do

Trbn. I.II.

Trbn. III.

Cmbs.

CORO
di Donne
-sto - se le don - ne an - cor, an -

I.
Vni *tr.*

II.
Vni *tr.*

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trbn. Do
Trbn. I. II
Trbn. III
Cmbs.
CORO di Donne
- cor an - cor an - cor, corron le donne ancor.
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Fa, Cor. Do). The brass section includes Trumpet (Trbn. Do), Trumpets I and II (Trbn. I. II), and Trombone (Trbn. III). The string section consists of Violins I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, the CORO di Donne, is featured with lyrics: "- cor an - cor an - cor, corron le donne ancor." The score is divided into four measures, with dynamic markings such as *a2* and *ff* visible. The key signature has one flat, and the time signature is 4/4.

Scena e Cavatina

LIDA

22 *Recitativo*

LIDA

Voi lo di-ce - ste, a - mi-che, a - mo la Pa-tria, immensamente io

Contrabbassi

LIDA

f l'a - mo! Ma dove span-de un ri-so la gio - - ia, per me

I. Vni

II. Vni

Vle

Vc.

Cb.

Andante

Fg.

pp

LIDA

lo - co i - vi non è. Sotterra giaccio-no i miei fra-

Andante

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

Fg. *I* *p* *pp*

LIDA
-tel - li, ambo i pa - ren - ti, e... troppe in sen m'aper - se orren - do

I. Vni
II. Vni
Vle
Vc. Cb.

LIDA
fa - to in - sa - na - bi - li piaghe! A me sol - tan - to è re - tag - gio il do -

I. Vni
II. Vni
Vle
Vc. Cb.

LIDA
-lor, confor - - - - - to, confor to il pian - - -

Adagio

I. Vni
II. Vni
Vle
Vc. Cb.

(I suoi occhi riempionsi di lagrime: le donne, onde concedere libero sfogo al suo cordoglio, si aggruppano in fondo.)

LIDA -to!

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

23 *Andante* ♩ = 50 *con espressione*

LIDA

Quan-te vol - te co-me un

23 *Andante* ♩ = 50

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

LIDA *leggero*

do - - no al Si-gnor la - - mor-te ho chie - - sta! L'e-si-

I. Vni *pp*

II. Vni

Vle

Vc. Cb.

Cl.
Do

Fg.

LIDA

p

p

portando la voce

dolce

-sten - za è a me — fu - ne - sta... è la tom - ba il mi - o so -

I.

Vni

II.

Vle

Vc.
Cb.

Cl.
Do

LIDA

con dolore

-spir. Ma son ma - dre!.. ma - dre ioso - no dar-mi un

I.

Vni

II.

Vle

Vc.
Cb.

Cl. Do

Fg.

LIDA

fi - glio Iddi - o vo - le - a!.. Ah! — ah! per me di - -ven-ne

I. Vni

II. Vni

Vle

Vc. Cb.

p

p

dolciss.

p

Cl. Do

Fg.

LIDA

re - a — fin la bra - ma la bra - ma di mo - rir! ah si, per me divenne

I. Vni

II. Vni

Vle

Vc. Cb.

lunga

rall.-----

cresc.

p

a

p

Cl. No
Fg.

LIDA

dolciss.

re - - a fin la bra - - ma - - la - -

I.
Vni

II.

Vle

Vc.
Cb.

opp. *dolciss. a tempo*

LIDA

cresc.

bra - - ma la bra - - ma - - di - mo -
bra - - ma la bra - ma - - di - mo - - rir! ah si, per me - - divenne

I.
Vni

II.

Vle

Vc.
Cb.

Cl. Do

Fg.

LIDA

re - - a fin la bra - - - ma - - - la - - -

I. Vni

II. Vni

Vle

Vc. Ch.

p

dolciss.

Cl. Do

Fg.

LIDA

bra - - - ma la bra - - - - ma di mo -

I. Vni

II. Vni

Vle

Vc. Ch.

legg.

d

pp

24 *Allegro agitato mosso* (d = 72)

Cl. No. *pp*

Fg. *pp*

LIDA -rir!

24 *Allegro agitato mosso* (d = 72)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *pp*

Fl. *p*

Cl. No. *p*

Fg. *p*

Cor. Fa *p*

Cor. Do *p*

LIDA *p* (indignata a veder Marcovaldo)

MARCOV. Che, ... Si-gnor! tu qui?.. tu stes - so?

Del - - la

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Ch. *p*

Fl. *I.*

Cl. *I.*
Do

Fg. *I.*

Cor. *Fa*
Do

MARCOV.

tor - - reame le por - te sol con-fin, t'è no - - to, ha

I. Vni

II. Vni

Vle *Unite*

Vc. *Unite*
Cb.

Fl.

Cl. *I.*
Do

Fg. *I.*

Cor. *Fa*
Do

LIDA

MARCOV.

mes - so ge - - ne-ro - - so il tuo con-sor - te.

(fremete di sdegno)

I. Vni

II. Vni

Vle *div.*

Vc.

Cb.

Fl.

Cl. Do

Fg.

Cor. Fa Do

LIDA

- di - - sci, ingra - - ta - men - te, sguar - dia l'zar frattan - to au.

I. Vni.

II. Vle

Vc.

Cb.

Unite

Fl.

Cl. Do

Fg.

Cor. Fa Do

LIDA

MARCOV.

- da - ci sul - - la sposa! Ces - - sa,

(sommessamente) Un cieco a - more per te nu - tro...

I. Vni.

II. Vle

Vc.

Cb.

(in atto d'allontanarsi)

25

LIDA

ta - ci... I-melda, eb-

IMELDA

(accorrendo frettolosa)
Ah! si - gno-ra!..

25

Vni

f

Vni II.

f *pp*

Vle

f

Vc. Cb.

f

Fl.

p

LIDA

-be - ne?...

IMELDA

Fe - de al ver non pre - ste - ra - i... Il tuo

Vni

p

Vni II.

p

Vle

p

Vc.

p

Fl. *f*

LIDA *f*
Par-la... Ciel!.. chi

IMELDA *f*
spo-so... Ei vie-ne... e lo se-gue...

I. Vni *f*

II. Vni

Vle

Vc.



Fl. *f*

Ob. *p*

Cl. *p*
Do

Fg. *p*

LIDA *f*
ma-i? Chi?.. ri-son - di...

IMELDA *f*
Ar-

I. Vni *f*

II. Vni

Vle

Vc. *f*

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Fa Cor. Do
 Trb. Do
 Trbn. I. II.
 Trbn. III.
 Cmbs.
 Tp.
 LIDA
 IMELDA
 I. Vni
 II. Vni
 Vle
 Vc.
 Ch.

Musical score for orchestra and vocal soloists. The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). The woodwind section includes Flute, Oboe, Clarinet in D-flat, Bassoon, and Cor Anglais. The brass section includes Trumpet in D-flat, Trombone I and II, Trombone III, and Trombone in C. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The vocal soloists are LIDA and IMELDA. The score is marked with *ff* (fortissimo) throughout. The vocal parts have lyrics: LIDA: "E - gli vi -"; IMELDA: "-ri - - go! Ah".

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn. I.II.

Trbn. III.

Cmbs.

Tp.

LIDA
-ve!... (Vi - -ve! oh gioia!... qui fra

IMELDA
si... (parlante)

MARCOV.
(Quel no-me la scuo - te-a!...

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg. I.

Cor. Fa

LIDA

IMELDA

I. Vni

II. Vni

Vle

Vc.

Cb.

poco...

qui

fia ver?..

lo ri-ve-

sottovoce

di vi-vo fo - - co il suo vol - to ros-seg-giò!)

con estrema gioia a piacere

ppp

ppp

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.

LIDA
- drö?...

Vni
I.
II.

Vle

Vc.

Cb.

26 *Allegro brillante* $\text{♩} = 66$

Fl. *tr*

Ob. *tr*

Cl. *tr*

Do

Cor. *p a2*

Do *p*

26 *Allegro brillante* $\text{♩} = 66$

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob. I. *tr*

Cl. I. *tr*

Do

Cor. *a2*

Do

I. Vni

II.

Vle

Vc.

Cb.

Fl. I.
Ob. I.
Cl. I.
Do.
Fr.
Cor.
Do.
LIDA
A fre - nar - ti, o cor nel pet - to più po -

I. Vni
II. Vni
Vle
Vc.
Cb.

f
pp
pp
pp
pp

///

Fl.
Cl. I.
Do.
LIDA
- te - re in me non tro - vo... sì quei pal - ti ch'io

I. Vni
II. Vni
Vle
Vc.
Cb.

27

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA

pro - vo so - no pal - pi - ti d'a - - - mor! Ah! se

I. II.

27

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Cl.
Do

LIDA

col - pa è que - staf - fet - to che mi par - la un so - loi -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob. I.

Cl. I. Do

Cor. Fa

Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmbs.

Tp.

LIDA

- stan - te, a pu - nir - la sia ba - stan - te u - na

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Ob.

Cor.
Fa

LIDA

I. II.

vi - ta di do - lor. Ah! se col - pa è que - st'af - fet - to che mi

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Fa

Cor.
Do

LIDA

par - la un sol i - stan - te — a pu - nir - la — si - a ba - stan - te u - na

opp:

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *I.*

Do *pp*

Fg. *cresc.*

Cor. *a2*

Trb. *I.*

Do *cresc.*

LIDA *dolcissimo pp*

vi - ta di do - lor u - - - na vi - ta di do - lor u - - - na

Vni *I.* *pp* *cresc.*

Vni *II.*

Vle

Vc.

Cb.

c

28

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn. I. II

Trbn. III. Cnbs.

Tp.

LIDA
vi - - - ta di do - lor!)

IMEIDA
Par che tre - gua un bre - ve i - stan - te le con -

MARCOV.
Leg - - ge - - rò nel tuo sem - bian - te i se -

CORC
Par che tre - gua un bre - ve i - stan - te le con -

28

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do.

Fg.

Fa
Cor.

Trb.
Do.

Trbn. I. II

Trbn. III.
Cmbs.

Trp.

IMELDA
- ce - da il suo do - lor si le con - ce - da il suo do - lor il suo do - -

MARCOV.
- gre - ti del tuo cor si i se - gre - ti del tuo cor, leg - ge - rò nel tuo sem -

CORO
- ce - da il suo do - lor si le con - ce - da il suo do - lor il suo do - -

I.
Vni

II.

Vle

Vc.

Ch.

29

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

IMELDA
lor il suo do - lor.)

MARCOV.
- biente i se - gre - ti del tuo cor!)

CORO
lor il suo do - lor!)

I.
Vni
II.

Vle

Vc.

Cb.

Cl. Do

LIDA

Vni I.

Vni II.

Vle

Vc.

Ch.

sempre *pp* *tr*

A fre-nar-ti, o cor, nel pet-to più po.

Fl.

Cl. Do

LIDA

Vni I.

Vni II.

Vle

Vc.

Ch.

tr

te - re in me non tro - vo... sì quei pal - pi - ti ch'io

30

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA

I. II.

p

pro - vo so - no pal - pi - ti d'a - - - mor! Ah! se

30

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Cl.
Do

LIDA

tr

I. tr

col - pa è que - st'af - fet - to che mi par - la un so - lo i

I.
Vni

II.

Vle

Vc.

Cb.

Fl. *tr.*

Ott. *tr.*

Ob. I. *tr.*

Cl. I. *tr.*

Do

Cor. Fa *p*

Do *p*

Trb. Do

Trbn. I. II *p*

Trbn. III *p*

Cmbs.

Tp. *mf*

LIDA *tr.*

stan - te, a pu - nir - la sia ba - stan - te u - na

Vni I. *tr.*

Vni II.

Vle *f p*

Vc. *f p*

Cb. *f p*

Detailed description of the musical score: This page contains a full orchestral score for page 165. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Oboe I (Ob. I.), Clarinet I (Cl. I.), Cor Anglais (Cor. Fa and Do), Trumpet (Trb. Do), Trombone I and II (Trbn. I. II), Trombone III (Trbn. III), Cymbals (Cmbs.), Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is for LIDA. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play complex rhythmic patterns, often in triplets, with dynamic markings of *f* (forte) and *p* (piano). The vocal line features a trill (*tr.*) and lyrics: "stan - te, a pu - nir - la sia ba - stan - te u - na".

I.

I. II.

Ob.

Cor. Fa

LIDA

vi - ta di do - lor. Ah se col - pa è que - st'af - fet - to che mi

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Cor. Do

opp.

LIDA

par - la un sol i - stan - te — a pu - nir - la — si - a ba - stan - te u - na

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Ott. *pp* *cresc.* 3 3 3

Ob. I. *pp* *cresc.* 3 3 3

Cl. I. *cresc.* 3 3 3

Fg.

Cor. Fa *a2*

Cor. Do

Trb. Do

LIDA *dolciss.* *pp* *cresc.* 3 3 3
vi - ta di do - lor u - - na vi - ta di do - lor u - - - na

Vni I. *pp* 3 *cresc.* 3 3 3

Vni II. *cresc.*

Vle

Vc.

Cb.

31

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa Cor. Do

Trbn. I. Do

Trbn. II.

Trbn. III. Cmb.

Tp.

LIDA
vi - - - ta di do - lor, u - - - - - na

IMELDA
(Par che tre - gua un bre - ve i - stan - te le con -

MARCOV.
Leg. - gerò nel tuo sembian - - - - te i se - gre - - -

CORO
(Par che tre - gua un bre - ve i - stan - te le con -

31

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Do
 Trb.
 Do
 Trbn. I, II
 Trbn. III.
 Cmb.
 Tp.
 LIDA
 IMELDA
 MARCOV.
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

vi - ta di do - lor u - - - - - na
 - ce - da il suo do - lor, par che tre - - - gua un bre - vei - stan - te le con -
 - ti del tuo cor, leg - gerò nel tuo sembian - - - - - te i segre - - - -
 - ce - da il suo do - - lor, par che tre - - - - - gua un bre - vei - stan - te le con -

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trbn.
Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

LIDA
vi - ta di do - lor di do - - lor di do - lor di

IMELDA
- ce - da il suo do - lor il suo do - lor il suo do - lor il suo do -

MARCOV.
ti del tuo cor del tuo cor del , tuo cor i se -

CORO
- ce - da il suo do - lor il suo do - lor il suo do - lor il suo do -

I.
Vni

II.

Vle

Vc.

Ch.

This page of a musical score includes the following parts and lyrics:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. Do** (Clarinete)
- Fg.** (Fagotto)
- Cor. Fa** (Corni)
- Cor. Do** (Corni)
- Trbn. Do** (Trombe)
- Trbn. I. II.** (Trombe)
- Trbn. III. Cmbs.** (Trombe e Corni)
- Trp.** (Tromba)
- LIDA** (do - lor!)
- IMELDA** (-lor il suo do - lor!)
- MARCOV.** (-gre - ti del tuo cor!)
- CORO** (-lor il suo do - lor!)
- Vni I.** (Violini)
- Vni II.** (Violini)
- Vle** (Viola)
- Vc.** (Violoncello)
- Ch.** (Contrabbasso)

The score features complex woodwind and string passages with triplets and slurs, and vocal lines with Italian lyrics. Dynamics such as *p* (piano) and *a2* are indicated throughout.

This page of a musical score, numbered 172, contains staves for the following instruments: Flute (Fl.), Oboe (Ott.), Bassoon (Ob.), Clarinet I (Cl. I.), Bassoon I (Fg.), Horns (Cor. Fa and Do), Trumpet (Trb. Do), Trombone I (Trbn. I), Trombone III (Trbn. III), Trombone III Contrabass (Cmbs.), Trumpet (Tp.), 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 two flats (B-flat and E-flat) and a common time signature (C). It features a variety of musical notations, including rests, triplets, and dynamic markings such as *f* (forte) and *a2* (second ending). The woodwind and brass sections enter with rhythmic patterns, while the strings provide a steady accompaniment. The bottom of the page shows a large brace under the string staves, indicating a common bass line.

N. 4 Scena e Duetto

LIDA e ARRIGO

RECITATIVO

LIDA (Oh mo - men - to!)

ARRIGO (*entrando*) (Li - da!)

ROLANDO Spo - - - sa... Il tuo bel cor di.

RECITATIVO

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

ROL. (*presto*)

-vi.da la gio - ia del cor mi-o... Vi-ve l'a-mico lagri-ma-to, co-tanto! Ec-co.lo...

I. Vni

II. Vni

Vle

Vc.

Cb.

LIDA *(ad Arrigo)* (Oh Di-o!...)

ROL. Ciel! che fu?... tremi!.. sco-lo-ri!.. *(osservando Lida e Arrigo)*
(prestissimo)

MARCOV. (No, non m'in-

I. Vni *f* *p*

II. Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Ch. *f* *p*

ARRIGO *(a Rolando)*
Ti rassi-cu-ra... un brivi-do tal - volta... di mie fe-ri-te a-van-zo mi scor-re in

MARCOV. - ganno...)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

LIDA  (Qual terror m'inva - se!..)

ARRIGO  sen...ma passeggiar... Lo ve-di cessò. *(accennando Lida)*

ROL.  Del pa.dre

MARCOV.  (Men-ti-sci!)

I. Vni 

II. Vni 

Vle 

Vc. 

Ch. 



ROL.  su.o nell'ospita.li ca-se, messaggier di Ve.ro.na, soggiorna-stial-tra volta, or dell'a-

I. Vni  *p*

II. Vni  *p*

Vle  *p*

Vc.  *p*

Ch.  *p*

32

Allegro

interno

Trb. Do

Tmb.

(ad un cenno di Rolando le donne e Marcovaldo si ritirano)

ROL.

- mi - co a te fia stan-za la ma-gion... Chi viene?

32

Allegro

I.

Vni

II.

Vle

Vc. Cb.



interno

Trb. Do

Tmb.

ARALDO

ROL.

Vni

ff

ff (entra un Araldo)

Giun - ser dall'Al-pie-splo-ra - to-ri: a-vanza d'impe-

Eb-ben?

ARALDO

-ria - li e.serci.to pos - sente. Ad as.sembrar Ducie Se - nato un cenno de'Conso.li prov.

I. Vni

II. Vni

Vle

Vc.

Cb.

33 *Allegro*

ARALDO

-ve.de.

ROL.

Ti la-scio,Arri-go... il mio dover lo chie.de!

(parte precipitosamente, seguito dall'Araldo)

33 *Allegro*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Sib

Trb.
Mi b

Trbn. I. II

Trbn. III
Cmbs.

Tp.

ARRIGO

E ver?.. Sei d'al - tri?.. Ed

I.
Vni

II.

Vle

Vc.

Ch.

Detailed description: This is a page of a musical score, page 179. It features a vocal soloist named ARRIGO and a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa, Sib). The brass section includes Trumpet in B-flat (Trb. Mi b), Trumpets I and II (Trbn. I. II), Trumpet III and Corn (Trbn. III Cmbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal line for ARRIGO has the lyrics: "E ver?.. Sei d'al - tri?.. Ed". The score is written in a key signature of two flats and a common time signature. The woodwinds and brass are mostly silent, while the strings play a rhythmic accompaniment. The vocal line has some rests and a melodic line.

Cl. Do *p*

Fg. *p*

ARRIGO

fran - ge - re quel giuramen - to - sasti! D'al - tri sei

I. Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

ARRIGO

tu? Per cre - dere a ve - rità sì or.

I. Vni *pp* *tr*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

ARRIGO

ren - - - da è duo - - - po che ri - pe - - - te.re da'

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line for 'ARRIGO' and the first five staves of the string ensemble. The vocal line is in a soprano clef with a key signature of one flat and a 4/4 time signature. It features a long melisma over the word 'da' followed by the phrase 'è duo - - - po che ri - pe - - - te.re da''. A dynamic marking of *f* is placed above the final measure. The string ensemble consists of two violins (I and II), viola, violin, and cello. The violins play a rhythmic pattern of eighth notes with occasional trills (tr) and accents. The viola, violin, and cello parts provide harmonic support with similar rhythmic patterns.

ARRIGO

lab - - - brituoi l'in-ten-da. Dil-lo... dil-lo... Che

34

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line begins with a boxed measure number '34' above the first measure. The lyrics are 'lab - - - brituoi l'in-ten-da. Dil-lo... dil-lo... Che'. The string ensemble continues with the same rhythmic patterns as in the first system, with a trill (tr) marked in the first violin part. The overall texture remains consistent, with the vocal line leading and the strings providing accompaniment.

The musical score is arranged in a standard orchestral layout. The top section contains the woodwinds and brasses, followed by the strings and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa Cor. Sib), and Trumpet (Trb. Mib). The brass section includes Trumpets I and II (Trbn. I. II), Trumpet III (Trbn. III. Cmbs.), and Tuba (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist is labeled 'ARRIGO' and has the lyrics: 'tar-di? dil-lo... Ah! che tardi?... che tardi?... Ue...'. The score is marked with a forte dynamic (*ff*) and includes various performance instructions such as *a2* and *ff ag.*. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

35

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Sib

Trb.
Mi b

Trbn. I, II

Trbn. III
Cmbs.

Tp.

LIDA
Spen - to un fall'a ce an-nun - - - zio ti

ARRIGO
- ci - - - di - miè pie - tà, è pie-tà!

35 molto leggero

I.
Vni

II.

Vle

Vc.

Ch.

pp

pp

pp pizz.

p

pizz.

p

tr

tr

Fl.

Cl.
Do

Fg.
I.

LIDA

p

dis - - - se in a.spra guer - - - ra... manca - - - va il pa.dreed

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Cl.
Do

Fg.

LIDA

or - fa - na io ri-manevain ter - - - ra...

I.
Vni

II.

Vle

Vc.

Cb.

Fl. I. *p*

Cl. Do I.

Cor. Fa I. *p*

LIDA

Ei fra gli estre - - - mia - ne - - - li - ti for - mò le mie ri -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Cor. Sib

LIDA

- tor - te... Pe - - - - so la vi - - - ta, il

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.

Si b

Cmbs.

LIDA
 - ta - lamo let - to mi fu di morte! Mai soppor - ta - - - to u. n' a - - - -

I.

Vni

II.

Vle

Vc.

Cb.

p

acc

arco

I.

a 2

v

p

arco

p

arco

p

36

Fl.
Ob.
Cl.
Do
Fg.

Musical notation for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). Each instrument has a staff with a treble clef and a key signature of two flats. The notation includes various note values and rests.

Fa
Cor.
Sib

Musical notation for Horn in F (Fa) and Trombone in B-flat (Sib). The Horn part is in a treble clef with a key signature of two flats, and the Trombone part is in a bass clef with a key signature of two flats. Dynamics include *p* and *a2*.

LIDA

Vocal line for LIDA. The lyrics are: "ni.ma più del - la mia non ha!"

ARRIGO

Vocal line for ARRIGO. The lyrics are: "Quanto la nuo.va in - fa - usta di".

(in tono di virulenta ironia)

36

I.
Vni
II.
Vle
Vc.
Cb.

Musical notation for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The Violin parts are in a treble clef, and the Viola, Violoncello, and Contrabasso parts are in a bass clef. Dynamics include *pp* and *tr*.

Cl. *Do*

Fg.

Cor. *Fa*

ARRIGO *(sempre più ironico)*

mi - a ca-du - ta, oh! quan - - - to al-l'al - - - matua sen.

I. Vni

II. Vni

Vle

Vc.

Cb.

Cor. *Fa*

ARRIGO

- si - bi.le lut - to costa - - - va e pianto! Al - - - ta n'è

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. D_o *a2*

Fg. *a2* *p*

Cor. Fa I. II.

Trbn. I. II. *a2*

Trbn. III. Cmb. *a2*

Tp.

ARRIGO

che dell'E-ter-no al pie - - - de il di-fensor d'i-ta-lia raggiunge-re - - - sti, o-

I. Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fg. *a2* *p* 37

LIDA *(coprendosi il volto con ambo le mani)*

ARRIGO

- ves - - - so per lei per lei ca-dreb-be!

Ahi

I. Vni 37

II. *p*

Vle *p*

Vc. *p*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*
Do

Fg. *ff* *pp* I.

Fr. *ff*

Cor. *ff*
Sib

Trb. *ff*
Mib

Trbn. I. II. *ff*

Trbn. III. *ff*
Cmbs.

Tp. *ff*

LIDA *ff*
mi . . . se-ra! *(furente)*

ARRIGO *ff*
Parla... rispondi a-desso... Scolparti

I. Vni *ff* *pp*

II. Vni *ff* *pp*

Vle *ff* *pp*

Vc. *ff* *pp*

Ch. *ff* *pp*

Fl.

Ob.

Cl.
Do

Fa
Cor.
Stb

Trbn. I. II

Tp.

(volgendo gli occhi al cielo, con fremito angoscioso)

LIDA
Pa - - - dre!

ARRIGO
puoi?.. Ri - spondi-mi. Lo stil dè-re-i ec - co! in al - trui ri -

I.
Vni

II.

Vle

Vc.

Ch.

Detailed description of the musical score: This page contains a full orchestral score for a dramatic scene. The woodwind section (Flute, Oboe, Clarinet in D) and brass section (Trumpets I & II, Trombones I & II, Trombones I & II, and Trombone) play sustained notes with a dynamic marking of *f* (forte). The string section (Violins I & II, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment. The vocal parts for Lida and Arrigo are prominent. Lida's line includes the instruction *(volgendo gli occhi al cielo, con fremito angoscioso)* and the text "Pa - - - dre!". Arrigo's line includes the text "puoi?.. Ri - spondi-mi. Lo stil dè-re-i ec - co! in al - trui ri -" and the instruction *con forza*. The score is written in a key signature of two flats and a common time signature.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Cor. *ff*

Si *ff*

Trbn. I. II. *ff*

Trbn. III. *ff*

Cinbs. *ff*

To. *ff*

LIDA
Sei tre-men - - - do, ine-so-ra - - - bi.le

ARRIGO
-tor-ce-re le pro-prie colpe!

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Sib
 Trb.
 Mi b
 Trbn. I. II.
 Trbn. III.
 Cmbs.
 Tp.
 LIDA
 ARRIGO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

piu' del mio fa - to an - cor! (in atto d'allontanarsi) M'o di... (nel colmo dell'ira)
 Spergiura!.. Va... tu mi de - stior

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Cor.
Sib
Trb.
Mi b
Trbn. I.II.
Trbn. III.
Cmbs.
Tp.
ARRIGO
-ror!

ff

This section of the score covers woodwind and brass instruments. It includes parts for Flute, Oboe, Clarinet in D-flat, Bassoon, French Horn (F and B-flat), Trumpet (B-flat), Trombone I and II, Trombone III/Contrabass, and Trumpet. The woodwinds and brass parts are marked with a forte (*ff*) dynamic. The ARRIGO part is marked with a piano (*p*) dynamic and includes the vocal line with the text "-ror!".

I.
Vni
II.
Vle
Vc.
Cb.

ff *dim.* *p* *pp*

This section of the score covers the string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings are marked with a forte (*ff*) dynamic at the beginning, followed by a decrescendo (*dim.*) to a piano (*p*) dynamic, and finally a pianissimo (*pp*) dynamic.

38

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

ARRIGO

T'a - ma - - - i, t'a - mai qual an - - - gelo

38

un poco marcato

I. *p*

Vni *p*

II. *p*

Vle *pizz. p*

Vc. *pizz.*

Cb.

Ob. I.

Cl. *p*

Do *p*

Fg. *p*

LIDA

ARRIGO

A co - si lun - - - go

or qual demon t'a - bor - ro!..

I.

Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA
stra - - - zio reg - ger può dun - que un cor?.. No,

ARRIGO
Per me - - - la vita è or.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA
non - - - è ver che uoi - dono gli ec - ces - si del do - - - lor.

ARRIGO
- ri - bi - le... nel cam - - - - poa morte io cor - ro... Ah! - - - - In

I.
Vni

II.
Vni

Vle

Vc. arco

Cb. arco

Cl. D_o
 Fg.
 ARRIGO *largo e spiegato* *p*
 tua di fe - sa, o Pa - - - tria, ca - drò squarcia - to il

I. Vni
 II. Vni
 Vle
 Vc.
 Ch.

Ob.
 Cl. D_o
 Fg.
 ARRIGO
 se - - - no... fia be - nedet - to al - me - - - no il

I. Vni
 II. Vni
 Vle
 Vc.
 Ch.

Più animato

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Si b

Cmb.

LIDA

ARRIGO

Son re - - - a „ pu - ni - - - sci - mi... quel
san - gue il sangue mio da te!...

39 *Più animato*

I.

Vni

II.

Vle

Vc.

Cb.

Fl. I.
 Ott.
 Ob. I.
 Cl.
 Do
 Fg. a_2
 Cor. a_2
 Sib
 Trb.
 Mib
 Trbn.
 Cmbs.
 Tp.
 LIDA
 fer... roin sen mi scen... da... d'u... ne.sisten... za or.
 ARRIGO
 Sper... giu... ra!
 I. Vni
 II.
 Vle
 Vc.
 Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fn

Cor.
Sib

Trb.
Mib

Trbn.

Cmbs.

Tp.

LIDA
- ren - - - da me - - - glio è spi - rar - - - ti al

I.
Vni

II.

Vle

Vc.

Cb.

allarg. col canto

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

D_o

Fg. *ff* *p*

Cor. *ff* *pp* *a2*

Sib

Trb. *ff*

Mib

Trbn. I, II. *ff*

Trbn. III. *ff*

Cmbs.

Tp. *ff*

LIDA
 piè! Sonre - - - a sonre - - - a.... ah! son re - a, son rea... pu.

ARRIGO
 Va tu mi de - - - stior.ror!va,tu mi de - - - stior.ror!

allarg. col canto

I. *ff* *pp*

Vni

II. *ff* *pp*

Vle

Vc. *ff* *p*

Ch. *ff* *pp*

Fg. *I. li. a2*

Cor. Fa

LIDA
- ni - sci - mi... me - - - glio me - glio è spirar - ti al piè!

ARRIGO
T'a - ma - - - i, t'a.

un po' marcate

I. Vni

II. Vni

Vle

Vc. *p pizz.*

Cb. *pizz.*

Ob.

Cl. Do

Fg. *I. p*

ARRIGO
mai qual an - - - ge - lo, or qual demon t'ab.

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob: I.

Cl. D_o

Fg. I.

LIDA

ARRIGO

A co - si lun - - - go stra - - - zio

- bor - ro!..

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Cl. D_o

Fg.

Cor. F_a I. II.

LIDA

ARRIGO

reg - ger può dun - que un cor? No, non è ver cheuc.

Per me la vita è orri - bi.le... nel

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Cl. I.

Do

Fg. I.

Cor. I. II.

Fa

LIDA

ARRIGO

- ci - do - no gli ec - ces - si del do - lor.

cam - - - poa morte io corro. Ah! In tua - - - di fe - sa, o

I. Vni

II.

Vle

Vc. arco

Cb. arco

p

p

p

p

p

p

Cl. Do

Fg.

LIDA

ARRIGO

Sonre - - - a pu - ni - scimi... sonre - - - a pu - ni - scimi

Pa - - - tri - a, ca - drò - - - squarciato il se - - - no... fia be - nedet - to al -

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Sib

Trb.
Mib

Trbn. I. II.

Trbn. III
Cmbs.

Tp.

LIDA

ARRIGO

me - - - glio me - glio è spirar - ti al piè son re - - - - -
 me - - - - - no il san - gue il san-gue mio da te! fia be. ne. detto al.

41 Poco più vivo

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Sib

Trb.
Mib

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

LIDA
-a, son re - - - a pu - ni - sci - -

ARRIGO
- men il san-gue mio da te da te il san-gue mio da

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.
 Ott.
 Ob.
 Cl.
D_o
 Fg.
 F_o
 Cor.
 Sib
 Trb.
Mi_b
 Trbn. I. II.
 Trbn. III
 Cmbs.
 Tp.
 LIDA
 ARRIGO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

mi... son re - - - a, son re - - - a pu - -
 te! fia bene det. to al men il sanguemioda te da te il

Fl.

Ott.

Ob.

Cl.
Dn.

Fg.

Cor.
Sib

Trb.
Mib

Trbn. I, II.

Trbn. III
Cmbs.

Tp.

LIDA
- ni - sci - mi... sonrea son re.a... pu.ni - sci - mi

ARRIGO
san.gue mio da te! Va va va va... mi de - sti or - ror!.. or

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Sib
Trb.
Mib
Trbn. I. II
Trbn. III.
Cimbs.
Tp.
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in two systems. The first system contains staves for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do), Bassoon (Fg.), Horns (Fa, Cor., Sib), Trumpets (Trb., Mib), Trombones (Trbn. I. II, Trbn. III.), and Cymbals (Cimbs.). The second system contains staves for Trumpet (Tp.), Violin I (I., Vni), Violin II (II., Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a final cadence in each staff.