

Giovanna d'Arco

SINFONIA

GIUSEPPE VERDI

Allegro

Flauto

Ottavino

2 Oboi

2 Clarinetti in La

2 Fagotti

4 Corni in Re

in Re

2 Trombe in Re

3 Tromboni

Cimbasso

Timpani

Tamburo
Gran Cassa

Allegro

1. Violini

2. Violini

Viole

Violoncelli

Contrabbassi

Fl. *p* *cresc. poco a poco* *cresc. sempre*

Ob. *I.* *p* *cresc. poco a poco* *cresc. sempre*

Cl. *cresc.*

Fg. *cresc. poco a poco* *cresc. sempre*

Cor.

Trb.

Trbn.

Cmb.

Tp. *cresc. poco a poco*

Tmb. G.C.

I. *cresc. poco a poco* *cresc. sempre*

Vni

II.

Vle *cresc. poco a poco* *cresc. sempre*

Vc. *cresc. poco a poco* *cresc. sempre*

Cb. *cresc. poco a poco* *cresc. sempre*

Fl.
 Off.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.e.
 Coro d'Uff.
 Coro di Borg.
 Vni.
 Vle.
 Vc.
 Cb.

Musical score for a symphony orchestra and vocal soloists. The score includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Tuba), strings (Violin, Viola, Violoncello, Contrabass), and vocal soloists (Coro d'Uff. and Coro di Borg.). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include 'pp' (pianissimo) and 'p' (piano). The vocal soloists enter with the lyrics 'Qual v'ha'.

Fl.
Ott.
Ob.
Cl.
Fg. *a2*
Cor. I. *pp*
Cor. III. *pp*
Trb. I. *a3*
Trbn. *pp*
Cmbs.
Tp.

Coro d'Uff.
Dal seg-gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -
Dal seg - gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -

Coro di Borg.
speme?
speme?
speme?

I. Vni
II. Vni
Vle
Vc.
Cb.

The musical score on page 5 includes the following instruments and parts:

- Fl. (Flute):** Melodic line with slurs and accents.
- Ob. (Oboe):** Melodic line with slurs and accents.
- Ob. (Oboe):** Harmonic accompaniment with slurs and accents.
- Cl. (Clarinet):** Harmonic accompaniment with slurs and accents.
- Fg. (Bassoon):** Melodic line with slurs and accents.
- Cor. (Horns):** Harmonic accompaniment with slurs and accents.
- Trb. (Trumpets):** Harmonic accompaniment with slurs and accents.
- Trbn. (Trombones):** Harmonic accompaniment with slurs and accents.
- Cbs. (Contrabass):** Harmonic accompaniment with slurs and accents.
- Tp. (Tuba):** Harmonic accompaniment with slurs and accents.
- Tmb. G.C. (Tombas):** Harmonic accompaniment with slurs and accents.
- Vni I (Violin I):** Melodic line with slurs and accents.
- Vni II (Violin II):** Harmonic accompaniment with slurs and accents.
- Vle (Viola):** Harmonic accompaniment with slurs and accents.
- Vc. (Violoncello):** Harmonic accompaniment with slurs and accents.
- Cb. (Double Bass):** Harmonic accompaniment with slurs and accents.

A

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Ombs. *ff*

Tp. *ff*

Tmb. *ff*

G.e. *ff*

A

I. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp* I.

Vc.

Cb.

Fl. *cresc.*

Ott. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *p*

Vc.

Cb.

This musical score page, numbered 8, contains the following parts and markings:

- Fl. (Flute):** *ff*, with slurs and accents.
- Ott. (Oboe):** *ff*, with slurs and accents.
- Ob. (Oboe):** *ff*, with slurs and accents.
- Cl. (Clarinet):** *ff*, with slurs and accents.
- Fg. (Bassoon):** *ff*, with slurs and accents.
- Cor. (Horn):** *ff*, with slurs and accents.
- Trb. (Trumpet):** *ff*, with slurs and accents.
- Trbn. (Trombone):** *ff*, with slurs and accents.
- Ombs. (Baritone/Euphonium):** *ff*, with slurs and accents.
- Tp. (Tuba):** *ff*, with slurs and accents.
- Tmb. G.C. (Tuba):** *ff*, with slurs and accents.
- Vni I. (Violin I):** *ff*, with slurs and accents.
- Vni II. (Violin II):** *ff*, with slurs and accents.
- Vle (Viola):** *ff*, with slurs and accents.
- Vc. (Violoncello):** *ff*, with slurs and accents.
- Cb. (Contrabass):** *ff*, with slurs and accents.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Emb.

Tp.

Tmb.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

B

B

Fl. *lunga* **VUOTA**

Trb. *a2*

Trbn.

Ombs.

Vc.

Cb.

pp

pp

Andante pastorale

VUOTA

IV. corda

Vni. *p*

Vii. *p*

Vle. *p*

Vc. *p*

Cb. *p*

pp

ppp

ppp

ppp

ppp

ppp

ppp

legato

Fl. *con semplicità*

Cb. *I. legato con semplicità*

Vni. *pp pizz.*

Vii. *pp pizz.*

Vle. *pp pizz.*

Vc. *pp pizz.*

Cb. *pp pizz.*

rall.

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello/Double Bass (Vc. and Cb.). The Flute, Oboe, and Clarinet parts feature melodic lines with triplets and slurs. The string parts provide a rhythmic accompaniment with eighth notes. The tempo marking *rall.* is present at the top right of the system.

a tempo

The second system continues the musical score with the same instrumentation. The Flute, Oboe, and Clarinet parts have more complex melodic passages, including slurs and triplets. The string parts continue with their rhythmic accompaniment. The tempo marking *a tempo* is present at the top left of the system. A double bar line is visible on the left side of the page.

C

Fl. *3*

Ob. *I.*

Cl. *I.*

3

C

Vni I.

Vni II.

Vla.

Vc.

Cb.



poco allarg. a tempo

Fl. *3*

Ob. *I.*

Cl. *I.*

3

poco allarg. a tempo

Vni I.

Vni II.

Vla.

Vc.

Cb.

D

This system of musical notation includes the following parts:

- Flute (Fl.):** Features a complex melodic line with frequent triplets and sixteenth-note patterns.
- Oboe (Ob.):** Plays a melodic line with some triplets and dynamic markings such as *I.* and *p.*
- Clarinet (Cl.):** Accompanies the woodwinds with a rhythmic pattern of eighth notes and triplets.
- Violin I (Vni I.):** Provides a rhythmic accompaniment with eighth notes.
- Violin II (Vni II.):** Provides a rhythmic accompaniment with eighth notes.
- Viola (Vle):** Provides a rhythmic accompaniment with eighth notes.
- Cello (Vc.):** Provides a rhythmic accompaniment with eighth notes.
- Double Bass (Cb.):** Provides a rhythmic accompaniment with eighth notes.

A large double bar line is present at the end of the system.

D

This system of musical notation includes the following parts:

- Flute (Fl.):** Continues the complex melodic line with triplets and sixteenth notes.
- Oboe (Ob.):** Continues the melodic line with triplets and dynamic markings.
- Clarinet (Cl.):** Continues the rhythmic accompaniment with eighth notes and triplets.
- Violin I (Vni I.):** Continues the rhythmic accompaniment with eighth notes.
- Violin II (Vni II.):** Continues the rhythmic accompaniment with eighth notes.
- Viola (Vle):** Continues the rhythmic accompaniment with eighth notes.
- Cello (Vc.):** Continues the rhythmic accompaniment with eighth notes.
- Double Bass (Cb.):** Continues the rhythmic accompaniment with eighth notes.

Fl. *I.* *p* *pp*
Ob. *p* *pp*
Cl. *I.* *p* *pp*
Vni I.
Vni II.
Vla.
Vc.
Cb.

allarg.
Fl. *I.* *dim.* *morendo*
Ob. *I.* *dim.* *morendo*
Cl. *I.* *dim.* *morendo*
allarg.
Vni I.
Vni II.
Vla.
Vc.
Cb.

Fg. *pp*

Tp. *pp*

Allegro

Vni I. *arco pp*

Vni II. *arco pp*

Vle *arco pp*

Vc. *arco pp*

Cb. *arco pp*

Ob. *I.*

Cl. *p cresc.*

Fg. *cresc. poco a poco*

Cmbs. *cresc. poco a poco*

Tp. *cresc. poco a poco*

Vni I. *cresc. poco a poco*

Vni II. *cresc. poco a poco*

Vle *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Musical score for the first system, measures 1-8. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Combs., Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a first ending bracket labeled 'I.' and a dynamic marking of *p*. The strings (Vni, Vle, Vc., Cb.) have a *cresc.* marking starting in measure 3. The woodwinds (Ob., Cl., Fg., Cb.) also have *cresc.* markings starting in measure 3. The Combs. and Tp. parts are present but do not have specific markings in this system.

Musical score for the second system, measures 9-16. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor. (Cor.), Combs., Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a *cresc. sempre* marking. The Oboe part has a first ending bracket labeled 'I.' and a *cresc. sempre* marking. The Clarinet, Bassoon, and Contrabass parts also have *cresc. sempre* markings. The Cor. part has a marking of *III. IV. a2* and a *cresc.* marking. The Combs. and Trumpet parts have *cresc. sempre* markings. The Violin I and II parts have *cresc. sempre* markings. The Viola and Violoncello parts have *cresc. sempre* markings. The Flute part has a *cresc. sempre* marking.

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

- Fl.** (Flute): *ff*, trills, triplets.
- Ob.** (Oboe): *ff*, trills, triplets.
- Cl.** (Clarinet): *ff*, *a2*, trills, triplets.
- Fg.** (Bassoon): *ff*, *a2*.
- Cor.** (Cor Anglais): *ff*.
- Trb.** (Trumpet): *ff*, trills, triplets.
- Trbn.** (Trumpet): *ff*.
- ©mbs.** (Trombone): *ff*.
- Tp.** (Tuba): *ff*.
- Tmb. G. ©.** (Tuba): *ff*.
- Vni.** (Violin): *ff*, trills, triplets.
- Vle.** (Viola): *ff*.
- Vc.** (Violoncello): *ff*.
- ©b.** (Double Bass): *ff*.

This page of a musical score, numbered 18, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with accents and slurs.
- Ob.** (Oboe): Treble clef, melodic line with accents and slurs.
- Cl.** (Clarinet): Treble clef, melodic line with accents and slurs.
- Fg.** (Bassoon): Bass clef, melodic line with accents and slurs.
- Cor.** (Cor Anglais): Two staves, Treble clef, harmonic accompaniment.
- Trb.** (Trumpet): Treble clef, melodic line with accents and slurs.
- Trbn.** (Trumpet): Bass clef, harmonic accompaniment.
- Combs.** (Cornet): Bass clef, harmonic accompaniment.
- Tp.** (Trombone): Bass clef, harmonic accompaniment.
- Tmb. G. @.** (Tuba): Bass clef, harmonic accompaniment.
- Vni I.** (Violin I): Treble clef, melodic line with accents and slurs.
- Vni II.** (Violin II): Treble clef, harmonic accompaniment.
- Vle.** (Viola): Treble clef, harmonic accompaniment.
- Vc.** (Violoncello): Bass clef, harmonic accompaniment.
- Cb.** (Contrabasso): Bass clef, harmonic accompaniment.

The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It features various musical notations including accents, slurs, and triplets.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

Vni I.

Vni II.

Vla.

Vc.

Cb.

The musical score is arranged in two systems. The first system contains the woodwind and percussion parts, while the second system contains the string parts. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor. The percussion parts include Trumpet (Trb.), Trombone (Trbn.), Cymbals (Cmb), Snare Drum (Tp.), and Tenor Drum (Tmb. G.C.). The string parts include Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwind parts feature complex rhythmic patterns, including triplets and sixteenth notes. The percussion parts provide a steady rhythmic accompaniment. The string parts play a consistent eighth-note pattern.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Tmb. G.C. *ff*

I. *ff* ARCO

Vni II. *ff* ARCO

Vle *ff* ARCO

Vo. *ff* ARCO

Cb. *ff* ARCO

The image displays a page of a musical score, page 22, for a symphony orchestra. The score is arranged in two systems. The top system contains the woodwind and percussion parts, while the bottom system contains the string parts. The key signature is D major (two sharps) and the time signature is 4/4. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor (Cor.). The percussion parts include Trumpet (Trb.), Trombone (Trbn.), Cymbals (Cmbs.), Snare Drum (Tp.), and Tom-tom (Tmb. G.C.). The string parts include Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as notes, rests, and dynamic markings. The woodwinds and strings play sustained chords and rhythmic patterns, while the bassoon and cymbals have more active parts. The percussion parts are primarily rhythmic accompaniment.

Musical score for woodwinds and brass instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs.). The score consists of eight measures. The Flute and Oboe parts feature staccato notes with accents. The Clarinet and Bassoon parts play chords with accents. The Cor Anglais parts play chords with accents and include markings for *al* and *al*. The Trumpet and Trombone parts play chords with accents. The Cymbals part plays a rhythmic pattern with accents. The Bass Drum (Tp.) and Gong/Cymbal (Tmb. G.C.) parts play chords with accents.

Musical score for strings. The instruments listed on the left are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score consists of eight measures. The Violin I and Violin II parts play sixteenth-note patterns with accents. The Viola part plays chords with accents. The Violoncello and Contrabass parts play chords with accents.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fg. *as*

Cor. *a2*

Trb. *p*

Trbn. *p*

Cmbs. *p*

Ip. *p*

Tmb. G. C. *p*

I. Vni

II. Vni

Vle

Vc.

Cb.

F

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

This section of the score covers woodwinds and brass instruments. The Flute and Oboe parts feature complex rhythmic patterns with triplets and slurs. The Clarinet and Bassoon parts have similar rhythmic structures. The Horns and Trumpets play sustained chords, while the Trombones and Cymbals provide a steady bass line. The Trombone and Trombone/Guitar parts are marked with accents and dynamic markings like *mf* and *p*. The Oboe and Clarinet parts include first endings marked with '1.' and *p*.

F

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers string instruments. The Violin I part has a complex melodic line with many slurs and accents. The Violin II part has a similar but simpler melodic line. The Viola part has a rhythmic pattern with slurs. The Violoncello and Contrabass parts play sustained chords with accents. The Violin I part is marked with *mf* and *p*.

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

Fg. *a2 p*

Cor. *a2 p*

Cmbs. *p*

I. Vni *Pizz.*

II. Vni *Pizz. p*

Vle *Pizz. p*

Vc. Cb. *p*



Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

Fg. *a2 p*

Cor. *a2 p*

Cmbs. *p*

I. Vni *Pizz.*

II. Vni *Pizz. p*

Vle *Pizz. p*

Vc. Cb. *p*

G

Fl.

Ott.

Ob. I.

Cl. I.

Fg. $\alpha 2$

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

G

I.

Vni

II.

Vle

Vc.

Cb.

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

Fl.

Ott.

Ob. *a2*

Cl. *a2*

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

H

I. *Fizz.*

Vni. *Fizz.*

II. *Fizz.*

Vla. *Fizz.*

Vc. *Fizz.*

Cb. *Fizz.*

This page of a musical score, numbered 30, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section consists of Trumpet (Trb.), Trombone (Trbn.), and Trombones in C and C-flat (Tmb. G.C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwinds and strings play rhythmic patterns, often with triplets and slurs. The brass instruments have more sparse, punctuated parts. A dynamic marking of *p* (piano) is present in the Trombone part. The notation includes various note values, rests, and articulation marks.

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

This section of the score covers woodwinds and brass. The Flute (Fl.) and Oboe (Ott.) parts feature melodic lines with triplets and slurs. The Clarinet (Cl.) and Bassoon (Fg.) parts provide harmonic support with chords and triplets. The Cor Anglais (Cor.) is marked *a2*. The Trumpet (Trb.) and Trombone (Trbn.) parts are mostly rests, with some notes appearing in the later measures. The Cymbal (Cmb.), Trumpet (Tp.), and Timpani (Tmb./G.C.) parts provide a rhythmic foundation with eighth-note patterns.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers the string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts play melodic lines with slurs and accents. The Viola (Vle) part provides harmonic support with chords. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a rhythmic foundation with eighth-note patterns.

I

Woodwind and Brass section score. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Trombone/Guitar/Celli (Tmb. G.C.). The score is in G major and 2/4 time. The woodwinds play a melodic line with accents and slurs, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. Dynamics range from *f* to *ff*. The Flute and Oboe parts include *ff* markings. The Clarinet and Bassoon parts include *ff* and *a2* markings. The Cor Anglais part includes *ff* and *a2* markings. The Trumpet part includes *ff* and *a3* markings. The Trombone part includes *ff* markings. The Trombone/Guitar/Celli part includes *f* and *ff* markings.

I

String section score. Instruments include Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in G major and 2/4 time. The strings play a rhythmic pattern of eighth notes with accents and slurs. Dynamics range from *f* to *ff*. The Violin I and II parts include *ff* markings. The Viola part includes *ff* markings. The Violoncello and Contrabass parts include *f* and *ff* markings. The word "Arco" is written above the Violin I, Violin II, and Viola staves.

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

This section of the score covers woodwinds and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with accents and slurs. The Clarinet (Cl.) and Bassoon (Fg.) parts provide harmonic support with sustained notes and triplets. The Horns (Cor.) and Trumpets (Trb.) play sustained chords and triplets. The Trombones (Trbn.) and Contrabass (Cmbs.) provide a low-frequency harmonic foundation. The Trombones (Tmb.) and Glockenspiel (G.C.) play rhythmic patterns.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers the string instruments. The Violins (Vni) and Violas (Vle) play melodic lines with triplets and slurs. The Violas (Vle) and Cellos (Vc.) provide harmonic support with sustained notes and triplets. The Double Basses (Cb.) play a rhythmic pattern.

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Contrabass (Cmbs.), and Trombone (Tp.). The score is written in a key signature of two sharps (D major) and a common time signature. The woodwinds and brass parts feature various notes, rests, and dynamic markings such as *p* and *mf*. The Flute and Oboe parts have a *p* marking at the beginning. The Bassoon part has an *a2* marking. The Cor Anglais part has an *a2* marking. The Trumpet and Trombone parts have a *p* marking. The Contrabass part has a *p* marking. The Trombone part has a *p* marking. The Trombone part has a *p* marking.

Musical score for string instruments. The instruments listed are Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (D major) and a common time signature. The Violin I and Violin II parts feature a dense texture of sixteenth notes. The Viola part features a dense texture of sixteenth notes. The Violoncello part features a dense texture of sixteenth notes. The Contrabass part features a dense texture of sixteenth notes.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb
G.C.

This block contains the musical notation for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Trombone/Guitar (Tmb G.C.). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'a2' and 'a3'. The woodwinds play melodic lines with some triplets, while the brass instruments provide harmonic support with chords and rhythmic patterns.

I.

Vni

II.

Vle

Vc.

Cb.

This block contains the musical notation for string instruments. The instruments listed are Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The notation features complex rhythmic patterns, including many triplets and sixteenth notes, with various articulation marks like accents and slurs. The strings play a highly rhythmic and textured accompaniment.

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

This section of the score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Contrabass (Cmbs.). The woodwinds feature complex rhythmic patterns with triplets and sixteenth notes. The brass instruments provide harmonic support with sustained notes and some melodic lines. The score is written in a key with one sharp (F#) and a 4/4 time signature.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score includes parts for Violin I (Vni), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with sustained notes and some melodic movement. The Violin I part has a more active role with some sixteenth-note passages. The score is written in a key with one sharp (F#) and a 4/4 time signature.

J

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

J

I.
Vni
II.
Vle
Vc.
Cb.

Fl. *tr.*

Ott.

Ob.

Cl.

Fg. *a2*

Cor.

Trb.

Trbn.

Combs.

Tp.

Tmb. G.C.

This section of the score covers measures 1 through 7. The Flute (Fl.) part features a melodic line with trills and triplets. The Oboe (Ott.) part has a trill-like texture. The Clarinet (Cl.) and Bassoon (Fg.) parts play harmonic accompaniment. The Horns (Cor.) and Trumpets (Trb.) play block chords. The Trombones (Trbn.) and Combs. play a rhythmic pattern. The Trombones (Tmb. G.C.) and Trumpets (Tp.) play a steady bass line.

I. Vni

II. Vni

Vle

Vc.

Cb.

This section of the score covers measures 1 through 7. The Violins (Vni) I and II parts play a melodic line with slurs and accents. The Viola (Vle) part plays a harmonic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady bass line.

Fl. *VUOTA*

Ob.

Ob.

Cl.

Fg. *a2*

Cor.

Trb.

Trbn.

Combs.

Tp.

Tmb. G.C.

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

VUOTA

Fl. VUOTA VUOTA VUOTA VUOTA VUOTA

Ob. a₂

Cl. a₂

Fg.

Cor. a₂

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

Vni I VUOTA VUOTA VUOTA VUOTA VUOTA

Vni II

Vle

Vc.

Cb.

PROLOGO

Grande atrio in Dom-Remi che mette agli appartamenti apprestati per la corte.

№ 2 INTRODUZIONE

Andante

The musical score is arranged in a standard orchestral format. The instruments and vocal groups are listed on the left side of the page:

- Flauto
- Ottavino
- Oboi
- Clarineti in La
- Fagotti
- Corni in Mi (two staves)
- Trombe in Mi
- Tromboni
- Cimbasso
- Timpani (Si-Mi)
- Gran Cassa
- CORO D'UFFICIALI (Ten., Bassi)
- CORO DI BORGHIGIANI (Sopr., Ten., Bassi)
- Violini I & II
- Viole
- Violoncelli
- Contrabbassi

The score is in 3/4 time and the key signature has one sharp (F#). The tempo is marked *Andante*. The woodwinds and brasses have rests for the first two measures, followed by a melodic entry in the third measure. The strings enter in the first measure with a triplet pattern. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). Performance markings such as *L.*, *III.*, and *I.* are present for the brass instruments. The vocal parts are currently silent.

This musical score page features the following instruments and parts:

- Flutes (Fl.)**: Treble clef, key signature of two sharps.
- Oboes (Ob.)**: Treble clef, key signature of two sharps.
- Clarinets (Cl.)**: Treble clef, key signature of two sharps.
- Bassoon (Fg.)**: Bass clef, key signature of two sharps. Includes a melodic line starting in the second measure with notes *a2*, *f*, *b*, *f* and a *pp* dynamic marking.
- Cor Anglais (Cor.)**: Treble clef, key signature of two sharps. Includes a melodic line starting in the second measure with notes *b*, *a*, *3* and a *pp* dynamic marking.
- Trumpets (Trb.)**: Treble clef, key signature of two sharps. Includes a melodic line starting in the second measure with notes *b*, *a*, *3* and a *pp* dynamic marking.
- Trumpets (Trbn.)**: Bass clef, key signature of two sharps. Includes a melodic line starting in the second measure with notes *f*, *b*, *f* and a *pp* dynamic marking.
- Baritone (Cmb.)**: Bass clef, key signature of two sharps.
- Trombone (Tp.)**: Bass clef, key signature of two sharps.
- Double Bass (G.c.)**: Bass clef, key signature of two sharps.
- Coro d'Uff.**: Treble and Bass clefs, key signature of two sharps.
- Coro di Borg.**: Treble and Bass clefs, key signature of two sharps.
- Vni I & II**: Violins I and II, Treble clef, key signature of two sharps. Features triplet patterns.
- Vle**: Viola, Treble clef, key signature of two sharps. Features triplet patterns.
- Vc.**: Violoncello, Bass clef, key signature of two sharps. Features triplet patterns.
- Ob.**: Bass clef, key signature of two sharps.

Fl.

Ob.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Omb.

Tp.

G.c.

Coro d'Uff.

Coro di Borg.

Vni.

Vle.

Vc.

Cb.

I. *pp*

III. *pp*

I. *pp*

Qual v'ha

Qual v'ha

Qual v'ha

pp

p

pp

pp

pp

I.

Fl.
 Ofl.
 Ob.
 Cl.
 Fg. *a2*
 Cor. I. III.
 Trb. I. *a3*
 Trbn. *pp*
 Cmbs.
 Tp.

Coro d'Uff.
 Dal seg-gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -
 Dal seg - gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -

Coro di Borg.
 speme?
 speme?
 speme?

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl. *[Musical notation]*

Ott. *[Musical notation]*

Ob. *[Musical notation]*

Cl. *[Musical notation]*

Fg. *[Musical notation]*

Cor. *[Musical notation]* *a 2*

Trb. *[Musical notation]*

Trbn. *[Musical notation]*

Cimbs. *[Musical notation]*

Tp. *[Musical notation]*

Coro d'Uff. *[Musical notation]*

-men - sa di bar - ba - ri la - dri que - sta mi - se - ra terra di - strugge.

[Musical notation]

-men - sa di bar - ba - ri la - dri que - sta mi - se - ra terra di - strugge.

Coro di Borg. *[Musical notation]*

[Musical notation]

[Musical notation]

I. Vni. *[Musical notation]*

II. Vni. *[Musical notation]*

Vle. *[Musical notation]*

Vc. *[Musical notation]*

Cb. *[Musical notation]*

f

Fl.

Ott.

Ob. I. *p* *dim.*

Cl. *p* *dim.*

Fg. *p* *dim.*

Cor.

Trb.

Trbn. I. *p* *dim.*

Cmbs. *p* *dim.*

Tp. *p* *dim.*

Coro d'Uff. *>*
 È guarda - ta dai fi - di... Pre - sto an-
 È guarda - ta dai fi - di... Pre - sto an-

Coro di Borg.
 Or - le - ans?
 Or - le - ans?
 Or - le - ans?

I. Vni. *p* *dim.*

II. *p* *dim.*

Vle. *p* *dim.*

Vc. *p*

Cb. *p*

Fl. *p cresc.*

Ob. *pp p cresc.*

Cl. *pp a2*

Fg. *pp a2*

Cor. *p cresc. a2 p cresc.*

Trb. *a2 ff*

Trbn. *pp a3 ff*

Cmb. *pp*

Tp. *p*

Coro d'Uff. *pp*
 -ch'es - sa per fa - me ca - drà.
tutta forza ff
 Ma - le -

Coro di Borg. *ff*
tutta forza ff
 Ma - le -
 Ma - le -
 Ma - le -

Vni. *pp p cresc.*

Vle. *pp p cresc.*

Vc. *p*

Cb. *p*

I *tutta forza*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Omb. *ff*

Tp. *ff*

G.c. *ff*

il Coro d'Ufficiali, unissono ai Ten. e Bassi del Coro di Borghigiani

Coro di Borg.

- det - ti — cui spinge rea vo - - glia fuor del cer - chio che il Nume che il Nume ha se -

- det - ti — cui spinge rea vo - - glia fuor del cer - chio che il Nume che il Nume ha se -

I *tutta forza*

Vni. *ff*

Ve. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor. ^{a2}

Trb. ^{a2}

Trbn. ^{a3}

Cmb.

Tp.

G.C.

Coro di Borg.

- gna - to! for - se un di ah! ri - var - cando la so - - glia pian - ge -

- gna - to! for - se un di ah! ri - var - cando la so - - glia pian - ge -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ob.

Cl. *I.* *pp*

Fg. *a2* *pp* *I.*

Cor.

Trb. *a2*

Trbn. *a3*

Cmb.

Tp.

G.c.

Coro di Borg.

- ran - no dell'empio, dell'empio pec-ca-to... Ah! noi pu - re ah! noi

- ran - no dell'empio, dell'empio pec-ca-to...

I. *Vni* *pp*

II. *Vle* *p*

Vc. *pp*

Cb. *p*

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

Coro di Berg.
pur ah! noi pu - re desiam - mo al - tri, li - di,

I.
Vni
II.
Vle
Vc.
Cb.

2

Fl. *ff* *p cresc.*

Ob. *ff* *p cresc.*

Ob. *ff* *pp*

Cl. *ff* *pp*

Fg. *ff* *pp*

Cor. *ff* *pp cresc.*

Trb. *ff* *pp*

Trbn. *ff* *p cresc.*

Cmb. *ff* *pp*

Tp. *ff* *pp*

G.e.

Coro di Borg.

Ec - - - co Di-o *pp*

Ec - - - co Di-o che il ri -

Ec - - - co Di-o che il ri -

2

I. Vni *ff* *p*

II. Vni *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *a2* *pp*

Trb. *pp*

Trbn. *pp*

Embs. *pp*

Tp. *pp*

G.C.

Coro di Borg.

Ah noi pu - re de - siammo altri li - di ah noi

- cam - bio ci dà ah! noi pu - re de -

- cam - bio ci dà ah! noi pu - re de -

I. *vp* *legato*

II. *pp* *legato*

Vle. *pp legato*

Vc. *pizz.*

Cb. *pp*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Tbn.
Mbs.
Tp.
G.C.

Detailed description: This block contains the musical notation for the woodwind and string sections. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Mellophone) are all playing a rhythmic pattern of eighth notes with accents. The strings (Violin, Viola, Violoncello, and Contrabasso) are playing a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Coro di Borg.

pu - re desiammo, desiammo altri Ji - di, ec - co Di - o ec - co
- siam - mo al - tri li - di, ec - co
- siam - mo al - tri li - di, ec - co

Detailed description: This block contains the vocal score for the Coro di Borg. It features three staves of music with lyrics in Italian. The lyrics are: "pu - re desiammo, desiammo altri Ji - di, ec - co Di - o ec - co", "- siam - mo al - tri li - di, ec - co", and "- siam - mo al - tri li - di, ec - co". The music includes triplets and slurs.

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical notation for the string sections. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings are playing a rhythmic pattern of eighth notes with accents, similar to the woodwinds in the previous section. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

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

CO RO LO di Borg.

Di - o ec - co Dio che il ricam - bio ci dà... ec - co
 Di - o che il ri - cam - bio ci dà... ma - le - det - -
 Di - o che il ri - cam - bio ci dà... ma - le - det - -

I.
Vni
II.
Vle
Vc.
Cb.

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

This section of the score covers the woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature intricate melodic lines with many slurs and accents. The Clarinet (Cl.) and Bassoon (Fg.) parts provide harmonic support. The Cor Anglais (Cor.) and Trombone (Trbn.) parts have more rhythmic, block-like passages. The Trumpet (Tp.) and Glockenspiel (G.e.) parts are mostly silent in this section.

Coro di Barg.
I.
Vni.
II.
Vle.
Vc.
Cb.

Di - o che il ri - cam - bio ci dà ec - co Di - o che il ri - cam - bio ci
- ti ma - le - det - - ti ma - le - det - - ti ma - le - det - -
- ti ma - le - det - - ti ma - le - det - - ti ma - le - det - -

This section features a vocal soloist (Coro di Barg.) and a string ensemble. The vocal line is highly melodic and includes triplets and slurs. The string ensemble (I. Vni., II. Vni., Vle., Vc., Cb.) provides a rich harmonic background with various articulations and dynamics.

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

Coro di Borg.

da ah ci da ci da ci
-ti ci da ah ci da ci
-ti ci da ci da ci

p *morendo*

I.
Vni
II.
Vle
Vc.
Cb.

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

p
p
p
p
p
pp
pp
pp
pp
pp
pp

3
3
3
3
3
3
3
3
3
3

2

Coro di Borg.

dà ci dà ci dà ci dà.

p cresc.
p cresc.
p cresc.

I.
Vni
II.
Vle
Vc.
Cb.

p
p
p
p
p

arco
arco

3
3
3
3
3

ff
ff
ff
ff
ff

N° 3. Scena e Cavalina Carlo.

Andante sostenuto

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

Corni *in Mib*

in lab

Trombe *in Mib*

Tromboni

Cimbasso

Timpani

Gran Cassa

CARLO

DELIL

CORO D'UFFICIALI

CORO DI BORGHIGIANI.

Andante sostenuto

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Il Re.

Nel suo bel vol - to qual do -

Nel suo bel vol - to qual do -

Nel suo bel vol - to qual do -

Fl.

Ott.

Ob.

Cl.

Fg.

Trbn.

Cmb.

CARLO

Coro d'Uff.

Coro Borg.

I. Vni

II. Vni

Vle

Vc.

Cb.

ff

p

recit.

A -

Gio - vin tan - toed in - fe - li - ce!

Gio - vin tan - toed in - fe - li - ce!

- lor!

- lor!

- lor!

f

f

f

f

f

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Trp.

CARLO
_mi - ci, v'ap - pres - sa - te... Ul - ti - mo è que - sto del re co - mando. A i fi - di

DELIL
Ah si non o dirne!

I.
Vni

II.
Vle

Ve.

Ob.

Fl.

Ott.

Ob.

Cl.

Flg.

Cor.

Trb.

Trbn.

Cmb.

Trp.

CARLO

i - te - ne to - sto, d'Orle - ans; si ces - si o - mai dal san - gue che su - me ri -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor. ^{a2}

Trb.

Trbn.

Cmb.

Op.

CARLO

-cade. Ripongansi le spade, e sul mio trono a-vi-to se-ggal'An-gli-co

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. I. *pp*

Fg. *pp*

Cor. I. *pp*

Trb.

Trbn.

Cmb.

Op.

CARLO

re... Dal giu - ra - men - to io sciol - go o - gnun di fe - del -

I. *ff*

Vni

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*
a2

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Ep. *ff*

CARLO *ff*
-ta. Te.ste' prostra - to a ter - ra

DELIL *ff*
Che sen - to!

Coro d'uff. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

A tempo
3 *Andante cantabile*

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

pizz.

CARLO
fer - vi - damen - teo - ra - i che, se voler e - ra del

DELIL

I.
Vni

II.

Vle

Vc.

Cb.

CARLO
cie - lo punir ne - fan - de col - pe, — percuotes se me so - lo il suo flagel - -

DELIL

I.
Vni

II.

Vle

Vc.

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

CARLO
- lo. *Trascorrere m'in te si* *igno - fo sen so per le*

DELIL
Ot - ti - mo re!

Corod. H. *Ot - ti - mo re!*

Corod. B. *Ot - ti - mo re!*

Corod. B. *Ot - ti - mo re!*

Corod. B. *Ot - ti - mo re!*

Corod. B. *Ot - ti - mo re!*

I. *arco ff*

Vni II. *arco ff*

Vle *arco ff*

Vc. *arco ff*

Cb. *arco ff*

ppp leggeriss.

ppp leggeriss.

ppp leggeriss.

pp sottovoce

Cl. *p*

Fg. *I. p*

CARLO *p*
 ve - ne... Un dol - ce so - por quin. di mi

I. Vni

II. Vni

Vle *pp*

Vc. *pp*

Cb.

Fl.

Ob.

Cl.

Fg. *I. p*

Cor. *pp*

CARLO *p*
 vin se, e di - vo so - gno al - l'a - ni - ma si pin -

I. Vni *p*

II. Vni

Vle

Vc.

Cb. *p*

4 Andantino

FL.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

CARLO *mezza voce*
 -se. Sol.touna quer. cia

4 Andantino

I. *pizz.*

Vni *pizz.*

II. *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Cl. *p*

Fg. *p* I.

CARLO
par - ve mi po - sar la fron - te nie - sta; splen - dea di - pin - ta

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Cl. *pp* I.

CARLO
Ver - gi - ne in mezzo al - la fo - re - sta... mosse di là co -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ott.

Ob. *I. p*

Cl. *p*

Fg. *pp*

Cor. *a2 p*

Trb.

Trbn.

Cmb.

Trp.

CARLO *tutta forza*
 - man - do che, sorgi, dis-se, o Re! *El mo de po - nie*

arco

arco

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Tmbs.

CHARLO

Coro di Borg.

I. Vni

II. Vni

Vle

Vc.

Cb.

brando di questai mago al piè.

legato e sottovoce

Di pin.tai.ma - go e si - mi - le

Di pin.tai.ma - go e si - mi - le

Di pin.tai.ma - go e si - mi - le

p *Arco*

Arco

legato

Arco legato

Fl.

Ott.

Ob.

Cl.

Fg.

Cor:

Trb.

Cmb.

CARLO

Le tu - e pa - ro' - leo Ver - gi - ne,

lo - co fra noi qui v'è.

lo - co fra noi qui v'è.

lo - co fra noi qui v'è.

I.

Vni

II.

Vle

Ve.

Cb.

(con entusiasmo)

pizz.

pizz.

pizz.

pizz.

pizz.

Fl. *dolce*

Cl. *I. dolce*

Fig.

Cor. *I. in Mib*

CARLO *pp*
 Car - lou mil - men - te a - do - ra; li fre - gie - ro l'im -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Cl.

CARLO
 - ma - gi - ne di mi - a co - ro - na an - co - ra...

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob. I. *p*

Cl. I. *p*

Fg.

Cor. III. *pa*

Trb.

Trbn.

Cmb.

Tp.

CARLO

mais saugue si de - ter - ga on d'e la pa - triain duo - lo;

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ott.

Ob. *p*

Cl. *p*

Fg. *p*

Cor: *a2 p*

Trb. *I. p*

Trbn.

Cmb. *p*

Trp.

CARLO

ma la strane - ra ver - gasiami - leal franco suol - sia miteal franco al franco

I. Vni

II.

Vle

Vc.

Cb.

Musical score for page 37, featuring vocal and instrumental parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cori (Cor.), Trombone (Trb.), and Contrabass (Cmb.). The vocal parts include CARLO, DELIL, and a Coro (Chorus) consisting of Corod'Uff. (Offstage Chorus) and Coro di Borg. (Borgo Chorus). The instrumental parts include Violini (Vni), Viola (Vle), Violoncello (Vc.), and Contrabbasso (Cb.).

The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the instrumental parts and the vocal parts for CARLO and DELIL. The second system contains the vocal parts for the Coro and the instrumental parts for Violini, Viola, Violoncello, and Contrabbasso.

Fl. *p*

Ob.

Cl. *p*

Fg.

Cor: *a2*

Trb.

Cmb.

CARLO
suol sia mi - te al fran.co ah! alfranco

DELIL
Chi puo' fre.nar le lagrime a si' pie.to.so duol?

Corod'Uff.
Chi puo' fre.nar le lagrime a si' pie.to.so duol?

Coro di Borg.
Chi puo' fre.nar le lagrime a si' pie.to.so duol?

I. Vni

II. Vni

Vle

Vc.

Cb.

Allegro

6

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp.

CARLO *(ai Borghigiani)*

suo. V'ha dun - queun lo co si - mile, di -

Allegro

6

I. *ff*

Viol. II. *ff* *Arco*

Vi. *ff* *Arco*

Vc. *ff* *Arco*

Ob. *ff* *Arco*

Fl. *p*

Ott.

Ob. *I. p.*

Cl. *I. p.*

Fg.

Cor. *a2*

Trb.

Trbn.

Cmb.

CARLO

- ce - ste?.. Vi - si - te - ro la Ver - gi - ne

Corodi Borg.

E sel - va or - ren - da.

E sel - va or - ren - da.

E sel - va or - ren - da.

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ott.

Ob. I.

Cl. I.

Fg.

Cor.

Trb. I.

CARLO

pri - a che not - te scenda... Vieni, De - il...

Per po - co un

Per po - co un

Per po - co un

I. Vni

II.

Vi.

Vc.

Cb.

Fl.

Ott.

Ob. I.

Cl. I.

Fg.

Cor.

Trb. I.

Trbn.

Cmb.

Grp.

di - te - ci, fer - ma - te! quel - lo d'orror è lo - co... mor - te vi

di - te - ci, fer - ma - te! quel - lo d'orror è lo - co... mor - te vi

di - te - ci, fer - ma - te! quello d'orror è lo - co... mor - te vi

I. Vni

II. Vni

Vle

Vc.

Cb.

Allegro assai mosso

Fl. *ff*

Ott. *ff*

Ob. *ff* *a2*

Cl. *ff* *a2* (a2)

Fg. *ff* *a2*

Coro: *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

C.C. *pp*

CARLO Nar - ra - te.

DELIL Nar ra - te.

Coro d'Uff. Nar - ra - te.

Coro di Borg. Nar - ra - te.

Coro di Borg. sta...

Coro di Borg. sta...

Coro di Borg. sta...

Allegro assai mosso

I. Vni

II. Vni

Vle

Vc. pizz. *p*

Cb. pizz. *p*

Cl. *a2*

Fg. *a2*

Cmbs.

G.C. *p*

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl.

Fg.

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

Cmbs.

Coro di Borg.

pp sotto voce

Al - lor chei fle - bi - li bron - zi sa - lu - ta -

pp sotto voce

Al - lor chei fle - bi - li bron - zi sa - lu - ta -

pp sotto voce

Al - lor chei fle - bi - li bron - zi sa - lu - ta -

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Flg. Cor. Trb. Trbn. Cmb. Trp. G.C.

Woodwind and brass section score. The woodwinds (Clarinets, Flute, Cor Anglais) and brass (Trumpets, Trombones, Cornets) are shown. The woodwinds have melodic lines with various dynamics and articulations. The brass instruments provide harmonic support with sustained notes and some melodic fragments. The score includes dynamic markings such as *pp* and *del*.

-no il di che muor, —
-no il di che muor, —
-no il di che muor, —

Vocal score for three voices (Soprano, Alto, Bass). The lyrics are: "-no il di che muor, —". The vocal lines are written in treble and bass clefs, with the lyrics placed below the notes.

I. Vni II. Vle Vc. Cb.

String section score for Violins I and II, Viola, Violoncello, and Contrabasso. The strings are playing sustained notes, with the Violoncello and Contrabasso parts including the instruction *arco* (arco).

Cl.

Fg.

Cor. *a2*

Trb.

Trbn. *I.*

Cmb.

Trp.

G.C.

ppp

ppp

ppp

e len - to na - vi - ga per l'a - er ta - ci - to l'a - stro d'a -

e len - to na - vi - ga per l'a - er ta - ci - to l'a - stro d'a -

e len - to na - vi - ga per l'a - er ta - ci - to l'a - stro d'a -

I.

Vni

II.

Vle

Ve.

Cb.

8 Allegro vivo

Fl. *dim.*

Ott. *dim.*

Ob. I. *dim.*

Cl. I. *dim.*

Fg. I. *dim.*

Cor. *a2*

Trb. I.

Trbn. I.

Cmb.

Trp.

f *dim.*

-mor, nel-l'or - ri - - - bi - le fo -

f *dim.*

-mor, nel-l'or - ri - - - bi - le fo -

f *dim.*

-mor, nel-l'or - ri - - - bi - le fo -

8 Allegro vivo

I. *dim.*

Vni II.

Vle

Vc. *dim.*

Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor.

Trb.

Trbn.

Cmb. *pp*

Trp.

pp sottovoce

- re - sta sem - pre in fu - ria la tem - pe -

pp sottovoce

- re - sta sem - pre in fu - ria la tem - pe -

pp sottovoce

- re - sta sem - pre in fu - ria la tem - pe -

I. *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp* *pizz.*

Fl. *ff*

Ott. *ff*

Ob. I. *ff* II. *ff*

Cl. I. *ff* II. *ff*

Fg. *a2* *ff*

Cor. *a2* *p*

Trb. *a2* *p*

Trbn. *a2* *ff*

Cmb. *ff*

Trp. *p*

G.C. *p*

-sta; fra l'or.

-sta; fra l'or.

-sta; fra l'or.

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Ob. *arco* *ff*

Fl. *pp* *dim.*

Ott. *pp* *dim.*

Ob. *pp* *dim.*

Cl. *pp* *dim.*

Fg. *pp* *dim.*

Cor.

Trb. *pp*

Trbn. *pp*

Cmb. *pp*

Trp. *pp*

pp *dim.*

-ror di lam - pie tuo - ni lá con - ven - go - noi de -

pp *dim.*

-ror di lam - pie tuo - ni lá con - ven - go - noi de -

pp *dim.*

-ror di lam - pie tao - ni lá con - ven - go - noi de -

I. Vni

II. Vni

Vla

Vc. *pp*

Cb. *pizz.*

Fl. *tr.*

Ott. *tr.*

Ob. *tr.*

Cl. *tr.*

Fg. *tr.*

Cor.

Trb. *I.*

Trbn.

Cmb.

mo - - - - - *ni,* *là coi*

mo - - - - - *ni,* *là coi*

mo - - - - - *ni,* *là coi*

I. *Vni*

II.

Vle

Vc. *tr.*

Cb. *arco*

Fl. *Flute*

Ott. *Oboe*

Ob. *Clarinet*

Cl. *Trumpet*

Fg. *Trombone*

Cor. *Cor*

Trb. *Trumpet*

Trbn. *Trombone*

Cmb. *Comps*

Trp. *Trp*

ma - ghi e col - le streghe fan noi

ma - ghi e col - le streghe fan noi

ma - ghi e col - le streghe fan noi

I. *Vni*

II. *Vni*

Vle *Vle*

Vr. *Vr*

Cb. *Cb*

Fl. *Fl.*

Ott. *Ott.*

Ob. *Ob.*

Cl. *Cl.*

Fg. *Fg.*

Cor. *Cor.*

Trb. *Trb.*

Trbn. *Trbn.*

Cmb. *Cmb.*

pat - tie le con greghe, e con

pat - tie le con greghe, e con

pat - tie le con greghe, e con

I.

Vci

II.

Vle

Vc.

Cb.

Fl. *bⁿ*

Ott. *bⁿ*

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

fil - - - tri avve - le - na - ti am. mol. -

fil - - - tri avve - le - na - ti am. mol. -

fil - - - tri avve - le - na - ti am. mol. -

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Fg. *pp* I.

Cor.

Trb.

Trbn.

Cmb. *pp*

pp *morendo*
- li - - - sco noi pec - ca ti...

pp *morendo*
- li - - - sco noi pec - ca ti...

pp *morendo*
li - - - sco noi pec - ca ti...

I.

Vni

II. *morendo*

Vle *morendo*

Vc. *pp*

Cb. *pp*

Detailed description: This is a page of a musical score, page 54. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmb.). The vocal parts are numbered I, II, and III. The score includes dynamic markings such as *pp* (pianissimo) and *morendo* (diminuendo). The lyrics for the vocal parts are: "- li - - - sco noi pec - ca ti..." and "li - - - sco noi pec - ca ti...". The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal parts have a melodic line with some rests, and the instrumental parts provide accompaniment.

9 *tutta forza*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

G.C. *ff*

CARLO

ff tutta forza

Guai — sein - con - scio al reo fe - sti - no uom sor - prende - re si

Guai — sein - con - scio al reo fe - sti - no uom sor - pren - de - re si

Guai — sein - con - scio al reo fe - sti - no uom sor - pren - de - re si

9 *tutta forza*

I. *ff*

II. *ff*

Vle *ff*

Ve. *ff*

Cb. *ff*

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Car.

Trb. *a2*

Trbn. *pp*

Cmb. *pp*

Top. *pp*

G.C. *pp*

CARLO

ppp
fa! ei non ve - de piū mat - ti - no se al de - mo - nio non si

ppp
fa! ei non ve - de piū mat - ti - no se al de - mo - nio non si

ppp
fa! ei non ve - de piū mat - ti - no se al de - mo - nio non si

I. *pp*

Vi. *pp*

II. *pp*

Ve. *pp*

Vc. *pp*

Cb. *pp*

FL. *ff*

OH. *ff*

Ob. *ff*

Cl. *ff* *a2*

Fg. *ff*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff* I. II. e III.

Cmb. *ff*

Trp. *ff*

Q.C. *ff*

CARLO

da. Guai — sein - con - scio al reo fe -

da. Guai — sein - con - scio al reo fe -

da. Guai — sein - con - scio al reo fe -

I. *ff*

Vi. II. *ff*

Vlo. *ff*

Vc. *ff*

Cb. *ff*

Fl. *fl.*

Ott. *ott.*

Ob. *ob.*

Cl. *cl.*

Fg. *fg.*

Cor. *cor.* *a2*

Trb. *trb.*

Trbn. *trbn.*

Cmb. *cmb.*

Trp. *trp.*

E.C. *e.c.*

CARLO

ppp

ppp

ppp

-sti - no uom sor - pren - de - re si fa ei non ve - de più mat -

-sti - no uom sor - pren - de - re si fa ei non ve - de più mat -

-sti - no uom sor - pren - de - re si fa ei non ve - de più mat -

I. *vni*

II. *vni*

Vle *vle*

Vc. *vc.*

Cb. *cb.*

ppp

ppp

ppp

ppp

ppp

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

G.C.

CARLO

-ti - no seal de - mo - nio non si da guai guai guai guai guai

-ti - no seal de - mo - nio non si da guai guai guai guai guai

-ti - no seal de - mo - nio non si da guai guai guai guai guai

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 59. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Cymbals (Cmb.), Snare Drum (Tp.), and Gong/Cymbal (G.C.). The vocal line is for a character named CARLO. The lyrics are: "-ti - no seal de - mo - nio non si da guai guai guai guai guai". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music includes various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The vocal line is written in a soprano clef. The instrumental parts are written in their respective clefs: Flute and Oboe in soprano clef, Clarinet in soprano clef with a key signature change to one sharp, Bassoon in bass clef, Cor Anglais in soprano clef, Trumpet and Trombone in bass clef, Cymbals in bass clef, Snare Drum in bass clef, and Gong/Cymbal in bass clef. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are written in their respective clefs. The score is divided into measures by vertical bar lines.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

G.C.

CARLO

guai guai guai gua i! ei non

guai guai guai gua i! ei non

guai guai guai gua i! ei non

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
 Ofl.
 Ob.
 Cl. ^{a2}
 Fg.
 Cor. ^{a2}
 Trb.
 Trbn.
 Cmb.
 Tsp.
 G.C.
 CARLO

The first system of the score includes parts for Flute, Oboe, Clarinet (with second octave marking 'a2'), Bassoon, Horns (with second octave marking 'a2'), Trumpets, Trombones, Cymbals, Snare Drum, and Gong/Cymbal. The vocal part for 'CARLO' is also present, showing a long rest followed by a final note.

ve - de piú — mat-tin non
 ve - de piú — mat-tin se al de - mo - nio non si dà
 ve - de piú — mat-tin se al de - mo - nio non si dà

The second system features the vocal line with lyrics. The lyrics are: "ve - de piú — mat-tin non", "ve - de piú — mat-tin se al de - mo - nio non si dà", and "ve - de piú — mat-tin se al de - mo - nio non si dà". The music is in a major key with a treble clef.

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

The second system of the string score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with a melodic line in the upper voices.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Top.

G.C.

CARLO

si da guai seal de-mo-nio non si

non si da guai seal de-mo-nio non si

non si da guai seal de-mo-nio non si

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor. ^{a2}

Torb.

Trbn.

Cmb.

Tpo.

G.C.

CARLO

dà guai seal de - mo - nio non si dà no

dà guai seal de - mo - nio non si dà no

dà guai seal de - mo - nio non si dà no

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Op.

G.C.

CARLO

non si dà se al de mo - nio non si dà

non si dà se al de mo - nio non si dà

non si dà se al de mo - nio non si dà

I. Vni

II. Vni

Vle

Vc.

Cb.

This page of a musical score, numbered 65, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with slurs.
- Ott.** (Oboe): Treble clef, melodic line with slurs.
- Ob.** (Oboe): Treble clef, melodic line with slurs and a dynamic marking of *a2*.
- Cl.** (Clarinet): Treble clef, melodic line with slurs and a dynamic marking of *a2*.
- Fg.** (Bassoon): Bass clef, melodic line with slurs.
- Cor.** (Horn): Treble clef, melodic line with slurs and a dynamic marking of *a2*.
- Trb.** (Trumpet): Treble clef, melodic line with slurs.
- Trbn.** (Trombone): Bass clef, melodic line with slurs.
- Cmb.** (Cymbal): Bass clef, rhythmic accompaniment.
- Trp.** (Trumpet): Bass clef, melodic line with slurs.
- G.C.** (Guitar/Contra): Bass clef, melodic line with slurs.
- CARLO**: Three staves (treble, alto, bass clefs) with long horizontal lines, likely indicating a vocal rest or a specific performance instruction.
- I. Vni** (Violin I): Treble clef, melodic line with slurs.
- II. Vni** (Violin II): Treble clef, melodic line with slurs.
- Vle** (Viola): Bass clef, melodic line with slurs.
- Vc.** (Violoncello): Bass clef, melodic line with slurs.
- Cb.** (Contrabasso): Bass clef, melodic line with slurs.

10 Allegro

Fl. *c* *ff*

Ob. *c* *ff*

Ob. *c* *a2* *ff*

Cl. *c* *a2* *ff*

Fg. *c* *a2* *ff*

Cor. *c* *a2* *ff*

Cor. *c* *a2* *ff*

Trb. *c* *a2* *ff*

Trbn. *c* *a3* *ff*

Cmbs. *c* *ff*

Trp. *c*

CARLO *c*

Do - v'è la Pi - a, con - ve - gno non ha l'A - ver - no.

10 Allegro

I. *c* *ff*

Vni II. *c* *ff*

Vle *c* *ff*

Vc. *c* *ff*

Cb. *c* *ff*

Fl.
 Ott.
 Ob. a2
 Cl.
 Fg. a2
 Cor.
 Trb. a2
 Trbn. a3
 Cmb.
 CARLO
 DELIL
 Coro Uff. e Borg.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

I - te... frapo co io so - lo la' scio - glie - ro' mio vo - to.

ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff

0
 0
 0
 0

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
CARLO
DELIL
I. Vni
II. Vni
Vle
Vc.
Cb.

Di - spo - gliò tal no - me or qui! La - scia - temi!.. lo

Re!
Re!
Re!
Re!

- I.

Detailed description: This page of a musical score (page 68) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section consists of Trumpet (Trb.), Trombone (Trbn.), and Cymbal (Cmb.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Carlo and Delil. Carlo's part has lyrics in Italian: "Di - spo - gliò tal no - me or qui! La - scia - temi!.. lo". Delil's part has the word "Re!" repeated four times. The score is written in a 4/4 time signature and includes dynamic markings such as *mp* and *mf*. The page number "68" is located at the top left, and the rehearsal mark "- I." is at the bottom center.

FL. *ff* $\text{b}\overset{\flat}{\text{e}}$

Ott. *ff* $\text{b}\overset{\flat}{\text{e}}$

Ob. *ff* $\text{b}\overset{\flat}{\text{e}}$

Cl. *ff* $\text{b}\overset{\flat}{\text{e}}$ *pp*

Fg. *ff* $\text{b}\overset{\flat}{\text{e}}$

Cor. *ff* $\text{b}\overset{\flat}{\text{e}}$

Trk. *ff* $\text{b}\overset{\flat}{\text{e}}$

Trbn. *ff* $\text{b}\overset{\flat}{\text{e}}$

Cmb. *ff* $\text{b}\overset{\flat}{\text{e}}$

Trp. *ff* $\text{b}\overset{\flat}{\text{e}}$ La-Reb

CARLO *ff* $\text{b}\overset{\flat}{\text{e}}$

vo - - - glio!

I. *ff* $\text{b}\overset{\flat}{\text{e}}$ *Cor.*

II. *ff* $\text{b}\overset{\flat}{\text{e}}$ *Cor.*

Vle. *ff* $\text{b}\overset{\flat}{\text{e}}$ *Cor.*

Vc. *ff* $\text{b}\overset{\flat}{\text{e}}$ *Cor.*

Cb. *ff* $\text{b}\overset{\flat}{\text{e}}$ *Cor.*

11 Allegro moderato

Fl. *c*

Ob. *c*

Ob. *c*

Cl. *c*

Carlo *c* *con passione*
Arco *p* Pon-do è le-tal, mar-ti-ro il ser-to al ca-po

Vni *c* *Arco* *p*

Vle *c* *Arco* *p*

Vc. *c* *pizz.* *p*

cb. *c* *pizz.* *p*

11 Allegro moderato

Fl. *c*

Ob. *c*

Ob. *c*

Cl. *c*

Carlo *c* *pp*
 mi-o; per-chè fruir di li-be-ro di li-ber a-e-re non posso an-

Vni *c*

Vle *c*

Vc. *c*

cb. *c*

Fl. *tr.* *pp* *ho*

Ob. *I.* *pp*

Cl. *pp*

Fg. *I.* *pp*

Cor. *I.* *pp*
in Mib

Carlo *marcato*
- chi - o?.. Pa - ce, che al più men - di - co prodi - ga sei di

Vni *pizz.*

Vle *pizz.*

Vc.

Cb.

Fl. *pp* *bp*

Ob. *I.* *p*

Cl.

Fg. *I.*

Cor. *I.*
in Mib

Carlo *te, di te ah man - da-mi unrag - gio a - mi - co, ah vie-ni vie - ni, non son più*

Vni *arco*

Vle *arco*

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *a2*

Trb. *a2*

Trbn. *f*

Emb. *f*

Tp. Reb-Lab

Carlo

re, ah non son no più re, no non son no più re, ah vieni vie - - ni, non son no più

I. Vni *f*

II. *f*

Vle *f*

Vc. *f* arco

Cb. *f* arco

12

Fl. *ff*

Ott. *ff*

Ob. *ff* *bb* *2*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Embs. *ff*

Tp. *ff*

G.e. *ff*

Carlo *re.*

Delil

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

12

I. Vni. *ff*

II. Vni. *ff*

Vle. *ff*

Vc. *ff* *uniti*

Ob. *ff*

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

G.C.

Carlo

Delil

1. Vni

II. Vni

Vle

Vc. Ob.

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor. ^{a2}

Trb. ^{a2}

Trbn.

Cmb.

Tp.

G.c.

Carlo

Delil

-rem, noi se - gui - rem.

-rem, noi se - gui - rem.

-rem, noi se - gui - rem.

-rem, noi se - gui - rem.

I. Vni

II. Vni

Ve

Vc. Cb.

Fl. *p*

Ott. *p*

Ob. I. *p*

Cl. *p*

Carlo *con passione*
 Pon-do è le-tal mar-ti-ro il ser-to al ca-po

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *pizz.* *p*

Fl. *pp*

Ott. *pp*

Ob. I. *pp*

Cl. *pp*

Carlo *pp*
 mi-o; per-chè fruir di li-be-ro di li-ber a-e-re non posso an-

I. Vni

II.

Vle

Vc. Cb.

Fl. *tr* *pp* *no*

Ob. *pp* *I.*

Cl. *tr* *pp*

Fg. *I.* *pp*

Cor. S. in Mib *I.* *pp*

Carlo
- ch'i - o?.. Pa - ce, che al più men - di - co pro - di - ga sei di

Vni *pizz.*

Vle *pizz.*

Vc.

Cb.

Fl. *pp* *bp*

Ob. *I. ^*

Cl.

Fg. *I.*

Cor. S. in Mib *I.*

Carlo
te, di te ah man - da - mi un rag - gio a - mi - co, ah vie - ni vie - ni, non son più

Vni *arco*

Vle *arco*

Vc.

Cb.

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *a2*

Trb. *f*

Trbn. *f*

Emb. *f*

Tp. *f*

Carlo

re, ah non son no più re no non son no più re, ah vie-ni vie - - ni, non son no più

I. *f*

Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

arco

14 Mosso

Fl. *ff*

Off. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

G.C. *ff*

Carlo *ff*
re no non son no più re non son più re no no non

Delil *ff*
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -

14 MOSSO

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff* *uniti*

Fl. *mf*

Oh.

Ob.

Cl.

Fg. *a2*

Cor. *a2*

Trb.

Trbn.

Tmbs.

Tp.

B.c.

Violino *mf*

Violoncello *mf*

Vcllo *mf*

Vc. *mf*

son più re no non son no più

- re - - mo sem - pre fe - de - - lie ta - ci - ti

- re - - mo sem - pre fe - de - - lie ta - ci - ti

- re - - mo sem - pre fe - de - - lie ta - ci - ti

- re - - mo sem - pre fe - de - - lie ta - ci - ti

I. *mf*

II. *mf*

Vcllo *mf*

Vc. *mf*

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Emb.

Tp.

G.C.

Carlo

Delil

Coro

Vni

Vle

Vc.

cb.

re non son piu re no no non son piu

noi se-gui-re - mo il re noi se-gui-re - mo il

noi se-gui-re - mo il re noi se-gui-re - mo il

noi se-gui-re - mo il re noi se-gui-re - mo il

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

C.C.

Carlo *(Carlo impone)*
re non san più re non san più re no ————— no.

Delil
re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

O
re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

I.
Vni

II.
Vle

Vc.
Cb.

Fl. *p* *p* *p* *p* *p*

Ott. *p* *p* *p* *p* *p*

Ob.

Cl. *a2* *p*

Fg. *a2* *p*

Cor. *a2*

Trb. *a2*

Trbn. *p* *p* *p*

Cmb. *p*

Tp. *p* *pp*

G.C.

Carlo *al Coro con un cenno, e parte; il Coro si allontana per diverse uscite.*

Delil

I. *p* *pp*

Vni. *p* *pp*

II. *p*

Vle. *p*

Vc. *p*

Cb.

Ct. ^{a2}
pp
Tp.

The Clarinet (Ct.) staff is in treble clef with a key signature of two flats and a 2-octave transposition (a2) indicated. It contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. The Trumpet (Tp.) staff is in bass clef and contains a whole rest.

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

The Violin (Vni) section has two staves. The first staff (I.) contains a rhythmic pattern of eighth notes. The second staff (II.) contains a whole rest. The Viola (Vle) staff is in treble clef with a key signature of two flats and contains a melodic line starting with a half note. The Violoncello (Vc.) staff is in bass clef with a key signature of two flats and contains a melodic line starting with a half note. The Double Bass (Cb.) staff is in bass clef with a key signature of two flats and contains a melodic line starting with a half note. All string staves have a piano (pp) dynamic marking.

Ct.
Tp.

The Clarinet (Ct.) staff is in treble clef with a key signature of two flats and contains a whole rest. The Trumpet (Tp.) staff is in bass clef with a key signature of two flats and contains a whole rest.

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

The Violin (Vni) section has two staves. The first staff (I.) contains a rhythmic pattern of eighth notes. The second staff (II.) contains a whole rest. The Viola (Vle) staff is in treble clef with a key signature of two flats and contains a rhythmic pattern of eighth notes. The Violoncello (Vc.) staff is in bass clef with a key signature of two flats and contains a rhythmic pattern of eighth notes. The Double Bass (Cb.) staff is in bass clef with a key signature of two flats and contains a rhythmic pattern of eighth notes. All string staves have a pizzicato (pizz.) dynamic marking.

N.º 4. SCENA GIACOMO

UNA FORESTA

A dritta sorge sopra una balza praticabile una Cappelletta. A sinistra sul piano avanti levasi una quercia, e al piè di quella un sedile di pietra. Nel fondo s'apre una caverna. Il cielo è nero e procelloso. Il vicino squillo d'una campana invita alla prece dei defunti.

15 *Allegro*

Flauto

Ottavino

Oboi

Clarinetti
in Do

Fagotti
pp

in Re
Corni

in Re

Trombe
in Re

Tromboni

Cimbasso
pp

Timpani
in Re

Gran Cassa

GIACOMO

15 *Allegro*

I.
Violini
pp

II.
pp

Viole
pp

Violoncelli
pp

Contrabbassi
pp

Fl. *cresc.* *ff*

Ott. *cresc.* *ff*

Ob. *a2* *cresc.* *ff*

Cl. *a2* *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. *cresc.* *ff*

Trb. *ff*

Trbn. *a3* *cresc.* *ff*

Cmbs. *cresc.* *ff*

Trp. *ff*

G.C.

I. *cresc.* *ff*

Viol. II. *cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

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

I.
Vni
II.
Vle
Vc.
Cb.

This musical score page, numbered 88, features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Tbn.), and Trombone (Cmb.). The string section includes Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The woodwinds play melodic lines with various articulations and dynamics, while the strings provide harmonic support with sustained notes and rhythmic patterns. The dynamic markings for the woodwinds are generally *pp* (pianissimo), and for the strings, they range from *pp* to *mf* (mezzo-forte). The string parts include some double stops and sustained notes, with the Viola and Cello parts showing some rhythmic activity. The Flute part has a complex, fast-moving melodic line in the first two measures, which then transitions to a more sustained melody. The Oboe and Clarinet parts also have melodic lines, with the Clarinet part being particularly active. The Bassoon part has a more rhythmic, dotted-note pattern. The Cor Anglais part has a simple, sustained melody. The Trumpet and Trombone parts have simple, sustained notes. The Violin I and II parts have simple, sustained notes. The Viola and Cello parts have simple, sustained notes with some rhythmic activity. The Contrabass part has simple, sustained notes.

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

This section of the score covers the woodwind and string families. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are shown with their respective staves. The woodwinds play a melodic line with some grace notes and slurs. The strings provide a rhythmic accompaniment with eighth notes and chords. The Clarinet and Bassoon parts are marked with *a2*, indicating a second octave. The Trombone and Trumpet parts are mostly silent in this section.

I. Vni II. Vle Vc. Cb.

This section of the score covers the string families. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violins play a rhythmic pattern of eighth notes with slurs. The Viola, Violoncello, and Contrabasso parts are mostly silent in this section.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor

Trb.

Trbn.

Cmbs.

Tp.

G.C.

I.

Vni

II.

Vle

Vc.

Cb.

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

Ob. I. *v* *φ*

Fg. *ppp*

Trbn. *ppp*

Tp. *pp* *ppp*

Detailed description: This section of the score covers woodwinds and strings. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents. The Clarinet (Cl.) and Bassoon (Fg.) parts have more rhythmic and harmonic accompaniment. The Bassoon part includes a *ppp* dynamic marking. The Trumpet (Tp.) part consists of sustained chords with *pp* and *ppp* dynamics. The Trombone (Trbn.) part also features sustained chords with a *ppp* dynamic. The Horns (Cor.) and Cymbals (Cmbs.) are silent. The Drums (G.C.) and Timpani (Tp.) are also present.

I. Vni II. Vle Ve. Cb.

Vle *v* *φ*

Ve. *pp* *pp* *pp* *pp* *Pizz.*

Cb. *Pizz.*

Detailed description: This section of the score covers the string ensemble. The Violin I (Vni) and Violin II (Vle) parts have melodic lines with slurs and accents. The Viola (Vle) part has a similar melodic line. The Violoncello (Ve.) part consists of sustained chords with *pp* dynamics, transitioning to *Pizz.* (pizzicato) in the final measure. The Double Bass (Cb.) part also consists of sustained chords, transitioning to *Pizz.* in the final measure.

16

RECITATIVO

Tr. *RECITATIVO*

GIACOMO

Ge - lo, ter - ror m'in - va - de!.. ma nell'or - ren - do lo - co io ve - glie.

Vc. *RECITATIVO*

Cb. *RECITATIVO*

a tempo

GIAC. *pp*

- ro. Co - me ro - ven - te chio - do nel -

a tempo

pp

pp

pp

pp *Arco*

pp *Arco*

pp

pp

a tempo (Giovanna)

GIAC.

- l'a - ni - ma sta fit - ta i - de - - a le - ta - le!

a tempo

p

p

p

p

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cmbs. *ff*

pp

appare dalla balza, e s'inginocchia innanzi alla Cappella.)

GIAC.

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

p

pp

Cl. I.

Fg.

Cmbs.

GIAC. Non è que - sta

I. *morendo*

II. *morendo*

Vle *morendo*

Vc. *morendo*

Cb. *morendo*

Trp.

GIAC.
for - se la quercia sa - cra al lin - fer - nal con - ve.gno?

I. Vni

II. Vni

Vle

Vc.

Cb.



Trp.

GIAC.
E qui so - ven - te, qui non suol co - lei dor - mir le not - ti pro - cel.

I. Vni

II. Vni

Vle

Vc.

Cb.

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

GIAC
 - lo . se? Ahi for . .

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

GIAC
 se qui se . dot . ta... qui vin - ta... al gran ne - mi . co l'al - ma con .

Vc.
 Cb.

17 *a tempo*

FL. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmbs. *ff*

Trp. *ff*

GIAC. *ff*

- ces.se! or ri bi le pen

17 *a tempo*

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Cl. *pp*

Fg. *pp*

GIAC. *pp*
- sie ro!..

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Adagio

GIAC. *pp*
Cie - lo!.. Cie - lo!.. m'as - si sti, oh cie - lo m'as - si sti,

Adagio

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

I. Tempo

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 GIAC.
 a di-sco-prire il ve-ro!
 (entra nella caverna)

I. Tempo

Vni
 Vle
 Vc.
 Ch.
 pp

Ob. *a2*
Cl. *a2*
Fg. *a2*
Cor. I. II. *a2*
Trb. *a2*
Cmbs.
Tp.
I. Vni
II. Vni
Vle
Vo.
Cb.

Ob. *a2*
Cl. *a2*
Fg. *a2*
Cor. I. II. *a2*
Trbn. *pp*
Cmbs.
Tp.
I. Vni
II. Vni
Vle
Vc. *Pizz.*
Cb. *Pizz.*

N.º 5. Scena e cavatina Giovanna

18

RECITATIVO

Flauto

Ottavino

Oboi

Clarineti
in Do

Fagotti

Corni
in Re

Corni
in La

Trombe
in Re

Tromboni

Cimbasso

(scende dalla balza)

GIOVANNA

Oh ben s'ad-di-ce questo tor-bi-do cie-lo al mi-se-ran-do af-fan-no di Fran-cia op.

18

RECITATIVO

I.
Violini

II.
Violini

Viole

Violoncelli

Contrabassi

a tempo

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

GIOV. *-pressa!* Per.chè ma.i d'im.bel.li

a tempo

I. Vni

II. Vni

Vle

Vc. *Arco*

Cb. *Arco*

GIOV. for.me ho l'al.ma ve.sti.ta, l'al.ma che vo - - - la dal de.sio ra.

I. Vni

II. Vni

Vle

Vc.

Cb.

19 Marziale

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Trbn. *pp* I.

Cmb. *pp*

GIOV. *pp*
 - pi - ta ai cam - pi di bat - ta - glia!

Cb. *pp*

19 Marziale

Fl.

Ott.

Ob.

Cl.

Fg.

Trbn. I.

Cmb.

GIOV.
 Ma d'u - na fer - rea

Cb.

Tp.

GIOV.
 ma.glia, e d'una spada, e d'un ci-miero forse a me fia gra - ve il pon.do?..

I.
Vni

II.

Vle

Vo.

Cb.



Tp.

GIOV.
Adagio
 Tan - to ri - chieggo a te, spe - me del mon - do!

I.
Vni
pp

II.
pp

Vle
pp

Vo.
pp

Cb.
pp

20

Andante sostenuto

cantabile

GIOV. Sem - pre al - l'al - ba edal - la se - ra qui - vi in -

20

Andante sostenuto

I. *Vni*

II. *Vni*

Vle

Vc. *Pizz.*

Cb. *Pizz.*

Fl.

Cl.

Fg.

GIOV. *non passione* - nal - zo a te pre - ghie - ra; qui la *pp* not - te mi ri - po - so, e te *p*

I. *Vni*

II. *Vni*

Vle

Vc. *Vc.*

Cb. *Cb.*

Fl. Cl. Fg. Cor. in Fe. GIOV. I. II. Vni Vle Vc. Cb.

so - gna il mi.o pen - - - sier. Sem - - pre a me, che inde - - gna

Detailed description: This system contains the first three measures of the score. The vocal line (GIOV.) begins with the lyrics 'so - gna il mi.o pen - - - sier. Sem - - pre a me, che inde - - gna'. The orchestral parts include Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. in Fe.), Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal line has a fermata over the first measure. The Cor Anglais part has a first ending bracket over the first measure and a dynamic marking of *pp*. The string parts have a consistent rhythmic pattern of eighth notes.



Fl. Cl. Fg. Cor. in Fe. GIOV. I. II. Vni Vle Vc. Cb.

so - no, a - pri al lo - ra il cor pie - - to - so... oh se un

f con energia

Detailed description: This system contains the next three measures of the score. The vocal line (GIOV.) continues with the lyrics 'so - no, a - pri al lo - ra il cor pie - - to - so... oh se un'. The orchestral parts continue with the same instrumentation as the first system. The vocal line has a fermata over the first measure of this system. The Cor Anglais part has a first ending bracket over the first measure. The string parts continue with their rhythmic pattern. A dynamic marking of *f con energia* appears above the vocal line in the third measure.

Fl. *fl.*

Ott. *ott.*

Ob. *ob.* I.

Cl. *cl.* I.

Fg. *fg.*

Cor. *cor.*

Trb. *trb.*

Trbn. *trbn.*

Cmb. *cmb.*

GIOV. *giov.*

di... m'aves - si il do.no d'u - na spa - da d'u - na spa.da e d'un ci.

v.

Vni *vni.* I.

Vni *vni.* II.

Vle *vle.*

Vc. *vc.*

Cb. *cb.*

ARCO

ARCO

p

p

p

p

p

Fl.
Ott.
Ob.
Cl.
Fg.
Str.
Cb.
Bz.
Bs.

This section of the score covers the woodwind and string parts. It consists of nine staves. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), and Bassoon (Fg.). The strings are represented by a grand staff (Str.) for Violins and Violas, a Cello (Cb.) staff, and a Bass (Bs.) staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic accompaniment with chords and moving lines.

1.
- mier!
oh seundi..... maves-siil do_no du - na

This block contains a single vocal line, likely for a soprano or alto. It begins with a fermata over a note, followed by the lyrics: "- mier! oh seundi..... maves-siil do_no du - na". The melody is simple and expressive, with a long note on "seundi" and a dotted note on "do_no".

This section of the score covers the string parts. It consists of five staves: Violins (top two), Violas (middle two), and Cellos/Basses (bottom two). The music is in the same key and time signature as the woodwinds. The strings play a rhythmic accompaniment with chords and moving lines, providing a steady foundation for the vocal line above.

21

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

GIOV.
 spa . da e d'un ci - mier! ah — ah se un . di ma' ves . si il

21

I. Vni II. Vle Vc. Cb.

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

This section of the score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmb.). The woodwinds and strings play a complex, rhythmic accompaniment. The Flute part features a melodic line with dynamic markings of *f* and *p*. The Clarinet and Bassoon parts also have *f* and *p* markings. The Cor Anglais part has a *f* marking. The Trumpet and Trombone parts have *f* markings. The Cymbals part has a *p* marking.

GIOV. *dolce*
do no d'u - - na spa - da d'u. na spada e d'un ci - mier! Sem - pre al

I. Vni II. Vle Vc. Cb.

This section of the score includes parts for Violin I (Vni), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment. The Violin I part has a *p* marking. The Violin II part has a *f* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. The Contrabasso part has a *f* marking. The Violoncello and Contrabasso parts have *Pizz.* markings.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

GIOV. l'al - baedal - la sera qui - vi in - nal - zo a te a te pre -

I. Vni

II. Vni

Vle

Vc.

Cb.

GIOV. *con grazia*
- ghie - ra; qui la not - te mi ri - po - so, e' le so - gnai mio pen -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

GIOV. *pp* *dolciss.*

- sier. Sem - pre al - l'al - ba ed al - la se - ra qui - vi in -

I. Vni

II. Vni

Vle

Vo.

Cb.

oppure

GIOV. *f*

- nal - - - zo a te pre - ghie - ra; qui la not - te mi ri.

I. Vni

II. Vni

Vle

Vo.

Cb.

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

GIOV.
- po - so, e te so - gnail mio pen - sier... *tutta forza* oh seundi ma ves - sil

I.
Vni
II.
Vle
Vc.
Cb.

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

Detailed description: This block contains the musical notation for the woodwind and string sections. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The strings include Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs.). The notation is in a key signature of two sharps (F# and C#) and a 3/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth and sixteenth notes, while the Cor Anglais and Cymbals play a steady pulse.

GIOV.
do no d'u - na spa - da ah!... *sten.* d'u - na spa - da e d'un ci -

Detailed description: This block shows the vocal line for the character GIOV. The lyrics are "do no d'u - na spa - da ah!... *sten.* d'u - na spa - da e d'un ci -". The melody is in a key signature of two sharps and a 3/4 time signature. The vocal line features a series of eighth and sixteenth notes, with a dynamic marking of *sten.* (stentato) above the final phrase.

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical notation for the string section. The strings include Violin I (Vni), Violin II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The notation is in a key signature of two sharps and a 3/4 time signature. The strings play a rhythmic accompaniment of eighth and sixteenth notes, with a dynamic marking of *sten.* above the final phrase.

22

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

GIOV. *(va a sedersi sulla pietra)*
- mier!

22

I.
Vni
II.
Vle
Vc.
Cb.

leggerissimo e stacc.
leggerissimo e stacc.
Pizz.
Pizz.
Pizz.

Fl. I. *mp sottovoce*

GIOV. Ma... le stan-che pu-pille... il son - no vin-ce... Re.

Vni I. II.

Vle

Vc.

Cb.

GIOV. - gi - na, il bal-do vo - to per - do - na...

Vni I. II.

Vle

Vc.

Cb.

GIOV. *con voce quasi spenta (s'addormenta)*
e be - ne - di - ci - mi...

Vni I. II. *ppp*

Vle *Arco ppp*

Vc. *Arco ppp*

Cb. *Arco ppp*

ppp

N°6 Finale I.

23 *Allegro*

Flauto

Ottavino

Oboi

Clarineti
in Do

Fagotti

in Sol

Corni
in Do

Trombe
in Do

Tromboni

Cimbasso

Timpani
in Sol

Gran Cassa

23 *Allegro*

I.
Violini

II.
Viole

Violoncelli

Contrabassi

RECITATIVO

Ob. I.

Cl. I.

Fg.

Cmbs.

Tp.

CARLO

RECITATIVO

Paventi, Car. lo, tu

RECITATIVO

I. Vni

II. Vni

Vle

Vc.

Cb.



CARLO

for - se?.. O mera.vi - glia scu - te o - gni tua fi - bra?.. An - co - ra vi - sion

I. Vni

II. Vni

Vle

Vc.

Cb.

CARLO *par.mi, chè la sa - cra sel - va que - sta è del so - gno mi.o...*

I. Vni

II. Vle

Vc.

Cb.

CARLO *Ec - co mi pro - stro, ri - ve - ren - tee pi -*

I. Vni

II. Vle

Vc.

Cb.

Allegro (Carlo pone sull'altare l'elmo e la spada. S'inginocchia, e prega.)

CARLO *- o.*

I. Vni

II. Vle

Vc.

Cb.

Allegro

24 Allegretto moderato

Triangolo
o Sistro

Armonio

COPO di DEMONI

SOPRANI

TENORI

BASSI

24 Allegretto moderato

I.
Violini

II.

Viole

Violoncelli

Contrabassi

Trgl.
o Sistro

Arm.

COPO di DEMONI

Vc.

Cb.

(Alla sola anima di Giovanna
si fa sentire questo coro.)

graxioso

p *leggeriss. e graxioso*

Tu sei bel - la, tu sei bel - la! paz.ze.

Tu sei bel - la, tu sei bel - la! paz.ze.

Tu sei bel - la, tu sei bel - la! paz.ze.

Trgl.
o Sistro

Arm.

COPO di DEMONI

- rel - la che fai tu? Se d'a - mo - re per diil fio.re, presto

- rel - la che fai tu? Se d'a - mo - re per diil fio.re, presto

- rel - la che fai tu? Se d'a - mo - re per diil fio.re, presto

Vc.

Cb.



Trgl.
o Sistro

Arm.

COPO di DEMONI

muo - re, non vien più. Sor.gie mi.ra; te so - spi.ra... la de.

muo - re, non vien più. Sor.gie mi.ra; te so - spi.ra... la de.

muo - re, non vien più. Sor.gie mi.ra; te so - spi.ra... la de.

Vc.

Cb.

Trgl.
o Sistro

Arm.

CORO di DEMONI

. li - ra gioven - tù... O fi - gliuo - la, ti con - so - la, èu - na

. li - ra gioven - tù... O fi - gliuo - la, ti con - so - la, èu - na

. li - ra , gioven - tù... O fi - gliuo - la, ti con - so - la, èu - na

Vc.

Cb.



Trgl.
o Sistro

Arm.

CORO di DEMONI

fo - la Bel - ze - bù. Quan - d'a - gli an - ta l'o -

fo - la Bel - ze - bù. Quan - d'a - gli an - ta l'o -

fo - la Bel - ze - bù. Quan - d'a - gli an - ta l'o -

Vc.

Cb.

pp

Trgl.
o Sistro

Arm.

CORO di DEMONI

-ra can - ta pur ti van - ta di vir -
-ra can - ta pur ti van - ta di vir -
-ra can - ta pur ti van - ta di vir -

Vc.

Cb.

Trgl.
o Sistro

Arm.

CORO di DEMONI

-tù... Tu sei bel - la, tu sei bel.la! pazze - rel - la, che fai
-tù... Tu sei bel - la, tu sei bel.la! pazze - rel - la, che fai
-tù... Tu sei bel - la, tu sei bel.la! pazze - rel - la, che fai

Vc.

Cb.

Trgl.
o Sistro

Arm.

COFO di DEMONI

tu? Tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Vc.

Cb.

Trgl.
o Sistro

Arm.

COFO di DEMONI

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Vc.

Cb.

Trgl.
o Sistro

f *pp*

Arm. *ff* *p*

CORO di DEMONI

ff *pp*

tu? Ah tu sei bel - la tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la tu sei bel - la! paz - ze - rel - la, che fai

Vc.

Cb.

(I nemi si diradano, e la foresta viene vivamente illuminata dalla luna.)

Trgl.
o Sistro

f

Arm.

CORO di DEMONI

f

tu? che fai tu? che fai tu?

tu? che fai tu? che fai tu?

tu? che fai tu? che fai tu?

Vc.

Cb.

25 Adagio

Fisarmonica

Arpa

CORO DI ANGELI

Triangoli o Sistro

Armonio

CORO DI DEMONI

Musical score for the first system. It includes parts for Fisarmonica (piano), Arpa (piano), Coro di Angeli (Contralti), Triangoli o Sistro, Armonio, and Coro di Demoni. The tempo is Adagio. The Coro di Angeli part includes the lyrics "Sor - gi! I cele . . sti ac." and the instruction "Grandioso".

25 Adagio

Violoncelli

Contrabbassi



Musical score for the second system. It includes parts for Fis. (Fisarmonica), A. (Arpa), Coro di Angeli, Vc. (Violoncelli), and Cb. (Contrabbassi). The lyrics for the Coro di Angeli part are "_ col - se.ro la ge.nero - sa bra - ma!".

FIS.

H.

CORO di ANGELI

Vc. Cb.

Fran. cia per te fia li - bera, ec - co cimie - ro e



FIS.

H.

CORO di ANGELI

Vc. Cb.

la - ma. Le - va. ti, o spir - to e - let - to,



FIS.

H.

CORO di ANGELI

Vc. Cb.

sii nun. ziodel Si - gnor... Guai se terre - no af.

Fis.

H.

CORO di ANGELI

Trgl. o Sistro

- fet - to ac - co - glierà - i nel cor!

Arm.

CORO di DEMONI

Vc. Cb.

Tu sei bel.la, tu sei
 Tu sei bel.la, tu sei
 Tu sei bel.la, tu sei



Fis.

H.

CORO di ANGELI

Trgl. o Sistro

guai se terre - - no af.fet - to ac - co - glierà - i nel

Arm.

CORO di DEMONI

Vc. Cb.

bella!
 bel.la!
 bel.la!

Fis.

H.

COPO di ANGELI

Trgl. o Sistro

Arm.

COPO di DEMONI

Vc. Cb.

cor! gua

Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Fis.

H.

COPO di ANGELI

Trgl. o Sistro

Arm.

COPO di DEMONI

Vc. Cb.

gua

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Fis.

H.

GIOV. *(balsa in piedi)*
Pronta

CORO di ANGELI
-i! gua - i! ah! gua - - -i!

Trgl. o Sistro

Arm.

CORO di DEMONI
tu? che fai tu? che fai tu?
tu? che fai tu? che fai tu?
lu? che fai tu? che fai tu?

I. Vni

II. Vni

Vle

Vc.

Cb.

26 Allegro

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Do *ff*

Fg. *ff*

in Sol Cor. in Do *ff*

Trb. in Do *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff* Do-Sol

G.C. *C*

GIOV. *so* - - - *no!* (scende dalla balza) *Al. l'E.*

CARLO *Qual vo* - - - *ce!..*

26 Allegro

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Trp.
G.C.
GIOV.
CARLO
I.
Vni
II.
Vle
Ve.
Cb.

ter no tua pie - ta - de, o re Car - lo, e' sa -

FL. *fl.*

Ott. *ott.*

Ob. *ob.*

Cl. *cl.*

Fg. *fg.*

Cor. *cor.* *a2*

Trb. *trb.*

Trbn. *trbn.*

Cmb. *cmb.*

Trp. *trp.*

G.C. *g.c.*

GIOV. *li.ta...*

(corre alla balza e riporta l'elmo e la spada)

CARLO *chi se: Chi sei tu? Ve-roo fal-so di*

I. *vni.*

II. *vni.*

Vle *vle.*

Vo. *vo.*

Cb. *cb.*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb. *al*
Trbn.
3mbs.
Trp.
G.C.
GIOV.
CARLO
I. Vni
II. Vni
Vle
Vc.
Cb.

- scerno.
Ah! Son guer.

FL. *I.* *p*

Ott.

Ob.

Cl. *I.* *p*

Fg.

Cor.

Trb.

Trbn.

Cmbs

Tp.

(in atto pratico)

GIOV.

- rie - ra che a glo - ria t'in - vi - ta... o fe - dele Or - le.

27 *All.^o vivace*

I.

Vni *p*

II.

Vle *p*

Vc. *p*

Cb. *p*

The musical score consists of the following parts:

- Fl.**: Flute part with first ending (I.) and dynamic markings mf and f .
- Ott.**: Oboe part with dynamics ar and p .
- Cl.**: Clarinet part with first ending (I.) and dynamic p .
- Fg.**: Bassoon part.
- Cor.**: Horns part.
- Trb.**: Trumpet part with dynamic p .
- Thbn.**: Trombone part.
- Cmb.**: Bassoon part.
- Ip.**: Bassoon part.
- GIOV.**: Voice part with lyrics: *- ans, ti con - so - la... ten-go al fi - ne u - na spada, un ci.*
- Vni I.**: Violin I part.
- Vni II.**: Violin II part.
- Vle.**: Viola part.
- Vc.**: Violoncello part.
- Cb.**: Contrabbasso part.

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

GIOV. *con slancio*
 -mie - ro... tengo al-fi-ne u - na spa-da, un ci - mier. S'ù Bri -

I. Vni II. Vle Vc. Cb.

Fl.
Ott.
Ob. I.
Cl. I.
Fg. ^{a2}
Cor.
Trb. I. *p*
Trbn.
Cmb.
Tr.
GIOV.
-tanni ca-da - ve-ri vola già l'in - se - gna del franco guer - rie - ro!
I.
Vni
II.
Vle
Vc.
Cb.

Fl. *f*

Ob. *f*

Ob. *I.*

Cl. *I.*

Fg. *a2*

Cor.

Trb. *I.*

Trbn. *I.*

Cmbs.

Tp.

GIOV.

Sui Bri - tanni ca - da - ve - ri vola già l'in - se - gna del franco guer - rie.ro!

I.

Vni

II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Fl., Ob., Cl., Fag.), brass (Cor., Trb., Trbn.), and strings (Cb., Vni, Vle). The vocal soloist part (GIOV.) is positioned below the brass and above the strings. The score features a variety of musical notations, including notes, rests, and dynamic markings. The lyrics for the vocal soloist are: "del... fran-co guer-rie-ro del... franco guer-".

Fl. I. *I.*

Cl. I. *I.*

GIOV. *rier!*

CARLO *Qual pro-di-gio! Ed io pu-re nel lam-po... de' tuoi detti, o fan-*

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl. *I.*

Ob. *ap*

Cl. *I.*

Trb.

GIOV. *Vienial cam-po, tua guida son i-o, qua'mor-ta-le, se*

CARLO *-ciulla, di vam-po.*

I. Vni

II. Vni

Vle

Vc.

Cb.

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

GIOV.
man - chi di fè!

CARLO
Ne' tuoi guardiè la fiam.ma di Di.o... nè tuoi guardi è la

I.
Vni
II.
Vle
Vc.
Cb.

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

Vie - ni al cam - po.
 fiam - ma di Di - o... ne' tuoi sguardi è la fiam - ma di Di - o...

Fl.
Ob.
Cl.
Fg.
Cor.
Trb.
Tbn.
Tps.
G.C.

SOPR.
TENOR

Vie - ni al cam - po tua qui - da son i - o.
par - la, im - po - ni ah par - la, im - po - ni ah par la, im - po - ni

I. Vi.
II. Vi.
Vle.
Vc.
Cb.

Fl.
cresc.

Ott.
8.
cresc.

Ob.
1.
cresc.

Cl.
1.
cresc.

Fg.
a2
cresc.

Cor.
cresc.

Trb.

Trbn.
cresc.

Cmbs.
cresc.

Tp.

G.C.

GIOV.
cresc.
vie - ni al cam - - po - - - - - - - -
vieni - - - - - - - - - - - - - -

CARLO
cresc.
im - po - ni a me im - po - ni im - po - ni im - po - ni a

I. Vni
cresc.

II. Vni
cresc.

Vle
cresc.

Vc.
cresc.

Cb.
cresc.

FL. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff*

Trb. *ff*

Fbn. *ff*

∞mbs. *ff*

Tp. *ff*

G.C. *ff*

GIOV. *ff*
- po - vie - nial campo. Vie - nial

CARLO *ff*
me, im - po - nia me,

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor. ^{a2}

Trb.

Trbn.

Cmb.

Trp.

G.C.

GIOV.

CARLO

I. Vni

II. Vni

Vle

Vc.

Cb.

cam.po.

im - po - nia me.

Detailed description of the musical score: This page contains a full orchestral score for page 147. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trb.), Trombone (Trbn.), and Trombone/Trumpet (G.C.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). There are two vocal parts: GIOV. and CARLO. The score is in a key with one sharp (F#) and a common time signature. The woodwinds and brass play sustained chords, while the strings and bassoon play rhythmic patterns. The vocal parts have lyrics: GIOV. 'cam.po.' and CARLO 'im - po - nia me.'

This musical score page includes the following parts and markings:

- Fl.** (Flute): Treble clef, notes in the first five measures.
- Ott.** (Oboe): Treble clef, notes in the first five measures.
- Ob.** (Oboe): Treble clef, notes in the first five measures.
- Cl.** (Clarinet): Treble clef, notes in the first five measures.
- Fg.** (Bassoon): Bass clef, notes in the first five measures.
- Cor.** (Cor Anglais): Treble clef, notes in the first five measures.
- Trb.** (Trumpet): Treble clef, notes in the first five measures.
- Trbn.** (Trumpet): Bass clef, notes in the first five measures.
- Cmb.** (Cymbal): Bass clef, notes in the first five measures.
- Trp.** (Trombone): Bass clef, notes in the first five measures.
- G.C.** (Guitar/Contra Bass): Bass clef, notes in the first five measures.
- GIOV.** (Giovane): Treble clef, vocal line.
- GIAC.** (Giacinto): Bass clef, vocal line with lyrics: *(non visto dal limitare della caverna)* and *Ah!*
- I. Vni.** (Violin I): Treble clef, sixteenth-note patterns.
- II. Vni.** (Violin II): Treble clef, sixteenth-note patterns.
- Vle.** (Viola): Bass clef, sixteenth-note patterns.
- Vc.** (Violoncello): Bass clef, notes in the first five measures.
- Cb.** (Contrabasso): Bass clef, notes in the first five measures.

Tempo and dynamics markings include *allegro* and *p* (piano). The time signature is 3/4.

30 *Andante*

GIOV. *(A te, pietosa vergine, fi doil tu gu... rio u-*

CARLO *(Non è morta le im-ma-gine*

GIAC. *Si! dell'or-ren-do dubbio è di-squarcia-to il*

Vc. *30 Andante*

Cb.

GIOV. *-mi-le, del pa-dre la ca-*

CARLO *quel-la chio veg-go e sen-to: in*

GIAC. *ve-lo... deh... vi-bra le tue*

Vc.

Cb.

GIOV. *-ni-zie, e l'in-no-cen-te o-*

CARLO *-nan-zi, in-nan-zi a un an-ge-lo*

GIAC. *fol-go-ri, m'in-ce-ne-ri-sci,o*

Vc.

Cb.

GIOV. *-vi-le; fin-ch'io non tor-ni non tor-ni a*

CARLO *-sto per di-vin por-ten-to*

GIAC. *cie-lo! el-la si ces-se si ces-se ai*

Vc.

Cb.

GIOV. scio - gliere in - ni di lau - de di laude a te! fin - ch'io non
 CARLO - sto per di - vin por - ten to... vin - to son io da
 GIAC. de - mo - ni per fol - le perfolle a - mor del re! per fol - le a -
 Vc.
 Cb.

GIOV. *pp* tor - ni non tor - ni scio - gliere in - ni di lau - de di lau - de a
 CARLO *pp* pal - pi - to son io da pal - pi - to fi - no - ra i - gno - to i - gno - to a
 GIAC. *pp* - mor per a - mor per fol - le a - mo - re del re! , per fol - le a - mor a - mor del
 Vc.
 Cb.

GIOV. te!
 CARLO in - ni di lau - de a te!
 GIAC. me fi - no - ra i - gno - to a me
 re el - la si cesse ai demoni per fol - le a - mor a - mor del
 Vc.
 Cb.

GIOV. in - ni di lau - de a te a... te!)
 CARLO fi - no - ra i - gno - to i - gno - to a me a me.)
 GIAC. re per fol - le a - mor del re per fol - le a - mor del re!)
 Vc.
 Cb.

Fl. *Fl.*
 Ofl. *Ofl.*
 Ob. *Ob.*
 Cl. *Cl.*
 Fg. *Fg.*
 Cor. *Cor.*
 Trb. *Trb.*
 Trbn. *Trbn.*
 Cmb. *Cmb.*
 Tp. *Tp.*
 GIOV. *Giov.*
 CARLO *Carlo*
 GIAC. *Giac.*

Or sia pa-tria mio so - lo pen-sie-ro... vie - ni-o Car - lo, a pu -
 Si, ti se-gua, in-spi-ra - lo guer-rie-ro... tut - ta l'al - ma sfa -
 Fer - ma! ah! manco!... per l'em - pio sen-tie-ro gra - vi li - ra del

31 *All.^o come prima*

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

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor.

Trb. I.

Trbn. I.

Cmbs.

Tp.

GIOV.
- gna - re con me!..... or sia pa-tria mio so - lo pen-sie-ro...

CARLO
- vil - la di fe!..... si, ti se gvo, in - spi - ra - lo guerrie-ro.....

GIAC.
pa dre su te..... ferma! ah! manco!... per l'em pio sen-tie-ro

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

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

vie - ni, o Car - lo a pu - gna - re con me!..... a pu - gna - re con.....
 lut - ta l'al - mas fa - vil - la di fe!..... ah si sfa - vil - la di.....
 gra - vi l'i - ra del pa - dresu te su - te ah gra - vi l'i - ra l'i - ra del

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

GIOV.
 CARLO
 GIAC.

me... a pu - gna - rea pu - gnare con me! a pu -
 fe! sta - vil - la sta - vil - la sta - vil - la di fe! ah sta -
 pa - dre del pa - dre del pa - dre su te gra - vi

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

FL.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Trp.

G.C.

GIOV. - gna - re con me! a pu - gna - re con.

CARLO - vil - la di fe! ah sfa - vil - la si di

GIAC. l'i - ra del pa - dre su te gra - vi l'i - ra del pa - dre su

I.

Vni

II.

Vle

Ve.

Cb.

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

me, con me, con me, con me
 fe, si di fe, si di fe, di fe, di
 te, ah su te, ah su te, su te, su

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

(Giovanna e Carlo si allontanano rapidamente; Giacomo tenta seguirli, ma cade oppresso dal dolore al suolo.)

con me!
 fe', di fe', di fe'!
 te, su te, su te.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Tbn.
mbs.
Tp.
B.C.

This section of the score covers woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with trills and grace notes. The Clarinet (Cl.) and Bassoon (Fg.) parts provide harmonic support with sustained notes. The Cor Anglais (Cor.) is divided into two staves. The Trumpet (Trb.), Trombone (Tbn.), Mellophone (mbs.), and Trombone (Tp.) parts play rhythmic patterns. The Bass Drum (B.C.) provides a steady pulse.

I.
Vi
II.
Vle
Vc.
Cb.

This section of the score covers string instruments. The Violin I (I. Vi) and Violin II (II. Vi) parts play melodic lines. The Viola (Vle) part provides harmonic support. The Violoncello (Vc.) and Contrabasso (Cb.) parts play rhythmic patterns.

FINE del Prologo