

I VESPRI SICILIANI

ATTO III.

N.8 Preludio e Scena

G. VERDI.

Allegro mod. $\text{♩} = 108$

Ob. *pp*

Cl. *in Do* *pp*

Fag. *pp*

Cor. *in Mi^b a²* *pp*

Cor. *in Si^b* *pp*

Timp. *Sib Mi^b* *m*

Allegro mod. $\text{♩} = 108$

I. *p*

Violini II. *p*

Viole *p*

V.Celli *pp*

C.Bassi *pp*

The first system of the musical score includes parts for Oboe, Clarinet in D, Bassoon, two Horns (E-flat and B-flat), and Timpani. The woodwinds and strings are marked with piano (p) or pianissimo (pp) dynamics. The tempo is marked 'Allegro mod.' with a quarter note equal to 108 beats per minute. The key signature has two flats (B-flat and E-flat).

Ob. *I.*

Cl.

Fag. *a²*

Cor. *a²*

Timp.

I. *ff*

Violini II. *ff*

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

The second system continues the musical score, featuring the same instruments as the first system. The woodwinds and strings are marked with fortissimo (ff) dynamics. The tempo remains 'Allegro mod.' at 108 beats per minute. The key signature remains two flats. The system concludes with a double bar line.

1

Ob. *dim* *p* *p*

Cl. *dim* *p* *pp*

Fag. *dim* *p*

Cor. *dim*

Timp. *dim* *p*

1

I. *dim* *p* *p* *pp*

II. *dim* *p* *p* *pp*

Viola *dim* *p* *p* *pp*

V. Celli *dim* *pp*

Bassi *dim* *pp*

I. *dim* *pp*

II. *dim* *pp*

Viola *dim* *pp*

V. Celli *dim* *pp*

Bassi *dim* *pp*

(seduto ad un tavolo)

Monforte *allarg.* Sì, m'ab-bor-ri-va ed a-ra-gion! Co-tan-to-ve-r-lei fui re-o, che giur-si un-d a-ra-

I. Violini *p*

II. Violini *p*

Viola *p*

V.Celli *p*

C.Bassi *p*

Monforte *Allegro* $\text{♩} = 132$

pir-la! È mi fug-gi-va e o-di-ava e per tre

I. Violini *f*

II. Violini *f*

Viola *f*

V.Celli *f*

C.Bassi *f*

Monforte lustrì all'amplesso pa-terno il figlia-sco-se... e lo nu-dri nell'orror di suo pa-dre!

I. Violini *f*

II. Violini *f*

Viola *f*

V.Celli *f*

C.Bassi *f*

Monforte *(toglie dal seno un foglio)*

Tu più cru-del di me, cru-del, crudel me chiami!

Violini I. *f*
II. *f*

Viola *f*

V. Celli *f*

C. Bassi *f*

Monforte

Rit! pressa alla sua morte detto la fa-tal donna questo novello ol-traggio al cor, al cor d'un

Violini I. *pp*
II. *pp*

Viola *pp*

V. Celli *pp*

C. Bassi *pp*

Cl. *pp*

Fag. *pp*

Monforte *(legge il foglio)*

padre! - "O tu cui nulla è sacro! se la scure sanguinosa minaccia il prode Frigo, o nord del patrio suolo, risparmia al-

Violini I. *pp*
II. *pp*

Viola *pp*

V. Celli *pp*

C. Bassi

h

Largo

Cl. *f* *p*

Fag. *p*

Monforte
-men quell'innocente ca-po! e' quel del figlio tu-o!" O fi-glio, o fi - - glio!...

Largo

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

RECITATIVO ed ARIA

«Monforte»

4

Bethune *(a Monforte)*
Il cava-

Allegro ♩ = 144

I. Violini *f*

II. Violini *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

Bethune

Monforte
-liero ri-cu-sa-va profervoquive- ni-re, e qui fu tratto a forza! Qual pena in- flitta a lui sa- rà?
Sta ben! (Non)

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

(Bethune parte)

Monforte

ca- le; ei si ri- spet- tie in al- too- nor- si ter- ga. Or va, Be- thune: al mio co- spet- to ei ven- ga!

Violini
I.
II.

Viole

V. Celli

C. Bassi

Violini
I.
II.

Viole

V. Celli

C. Bassi

dim p pp

Monforte

In braccio alle do- vi- zie, nel se- no deg- li o- nor un- vuol- to im- men- so or- ri- bi- le re-

5 Allegro giusto ♩ = 112

Violini
I.
II.

Viole

V. Celli

C. Bassi

pizz p arco p pizz p pizz p

Monforte

gna- va, regnava nel mio cor! un vuo- to im- men- so; un vuo- to immen- so, or-

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Detailed description: This system contains the vocal line for Monforte and the first four staves of the string section. The vocal line begins with a triplet of eighth notes and continues with a melodic line. The string parts are marked with 'arco' and dynamic markings of 'f' and 'pp'. The key signature has two sharps (F# and C#).

Fl.

Oh.

Cl.

Fag.

Cor.

Timp.

Monforte

-ri-bi-le regnava nel mio cor! in braccio alle do-vi-zie, un vuo- to im- men- so sol: regnava nel

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Detailed description: This system contains the woodwind and brass parts, the vocal line for Monforte, and the string parts. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) and brass parts (Cori, Timpani) are mostly silent in this system. The vocal line continues with a melodic phrase. The string parts continue with 'arco' and dynamic markings. The key signature remains two sharps.

6

Meno mosso ♩ = 92

allarg.

allarg.

Fl.

Ob.

Monforte

cor!

S' un av- ve- nir be- a- to splen- deil sorri- so a

6

Meno mosso ♩ = 92

allarg.

allarg.

Violini

I.

II.

Viole

V.Celli

C.Bassi

a tempo

Fl.

Ob.

Cl.

Monforte

me, se vi- - ver mi fia da- to, fi- - glio, vi- - vevi- ci - - no a

a tempo

Violini

I.

II.

Viole

V.Celli

C.Bassi

7 I. Tempo

Fag. *p*

Cor *p*

Monforte *te!* L'o - dio in va - roa me lo

7 I. Tempo

I. Violini *p*

II. *p*

Viola *p*

V.Celli *pp* *p*

C.Bassi

Fl. *I. p*

Ob. *I. p*

Cl. *p*

Fag. *p*

Cor. *III. p*

Monforte to - glie, vir - ce - ra — que - ro cor, si — nel ful - gor di que - ste soglie, cor — pa -

I. Violini *p*

II. *p*

Viola

V.Celli

C.Bassi

Fl. I. *v*

Ob. I. *v*

Cl. *v*

Fag. *v*

Cor. *a2*

Timp. *p*

Monforte

- ter - no im - men - so a - mor, si, lo vin - ca a - mo - re del ge - ni - tor, si!

Violini I. *p*

Violini II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*



8

Fl. I. *pp*

Ob. *pp*

Cl. *pp*

Fag. *a2 pp*

Cor. I. *pp*

Monforte

rb! in brac - cio alle do - vi - zie, nel se - no de - gli o - rar, un

Violini I.

Violini II.

Viole

V.Celli *pizz*

C.Bassi *arco*

Fl.
 Ob.
 Cl.
 Fag. ^{a2}
 Cor. ^{I.}
 Monforte
 I.
 Violini
 II.
 Viole
 V.Celli
 C.Bassi

vuo- to immen- so, or-ri- bile re- gna- va, re- gna- va nel mio cor! *pp* un

//

Monforte
 I.
 Violini
 II.
 Viole
 V.Celli
 C.Bassi

vuo- - to im- men- - so, un vuo- to immen- so, or- ri- bi- le regna- va nel mio *cresc.*

1110v

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Monforte

cor. in braccio alle do- vi - zie, un vuo - to im- men - so sol re- gna- va nel

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

//

9 **Meno mosso** allarg.

Fl.

Ob.

Cl.

Monforte

cor. Nun av - ve - nir be - a - to - splen - deil sorri - soa

9 **Meno mosso** allarg.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

a tempo

Fl.

Ob.

Cl.

Monforte

me, se vi - ver mi fia da - to, fi - glio, vi - ver vi - ci - no a

a tempo

I. Violini

II. Violini

Viole

V.Celli

C.Bassi



10

Fl.

Ob.

Cl.

Fag.

Monforte

te! Son be - a - to, io son be - a - to, se vi - ve - mia

10

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fl. I.

Ob.

Cl. I.

Fag.

Monforte

da- to vi- ci- noa te, fi- gliomi- o! io son, io son be-

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

pizz.

pizz

//

Fl. I.

Cl. I.

Monforte

-a- to se vi- ver mi- fia da- to, o fi- glio mi- o, vi- ci- noa

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

11

Fl. I.

Cl. I.

Monforte
te, — o fi-glio mi-o, vi-ci: - no a te! o fi-

Violini I.

Violini II.

Viola

V.Celli

C.Bassi



11

Fl. I.

Cl. I.

Monforte
-glio! o fi- - - - - glio! io son be-a-

Violini I.

Violini II.

Viola

V.Celli

C.Bassi

Fl.

Cl.

Monforte
-to, se vivermfiada- - - to vicinoate, vici- noa te!

Violini I.
morendo μ

Violini II.
 μ

Viole
morendo p

V.Celli
 p

C.Bassi
 p

//

Fl.
allarg. p pp

Cl.
 p pp

Monforte

Violini I.
allarg. pp

Violini II.
 pp

Viole
 pp

V.Celli
 pp

C.Bassi
 p pp

N.9 Recitativo e Duetto

Allegro

Arrigo *ff* So- gnoso son desto? Um- le, sollecito ac- corre o- gnuno a' miei de- siri, e d'un mio cenno lie- to si

Allegro

I. *ff* *p*

Violini II. *ff* *p*

Viole *ff* *p*

V.Celli *ff* *p*

C.Bassi *ff* *p*

//

(indirizzandosi a Monforte)

Arrigo *ff* mostra! (Novelgiuo- - coè questo in- ver di strana sor- te, sedate non mia-

Monforte

I. *p*

Violini II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Arrigo *spet - to al - tro che morte!*

Monforte *Laspe - riin - van! Senza timo - re o - mai li - bero in queste*

I. Violini *f p*

II. Violini *f p*

Viole *f p*

V. Celli *f p*

C. Bassi *f p*



Arrigo *Si - fender la sua*

Monforte *soglie tu puo i chiamarmi in giusto, e va - ne in - si - die con - tro me tra - mare!*

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Arrigo *ter- ra e' no- bil o- pra: io combatto un ti- rar!*

Monforte *Da vil com- batti! Col laspa- da io fe- ri- sco e tu trat- ti il pu-*

I. *f*

II. *f*

Viole *f*

V. Celli *f*

C. Bassi *f*

//

Arrigo

Monforte *(guardandolo fissamente)*
- gnal: netu o- sere- sti, au- da- ce, fissar- mi in volto! Or mira! a te di- nan- zi senza dife- sa io

I. *f*

II. *f*

Viole *f*

V. Celli *f*

C. Bassi *f*

Arrigo *Permiasventura!*

Monforte *sto! O stol - toui galvò lamia cle - menza, a sì du - ra mer - ce m'haitu sero - ba - to? Ge - ne -*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi



Arrigo *(all'onda)*
(Abche fia, ah che fia?)

Monforte *-ro - so li cre - di, e fo - sti in - grato!*

I. Violini *f* *p*

II. Violini *f* *p*

Viole *f* *p*

V.Celli *f* *p*

C.Bassi *f* *p*

12 Allegretto mod. ♩ = 84

Fl. *p*

Cl. *p* I.

Fag. *pp* I.

Cantabile

Monforte Quandoalmiosen per te par-la-va pietàsin-ce-ra d'uncieoer-ror, quandounri-

12 Allegretto mod. ♩ = 84

I. Violini *p*

II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*



Fl. *f*

Cl. *f* I.

Fag. *f* I.

Arrigo *(a parte)*

Monforte *f* (Ri-lasua voce rabbrivi-
bel-lein te — sal-va-va, Rr-ri-go! nul-la ti dis-se il cor?

I. Violini *f*

II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

Cl. *I.*

Arrigo *pp*
-disco, invarbandisco ilmioter-ro-re! Sventura-to!

Monforte
Ealduoiin-fer-so che m'angein

I. Violini *pp* *p*

II. *pp*

Viola *pp* *p*

V.Celli *pp* *p*

C.Bassi *pp* *p*



Fl. *I.* *p*

Cl. *I.* *p*

Fag. *I.* *pp*

Monforte
-tan-to la gio-vin al-ma non pal-pi-to? — Ep-pur tuil ve-di stil-la di

I. Violini

II.

Viola

V.Celli

C.Bassi

Fl. I.

Cl. I.

Fag. I.

Cor. I.

Arrigo

Monforte

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

(aparte)
 (A qual formen-to novel spie-ta-to l'ingiu-sto fa-to mi con dan-
 pianto sul mesto ci-glio ec-co spunto!

13 Un pò più mosso $\text{♩} = 126$

Cl. I.

Fag. I.

Cor. I.

Arrigo

Monforte

no!
 Ebben, Ar-ri-go! se il mio tor-mento il du-ro co-re non ti col-pi, del-la tua

13 Un pò più mosso $\text{♩} = 126$

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

This musical score page includes the following parts and lyrics:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Cor Anglais (Cor.^{to}), Trumpet B-flat (Tr.^{be}), Trumpet Natural (Tr.ⁿⁱ), and Timpani (Timp.).
- Vocal Soloists:** Arrigo and Monforte.
- String Section:** Violini I & II, Violenze (Viola), Violoncelli (V. Celli), and Contrabbassi (C. Bassi).

Lyrics:

Arrigo: *Dimia ma- dre?*

Monforte: *ma-dre leggìaccer-to... Sì, in-grato! Sì!*

Performance Markings: The score features dynamic markings such as *ff* (fortissimo) and *f* (forte) for the woodwinds and brass. The strings include *pizz* (pizzicato) markings and dynamic changes from *ff* to *p* (piano).

I. Tempo 1.

Cl. *p espress.*

Fag. *p espress.*

Arrigo

Monforte *Cantabile*

Gioia? efiaver? so-gno. o so?

Men tre cor; tem-plo quel vol. to a-ma-to bal-zardi gio-ia mi-ser-toil

I. Tempo

I. Violini *arco*

II. Violini *arco*

Viole *arco*

V. Celli *arco*

C. Bassi *arco*

Cl. *f dim.*

Fag. *f dim.*

Arrigo

Monforte *dim.*

desto? Cifrema-terre!... qui sul mio cor!

cor; al-fi-neir ter-ra io son be-a-to, che di-reio pos-so: mio fi-glio an-

I. Violini *dim.*

II. Violini *dim.*

Viole *dim.*

V. Celli *dim.*

C. Bassi *dim.*

15

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

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

Ob. *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f*

Fag. *f* *p* *f* *p*

Cor. *f* *f* *f* *f*

Cor.^{te} *f* *f* *f* *f*

Tr.^{be} *f* *f* *f* *f*

Tr.ⁿⁱ *f* *f* *f* *f*

Timp. *f* *f* *f* *f*

(in crescendo un grido)

Arrigo Ohciel! che sco-pro! ar-can fu-ne-sto mi si ri-

Monforte -cor!

15

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

Violini II. *p* *f* *p* *f* *p* *p*

Viole *p* *f* *p* *f* *p* *p*

V.Celli *p* *f* *p* *f* *p* *p*

C.Bassi *p* *f* *p* *f* *p* *p*

Fl. *I.* *p espress.*

Ott.

Ob. *I.* *p espress.*

Cl. *I.* *p espress.*

Fag. *p espress.*

Cor. *p*

Cor.^{te} *III.* *p*

Tr.^{be}

Tr.ⁿⁱ

Arrigo *-ve - la... fre - mo d'or -ror! ar - can fu - ne - sto!... ciel, che*

Monforte *Men - tre con - tem - plo quel vol - to a - ma - - to, ben - - che co -*

I. *pp dim espress.*

II. *pp dim*

Viola *pp dim*

V.Celli *pp espress.*

C.Bassi *pp pizz*

Fl. *I.*

Ott.

Ob. *I.*

Cl. *I.*

Fag.

Cor. *III.*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Arrigo
scopro! ciel, che scopro! funesto ar- can, fre- mo d'or-ror!

Monforte
- sper- so d'a- tro do- lor, l'al- ma è com- mos- sa che di- rmiè da- to: ec- co mio

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. I. *pp*

Ob. I. *pp*

Cl. I. *pp*

Fag. *pp*

Cor. III. *pp*

Arrigo
fremò d'or-ror! io fremò d'or-ro-re! io fremò d'or-ror! fune-stoarca-

Monforte
fi-glio, son pa-dre an-cor! son pa-dre an-cor! son pa-dre an-cor! *ad.*

I. Violini *pp* *dim*

II. Violini *pp* *dim*

Viole *pp* *dim*

V. Celli *pp* *dim*

C. Bassi *arco* *pp* *dim*

allarg. *col canto*

Fl. I. *morendo*

Cl. I. *morendo*

Fag. I. *morendo*

Cor. I. *morendo*

Arrigo
-no! fune-stoarca- - - no!

Monforte
-cor! an- - cor! *Ma che? fuggi il mio*

allarg. *col canto*

I. Violini *morendo*

II. Violini *morendo*

Viole *morendo*

V. Celli *morendo*

C. Bassi *morendo*

Arrigo *Al* *(trasalendo)* *(con dolore)*
 i por-ri-di-sco! (O donna iot'ho per
 sguardo o fi-glio? Non sai tu dunque qual mison?

16

I. *p*
 Violini
 II. *p*
 Viole *p*
 V.Celli *p*
 C.Bassi

Arrigo *Al*
 -du-ta!) (O donna! o donna, iot'ho per-
 Il mio potere, Rr-ri-go, sconosciu-to t'è dunque? Monforte io son!

I.
 Violini
 II.
 Viole
 V.Celli
 C.Bassi

17 Allegro giusto $\text{♩} = 132$

Ob. *I.* *p*

Cl. *p*

Fag. *I. b \flat* *p*

Arrigo *f*
-du-ta!)

Monforte
Sol che tu ac-cep- - pia te conces-so fi- - a dal mio po-ter quanto domandie

17 Allegro giusto $\text{♩} = 132$

I. *p*

Violini

II. *p*

Viole *p*

V.Celli *p*

C.Bassi



Ob. *I.*

Cl.

Fag. *I. b \flat*

Monforte
spe-ri. Re-ni, ti-to-li, o-nor, do-vi-zie, quan-to ambizio-n de-

I.

Violini

II.

Viole

V.Celli

C.Bassi *p*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f*

Arrigo *f*
 Il mio de- stin mi la- - scia, mi la- - scia e pa- go allor sa-

Monforte *f*
 - si- a, da- - re a te po- tro!

I. *f*

Violini II. *f*

Viola *f*

V. Celli *f*

C. Bassi *f*

col canto

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

Arrigo

ro!

Nome esecra- toe

Monforte

Ma non saituche splendida fama suona di me? E' il nome mio glo- rio- so...

col canto

I.

Violini

II.

Viole

V.Celli

C.Bassi

mf

VUOTA

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.^{re} *ff*

Timp. *ff*

Arrigo *ff*

gliè!

VUOTA

I. *ff*

II. *ff*

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

Allegro

19 Allegro assai ♩ = 184

Fl. *pp*
 Ob. *I. pp*
 Cl. *I. pp*
 Fag. *pp*
 Arrigo *pp*
 Monforte *pp*

ren-di-mio fa-to, l'o-scu-ro mio sta-to! la
 Pa-ro-la fa-ta-le! in-sul-to mor-ta-le! la gicia è sva-

19 Allegro assai ♩ = 184

I. *pp*
 Violini II. *pp*
 Viole *p*
 V.Celli *pp*
 C.Bassi *pp*

Fl. *I.*
 Ob. *I.*
 Cl. *I.*
 Fag.
 Arrigo
 Monforte

spe-me è sva-ni-ta che l'al-ma so-gno! Giu-sti-zia su-
 -ni-ta che l'al-ma spe-ro! Giu-sti-zia è su-pre-ma! tre

I.
 Violini II.
 Viole
 V.Celli
 C.Bassi

Fl. *I.*

Ob. *I.*

Cl. *I.*

Fag.

Arrigo

Monforte

pre-ma! tre men- do a- na te- ma che un fi- glioper- cuo- te.

men- do a- na- te- ma, che un bar- ba- ro fi- glio sul pa- dre sca-

I. Violini

II.

Viole

V. Celli

C. Bassi

Fl.

Ob.

Cl. *I.*

Fag.

Cor. *I. II.*

Timp.

Arrigo

Monforte

che al pa- dre im- pre- co, ah che al pa-

glio! che un bar- ba- ro fi-

I. Violini

II.

Viole

V. Celli

C. Bassi

Fl. *stacc.* *ff*

Ott.

Ob. *stacc.* *ff* *a2.*

Cl. *ff* *a2.*

Fag. *stacc.* *ff* *a2.*

Cor.

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Arrigo
-dre, al pa- dre im- pre- cò, im- pre- cò! *ff* *rit.*

Monforte
-glio sul pa- dre sca- gliò, si sca- gliò! Tar- re- sta, Ri- ri- go!

(cercando di trattenere)

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{ba}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

I.

Violini

II.

Viola

V.Celli

C.Bassi

la- scia- mi! Ri- la- scia- mi, ah! mi

ah! l'ar- re- sta, Ri- ri- go! Pla- chi- si

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

la- sua, o cru- do al mi- o do- lor!

pla- chi- si quel- l'os- ti- na- to cor!

I.

Violini

II.

Viole

V.Celli

C.Bassi

Adagio a piacere

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.ⁿⁱ
Timp.

p

This section of the score covers the woodwind and percussion parts. It consists of ten staves. The Flute (Fl.) staff has a long melodic line with a slur and a fermata. The Oboe (Ob.) staff has a similar melodic line. The Clarinet (Cl.) staff has a melodic line with a slur and a fermata, and a dynamic marking of *p* (piano) is placed below the staff. The Bassoon (Fag.) staff has a melodic line with a slur and a fermata. The Horns (Cor.) are divided into two groups: Cor. (Horn) and Cor.^{te} (Trumpet). The Trumpets (Tr.^{be}) and Trombones (Tr.ⁿⁱ) have melodic lines with slurs and fermatas. The Timpani (Timp.) staff has a rhythmic pattern with slurs and fermatas.

Adagio a piacere

I.
Violini
II.
Viole
V.Celli
C.Bassi

This section of the score covers the string parts. It consists of five staves. The Violins (Violini) are divided into two groups: I. and II. The Viola (Viole) staff has a melodic line with a slur and a fermata. The Violoncello (V.Celli) and Contrabasso (C.Bassi) staves have melodic lines with slurs and fermatas.

Fl.

Cl.

Monforte *ff!* — figlio in va - no cru - domi chia - mi, del — pa - dre

21 Adagio ♩ = 96

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V. Celli *pizz*

C. Bassi *p*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Arrigo

Monforte *dolciss.* — vin - ca - ti la pre - ce il duolo!

Sì ver che m'a - mi fug - gir mi la - sua, sì, fug -

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V. Celli *arco* *pp*

C. Bassi *arco* *pp*

Fl. *pp*

Ob. *I. pp*

Cl. *I. pp*

Fag. *I. pp*

Cor. *I. p*

Arrigo

Monforte

gir ad al-tro li do, ad al-tro

Rh! — figlio; va- no cru- domi chia- mi,

I. *pizz*

Violini

II. *pizz*

Viole

V.Celli *pp pizz*

C.Bassi *pp pizz*

Fl. *I. pp*

Ob. *I. pp*

Cl. *I. pp*

Fag. *I. pp*

Cor. *I. pp*

Arrigo

Monforte

suol, fug-gi-readal-tro suol, fuggireadal-tro suol, se' ver, se' ver che m'a-

del pa- dre vir- ca- ti la pre- ce, il duol! la pre- ce, il

I. *cresc. arco*

Violini

II. *cresc. arco*

Viole *cresc. arco*

V.Celli *f pp*

C.Bassi *s cresc. arco f ppp*

Fl. *f* *pp*

Arrigo *f* *pp*
 -mi, mi lasciaahsi, fug- gir! *f*! vo- lar... al tuo se-ro... vor-

Monforte *f* *pp*
 duol, la prece, il duol e il duol!

I. *pp*

Violini

II. *pp*

Viole *pp*

V. Celli *pp*

C. Bassi *pp*

Fl. *f*

Arrigo *f*
 rei... manol possi - - - o! Li -

Monforte *f*
 (chi te lo vie - - tajj- gra - lo?)

I. *ff*

Violini

II. *ff*

Viole *ff*

V. Celli *f*

C. Bassi *f*

44
22 Allegro agitato $\text{♩} = 88$

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*
in Fa
in Do

Cor.^{te} *ff*
in Sib

Tr.^{be} *ff*
in Do

Tr.ⁿⁱ *ff*

Timp. *ff*

Arrigo *ff*
ma godi mia ma dre, che tra di noi si po

22
Allegro agitato $\text{♩} = 88$

I. *ff*

II. *ff*

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

me! suocar-ne - fi- ce fo- gli: ed ho ros- so- re, ho ros- so- re, se va- cil-

(con sommo dolore)

Mio fi- glio! ah!

I.

Violini

II.

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.^{a2}

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo
-lar tra voi pote- vail co- re, se va- cil- lar po- te- vail cor!

Monforte
fi- glio mi- o! fi- glio mi- o! oh! mio

I.
Violini

II.

Viole

V. Celli

C. Bassi

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

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe) with marking *a2*
- Cl.** (Clarinet) with marking *a2*
- Fag.** (Bassoon)
- Cor.** (Trumpet) with marking *a2*
- Cor.^{te}** (Trumpet)
- Tr.^{be}** (Trombone)
- Tr.ⁿⁱ** (Trombone)
- Timp.** (Timpani)
- Arrigo** (Soloist)
- Monforte** (Soloist) with lyrics: *fi- glio! oh! mio fi- glio!*
- I. Violini** (Violin I)
- II. Violini** (Violin II)
- Viola** (Viola)
- V. Celli** (Violoncello)
- C. Bassi** (Contrabasso)

Ob. *I.*
 Cl. *I.*
 Fag. *I.*
 Cor. *a2*
 Arrigo
 Monforte

Or- bra di- let- ta, che in ciel ri- po- si,
 L'ardente pre- ce del ge- ni- to- re

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

Fl.
 Ob. *I.*
 Cl. *I.*
 Fag. *I.*
 Cor. *a2*
 Arrigo
 Monforte

la — for-za ren- di- mi che il cor per- de- su rrei tuoi
 e' nulla, o Rr- ri-go, nulla per te? R- pri il tuo

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Arrigo *f*

Monforte

sguar- di - - ve - - gliu pie- to - - si. e - - pre- ga o ma - - dre, e
 se- no a un san- to a- mo- re l'ar- ren- dial- fi- - re, e

I. Violini *dim.*

II. *dim.*

Viola *dim.*

V. Celli *dim.*

C. Bassi *dim.*

//

Fl. **25**

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor.

Arrigo

Monforte

pre- - ga per me *f*
 fi- - - glio a me! ah! l'ar- ren- di, l'ar- ren- di, fi- glio, ah. l'ar- ren- di a unge- ni -

25

I. Violini

II.

Viola

V. Celli

C. Bassi

Fl. *mf*

Ob.

Cl.

Fag. *a2*

Cor.

Arrigo *mf*

Monforte *mf*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

mf - to - re! Su mei tuoi sguar - di a priil se - no auy

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Arrigo *mf*

Monforte *mf*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

mf ve - glin - pie - to - si, e pre - ga, o ma - dre; e pre - ga per sar - to a - mo - re, e vie - nia me! l'arren - dia

26

Fl. *ff* *dim.* *p*

Ott. *ff*

Ob. *ff* *dim.* *p*

Cl. *ff* *dim.* *p*

Fag. *ff* *dim.* *p*

Cor. *ff* *p*

Cor.^o *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *f* *p*

Arrigo *dim*
 me! o ma-dre, o ma-dre, ve-glia pie-to-sa, e

Monforte
 me, a-priil tuog-e no aunsan-toa-mo-re, ah, l'ar-ren-di, o fi-glio a-me, ah! si, l'ar-

26

I. Violini *ff* *dim* *p*

II. Violini *ff* *dim* *p*

Viole *ff* *dim* *p*

V. Celli *ff* *p*

C. Bassi *ff* *p*

Fl. *ff* *dim.*

Ott. *ff* *dim.*

Ob. *ff* *dim.*

Cl. *ff* *dim.*

Fag. *ff* *dim.*

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *ff* *2*

Tr.ⁿⁱ *ff*

Timp. *ff* *dim.*

Arrigo *dim*
pre- ga per me! o ma- dre, o ma- dre.

Monforte
re- qu- a- io fi- gli- a me- a- prui tuo se- no augsan- toa- mo- re, ah! l'ar

I. *ff* *dim*
Violini

II. *ff* *dim*

Viole *ff* *dim*

V.Celli *ff*

C.Bassi *ff* *p*

Fl. *p* *f*

Ott. *f*

Ob. *p* *f*

Cl. *p* *f*

Fag. *f* *ff*

Cor. *p* *a2 f* *ff*

Cor.^{to} *f* *ff*

Tr.^{be} *f* *ff*

Tr.ⁿⁱ *f* *ff*

Timp. *p*

Arrigo
ve - - glia pie - to - - sa, e pre - - ga per me! o ma - -

Monforte
- ren - di, o fi - glia a me, ah! si, l'ar - ren - di, o fi - glia a me, l'ar - ren - di, o fi - - glia a

I. *p* *ff*

Violini II. *p* *ff*

Viole *p* *ff*

V. Celli *p* *ff*

C. Bassi *p* *ff*

Fl. *f* *ff*

Ott. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Fag. *f* *ff*

Cor. *f* *ff*

Cor.^o *f* *ff*

Tr.^{be} *f* *ff*

Tr.^m *f* *ff*

Timp. *f* *ff*

Arrigo
-dre, o ma - dre! ah!

Monforte
me, l'ar - ren - dio fi - glio a me, l'ar - ren - di a me!

I. *f* *ff*

Violini II. *f* *ff*

Viola *f* *ff*

V.Celli *f* *ff*

C.Bassi *f* *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

I.

Violini

II.

Viola

V.Celli

C.Bassi

e pre- ga, o ma - dre, pre- ga per me!

l'ar- ren- dia me, ah! l'ar- ren- di a me!

a2

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.
a2

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

I.
Violini

II.

Viola

V.Celli

C.Bassi

p

LE QUATTRO STAGIONI

L'Inverno

G. VERDI

I VESPRI SICILIANI

Magnifica sala disposta per una festa da ballo

BALLABILI

Allegro mod.

Allegro assai mod. ♩ = 88

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *in Do ff*

Fag. *ff*

Cor. *in Mi^b ff*

Cor.^{te} *in Mi^b ff*

Cor.^{te} *in Si^b ff*

Tr.^{be} *in Mi^b ff*

Tr.ⁿⁱ *a2 ff*

Tr.ⁿⁱ *a2 ff*

Timp. *Si^b Mi^b ff*

Cassa

pp

I. pp

a2 pp

pp

pp

Entrata del dio Gianno, che presiede all'anno.

Allegro mod.

Allegro assai mod. ♩ = 88

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

p

p

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

f

a2

1.

a2

h

Fl.

Ott.

Ob.

Cl. *pp* *a2* *pp*

Fag. *pp*

Cor. *pp*

Cor.^{so}

Tr.^{be}

Tr.^{al} *pp*

Timp. *pp*

Cassa

I.

Violini

II.

Viola

V.Celli

C.Bassi

Fl. *f*

Ott. *f*

Ob. *a2* *f*

Cl. *a2* *f*

Fag. *a2* *f*

Cor. *f* *a2*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f* *a2*

Timp. *f* *tr*

Cassa

Violini I. *f*

Violini II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

h

This page of a musical score, numbered 61, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe) with *a2* marking
- Cl.** (Clarinet)
- Fag.** (Bassoon) with *a2* marking
- Cor.** (Cor Anglais) with *a2* marking
- Cor.^{tr}** (Trumpet)
- Tr.^{be}** (Trumpet B-flat)
- Tr.ⁿⁱ** (Trumpet Natural) with *a2* marking
- Timp.** (Timpani)
- Cassa** (Cymbal)
- Violini I.** (Violin I)
- Violini II.** (Violin II)
- Viola** (Viola)
- V.Celli** (Violoncello)
- C.Bassi** (Contrabasso)

The score is written in a common time signature and features various dynamic markings such as *ff* (fortissimo) and *f* (forte). It includes articulation marks like accents and slurs, and some parts have *a2* markings, likely indicating a second ending or a specific performance instruction. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and rhythmic accents.

Fl. *p*

Ott. *p*

Ob. *a2* *p*

Cl. *a2* *p*

Fag. *p*

Cor. *p*

Cor.^{te} *f* *pp*

Tr.^{bc} *f* *pp*

Tr.ⁿⁱ *f* *a2* *pp*

Timp.

Cassa

I. *p*

Violini

II.

Viola

V.Celli

C.Bassi

h

This page of a musical score, numbered 63, contains the following parts and markings:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais)
- Cor.^{te}** (Trumpet) with marking *I*
- Tr.^{bc}** (Trumpet) with marking *I*
- Tr.ⁿⁱ** (Trumpet) with marking *a.2*
- Timp.** (Timpani)
- Cassa** (Cymbal)
- I. iolini** (Violin I) with marking *p* and a sixteenth-note figure.
- II. iolini** (Violin II) with marking *p* and a sixteenth-note figure.
- Viole** (Viola)
- V.Celli** (Violoncello) with marking *pp* and a sixteenth-note figure.
- C.Bassi** (Contrabasso) with marking *p* and *pp*.

The score is written in a common time signature and features various dynamic markings such as *p* (piano), *pp* (pianissimo), and *I* (first ending). The woodwind and brass sections are mostly silent, while the strings and percussion provide rhythmic and melodic support.

29 Più mosso ♩ = 108

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{1^o}

Tr.^{b^o}

Tr.^{n^o}

Timp.

Cassa

29 *Giano, con una chiave d'oro, apre la terra; e dà vita alle stagioni.*

Sorge un canestro coperto di ghiaccio, da cui esce la prima stagione dell'anno: l'Inverno;

Più mosso ♩ = 108

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *f*

Ott. *f*

Ob. *a2* *f*

Cl.

Fag. *f*

Cor. *in Sol* *a2* *f*

Cor. *in Re* *f*

Cor. *in La* *f*

Tr. *in Re* *f*

Tr. *f*

Timp. *in Do* *f*

l'inverno, sotto forma di una giovane donna, avviluppata entro pellicce: Dietro di essa, tre giovinette con fardelli.

I. *f* *pizz*

Violini II. *f* *pizz*

Viole *f* *pizz*

V. Celli *f* *pizz*

C. Bassi *f* *pizz*

30 Allegro vivo ♩ = 126

Cl. *pp* *leggero*
Fag. *a2*

Esse tremano dal freddo.

30 Allegro vivo ♩ = 126

Violini I. *pp* *leggero* arco
Violini II. *pp* *leggero* arco
Viola *pp* *leggero* arco
V. Celli
C. Bassi



31

Cl. *a2*

31

Violini I.
Violini II.
Viola
V. Celli
C. Bassi

Cl.

Fag. *a2*

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

Cl.

Fag. *a2*

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

arco

p

32

Fl. *p* *p*

Ob. *p* *p*

Cl. *p* *p*

Fag. *p* *p*

32

I. *p* *p*

Violini II. *p* *p*

Viole *p* *p*

V.Celli *p* *p*

C.Bassi

I. *VUOTE*

Violini II. *VUOTE*

Viole

V.Celli

C.Bassi

9

33 Lo stesso movimento

VUOTA

Fl. *p* *tr*

Ott. *a2* *p*

Ob. *p*

Cl. *p*

Una delle giovinette percuote con un pezzo di ferro una pietra che manda faville.

Si accende il fuoco.

33 Lo stesso movimento

VUOTA

I. *pizz*

Violini *pizz* *p*

II. *p*

Viole

V.Celli

C.Bassi

Le giovinette si riscaldano ed invitano l'inverno

Uniti

I. *arco* *p* *strisciate* *pizz* *strisciate*

Violini *p* *strisciate* *pizz* *strisciate*

II. *pizz*

Viole *pizz*

V.Celli *pizz*

C.Bassi

34

Fl. *p*

Ott. *a2* *p*

Ob. *a2* *p*

Cl. *p*

a venire presso di loro; questi visi rifiuta: Il miglior mezzo di eccitare il calore è la danza.

34

I. *pizz*

Violini *pizz*

II. *pizz*

Viole *pizz*

V.Celli *pizz*

C.Bassi *pizz*

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

- Fl.** (Flute): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Ott.** (Oboe): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Ob.** (Clarinet): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Cl.** (Clarinets): Part 1 starts with a *p* dynamic, Part 2 starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Fag.** (Bassoon): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Cor.** (Cor Anglais): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Cor.^{te}** (Trumpets): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Tr.^{be}** (Trumpets): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Tr.ⁿⁱ** (Trumpets): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Timp.** (Timpani): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Violini I.** (Violins I): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Violini II.** (Violins II): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Viole** (Violas): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- V.Celli** (Violoncelli): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- C.Bassi** (Contrabassi): Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.

The score includes various musical notations such as dynamics (*p*, *cresc.*, *f*), articulation (*tr.*), and performance instructions (*1*, *a2*). The page number 70 is located at the top left.

35 DANZA
Allegro ♩ = 108

Fl. *p stacc.*

Ott. *p stacc.*

Cl. *p stacc.*

35 Allegro ♩ = 108

I. Violini *arco*

II. *arco*

Viole *p arco*

V.Celli *p arco*

C.Bassi *p arco*

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

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

Ob. *stacc.* *p* *p* *p*

Cl. *stac.*

Cor. I. II. *p*

I. Violini

II.

Viole

V.Celli

C.Bassi

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*
a2

Cor.^{te} *f*

Tr.^{be} *f*
a2

Tr.ⁿⁱ *f*

Timp. *f*
in Sol

I. *f*

Violini II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

57

Fl.

Ott.

Ob.

Cl.

Fag.

Cor. I.

Cor. II.

Tr. be.

Tr. ni.

Timp.

Cassa

This section of the score contains staves for the woodwind and percussion sections. The Flute (Fl.) part features a complex, rhythmic melody with many sixteenth notes. The Oboe (Ob.) and Clarinet (Cl.) parts play a similar rhythmic pattern. The Bassoon (Fag.) part is mostly silent. The Horns (Cor. I and II), Trumpets (Tr. be. and Tr. ni.), and Timpani (Timp.) parts are also mostly silent, with some light percussion in the Cassa part.

37

I.

Violini

II.

Viole

V.Celli

C.Bassi

This section of the score contains staves for the string section. The Violin I (I.) and Violin II (II.) parts play a rhythmic melody. The Viola (Viole) part plays a similar rhythmic pattern. The Violoncello (V.Celli) and Contrabasso (C.Bassi) parts play a similar rhythmic pattern.

This page of a musical score, numbered 74, contains the following parts and markings:

- Fl.** (Flute): *Vuote* (empty) in the final measure.
- Ott.** (Oboe): *f* (forte) dynamic.
- Ob.** (English Horn): *f* dynamic.
- Cl.** (Clarinet): *f* dynamic.
- Fag.** (Bassoon): *f* dynamic.
- Cor.** (Trumpet): *a2* (second horn) marking.
- Cor.^{te}** (Trumpet): *f* dynamic.
- Tr.^{be}** (Trumpet): *f* dynamic.
- Tr.ⁿⁱ** (Trumpet): *f* dynamic.
- Timp.** (Timpani): *f* dynamic.
- Cassa** (Cymbal): *f* dynamic.
- Violini I.** (Violin I): *f* dynamic.
- Violini II.** (Violin II): *f* dynamic.
- Viole** (Viola): *f* dynamic.
- V.Celli** (Violoncello): *f* dynamic.
- C.Bassi** (Contrabasso): *f* dynamic.

The score includes various musical notations such as dynamics (*f*, *p*), articulation marks (accents, slurs), and performance instructions like *Vuote* and *Vuota*.

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), and Horn (Cor.). The score includes dynamic markings such as *mf*, *pp*, and *p*. The Flute part features melodic lines with some grace notes. The Oboe and Clarinet parts have more rhythmic, eighth-note patterns. The Horn part consists of sustained notes with some grace notes.

Musical score for string instruments. The instruments listed are Violini I and II, Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The Violini I part has a melodic line with dynamic markings *mf* and *pp*. The Violini II part plays a rhythmic accompaniment of eighth notes with dynamic marking *p*. The Viola, V.Celli, and C.Bassi parts also play rhythmic accompaniments of eighth notes with dynamic marking *p*.

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), and Horn (Cor.). The Oboe part has a melodic line with dynamic markings *pp* and *fp*. The Horn part has sustained notes with dynamic marking *p*. The Flute and Clarinet parts are mostly silent in this section.

Musical score for string instruments. The instruments listed are Violini I and II, Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The Violini I part has a melodic line with dynamic marking *pp*. The Violini II part plays a rhythmic accompaniment of eighth notes. The Viola, V.Celli, and C.Bassi parts also play rhythmic accompaniments of eighth notes.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag.

Cor. *p* *a2*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

I. *pp*

Violini II.

Viole

V.Celli

C.Bassi

This page of a musical score, numbered 77, contains the following instruments and parts:

- Fl.** (Flute): Part with dynamics *f* and *p*.
- Ott.** (Oboe): Part with dynamics *f* and *p*.
- Ob.** (Clarinet): Part with dynamics *f* and *p*.
- Cl.** (Clarinete): Part with dynamics *f* and *p*.
- Fag.** (Fagotto): Part with dynamic *f*.
- Cor.** (Corni): Part with dynamic *f*.
- Cor.^{te}** (Corni): Part with dynamic *f*.
- Tr.^{be}** (Trombe): Part with dynamic *f* and marking *a2*.
- Tr.ⁿⁱ** (Trombe): Part with dynamic *f*.
- Timp.** (Timpani): Part with dynamic *f*.
- Cassa** (Cassa): Part with dynamic *f*.
- I. Violini** (Violini): Part with dynamic *f*.
- II. Violini** (Violini): Part with dynamic *f*.
- Viola** (Viola): Part with dynamics *f* and *p*.
- V. Celli** (Violoncelli): Part with dynamics *p* and *f*.
- C. Bassi** (Contrabbassi): Part with dynamics *p* and *f*.

The score is written in a common time signature and features a complex rhythmic pattern with frequent accents and dynamic markings. The woodwinds and strings play a rhythmic accompaniment, while the brass and percussion provide a strong, driving pulse.

40 Allegro vivace

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f* *a2*

Cor.^o *a2*

Tr.^{be} *in Do* *f* *a2*

Tr.ⁿⁱ *IV.* *f*

Timp. *f*

Cassa

40 Allegro vivace

I. *f*

Violini II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

This page of a musical score, numbered 79, contains the following parts and markings:

- Fl.** (Flute): Treble clef, *f* dynamic.
- Ott.** (Oboe): Treble clef, *f* dynamic.
- Ob.** (Oboe): Treble clef, *f* dynamic, includes a first part marking *I*.
- Cl.** (Clarinet): Treble clef, *f* dynamic.
- Fag.** (Bassoon): Bass clef, *f* dynamic.
- Cor.** (Trumpet): Treble clef, *a2* marking, *f* dynamic.
- Cor.^{te}** (Trumpet): Treble clef, *a2* marking, *f* dynamic.
- Tr.^{be}** (Trumpet): Treble clef, *a2* marking, *f* dynamic.
- Tr.ⁿⁱ** (Trumpet): Bass clef, *a2* marking, *f* dynamic.
- Timp.** (Timpani): Bass clef, *f* dynamic.
- Cassa** (Cymbal): Bass clef, *f* dynamic.
- Violini I.** (Violin I): Treble clef, *f* dynamic.
- Violini II.** (Violin II): Treble clef, *f* dynamic.
- Viola** (Viola): Bass clef, *f* dynamic.
- V.Celli** (Violoncello): Bass clef, *f* dynamic.
- C.Bassi** (Contrabasso): Bass clef, *f* dynamic.

41 Allegro ♩ = 120

Fl. *p*

Ott. *p a2*

Ob. *p a2*

Cl. *p*

Fag.

Cor. *p a2*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Caesa

41 Allegro ♩ = 120

I. *p*

Violini II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

42

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}

Fag. _f

Cor. ^{a2} _f

Cor.^{te} _f

Tr.^{bc} _f ^{a2} ^{a2}

Tr.ⁿⁱ _f ^{a2}

Timp. _f *in Sol*

Cassa

42

I. _{pp}

Violini

II. _f

Viole _f

V.Celli _f

C.Bassi _f

This musical score page, numbered 82, is divided into three systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (Cor.). The second system includes parts for Violin I (Violini I), Violin II (Violini II), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The third system includes parts for Oboe (Ob.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *a2* (second octave). The woodwind parts are highly active, with frequent melodic lines and some complex rhythmic patterns. The string parts provide a steady accompaniment, with the violins playing rhythmic patterns and the cellos and basses providing a harmonic foundation.

43

Fr. *f*

Ott. *f*

Ob. *a2* *f*

Cl. *a2* *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f* *a2* *a2*

Fr.ⁿⁱ *f*

Timp. *f*

Cassa

43

Violini I. *f*

Violini II. *f*

Viola *f*

V. Celli *f*

C. Bassi *f*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

I.

Violini

II.

Viola

V.Celli

C.Bassi

h

44 Un poco più mosso

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.^{be}), Trumpet (Tr.ⁿⁱ), Timpani (Timp.), and Cassa. The tempo is marked 'Un poco più mosso' and the dynamics are 'f' (forte). The woodwinds play a melodic line with slurs and accents, while the brass and percussion provide harmonic support. The Cor Anglais part includes a dynamic marking 'a2'.

44 Un poco più mosso

Musical score for strings. The score includes parts for Violini I (I.), Violini II (II.), Violenze (Viole), Violoncelli (V.Celli), and Contrabbassi (C.Bassi). The tempo is marked 'Un poco più mosso' and the dynamics are 'f' (forte). The strings play a rhythmic accompaniment with slurs and accents.

This page of a musical score, numbered 86, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe) with *a2* marking
- Cl.** (Clarinet) with *a2* marking
- Fag.** (Bassoon) with *a2* marking
- Cor.** (Trumpet) with *a2* marking and *f* dynamic
- Cor.^{te}** (Trumpet) with *f* dynamic
- Tr.^{be}** (Trumpet) with *x2* marking and *f* dynamic
- Tr.ⁿⁱ** (Trumpet) with *a2* marking and *f* dynamic
- Timp.** (Timpani) with *f* dynamic
- Cassa** (Cymbal) with *f* dynamic
- Violini I.** (Violin I)
- Violini II.** (Violin II)
- Viola** (Viola)
- V.Celli** (Violoncello)
- C.Bassi** (Contrabasso) with *h* marking

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The woodwind and string parts are highly active, while the brass and percussion parts provide a strong rhythmic and harmonic foundation.

45

Fl. *p* *8^a*

Ott. *p* *8^a*

Ob. *a2* *I* *p*

Cl. *a2* *I* *p*

Fag. *a2* *p*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f*

Timp. *f*

Cassa *f*

45

Violini I. *p*

Violini II. *p*

Viola *r*

V.Celli *r*

C.Bassi *p*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f*

Timp. *f*

Cassa *f*

I. *f*

Violini II. *f*

Viola *f*

V.Celli *f*

C.Bassi *f*

h

La Primavera

Allegro mod. ♩=100

Fl.

Arpa

I zeffiri svolazzano intorno al canestro di ghiaccio e col loro calore sciolgono i ghiaccioli che circondano ancora il canestro.

Allegro mod. ♩=100

I. Violini

II. Violini

Viole

V.Celli

C.Bassi



Fl.

Cl.

Fag.

Arpa

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fl. *cresc.*

Ott.

Ob. *I.*
p

Cl.

Fag. *I.*
cresc.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arpa

Da ogni parte sorgono mazzi di fiori, e dal

Violini I.

Violini II.

Viola

V.Celli

C.Bassi *p*

Fl.

Ott.

Ob.
cresc.

Cl.

Fag.

Cor.
I.
"f"

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arpa
cresc.

mezzo di questi fiori sorge la Primavera sotto forma di una giovinetta.

I.
Violini

II.

Violenze

V. Celli

C. Bassi
and

Cl. *l.*
pp *p*

46 Andantino $\text{♩} = 76$

I. *pp*
Violini *pp*

II. *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *pp*

//

Cl. *f* *pp*

Fag. *pp*

Cor. *l. p* *p*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

//

Cl. *pp* *pp* *pp* *pp*

Fag. *pp* *pp* *pp* *pp* *dolciss.*

Cor. *pp* *pp* *pp* *pp*

I. Violini *arco* *pp* *pp* *pp*

II. Violini *arco* *pp* *pp* *pp*

Viole *arco* *pp* *pp* *pp*

V.Celli *arco* *pp* *pp* *pp*

C.Bassi *arco* *pp* *pp* *pp*

p

47

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

Arpa

Violini I. *p*

Violini II.

Viole

V.Celli

C.Bassi

47

Fl.

Ob.

Cl. *p*

Fag. *p*

Cor. *p*

Arpa

Violini I. *pizz*

Violini II. *pizz*

Viole *pizz*

V.Celli *pizz*

C.Bassi *pizz*

arco

Arco

Arco

48

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa

This section of the score includes parts for Flute, Oboe, Clarinet, Bassoon, and Horn. The Arpa (Harp) part features a complex, arpeggiated texture. The woodwinds play melodic lines with various articulations and dynamics.

48

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

This section contains the string parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with some melodic movement. The word "pizz" (pizzicato) is written above several notes in the Violin I, II, and Viola parts.



Cl.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

This section includes the Clarinet part and the string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The Clarinet part has a more active, melodic role. The strings continue with their accompaniment. Dynamics like "p" (piano) and "arco" (arco) are indicated.

This page of a musical score, numbered 95, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), and Bassoon (Fag.). The brass section consists of Horns (Cor.), Horn III (Cor. III), Horn IV (Cor. IV), Trumpet B-flat (Tr. b^e), Trumpet A (Tr. a¹), and Trombone (Tr. b²). The percussion section includes Timpani (Timp.). The keyboard section features the Arpa (Harp). The string section includes Violini I and II, Violenze, V.Celli, and C.Bassi. The score is written in a common time signature and includes dynamic markings such as *f* (forte) and *u^o* (ultra-soft). The Clarinet I part has a melodic line with slurs and accents, and the Arpa part has a complex, rhythmic accompaniment. The string parts provide a steady harmonic and rhythmic foundation.

49 Allegro mod. ♩ = 108

Fl. *p* 3

Ott. *p*

Ob. *p* 1. 3

Cl. *p* 3

Cor. *a2* *p* *a2*

49 Allegro mod. ♩ = 108

I. *p* *leggero*

II. *p*

Viola *p*

V. Celli *p*

C. Bassi *p*

Fl. *tr.*

Ott. *tr.*

Ob. *tr.* 1. *tr.*

Cl. *tr.*

Fag. *tr.*

Cor. *a2* *a2*

I. *tr.* *Div.* 3 5 3

II. *p*

Viola *p*

V. Celli *p*

C. Bassi *p*

This page of a musical score, numbered 87, features a full orchestral arrangement. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Cori, Trumpets, Trombones), and Harp. The bottom section includes strings (Violini I & II, Violenze, Violoncelli, and Contrabbassi). The woodwinds and strings are marked with a forte (*f*) dynamic. The brass instruments have specific tuning instructions: 'in Fa' for the Cori and 'in Do' for the Tr.^{be} and Tr.ⁿⁱ. The Violini I part includes a *miti* marking. The score is written in a standard musical notation with multiple staves for each instrument.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Arpa *p*

I. *p*

Violini II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

8"

Fl.
 Ott. I.
 Ob.
 Cl.
 Fag.
 Cor.
 Cor.^{te}
 Tr.^{bc}
 Tr.ⁿⁱ
 Arpa
 Violini I.
 Violini II.
 Viole
 V.Celli
 C.Bassi

Musical score for page 99, featuring woodwinds, brass, strings, and keyboard instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr.^{bc} and Tr.ⁿⁱ), Arpa (Arpa), Violins (Violini I. and II.), Violas (Viole), Violoncellos (V.Celli), and Contrabasses (C.Bassi). The music is written in a key with one flat and a 3/4 time signature. The score is divided into four measures. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The Arpa and keyboard instruments play a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings (p, p₂, p₃, p₄, p₅, p₆, p₇, p₈, p₉, p₁₀, p₁₁, p₁₂, p₁₃, p₁₄, p₁₅, p₁₆, p₁₇, p₁₈, p₁₉, p₂₀, p₂₁, p₂₂, p₂₃, p₂₄, p₂₅, p₂₆, p₂₇, p₂₈, p₂₉, p₃₀, p₃₁, p₃₂, p₃₃, p₃₄, p₃₅, p₃₆, p₃₇, p₃₈, p₃₉, p₄₀, p₄₁, p₄₂, p₄₃, p₄₄, p₄₅, p₄₆, p₄₇, p₄₈, p₄₉, p₅₀, p₅₁, p₅₂, p₅₃, p₅₄, p₅₅, p₅₆, p₅₇, p₅₈, p₅₉, p₆₀, p₆₁, p₆₂, p₆₃, p₆₄, p₆₅, p₆₆, p₆₇, p₆₈, p₆₉, p₇₀, p₇₁, p₇₂, p₇₃, p₇₄, p₇₅, p₇₆, p₇₇, p₇₈, p₇₉, p₈₀, p₈₁, p₈₂, p₈₃, p₈₄, p₈₅, p₈₆, p₈₇, p₈₈, p₈₉, p₉₀, p₉₁, p₉₂, p₉₃, p₉₄, p₉₅, p₉₆, p₉₇, p₉₈, p₉₉, p₁₀₀).

This page of a musical score, numbered 100, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of Horns (Cor.), Trumpets (Tr.^{be} and Tr.ⁿⁱ), and Trombones (Tr.^{be}). The string section includes Violini (I and II), Viole, V.Celli, and C.Bassi. An Arpa (harp) part is also present. The score is written in a common time signature and includes various musical notations such as triplets, slurs, and dynamic markings like *p* and *pizz*. A section marked *8^a* begins in the third measure. The bottom of the page is marked with a small 'd'.

51

Fl. *sa-
sch*

Ott.

Ob. I.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Arpa

51

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

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

- Fl.** (Flute): Features a melodic line with a trill at the beginning and various articulations.
- Ott.** (Oboe): Plays a melodic line with a *p* dynamic marking.
- Ob. I.** (Oboe I): Similar melodic line to the Oboe.
- Cl.** (Clarinet): Melodic line with triplets and slurs.
- Fag.** (Bassoon): Provides harmonic support with sustained notes.
- Cor.** (Trumpet): Plays a rhythmic accompaniment with a *p* dynamic marking.
- Cor.^{1c}** (Trumpet 1c): Remains silent.
- Tr.^{bc}** (Trumpet B.C.): Remains silent.
- Tr.ⁿⁱ** (Trumpet Natural): Remains silent.
- Arpa** (Arpa): Provides harmonic accompaniment with chords and arpeggios.
- Violini I & II** (Violins): Violin I includes *arco* and *pizz* markings. Violin II includes *arco* and *pizz* markings.
- Viole** (Viola): Includes *arco* and *pizz* markings.
- V.Celli** (Violoncelli): Includes *arco* and *pizz* markings.
- C.Bassi** (Contrabassi): Includes *arco* and *pizz* markings.

Dynamic markings include *p* (piano) and *arco* (arco). Performance techniques include *pizz* (pizzicato) and *arco* (arco).

52

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{1c}

Tr.^{be}

Tr.ⁿⁱ

This block contains the staves for the woodwind and percussion sections. From top to bottom, the staves are: Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Horn 1 (Cor.^{1c}), Trumpet B-flat (Tr.^{be}), and Trumpet Natural (Tr.ⁿⁱ). The Flute, Oboe, and Clarinet parts feature melodic lines with some trills and grace notes. The Bassoon part has a similar melodic line. The Cor Anglais, Horn 1, and both Trumpet parts are mostly silent, indicated by whole rests.

Arpa

This block contains the staff for the Arpa (Harp). The part features a complex, flowing melodic line with many triplets and grace notes, typical of a harp accompaniment in a classical or romantic style.

52

I.

Violini

II.

Viole

V.Celli

C.Bassi

This block contains the staves for the string section. From top to bottom, the staves are: Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The Violin I part has a melodic line with some trills and grace notes. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola, Violoncello, and Contrabasso parts play a steady, rhythmic accompaniment of eighth notes.

This page of a musical score, numbered 104, contains the following parts and staves:

- Fl.** (Flute): Treble clef, playing a melodic line with triplets.
- Ou.** (Oboe): Treble clef, playing a melodic line with triplets and a dynamic marking of *p*.
- Ob.** (English Horn): Treble clef, playing a rhythmic accompaniment.
- Cl.** (Clarinet): Treble clef, playing a rhythmic accompaniment.
- Fag.** (Bassoon): Bass clef, playing a rhythmic accompaniment.
- Cor.** (Trumpet): Two staves, Treble clef, playing a rhythmic accompaniment.
- Cor.^{te}** (Trumpet): Treble clef, mostly silent.
- Tr.^{he}** (Trumpet): Treble clef, mostly silent.
- Tr.ⁿⁱ** (Trumpet): Bass clef, mostly silent.
- Arpa** (Arpa): Treble and Bass clefs, playing a rhythmic accompaniment.
- Violini** (Violins): Two staves, Treble clef, playing a rhythmic accompaniment.
- Viola** (Viola): Bass clef, playing a rhythmic accompaniment.
- V. Celli** (Violoncelli): Bass clef, playing a rhythmic accompaniment.
- C. Bassi** (Contrabassi): Bass clef, playing a rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It features various musical notations including triplets, slurs, and dynamic markings.

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

- Fl.** (Flute): Staff 1, featuring a melodic line with many grace notes.
- Ott.** (Oboe): Staff 2, featuring a melodic line with many grace notes.
- Ob.** (Clarinet): Staff 3, featuring a rhythmic accompaniment.
- Cl.** (Clarineto): Staff 4, featuring a rhythmic accompaniment with a triplet in the fourth measure.
- Fag.** (Fagotto): Staff 5, featuring a rhythmic accompaniment.
- Cor.** (Corni): Staves 6 and 7, featuring a rhythmic accompaniment.
- Cor.¹** (Corni): Staff 8, featuring a rhythmic accompaniment.
- Tr.^{be}** (Trombe): Staff 9, featuring a rhythmic accompaniment.
- Tr.ⁿⁱ** (Trombe): Staff 10, featuring a rhythmic accompaniment.
- Timp.** (Timpani): Staff 11, featuring a rhythmic accompaniment.
- Arpa** (Arpa): Staves 12 and 13, featuring a rhythmic accompaniment.
- Violini** (Violini): Staves 14 and 15, featuring a rhythmic accompaniment.
- Viola** (Viola): Staff 16, featuring a rhythmic accompaniment.
- V.Celli** (Violoncelli): Staff 17, featuring a rhythmic accompaniment.
- C.Bassi** (Contrabbassi): Staff 18, featuring a rhythmic accompaniment.

This page of a musical score, numbered 106, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe) with *tr* (trill) markings.
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais) - two staves.
- Cor.^{te}** (Trumpet)
- Tr.^{be}** (Trumpet B-flat)
- Tr.ⁿⁱ** (Trumpet Natural)
- Timp.** (Timpani) with *tr* (trill) markings.
- Arpa** (Harp)
- I. Violini** (Violin I)
- II. Violini** (Violin II)
- Viole** (Viola)
- V.Celli** (Violoncello)
- C.Bassi** (Contrabasso)

The score includes various musical notations such as dynamics (*p*, *f*), articulation (*tr*), and phrasing slurs. The woodwinds and strings play active melodic and harmonic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

53 Allegro mod.^{to} ♩ = 94

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.^{te}), Trumpet (Tr.^{be}), Trumpet (Tr.ⁿⁱ), Timpani (Timp.), and Cassa. The score is in 2/4 time with a key signature of two flats. The woodwinds play a melodic line with trills and accents, starting at a piano (*p*) dynamic. The bassoon and clarinet parts include first trill markings (*I. trill*). The percussion parts (Timp. and Cassa) play a rhythmic accompaniment of eighth notes.

53 Allegro mod.^{to} ♩ = 94

Musical score for strings. The instruments listed are Violini I (I.), Violini II (II.), Violenze (Viole), Violoncelli (V.Celli), and Contrabbassi (C.Baasi). The score is in 2/4 time with a key signature of two flats. Violin I plays a melodic line with trills and accents, starting at a piano (*p*) dynamic. Violin II, Viola, and Cello play a rhythmic accompaniment of eighth notes. The Bassoon part includes first trill markings (*I. trill*). The percussion parts (Timp. and Cassa) play a rhythmic accompaniment of eighth notes.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines with 'trun' markings above notes in the first three measures. The brass section (Cor Anglais, Trumpet, Trombone, Trumpet) and strings (Violini, Viola, Violoncello, Contrabasso) provide harmonic support. A dynamic marking of *f* (forte) appears in the final measure of several parts. The percussion section (Timpani, Cassa) is present but has minimal notation.

Fl. *p* *leggero*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p* *p*

Cor. I. *p* *p*

Cor. II. *p* *p*

Tr. be

Tr. ni

Timp.

Cassa

I. *p* *leggero*

Violini II. *pizz* *p*

Viole *pizz* *p*

V.Celli *pizz* *p*

C.Bassi *pizz* *p*

rit.

Fl. *f* *tr*

Ott. *f* *tr*

Ob. *f* *tr* a2.

Cl. *f* *tr* a2.

Fag. *f*

Cor. I. *f*

Cor. II. *f*

Tr. be. *f*

Tr. ni. *f*

Timp. *f*

Cassa *f*

rit.

Violini I. *f* *arco* *tr*

Violini II. *f* *arco*

Viole *f*

V. Celli *f* *arco*

C. Bassi *f* *arco*

This musical score page, numbered 111, contains the following parts and markings:

- Fl.** (Flute): *tr* (trills), *pp* *leggero*
- Ott.** (Oboe): *tr* (trills), *pp* *leggero*
- Ob.** (Oboe): *a2.*, *tr* (trills)
- Cl.** (Clarinet): *a2.*, *tr* (trills)
- Fag.** (Bassoon):
- Cor.** (Cor Anglais):
- Cor.^o** (Cornet):
- Tr.^{be}** (Trumpet B-flat):
- Tr.ⁿⁱ** (Trumpet Natural):
- Timp.** (Timpani):
- Cassa** (Cymbals):
- Violini I.** (Violin I): *tr* (trills), *pp* *leggero*
- Violini II.** (Violin II):
- Viola** (Viola):
- V. Celli** (Violoncello):
- C. Bassi** (Contrabasso):

55 Un poco più mosso

Fl. Ott.

55 Un poco più mosso

Violini I. II. Viole V.Celli C.Bassi

Fl. Ott. Ob. Cl. Fag.

Violini I. II. Viole V.Celli C.Bassi

This page of a musical score, numbered 113, contains the following parts and markings:

- Fl.** (Flute): Starts with a trill (*tr*) and continues with a melodic line.
- Ott.** (Oboe): Starts with a trill (*tr*) and continues with a melodic line.
- Ob.** (Clarinet): Starts with a *p* dynamic and continues with a melodic line.
- Cl.** (Clarineto): Starts with a *p* dynamic and continues with a melodic line.
- Fag.** (Fagotto): Starts with a *p* dynamic and continues with a melodic line.
- Cor.** (Corni): Two staves, both starting with a *p* dynamic and continuing with a melodic line.
- Cor.^{to}** (Corni): Starts with a *mf* dynamic and continues with a melodic line.
- Tr.^{be}** (Trombe): Starts with a *f* dynamic and continues with a melodic line.
- Tr.ⁿⁱ** (Trombe): Starts with a *f* dynamic and continues with a melodic line.
- Cimb.** (Cimbalo): Starts with a *mf* dynamic and continues with a melodic line.
- Timp.** (Timpani): Starts with a *f* dynamic and continues with a melodic line.
- Violini I.** (Violini): Starts with a trill (*tr*) and a *cresc.* marking, continuing with a melodic line.
- Violini II.** (Violini): Continues with a melodic line.
- Viole** (Viola): Continues with a melodic line.
- V.Celli** (Violoncelli): Continues with a melodic line.
- C.Bassi** (Contrabbassi): Continues with a melodic line.

Allegro vivo ♩=88

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Cor. *a2 pp*

Detailed description: This system contains the first five staves of the woodwind section. The Flute (Fl.) part starts with a piano (*p*) dynamic and features a melodic line with trills. The Oboe (Ott.) part also starts piano and has a similar melodic line. The Clarinet (Cl.) part is marked with a first ending (*I.*) and a piano (*p*) dynamic. The Cor Anglais (Cor.) part is marked *a2 pp* and plays a rhythmic accompaniment of eighth notes.

Allegro vivo ♩=88

I. *p*

II. *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *pp*

Detailed description: This system contains the first five staves of the string section. The Violin I (I.) part starts with a piano (*p*) dynamic and has a melodic line with trills. The Violin II (II.) part is marked *pp* and plays a rhythmic accompaniment. The Viola (Viole) part is also marked *pp* and plays a similar rhythmic accompaniment. The Violoncello (V.Celli) and Contrabasso (C.Bassi) parts are both marked *pp* and play a rhythmic accompaniment of eighth notes.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Cor. *a2 pp*

Detailed description: This system contains the second five staves of the woodwind section. The Flute (Fl.) part continues its melodic line with trills. The Oboe (Ott.) part continues its melodic line. The Clarinet (Cl.) part continues with its first ending (*I.*) and piano (*p*) dynamic. The Cor Anglais (Cor.) part continues its rhythmic accompaniment.

I. *p*

II. *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *pp*

Detailed description: This system contains the second five staves of the string section. The Violin I (I.) part continues its melodic line with trills. The Violin II (II.) part continues its rhythmic accompaniment. The Viola (Viole) part continues its rhythmic accompaniment. The Violoncello (V.Celli) and Contrabasso (C.Bassi) parts continue their rhythmic accompaniment.

Musical score for measures 48-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor (Cor.), Violini I and II, Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The woodwinds feature trills (tr) and first endings (I.). The strings play a rhythmic accompaniment. A double bar line is present at the end of measure 56.

Musical score for measures 57-65. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Fagotto (Fag.), and Cor (Cor.). Measure 57 is marked with a box containing the number 57. The woodwinds feature trills (tr) and first endings (I.). Dynamics include *pp*, *p*, and *f*. The Fagotto part starts with a dynamic of *mf*.

Musical score for measures 66-74. The score includes parts for Violini I and II, Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). Measure 66 is marked with a box containing the number 57. The strings play a rhythmic accompaniment. Dynamics include *f*.

Fl.

Ott.

Ob. I.

Cl. I.

Fag. a2

Cor. f

Cor.^{to} f

Tr.^{be} f

Tr.ⁿⁱ f a2

Timp. f

Cassa f

I. Violini

II. Violini

Viola f

V. Celi

C. Bassi f

trane

f

a2

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

- Fl.** (Flute): Part with trills in measures 3, 4, and 5.
- Ott.** (Oboe): Part with trills in measures 3, 4, and 5.
- Ob.** (English Horn): Part with trills in measures 3, 4, and 5.
- Cl.** (Clarinet): Part with trills in measures 3, 4, and 5.
- Fag.** (Bassoon): Part with trills in measures 3, 4, and 5.
- Cor.** (Trumpet): Two parts, both playing a rhythmic pattern of eighth notes.
- Cor.^{tr}** (Trumpet): Part playing a rhythmic pattern of eighth notes.
- Tr.^{be}** (Trumpet): Part playing a rhythmic pattern of eighth notes.
- Tr.ⁿⁱ** (Trumpet): Part playing a rhythmic pattern of eighth notes.
- Timp.** (Timpani): Part playing a rhythmic pattern of eighth notes.
- Cassa** (Cymbal): Part playing a rhythmic pattern of eighth notes.
- Violini I.** (Violin I): Part with trills in measures 3, 4, and 5.
- Violini II.** (Violin II): Part playing a rhythmic pattern of eighth notes.
- Viole** (Viola): Part playing a rhythmic pattern of eighth notes.
- V.Celli** (Violoncello): Part with trills in measures 3, 4, and 5.
- C.Bassi** (Contrabasso): Part playing a rhythmic pattern of eighth notes.

The score is written in a common time signature (C) and features various musical notations including trills, slurs, and dynamic markings such as *tr* and *a2*.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

I. *p*

Violini II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Fl.

Ott.

Ob.

Cl.

I.

Violini II.

Viole

V.Celli

C.Bassi

This page of a musical score, numbered 119, contains the following parts and staves:

- Fl.** (Flute): Staff 1, featuring melodic lines with slurs and accents.
- Ott.** (Oboe): Staff 2, featuring melodic lines with slurs and accents.
- Ob.** (Clarinet): Staff 3, featuring melodic lines with slurs and accents.
- Cl.** (Clarinet): Staff 4, featuring melodic lines with slurs and accents.
- Fag.** (Bassoon): Staff 5, mostly empty.
- Cor.** (Trumpet): Staves 6 and 7, featuring a melodic line starting with a *p* dynamic marking.
- Cor.^o** (Trumpet): Staff 8, mostly empty.
- Tr.^{be}** (Trumpet): Staff 9, mostly empty.
- Tr.^{al}** (Trumpet): Staves 10 and 11, mostly empty.
- Timp.** (Timpani): Staff 12, mostly empty.
- Violini I.** (Violin I): Staff 13, featuring a melodic line.
- Violini II.** (Violin II): Staff 14, featuring a melodic line.
- Viole** (Viola): Staff 15, featuring a melodic line.
- V.Celli** (Violoncelli): Staff 16, featuring a melodic line.
- C.Bassi** (Contrabassi): Staff 17, featuring a melodic line.

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

Fl. *ff* *p* *p*

Ott. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p* I.

Fag. *ff* *p* *p*

Cor. *a2* *ff* *a2* *ff*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *a2* *ff* *a2*

Timp. *ff*

I. *ff* *p*

Violini II.

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

Fl. *stan*

Ott. *stan*

Ob. I. *stan* *p*

Cl. I. *stan* *p*

Cor. *p* *a2*

I. Violini *stan*

II. *p*

Viole

V.Celli *p*

C.Bassi

Fl. *stan*

Ott. *stan*

Ob. I. *stan*

Cl. I. *stan*

Cor. *a2*

I. Violini *stan*

II.

Viole

V.Celli

C.Bassi

This page of a musical score, numbered 122, contains the following parts and markings:

- Fl.** (Flute): Standard notation with various articulations.
- Ott.** (Oboe): Standard notation.
- Ob.** (Oboe): Standard notation, marked *I.*
- Cl.** (Clarinet): Standard notation, marked *I.*
- Fag.** (Bassoon): Standard notation, marked *a2*.
- Cor.** (Cor Anglais): Standard notation, marked *a2*.
- Cor.^{te}** (Horn I): Standard notation, marked *I.*
- Tr.^{be}** (Trumpet B): Standard notation, marked *I.* and *pp*.
- Tr.ⁿⁱ** (Trumpet N): Standard notation, marked *pp*.
- Timp.** (Timpani): Standard notation, marked *pp*.
- Violini I.** (Violin I): Standard notation.
- Violini II.** (Violin II): Standard notation.
- Viole** (Viola): Standard notation.
- V.Celli** (Violoncello): Standard notation.
- C.Bassi** (Contrabass): Standard notation.

Fl.

Ott.

Ob. I.

Cl. I.

Fag. a2

Cor. a2

Cor.^{te} I.

Tr.^{be} I. pp

Tr.ⁿⁱ pp

Timp. pp

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

60

Fl. Ott. Ob. Cl. Fag. Cor. Violini I. II. Viole V.Celli C.Bassi

This system of musical notation covers measures 60 through 67. It features woodwind parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), and Bassoon (Fag.), a brass part for Horn (Cor.), and string parts for Violins I and II, Viola (Viole), Cello (V.Celli), and Bass (C.Bassi). The woodwinds play a melodic line with various ornaments and slurs. The strings provide a rhythmic accompaniment with sustained notes and moving lines. A dynamic marking of *a2* is present in the Horn part.

60

Violini I. II. Viole V.Celli C.Bassi

This system of musical notation covers measures 60 through 67, continuing from the top system. It includes the same woodwind and brass parts as above, plus the string parts for Violins I and II, Viola (Viole), Cello (V.Celli), and Bass (C.Bassi). The woodwinds continue their melodic line, and the strings maintain their accompaniment. A dynamic marking of *a2* is visible in the Horn part.

Fl. Ott. Ob. Cl. Fag. Cor. Violini I. II. Viole V.Celli C.Bassi

This system of musical notation covers measures 68 through 75. It features woodwind parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), and Bassoon (Fag.), a brass part for Horn (Cor.), and string parts for Violins I and II, Viola (Viole), Cello (V.Celli), and Bass (C.Bassi). The woodwinds play a melodic line with various ornaments and slurs. The strings provide a rhythmic accompaniment with sustained notes and moving lines. A dynamic marking of *a2* is present in the Horn part.

Violini I. II. Viole V.Celli C.Bassi

This system of musical notation covers measures 68 through 75, continuing from the top system. It includes the same woodwind and brass parts as above, plus the string parts for Violins I and II, Viola (Viole), Cello (V.Celli), and Bass (C.Bassi). The woodwinds continue their melodic line, and the strings maintain their accompaniment. A dynamic marking of *a2* is visible in the Horn part.

61

Un poco più mosso

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.^{be}), Trombone (Tr.ⁿⁱ), and Timpani (Timp.). The percussion part includes Cassa (Cymbal). The score is marked with dynamics such as *ff* and *a2*. The tempo is indicated as *Un poco più mosso*.

61

Un poco più mosso

Musical score for strings. The score includes parts for Violini I (I.), Violini II (II.), Violenze (Viole), Violoncelli (V.Celli), and Contrabbassi (C.Bassi). The score is marked with dynamics such as *ff*. The tempo is indicated as *Un poco più mosso*.

62

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.¹⁰
Tr.^{be}
Tr.ⁿⁱ
Timp.
Cassa

This section of the score covers measures 62 through 71. It includes parts for Flute, Oboe, Clarinet, Bassoon, Horns (two staves), Trumpets (B-flat and Natural), and Percussion (Tympani and Cymbals). The woodwinds play melodic lines with various articulations and dynamics, while the percussion provides a steady rhythmic accompaniment.

62

I.
Violini II.
Violè
V.Celli
C.Bassi

This section of the score covers measures 62 through 71. It includes parts for Violins (First and Second), Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment, primarily using eighth and sixteenth notes, with some melodic movement in the lower registers.

This musical score page, numbered 127, contains the following parts and markings:

- Fl.** (Flute): Part with slurs and ties.
- Ott.** (Oboe): Part with slurs and ties.
- Ob.** (Oboe): Part with slurs and ties. Includes the marking **VUOTA** in two measures.
- Cl.** (Clarinet): Part with slurs and ties.
- Fag.** (Bassoon): Part with *mf* marking and slurs.
- Cor.** (Trumpet): Part with *mf* marking and slurs.
- Cor.^{te}** (Trumpet): Part with slurs.
- Tr.^{be}** (Trumpet): Part with slurs.
- Tr.ⁿⁱ** (Trumpet): Part with slurs. Includes the marking **VUOTA** in two measures.
- Timp.** (Timpani): Part with rhythmic patterns.
- Cassa** (Cymbal): Part with rhythmic patterns.
- Violini I.** (Violin I): Part with sixteenth-note patterns.
- Violini II.** (Violin II): Part with sixteenth-note patterns.
- Viola** (Viola): Part with sixteenth-note patterns. Includes the marking **VUOTA** in two measures.
- V.Celli** (Violoncelli): Part with slurs.
- C.Bassi** (Contrabassi): Part with slurs.

L'Estate

Fl. *Allegro giusto* $\text{♩} = 100$ *I fiori spariscono.*

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Fl. *p* *Il canestro si ricopre di bionde spighe*

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Fl. *p*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. *pp* *in MI*

L'estate, sotto forma d'una giovinetta, sorge dal mezzo dei coroni.

I. Violini *pizz*

II. Violini *pizz*

Viole *pizz*

V.Celli *pizz*

C.Bassi *pizz*

Fl. *3*

Ob. *I.*

Cl.

Fag. *a2.*

Cor.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

63 Allegretto $\text{♩} = 69$ *I.* *tr*

Ob. *p*

63 Allegretto $\text{♩} = 69$
arco *Coglie le spighe.*

I. Violini *p* *arco*

II. Violini *p* *arco*

Viole *p* *arco*

V.Celli *p* *arco*

C.Bassi *p* *arco*

Ob. I. *pp* *p*

Violini I. II.

Viola

V.Celli

C.Bassi

Ob. I.

Violini I. II.

Viola

V.Celli

C.Bassi

Ob. I.

Cl.

Fag. *pp*

Violini I. II.

Viola

V.Celli

C.Bassi

64

Fl. *pp*

Ott. *pp*

Ob. I. *pp*

Cl. *pp*

Fag. *pp*

Cor. *pp*

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ *Cimbasso* *pp*

Timp. *pp*

L'estate e le sue compagne vogliono danzare; ma fa troppo caldo.

64

I. Violini

II. Violini

Viole

V. Celli *pp*

C. Bassi *pp*

Fl.
Ott.
Ob. a2.
Cl. a2.
Fag.
Cor.
Cor.^{te} pp
Tr.^{be} pp
Tr.ⁿⁱ pp a2.
Timp.

This section of the score covers the woodwind and percussion parts. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents. The Clarinet (Cl.) and Bassoon (Fag.) parts provide harmonic support with rhythmic patterns. The Horns (Cor.) and Trumpets (Tr.) play sustained chords, with the Trumpets marked *pp*. The Timpani (Timp.) part consists of rhythmic pulses.

Il caldo le opprime.

I.
Violini p
II. p
Viola p
V.Celli
C.Bassi

This section of the score covers the string parts. The Violins (Violini) and Viola parts play sustained chords with slurs, marked *p*. The Violoncello (V.Celli) and Contrabasso (C.Bassi) parts play rhythmic patterns, with the Violoncello marked *pp*. The strings are marked *v* at the bottom.

65

I.

tr

p

Ob.

I.

Violini

II.

Viola

V.Celli

C.Bassi

I.

tr

p

Ob.

I.

Violini

II.

Viola

V.Celli

C.Bassi

I.

p

rall.

dolciss.

rall.

I.

Violini

II.

Viola

V.Celli

C.Bassi

p

pp

p

pp

p

pp

p

66 Allegro mod. ♩ = 104

Fl. *p*

Ob. *p*

Le giovani Najadi escono dal canestro con lunghe sciarpe di velo verde, imitando le acque.

66 Allegro mod. ♩ = 104

I. Violini *pizz* *p*

II. Violini *pizz* *pp*

Viole *pp*

V. Celli *pp*

C. Bassi *pizz*



67

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. *pp*

L'estate e le sue corn-

67

I. Violini *tr*

II. Violini

Viole

V. Celli

C. Bassi

Fl. 

Ott. 

Ob. I. 

Cor. I. 

-pagne imitano l'azione del nuoto.

Violini I. 

Violini II. 

Viole 

V.Celli *arco.* 

C.Bassi 

//

Fl. 

Ott. 

Ob. I. 

Cl. 

Fag. *pp* 

Cor. I. 

Triang. *p* 

Violini I. *pizz* 

Violini II. 

Viole 

V.Celli 

C.Bassi 

Fl.
Ott.
Ob. I.
Cl.
Fag. I.
Cor. I.
Triang.
Violini I.
Violini II.
Viole
V.Celli
C.Bassi

///

Detailed description: This block contains the musical score for measures 61 through 67. The instruments listed are Flute, Oboe, Clarinet, Bassoon, Horn, Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes. The Flute and Oboe parts have a melodic line with slurs. The Triangle part consists of a simple rhythmic pattern. The Violin I part has a melodic line with slurs. The Violin II, Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes.

Fl. 68

68 *La giovinetta vuole bagnarsi.*

Violini I.
Violini II.
Viole
V.Celli
C.Bassi

Detailed description: This block contains the musical score for measures 68 through 71. The instruments listed are Flute, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute part has a melodic line with slurs and triplets. The Violin I part has a melodic line with slurs and dynamics markings (p, f). The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a rhythmic pattern of eighth notes. The text *La giovinetta vuole bagnarsi.* is written below the Flute staff.

Fl. *3* *3* *3* *3* *tr* *p* *1.* *p* *3*

Ott. *p*

Ob. *1.* *p* *3*

Violini I. *ppp* *3*

Violini II. *ppp* *pizz.*

Viola *ppp* *pizz.*

V. Celli *ppp* *pizz.*

C. Bassi *ppp* *pizz.*

//

Fl.

Ott.

Ob. *1.*

Violini I. *tr*

Violini II.

Viola

V. Celli

C. Bassi

69

Fl. *p* *tr* *tr*

Ott. *p*

Ob. *p*

Cl. *p*

Cor. *I.* *p*

Triang. *p*

69

I. *p* *pizz*

II. *p*

Viole *p*

V.Celli *p* *arco*

C.Bassi *p*

FL *tr* *tr*

Ott. *tr*

Ob. *tr*

Cl. *tr*

Cor. *I.* *tr*

Triang. *tr*

I.

II.

Viole

V.Celli

C.Bassi

70

Fl. *tr* *p*

Ott. *p*

Ob. *p*

Cl. *p* *tr*

Fag. *p*

Cor. *p*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

70

I. *arco* *tr* *p*

Violini II. *arco* *p*

Viole *arco* *p*

V.Celli *p*

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.¹

Tr.^{be}

Tr.ⁿⁱ

Timp.

Triang.

I.

Violini II.

Viola

V.Celli

C.Bassi

trill

3

p

arco

Fl. *cresc.* *f* *p*

Ott. *cresc.* *f* *p*

Ob. *cresc.* *f* *p*

Cl. *cresc.* *f* *p*

Fag. *cresc.* *f* *p*

Cor. *cresc.* *f* *p*

Cor.^{te} *cresc.* *f*

Tr.^{be}

Tr.ⁿⁱ *cresc.* *f*

Timp. *f*

Triang. *cresc.* *f*

I. Violini *cresc.* *f* *p*

II. Violini *cresc.* *f* *p*

Viola *cresc.* *f* *p*

V. Celli *cresc.* *f* *p*

C. Bassi *cresc.*

Fl. *trm*

Ott. *3*

Ob. *3*

Cl. *trm*

Fag. *cresc. poco a poco*

Cor. *p*

Cor.^{te} *p*

Tr.^{bc}

Tr.ⁿⁱ *p*

Timp. *p*

Triang. *p*

I. *trm*

Violini *cresc. poco a poco*

II.

Viola *cresc. poco a poco*

V. Celli

C. Bassi *p*

Fl. *tr*

Ott. *tr*

Ob. *tr*

Cl. *tr*

Fag. *cresc.* *f*

Cor. *cresc.* *f*

Cor.^{te} *cresc.* *f*

Tr.^{be}

Tr.ⁿⁱ *cresc.* *f*

Timp. *cresc.* *f*

Triang. *cresc.* *f*

I. *tr* *p* *0127*

Violini II. *tr* *pizz.* *p*

Viole *pizz.* *p*

V.Celli *pizz.* *p*

C.Bassi

Ob.
Cl.
Fag.

I.
Violini
II.
Viole
V.Celli
C.Bassi

Allegro $\text{♩} = \text{♩}$

L'Autunno

Fl.
Ott.
Ob.
Cl. *in Do*
Fag.
Cor. *in Sol*
Cor. *in La*
Tr. *in Re*
Tr. *ni*
Timp.

Esce una giovane.

Spavento delle giovinette.

Allegro $\text{♩} = \text{♩}$

I.
Violini
II.
Viole
V.Celli
C.Bassi

Stupore del fauno *Legiovinette spariscono, il fauno*

I. Violini *pizz.* *p* *arco* *p*

II. Violini *pizz.* *p* *arco* *p*

Viola *pizz.* *p* *arco* *p*

V. Celli *pizz.* *p* *arco* *p*

C. Bassi *pizz.* *p* *arco* *p*

Fl. *tr* *f* *ff*

Ott. *f* *tr* *ff*

Ob. *f a2* *tr* *ff*

Cl. *f* *tr* *ff*

Fag. *f* *ff a2*

Cor. *ff a2*

Cor. te *ff*

Tr. be *ff a2*

Tr. ni *ff a2*

Timp. *f* *ff*

le segue.

I. Violini *cresc.* *ff*

II. Violini *cresc.* *ff*

Viola *cresc.* *ff*

V. Celli *cresc.* *ff*

C. Bassi *cresc.* *ff*

ff

72 Allegro vivace $\text{♩} = 88$

Fl. *pp*

Ob. *pp*

Cl. *pp*

Si odono suoni giulivi da lontano. Il fauno ascolta attentamente

72 Allegro vivace $\text{♩} = 88$

I. Violini

II. Violini

Viole

V. Celli

C. Bassi



73

Fl.

Ob.

Cl.

Il canestro si copre di frutti e di ceppi di vite.

73

I. Violini *pp*

II. Violini

Viole

V. Celli

C. Bassi



Il fauno gira e rigira intorno al canestro, e finisce col salirvi sopra.

Egli schiaccia

I. Violini

II. Violini *pp*

Viole *pp*

V. Celli *pp*

C. Bassi *pp*

Fl. *ff* *VUOTA*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff* *u2*

Cor.^{te} *ff*

Tr.^{be} *ff* *u2*

Tr.ⁿⁱ *ff*

Timp. *ff*

i ceppi di vite e scopre l'Autunno e le sue compagne. *Sorpresa.* *VUOTA*

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

74

Fl. *mf*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *mf*

Cor. *p* *a2*

Cor.^{te} *mf*

Tr.^{be}

Tr.ⁿⁱ

Timp.

Detailed description: This section of the score covers measures 74 through 79. It features woodwind and percussion parts. The Flute (Fl.) part begins with a dynamic marking of *mf* and plays a melodic line. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts play rhythmic accompaniment. The Horns (Cor.) are divided into two parts, with the first part marked *p* and *a2*. The Trumpets (Tr.) and Trombones (Tr.) parts are present but contain no notes. The Timpani (Timp.) part is also present but contains no notes.

74

I.

Violini

II.

Viola

V.Celli

C.Bassi

Detailed description: This section of the score covers measures 74 through 79 for the string ensemble. It includes staves for Violin I (I.), Violin II (II.), Viola, Violoncello (V.Celli), and Contrabasso (C.Bassi). All string parts are currently silent, indicated by rests on every staff.

Fl. Ott. Ob. Cl. Fag. Cor. Cor.^{te} Tr.^{be} Tr.ⁿⁱ Timp.

This section of the score contains the woodwind and percussion parts. The Flute (Fl.) and Oboe (Ob.) parts feature a melodic line with a dynamic marking of *f* (forte) in the final measure. The Clarinet (Cl.) and Bassoon (Fag.) parts play a rhythmic accompaniment of eighth notes, with the Bassoon part marked *a2* (second octave) and *f*. The Horns (Cor.) and Trumpets (Tr.^{te}) also play a rhythmic accompaniment, with the Horns marked *a2* and *f*. The Trombones (Tr.^{be}) and Trombones (Tr.ⁿⁱ) are silent. The Timpani (Timp.) part consists of a series of rhythmic pulses.

I. Violini II. Viole V.Celli C.Bassi

This section of the score contains the string parts. The Violins (Violini) are divided into two staves (I and II). The Viola (Viole) part is on a single staff. The Violoncello (V.Celli) and Contrabasso (C.Bassi) parts are on two staves. All string parts are silent throughout this section.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p* *a2* *a2*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

75

I. *pizz* *f*

Violini II. *f* *pizz*

Viole *f* *pizz.*

V.Celli *f* *pizz.*

C.Bassi *f*

76

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*
a2

Cor.^{te} *f*

Tr.^{be} *f*
a2

Tr.ⁿⁱ *f*

Timp. *f*

76

I. *arco* *f*

Violini *arco* *f*

II. *f*

Viole *arco*

V.Celli *arco* *f*

C.Bassi *arco* *f*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

ff

I.

Violini

II.

Viole

V.Celli

C.Bassi

p

This page of a musical score, numbered 153, contains the following parts and markings:

- Fl.** (Flute): Active throughout with complex rhythmic patterns.
- Ott.** (Oboe): Active throughout with complex rhythmic patterns.
- Ob.** (Clarinet): Active in the latter half of the page, marked *p*.
- Cl.** (Clarinete): Active throughout with complex rhythmic patterns, marked *I.*
- Fag.** (Fagotto): Active throughout with complex rhythmic patterns, marked *a2*.
- Cor.** (Corni): Active throughout with complex rhythmic patterns.
- Cor.^{te}** (Corni): Active throughout with complex rhythmic patterns.
- Tr.^{be}** (Trombe): Active throughout with complex rhythmic patterns.
- Tr.ⁿⁱ** (Trombe): Active throughout with complex rhythmic patterns.
- Timp.** (Timpani): Active throughout with complex rhythmic patterns.
- Cassa** (Cassa): Active throughout with complex rhythmic patterns.
- I. Violini** (Violini I): Active throughout with complex rhythmic patterns.
- II. Violini** (Violini II): Active throughout with complex rhythmic patterns.
- Viole** (Viola): Active throughout with complex rhythmic patterns.
- V.Celli** (Violoncelli): Active throughout with complex rhythmic patterns.
- C.Bassi** (Contrabbassi): Active throughout with complex rhythmic patterns.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f* *a2*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f* *a2*

Timp. *f*

Cassa *f*

Violini I *f*

Violini II *f*

Viola *f*

V. Celli *f*

C. Bassi *f*

78 Andante mosso $\text{♩} = 66$

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.ⁿⁱ
Timp.
Cassa

This section of the score covers measures 78 through 82. It features woodwind and percussion parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, and Trombone) play a series of chords, with dynamics ranging from *f* to *ff*. The percussion parts (Timpani and Cassa) provide a rhythmic accompaniment with *ff* accents.

78 Andante mosso $\text{♩} = 66$

I.
Violini
II.
Viole
V.Celli
C.Bassi

p
con espress.
p

f
f
f
f
p

This section of the score covers measures 78 through 82 for the string ensemble. The Violins (I and II) and Violas play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*. The Violoncellos and Contrabasses play a melodic line with a *con espress.* marking, starting at *p* and reaching *f* in the final measure. The score includes various articulations and dynamic markings throughout.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Triang.
Cassa

I.

Violini

II.

Viola

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Ccr.

Triang.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

80

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Musical score for measures 78-80. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Bassoon (Fag.). The string section includes Violini I and II, Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). Dynamics are marked *p* (piano) for the woodwinds. A double bar line is present at the end of measure 80.

81

Musical score for measures 81-83. The woodwind section includes Flute (Fl.), Oboe (Ott.), Bassoon (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Percussion section includes Triangle (Triang.). Dynamics are marked *f* (forte) for the woodwinds and *a2f* (a2 fortissimo) for the triangle. A double bar line is present at the end of measure 83.

81

Musical score for measures 81-83. The string section includes Violini I and II, Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). Dynamics are marked *f* (forte) for the strings. A double bar line is present at the end of measure 83.

dim

I. Violini *p* *pp*

II. *p* *pp*

Viole *p* *pp*

V.Celli *p* *pp*

C.Bassi *p* *pp*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Triang. *f*

I. Violini *f simili* *dim.* *p* *pp*

II. *f simili* *dim.* *p* *pp*

Viole *f simili* *dim.* *p* *pp*

V.Celli *f simili* *dim.* *p* *pp*

C.Bassi *f simili* *dim.* *p* *pp*

82

Fl. *f*

Ott. *f*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f* *a2*

Cor. *f* *a2*

Cor.^{te} *f*

Tr.^{be}

Tr.ⁿⁱ *f*

Timp. *f*

Cassa

82

I. *f*

Violini II. *f* *pp*

Viole *f* *pp*

V.Celli *p*

C.Bassi *f* *pp*

And. in pini

Fl. *pp* *stipiti* *ff*

Ott. *pp* *stipiti* *ff*

Ob. *pp* *stipiti* *ff*

Cl. *pp* *stipiti* *ff*

Fag. *pp* *stipiti* *p* *ff*

Cor. *p* *ff*

Cor.^{te} *ff*

Tr.^{bc} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Triang. Cassa *tr.* *ff*

Violini I. *p* *cresc. sempre* *ff*

Violini II. *p* *cresc. sempre* *ff*

Viole *p* *cresc. sempre* *ff*

V.Celli *tr.* *cresc. sempre* *ff*

C.Bassi *ff*

83 Allegro vivace *simile*

Musical score for woodwinds and percussion, measures 83-88. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. a2), Trumpet (Tr. be), Trumpet (Tr. ni), and Timpani (Timp.). The woodwind parts feature a rhythmic pattern of eighth notes with dynamic markings such as *mf*, *p*, and *mf*, and the instruction *simile*. The percussion parts show a steady rhythmic accompaniment.

83 Allegro vivace

Musical score for strings, measures 83-88. The score includes parts for Violini I and II, Viola, Violoncello (V. Celli), and Contrabasso (C. Bassi). The string parts are mostly blank, indicating a rest or a very light accompaniment during this section.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *a2* *f*

Cor. *a2* *f*

Cor.^{te} *f*

Tr.^{be}

Tf.ⁿⁱ

Timp.

Detailed description: This block contains the musical score for the woodwind and percussion sections. It consists of ten staves. The Flute (Fl.) and Oboe (Ob.) parts are marked with a forte (*f*) dynamic. The Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.) parts are marked with *a2* and *f*. The Trumpet in B-flat (Tr.^{be}), Trombone in F (Tf.ⁿⁱ), and Timpani (Timp.) parts are present but contain no notes.

I.

II.

Viole

V.Celli

C.Bassi

Detailed description: This block contains the musical score for the string section. It consists of five staves for Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). All staves are empty, indicating that the strings are silent in this section of the score.

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p* *a2* *a2*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

I. *pizz.* *f*

Violini II. *f* *pizz.*

Viole *f* *pizz.*

V.Celli *f*

C.Bassi *pizz.* *f*

85

Fl. *f* *simile*

Ott. *f* *simile*

Ob. *f* *simile*

Cl. *f* *simile*

Fag. *f* *simile*

Cor. *f* *simile*

Cor.^{te} *f* *simile*

Tr.^{be} *f* *simile*

Tr.ⁿⁱ *f* *simile*

Timp. *f*

85

I. *arco* *f*

Violini *arco* *f*

II. *f*

Viole *arco* *f*

V.Celli *arco* *f*

C.Bassi *arco* *f*

Fl. *f p*

Ott. *f p*

Ob.

Cl. *p*

Fag. *p*

Cor. *a2* *p*

Cor.^{to}

Tr.^{ba}

Tr.ⁿⁱ

Timp.

Cassa *f*

I. *f p*

Violini II. *f p*

Viola *f p*

V. Celli *p*

C. Bassi *p*

This page of a musical score, numbered 167, contains the following parts and markings:

- Fl.** (Flute): Active throughout with a melodic line.
- Ott.** (Oboe): Active throughout with a melodic line.
- Ob.** (English Horn): Enters in the 7th measure with a melodic line, marked *I.* and *p*.
- Cl.** (Clarinet): Enters in the 3rd measure with a melodic line, marked *I.*
- Fag.** (Bassoon): Active throughout with a rhythmic pattern, marked *a2*.
- Cor.** (Trumpet): Two staves with sustained notes, marked with *mf*.
- Cor.^{te}** (Trumpet): Empty staff.
- Tr.^{be}** (Trumpet): Empty staff.
- Tr.ⁿⁱ** (Trumpet): Empty staff.
- Timp.** (Timpani): Empty staff.
- Cassa** (Cymbal): Empty staff.
- Violini I.** (Violin I): Active throughout with a melodic line.
- Violini II.** (Violin II): Active throughout with a melodic line.
- Viole** (Viola): Active throughout with a melodic line.
- V.Celli** (Violoncello): Active throughout with a rhythmic pattern.
- C.Bassi** (Contrabasso): Active throughout with a rhythmic pattern.

simile

Fl.

f *simile*

Ott.

f *simile*

Ob.

f *simile*

Cl.

f *simile*

Fag.

f *a2*

Cor.

f *a2* *a2*

Cor.^{no}

f

Tr.^{be}

f

Tr.ⁿⁱ

f *a2*

Timp.

f

Cassa

simile

I.

Violini

f

II.

Viola

f

V.Celli

f

C.Bassi

f

87 Allegro sost. $\text{♩} = 80$

Fl. *f*

Ott. *f*

Ob. *a²* *f*

Cl. *a²* *f*

Fag. *f*

Cor. *f*

Cor.^{to}

Tr.^{bc}

Tr.ⁿⁱ

Cimb. *mf*

Timp. *mf* *Re La*

Tamb.^{lo} *mf*

87 Allegro sost. $\text{♩} = 80$

I. *f*

Violini II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

A musical score page for page 470, featuring a full orchestral and wind ensemble. The score is organized into staves for various instruments and sections.

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.^{te}), Trumpet (Tr.^{be}), Trombone (Tr.^{al}).
- Brass:** Horns (Cor.), Trumpets (Tr.^{te}, Tr.^{be}), Trombones (Tr.^{al}).
- Percussion:** Timpani (Timp.), Snare Drum (Tamb.^{lo}), Cymbal (Cassa).
- Strings:** Violin I (Violini I), Violin II (Violini II), Viola (Viola), Violoncello (V. Celli), Bass (C. Bassi).

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano). The number 84 is printed in the upper right corner of the page.

This page of a musical score contains measures 88 through 92. The instruments are arranged as follows:

- Flute (Fl.):** Treble clef, playing a melodic line with accents.
- Oboe (Ob.):** Treble clef, playing a melodic line with accents and a second octave (*a2*) marking.
- Clarinet (Cl.):** Treble clef, playing a melodic line with accents and a second octave (*a2*) marking.
- Bassoon (Fag.):** Bass clef, playing a melodic line with accents and a second octave (*a2*) marking.
- Cor Anglais (Cor):** Treble clef, playing a rhythmic accompaniment.
- Trumpet (Tr.^{be}):** Treble clef, playing a rhythmic accompaniment.
- Trumpet (Tr.ⁿⁱ):** Bass clef, playing a rhythmic accompaniment.
- Timpani (Timp.):** Bass clef, playing a rhythmic accompaniment.
- Tam-tam (Tamb.^{lo}):** Treble clef, playing a rhythmic accompaniment.
- Cassa:** Treble clef, playing a rhythmic accompaniment.
- Violini (I. and II.):** Treble clef, playing a melodic line with accents.
- Viola (Viola):** Bass clef, playing a melodic line with accents.
- V. Celli (V. Celli):** Bass clef, playing a melodic line with accents.
- C. Bassi (C. Bassi):** Bass clef, playing a melodic line with accents.

Dynamic markings include *f* (forte) and *p* (piano). A second octave (*a2*) marking is present for several woodwinds. A box containing the number 88 is located at the end of the string section.

Fl.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.^{ai}

Timp.

Tamb.^{lo}

Cassa

I.

Violini

II.

Viola

V. Celli

C. Bassi

f *p*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{lo}

Tr.^{bo}

Tr.ⁿⁱ

Timp.

Tamb.^{lo}

Cassa

I.

Violini

II.

Viola

V.Celli

C.Bassi

Cymb.

a2

p

f

ff

sf

89 Allegro mod. ♩ = 70

Fl. *mf*

Ott. *mf*

Ob. *mf*

Fag.

Cor. III. IV. *mf*

89 Allegro mod. ♩ = 70

Violini I. *mf*

Violini II. *mf*

Viola *mf*

V. Celli *mf*

C. Bassi *mf*



90

Fl.

Ott. *pp*

Ob. *I.*

Fag.

Cor. III. IV.

90

Violini I. *pp*

Violini II. *pp*

Viola *pp*

V. Celli *pp*

C. Bassi *pp*

91

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

Timp.

91

Violini

I.

II.

Viole

V.Celli

C.Bassi

Fl. *tr*

Ott.

Ob. *a2*

Cl. *a2* *1.* *tr*

Fag. *p*

Cor. *a2*

Cor.^{te}

Tr.^{ba}

Tr.ⁿⁱ

Timp.

I. *pp*

Violini II. *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *p*

92

Fl. Cl. I. II. Violini Viole V.Celli C.Bassi

This system of musical notation covers measures 80 to 83. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The woodwinds play a complex, fast-moving melodic line with many accidentals. The strings play a steady, rhythmic accompaniment. A double bar line with two slanted lines is at the end of the system.

Fl. Cl. I. II. Violini Viole V.Celli C.Bassi

This system of musical notation covers measures 84 to 87. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The woodwinds continue their complex melodic line. The strings maintain their rhythmic accompaniment. A double bar line with two slanted lines is at the end of the system.

Fl. Cl. I. II. Violini Viole V.Celli C.Bassi

This system of musical notation covers measures 88 to 91. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi). The woodwinds play a complex melodic line. The strings play a rhythmic accompaniment. Dynamic markings 'cresc.' and 'f' are present. A double bar line with two slanted lines is at the end of the system.

93 Allegro vivaciss $\text{♩} = 188$

Fl. *f* *vuota*

Ott. *f*

Ob. *f*

Cl. *in D₂* *f*

Fag. *f*

Cor. *in Sol₂* *f* *p*
in Re₂ *f* *p*

Cor.^{te} *in La* *f*

Tr.^{be} *in Re* *f*

Tr.ⁿⁱ *f* *a₂* *p*

Timp. *Sol Re* *f* *p*

Tamb.^{lo} *p*

93 Allegro vivaciss $\text{♩} = 188$

I. *f* *vuota*

Violini II. *f* *p*

Viole *f* *p*

V.Celli *f* *p*

C.Bassi *f* *p*

This page of a musical score, numbered 179, contains the following instruments and parts:

- Fl.** (Flute): Part with dynamics *f* and *p*.
- Ott.** (Oboe): Part with dynamics *f* and *p*.
- Ob.** (Oboe): Part with dynamics *f* and *p*.
- Cl.** (Clarinet): Part with dynamics *f* and *p*.
- Fag.** (Bassoon): Part with dynamics *f* and *p*, including markings *a2*.
- Cor.** (Trumpet): Part with dynamics *f* and *a2*.
- Cor.^{te}** (Trumpet): Part with dynamics *f*.
- Tr.^{be}** (Trumpet): Part with dynamics *f*.
- Tr.ⁿⁱ** (Trumpet): Part with dynamics *f*.
- Timp.** (Timpani): Part with dynamics *f*.
- Tamb.^{lo}** (Tambourine): Part with dynamics *f*.
- Cassa** (Cymbal): Part with dynamics *f*.
- Violini** (Violins):
 - I.** (Violin I): Part with dynamics *f* and *p*.
 - II.** (Violin II): Part with dynamics *f* and *p*.
- Viole** (Viola): Part with dynamics *f* and *p*.
- V.Celli** (Violoncelli): Part with dynamics *f* and *p*.
- C.Bassi** (Contrabassi): Part with dynamics *f* and *p*.

This page of a musical score, numbered 180, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe, marked with *I.*)
- Cl.** (Clarinet, marked with *I.*)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais, marked with *a2*)
- Cor.^{te}** (Trumpet)
- Tr.^{be}** (Trumpet in B-flat)
- Tr.ⁿⁱ** (Trumpet in C)
- Timp.** (Timpani)
- Tamb.^{lo}** (Tambourine)
- Cassa** (Cassa)
- Violini** (Violins, parts I and II)
- Viole** (Viola)
- V.Celli** (Violoncelli)
- C.Bassi** (Contrabassi)

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic *f* (forte) is used frequently throughout the piece. The *a2* marking appears in the Cor. and Tr.^{be} parts. The bottom of the page features a series of notes on a staff, with a *o* marking under the first note and *f* markings under the second and fourth notes.

94

Fl. *mf*

Ott. *mf*

Ob. I. *f*

Cl. I. *mf*

Fag. I. *mf*

Cor. *mf*

Cor.^{te} I. *mf*

Tr.^{be}

Tr.ⁿⁱ *mf*
Cimb.

Triang. *mf*

94

I. Violini *mf*

II. *mf*

Viole *mf*

V.Celli *mf*

C.Bassi *mf*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te} I.

Tr.^{be}

Tr.ⁿⁱ I.

Cimb.

Triang.

I.

Violini

II.

Viola

V.Celli

C.Bassi

p

p

p

p

p

p

o

p

95

Fl. *p* *brillante*

Ott. *p*

Ob. *I.* *p*

Cl. *I.* *p*

Fag. *I* *p*

Cor. *I* *p*

Cor. ^{te} *III* *p*

Tr. ^{be}

Tr. ⁿⁱ

Timp.

Cassa

I. Violini *brillante*

II. Violini

Viola

V. Celli

C. Bassi

Fl. *cresc.* *f p*

Ott. *cresc.* *f p*

Ob. *I.* *cresc.* *f p*

Cl. *I.* *cresc.* *f p*

Fag. *I.* *cresc.* *f*

Cor. *cresc.* *f*

Cor.^{te} *cresc.* *f*

Tr.^{be} *a2* *f*

Tr.ⁿⁱ *a2* *p cresc.* *f*

Timp. *p cresc.* *f*

Tamb.^{lo} *p* *f*

Triang. *f*

Cassa *f*

Violini I. *cresc.* *f p*

Violini II. *cresc.* *f*

Viole *cresc.* *f*

V.Celli *cresc.* *f*

C.Bassi *cresc.* *f*

o

96

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.ⁿⁱ

Timp.

Tamb.^{lo}

p

f

p

p

p

p

p

p

p

96

I.

Violini

II.

Viole

V.Celli

C.Bassi

p

f

p

p

p

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ *Cimb.*

Timp.

Tamb.^{lo}

Cassa

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

f *p*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{ta}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tamb.^{lo}

Cassa

I. Violini

II.

Viola

V.Celli

C.Bassi

f

a2

97

Fl. *mf*

Ott. *mf*

Ob. *a2* *mf*

Cl. *a2* *mf*

Fag. *1.* *mf*

Cor. *a2* *p*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ *mf*

Timp.

97

I. *mf*

Violini II. *mf*

Viole *mf*

V.Celli *mf*

C.Bassi *mf*

98

Fl.

Ott.

Ob. *a2*

Cl. *a2*

Fag. *1.*

Cor. *a2*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ *cimb.*

Triang.

98

I.

Violini

II.

Viola

V. Celli

C. Bassi

p

p

p

p

p

Fl. *p*

Ott. *p*

Ob. *I. p*

Cl. *I. p*

Fag. *I. p*

Cor. *p*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Triang.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

o

Detailed description: This page of a musical score, numbered 190, features a woodwind and brass section at the top and a string section at the bottom. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.), with a pair of Horns (Cor.^{te} and Cor.ⁿⁱ) and Trumpets (Tr.^{be} and Tr.ⁿⁱ) below them. The string section consists of Violins (I and II), Violas (Viole), Violoncellos (V.Celli), and Contrabasses (C.Bassi). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments are mostly silent. The score is written in a key signature of two flats and a 2/4 time signature. Dynamic markings include *p* (piano) and *I.* (first ending). A small 'o' is located at the bottom left of the page.

99

brillante

Fl.

Ott.

Ob. I.

Cl. I.

Fag. I.

Cor. III. *p*

Cor.^{te} *p*

Tr.^{be}

Tr.ⁿⁱ

Timp.

Triang.

99

brillante

I. Violini

II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Fl. *cresc.* *f* *p*

Ott. *f* *p*

Ob. *I.* *cresc.* *f* *p*

Cl. *I.* *cresc.* *f* *p*

Fag. *I.* *cresc.* *f* *p*

Cor. *cresc.* *f*

Cor.^{te} *cresc.* *f*

Tr.^{be} *f*

Tr.ⁿⁱ *a2* *p cresc.* *f*

Timp. *p cresc.* *f*

Tamb.^{lo} *p* *f*

Triang. *f*

Cassa *f*

Violini I. *cresc.* *f* *p*

Violini II. *f* *p*

Viola *cresc.* *f*

V. Colli *f*

C. Bassi *cresc.* *f*

100

Fl.

Ott.

Ob. I.

Cl. I.

Fag. *p*

Cor. *p*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Cimb. *p*

Timp. *p*

Tamb.^{lo} *p*

100

I. Violini

II. *p*

Viole *p*

V.Celli *p*

C.Bassi

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Horns (Cor.), Trumpets (Tr. ⁿⁱ and ^{be}), and Trombones (Tr. ^{be}). Percussion includes Timpani (Timp.), Cymbals (Cimb.), Snare Drum (Tamb.), and Bass Drum (Cassa). The string section includes Violins I and II, Violas, Violoncellos (V. Celli), and Double Basses (C. Bassi). The score features various dynamic markings such as *f* (forte), *p* (piano), and accents (*>*). The woodwinds and strings play melodic lines with slurs and ties, while the brass and percussion provide harmonic support and rhythmic patterns. The overall texture is dense and characteristic of a late 19th-century symphony.

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

- Flute (Fl.):** Part with dynamic markings *f* and *p*.
- Oboe (Ob.):** Part with dynamic markings *f* and *p*.
- Clarinet (Cl.):** Part with dynamic markings *f* and *p*.
- Bassoon (Fag.):** Part with dynamic marking *f*.
- Cor Anglais (Cor.):** Part with dynamic marking *fa2*.
- Trumpet (Tr. ^{te}):** Part with dynamic marking *f*.
- Trumpet (Tr. ^{be}):** Part with dynamic marking *a2* and *f*.
- Trumpet (Tr. ⁿⁱ):** Part with dynamic marking *f*.
- Timpani (Timp.):** Part with dynamic marking *f*.
- Tam-tam (Tamb. ^{lo}):** Part with dynamic marking *f*.
- Cassa:** Part with dynamic marking *f*.
- Violini (Violini):** First and Second Violin parts with dynamic markings *f* and *p*.
- Viole:** Viola part with dynamic markings *f* and *p*.
- V. Celli:** Violoncello part with dynamic markings *f* and *p*.
- C. Bassi:** Contrabasso part with dynamic marking *f*.

Musical score for woodwinds and percussion, measures 100-101. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr. be), Trumpet (Tr. ai), and Cymbal (Cimb.). Dynamics range from *f* (forte) to *p* (piano). The woodwinds play a melodic line with slurs and accents, while the percussion provides rhythmic accompaniment.

Musical score for strings, measures 100-101. The score includes parts for Violini I and II, Viola (Viole), Violoncelli (V.Celli), and Contrabassi (C.Bassi). Dynamics range from *f* (forte) to *p* (piano). The strings play a rhythmic accompaniment with slurs and accents.

This musical score page, numbered 197, contains the following instruments and parts:

- Fl.** (Flute): Part with *pp* dynamic marking.
- Ott.** (Oboe): Part with *pp* dynamic marking.
- Ob. I.** (Oboe I): Part with *pp* dynamic marking.
- Cl. I.** (Clarinet I): Part with *pp* dynamic marking.
- Fag.** (Bassoon): Part with *pp* dynamic marking.
- Cor.** (Trumpet): Part with *pp* dynamic marking and a *2 2* marking.
- Cor.^o** (Trumpet): Part.
- Tr.^{be}** (Trumpet B-flat): Part.
- Tr.ⁿⁱ** (Trumpet Natural): Part with *Cimb.* (Cymbal) marking.
- Timp.** (Timpani): Part with *pp* dynamic marking.
- Tamb. lo** (Tambourine): Part with *pp* dynamic marking.
- Triang.** (Triangle): Part with *pp* dynamic marking.
- Violini I.** (Violin I): Part with *pp* dynamic marking.
- Violini II.** (Violin II): Part with *pp* dynamic marking.
- Viole** (Viola): Part with *pp* dynamic marking.
- V.Celli** (Violoncello): Part with *pp* dynamic marking.
- C.Bassi** (Contrabasso): Part with *pp* dynamic marking.

102 Più mosso

Fl. *f*

Ott. *f*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f*

Cor. *f* *a2*

Cor.^o *f*

Tr.^{be} *f* *a2*

Tr.ⁿⁱ *f* *a2*

Timp. *f*

Tamb.^{lo}
Triang. *f*

Cassa *f*

102

Più mosso

Violini I. *f*

Violini II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

This page of a musical score, numbered 199, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe) with *a2* marking
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Trumpet) with *a2* marking
- Cor.^{te}** (Trumpet)
- Tr.^{bé}** (Trumpet) with *a2* marking
- Tr.ⁿⁱ** (Trumpet) with *a2* marking
- Timp.** (Timpani)
- Tamb.^{lo} Triang.** (Tambourine and Triangle)
- Cassa** (Cymbal)
- I. Violini** (Violin I)
- II. Violini** (Violin II)
- Viole** (Viola)
- V.Celli** (Violoncello)
- C.Bassi** (Contrabasso)

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *a2* (pizzicato) and accents. The woodwind and string parts are highly active, while the brass and percussion provide a steady accompaniment.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tamb.^{lo}
Triang

Cassa

1.
Violini

II.
Violini

Viola

V.Celli

C.Bassi

7

N.10 Finale III.

Allegro vivo $\text{♩} = 144$

Fl.

Ott.

Ob. *ff a2*

Cl. *in Do ff a2*

Fag. *ff a2*

Cor. *in Mi ff a2*
in La ff

Cor.^{te} *in La ff a2*

Tr.^{be} *in Mi ff*

Tr.ⁿⁱ *ff a2*

Timp. *ff La Mi*

Allegro vivo $\text{♩} = 144$

I.

Violini *ff*

II. *ff*

Viola *ff*

V.Celli *ff*

C.Bassi *ff*

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{te}
Tr.^{be}
Tr.^{ai}
Timp.
Cassa

Elena
Arrigo
Procida
CORO di Siciliani
Soprani
Tenori
Bassi
CORO di Francesi
Tenori
Bassi

O splendi- de feste! o not- ti fe- conde di danze gio- conde, di ra- rebel- tà! Son

103
I. Violini
II. Violini
Viole
V. Celli
C. Bassi

Fl. *R*

Ott. *R*

Ob. *a2*

Cl. *a2*

Fag.

Cor.

Cor.^{te}

Tr.^{be} *a2*

Tr.ⁿⁱ

Timp.

Cassa

Elena

Arrigo

Procida

raggio ce-le-ste quei vi-vi splen-dori, che in fon-don nei cuo-ri a-mor, vo-lut-ta! son

raggio ce-le-ste quei vi-vi splen-dori, che in fon-don nei cuo-ri a-mor, vo-lut-ta! son

raggio ce-le-ste quei vi-vi splen-dori, che in fon-don nei cuo-ri a-mor, vo-lut-ta! son

raggio ce-le-ste quei vi-vi splen-dori, che in fon-don nei cuo-ri a-mor, vo-lut-ta! son

raggio ce-le-ste quei vi-vi splen-dori, che in fon-don nei cuo-ri a-mor, vo-lut-ta! son

raggio ce-le-ste quei vi-vi splen-dori, che in fon-don nei cuo-ri a-mor, vo-lut-ta! son

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

104

FL.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena

Arrigo

Procida

rag- gio ce- le- ste quei vi- vi splen- do- ri che in- fon- don nei co- ri a- mor, vo- lut- ta! son

rag- gio ce- le- ste quei vi- vi splen- do- ri che in- fon- don nei co- ri a- mor, vo- lut- ta! son

rag- gio ce- le- ste quei vi- vi splen- do- ri che in- fon- don nei co- ri a- mor, vo- lut- ta! son

rag- gio ce- le- ste quei vi- vi splen- do- ri che in- fon- don nei co- ri a- mor, vo- lut- ta! son

rag- gio ce- le- ste quei vi- vi splen- do- ri che ac- cen- don nei co- ri a- mor, vo- lut- ta! son

104

1. Violini

II. Violini

Viole

V. Celli

C. Bassi

105

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Cor. *p*

105

Violini I. *p*

Violini II. *p*

Viola *p*

V.Celli *p*

C.Bassi *p*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Violini I.

Violini II.

Viola *pp*

V.Celli *pp*

C.Bassi *pp*

106

Arrigo *(Oh ciel! il cor non m'inganna?)*

Procida *(a basso voce)*
Rr-ri-go, su te veglia l'ami- sta- de!

106

Violini I. *pp*

Violini II. *pp*

Viola *pp*

V. Celli *pp*

C. Bassi *pp*

Procida ed Elena si folgono la larva)

Elena
Rr-ri-go, su te veglia l'ami- sta- de!

Arrigo
Rrqualvo- ceal sen vi- bro!..

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

107

Arrigo
 Tu qui, donna! tu stessa! qual sorpresa!
 Per voi ge-lo di spa-vento!..

107

I. *Violini*
 II. *Violini*
Viole
V. Celli
C. Bassi

Elena
 Per sal- varti!

Arrigo
 Qui per- che vi sie- te re- sa? Ciel' deb, parla

Procida
 Ed o-gni op-presso ven- di- car!

I. *Violini*
 II. *Violini*
Viole
V. Celli
C. Bassi

108

Fl. *pp*

Cl. *pp*

Arrigo *(con incertezza)*
 pia-no! lo per me... nul-la pa-ven-to; so-no li-be-ro...

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *p*

C.Bassi *p*

Fl. *pp*

Cl. *pp*

Arrigo
 ma voi l'i-ra sua te-mer do-ve-te, e sfug-girgli sdegni suoi

Procula
 Sii tran-

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *p*

C.Bassi *p*

(mostrando alcuni francesi che entrano nella sala)

Arrigo
 Zit-to! cio-don' (oh ter-ror!)

Procula
 -quil-lo... il tra-di-tor...

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

109

Ott. *p*

Ob. *p*

Cor. *p*

Elena *p mf (allegramente)*

Arrigo *mf* O splendi- de feste! o not- ti fe- conde di danze gio- conde, di ra- re bel-

Procida *mf* O splendi- de feste! o not- ti fe- conde di danze gio- conde, di ra- re bel-

O splendi- de feste o not- ti fe- conde di danze gio- conde, di ra- re bel-

I. Violini *p*

II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Fl. *tr*

Ott. *tr p*

Ob. *tr p*

Cl. *I. tr p*

Cor. *tr p*

Elena *mf* -tà! Son raggio ce- le- ste quei vi- visplen- dori che in- fon- don- nei co- ri a- mor vo- lut- tà!

Arrigo *mf* -tà! Son raggio ce- le- ste quei vi- visplen- dori che in- fon- don- nei co- ri a- mor vo- lut- tà!

Procida *mf* -tà! Son raggio ce- le- ste quei vi- visplen- dori che in- fon- don- nei co- ri a- mor vo- lut- tà!

I. Violini *tr p*

II. *tr p*

Viole *tr p*

V.Celli *tr p*

C.Bassi *tr p*

Fl. *tr*

Ott. *tr*

Ob. *tr*

Cl. *tr*

Fag. *mf*

Cor. *mf*

Cor.^{te} *mf*

Tr.^{be} *mf*

Tr.ⁿⁱ *mf*

Timp.

Cassa

Elena
 quei vi - vi splen - do - ri in - for - dor nei co - ri a - mor vo - lut - ta!

Arrigo
 quei vi - vi splen - do - ri in - for - dor nei co - ri a - mer vo - lut - ta!

Procula
 quei vi - vi splen - do - ri in - for - dor nei co - ri a - mor vo - lut - ta!

I. Violini

II. Violini

Viole

V. Celli *mf*

C. Bassi *mf*

111

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Cor. *3^o* *p*

Violini I. *p*

Violini II. *p*

Viola *p*

V.Celli *pp*

C.Bassi *pp*

Fl. *pp*

Ob. I. *pp*

Cl. I. *pp*

Elena *(ad Arrigo)*
Qui

Violini I.

Violini II.

Viola *pp*

V.Celli *pp*

C.Bassi *pp*

112

Elena *fragli alle gri vor-ti-ci del-le in-trecciate danze... (a mezza voce)* **R**

Procida *Sot-to le larve a-scordo no i fi-di lor sem-bianze...*

112

Violini I. *p*

Violini II. *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

(attaccando un nastro sul petto di Arrigo)

Elena *tal di na-stri se-ri-ci no-do, cia-scun fia no-to!* **E in**

Procida *Quei forti bracci in-tre-pi-di non col-pi-ranno a vuoto!*

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

113

Fl. *p*

Cl. *p*

Elena *brevi istanti vin-dici qui brille-ranno i ferri... (spaventata)*

Arrigo **Rh' gran**

Procida *Tra' suoi fe-ro-ci sgherri Mon-forte pe-ri-ra!*

113

Violini I.

Violini II.

Viole *pp*

V. Celli *pp*

C. Bassi *pp*

112

Fl. *p*

Ott. *p*

Cl. *p*

Elena

Arrigo *(spaventato)* *E*
 Di-o! (chi il salve-ra?) U- dirti alcuo po- trebbe!

Procida
 Impalli- di-sci?

I. *114*

Violini

II.

Viola

V. Celli

C. Bassi



Fl. *mf*

Ott. *mf*

Ob. *I.* *p*

Cl. *f*

Elena

Arrigo *(tremante)*
 Chi?

Procida *(vedendo entrare Manfredo)* *(Oh giorno in-faus-to!)* *(al Arrigo)*
 Li stes-so! Tra pochi- stan-ti... qui!.

I.

Violini

II.

Viola

V. Celli

C. Bassi

115

Fl. *mf*

Ott. *mf*

Ob. *mf*

Cl. *mf*

Fag. *a2 mf*

Cor. *mf*

Cor.^{te}

Tr.^{be} *a2 mf*

Tr.ⁿⁱ *Cimb. mf*

Timp. *mf*

Elena *mf*

Arrigo *mf*

Procida *mf*

Soprani *mf*

Siciliani Tenori *mf*

Bassi *mf*

Francesi Tenori *mf*

Bassi *mf*

O splendi- de feste! o not- ti fe- conde di danze gio- conde, di ra- re bel-

115

I. *mf*

Violini II. *mf*

Viola *mf*

V.Celli *mf*

C.Bassi *mf*

Fl. *tr*

Ott. *f* *tr*

Ob. *I.* *f* *tr*

Cl. *I.* *f* *tr*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f* *I.*

Tr.ⁿⁱ *f*

Timp. *f*

Elena *f*
-ta! Son rag-gio ce-le-ste quei vi-vi splen-do-riche in fon-donnei co-ri a-mor, vo-lut.

Arrigo *f*
-ta! Son rag-gio ce-le-ste quei vi-vi splen-do-riche in fon-donnei co-ri a-mor, vo-lut.

Procida *f*
-ta! Son rag-gio ce-le-ste quei vi-vi splen-do-riche in fon-donnei co-ri a-mor, vo-lut.

f
-ta! Son rag-gio ce-le-ste quei vi-vi splen-do-riche in fon-donnei co-ri a-mor, vo-lut.

f
-ta! Son rag-gio ce-le-ste quei vi-vi splen-do-riche in fon-donnei co-ri a-mor, vo-lut.

f
-ta! Son rag-gio ce-le-ste quei vi-vi splen-do-riche in fon-donnei co-ri a-mor, vo-lut.

I. *f* *tr*

Violini *f* *tr*

II. *f* *tr*

Viole *f* *tr*

V.Celli *f* *tr*

C.Bassi *f* *tr*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena

Arrigo

Procida

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

-ta, ne' co-riin-foin-do- no vo-lut-ta, ne' co-riin-foin-do- no vo-lut-

117 Un poco più animato

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena

Arrigo

Procida

I.

Violini

II.

Violenze

V. Celli

C. Bassi

ta, ah si, in-fon-don-ne' cor vo-lut-ta'-deeda-mor, vo-lut-ta'-deeda-mor, a-mor, a-mor, vo-lut-
 -ta, ah si, in-fon-don-ne' cor vo-lut-ta'-deeda-mor, vo-lut-ta'-deeda-mor, a-mor, a-mor, volut-
 -ta, ah si, in-fon-don-ne' cor vo-lut-ta'-deeda-mor, vo-lut-ta'-deeda-mor, a-mor, a-mor, volut-
 -ta, ah si, in-fon-don-ne' cor vo-lut-ta'-deeda-mor, vo-lut-ta'-deeda-mor, a-mor, a-mor, volut-
 -ta, ah si, in-fon-don-ne' cor vo-lut-ta'-deeda-mor, vo-lut-ta'-deeda-mor, a-mor, a-mor, vo-lut-
 -ta, ah si, in-fon-don-ne' cor vo-lut-ta'-deeda-mor, vo-lut-ta'-deeda-mor, a-mor, a-mor vo-lut-

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena
-ta, a-mor, a-mor, vo-lut-ta!

Arrigo
-ta, a-mor, a-mor, vo-lut-ta!

Procida
-ta, a-mor, a-mor, vo-lut-ta!

-ta, a-mor, a-mor, vo-lut-ta!

-ta, a-mor, a-mor, vo-lut-ta!

8.....

I.
Violini

II.

Viole

V.Celli

C.Bassi

118

Ob. *p*

Cl. *p*

Fag. *p*

Musical score for woodwinds. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts are shown. Each part begins with a dynamic marking of *p* (piano). The notation includes various rhythmic values and articulation marks.

118

I.

Violini

II.

Viole

V.Celli *p*

C.Bassi *p*

Musical score for strings. The Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi) parts are shown. The Violoncello and Contrabasso parts begin with a dynamic marking of *p* (piano). The Violin and Viola parts are currently blank. A double bar line is present at the bottom left of the string section.

Ob.

Cl.

Fag.

Musical score for woodwinds. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts are shown. The notation continues from the previous system.

I.

Violini

II.

Viole

V.Celli

C.Bassi

Musical score for strings. The Violin I (I.), Violin II (II.), Viola (Viole), Violoncello (V.Celli), and Contrabasso (C.Bassi) parts are shown. The Violoncello and Contrabasso parts continue with their respective parts.

Fl. *p*

Ott. *p*

Ob.

Cl. *I*
p

Fag. *I.*
p

I. Violini

II. Violini

Viole

V. Celli

C. Bassi



119 Allegro vivo ♩ = 144

Cl.

Fag.

Arrigo *(a mezza voce)*
Per te fa- tal au-ra qui

Monforte *(ad Arrigo)*
Di tal pia- cer- per te no- vel- li, pa- go sei tu?

119 Allegro vivo ♩ = 144

I. Violini *Sord.*
pp

II. Violini *Sord.*
pp

Viole *pp*

V. Celli *pp*

C. Bassi *pp*

Arrigo *spira, va!*

Monforte *(che te- mer deg- gio, che te- mer nelle mie stan- ze?*

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Arrigo *lo dir nol posso... ep- pu-re!... ten prego! vanne! Tre- mo pei gior- ni tuoi!*

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Monforte *R mi- a salvezza or ve- gli e per me tre- mi, tremi per me?*

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

Monforte *Allegro*
 120
 Rb! sa- pre al-finquel-l'al- ma — al mio — pa-ternoaf-fet-to!

Violini
 I. *pp*
 II. *pp*

Viola
pp pizz

V.Celli
pp pizz

C.Bassi

Arrigo

Monforte *Allegro*
 Rb
 Tui pri-mi er-ror di-men- - ti-co, vien, che ti string-gaal pet-to!

Violini
 I.
 II.

Viola

V.Celli
pizz

C.Bassi
pizz

Arrigo
 121
 mai! l'ar-re-tra! (*freddamente*) In- cautole tu ca-drai se- gnoavendetta lor!

Monforte
 lo re- stoal-lor!

Violini
 I. *p*
 II. *p*

Viola
p

V.Celli
arco p

C.Bassi
arco p

(portando la mano sul petto)

Arrigo

Monforte

Violini I. II.

Viole

V.Celli

C.Bassi

Su questo se- gno... io purgiu- rava...

Non l'o- se- ran' giam- mai! In- va- no!

(gli strappa il nastro)

(gesto di sdegno d'Arrigo)

Monforte

Violini I. II.

Viole

V.Celli

C.Bassi

Se- gno del di- so- no- rio te lo strap- po, in- va- no!

122

Monforte

Violini I. II.

Viole

V.Celli

C.Bassi

fremi? dei tra- di- menti tut- to lor- ro- tu senti; lo veggo! il fran- co san- gue nel sen- ti fer- ve- ar

p

9

(con calore)

Arrigo
 No, no, non è col- pe- vol chi ser- ve al pa- trio, nor! Ma tu, deh! mo- di; sal- va- ti; ai vo- ti miei deh!

Monforte
 cor!

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

123 *(scorgendo parecchi gruppi di congiurati che vanno avvicinandosi)*

Arrigo
 ce- di, va! Già a te s' appressar... ve- di! già ti cir- con- dan! ec- co! gli ac- ciar brillan su

Monforte
 Va- no spe- rar!

123

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

Arrigo
 te. Fer- mate!

Monforte

Procida
(Procida ed i suoi circondano Monforte) *(Elena si lancia la prima per ferire Monforte)* Su, fran- cia, a me!
 L'ul- ti- modi pei fran- cesie- glie! feriam! R noi, Si- ci- lia!...

I. Violini
 II. Violini
 Viole
 V. Celli
 C. Bassi

Via Sord.
 Via Sord.

124 Allegro $\text{♩} = 92$

col canto

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

(Belhune e Vaudemont)

fra cep pi, o la, s'adduca-

124 Allegro $\text{♩} = 92$

col canto

I.

Violini

II.

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

(mostrando il nodo di nastri che sta sul petto ai Proci) *(additando Arrigo)*

Monforte

gnuz che fregio or nasi - mi! La scure alor! Costui sia salvo! Ei fu leal de

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Monforte *mi-co!* *Ei protes-sei miei di! sve-lò le in-que trame, che valsero ai fel-lo-ni il cep-po in fa-*

Procida *(a parte)* *Oh tra-di-mento!*

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Allegro agitato

a2

Fag. *pp*

Tr.ⁿⁱ *pp a2*

Timp. *pp* *Sol Re*

Monforte *- me!*

Allegro agitato

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *pp*

Fl. *pp*

Ott. *pp_{a2}*

Ob. *pp*

Cl. *pp*

Fag. *pp* *in Do*

Cor. *pp* *in Sib*

Cor.^e *pp_{a2}* *in Sib*

Tr.^{bc} *pp* *in Sib* *pp_{a2}*

Tr.ⁿⁱ *pp* *pp_{a2}*

Timp. *pp*

Cassa *pp*

Elena *pp* Col. poor-ren doina. spet-ta. to'ei si per fi-do, si'ing-ra to'gli sia

Arrigo *pp* Nel mio pet. to'ester. re-fal. to'ces. so' il bat-ti-to del co-re'lion-ta

Danieli *pp* Col. poor-ren doina. spet-ta. to'ei si per fi-do, si'ing-ra to'gli sia

Monforte *pp* Dio pos-ser. te, a te la lo. desal-gau-mil dai-ro. stri-co. ri-che sal

Procida *pp* Col. poor-ren doina. spet-ta. to'ei si per fi-do, si'ing-ra to'gli sia

Bethune *pp* Dio pos-ser. te, a te la lo. desal-gau-mil dai-ro. stri-co. ri-che sal

pp Col. poorren doina. spet-ta. to'ei si per fi do, si'ing-ra to'gli sia

pp Col. poor-ren doina. spet-ta. to'ei si per fi-do, si'ing-ra to'gli sia

pp Dio pos-ser. te, a te la lo. desal-gau-mil dai-ro. stri-co. ri-che sal

126 Adagio ♩ = 60

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *pp*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena
pe- nàil suo rossor! onta al vi- le al traditor! al tradi-

Arrigo
rea di tal misfatto fa pa- lese, il mio rossor il mio ros-

Danieli
pe- nàil suo rossor! onta al vile! al tradi- tor! al tradi-

Monforte
va- shilser del prode dal pu- gnale dei tradi- tor, dei tradi-

Procida
pe- nàil suo rossor onta al vi- le al tra- di- tor! onta al vil, onta al vil!

Bethune
va- shilser del prode dal pu- gnale dei tradi- tor, dei tradi-
pe- nàil suo rossor! al tradi-
pe- nàil suo rossor! al tradi-
onta al vil, onta al vil!
va- shilser del prode dei tradi-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena
-tor! al tra- di- tor! al tra- di- tor! si! *Rit.*

Arrigo
-sor! il mio ros- sor! il mio ros- sor! il mio ros- sor!

Danieli
-tor! al tra- di- tor! al tra- di- tor! si! *Rit.*

Monforte
-tor! dei tra- di- tor! dei tra- di- tor! dei tra- di- tor!

Procida
ontaalvil, ontaalvil! ontaalvil, ontaalvil! Si! *Rit.*

Bethune
-tor! dei tra- di- tor! dei tra- di- tor! dei tra- di- tor!
-tor! al tra- di- tor! al tra- di- tor! al tra- di- tor!
-tor! al tra- di- tor! al tra- di- tor! al tra- di- tor!
ontaalvil, ontaalvil! ontaalvil, ontaalvil! al tra- di- tor!
-tor! dei tra- di- tor! dei tra- di- tor! dei tra- di- tor!

Violini I. *pp* *ff* *pp* *ff*

Violini II. *ff*

Viole *pp* *ff* *pp* *ff*

V. Celli *pp* *ff* *pp* *ff*

C. Bassi *pp* *ff* *pp* *ff*

128 Un poco più mosso ♩=80

Ob. *pp*

Cl. *pp*

Fag. *pp* *stac.* *Cantabile*

Elena
pa- tria a- do- ra- ta, mio pri- mo so- spi- ro ti la- scio pro-

Danieli
pa- tria a- do- ra- ta, mio pri- mo so- spi- ro ti la- scio pro-

Procida
pa- tria a- do- ra- ta mio pri- mo so- spi- ro ti la- scio pro-

128 Un poco più mosso ♩=80

Violini I. *pp* *4. Corda*

Violini II. *pp*

Viole *pp* *pizz.*

V.Celli *pp* *pizz.*

C.Bassi *pp*

Ob. *I.*

Cl.

Fag.

Elena
-stra - ta nel san- gue nel duol! Il san- to tuo spi- ro più

Danieli
-stra - ta nel san- gue nel duol! Il san- to tuo spi- ro più

Procida
-stra - ta nel san- gue nel duol! Il san- to tuo spi- ro più

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob. I.

Cl.

Fag.

Cor.

Elena
bel - lo sac - cer - da e fo - sca a lui splen - da la lu - ce del

Danieli
bel - lo sac - cer - da e fo - sca a lui splen - da la lu - ce del
(ed Arrigo)

Monforte
Ri -

Procida
bel - lo sac - cer - da e fo - sca a lui splen - da la lu - ce del
(ed Arrigo)

Bethune
Ri -

I.
Violini

II.

Viole

V. Celli

C. Bassi

pp

Fl.

Ob.

Cl.

Fag.

Cor. *in Fa*
pp
in Si b

Elena *sol!*

Arrigo
Per col-pa del fa- to in preda al de-li- rio,

Danieli *sol!*

Monforte
-vol- gio- ra gra- to al- la fran- cia il so-

Procida *sol!*

Bethune
vol- gio- ra gra- to al- la fran- cia il so-

I.

Violini II.
pp

Viole *arco*

V.Celli

C.Bassi
p

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Elena

Arrigo
di sangue bagna - to ho il patrio mio suol! in preda al deli - rio.

Monforte
- spi - - ro del - l'e - - der be - a - - to è

Bethune
- spi - - ro del - l'e - - der be - a - - to è

I.
Violini

II.

Viole

V. Celli

C. Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Elena

Arrigo

Danieli

Monforte

Procida

Bethune

I. Violini

II. Violini

Viola

V. Celli

G. Bassi

Il san- - - to tuo

di sangue bagna- to ho il patrio mio suol O sperge il tuo spi- ro

Il san- - - to tuo

spec- - chio il su- o suol! Più

Il san- - - to tuo

spec- - chio il su- o suol! Più

p

pp

arco

pp

Fl.

Ott.

Ob.

Cl. *simili*

Fag. *simili*

Cor.

Timp.

Elena
spi - ro piu bel - lo s'ac - cen - da e

Arrigo
nel seno già sper - to, non veggo, non sen - to che tutto, che duol, no, non veggo che

Danieli
spi - ro piu bel - lo s'ac - cen - da, e

Monforte
no - bil de - li - ro il petto l'ac - cen - da,

Procida
spi - ro piu bel - lo s'ac - cen - da, e

Bethune
no - bil de - li - ro il petto l'ac - cen - da,

Siciliani

Francesi

I. Violini *simili*

II. Violini *simili*

Viole *simili*

V. Celli *simili*

C. Bassi

E

E

Piu

Fl. *mf* *simili*

Ott.

Ob. *mf* *simili*

Cl. *mf* *simili*

Fag. *mf* *simili*

Cor. *mf*

Timp. *mf*

Elena *f*
fo- - sca a lui splen- - da la lu - ce del

Arrigo *f*
duol - - non veg- go, non sen- - to che

Danieli *f*
fo- - sca a lui splen- - da la lu - ce del

Monforte *f*
più vi - va ti splen- - da la lu - ce del

Procida *f*
fo- - sca a lui splen- - da la lu - ce del

Bethune *f*
più vi - va ti splen- - da la lu - ce del

fo- - sca a lui splen- - da la lu - ce del

fo- - sca a lui splen- - da la lu - ce del

vi - - va ti splen- - da la lu - ce del

I. *mf* *simili*

Violini II. *mf* *simili*

Viole *mf*

V. Celli *mf*

C. Bassi *mf*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{1^o}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena

Arrigo *sol!* *(avvicinandosi ad Elena, a Procida ed agli altri Siciliani)*
 duol! Ah donna! pietà de a mi ci!... vi nuova il mio do- lor!

Danieli *sol!*

Monforte *sol!*

Procida *sol!* *(respingendo Arrigo)*
 No, no;... ei

Bethune *sol!*

sol!

sol!

sol! *(No, no;... ei)*

sol!

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

ff *p* *ff* *p*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Procida
men-te, in-die-tro, in-die-tro, in-die-tro tra-di-tor!

Siciliani
men-te, in-die-tro, in-die-tro, in-die-tro tra-di-tor!

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

ff

8.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Arrigo *(con accento disperato)*
No! giammai mi la scia!

Monforte *(ad Arrigo)*
lo ti sa pro di fer der, lie to cor me vi vra il...
In dietro, in

I. Violini *p*

II. Violini *p*

Viole *p*

V. Celli *p*

C. Bassi *ff* *p*

Detailed description of the musical score: This page contains a full orchestral score with vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpets in B-flat (Tr.^{be}), Trumpets in C (Tr.ⁿⁱ), and Trombones (Timp., Cassa). The string section consists of Violins I and II, Violas, Violoncellos (V. Celli), and Contrabasses (C. Bassi). Two vocal parts are present: Arrigo and Monforte. Arrigo's part is marked with a dynamic of *ff* and includes the instruction *(con accento disperato)*. Monforte's part is marked with a dynamic of *ff* and includes the instruction *(ad Arrigo)*. The score shows a complex texture with various dynamics ranging from *p* (piano) to *ff* (fortissimo). The vocal lines are in Italian, with lyrics such as "No! giammai mi la scia!" and "lo ti sa pro di fer der, lie to cor me vi vra il...". The instrumental parts feature intricate rhythmic patterns and melodic lines.

131

8^a

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.ⁿⁱ

Timp.

(con sprezzo)

Procida

Or che quel l'em-pio è sudcia te, di dop-pia in-

-dietro, o tra-di-tor! o tra-di-tor! Si!

131

I.

Violini

II.

Viole

V.Celli

C.Bassi

8^{va}

Fl.

Ott.

Ob.

Cl.

Fag.

Co.

Cor.^o

Tr.ⁿⁱ

Timp.

Procida

(verso i compagni)

-fa- mia se-gno sa- rai! E noi la gloria, la morte a me!

(ad Arrigo)

Si! Si! a noi la glo-ria! l'in-famia

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

The musical score is arranged in a standard orchestral layout. The vocal line for Procida is positioned above the string section. Dynamics such as *sf*, *ff*, and *p* are clearly marked throughout the score. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Cor Anglais, and Trumpets. The string section includes Violins I and II, Violas, Violoncellos, and Contrabasses. The percussion section includes Timpani. The vocal soloist Procida has lyrics in Italian. The score is in 2/4 time and features a variety of rhythmic patterns and articulation marks.

col canto

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Elena

Arrigo

Daniela

Monforte

Procida

Bethane

Siciliani
te! l'ij fa-miaa te!

Francesi

col canto

allarg.

col canto

I.

Violini

II.

Viola

V.Celli

C.Bassi

Fl. *ff* *plm*

Ott. *ff* *plm*

Ob. *ff* *plm*

Cl. *ff* *plm*

Fag. *ff*

Cor. *ff*

Tr.ⁿⁱ *ff* Cimb.

Elena *ff*
pa - tria a - do - ra - ta, mio pri - mo so -

Arrigo *ff*
col - pa del fa - to, in pre - da al de -

Danieli *ff*
pa - tria a - do - ra ta, mio pri - mo so -

Monforte *ff*
- vol - gio - ra gra - to, a fran - cia il so -

Procida *ff*
pa - tria a - do - ra - ta, mio pri - mo so -

Bethune *ff*
vol - gio - ra gra - to, a fran - cia il so -

ff
pa - tria a - do - ra - ta, mio pri - mo so -

ff
pa - tria a - do - ra - ta, mio pri - mo so -

ff
vol - gio - ra gra - to, a fran - cia il so -

132 Adagio un poco mosso ♩ = 80

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

This musical score page features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The percussion section includes Cymbals (Cimb.) and a Triangle (Tr.). The vocal section consists of soloists Elena, Arrigo, Daniela, Monforte, Procida, and Bethune. The string section includes Violins I and II, Violas, Violoncellists (V. Celli), and Contrabassists (C. Bassi). The score is divided into three measures, with dynamic markings such as *stacc.* and *rit.* appearing above the woodwind staves. The vocal parts have lyrics in Italian, such as "spi-ro, li-la-scio pro-stra-ta nel" and "li-ro, di san-gue ba-gia-to ho il". The string parts feature complex rhythmic patterns, including sixteenth-note runs and triplets.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Tr. be

Elena
sar - gue nel duol! // sar - to tuo

Arrigo
pa - trio mio suol! // O sperme! il tuo spi - ro

Danieli
sar - gue nel duol! // sar - to tuo

Monforte
spec - chio il suo suol! // Più

Procida
sar - gue nel duol! // sar - to tuo

Bethune
spec - chio il suo suol! // Più

sar - gue nel duol! // Sac - cer

sar - gue nel duol!

spec - chio il suo suol!

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Tr. be

Elena
spi - ro più bel - lo s'ac - cer - da e

Arrigo
nel ser è già sper - to, non veggo non ser - to che lut - to che duol.

Daniela
spi - ro più bel - lo s'ac - cer - da e

Monforte
no - bil de - li - ro il pel - to l'ac - cer - da, s'ac - cer - da e

Procida
spi - ro più bel - lo s'ac - cer - da e

Bethune
no - bil de - li - ro il pel - to l'ac - cer - da, s'ac - cer - da e

da lo spi - ro

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *staccato*

Ott. *staccato*

Ob. *staccato*

Cl. *staccato*

Fag. *staccato*

Cor. *staccato*

Cor.^o *staccato*

Tr.^{bc} *staccato*

Tr.ⁿⁱ *staccato*

Timp. *staccato*

Elena *ff* fo- xaa lui splen- da la lu- ce del

Arrigo *ff* veg- go non sen- to che lut- to che

Danieli *ff* fo- scaa lui splen- da la lu- ce del

Monforte *ff* vi- va ti splen- da la lu- ce del

Procida *ff* fo- scaa lui splen- da la lu- ce del

Bethune *ff* vi- va ti splen- da la lu- ce del

ff fo- scaa lui splen- da la lu- ce del

ff fo- scaa lui splen- da la lu- ce del

ff vi- va ti splen- da la lu- ce del

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.
Ott.
Ob.
Cl.
Fag.
Cor.
Cor.^{to}
Tr.^{be}
Tr.ⁿⁱ
Timp.
Cassa
Elena
Arrigo
Danieli
Monforte
Procida
Bethune

sol!
duol!
sol!
sol!
sol!
sol!
sol!
sol!
sol!
sol!

Q voi l'ing- fa- mia, la glo- ria a
Q voi l'ing- fa- mia, la glo- ria a noi!
Q voi l'ing- fa- mia, la glo- ria a noi!
Q voi l'ing- fa- mia, la glo- ria a noi!

133 sol! Allegro $\text{♩} = 108$
Q voi l'ing- fa- mia, la glo- ria a

I.
Violini
II.
Viole
V. Celli
C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena
voi. a voi l'ir. fa.

Arrigo
me. a me l'ir. fa.

Danieli
voi. a voi l'ir. fa.

Monforte
noi. a voi l'ir. fa. mia! a voi l'ir. fa.

Procida
voi. a voi l'ir. fa. mia! a voi l'ir. fa.

Bethune
noi! a voi l'ir. fa. mia! a voi l'ir. fa.

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{be}

Tr.^{al}

Timp.

Cassa

Elena
-mia! a no - i - la glo - ria!

Arrigo
-mia! a - vo - i - la glo - ria

Danieli
-mia! a no - i - la glo - ria

Monforte
-mia! la glo - ria a noi! la glo - ria a noi, la glo -

Procida
-mia! la glo - ria a noi! la glo - ria a noi, la glo

Bethune
-mia! la glo - ria a noi! la glo - ria a noi, la glo -

-mia! a no - i - la glo - ria a noi, la glo -

-mia! a no - i - la glo - ria a noi, la glo -

-mia! la glo - ria a noi! la glo - ria a noi, la glo -

-mia! a no - i - la glo - ria a noi, la glo -

-mia! la glo - ria a noi! la glo - ria a noi, la glo -

I.
Violini

II.
Violini

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena

Arrigo

Danieli

Monforte

Procida

Bethune

I.

Violini

II.

Viole

V.Celli

C.Bassi

a voi l'ip-fa-mia! la glo-ria a'

a me l'ip-fa-mia! la glo-ria a'

a voi l'ip-fa-mia! la glo-ria a'

ria a noi l'ip-fa-mia a'

ria a voi l'ip-fa-mia! la glo-ria a'

ria a noi l'ip-fa-mia a'

ria! a voi l'ip-fa-mia! la glo-ria a'

ria! a voi l'ip-fa-mia! la glo-ria a'

ria! a voi l'ip-fa-mia! la glo-ria a'

Un poco più mosso $\text{♩} = 132$

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^o

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Elena
noi! la glo-ria a noi! la

Arrigo
voi! la glo-ria a voi! la

Danieli
noi! la glo-ria a noi! la

Monforte
voi! la glo-ria a voi! la

Procida
noi! a noi la glo-ria l'in-fa-mia a voi! a noi la glo-

Bethune
voi! la glo-ria a noi! la

ria! la glo-ria a noi! la

noi! la glo-ria a noi! la

noi! a noi la glo-ria l'in-fa-mia a voi! a noi la glo-

noi! la glo-ria a noi! la

Un poco più mosso $\text{♩} = 132$

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

This musical score page, numbered 257, contains the following parts and staves from top to bottom:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl.** (Bassoon)
- Fag.** (Contrabassoon)
- Cor. 1** and **Cor. 2** (Trumpets, marked *a2*)
- Cor. 3** (Trumpet, marked *a2*)
- Tr. 1** and **Tr. 2** (Trombones)
- Timp.** (Timpani)
- Cassa** (Cymbals)
- Elena** (Soprano vocal soloist)
- Arrigo** (Tenor vocal soloist)
- Danieli** (Bass vocal soloist)
- Monforte** (Bass vocal soloist)
- Procida** (Soprano vocal soloist)
- Bethune** (Bass vocal soloist)
- Choir** (Vocal ensemble)
- I. Violini** (Violins)
- II. Violini** (Violins)
- Viole** (Violas)
- V. Celli** (Violoncellos)
- Bassi** (Basses)

The vocal parts include the following lyrics:

Elena: glo - ria a noi! la glo - ria a noi! la glo - ria a noi!

Arrigo: glo - ria a voi! la glo - ria a voi! la glo - ria a voi!

Danieli: glo - ria a noi! la glo - ria a noi! la glo - ria a noi!

Monforte: glo - ria a noi! la glo - ria a noi! la glo - ria a noi!

Procida: ria! in - fa - nia a voi! la glo - ria a noi! la glo - ria a noi!

Bethune: glo - ria a noi! la glo - ria a noi! la glo - ria a noi!

VUOTA

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{bc}

Tr.ⁿⁱ

Timp.

Cassa

Elena
noi a noi la glo ria!

Arrigo
noi a noi la glo ria!

Danieli
noi a noi la glo ria!

Monforte
noi a noi la glo ria!

Procula
noi a noi la glo ria!

Bethune
noi a noi la glo ria!

noi a noi la glo ria!

noi a noi la glo ria!

noi a noi la glo ria!

noi a noi la glo ria!

VUOTA

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

This musical score page, numbered 259, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl.** (Bassoon)
- Fag.** (Contrabassoon)
- Cor.** (Trumpets, first and second horns)
- Cor.^{1a}** (Trumpet 1st)
- Tr.^{br}** (Trumpet 2nd)
- Tr.ⁿⁱ** (Trumpet 3rd)
- Timp.** (Timpani)
- Cassa** (Cymbals)
- I. Violini** (Violins I)
- II. Violini** (Violins II)
- Viola** (Viola)
- V. Celli** (Violoncelli)
- C. Bassi** (Contrabassi)

The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support and accents.