

LA CENERENTOLA

SINFONIA

Durata: min. 10

Gioacchino Rossini

Maestoso

Flauti

Oboi

Clarinetti Sib

Fagotto

Corni Mib

Trombe Sib

Trombone Sib-Mib

Timpani

G. Cassa

Violini

Viole

Violoncelli

Contrabbassi

Fl. *ff*

Ob. *ff*

Cl. Sib *ff* *p*

Fg. *p* *ff* *p*

Cor. Sib *ff*

Trb. Sib *ff*

Trbn. *f*

Tp. *f*

G.C. *f*

Vni *ff* *p*

Vle *ff* *p*

Vo. *p* *ff* *p*

Cb. *p* *ff*

Fl. *ff* *ff staccato*

Ob. *ff* *ff staccato*

Cl. Sib *ff* *ff staccato*

Fg. *ff* *ff staccato*

Cor. Mib *ff* *ff staccato*

Trb. Sib *ff* *ff staccato*

Trbn. *f* *f staccato*

Tp. *f* *f*

G.C. *f*

a2

This section of the score covers the woodwind and brass instruments. It is divided into three measures. The first measure contains rests for all instruments. The second measure features a melodic line for each instrument, starting with a half note followed by a quarter note. The third measure contains a dense, rhythmic pattern of sixteenth notes, with triplets indicated by the number '3' above the notes. The dynamic markings are *ff* (fortissimo) for most instruments, and *f* (forte) for the Trombone and Trumpet.

Vni *ff* *ff vibrato*

Vle *ff* *ff vibrato*

Va. *ff* *ff vibrato*

Cb. *ff* *ff vibrato*

p3

This section of the score covers the string instruments. It is divided into three measures. The first measure contains rests for all instruments. The second measure features a melodic line for each instrument, starting with a half note followed by a quarter note. The third measure contains a dense, rhythmic pattern of sixteenth notes, with triplets indicated by the number '3' above the notes. The dynamic markings are *ff* (fortissimo) for all instruments, with *p3* (piano) markings for the Violin and Viola in the second measure. The instruction *vibrato* is written below the notes in the third measure for all instruments.

①

Fl. a2

Ob. a2

Cl. Sib 3

Fg. 3

Cor. Mib a2 3

Trb. Sib a2 3

Trbn. 3

Tp. 3 3 3 3

G.C. f

sottovoce

Detailed description: This section of the score covers woodwinds and brass. The Flute (Fl.) and Oboe (Ob.) parts are marked 'a2'. The Clarinet in B-flat (Cl. Sib) and Bassoon (Fg.) parts feature triplet markings (3). The Horn in B-flat (Cor. Mib) and Trumpet in B-flat (Trb. Sib) parts are also marked 'a2'. The Trombone (Trbn.) part has triplet markings (3). The Trombone (Trbn.) and Trumpet (Tp.) parts have triplet markings (3). The Glockenspiel (G.C.) part is marked with a forte 'f' dynamic. The Clarinet in B-flat (Cl. Sib) part includes the instruction 'sottovoce'.

①

Vni 6

Vle 3

Vc. 3

Cb. 3

Detailed description: This section of the score covers the string instruments. The Violin (Vni) part features a sextuplet (6). The Viola (Vle) part has triplet markings (3). The Violoncello (Vc.) part has triplet markings (3). The Contrabass (Cb.) part has triplet markings (3).

Cl. Sib

Fg.

Cor. Mib

Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mib

Vni

Vle

Vc.

Cb.

Fl.

Ob. *staccato*

Cl. Sib

Fg.

Cor. a 2
Mib

Trb. a 2
Sib

Trbn. *f stacc.*

Tp.

G.C. *f*

Vni *f*

Vlo *f* Div.

Vo. *f*

Cb. *f*

②

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Sib

Trbn.

Tp.

G.C.

②

Vni

Vlc

Vc.

Cb.

Unite

Pizz.

Cl. Sib

Cor. Mib

Trb. Sib I.

Tp.

Vni

Vle

Vc.

Cb.

p

f

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mib

Trb. Sib I.

Trbn.

Tp.

G.C.

Vni

Vle

Vc.

Cb.

ff

f

Arco

Allegro vivace

Fl.
Ob.
Cl. Sib
Fg.
Cor. Mib
Trb. Sib
Trbn.
Tp.
G.C.

Detailed description: This block contains the woodwind and string parts of a musical score. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Trombone in C (Tp.), and Cymbal (G.C.). The music is in 2/4 time and begins with a key signature of one flat. The woodwinds and strings play a rhythmic pattern of eighth notes, with some instruments having rests in the first measure.

Allegro vivace

Vni
Vle
Vc.
Cb.

p legg.
p
p
p

Divise Unite Div.

Detailed description: This block contains the string parts for Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.). The music is in 2/4 time and begins with a key signature of one flat. The strings play a rhythmic pattern of eighth notes. The first measure of the Violin I part is marked *p legg.*. The first measure of the Violin II, Viola, and Cello parts is marked *p*. The Violin II part includes the markings *Divise*, *Unite*, and *Div.* in the later measures.

This musical score page, numbered 10, features a woodwind and brass section in the upper half and a string section in the lower half. The woodwind section includes Flute I (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone in C (Tp.). The brass section includes Trumpet in C (Trp.) and Glockenspiel (G.C.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings play a melodic line starting with a *p* (piano) dynamic, which then increases to *f* (forte) and *sf* (sforzando) dynamics. The woodwinds are marked with *I.* and *a 2* (second octave) throughout. The strings play a rhythmic accompaniment, with the Violoncello and Contrabass parts showing a steady eighth-note pattern. The Viola and Violin parts have a more melodic line, with the Violin part featuring a *tr* (trill) in the later measures. The score concludes with a *sf* dynamic marking.

Musical score for the first system, including parts for Cl. Sib, Cor. Mib, Vni, Vle, Vc., and Cb. The Cl. Sib and Cor. Mib parts feature *pp* dynamics. The Vni part includes *p* dynamics and a *Div.* marking. The Vle, Vc., and Cb. parts also include *p* dynamics. A double bar line is present at the bottom left.

Musical score for the second system, including parts for Fl., Cl. Sib, Fg., and Cor. Mib. All parts in this system include *p* dynamics.

Musical score for the third system, including parts for Vni, Vle, Vc., and Cb.

Fl. *cresc.* *ff* ③

Ob. *mf cresc.* *ff*

Cl. Sib *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. Mib *cresc.* *ff*

Trb. Sib *a 2* *ff*

Trbu. *ff*

Tp. *f*

G.C. *f*

Vai *cresc.* *ff* ③

Vle *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

This musical score page, numbered 13, contains the following parts and staves:

- Fl.** (Flute): Treble clef, playing a melodic line with a long note in the third measure.
- Ob.** (Oboe): Treble clef, playing a melodic line with a long note in the third measure.
- Cl. Sib** (Clarinet in B-flat): Treble clef, playing a melodic line with a long note in the third measure.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a rhythmic accompaniment.
- Cor. Mi b** (Cornet in B-flat): Treble clef, playing a rhythmic accompaniment.
- Trb. Sib** (Trumpet in B-flat): Treble clef, playing a rhythmic accompaniment with a dynamic marking of *a 2*.
- Trbu.** (Trombone): Bass clef, playing a rhythmic accompaniment.
- Tp.** (Tromba/Tuba): Bass clef, playing a rhythmic accompaniment.
- G.C.** (Grande Corno/Contrabass): Bass clef, playing a rhythmic accompaniment.
- Vni** (Violini/Violins): Treble clef, playing a rhythmic accompaniment.
- Vle** (Violen/Violas): Treble clef, playing a rhythmic accompaniment.
- Vc.** (Violoncelli/Violas): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Contrabbassi/Double Basses): Bass clef, playing a rhythmic accompaniment.

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The woodwinds and brass parts feature melodic lines with long notes, while the strings provide a rhythmic accompaniment.

This page of a musical score, numbered 14, contains ten staves of music. The instruments are arranged as follows:

- Fl.** (Flute): Treble clef, playing a melodic line with eighth-note patterns.
- Ob.** (Oboe): Treble clef, playing a melodic line with eighth-note patterns.
- Cl. Sib** (Clarinet in B-flat): Treble clef, playing a melodic line with eighth-note patterns.
- Fg.** (Bassoon): Bass clef, playing a melodic line with eighth-note patterns.
- Cor. Sib** (Cor Anglais in B-flat): Treble clef, playing a melodic line with eighth-note patterns, marked *a 2*.
- Trb. Sib** (Trumpet in B-flat): Treble clef, playing a melodic line with eighth-note patterns, marked *a 2*.
- Trbn.** (Trombone): Bass clef, playing a melodic line with eighth-note patterns.
- Tp.** (Tympani): Bass clef, playing a rhythmic pattern with eighth notes.
- G.C.** (Gong/Cymbal): Bass clef, playing a rhythmic pattern with eighth notes.
- Vni** (Violin): Treble clef, playing a melodic line with eighth-note patterns.
- Vle** (Viola): Treble clef, playing a melodic line with eighth-note patterns.
- Vc.** (Violoncello): Bass clef, playing a melodic line with eighth-note patterns.
- Cb.** (Contrabasso): Bass clef, playing a melodic line with eighth-note patterns.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and strings play a complex, rhythmic melody, while the brass instruments provide harmonic support and rhythmic accents.

Fl. *f* *tr* ④

Ob. *f* *tr*

Cl. Sib *f* *tr* a 2 *smorz.*

Fg. *f*

Cor. Sib a 2 *smorza.*

Trb. Sib a 2

Trbu.

Tp.

G. C.

Detailed description: This section of the score covers the woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature trills and are marked with a forte (*f*) dynamic. The Clarinet in B-flat (Cl. Sib) and Bassoon (Fg.) parts also have trills and are marked *f*. The Clarinet part includes a second ending (*a 2*) and a *smorz.* (ritardando) marking. The Horn in B-flat (Cor. Sib) and Trumpet in B-flat (Trb. Sib) parts have a second ending (*a 2*) and a *smorza.* marking. The Trombone (Trbu.) and Trombone (Tp.) parts are present but do not have specific markings in this section. The Glockenspiel (G. C.) part is also present.

Vui *f* *tr* ④ *smorz.*

Vle *f* *unite* *smorz.*

Vc. *f*

Cb. *f*

Detailed description: This section of the score covers the string and vocal parts. The Violin I (Vui) part features a trill and is marked with a forte (*f*) dynamic and a *smorz.* marking. The Violin II (Vle) part is marked *f* and includes the instruction *unite* (unite). The Violoncello (Vc.) and Contrabass (Cb.) parts are marked with a forte (*f*) dynamic.

Cl. Sib *a 2* *p*

Cor. Mib *a 2* *p*

Vni *p* *tr* *Pizz.* *p*

Vie *p*

Vc. *p* *Pizz.*

Cb. *p* *Pizz.*

Cl. Sib *I.* *p*

Vni *p*

Vie *p* *Arco*

Vc. *p*

Cb. *p*

Fl. I. *p*

Ob. I. *p*

Cl. Sib I.

This system contains the first three staves of the score. The Flute I staff has a first ending bracket over the final two measures. The Oboe I staff also has a first ending bracket and a dynamic marking of *p*. The Clarinet in B-flat I staff has a first ending bracket and a dynamic marking of *p*. The music consists of eighth and sixteenth notes with accents.

Vni *Arco* *p*

Vle

Vc. *Pizz.*

Cb.

This system contains the next four staves. The Violin staff is marked *Arco* and *p*. The Viola staff has a continuous sixteenth-note accompaniment. The Violoncello staff is marked *Pizz.* and has a rhythmic pattern of eighth notes. The Contrabass staff has a similar rhythmic pattern. A double bar line is present at the end of the system.

Fl. I.

Ob. I.

Cl. Sib I. *p*

Fg. *p*

This system contains the next four staves. The Flute I and Oboe I staves have first ending brackets. The Clarinet in B-flat I staff has a first ending bracket, a dynamic marking of *p*, and a triplet of eighth notes. The Bassoon staff has a dynamic marking of *p* and a triplet of eighth notes.

Vni

Vle

Vc. *Arco*

Cb.

This system contains the final four staves. The Violin staff continues with sixteenth-note accompaniment. The Viola staff continues with sixteenth-note accompaniment. The Violoncello staff is marked *Arco* and continues with sixteenth-note accompaniment. The Contrabass staff continues with eighth-note accompaniment.

Fl. I. *p* 3

Ob. I. *p* 3

Cl. Sib I. *b* 3

Fg. 3

Vni *p* 3

Vle

Vc. *Pizz.*

Cb.

//

Fl. I. 3

Ob. I. 3

Vni 3

Vle

Vc. *pp* Arco

Cb. *pp* Arco

5

5

Cl. Sib *pp*

al Ponticello
Vni *pp*
al Ponticello
Vle *pp*

Vc.

Cb.

Cl. Sib

Fg.

Cor. Mib

Trb. Sib

p

Vni

Vle

Vc.

Cb.

Ob. *p cresc. a poco a poco*

Cl. Sib

Fg.

Cor. Mib *cresc. a poco a poco*

Trb. Sib *cresc. a poco a poco*

Tp. *p cresc. a poco a poco*

Vui *cresc. a poco a poco*

Vle *cresc. a poco a poco*

Vc. *cresc. a poco a poco*

Cb. *cresc. a poco a poco*

Ob.

Cl. Sib

Fg.

Cor. Mib

Trb. Sib

Tp.

Vui

Vle

Vc.

Cb.

Fl.
Ob.
Cl.
Sib
Fg.
Cor.
Mib
Trb.
Sib
Trbu.
Tp.
G.C.

f
f
f
f
f
f
f
f
f
f
f

mf cresc. a poco a poco
p cresc. a poco a poco

Vui
Vle
Vo.
Cb.

Posiz. norm.
f
Posiz. norm.
f
f
f

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Sib

Trbu.

Tp.

G.C.

Vni

Vle

Vc.

Cb.

This page of a musical score, numbered 22, features a full orchestral arrangement. The upper system contains staves for the woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in F (Cor. Mib), Trumpet in B-flat (Trb. Sib), Trombone (Trbu.), Tuba (Tp.), and Gong/Cymbal (G.C.). The lower system contains staves for the strings: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a common time signature. The woodwinds and brass parts feature complex rhythmic patterns with many slurs and accents, while the strings play a steady, rhythmic accompaniment. The percussion part shows a series of rhythmic pulses.

⑥ *tutta forza*

Musical score for woodwinds and strings, measures 1-5. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mib), Trumpet in B-flat (Trb. Sib), Trombone (Trbu.), Trumpet (Tp.), and Grand Cymbal (G.C.). The woodwinds and strings are marked *ff* (fortissimo), while the Grand Cymbal is marked *f* (forte). The Flute part includes a *ff* dynamic marking. The Cor Anglais part includes a *a 2* marking. The Grand Cymbal part includes a *f* dynamic marking.

⑥ *tutta forza*

Musical score for strings, measures 1-5. The instruments are Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). All string parts are marked *ff* (fortissimo).

Fl. *a 2*
cresc. *ff* *p*

Ob. *cresc.* *ff* *p*

Cl. Sib *a 2*
cresc. *ff* *p*

Fg. *cresc.* *ff* *p*

Cor. Mib *a 2*
cresc. *ff* *a 2* *p*

Trb. Sib *cresc.* *ff* *p*

Trbu. *cresc.* *f* *p*

Tp. *cresc.* *f*

G.C. *cresc.* *f*

Vui *cresc.* *ff* *p*

Vle *cresc.* *ff* *p*

Vo. *cresc.* *ff* *p*

Cb. *cresc.* *ff* *p*

a 2
Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. Sib *a 2* *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. Sib *a 2* *cresc.* *ff*

Trb. Sib *cresc.* *ff*

Trbn. *cresc.* *f*

Tp. *p* *cresc.* *f*

G.C. *p* *cresc.* *f*

Vni *cresc.* *ff*

Vle *cresc.* *ff* *divise*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

7

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mi b

Trb.
Si b

Trbn.

Tp.

G.C.

7

Vni

Vle

Vc.

Cb.

Pizz.

Unite Pizz.

Pizz.



Fl.
Ob.
Cl. Sib
Fg.
Cor. Mib
Trb. Sib

p

This system contains the woodwind and brass parts. The Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), and Trumpet in B-flat (Trb. Sib) all play a soft (*p*) chordal accompaniment. The notation is primarily block chords with some individual notes in the upper staves.



Vni
Vla
Vc.

p *Pizz.* *Arco*

This system contains the string parts: Violin I (Vni), Violin II (Vla), and Violoncello (Vc.). The Violin I part features a melodic line with a *p* dynamic and an *Arco* instruction. The Violin II and Cello parts play a rhythmic accompaniment with a *p* dynamic and a *Pizz.* (pizzicato) instruction.



Vni
Vla
Vc.
Cb.

p *Arco* *div:*

This system continues the string parts, adding the Contrabass (Cb.). The Violin I part continues its melodic line with a *p* dynamic and *Arco* instruction. The Violin II, Cello, and Contrabass parts play a rhythmic accompaniment with a *p* dynamic and *Arco* instruction. The Violin II part includes a *div:* (divisi) instruction.

Musical score for woodwinds and brass instruments. The instruments listed on the left are Fl., Ob., Cl. Sib, Fg., Cor. Sib, Trb. Sib, Trbn., Tp., and G.C. The score features dynamic markings such as *p*, *f*, and *sf*. The woodwind parts include first and second endings, indicated by 'I.' and 'a 2'. The brass parts are mostly silent, with some notes appearing in the lower measures.

Musical score for string instruments: Vni, Vle, Vc., and Cb. The Vle part includes performance directions: **Unite**, **Div.**, and **Unite**. The string parts feature dynamic markings such as *f* and *sf*. The Vni part has a *p* marking in the later measures.

Cl. Sib

Cor. Mib

Vni

Vle

Vc.

Cb.

This system includes parts for Clarinet in B-flat (Cl. Sib), Cor Anglais in B-flat (Cor. Mib), Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.). The Violin I part features trills and is marked with *p*. The Violin II part has *b2* markings and is marked with *p*. The Viola and Cello parts also have *b2* markings and are marked with *p*. The Clarinet and Cor Anglais parts are marked with *pp*. The system concludes with a double bar line.

Fl.

Cl. Sib

Fg.

Cor. Mib

Vni

Vle

Vc.

Cb.

This system includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.). The Flute, Clarinet, and Bassoon parts are marked with *p*. The Violin I part features intricate melodic lines with slurs. The Violin II, Viola, Viola, and Cello parts provide harmonic support with rhythmic patterns. The system concludes with a double bar line.

8

Fl. *cresc.* *ff*

Ob. *mf cresc.* *ff*

Cl. Sib *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. Mib *cresc.* *ff*

Trb. Sib *in Mib* *ff*

Trbu. *f*

Tp. *f*

G.C. *f*

Detailed description: This block contains the musical score for woodwinds and brass instruments. It consists of ten staves. The Flute (Fl.) and Clarinet in B-flat (Cl. Sib) parts begin with a *cresc.* marking and reach *ff* by the end of the section. The Oboe (Ob.) part starts with *mf cresc.* and reaches *ff*. The Bassoon (Fg.) part also starts with *cresc.* and reaches *ff*. The Horns (Cor. Mib) and Trumpets in B-flat (Trb. Sib) parts reach *ff*. The Trombones (Trbu.) and Trombones (Tp.) parts reach *f*. The Glockenspiel (G.C.) part reaches *f*. The score includes dynamic markings, articulation marks, and a circled '8' at the top.

8

Vni *cresc.* *ff*

Vle *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

Detailed description: This block contains the musical score for string instruments. It consists of four staves: Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.). All parts begin with a *cresc.* marking and reach *ff* by the end of the section. The score includes dynamic markings, articulation marks, and a circled '8' at the top.

This musical score page, numbered 32, features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mib), Trumpet (Trb. Mib), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The woodwinds play melodic lines with various articulations and dynamics, while the strings provide harmonic support with sustained chords and rhythmic patterns. The Flute and Oboe parts feature prominent melodic lines with slurs and accents. The Clarinet and Bassoon parts play similar melodic lines in a lower register. The Bassoon part includes a dynamic marking of *sf* (sforzando). The Cor Anglais and Trumpet parts play a melodic line with a dynamic marking of *a 2*. The Trombone parts play a rhythmic pattern with accents. The Trombone part includes a dynamic marking of *v* (vibrato). The Violin and Viola parts play sustained chords. The Violoncello and Contrabass parts play a rhythmic pattern with accents.

This page of a musical score, numbered 33, contains the following parts and staves:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- Cl. Sib.** (Clarinet in B-flat): Treble clef, playing a melodic line with slurs and accents.
- Fg.** (Bassoon): Bass clef, playing a melodic line with slurs and accents.
- Cor. Mib.** (Trumpet in D-flat): Treble clef, playing a melodic line with slurs and accents.
- Trb. Mib.** (Trumpet in D-flat): Treble clef, playing a melodic line with slurs and accents.
- Trbn.** (Trombone): Bass clef, playing a melodic line with slurs and accents.
- Tp.** (Tuba): Bass clef, playing a melodic line with slurs and accents.
- G.C.** (Gong/Cymbal): Bass clef, playing a rhythmic pattern.
- Vni** (Violin): Treble clef, playing a melodic line with slurs and accents.
- Vle** (Viola): Treble clef, playing a melodic line with slurs and accents.
- Vc.** (Violoncello): Bass clef, playing a melodic line with slurs and accents.
- Cb.** (Contrabasso): Bass clef, playing a melodic line with slurs and accents.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and breath marks.

Fl.
Ob.
Cl. Sib
Fg.
Cor. Sib
Trb. Sib
Trbn.
Tp.
G.C.

f
f
f
f
a 2
a 2
f
f
f
f
f
f
f
f

tr
tr
tr
tr
tr
tr
tr
tr
tr
tr
tr
tr
tr
tr

smorz.
smorz.
smorz.
smorz.

9

Vni
Vle
Vc.
Cb.

f
f
f
f
f
f
f
f

tr
tr
tr
tr
tr
tr
tr
tr

smorz.
smorz.
smorz.
smorz.

unite

9

Cl. Sib *a 2*
Cor. Sib *a 2*
Vni
Vle
Vc.
Cb.

p
p
p
p
p
p
Pizz.
Pizz.

tr

//

Fl.
Vni
Vle
Vc.
Cb.

p
p
p
p
p
Pizz.
Arco

I.

Fl. I. *v*

Cl. Sib I. *v*

Fg. *p*

Vni *Arco* *p*

Vle

Vc. *Pizz.*

Cb.

//

Detailed description: This system of musical notation includes six staves. The Flute (Fl.) staff begins with a first ending bracket (I.) and a dynamic marking of *p*. The Clarinet in B-flat (Cl. Sib) and Bassoon (Fg.) staves also feature first ending brackets and a dynamic marking of *p*. The Violin (Vni) staff is marked *Arco* and *p*. The Viola (Vle) and Cello (Cb.) staves show rhythmic accompaniment. The Violoncello (Vc.) staff is marked *Pizz.* (pizzicato). A double slash (//) is located at the bottom left of the system.

Ott. *p*

Cl. Sib i. *v*

Fg. *p*

Vni

Vle

Vc. *Arco*

Cb.

Detailed description: This system of musical notation includes six staves. The Oboe (Ott.) staff has a dynamic marking of *p*. The Clarinet in B-flat (Cl. Sib) staff begins with a first ending bracket (i.) and a dynamic marking of *p*. The Bassoon (Fg.) staff also has a dynamic marking of *p*. The Violin (Vni) and Viola (Vle) staves continue with their respective parts. The Violoncello (Vc.) staff is marked *Arco*. The Cello (Cb.) staff continues with its part.

Ott. *b^b*

Ob. I. *p* 3

Cl. Sib I. *p* 3

Fg. *p*

Vni *p* 3

Vle

Vc. Pizz.

Cb.

Ob. I. 3

Cl. Sib I. 3

10

Vni 3

Vle

Vc. Arco *pp*

Cb. Arco *pp*

pp

Cl. Sib

pp

al Pont.

Vai

pp

al Pont.

pp

Vle

Vc.

Cb.

Cl. Sib

Fg.

Cor. Sib

Trb. Sib

p

Vai

Vle

Vc.

Cb.

Ob. *p cresc. a poco a poco*

Cl. Sib *p*

Fg. *cresc. a poco a poco*

Cor. Mib *cresc. a poco a poco*

Trb. Mib *cresc. a poco a poco*

Tp. *p cresc. a poco a poco*

Vai *cresc. a poco a poco*

Vle *cresc. a poco a poco*

Vc. *cresc. a poco a poco*

Cb. *cresc. a poco a poco*

This system contains the first six staves of the musical score. The instruments listed are Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Trumpet in B-flat (Trb. Mib), Trombone (Tp.), Violin (Vai), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p* and *cresc. a poco a poco*, and various musical notations including notes, rests, and slurs.

Ob.

Cl. Sib

Fg.

Cor. Mib

Trb. Mib

Tp.

This system contains the next six staves of the musical score, continuing the instrumentation from the first system. It features the same instruments: Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Trumpet in B-flat (Trb. Mib), and Trombone (Tp.). The musical notation continues with notes, rests, and slurs.

Vai

Vle

Vc.

Cb.

This system contains the final six staves of the musical score, continuing the instrumentation from the first system. It features the same instruments: Violin (Vai), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The musical notation continues with notes, rests, and slurs.

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Mib

Trbn.

Trp.

G.C.

mf cresc. a poco a poco

p cresc. poco a poco

Posiz. uorm.

Vni

Vle

Vo.

Cb.

This musical score page, numbered 41, contains the following parts:

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with slurs and accents.
- Cl. Sib** (Clarinet in B-flat): Melodic line with slurs and accents.
- Fg.** (Fagotto): Bass clef, rhythmic accompaniment.
- Cor. Mib** (Cornet in B-flat): Treble clef, rhythmic accompaniment.
- Trb. Mib** (Trumpet in B-flat): Treble clef, rhythmic accompaniment.
- Trbn.** (Trombone): Bass clef, rhythmic accompaniment.
- Tp.** (Tromba): Bass clef, rhythmic accompaniment.
- G.C.** (Grande Corno): Bass clef, rhythmic accompaniment.
- Vni** (Violini): Treble clef, harmonic accompaniment.
- Vle** (Viola): Bass clef, harmonic accompaniment.
- Vc.** (Violoncello): Bass clef, harmonic accompaniment.
- Cb.** (Contrabbasso): Bass clef, harmonic accompaniment.

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The woodwinds and strings play melodic lines, while the brass instruments provide a rhythmic accompaniment.

11 *tutta forza*

Fl. *ff*

Ob. *ff*

Cl. Sib *ff*

Fg. *ff*

Cor. Mib *ff*

Trb. Mib *a 2 ff*

Trbn. *ff*

Tp. *ff*

G.C. *f*

Detailed description: This block contains the first five measures of a musical score for woodwinds and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in D-flat (Cor. Mib), Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), Trombone (Tp.), and Grand Cymbal (G.C.). The first four measures are marked *ff* (fortissimo), while the Grand Cymbal part in the fifth measure is marked *f* (forte). The woodwinds play chords and rhythmic patterns, while the strings play a steady eighth-note accompaniment.

11 *tutta forza*

Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This block contains the first five measures of a musical score for the string section. The instruments listed on the left are Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). All parts are marked *ff* (fortissimo). The strings play a rhythmic accompaniment of eighth notes, with some instruments featuring slurs and accents.

Fl.
Ob.
Cl. Ssb
Fg.
Cor. Mib
Trb. Mib a 2
Trba.
Tp.
G.C.

p

p

p

p

p

p

p

p

p

p

p

p

Vui
Vle
Vc.
Cb.

p

p

p

p

12

Fl. *a 2*
cresc. *ff* *p*

Ob. *a 2*
cresc. *ff* *p*

Cl. Sib *a 2*
cresc. *ff* *p*

Fg. *cresc.* *ff* *p*

Cor. Sib *cresc.* *ff* *p*

Trb. Sib *a 2*
cresc. *ff* *p*

Trbn. *cresc.* *f* *p*

Tp. *cresc.* *f*

G.C. *cresc.* *f*

12

Vni *cresc.* *ff* *p*

Vlo *cresc.* *ff* *p*

Vc. *cresc.* *ff* *p*

Ob. *cresc.* *ff* *p*

This musical score page, numbered 45, contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mib), Trumpet in B-flat (Trb. Mib), Trombone (Trbu.), Trombone in C (Tp.), and Grand Cymbal (G.C.). The second system includes parts for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind and string parts feature a melodic line that begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking, leading to a *ff* (fortissimo) dynamic. The woodwinds (Fl., Ob., Cl. Sib, Fg., Cor. Mib, Trb. Mib) are marked with *a 2* (second ending) and *ff*. The Trombone (Trbu.) and Trombone in C (Tp.) parts are marked with *f* (forte). The Grand Cymbal (G.C.) part is marked with *p* and *f*. The string parts (Vni, Vle, Vc., Cb.) are marked with *cresc.* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl.
Ob.
Cl. Sib
Fg.
Cor. Mib
Trb. Mib
Trbn.
Tp.
G.C.

This section of the score covers measures 1 through 6. The woodwind and brass parts (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in B-flat, Trumpet in B-flat, Trombone, and Trompano) play a melodic line consisting of quarter notes and eighth notes. The strings (Violin, Viola, Violoncello, and Contrabasso) play a rhythmic accompaniment of quarter notes. The Flute, Oboe, Clarinet, and Cor Anglais parts feature long, sweeping slurs over the final three measures of this section.

Vni
Vle
Vc.
Cb.

This section of the score covers measures 1 through 6. The string quartet (Violin I, Violin II, Violoncello, and Contrabasso) plays a rhythmic accompaniment of quarter notes. The Violin I part features a melodic line with eighth-note patterns and slurs. The Violin II, Violoncello, and Contrabasso parts play a similar rhythmic accompaniment.

Fl.

Ob.

Cl. Sib.

Fg.

Cor. Mib

Trb. Mib

Trbu.

Tp.

G.C.

Vai

Vle

Vc.

Cb.

a 2

a 2

ATTO I.

INTRODUZIONE

Antica sala terrena nel Castello del Barone, con porte, a destra camino, tavolino con specchio, cestella con fiori, e sedia. Clorinda provando uno sciasse; Tisbe acconciando un fiore ora alla fronte, ora al petto; Cenerentola soffiando con un manticcetto al camino per far bollire una cuccuma di caffè.

Allegro con brio

Flauto
Ottavino

Oboi

Clarineti in D.

Fagotti

Corni

Tromba in Do

Trombone

Timpani
Gran Cassa

CLORINDA

TISBE

CENERENTOLA

ALIDORO

CORO
CAVALIERI

Allegro con brio

I.
Violini

II.
Viole

Violoncelli

Contrabbassi

The musical score is arranged in a standard orchestral format. The top section contains woodwinds (Flute/Oboe, Clarinets, Bassoons, Horns, Trumpets, Trombones), percussion (Timpani, Grand Cassa), and vocal soloists (Clorinda, Tisbe, Cenerentola, Alidoro). The bottom section contains the string quartet (Violins I & II, Violas, Violoncellos, Contrabasses) and the Cavalier Chorus. The tempo is marked 'Allegro con brio'. Dynamics include *f* (forte) and *p* (piano). The score is in G major and 2/4 time. The vocal parts are mostly silent, with some notes visible in the Clorinda and Tisbe staves.

Musical score for the first system, measures 1-4. The instruments are Cl. Do, Fg., Cor. Sol., Vni I, Vni II, Vle, and Vc. Ch. The Cl. Do part has dynamics *pp*, *p*, and *pp*. The Vni I part starts with *pp*. The Vle and Vc. Ch. parts have dynamics *pp* and *p*. There are articulation marks like *acc* and *stacc.* throughout.

Musical score for the second system, measures 5-8. The instruments are Fl., Ob., Cl. Do, Fg., Cor. Sol., Vni I, Vni II, Vle, and Vc. Ch. The Fl. part has dynamics *p*. The Ob. part has *p*. The Cl. Do part has *pp* and *p*. The Fg. part has *pp*. The Cor. Sol. part has *p*. The Vni I part has *pp*. The Vni II part has *p*. The Vle part has *pp*. The Vc. Ch. part has *p*. There are articulation marks like *tr*, *acc*, and *stacc.* throughout.

Fl.
Ob.
Cl.
B \flat
Fg.
Cor.
Sul.
I. Vni
II. Vni
Vle
Vc.
Cb.

Uniti

Detailed description: This system contains the first five staves of a musical score. From top to bottom, they are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B \flat), Bassoon (Fg.), and Cor Anglais (Cor. Sul.). Below these are the string staves: Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play rhythmic patterns. The Violin I staff has the word "Uniti" written above it.

Fl.
Ob.
Cl.
B \flat
Fg.
Cor.
Sul.
Cl.
I. Vni
II. Vni
Vle
Vc.
Cb.

No, no, no, no: non v'è, non v'è chi trin-

Div.

Uniti

Detailed description: This system contains the second five staves of the musical score. From top to bottom, they are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. B \flat), Bassoon (Fg.), Cor Anglais (Cor. Sul.), Clarinet in C (Cl.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal line (Cl.) has the lyrics "No, no, no, no: non v'è, non v'è chi trin-". The Violin I staff has the word "Div." written above it. The Violoncello and Contrabass staves have the word "Uniti" written above them.

Fl. *tr*

Ob.

Cl. *I.*
Do

Fg.

Cor. Sol

CL.
-ciar sap-pia co - si leg-ge - ris-si - mo scias-sè, non v'è, non

I. *tr*
Vni *Unili*

II.

Vlc

Vc.

Cb.

Fl.

Ob.

Cl. *a2*
Do *I.*

Fg.

Cor. Sol

CL.
v'è, no, no, no, no.

TI.
Sì, sì, sì, sì; va be-ne

I. *Div.*
Vni

II.

Vlc

Vc.

Fl.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Tl.

li. Me-glio li; no, me-glio qui; ri-sal-

I. Vni

II. Vni

Vle

Vc.

Cb.

CL.

Tl.

tar di più mi fa, ri-sal-tar di più mi fa.

A que-st'ar-tea tal bel-tà sdruc-cio-la-re o-gnun do-

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

CL.

TI.

-vră, a que-s'ar-tea tal bel-tă sdruc-cio-la-reognun do-vră, sdruc-cio-lar si sdruc-cio-

A que-s'ar-tea tal bel-tă sdruc-cio-la-reognun do-vră, sdruc-cio-lar, si sdruc-cio-

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *p*

Ob.

Cl. Do *p*

Fg. I. *p*

Cor. Sol. *p*

Trb. Do

Trbn.

Cl. *p*

VI. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

CL. *p*

TI. *p*

-la - reo - gnun do - vrà, sdruc-cio-lar si sdruc-cio-

-la - reo - gnun do - vrà, sdruc-cio-lar, si sdruc-cio-

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*
a2

Cor. *f*
Sol

Trb. *f*
Do
a2

Trbn. *f*

CL.
-vrà, sdruc - cio - la - re o - gnundo - vrà, o - gnun do -

TI.
-vrà, sdruc - cio - la - re o - gnun-do - vrà, o - gnun do -

I. *f*
Vni

II. *f*

Vlc. *f*

Vc. *f*

Cb. *f*

Detailed description of the musical score: The score is for page 56 and features a full orchestral ensemble and two vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Sol), Trumpet in D (Trb. Do), and Trombone (Trbn.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vlc.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Soprano (CL.) and Tenor (TI.). The music is in a key with one sharp (F#) and a common time signature. The woodwinds and strings play a rhythmic accompaniment, while the vocal parts sing the lyrics. Dynamic markings include 'f' (forte) and 'a2' (second ending). The vocal parts have lyrics in Italian: '-vrà, sdruc - cio - la - re o - gnundo - vrà, o - gnun do -'. The instrumental parts have various rhythmic patterns, including sixteenth and thirty-second notes.

Fl.

Ob.

Cl. Do

Fg. a2

Cor. Sol. in Fa

Trb. Do a2

Trbn.

CL.

II.

I. Vni

II. Vni

Vlc.

Vc.

Cb.

-vrã, o - gnun do - vrã, o - gnun do - vrã.

-vrã, o - gnun do - vrã, o - gnun do - vrã.

14 Andantino

(con tono flemmatico)

CEN.  U - na vol - ta ce - ra un re, che a star so - lo, che a star so - lo s' an - no -

14 Andantino

Pizz.

I. Vni  *p*

II. Vni  *p*

Vle  *p*

Vc. Cb.  *Uniti Pizz. p*

Fl.  *p*

Ob.  *p*

Cl. Do  *p*

Fg.  *p*

Cor. Fa  *p >*

CEN.  - iò; cer - ca, cer - ca, ri - tro - vò: ma il vo - lean spo - sar in tre. Co - sa

I. Vni 

II. Vni 

Vle 

Vc. Cb. 

CEN. *fa? Sprez-za il fa-sto e la bel-tà. E al-la fin scel-se per sè l'in-no-*

I. *Arco Pizz.*

Vni *Arco Pizz.*

II. *Arco Pizz.*

Vle *Arco Pizz.*

Vc. *Arco Pizz.*

Ch. *Arco Pizz.*

Fl. *"*

Ob. *I. " 3 3*

Cl. *I. " 3 3*

Fg. *"*

Cor. *Fa " 3 3*

CEN. *-cen-za, l'in-no-cen-za, l'in-no-cen-za e la bon-tà. Là là là ià, li li li li, là là là*

I. *Arco Pizz.*

Vni *Arco Pizz.*

II. *Arco Pizz.*

Vle *Arco Pizz.*

Vc. *Arco Pizz.*

Ch. *Arco Pizz.*

15 Allegro

Fl. *f*

Ob. I. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *f* a 2

Trb. Do *f* a 2

Trbn. *f*

CL. *f*

TI. *f*

CEN. *f*

Ce-ne-rento-la fi-

Ce-ne-rento-la fi - ni-sci-la con la so-li-ta can-zo-ne

15 ^{la.} Allegro

I. *f* Arco

Vni II. *f* Arco

Vle *f* Arco

Vc. *f* Arco

Cb. *f* Arco

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cl.
f

GEN.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

-ni-sci-la con la so-li-ta can-zo-ne.

Pres-soal fuo.coi nun can-to - ne, pres-soal fuo.coi nun can-

Ob. I. *p*

Cl. Do I. *p*

Fg. *p*

CEN. *p*

-to - - ne via la scia - - te - mi can - - -

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Vc. Cb. Uniti

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *a2 f*

Trib. Do *a2 f*

Trbn. *f*

CEN. *f*

-tar, via la-scia-te-mi can - - - tar.

I. Vni *f*

II. *f*

Vle *f*

Vc. Cb. *f*

16 *Andantino come prima*

CL. *7*
E du - e, e

TI.
E du - e, e

CEN.
U - na vol - ta ce - ra un re, u - na vol - ta...

16 *Andantino come prima*

Pizz.

I. *p*

Vni *Pizz.*

II. *p*

Vle *Pizz.*

Vc. *p*

Cb. *Pizz.*

Cl. *Do* *p*

Cor. *Fa* *p*

CL.
tre. La fi - ni - sci si o no? Se non ta - ci ti da - rò, ti da - rò ti da -

II.
tre. Se non ta - ci ti da - rò, li da - rò ti da -

Arco

I. *Arco*

Vni *Arco*

II. *Arco*

Vle *Arco*

Vc. *Arco*

Cb. *Arco*

Fl. *f*
 Ob. *f*
 Cl. Do *f*
 Fg. *f*
 Cor. Fa *f*
 Trb. Do *a2* *f*
 Trbn. *f*
 CL. *f*
 TI. *f*
 CEN. *f*
 I. Vni *Pizz.*
 II. Vni *Pizz.*
 Vle *Pizz.*
 Vc. Ch. *Pizz.*

-rò... Chi sa-rà? chi sa - rà?
 -rò... Chi sa - rà? chi sa - rà?
 (s'ode picchiare, Cenerentola apre)
 U - na vol - ta... Chi sa - rà? chi sa - rà?

17 Moderato

Fl. *p*

Cl. Do *I. p*

Fg. *I. p*

17 Moderato

I. Vni *Arco Div. p*

II. Vni *Arco p*

Vle *Arco p*

Vc. *Arco p*

Cb. *Arco p*

Fl. *p*

Cl. Do *I. p*

Fg. *p*

Al. *p*

Un tan-tin di ca - ri - tà. un tan-tin dica - ri -

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *I.*

Cl. *Do*

Fg. *cresc.*

CL. *Ac-cat-to - ni! via di qua.*

TI. *Ac-cat-to - ni! via di*

AL. *-tà.*

I. Vni *cresc.*

II. *cresc.*

Vle *cresc.*

Vc. *Uniti cresc.*

Cb. *cresc.*

Fl.

Ob.

Cl. *Do*

Fg.

Cor. *Fa*

Trb. *Do*

Trbn.

CL. *Via di qua, via di qua, via di qua, via di qua.*

TI. *qua, via di qua, via di qua, via di qua, via di qua.*

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

pp

Pizz.

pp

pp

pp

pp

pp

Cl. Do

Fg.

CEN.

(versa una tazza di caffè, e lo dà con pane ad Alidoro coprendolo dalle sorelle.)

Zit-to, zit-to: su pren-de-te que-sto po' di co-la - zio-ne.

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

CL.

II.

CEN.

AL.

18

(pavoneggiandosi)

Ri-sve-gliar dol-ce pas-

(pavoneggiandosi)

Ri-sve-gliar dol-ce pas-

Zit-to, zit-to: su pren-

For-se il ciel il gui-der-do-ne pria di not-te vi da-rà. For-se il ciel il gui-der.

I. Vni

II. Vni

Vle

Vc. Cb.

18

Arco

stacc.

Arco

stacc.

Arco

stacc.

Arco

stacc.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

CL.

TI.

CLIN.

AL.

I. Vni

II. Vni

Vle

Vc. Cb.

-sio - ne più di me nes-su-na sa, no, ri - sve-gliardol-ce pas-sio - ne più di me nes-su-na

-sio - ne più di me nes-su-na sa, no, ri - sve-gliardol-ce pas-sio - ne più di me nes-su-na

-de - te que-sto pò di co-la-zio-ne, zit-to, zit-to: su pren-de - te que-sto pò di co-la-

-do - ne pria di not-te vi da-rà, sì, pria di not-te il qui-der-do - ne pria di not-te vi da-

Detailed description: This page of a musical score (page 68) features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in D (Trb. Do), and Trombone (Trbn.). The brass section includes Clarinet in C (CL.), Trumpet in C (TI.), and Clarinet in Bb (CLIN.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are labeled CL. (Cantante), TI. (Tenore), CLIN. (Cantante), and AL. (Alto). The lyrics are in Italian and describe a scene of surprise and discovery. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The woodwinds and strings play rhythmic patterns, while the vocalists deliver the main melodic lines.

Fl. *f p*

Ob. *f p*

Cl. Do *f p*

Fg. *f p*

Cor. Fa *f*

Trb. Do *f*

Trbn. *f*

Cambia in SOL

CL. *f*
sa, no, ri-sve-gliardol-ce pas-sio - ne più di me nes-su-na sa.

TI. *f*
sa, no, ri-sve-gliardol-ce pas-sio - ne più di me nes-su-na sa.

CEN. *f*
- zio - ne, zit - to, zit - to: su pren-de - te, fa - te pre-sto per pie-tà. Ah non reg-goal-la pas-

AL. *f*
-rà, sì, pria di nol-le il gui-der-do - ne pria di not-te vi da - rà.

I. Vni *f p*

II. Vni *f p*

Vle *f p*

Vc. Cb. *f p*

Fizz.
p
Fizz.
p

Fl.

Cl.
Do

Fg.

CL.

Fl.

CEN.

AL.

I.

Vni

II.

Vle

Vc.

Cb.

p

p

Fizz.

Arco

Arco

Arco

Fizz.

Arco

Fizz.

Arco

p

Ri - sve-gliar dol-ce pas- sio-ne più di me nes-su na

Ri - sve-gliar dol-ce pas- sio-ne più di me nes-su - na

-sio-ne. Che cru-del fa - ta - li - tà! che cru-del fa - ta - li -

Pria di not-te vi da-

Fl.

Cl. Do

Fg.

CL.
sa. Ri - sve - gliar dol - ce pas -

TI.
sa. Ri - sve - gliar dol - ce pas -

CEN.
-tà! ha non reg - goal - la pas - sio - ne, che cru - del fa - ta - li - tà! che cru -

AL.
-rà.

I. Vni
Pizz.

II. Vni
Pizz.

Vle
Pizz.

Vc. Cb.
Uniti Pizz.

Fl.

Cl. Do

Fg.

CL.
-sio - ne più di me nes - su - na sa. (volgendosi ad osservare Alidoro) Ma che ve - do! An - co - ra

TI.
-sio - ne più di me nes - su - na sa.

CEN.
del fa - ta - li - tà!

AL.
Fria di not - te vi da - rà.

I. Vni
Arco

II. Vni
Arco

Vle
Arco

Vc. Cb.
Arco

Fg. *cresc.* (scagliandosi contro Cenerentola)

CL. -li Fren-di, pren-di: que - sto a

TI. An-che unpa - ne? an-che il caf-fè? Pren-di, pren-di: que - sto a

I. *cresc.*

II. *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

(Prendere l'Ottavino)

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *a2 f*

Cor. Sol *f*

Trb. Do *a2 f*

Trbn. *f*

CL. te, pren-di.

TI. te, pren-di.

CEN. Ah! soc-cor-so chi mi dà? Ah! soc-cor-so chi mi dà?

AL. (frapponendosi) Vi fer-ma-te per pie-tà. Vi fer-ma-te per pie-tà.

I. *f*

II. *f*

Vle *f*

Vc. Cb. *f*

19 *Allegro con brio*

Ob. I. *p*

Cl. Do I. *a2 p*

Fg. *a2 p*

Cor. Sol *p*

Vni II. *p*

Vle *p*

Vc. Cb. *p*

Double bar line

Ott. *f*

Ob. I. *f p*

Cl. Do I. *a2 f p*

Fg. *a2 f p*

Cor. Sol *f*

Trb. Do *p*

Trbn. *f p*

Vni I. *f p*

Vni II. *f p*

Vle *f p*

Vc. Cb. *f p*

Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Trbn.

Trp.

G. C.

I. Vni

II. Vni

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section (middle) includes Horns in F (Cor. Sol), Trumpets in D (Trp.), and Trombones in F (Trbn.). The string section (bottom) includes Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and prominent triplet markings. Dynamic markings such as *f* (forte) are used throughout. The notation includes stems, beams, and various articulation marks.

Score for page 75, featuring various instruments:

- Ott.
- Ob.
- Cl. Do
- Fg. (with a_2 marking)
- Cor. Sol
- Trb. Do
- Trbn.
- Tp.
- G. C.
- Vni I.
- Vni II.
- Vla.
- Vc.
- Cb.

Dynamic markings include *p* (piano) in the Cor. Sol, Vni II, and Vla staves.

Ott.

Ob.

Cl. Do

Fg.

a2
p
I.
f

Cor. Sol

f

Trb. Do

p
f

Trbn.

f

CORO CAVALIERI

O fi - gliea - ma bi - li di Don Ma - gni - fi - co, Ra - mi - ro il prin - ci - pe or or ver -

O fi - gliea - ma - bi - li di Don Ma - gni - fi - co, Ra - mi - ro il prin - ci - pe or or ver -

I.

f

II.

f

Vle

f

Vc.

p
f

Cb.

p
f

Ott. *f* *p*

Ob. I. *f* *p*

Cl. Do I. *f* *p*
a2

Fg. *f* *p*

Cor. Sol

Trb. Do

Tibu.

CORO
-rà. Al suo pa-la-gio vi con-dur-rà. Si can-te-rà, si dan-ze-
-rà. Al suo pa-la-gio vi con-dur-rà. Si can-te-rà, si dan-ze-

Vni I. *f* *p*

Vni II. *p*

Vle *p*

Vc. *f* *p*

Cb. *f* *p*

Ott.
 Ob. I.
 Cl. Do I.
 Fg. a2
 Cor. Sol.
 Trb. Do a2
 Trbn.
 Tp.
 G. C.
 CORO
 -rà: poi la bel - lis - si - ma fra l'al - tre
 -rà: poi la bel - lis - si - ma fra l'al - tre
 I.
 Vni II.
 Vle
 Vc.
 Cb.

Musical score for page 78, featuring a full orchestra and a chorus. The score includes parts for Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Violins, Violas, Cellos, and Double Basses. A Chorus part is also present with lyrics in Italian. The score is written in G major and 4/4 time. The chorus part includes the lyrics: -rà: poi la bel - lis - si - ma fra l'al - tre.

Ott.

Ob.

Cl.
Do

Fig.

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

p sottovoce

CORO

fem-mi-ne spo - sa ca - ris-si-ma per lui sa - rà.

fem-mi-ne spo - sa ca - ris-si-ma per lui sa - rà.

I.

Vni

II.

Vle

Vc.

Ch.

Detailed description of the musical score: The score is for page 79 of a musical work. It features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fig.). The brass section includes Cor Anglais (Cor. Sol), Trumpet in D (Trb. Do), Trombone (Trbn.), and Trumpet (Tp.). The string section includes Guitar (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal choir (CORO) is also present. The music is in 4/4 time and features various dynamics and articulations. The vocal part includes the lyrics: "fem-mi-ne spo - sa ca - ris-si-ma per lui sa - rà." The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *p* and *p sottovoce*. There are also articulation marks like *a2* and *p* throughout the score.

20

Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Tbn.

CORO

O fi - glie a - ma - bi - li di Don Ma - gni - fi - co, Ra - mi - ro il

O fi - glie a - ma - bi - li di Don Ma - gni - fi - co, Ra - mi - ro il

20

I.

Vni

II.

Vle

Vc.

Cb.

Ott. *f* *p*

Ob. I. *f* *p*

Cl. Do I. *f* *p*

Fg. *a2* *f* *p*

Cor. Sol *f*

Trb. Do *f*

Tibu. *f* *p*

CORO
prin-ci-pe or or ver-rà. Al suo pa-la-gio vi con-dur-rà. Si can-te-
prin-ci-pe or or ver-rà. Al suo pa-la-gio vi con-dur-rà. Si can-te-

I. Vni *f* *p*

II. Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This is a page of a musical score, page 81. It features a variety of instruments and a vocal choir. The woodwind section includes Oboe (I), Clarinet in D (Do), Bassoon (Fg.), and Bassoon in second octave (a2). The brass section includes Trumpet in D (Trb. Do) and Trombone (Tibu.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal choir (CORO) is also present, with lyrics in Italian. The score is divided into measures, with dynamic markings such as *f* (forte) and *p* (piano) indicating volume changes. The key signature has one sharp (F#) and the time signature is 4/4.

Ott.

Ob. I.

Cl. I.
Do

Fg. ^{a2}

Cor. Sol.

Trb. Do

Trbn.

Ip.

G C.

CORO

-rà, si dan-ze-rà poi la bel - lis-si-ma

-rà, si dan-ze-rà poi la bel - lis-si-ma

I. Vni

II. Vni

Vic

Uniti

Vc. Ch.

Detailed description: This is a page of a musical score, page 82. It features a variety of instruments and a choir. The instruments include Oboe (Ott.), Clarinet (Cl. I. Do), Bassoon (Fg. a2), Horns (Cor. Sol.), Trumpets (Trb. Do), Trombones (Trbn.), Percussion (Ip.), and a Guitar/Contra Bass (G C.). The choir (CORO) has two parts with lyrics: "-rà, si dan-ze-rà poi la bel - lis-si-ma". The string section includes Violins I and II (Vni I, Vni II), Viola (Vic), and Violoncello/Double Bass (Vc. Ch.). The score is written in a key with one sharp (F#) and a 3/4 time signature. It contains numerous triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The page number "82" is located at the top left.

Ott. *Trill*

Ob. *Trill*

Cl. *Do*

Fg. *a2*

Cor. Sol.

Trb. *Do*

Trbn.

Tp.

G. C.

CORO
fra l'al - tre fem - mi - ne spo - sa ca - ris - si - ma
fra l'al - tre fem - mi - ne spo - sa ca - ris - si - ma

I. Vni

II. Vni

Vic.

Ve. Ch.

Detailed description: This page of a musical score, numbered 83, features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Sol.). The brass section consists of Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone in C (T.C.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vic.), and Violoncello (Ve. Ch.). The vocal choir (CORO) is positioned in the center of the page. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play complex rhythmic patterns, often involving triplets and sixteenth notes. The vocal choir part includes Italian lyrics: 'fra l'al - tre fem - mi - ne spo - sa ca - ris - si - ma'.

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

CORO

per lui sa - rà, spo - sa ca - ris - si - ma

per lui sa - rà, spo - sa ca - ris - si - ma

I.
Vni

II.
Vlc

Vc.
Cb.

8^a

Detailed description: This page of a musical score, numbered 84, features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Sol). The brass section consists of Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vlc.), and Violoncello/Double Bass (Vc. Cb.). A vocal choir (CORO) is also present, with lyrics in Italian: "per lui sa - rà, spo - sa ca - ris - si - ma". The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play complex rhythmic patterns, often involving triplets and sixteenth notes. The vocal parts are in a homophonic setting. A first ending bracket is shown for the Viola part, marked with an 8^a.

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

CORO
per lui sa - rà, per lui sa - rà,
per lui sa - rà, per lui sa - rà,

I.
Vni

II.

Vlc

Vc.
Cb.

Detailed description: This is a page of a musical score, page 85. It features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.) with a second part (a2). The brass section consists of Cor Anglais (Cor. Sol), Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Guitarra Celeste (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vlc), and Violoncello (Vc. Cb.). A vocal choir (CORO) is also present, with lyrics in Italian: "per lui sa - rà, per lui sa - rà, per lui sa - rà, per lui sa - rà,". The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and choir provide harmonic support.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol.

Trb.
Do

Trbn.

Tp.

G. C.

CORO

per lui sa - rà, per lui sa - rà.

per lui sa - rà, per lui sa - rà.

I.
Vni

II.

Vlc

Vc.
Ch.

Detailed description: This is a page of a musical score, page 86. It features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Sol.), Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Guitarra Celeste (G. C.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vlc), and Violoncello/Contrabass (Vc. Ch.). A vocal choir (CORO) is also present, with lyrics in Italian: "per lui sa - rà, per lui sa - rà." The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a standard orchestral format with staves for each instrument and a grand staff for the choir.

Ott.
Ob.
Cl.
Do
Fg.
Cor.
Sol.
Trb.
Do
Trbn.
Tp.
G. C.
CL.
CORO

Ma dun-que il Prin-ci-pe?
Or or ver-rà.
Or or ver-rà.

Detailed description: This block contains the musical score for the first system. It features staves for Oboe (Ott.), Clarinet (Ob.), Bass Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol.), Trumpet (Trb. Do), Trombone (Trbn.), and Trombone (Tp.). The woodwinds and strings (G. C.) play a rhythmic accompaniment. The vocal parts (CL. and CORO) have lyrics in Italian. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'Ma dun-que il Prin-ci-pe?' for the vocal soloist and 'Or or ver-rà.' for the chorus.

21 *Recitativo*

I.
Vni
II.
Vlc
Vt.
Ch.

Detailed description: This block contains the musical score for the string quartet. It features staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vlc), and Violoncello (Vt. Ch.). The strings play a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Ott. *f*

Ob. *f* I.

Cl. Do *f* 22

Fg. *f*

Cor. Sol *a2*

CL. *f*
E la bel-lis-si-ma?

TI. *f*
E la bel-lis-si-ma?

CEN. *f*
E la bel-lis-si-ma?

CORO

f Si sce-glie-rà, si sce-glie-
f Si sce-glie-rà, si sce-glie-

I. *f*

Vni II.

Vle *f*

Vc. Ch. *f*

Detailed description: This is a page of a musical score, page 88. It features a full orchestral arrangement with woodwinds, strings, and vocal soloists. The woodwind section includes Oboe, Clarinet in D, Bassoon, and Cor Anglais. The string section includes Violin I, Violin II, Viola, and Violoncello/Double Bass. The vocal soloists are Contralto, Tenor, and Contralto. The lyrics are in Italian. The score is written in a major key with a 4/4 time signature. The woodwinds and strings play a rhythmic accompaniment, while the vocal soloists sing the main melody. The chorus enters with a different melody. The page number 88 is written in the upper right of the Clarinet part.

Ott.

Ob. I.

Cl. Do a2

Fg.

Cor. Sol.

Trb. Do

Trbn.

CORO

-rà, si sce - glie - rà.

-rà, si sce - glie - rà.

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This page of a musical score, numbered 89, contains parts for various instruments and a vocal choir. The woodwind section includes Oboe (I), Clarinet in D (a2), and Bassoon. The brass section includes Trumpet in D, Trombone, and Horn in F. The string section includes Violin I, Violin II, Viola, and Violoncello/Double Bass. A vocal choir part is also present, with lyrics in Italian. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and some rhythmic patterns. The vocal choir enters with the lyrics '-rà, si sce - glie - rà.' The page concludes with a double bar line.

22 Allegro

Ott. *pp*

Cl. Do *I. pp*

CL. Ce-ne-ren-to-la vien qua. Ce-ne-ren-to-la vien

TI. Ce-ne ren-to la vien qua. Ce-ne-ren-to-la vien qua.

22 Allegro

I. Vni *Div. pp*

II. *pp*

Vle *pp*

Vc. Cb. *Fizz. pp*

Ott.

Cl. Do *I.*

CL. qua. Le mie scar-pe,il mio bon-nè. Ce-ne-ren-to-la-vien

TI. Le mie scar-pe,il mio bon-nè. Ce-ne-ren-to-la vien qua.

I. Vni

II.

Vle

Vc. Cb.

Ott.

Cl. Do I.

CL.
 quà. Le mie pen-ne, il mio col - liè.

Fl.
 Le mie pen-ne, il mio col - liè, le mie pen-ne, il mio col - liè.

CEN.
 Ce-ne-ren-to-la vien quà, Ce-ne-ren-to-la va

I. Vni

II.

Vlc

Vc. Cb.

//

Ott.

Cl. Do I.

CEN.
 là, Ce-ne-ren-to-la va su, Ce-ne-ren-to-la vien giù, Ce-ne-ren-to-la vien quà, Ce-ne-ren-to-la va

I. Vni

II.

Vlc

Vc. Cb.

Ott.

Cl.
Do

Fg.

Cor.
Sol

CL.

TI.

CEN.

AL.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

p

p

Nel cer-vel-lohouna fu-

Nel cer-vel-lohouna fu-

lā, Ce-ne-ren-to-la va su, Ce-ne-ren-to-la viengiù... Que - - sto è

Nel cer-vel-lou-na fu-ci-na

Ott. *p.*

Cl. *I.*
Do

Fg.

Cor.
Sol.

CL.

-ci-na; son piü bel-la e vo'trion-far. A un sor-ri-so, a un'oc-chia-

TI.

-ci-na; son piü bel-la e vo'trion-far. A un sor-ri-so, a un'oc-chia-

CEN.

-pro - - priou - no stra - paz - - ze! mi vo -

AL.

sta le paz-zea martel-lar; ma già pron-ta è la ru-i-na,

I.

Vni

II.

Vni

Vlc

Vc.

Cb.

Ott.

Cl. Do
I.

Fg.

Cor. Sol

GL.
-ti-na don Ra-mi-ro ha da ca- scar, don Ra-mi-ro ha da ca-

TI.
-ti-na don Ra-mi-ro ha da ca- scar, don Ra-mi-ro ha da ca-

CEN.
-le - te far cre - par, si mi vo -

AL.
vo-glio ri-de-re e schia-tar, vo-glio ri-de-re e schia-tar,

I.
Vni

II.

Vle

Vc.

Cb.

Ott. *p.*

Cl. *I.*
Do

Fg.

Cor. *Sol*

CL.

- scar, don Ra-mi-roha da ca - scar, don Ra-mi-roha da ca -

TI.

- scar, don Ra-mi-roha da ca - scar, don Ra-mi-roha da ca -

CEN.

- le - - te far cre - par, si mi vo -

AL.

vo-glio ri-de-re e schia-tar, vo-glio ri-de-re e schia-tar,

I.

p.

Vni

II.

Vle

Vc.

Cb.

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

Cl. Do *I.*

Fg.

Cor. Sol.

CL. - scar, don Ra-mi-ro ha da ca-scar, ha da ca - -

TI. - scar, don Ra-mi-ro ha da ca-scar, ha da ca - -

CEN. - le - - te, mi vo - le - - te far cre -

AL. vo-glio ri-de-re e schiat-tar, si si schiat -

CORO *p.* Nel cer-
p. Nel cer-

I. *p.* *br.* *p.*

Vni II.

Vle

Vc. Cb.

Ott. *stacc.*

Ob. *p stacc.*

Cl. Do *p stacc.*

Fg. *p stacc.*

Cor. Sol *a2*

Tp. *p*

CL. *- scar; nel cer-vel-lo hou na fu-ci-na, son più bel-la e vo' trion-far;*

TI. *- scar; nel cer-vel-lo hou na fu-ci-na, son piu bel-la e vo'trion-far;*

CEN. *-par; que-sto è pro-priouo stra-paz-zo! mi vo-le-te far cre-*

AL. *-tar; nel cer-vel - lou - na fu -*

CORO *vel - lou - na fu - ci-na sta le*

vel - lou - na fu - ci-na sta le

Uniti

I. Vni *stacc.*

II. Vni *stacc.*

Vle *Div. stacc.*

Vc. Ch. *Arco p stacc.*

Ott. *cresc.*

Ob. *cresc.*

Cl. Do *cresc.*

Fig. a2 *cresc.*

Cor. Sol *cresc.*

Tp. *cresc.*

CL. *cresc.*
a un sor-ri-so, a un'oc chia-ti-na, don Ra-mi-ro ha da ca-scar,

TI. *cresc.*
a un sor-ri-so, a un'oc chia-ti-na, don Ra-mi-ro ha da ca-scar,

CEN. *cresc.*
-par: chial-la fe-sta, chial sol-laz-zo, ed io re-sto qui a sof-

AL. *cresc.*
-ci-na sta le paz-ze a mar-tel-

CORO
don - ne a mar - tel - lar; il ci-
don - ne a mar - tel - lar; il ci-

I. *cresc.*

Vni II. *cresc.*

Vlc *cresc.*

Vc. Ch. *cresc.*

ott. Fl. Ott. Uniti

f cresc.

f cresc.

f cresc.

a2 f cresc.

f cresc.

a2 f cresc.

f cresc.

CL.
a un sor-ri-so, a un be chia-ti-na don Ra-mi-ro ha da ca - scar;

II.
a un sor-ri-so, a un'oc chia-ti-na don Ra-mi-ro ha da ca - scar;

CEN.
-fiar, chi al-la fe-sta, chi al sol-laz-zo, ed io re-sto qui asof-

AL.
lar; ma già pron-ta è la ru-i-na, ma già pron-ta è la ru-i-na, ma già pron-ta è la ru-i-na, vo-qlio ri-de-re e schiat-

CORO

-men-to, il ci-men-to si av-vi-ci-na, il gran pun-to di trion-

-men-to, il ci-men-to si av-vi-ci-na, il gran pun-to di trion-

I. Vni
f cresc.

II. Vni
f cresc.

Vlc
f cresc.

Vc. Cb.
f cresc.

23

Fl. Ott. *ff* *p*

Ob. *ff* *p*

Cl. Do *ff* *p*

Fg. *ff*

Cor. Sol. *ff* *a2* *p*

Trb. Do *ff*

Trbn. *ff*

Tp. *ff*

G. C. *ff*

CL. *ff*

TI. *ff*

CEN. *ff*

AL. *ff*

CORO

far, già nel ca-po u-na fu-ci-na

far, già nel ca-po u-na fu-ci-na

23

I. Vni. *ff*

II. Vni. *ff*

Vle. *ff*

Vc. Cb. *ff*

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

GEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Ch.

-far; a un sor-ri-so, a u-n'oc-chia-ti-na don Ra-mi-ro, don Ra-mi-ro, don Ra-mi-ro ha da ca-

-far; a un sor-ri so, a u-n'oc-chia-ti-na don Ra-mi-ro, don Ra-mi-ro, don Ra-mi-ro ha da ca-

-par, que - sto è pro-prio u-no stra - paz-zo, mi vo-le-te far cre-

sta le paz-ze a mar-tel - lar,

sta le don-ne a mar-tel - lar,

sta le don-ne a mar-tel - lar,

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Tbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

-scar; a un sor-ri-so, u-n'oc-chia-ti - na don Ra-mi-ro ha da ca-scar si

-scar; a un sor-ri-so, u-n'oc-chia-ti - na don Ra-mi-ro ha da ca-scar si

-par; chial-la fe-sta, chial sol-laz - zo, ed io re-sto qua sof-fiar, sof -

ma già prun-ta è la ru-i - na, vo-glio ri-de-re e schiat-

sta le don-ne, le don-ne, le don-ne a mar-tel -

sta le don-ne, le don-ne, le don-ne a mar-tel -

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Sol

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vlc

Vc. Cb.

si don Ra-mi - ro ha da ca -

si don Ra-mi - ro ha da ca -

-fiar, que-sto è pro-prio uno stra-paz-zo, que-sto è pro-prio uno stra-paz-zo, que-sto è pro-prio uno stra-paz-zo, mi vo - le - te far cre-

-tar, nel cer-vel-lou-na fu - ci-na, nel cer-vel-lou-na fu - ci-na, nel cer-vel-lou-na fu - ci-na sta le paz-ze a mar-tel-

-lar; il ci - men - to si av - vi -

-lar; il ci - men - to si av - vi -

Fl. Ott. *mf*

Ob. *mf*

Cl. Do *mf*

Fg. *mf*

Cor. Sol. *mf*

Trbn. *mf*

Tp. *mf*

G. C. *mf*

CL. *mf*

TI. *mf*

CEN. *mf*

AL. *mf*

-scar, don Ra-mi - ro ha da ca -

-scar, don Ra-mi - ro ha da ca -

-par, chialla fe-sta, chial sol-laz-zo, chialla fe-sta chial sol-laz-zo, chial-la fe-sta chial sol-laz-zo, ed io re-sto qui a eof-

-lar, ma già pron-ta è la ru-i-na, ma già pron-ta è la ru-i-na, ma già pron-ta è la ru-i-na, vo-glio ri-de-re e chial-

CORO

-ci-na, il gran pun - to di trion -

-ci-na, il gran pun - to di trion -

I. *mf*

Vni *mf*

II. *mf*

Vle *mf*

Vc. Cb. *mf*

24

ott.

Fl. Ott. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. *a2* I. *p*

Cor. Sol

Trbn.

Tp.

G. C.

CL. -scar, ha da ca - scar, ha da ca - scar,

TI. -scar, ha da ca - scar, ha da ca -

GEN. -fiar.

AL. -tar.

CORO -far.

CORO -far.

24

I. *p*

Vni II. *p*

Vle Unite *p*

Vc. Cb. *p*

I.

Fg.

TI.

-scar. Ce-ne-ren-to-la vien

AL.

Già pron.ta pron.ta è la ru- i - na, vo- glio ri - de- re e schiat- tar.

I.

Vni

II.

Vle

Vc.

Pizz. P

Cb.

Pizz. P

pp

pp

pp

Ott.

Cl.

Do

I.

pp

GL.

Ce-ne-ren-to-la vien qua. Ce-ne-ren-to-la vien qua.

TI.

qua. Ce-ne-ren-to-la vien qua. Le mie scarpe il mio bon-

I.

Vni

Dir. pp

II.

Vle

Vc.

Cb.

Ott.

Cl. Do I.

CL.

TI.

I. Vni

II.

Vle

Vc. Cb.

Le mie scar-pe il mio bon- nè. Ce- ne- ren- to- la vien qua. Le mie pen- ne, il mio col- - nè. Ce- ne- ren- to- la vien qua. Le mie pen- ne, il mio col-

Ott.

Cl. Do I.

CL.

TI.

CEN.

I. Vni

II.

Vle

Vc. Cb.

Le mie pen- ne, il mio col- liè. - liè, le mie pen- ne, il mio col- liè. Ce- ne- ren- to- la vien qua, Ce- ne- ren- to- la va là, Ce- ne- ren- to- la va

I. Vni

II.

Vle

Vc. Cb.

Ott.

Cl. Do I.

CEN.
su, Ce-ne-ren-to-la vien giù, Ce-ne-ren-to-la vien qua, Ce-ne-ren-to-la va là, Ce-ne-ren-to-la va

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.

Cl. Do I.

Fg.

Cor. Sol.

CL.

II.

CEN.
-su, Ce-ne-ren-to-la vien giù... que - - sto è

AL.

Nel cer-vel-lo u-na fu -
Nel cer-vel-lo u-na fu -
Nel cer-vel-lo u-na fu- ci- na

I. Vni

II. Vni

Vle

Vc. Cb.

Ott. *p.*

Cl. *I.*
Do

Fg.

Cor.
Sol

CL.

-ci-na; son più bel-la e vo' trion-far. A un sor-ri-sqa un'òc chia-

TI.

-ci-na; son più bel-la e vo' trion-far. A un sor-ri-sqa un'òc chia-

CEN.

-pro - - priou - no stra - paz - - zo! mi vo -

AL.

sta le paz-ze a martel-lar; ma già pron-ta è la ru-i-na,

I.

Vni *p.*

II.

Vle

Vc.

Cb.

Ott. *p.*

Cl. Do I.

Fg.

Cor. Sol.

CL. I.

-ti na don Ra-mi-rohada ca-scar, don Ra-mi-rohada ca-

II.

don Ra-mi-rohada ca-scar, don Ra-mi-rohada ca-

CEN.

-le - - te far cre - par, si mi vo -

AL.

vo-glio ri-de-re e schiat-tar, vo-glio ri-de-re e schiat-tar,

I.

Vni

II.

Vle

Vc.

Cb.

Ott. *p.*

Cl. Do I.

Fg.

Cor. Sol.

CL.

- scar, don Ra-mi-roha da ca- scar, don Ra-mi-rohada ca-

TI.

- scar, don Ra-mi-roha da ca- scar, don Ra-mi-rohada ca-

CEN.

-le - - te far cre - par, sì mi vo -

AL.

vo-gliori-de-re eschia-lar, vo-gliori-de-re eschia-lar,

I.

Vni

II.

Vni

Vle

Vc.

Cb.

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

Cl. Do I.

Fg.

Cor. Sol

CL. *-scar, don Ra-mi-ro ha da ca-scar, ha da ca - -*

TI. *-scar, don Ra-mi-ro ha da ca-scar, ha da ca - -*

CEN. *-le - - te, mi vo - le - - te far cre -*

AL. *vo-glio ri-de-re e schiat-tar, si si schiat -*

CORO *Già nel*
Già nel

I. *p.* *mp.* *p.*

Vni

II.

Vle

Vc. Cb.

Ott. *stacc.*

Ob. *pslacc.*

Cl. Do I. *stacc.*

Fg. *a2 p*

Cor. Sol *a2 p*

Tp. *p*

CL. -scar; nel cer-vel-lohouna fu-ci-na, son più bel-lae vo'trionfar;

TI. -scar; nel cer-vel-lohouna fu-ci-na, son più bel-la e vo'ltrion-far;

CEN. -par; que-sto è pro-priouno stra-pazzo! mi vo-le-te far cre-

AL. -tar; nel cer-vel - lo u - na fu -

CORO ca - po u - na fu - ci-na sia le
ca - po u - na fu - ci-na sta le

Uniti

Vni I. *stacc.*

Vni II. *stacc.*

Vle *Div. stacc.*

Vc. Cb. *Arco p slacc.*

Ott. *f* *cresc.*

Ob. *cresc.*

Cl. Do *cresc.*

Fg. *a2* *cresc.*

Cor. Sol *cresc.*

Tp. *cresc.*

CL. *a un sorri-so, a un'oc-chia-ti-na, don Ra-mi-ro ha da ca-scar,*

TI. *a un sorri-so a un'oc-chia-ti-na, don Ra-mi-ro ha da ca-scar,*

CEN. *-par: chial-la fe-sta, chial sol-laz-zo, ed io re-sto qua sof-*

AL. *-ci-na sta le paz-zea mar-tel-*

CORO *don - ne a mar - tel - lar; il ci-*

don - ne a mar - tel - lar; il ci-

I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

ott. Fl. Ott. Umfi

Fl. Ott. *f cresc.*

Ob. *f cresc.*

Cl. Do *f cresc.*

Fg. *a2 f cresc.*

Cor. Sol. *f cresc.*

Trb. Do *a2 f cresc.*

Tp. *f cresc.*

CL. *a un sor-ri-so, a un'oc-chia-ti-na don Ra-mi-ro ha da ca - scar;*

TI. *a un sor-ri-so, a un'oc-chia-ti-na don Ra-mi-ro ha da ca - scar;*

CEN. *-flar, chi al-la fe-sta, chi al sol-laz-zo, ed io re-sto qua sof-*

AL. *lar; magià pronta è la ru - i - na, magià pronta è la ru - i - na, magià pronta è la ru - i - na, vo-gliori-de-re e schià-*

CORO *-men-to, il ci - men-to si av-vi - ci - na, il gran - pun-to di trion-*

-men-to, il ci - men-to si av-vi - ci - na, il gran pun-to di trion-

I. Vni *f cresc.*

II. *f cresc.*

Vle *f cresc.*

Vc. Cb. *f cresc.*

Uniti

25

Fl. Ott. *ff*

Ob. *a2 ff*

Cl. Do *a2 ff*

Fg. *a2 ff*

Cor. Sol *ff*

Trb. Do *a2 ff*

Trbn. *ff*

Tp. *ff*

G. C.

CL. *ff*
don Ra - mi - roha da ca -

TI. *ff*
don Ra - mi - roha da ca -

CEN. *ff*
-fiar, chial-la fe-sta, chial sol-laz-zo, chial-la fe-sta, chial sol-laz-zo, chial-la fe-sta, chial sol-laz-zo ed io re-sto qua sof-

AL. *ff*
-tar, si vo - glio ri - de - re e schiat-

CORO *ff*
-far si siil gran pun - to di trion -

ff
-far si siil gran pun - to di trion -

25

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*
Unite

Vc. Cb. *ff*

Fl. Ott. \flat $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Ob. \flat $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Cl. Do \flat $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Fg. $a2$ \flat $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Cor. Sol $a2$

Trb. Do $a2$

Trbn. \flat $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Tp.

G. C.

CL. $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$
- scar

TI. $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$
- scar si da ca - - -

CEN. $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$
fiar, si a sof - - -

AL. $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$
-tar, vo - glio ri - de-re e schiat-tar, vo - glio ri - de-re e schiat-

CORO $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$
- far, di tri - on -
- far, di tri - on -

I. Vni $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

II. Vni $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Vle $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Vc. Cb. $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$ $\underline{\underline{12}}$

Fl. Ott.
Ob.
Cl. Do
Fg.
Cor. Sol.
Trb. Do
Trbn.
Tp.
G. C.
CL.
TI.
CEN.
AL.
CORO
I. Vni
II. Vni
Vle
Vc. Cb.

don Ra - mi - ro ha da ca -
-scar don Ra - mi - ro ha da ca -
-fiar ed io re - sto qui a sof -
-tar vo - glio ri - de - re e schiat -
-far, il gran pun - to di trion -
-far, il gran pun - to di trion -

Fl. Ott. *triv*
 Ob. *a2*
 Cl. Do
 Fg. *a2*
 Cor. Sol *v*
 Trb. Do *a2* *v*
 Trbn. *v*
 Tp.
 G. C.
 CL. *p*
 TI. *p*
 GEN.
 AL. *f*
 CORO
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

-scar, don Ra mi roha da ca -
 -scar, don Ra mi roha da ca -
 fiar, chial-la fe-sta, chial sol-laz-zo, chial-la fe-sta, chial sol-laz-zo ed io re-sto quia sof-
 -tar, sì vo - glio ri - de - re e schiat-
 -far sì sì il gran pun - to di trion -
 -far sì sì il gran pun - to di trion -

Fl. Ott. *b₂*

Ob. *b₂*

Cl. Do *b₂*

Fg. *a₂ b₂*

Cor. Sol *a₂*

Trb. Do *a₂*

Trbn.

Tp.

G. C.

CL. *-scar*

TI. *-scar si da ca - - -*

GEN. *-fiar si a sof - - -*

AL. *-tar, vo - glio ri - de-re e schiat-tar, vo - glio ri - de-re e schiat-*

CORO

-far di tri - - on -

-far di tri - - on -

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This is a page of a musical score, page 120. It contains staves for various instruments and vocal parts. The instruments listed on the left are Fl. Ott., Ob., Cl. Do, Fg., Cor. Sol, Trb. Do, Trbn., Tp., G. C., CL., TI., GEN., AL., CORO (with two staves), I. Vni, II. Vni, Vle, and Vc. Cb. The score is in 4/4 time and has a key signature of one sharp (F#). The vocal parts (TI., GEN., AL., and CORO) have lyrics in Italian. The woodwinds and strings play rhythmic patterns, often in pairs. The brass instruments (Cor. Sol, Trb. Do, Trbn., Tp.) play sustained notes or rhythmic figures. The strings (Vni, Vle, Vc. Cb.) provide a harmonic and rhythmic foundation.

Fl. Ott.

Ob.

Cl. Do

Fg. a2

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

don Ra - mi - ro ha da ca -

-scar don Ra - mi - ro ha da ca -

-fiar ed io re - sto qui a sof -

-tar vo - glio ri - de - re e schial -

-far, il gran pun - to di trion -

-far, il gran pun - to di trion -

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

-scar ha da ca - scar ha da ca -

-scar ha da ca - scar ha da ca -

-fiar io quia sof - fiar io quia sof -

-tar si si schiat - tar si si schiat -

-far di tri - on - far di tri - on -

-far di tri - on - far di tri - on -

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

-scar da ca-scar da ca-scar da ca-scar da ca-scar.

-scar da ca-scar da ca-scar da ca-scar da ca-scar.

-fiar a sof-fiar a sof-fiar a sof-fiar a sof-fiar.

-tar si schiat-tar si schiat-tar si schiat-tar si schiat-tar.

-far di trion-far di trion-far di trion-far di trion-far.

-far di trion-far di trion-far di trion-far di trion-far.

Detailed description: This is a page of a musical score, page 123. It contains staves for various instruments and vocal parts. The instruments listed on the left are Fl. Ott., Ob., Cl. Do, Fg. (with 'a2' marking), Cor. Sol, Trb. Do, Trbn., Tp., G. C., CL., TI., CEN., AL., CORO (with two staves), I., Vni, II., Vle, and Vc. Cb. The vocal parts (CL., TI., CEN., AL., CORO) have lyrics written below their staves. The lyrics are: '-scar da ca-scar da ca-scar da ca-scar da ca-scar.', '-scar da ca-scar da ca-scar da ca-scar da ca-scar.', '-fiar a sof-fiar a sof-fiar a sof-fiar a sof-fiar.', '-tar si schiat-tar si schiat-tar si schiat-tar si schiat-tar.', and '-far di trion-far di trion-far di trion-far di trion-far.' The musical notation includes notes, rests, and dynamic markings like 'a2'.

This musical score page, numbered 124, contains ten staves of music. The instruments are arranged as follows from top to bottom:

- Fl. Ott.** (Flute/Oboe): Treble clef, G major key signature. Features a melodic line with a dynamic marking of *p.* and a complex, rapid sixteenth-note passage in the fourth measure.
- Ob.** (Oboe): Treble clef, G major key signature. Features a melodic line with a dynamic marking of *p.* and a complex, rapid sixteenth-note passage in the fourth measure.
- Cl. Do** (Clarinet in D): Treble clef, G major key signature. Features a melodic line with a dynamic marking of *p.* and a complex, rapid sixteenth-note passage in the fourth measure.
- Fg.** (Bassoon): Bass clef, G major key signature. Features a melodic line with a dynamic marking of *a2* and a complex, rapid sixteenth-note passage in the fourth measure.
- Cor. Sol.** (Trumpet in C): Treble clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- Tib. Do** (Trombone in D): Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes with a dynamic marking of *a2*.
- Trbn.** (Trombone in B): Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- Tp.** (Tuba): Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- G. C.** (Gong/Cymbal): Treble clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- Vni I.** (Violin I): Treble clef, G major key signature. Features a melodic line with a dynamic marking of *p.* and a complex, rapid sixteenth-note passage in the fourth measure.
- Vni II.** (Violin II): Treble clef, G major key signature. Features a melodic line with a dynamic marking of *p.* and a complex, rapid sixteenth-note passage in the fourth measure.
- Vle.** (Viola): Treble clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- Cb.** (Contrabass): Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes.

RECITATIVO E CAVATINA

D. MAGNIFICO

(dando una moneta a Cenerentola, onde la dia ai seguaci del Principe che partono) (osservando)

CLORINDA

Date lor mezzo scudo. Grazie. Ai cenni del Principe noi siamo. Ancor qui

RECITATIVO

Alidoro) **CENEREN.** (accompagnando Alidoro)

siete? Qual tanto! Andate, o ve ne pentirete. Io poi quel mezzo scudo a voi l'avrei do-

-nato; ma non ho mezzo sol-do. Il core in mezzo mi spache-re.i per darlo a un infe-

ALIDORO (a Cenerentola) (Alidoro parte) **TISBE**

-lice. Forse al novello di sarai fe-li-ce. Cene- rentola, presto pre-pa-ra i nastri, i

CLO. **TIS.** **CEN.** **CLO. (altera)**

manti. Gl'unguenti, le po-ma-te. I miei dia-manti. Uditemi, so-relle... Che so-

TIS. (minacciando Cenerentola)

CL
-rel - le! non profa - nar - ci con si fat - to no - me. Guai per te se t'uscir - rà di

CEN.

(Cenerentola entra a sinistra) TISBE

T
bocca! (Sempre nuove paz - zi - e soffrir mi tocca.) Ma non v'è tempo da

CLO.

(questionando fra loro, ed opponendosi a vicenda d'entrare a destra) TIS. a vicenda d'entrare a destra) CLO.

T
perdere. Nostro padre avvisarne conviene. Esser la prima voglio a darne tal nuova. Ah mi per-

TIS. (crescendo nella rabbia fra loro) CLO.

CL
-doni, io sono la maggiore. No, no, gliel vo' dir io. È questo il dover mio. Io svegliare lo

TIS.

CLO.

CL
vo: Ve - nite ap - presso. Ah non la vince - ra - i. Ec - co e - gli stes - so.

II. Cavatina Don Magnifico

Allegro

Flauti *f*

Clarineti in Do *f*

Fagotti *f*

Corni in Do *f*

Trombe in Do *f*

Trombone *f*

(bienco in volto, esce in berretta da notte e veste da camera)

DON MAGNIFICO *f*

Miei ram-pol-li, miei ram-pol-li fem-mi-

Allegro

I. *f*

Violini

II. *f*

Viole *f*

Violoncelli *f*

Contrabbassi *f*

The score is for a Cavatina by Don Magnifico. It begins with a tempo marking of 'Allegro'. The woodwind section (Flutes, Clarinets in D, Bassoons) and brass section (Cornets in D, Trumpets in D, Trombones) play a rhythmic pattern of eighth notes. The vocal soloist, Don Magnifico, enters with a specific stage direction: '(bienco in volto, esce in berretta da notte e veste da camera)'. He sings the lyrics 'Miei ram-pol-li, miei ram-pol-li fem-mi-'. The string section (Violins I and II, Viola, Violoncello, Contrabasso) provides a harmonic accompaniment with a similar rhythmic pattern. The score is written in 2/4 time and includes dynamic markings such as 'f' (forte) and 'v' (vivace).

Fl. *a2*

Cl. Do

Fg. *a2*

Cor. Do

Trb. Do

Trbn.

D. MA.

- ni - ni, vi ri.

I. Vni

II. Vni

Vle

Vc. Cb. *Uniti*

Cor. Do

D. MA.

(ricusando di dar loro a baciare la mano)

p

- pu - dio, vi ri - pu - dio; mi ver - go - gno! un ma - gni - fi -

I. Vni

II. Vni

Vle

Vc. Cb.

pp

pp

pp

pp

Fl. *a2*
p

Cl. Do

Cor. Do I.

D. MA. *p*
- co mio so - gno mi ve -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *a2*

Cl. Do

Cor. Do I.

D. MA. *p*
- ni - ste a scon - cer - tar,

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

D. MA. *p*

mi ve - ni - ste a scon - cer -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

Trb. _{Do}

Trbn.

D. MA. *(da se osservandole. Clo-*

-tar; — vi ri - pu - dio, mi ver-go-gno! Co-me son mor-ti - fi -

I. Vni

II. Vni

Vle

Vc. Cb.

26

Cl. Do *p*

Cor. Do *p*

- rinda e Tisbe ridono quando non le guarda)

D. MA. - ca - - - te! de-gne fi-glie d'unBa-ro - - - ne!

26

I. Vni *p*

II. Vni *p*

Vle Div. *p*

Vc. Cb. *p*

Fl. *p*

Cl. Do *p*

Fg. *p*

Cor. Do *p*

Trbn. *p*

D. MA. Via: si- len - - zio ed at - - ten- zio-ne.

I. Vni *p*

II. Vni *p*

Vle Unite *p*

Vc. Pizz. *p* Arco *p*

Cb. *p*

Fg. *I.*
p

Cor. Do *p*

D. MA.
Sta- te il so- gno, sta- te il so gno a me - di - tar.

I.
Vni *p*

II.
p

Vle *p*

Vc. Cb. *Uniti*
p

Cl. Do *I.*
p

Cor. Do

D. MA.
Mi so- gna i frai i fo- scoi

I.
Vni

II.

Vle

Vc. Cb.

Fl. *I.* *p*

Cor. Do

D. MA. *chia-ro, mi so-gnai fra il fo-sco e il chia-ro un bel-lis-si-mo so-*

Vni *I.*

Vni *II.*

Vle

Vc. Cb.

Fl.

Cl. Do

Fg.

Cor. Do *p*

Trb. Do *f*

Trbn.

D. MA. *-ma-ro; un so-ma-ro, ma so-len-ne. Quan-do a un tra-tto, oh che por-*

Vni *I.* *p*

Vni *II.*

Vle *p*

Vc. Cb. *f* *p*

Cl. Do
Fg.
Cor. Do
D. MA.
-ten-to! sul-le spal-lea cen-to a cen-to, sul-le spal-le a cen-to a cen-to gli spun-ta-va-no le

I.
Vni
II.
Vle
Vc. Cb.

Fl.
Cl. Do
Fg.
Cor. Do
Trb. Do
Trbn.
D. MA.
pen-ne, gli spun-ta-va-no le pen-nee in a-ria, sciù, vo-lo! ed in

I.
Vni
II.
Vle
Vc. Cb.

27

6.

Fl.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

D. MA.

ci - ma ed in ci - mauncam - pa - ni - le co - meintro - no si fer - mò ed in ci - mauncam - pa -

27

I. Vni

II. Vni

Vle

Vc. Cb.

8.

Fl.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

D. MA.

ni - le co - meintro - no si fer - mò. Si sen - tia - no per di

I. Vni

II. Vni

Vle

Vc. Cb.

Fizz.

p

D. MA. *sot.to* le cam-pa-ne adim-do-nar din, don, din, don, din, don, din,

I. Vni

II. Vle

Vc.

Cb.

Fl.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

D. MA. don...Col ci ci ci ci di bot.to mi ve-ni-stea-ri-sve-gliar, col ci ci ci ci di bot-to mi ve-ni-stea-ri-sve-

I. Vni *Arco*

II. Vle *Div.*

Vc. *Uniti*

Cb. *Arco*

Fl. *a2* *p*

Cl. *a2* *p*

Fg. *a2* *p*

Cor. *a2* *p*

Trb. *a2* *p*

Trbn.

D. MA. *f* *p*

-gliar, col ci ci ci di bot- to mi fa- ce- ste ri - eve- gliar, col ci ci, col ci ci, col ci ci, col ci

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *a2* *f*

Cl. *a2* *f*

Fg. *a2* *f*

Cor. *a2* *f*

Trb. *a2* *f*

Trbn. *f*

D. MA. *f*

ci, col ci ci, col ci ci, col ci ci, col ci ci mi fa- ce- ste, mi fa- ce- ste, mi fa- ce- ste ri - sve -

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl. *a2* *I.*

Cl. *a2* *I.*

Fg. *a2*

Cor. *Do*

Trb. *Do* *a2*

Trbn.

D. MA. *-gliar, mi fa-ce - ste ri - sve-gliar.*

I. *Vni*

II. *Vni*

Vle *Unite*

Vc. *Cb.*

28

Fl. *I.*

Cl. *Do* *I.* *p*

D. MA. *Ma d'un so-gno si in-tral - cia - to ec - coil sim - ba - lo spie - ga - to,*

28

I. *Vni* *p*

II. *Vni* *p*

Vle *p*

Vc. *Cb.* *p*

Cl. Do

Cor. Do

D. MA.

I. Vni

II. Vni

Vle

Vc. Cb.

ma d'un so-gno si in-trai- cia-to ec-co il sim-bo-lo spie- ga-to.

p

Cl. Do

Fg.

Cor. Do

D. MA.

I. Vni

II. Vni

Vle

Vc. Cb.

La cam-pa-na suo-na a fe-sta? Al-le-gri-a in ca-sa

p

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *I.*

Cl. *Do*

Fg. *I.*

Cor. *Do*

D. MA. *Do*

-mi-a. Quel-le pen-ne? Sie-te vo-i: quel gran vo-lo? Fle-be ad-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. *Do*

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

D. MA. *Do*

-di-o. Re-sta l'a-si-no di po-i. Ma quel-l'a-si-no son

I. Vni

II. Vni

Vle

Vc. Cb.

D. MA. *i - o, chi vi guar-da ve - de chia-ro che il so - ma - ro è il ge - ni -*

I. Vni

II. Vni

Vle

Vc. Cb.

29

Cl. Do

Fg.

Cor. Do

Trbn.

D. MA. *-tor, il so - ma - ro è il ge - ni - tor, il so - ma - ro è il ge - ni - tor.*

29

I. Vni

II. Vni

Vle

Vc. Cb.

Div.

Fl. *p* 3

Cl. *p* 3

Do

Fg. *p* 3

Cor. *p* 3

Do

Trb. *p* 3

Do

Trbn. *p* 3

D. MA. *p* 3

Fer-ti-lis-si-ma re-gi-na l'u-nae'l'al-tra di-ver-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *p* ^{a2}

Cl. *p* ^{a2}

Do

Fg. *p*

Cor. *p*

Do

Trb. *p*

Do

Trbn. *p*

D. MA. *f* *p*

-rà; ed il non-no u-na doz-zì-na di ram-pol-liab-brac-ce-rà. Un re pic-co-lo di

I. Vni

II. Vni

Vle

Vc. Cb.

I. Vni *p* *Bizz.*

II. Vni *p* *Bizz.*

Vle *p*

Vc. Cb. *p* *Bizz.*

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *Do*

D. MA.
qua... ser- vo, ser- vo, ser- vo, ser- vo; un re bam- bo- lo di là... ser- vo, ser- vo, ser- vo,

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *Do*

Trbn.

D. MA.
ser- vo; e la glo- ria mi- a sa- rà sì sì la glo- ria mia sa- rà.

I. Vni

II. Vni

Vle

Vc. Cb.

Arco

Arco

Arco

Fl. *p* ³

Cl. *p* ³

Do

Fg. *p* ³

Cor. *p* ³

Do

Trb. *p* ^{a2} ³

Do

Trbn. *p* ³

D. MA. *p* ³

Fer-ti-lis-si-ma re-gi-na l'u-nael'al-tra di-ver-

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl. *f* ^{a2}

Cl. *f* ^{a2}

Do *f* ^{a2}

Fg. *f* ^{a2}

Cor. *f* ^{a2}

Do *f* ^{a2}

Trb. *f* ^{a2}

Do *f* ^{a2}

Trbn. *f* ^{a2}

D. MA. *f* ^{a2} ³

-rà; ed il non-nou-na doz-zi-na di ram-pol-liab-brac-ce-rà. Un re pic-co-lo di

I. *f* *Pizz.*

Vni *f* *Pizz.*

II. *f* *Pizz.*

Vle *f* *Pizz.*

Vc. *f* *Pizz.*

Cb. *f* *Pizz.*

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

D. MA.
qua... ser-vo, ser-vo, ser-vo, ser-vo; un re bam-bo-lo di là... ser-vo, ser-vo, ser-vo,

I. Vni

II. Vni

Vle

Vc. Cb.

30

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

Trb. *a2*
Do

Trbn.

D. MA.
ser-vo; e la glo-ria mi-a sa-rà sì sì, la glo-ria mia sa-rà: un re pic-co-lo qua, un re bam-bo-lo

I. Vni

II. Vni

Vle

Vc. Cb.

30

I. Vni

II. Vni

Vle

Vc. Cb.

Arco

Fl. *a2*

Cl. *Do*

Fg. *a2*

Cor. *Do*

Trb. *Do* *a2*

Trbn.

D. MA. *a2*
-rà, e la glo-ria mia. sa-rà, mia sa-rà, mia sa-rà, mia sa-rà, mia sa-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *a2*

Cl. *Do*

Fg. *a2*

Cor. *Do* *a2*

Trb. *Do* *a2*

Trbn.

D. MA. *a2*
-rà.

I. Vni

II. Vni

Vle *Unite*

Vc. Cb.

RECITATIVO

(interrompendosi, e strappandosi)

CLORINDA

TIS. CLO.

Sappiate che fra poco... Il Principe Ra-miro... Che sen tre

RECITATIVO

Don Magnifico)

TIS. CLO.

di, che nella deli-ziosa... Vicino mezzo miglio, venuto è ad a-bi-tar... Speglie una

TIS. CLO. TIS. CLO. 57

sposa... Ci mandò ad invi-tar... E fra mo-menti... Arriverà per prenderci... E la

D. MAGNIFICO (in aria di stupore ed importanza)

scelta la più bella sa-rà. Figlie, che di-te! quel Princi-pon! Quantunque io nol conosca... sceglie-

rà!.. v'invitò... Sposa... più bella! io cado in svenimento... alla favella... È venu-to il se-

- questo, il princi-pato per la spinal mi-dol-la già mi ser-peggia, ed in u-na pa-

- ro-la il sogno è storia, ed il somaro vola. Ce-nerento-la, presto, por-tami il mio caf-

58

- fe. Viscere mie, metà del mio palazzo è già crol-lata, e l'altra è in agu-mi-a. Fatevi o-

(andando e ritornando e riprendendo
le figlie, che stanno per partire)

- nore. Mettiamoci un pun-tello. Figlie state in cer-vello. Parlate in punto e virgola, per cari-

(D. Mag. entra nel
le sue stanze, Clo-
rinda e Tisbe
nella loro)

- tà: pensate ad ab-bi-gliarvi: si trat-ta niente - men che imprinci - parvi.

Fl. *pp*

Fg. *a2* *pp*

Vni I.

Vni II.

Vle *Div.*

Vc.

Cb.

Fl.

Fg. *a2*

Vc.

Cb.

Fig. *a2*
pp *cresc.*

Cor. Mi
pp *cresc.*

I. Vni
Arco
pp *cresc.*

II. Vni
Arco
pp *cresc.*

Vle
pp *Arco* *cresc.*

Vc. Cb.
Uniti
pp *Arco* *cresc.*

Fl.
pp *cresc.* *f*

Cl. La
a2
pp *cresc.* *f*

Fig.
f

Cor. Mi
f

Trb. La
a2
p *f*

I. Vni
f

II. Vni
f

Vle
f

Vc. Cb.
f

Fl. *I.*

Cl. *I.*
La

Fg.

Cor. *Mi*

Trb. *La*

I.
Vni

II.
Vni

Vle

Vc. *Cb.*

31

Fl. *I.*

Cl. *I.*
La

Fg.

Cor. *Mi*

Trb. *La*

D. RA.

Tut. to è de. ser. to. A. mi. ci? Nes. sun. ri.

31

I.
Vni

II.
Vni

Vle

Vc. *Cb.*

Fl. *pp*

Cl. *pp*

La *pp*

Fg. *pp*

D. RA. - spon-de.

Vni *Pizz.*

Vle *Unite Pizz.*

Vc. *Pizz.*

Cb. *Pizz.*

Fl.

Cl. *pp*

La *pp*

Fg.

D. RA. In que-sta si-mu-la-ta sem-bian-za le-bel-le os-ser-ve-

Vc. *pp*

Cb. *pp*

D. RA. -rò. Nè vie-ne al-cu-no? ep-pur mi diè spe-ran-za il sa-pien-te A-li-do-ro, che qui

Vni *Arco*

Vle *Arco*

Vc. *Unili Arco*

Cb. *Arco*

Fl.

Cl.
La

Fg.

Cor.
Mi

Trb.
La

D. RA.
sag-gia e vez-zo-sa de-gna di metro-var sa-prò la spo-sa. Spo-sar-si, e non a-

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Cl.
La

Fg.

Cor.
Mi

Trb.
La

D. RA.
-mar! Leg - ge ti-ran-na, che nel fior de' miei gior-ni al-la dif-fi-cil

I.
Vni

II.

Vle

Vc.
Cb.

32

Fl. *f*

Cl. *f*

La

Fg. *a2 f*

Cor. *a2 f*

Mi *P*

Trb. *a2 f*

La

D. RA. *f*
scel-ta mi con-dan-na! *P*
Cer-chiam,

32

I. *f*

Vni *P*

II. *f*

Vle *P Div.*

Vc. *f*

Cb. *P*

Fl. *f*

Cl. *f*

La

Fg. *a2 P*

D. RA. *f*
ve-dia - mo.

(Cenerentola cantandola denti, con sottocoppa e tazza da caffè, entra spensierata nella stanza)

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.
Cl.
La.
Fg.

CEN. *(le cade tutto di mano)*
U - na vol - ta c'è - ra... ah! è fat - ta. Che bat - ti -
D. RA. Che co - s'è?

I. Vni
II. Vni
Vle
Vc.
Cb.

Unite

CEN. *(astratta, poi correggendosi)*
-cuo-re! Sì... no, si- gno-re.
D. RA. For-se un mostro io so-no?

I. Vni
II. Vni
Vle
Vc.
Cb.

33 *Andante grazioso*

D. RA. *(da sè)*
Un so - a - ve non so che in que - gli oc - chi scin - til -

33 *Andante grazioso*

I. Vni
II. Vni
Vle
Vc.
Cb.

P
P Div.
P
P

Unite

D. RA. -lò. Un so - a - ve non so che in — que -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. La

Fg.

Cor. La (in La basso)

Trb. La

CEN. (da sé)

D. RA. -glioc-chi scin - til - lò.

Io vor-

I. Vni

II. Vni

Vle Unite

Vc. Cb.

CEN. *-rei sa-per per-chè il mio cor mi pal - pi -*

I. Vni *pp*

II. Vni *pp*

Vle *Div. pp* *Unite*

Vc. Cb. *pp*

CEN. *-tò. Io vor-rei sa - per per - chè il mio*

I. Vni

II. Vni

Vle *Div.*

Vc. Cb.

34

CEN. *cor mi pal - - pi - tò. Par-lar vo-glio, e tac-cio in-*

D. RA. *Le di-re- i, ma non ar-di - sco.*

34

I. Vni

II. Vni

Vle *Unite*

Vc. Cb.

Fl.
Cl.
La
Fg.
Cor.
La
Trb.
La
CEN.
D. RA.

-tan-to. Par-lar vo-glio, e tac-cio in-tan - to
Le di-re - i ma non ar-di - sco.

I.
Vni
II.
Vle
Vc.
Cb.

Cl.
La
Fg.
Cor.
La
D. RA.

U - na gra-zia, un cer-to in-can-to par che bril-li su quel

I.
Vni
II.
Vle
Vc.
Cb.

Pizz.
p

Fl. *a2*

Cl. *f*
La

Fg. *f*

Cor. *f*
La

Trb. *f*
La

CEN. *f*

D. RA. *f*
U - na gra - zia, un cer - to in - can - to par che
Vi - so.

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

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

Vle *Arco* *f* *Pizz.* *p*

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

Cb. *f* *p*

35

Fl. *a2*

Cl. *f*
La

Fg. *f*

Cor. *f*
La

Trb. *f*
La

CEN. *f*
bril - li su quel vi - so. Quan - to ca - ro è quel sor -

D. RA. *f*
Quan - to ca - ro è quel sor -

35

Vni I. *Arco* *f* *p*

Vni II. *Arco* *f* *p*

Vle *Arco* *f* *Div.* *p*

Vc. *Arco* *f* *p*

Cb. *f* *p*

Cl.
La

Fg.

Cor.
La

CEN.

D. RA.

I.
Vni

II.

Vle

Vc.
Cb.

- ri - so! scen-de al - l'al - ma e fa spe - rar. U - na gra - zia

- ri - so! scen-de al - l'al - ma e fa spe - rar. Un certo in -

Fg.

Cor.
La

CEN.

D. RA.

I.
Vni

II.

Vle

Vc.
Cb.

par che bril - li Quanto ca - ro è quel sor -

- can - to in su quel vi - so Quanto ca - ro è quel sor -

Cl.
La

Cor.
La

CEN.

D. RA.

-ri - so! scen - - de al l'al - - ma e fa spe -

-ri - so! scen - - de al l'al - - ma e fa spe -

I.
Vni

II.

Vle

Vc.
Cb.

Detailed description: This system contains the first five staves of the score. The woodwinds (Cl. La, Cor. La) play sustained notes. The CEN. and D. RA. parts feature complex rhythmic patterns with lyrics. The strings (Vni I & II, Vle, Vc. Cb.) provide a rhythmic accompaniment.

Cl.
La

Fg.

Cor.
La

CEN.

D. RA.

-rar, scen - - de al - l'al - - ma e fa spe -

-rar, scen - - de al - l'al - - ma e fa spe -

I.
Vni

II.

Vle

Vc.
Cb.

Detailed description: This system continues the musical score. It includes the Flute (Fg.) part, which plays sustained notes. The vocal parts (CEN. and D. RA.) continue with their lyrics. The string parts (Vni, Vle, Vc. Cb.) maintain their accompaniment.

Fl. *f* *p*

Cl. *f* *p*

La *f* *p*

Fg. *f* *p*

Cor. *f* *p*

La *f* *p*

Trb. *f* *p*

La *f* *p*

GEN. *doce*
-rar e fa spe-rar e fa spe-rar e fa spe-rar.

D. RA
-rar e fa spe-rar, e fa sperar, e fa spe-rar.

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *Unite* *Div.*

Vc. *f* *p*

Cb. *f* *p*

36 Allegro

Cl. *p*

La *p*

Fg. *p*

D. RA *a Cenerentola*
Del ba.

36 Allegro

I. *p*

Vni *p*

II. *p*

Vle *Unite* *p*

Vc. *p*

Cb. *p*

Cl. La

Fg.

D. RA.
-ro - ne le fi-glie io chie-do. Do - ve

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the first three staves of a musical score. The top staff is for Clarinet in La (Cl. La), the second for Flute (Fg.), and the third for the vocal part (D. RA.). The vocal line includes the lyrics '-ro - ne le fi-glie io chie-do. Do - ve'. Below the vocal line are four staves for strings: Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The string parts include various rhythmic patterns and some melodic lines.

Cl. La

Fg.

CEN.

D. RA.
-so-no? qui non le ve-do. Stan di là nel-Pal-tre

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system continues the musical score with four staves. The top two staves are for Clarinet in La (Cl. La) and Flute (Fg.). The third staff is for the vocal part (D. RA.), with lyrics '-so-no? qui non le ve-do. Stan di là nel-Pal-tre'. The fourth staff is for the vocal part (CEN.). Below are four staves for strings: Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The string parts continue with their respective parts, including some dynamic markings like 'div.'.

Cl. La

Fg.

GEN. -stan-ze, stan di là nel l'al-tre stan-ze. Or ver-ran-no. (Ad-dio spe-ran-ze.)

D. RA. (con interesse) Ma, di

I. Vni

II. Vle

Vc. Cb. Unite

Cl. La

Fg.

GEN. Io chi so-no? Eh non lo so. Qua-si

D. RA. -gra-zia, voi chi sie-te? Nol sa-pe-te?

I. Vni

II. Vle

Vc. Cb.

(accostandosi a lui e rapidissimamente
correggendosi ed imbrogliandosi)
a piacere

CEN. no. Qua-si no. Quel ch'è pa-dre non è pa-dre... On-de poi le due co-
D. RA. Nol sa-pe-te?

I. Vni col canto
II. Vni
Vle
Vc. Cb. *pp*

CEN. -rel-le... E-ra ve-do-va mia ma-dre... ma fu ma-dre an-cor di quel-le... Que-sto pa-dre piend'or-

I. Vni
II. Vni
Vle
Vc. Cb.

CEN. -go-glio... que-sto pa-dre pien d'or-go-glio... quel che pa-dre non è pa-dre... on-de poi le due so-

I. Vni
II. Vni
Vle
Vc. Cb.

CEN. *-rel-le...e-ra ve-do-va mia ma-dre que-sto pa-dre pien d'or-go-glio... (Staa ve-de-re che m'im-*

I. Vni

II. Vni

Vle

Vc. Cb.

Unite

37

Fl.

Cl. La

Fg.

CEN. *-bro-glio, staa ve-de-re che m'im-bro-glio.) Deh! scu-sa - te, per - do -*

pp

p

a2

1.

a2

37

I. Vni

II. Vni

Vle

Vc. Cb.

p

Fl. *a2* *f* *p* I.

Cl. *a2* *f* *p*

La *a2* *f* *p*

Fg. *a2* *f* *p*

CEN. -na - te al - la mi - a sem - pli - ci - tà. Deh! ocu -

D. RA. Mi se - du - ce.

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. *a2* *f* *p*

Cl. *a2* *f* *p*

La *a2* *f* *p*

Fg. *a2* *f* *p*

Cor. *a2* *f* *p*

La *a2* *f* *p*

Trb. *a2* *f* *p*

La *a2* *f* *p*

CEN. - sa - te, per - do - na - te al - la mi - a sem - pli - ci -

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. *p*

Cl. *f*

La *f*

Fg. *f*

Cor. *f*

La *f*

Trb. *f*

La *f*

CEN.

D. RA. *-tà.*
 Mi se - du - ce, m'in - na - mo - ra quel - la sua sem - pli - ci - tà. Mi se -

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *col canto*

Cl. *col canto*

La *col canto*

Fg. *col canto*

Cor. *col canto*

La *col canto*

Trb. *a2*

La *col canto*

CL. *(dalle sue stanze) a piacere*

D. RA. *Ce - ne - ren - to*
 - du - ce, mi se - du - ce, m'in - na - mo - ra quel - la su - a, quel - la sua sem - pli - ci - tà.

I. *col canto*

Vni *col canto*

II. *col canto*

Vle *col canto*

Vc. *col canto*

Cb. *col canto*

CL. *-la. (dalle sue stanze) a piacere Da-me. Da-me.*

TI. *Ce-ne-ren-to-la. Da-me. Da-me.*

D. RA. *Quan-te vo-ci, che co-*

Vc.

Cb.

38

CEN. *A po-nen-te da le-van-te, a sci-roc-coe a tra-mon-*

D. RA. *-s'è? quan-te vo-ci, che co-s'è?*

38 *a tempo*

I. Vni *pp*

II. Vni *pp*

Vle *Div. pp*

Vc. Cb. *pp*

Cl. *pp cresc.*

Cor. *pp cresc.*

CEN. *-ta-na, non ho cal-ma un so-loi-stan-te, tut-to, tut-to toc-caa me.*

D. RA. *(Quell'ac-cen-to, quel sem-*

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

Fl.

Cl.
La

Fg.

Cor.
La

Trb.
La

D. RA.

-bian-te è u-na co-sa so-vru-ma-na. Io mi perdo in que-sto i-

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Cl.
La

Fg.

Cor.
La

Trb.
La

CEN.

D. RA.

-stan-te; già più meri-tro-vo in me.) Ad-dio, si-gno-re, ad-dio, si-

I.
Vni

II.

Vle

Vc.
Cb.

I.
Vni

II.

Vle

Vc.
Cb.

f unite

Fl.
Cl.
La
Fg.
Cor.
La
Trb.
La
Cl.
Ce-ne ren - - - to-la.
Ti.
Ce-ne-ren - - - to-la.
(ora verso una, ora verso l'altra delle porte). (con passione)
CEN.
-gno-re. Ven - go ven - go ven - go ven-go. (Ah! ci la - scio pro - prio il
(astratto, osservando)
D. RA.
Che in-no-
I.
Vni
Fzz.
pp
II.
Fzz.
pp
Vle
pp
Vc.
Cb.
Fzz.
pp

Cl.
La

Cor.
La

CEN.
co - - re; que-sto cor più mio non è.)
sempre Cenerentola)

D. RA.
- cen - - za! che can-do - - re! ah! m'in-

I.
Vni

II.

Vle

Vc.
Cb.

Cl.
La

Cor.
La

D. RA.
- vo - la pro - prio il co-re, que-sto cor più mio non

I.
Vni

II.

Vle

Vc.
Cb.

Cl.
La

Fg.

Cor.
La

CEN.

D. RA.

(Ah! ah! ci la - scio pro - prio il co - re: que - sta
è. che in - no - cen - za!

I.
Vni

II.

Vle

Vc.
Cb.

Cl.
La

Fg.

Cor.
La

CEN.

D. RA.

cor più mio non - è. Ah! ci la - scio pro - prio il
che in - no - cen - za!

I.
Vni

II.

Vle

Vc.
Cb.

39

Cl. La

Fg. *a2*

Cor. La

CEN. *pp cresc. poco a poco*

D. RA. *pp cresc. poco a poco*

co-re: que-sto cor più mio non è. Ah! ci la-scio pro-prioil

Ah! min-vo-la pro-prioil

39

I. Vni *Arco pp cresc. poco a poco*

II. Vni *Arco pp cresc. poco a poco*

Vle *Div. pp cresc. poco a poco*

Vc. Cb. *Arco pp cresc. poco a poco*

Cl. La

Fg. *a2*

CEN. *pp cresc. poco a poco*

D. RA. *pp cresc. poco a poco*

co-re, ah! ci la-scio pro-prioil co-re, ah! ci la-scio pro-prioil co-re: que-sto cor più mio non

co-re, ah! min-vo-la pro-prioil co-re, ah! min-vo-la pro-prioil co-re: que-sto cor più mio non

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *p cresc.*

Cl. *a2*

Fg.

Cor. *p cresc.*

CEN. *è. Ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil*

D. RA. *è. Ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. *f*

Fg. *a2*

Cor. *f*

Trb. *1a*

CEN. *co-re: que-sto cor più mio non è, que - sto cor più mio non*

D. RA. *co-re: que-sto cor più mio non e, que - sto cor più mio non*

I. Vni *Unite*

II. Vni

Vle

Vc. Cb. *f*

Fl.

Cl.
La

Fg.

Cor.
La

Trb.
La

CEN.

D. RA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

è, que - sto cor più mio non è, più mio non
 è, que - sto cor più mio non è, più mio non

Fl.

Cl.
La

Fg.

Cor.
La

Trb.
La

CEN.

D. RA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

è, più mio non è, più mio non è.)
 è, più mio non è, più mio non è.)

(parte)

Fl.

Cl.
La

Fg.
a2

Cor.
La

Trb.
La

I.
Vni

II.

Vle

Vc.
Cb.



Fl.

Cl.
La

Fg.
a2

Cor.
La

Trb.
La

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Cl.
La

Fg.
a2

Cor.
La

Trb.
La

I.
Vni

II.

Vle

Vc.
Cb.

RECITATIVO

RAMIRO

Non so che dir. Come in si rozze spoglie un volto si gentil! **Ma Don Ma-**

RECITATIVO

R -gnifico non comparisce an - cor. Nunziar vor - re - i del mascherato Principe l'ar -

R - rivo. Fortuna - to con - siglio! Da semplice scudiero il core delle femmine meglio sva - lar sa -

D. MAGNIFICO

R - prò. Dandini in - tanto recitan - do da Prin - ci - pe... Domando un mi - lion di per -

RAM. D. MAG. RAM.



-do.ni. Dica: e Sua Altezza il Prence? Or orar_ri.va. E quando? Fra tre mi_

D. MAG. (in agitazione)



-nu.ti. Tre mi_nu.ti! ah! figlie, sbri_gatevi: che serve? le vado ad affret_

(entra dalle figlie) RAM.



-tar. Scusi: con queste ragazze bene_dette un secolo è un momento alla toelette. Che buf_



-fone! e Alidoro mio ma_estro sostiene che in queste mura sta la bontà più pura. Basta, basta ve_



-drem. Alle sue figlie convien che m'avvi_cini... Qual fra_gor!.. non m'inganno, ecco Dan_dini.'

IV. Coro e Cavatina Dandini

Allegro moderato

Flauto
Ottavino *Uniti*

Oboi *f*

Clarineti in Do *f*

Fagotti *f*

Corni in Fa *f*

Trombe in Si \flat *f*

Timpani *f* *in Fa*

Gran Cassa *mf*

CLORINDA

TISBE

DON RAMIRO

DANDINI

DON MAGNIFICO

CORO DEI
CAVAGLIERI

Allegro moderato

I.
Violini *f*

II.

Viole *f*

Violoncelli
Contrabbassi *Uniti* *f*

This musical score page, numbered 185, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. D_o), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in B-flat (Trb. Si b), and Trombone (Tp.). The brass section includes the same instruments. The string section consists of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two measures. The first measure shows the initial notes for each instrument. The second measure features a complex texture with rapid sixteenth-note passages in the Flute, Oboe, Clarinet, Bassoon, Violin I, Violoncello, and Contrabass, all marked with a piano (*p*) dynamic. The Oboe, Clarinet, and Bassoon parts in the second measure are specifically marked with a first fingering (*I.*). The Cor Anglais, Trumpet, and Trombone parts remain relatively static in the second measure.

Ob.

Cl. D

Fg. I. SOLO p

Cor. Fa

Tp.

Vni I

Vni II

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Ob., Cl. D, Fg., Cor. Fa, Tp.) is positioned at the top, followed by the string section (Vni I, Vni II, Vle, Vc., Cb.) at the bottom. The bassoon part (Fg.) features a solo section starting in the second measure, marked with a piano (*p*) dynamic and the instruction "I. SOLO". The score includes various musical notations such as triplets, slurs, and rests across the measures.

Uniti

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *f*

Trb. Si b *f*

Tp. *f*

G. C. *f*

CORO DEI CAVALIERI

Sce-gli la spo-saaf

Sce-gli la epo-saaf

Arco

Vni I. *f* Arco

Vni II. *f* Arco

Vle *f* Arco

Vc. Cb. *f* Arco

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Si b *a2*

Tp.

G. C.

p

I.

p

I.

p

I.

p

CORO

-fret-ta-ti: sen vo-la via l'e-tà: la prin-ci-pes-sca li - ne-a, se no, se-stin-gue-

-fret-ta-ti: sen vo-la via l'e-tà: se no, s'e-stin-gue-

I.

Vni

II.

Vle

Vc. Cb.

p

p

p

p

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *a2* *f*

Cor. Fa *f*

Trb. Si b *f*

Tp. *f*

G. C. *f*

CORO
-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-
-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-

I. Vni *f*

II. *f*

Vle *f*

Vc. Cb. *f*

Detailed description: This is a page of a musical score for orchestra and choir. The page number is 190. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features multiple staves for various instruments and a choir. The woodwind section includes Flute (Fl.) and Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Fa), Trombone in B-flat (Trb. Si b), and Trumpet (Tp.). The string section includes Guitarra Celeste (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Contrabass (Vc. Cb.). The choir part is written in two staves with lyrics in Italian. The dynamics are marked with 'f' (forte) throughout. The woodwinds and strings play complex rhythmic patterns, while the brass and strings provide harmonic support. The choir enters with a vocal line that repeats the phrase 's'e-stin-gue-rà'.

Fl. Ott.

Ob.

Cl. Do

Fg. ^{a2}

Cor. Fa

Trb. Si b

Tp.

G. C.

DAN.

Co - me u - n' a - pe ne' gior - ni d' a -

CORO

-ra.

-ra.

I. *Pizz.*

Vni *p*

II. *Pizz.* *Arco*

Vle *p*

Vc. *Pizz.* *Arco*

Cb. *p*

Detailed description: This is a page of a musical score, page 191. It contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. with a2), Cor Anglais (Cor. Fa), Trumpet in B-flat (Trb. Si b), and Trombone (Tp.). The brass section includes Glockenspiel (G. C.). The vocal parts include a soloist (DAN.) and a chorus (CORO). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p* (piano) and *Pizz.* (pizzicato), and performance instructions like *Arco* (arco). The lyrics for the vocal parts are: "Co - me u - n' a - pe ne' gior - ni d' a -" for the soloist and "-ra." for the chorus.

DAN. *-pri - -le va vo-lan - do leg-gie - rae scher-zo - - sa; cor-real*

I. Vni *Arco p*

II. Vni

Vle *Arco p*

Vc. Cb.

Cl. Do *p*

Fg. *p*

DAN. *gi - glio, poi sal - taal-la ro - sa dol - ce un — fio-re a cerca - re per*

I. Vni *f*

II. Vni

Vle *f*

Vc. Cb.

Cl. Do

Fg. I.

DAN.

sè: fra le bel - le m'aggi - roe ri - mi - ro: ne ho ve -

I. Vni

II. Vni

Vle

Vc. Cb.

DAN.

- du - te già tan - tee poi tan - te; ma non tro - vo un giu - di - zio, un sem -

I. Vni

II. Vni

Vle

Vc. Cb.

DAN. *p* bian - - - te, un boc-co - ne squi-si - - to per

I. Vni

II. Vni

Vle

Vc. Cb. *p*

Fl. Ott. *Uniti*

Ob.

Cl. *I.* *p*

Do

Fg. *a2* *p*

Cor. Fa

Trb. Si b

DAN. me, un boc-con, un boc-co-ne squi-si-to per me, un boc-con, un boc-co-ne squi-si-to per

I. Vni *p*

II. Vni

Vle *p*

Vc. Cb.

41

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* *a2*

Cor. Fa *f*

Trb. Si b *f*

DAN. *f*

me, un — boc — co — ne squi — si — to der me.

41

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Ob.
p

Cl.
Do

Fg.
p
I.

Cor.
Fa

CL.
Fren - ce...

Vni
I.
II.

Vle

Vc.
Cb.

Detailed description: This is a page of a musical score, page 196. It features a woodwind section and a string section. The woodwinds include Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa). The strings include Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 3/4 time with a key signature of one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes. The Oboe and Clarinet in D parts feature triplet markings. The Bassoon part is marked with a first ending (I.) and a piano (*p*) dynamic. The Cor Anglais part also features triplet markings. The Clarinet in C (CL.) part has a melodic line with the lyrics 'Fren - ce...' written below it. The string section consists of four parts: Violin I and II, Viola, and Violoncello/Double Bass, all playing a consistent eighth-note accompaniment.

Uniti

Fl. Ott. *p* *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *f*

Trb. Si b *p* *f*

CL. *f*

TI. *f*

DAN. *f*

D. MA. *f*

Ma quan - ti fa - vo - ri!

Si - re... Ma quan - ti fa - vo - ri!

Nul - la, nul - la, nul - la,

Che di - lu - vio, che abis - sodio - no - ri!

Arco

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. Cb. *f*

Fl. Ott.

Ob.

Cl. Do

Fg. a2

Cor. Fa

Trb. Si b

DAN.

(con espressione or all'una, or all'altra) *(eccostandosi a Ramiro)*

nul-la. Vez-zo-sa! gra-zio-sa! (Di-co bo-ne? di-co be-ne?) Son tut-to pe

I. Vni

II. Vni

Vle

Vc. Cb.

p

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

D. RA.

là.) (alla due sorelle, che lo guardano con passione)

DAN.

Per pie-tà quel-le ci-glia ab-bas-sa-te. Ga-lop-pan-do sen va—la ra-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

DAN. -gio - ne, e frai col - pi d'undop - pio can - no - ne spa - lan -

I. Vni *p*

II. Vni *p*

Vle *Unite*

Vc. Cb.

Fl. Ott.

Ob.

Cl. Do

Fg. *f p sim.*

Cor. Fa *f*

Trb. Si b *f*

DAN. -ca ta la brec - ciaè di già, e frai col - pi d'undop - pio can -

I. Vni *f p sim.*

II. Vni *f p sim.*

Vle *f p sim.*

Vc. Cb. *f p sim.*

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

DAN.

-no - - - ne spa - lan - ca - ta la breccia è di già, e frai

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the first system of the musical score. It features woodwinds (Flute/Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), strings (Violin I/II, Viola, Violoncello/Double Bass), and a vocal line. The vocal line has lyrics: "-no - - - ne spa - lan - ca - ta la breccia è di già, e frai". The woodwinds and strings have various dynamics and articulations like *f*, *p*, *sim.*, and *Div.*. The vocal line has a melodic line with some ornamentation.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

DAN.

col - pi d'undop. pio can - no - - ne spa - lan - ca - ta è la breccia di

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the second system of the musical score. It features woodwinds (Flute/Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), strings (Violin I/II, Viola, Violoncello/Double Bass), and a vocal line. The vocal line has lyrics: "col - pi d'undop. pio can - no - - ne spa - lan - ca - ta è la breccia di". The woodwinds and strings have various dynamics and articulations like *f*, *p*, *sim.*, and *Div.*. The vocal line has a melodic line with some ornamentation.

DAN. *p*
 già. Vez-zo-sa! gra-zio-sa! son tut-te pa-pà, son tut-te pa-pà. (Maal-fi-

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

42 *Vivace*

DAN. *pp*
 -nir del-la no - stra com-me - dia, che tra - ge - dia qui na - scer do -

42 *Vivace*
 I. Vni *pp*
 II. Vni *pp*
 Vle *Pizz.*
 Vc. Cb. *pp*
Pizz.
pp

DAN. *pp*
 -vrà! maal-fi - nir del-la no - stra com-me - dia, che tra - ge - dia qui na - scer do -

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

Fg. *pp*

Cor. Fa *pp*

DAN. -vrà! maalfi-nir del-la no-stra com-me-dia, che tra-ge-dia qui na-scer do-

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

Cor. Fa

DAN. -vrà! maalfi-nir del-la no-stra com-me-dia, che tra-ge-dia qui na-scer do-

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

Cor.
Fa

DAN.
-vrà! ma al fi - nir del - la no - stra com - me - dia, che tra - ge - dia, che tra -

I.
Vni

II.

Vle

Vc.
Cb.

Fl.
Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Si b

DAN.
-ge - dia qui na - scer do - vrà! che ————— tra - - ge - - dia qui

I.
Vni

II.

Vle

Vc.
Cb.

f Arco

f Arco

f

Fl. Ott.

Ob.

Cl. Si b

Fg. *a2*

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

(Ei mi guar-da, so-spi-ra, de-li-ra,

(Ei mi guar-da, so-spi-ra, de-li-ra,
(sempre osservando con interesse se forma Cenerentola)

(Ah! per - chè qui non vie - ne co - le - i

na - - scer do - vrà! *(osservando con compiacenza Dandini, che sembra innamorato)* ^{Per} pie -

E già cot - to, stra - cot - to, spol - pa - to:

CORO

Sce - gli la spo - sa, af - fret - ta - ti:

Sce - gli la spo - sa, af - fret - ta - ti:

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Si b

Tp.

G. C.

CL

TI

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

non v'è dub-bio, è mio schia-vo di già.

non v'è dub-bio, è mio schia-vo di già.

con quel - l'a-ria di gra-zia e bon-tà?

-tà quel-le ci-glia ab-bas-sa-te. Ga - lop-

l'ec - - cel - len-za di-vien ma-e-stà.

sen vo - la via l'e - tà.

sen vo - la via l'e - tà.

Fl. Ott.
 Ob.
 Cl. Do
 Fg.
 Cor. Fa
 Trb. Si b
 Tp.
 G. C.
 CL.
 TI.
 D. RA.
 DAN.
 D. MA.
 CORO
 I.
 Vni
 II.
 Vle
 Vc. Cb.

Si, ei mi guar-da, so-spi-ra, de-li-ra, non v'è
 Si, ei mi guar-da, so-spi-ra, de-li-ra, non v'è
 Ah! per-chè qui non vie-ne co-le-i con quel-
 -pan-dosen va la ra-gio-ne, e tra i col-pi di un
 Si, è già cot-to, stra-cot-to, spol-pa-to, l'ec-cel-
 La prin-ci-pe-sca li-ne-
 La prin-ci-pe-sca li-ne-

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *a2* *pp*

Cor. Fa *a2* *pp*

Trb. Sib *a2*

Tp.

G. C.

CL. *pp*
dub - bio, è mio schia - vo di già.)

TI. *pp*
dub - bio, è mio schia - vo di già.)

D. RA. *pp*
l'a - ria di gra - zia e bon - tà?)

DAN. *pp*
brec - cia di già. (Ma al fi - nir del - la no - stra com - me - dia che tra -

D. MA. *pp*
- len - za di - vien ma - e - stà.)

CORO *pp*
- stin - gue - rà.
- stin - gue - rà.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott. *p*

Cl. Do *p*

Fg.

Cor. Fa

Ti.

DAN. (Ei mi guar-da, so-spi-ra, do-li-ra, non v'è
-ge-dia qui na-scer do-vrà!)

I. Vni *pp*

II. Vni *pp*

Vle *Bzz* *pp*

Vc. Cb. *Pizz.* *pp*

Fl. Ott.

Cl. Do

Cl.

Ti. (Ei mi guar-da, so-spi-ra, de-li-ra, non v'è
dub-bio mio schia-vo di già.)

D. RA. (Be-stia!)

DAN. (Di-co be-me?)

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Cl. I.
Do

Fg.

Cor. Fa

CL.

II.

D. RA.

DAN.

D. MA.

I.
Vni

II.

Vle


Vc.
Cb.

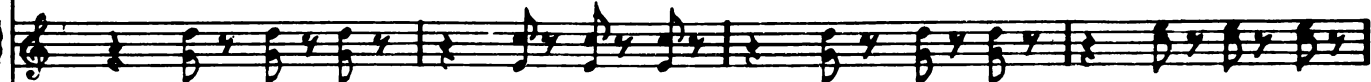
dub-bio è mio schia-vo di già.) (Ei mi guar - da, so-
(Ei mi guar - da, so-
(Ah! per - chè qui non
(Grazie.) Ma al fi-nir del-la no-stra com-me-dia, che tra-
(È già cot - to, stra-


pp

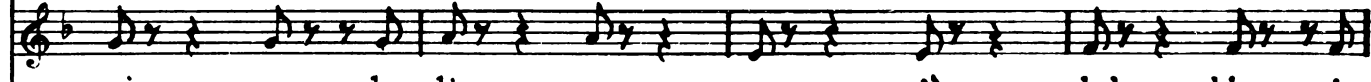
pp


Detailed description: This is a page of a musical score, page 212. It contains ten staves of music. The top five staves are for woodwinds and brass: Flute/Oboe (Fl. Ott.), Clarinet I (Cl. I. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), and Clarinet II (CL. II.). The next three staves are for vocal soloists: D. RA. (Dramatic Soprano), DAN. (Dramatic Alto), and D. MA. (Dramatic Bass). The bottom four staves are for the string section: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music is in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics in Italian. The woodwinds and brass parts have dynamic markings of *pp* (pianissimo). The string parts provide a harmonic and rhythmic foundation.


Fig. 

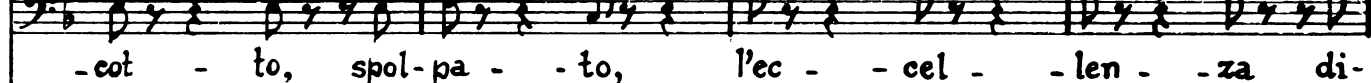
Cor. Fa 


Cl. 
-spi - ra, de - li - ra, non v'è dub - bio, mio


Fl. 
-spi - ra, de - li - ra, non v'è dub - bio, mio


D. RA. 
vie - ne co - le - i con quel - l'a - ria di

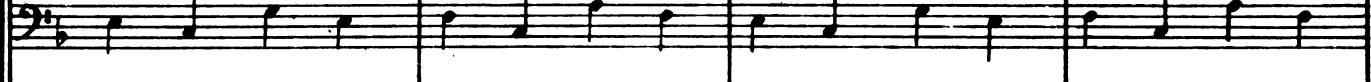
DAN. 
- ge - dia qui na - soer do - vrà! maafi - nir del - la no - stra com - me - dia, che tra -

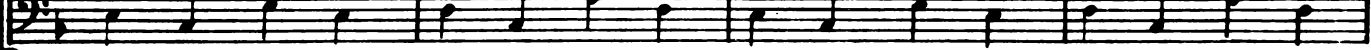
D. MA. 
- cot - to, spol - pa - - to, l'ec - - cel - - len - - za di -

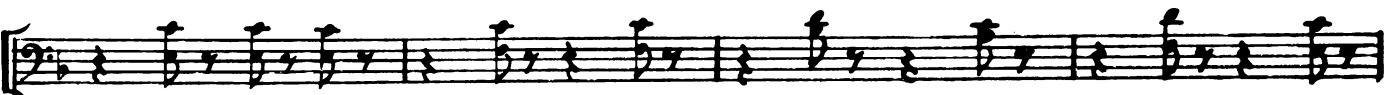
I. 
Vni


II. 
Vni

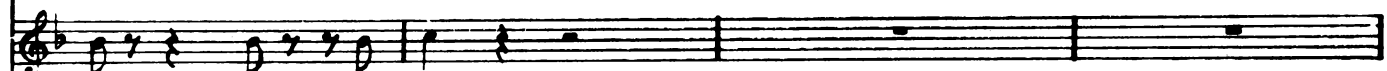
Vle 

Vc. 

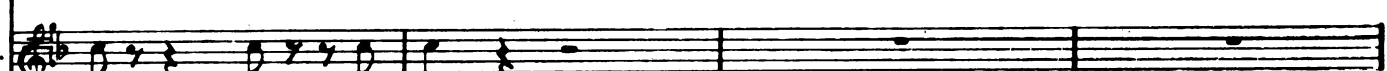
Cb. 

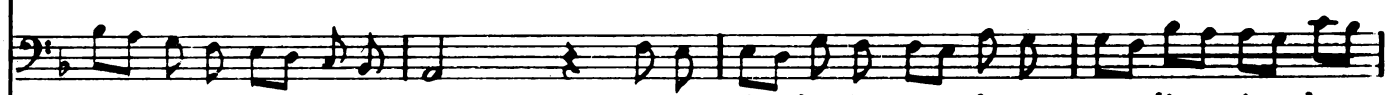
Fg. 

Cor. Fa 


CL. 
 schia - voè di già.)

TI. 
 schia - voè di già)

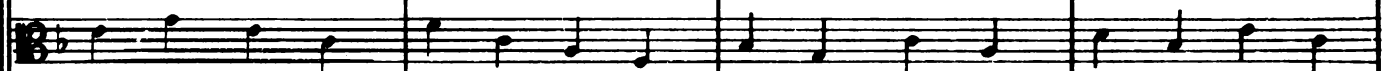
D. RA. 
 gra - zia e bon-tà?)

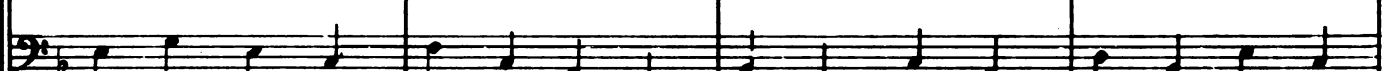
DAN. 
 -ge dia qui na -scer do-vrà! maal fi - nir del-la no - stracom-me-dia, che tra -

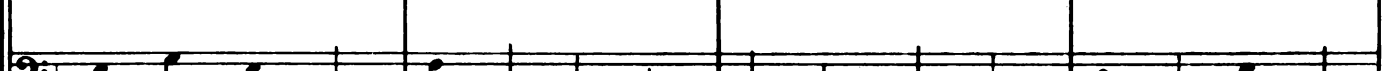
D. MA. 
 -vien ma - e - stà.)

I. 
 Vni

II. 

Vle 

Vc. 

Cb. 

Fl. Ott. *f* *pe cresc.*

Ob. *f* *pe cresc.*

Cl. Do *f* *pe cresc.*

Fg. *f* *pe cresc.*

Cor. Fu *f* *pe cresc.*

Trb. Si b *f*

Tp. *f* *pe cresc.*

CL. (Ei mi guar-da, so-spi-ra, de-

TI. (Ei mi guar-da, so-spi-ra, de-

D. RA. (Ah per- chè qui non vie- ne co-

DAN. -ge - dia qui na - -scer do - vrà!

D. MA. (È già cot-to, stra-cot-to, spol-

CORO Sce - gli la spo - sa, af - -

Sce - gli la spo - sa, af - -

I. Vni *f* *pe cresc.*

II. Vni *f* *pe cresc.*

Vle *f* Div. *pe cresc.*

Vc. Cb. *f* *pe cresc.*

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Sib

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

-li - ra, non v'è dub - bio, è mio schia - vo di già

-li - ra, non v'è dub - bio, è mio schia - vo di già

-le - i con quel - l'a - ria di gra - zia e bon - tà?

che tra - ge - dia na - sce -

-pa - to, l'ec - cel - len - za di vien ma - e - stà

CORO

-fret - ta - ti, sen vo - la via l'e -

-fret - ta - ti, sen vo - la via l'e -

I.

Vni

II.

Vle

Vc. Cb.

Unite

Fl. Ott.
Ob.
Cl. Do
Fg.
Cor. Fu
Trb. Si b
Tp.
G. C.
CL.
TI.
D. RA.
DAN.
D. MA.
CORO
I. Vni
II. Vni
Vle
Vc. Cb.

ra *che* *tra*
-tà... *-tà...*
di *di* *di*
mi *mi* *mi*

p *p* *p* *p*

Detailed description: This page of a musical score, numbered 218, contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fu), Trumpet in B-flat (Trb. Si b), and Trombone (Tp.). The brass section includes a C Trumpet (G. C.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also staves for Clarinet in G (CL.), Trombone in C (TI.), and vocal soloists: D. RA. (Dramatic Soprano), DAN. (Dramatic Alto), and D. MA. (Dramatic Tenor). A Chorus (CORO) is represented by two staves. The vocal soloists have lyrics: 'ra che tra' and 'di di di'. The chorus has lyrics: '-tà...' and '-tà...'. The score includes dynamic markings such as *p* (piano) and *f* (forte). The key signature has one flat (B-flat), and the time signature is 4/4.

Fl. Ott. *f* *pe cresc.*

Ob. *f* *pe cresc.*

Cl. Do *f* *pe cresc.*

Fg. *f* *pe cresc.*

Cor. Fa *f* *pe cresc.*

Trb. Si b *f* *pe cresc.*

Tp. *f* *pe cresc.*

G. C. *f*

CL. *f*

TI. *f*

D. RA. *f*

DAN. *f*

D. MA. *f*

CORO

I. *f* *pe cresc.*

II. *f* *pe cresc.*

Vle *f* *pe cresc.*

Vc. Cb. *f* *pe cresc.*

schia - - vo è di già. (Ei mi guar-da, so-spi - ra, de -
 schia - - vo è di già. (Ei mi guar-da, so-spi - ra, de -
 gra - - zia e bon-tà? (Ah per - chè qui non vie - ne co -
 -ge - dia qui na - scer do - vrà!
 -vien ma - - e - stà. (È già cot-to, stra-cot-to, spol-
 si si sce - gli la spo - sa, af - -
 si si sce - gli la spo - sa, af - -

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

ra *che* *tra*

di *di* *di*

-tà... *-tà...*

mio *mio* *di*

p *p* *p* *p*

46

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* *a2*

Cor. Fa *f*

Trb. Sib *f* *a2*

Tp. *f*

G. C. *f*

CL. *f*

TI. *f*

D. RA. *f*

DAN. *f*

D. MA. *f*

CORO *f*

schia - - vo è di già, mio schia - vo è di
 schia - - vo è di già, mio schia - vo è di
 gra - - zia e bon - tà, di gra - zia e bon -
 - ge - dia qui na - scer do - vrà, qui na - scer do -
 - vien ma - - e - stà, di - - vien ma - e -
 si si si sen vo - la l'e -
 si si si sen vo - la l'e -

46

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. Cb. *f*

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fu

Trb. Si b

Tp.

G. C.

CL.

II.

D. RA.

DAN.

D. MA.

CORO

I.

Vni

II.

Vle

Vc. Cb.

già, mio schia - vo è di già, mio

già, mio schia - vo è di già, mio

-tà, di gra - zia e bon - tà, di

-vrà, — qui — na - scer do - vrà, qui

-stà, di - vien ma - e stà, di -

-tà, sen vo - la l'e - tà, sen

-tà, sen vo - la l'e - tà, sen

Detailed description: This is a page of a musical score, page 223. It contains multiple staves for different instruments and vocal parts. The instruments listed are Flute (Fl. Ott.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fu), Trumpet (Trb. Si b), Trombone (Tp.), Horn (G. C.), Clarinet (CL.), Flute (II.), Violin (D. RA.), Viola (DAN.), Double Bass (D. MA.), and a Chorus (CORO). At the bottom, there are staves for Violin I (I.), Violin II (II.), Viola (Vle.), and Cello/Double Bass (Vc. Cb.). The score is in a common time signature and features various musical notations including notes, rests, and dynamics. The vocal parts have lyrics in Italian, which are repeated across several staves. The lyrics are: 'già, mio schia - vo è di già, mio', 'già, mio schia - vo è di già, mio', '-tà, di gra - zia e bon - tà, di', '-vrà, — qui — na - scer do - vrà, qui', '-stà, di - vien ma - e stà, di -', '-tà, sen vo - la l'e - tà, sen', and '-tà, sen vo - la l'e - tà, sen'. There are also some markings like 'a2' and 'III' above the Fl. Ott. staff.

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

II.

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

schia - - vo è di già.)

schia - - vo è di già.)

gra - - zia e bon - tà?)

na - scer, qui na - scer do - vrà!)

- vien ma - e - stà.)

vo - la l'e - tà.

vo - la l'e - tà.

This musical score page, numbered 225, contains ten staves of music. The instruments are listed on the left side of each staff:

- Fl. Ott.** (Flute, Oboe): Treble clef, playing a melodic line with some rests.
- Ob.** (Oboe): Treble clef, playing a melodic line with some rests.
- Cl. Do** (Clarinet in D): Treble clef, playing a melodic line with some rests.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a melodic line with some rests. Includes markings *a2* and *tr*.
- Cor. Fa** (Cor Anglais): Treble clef, playing a melodic line with some rests.
- Trb. Si b** (Trumpet in B-flat): Treble clef, playing a melodic line with some rests.
- Tp.** (Trombone): Bass clef, playing a melodic line with some rests.
- G. C.** (Glockenspiel): Treble clef, playing a simple rhythmic pattern.
- Vm I.** (Violin I): Treble clef, playing a melodic line with some rests.
- Vm II.** (Violin II): Treble clef, playing a melodic line with some rests.
- Vle** (Viola): Bass clef, playing a melodic line with some rests. Includes a *tr* marking.
- Vc. Cb.** (Violoncello/Bass): Bass clef, playing a melodic line with some rests. Includes a *tr* marking.

The score is written in a single system with ten staves. The music is in a key signature of one flat (B-flat major or F minor) and a common time signature. The notation includes various note values, rests, and articulation marks such as accents and trills.

RECITATIVO E QUINTETTO

(osservando Clorinda, Tisbe e D. Magnifico)

DANDINI

RECITATIVO

Al-le-gris-si-ma - men-te, che bei quadri! che bocchine, che

(con inchino)
CLO.

ci-glia! siete l'ot-tava e nona mera - viglia: già *tales pater, talem fi-lius*. Grazie.

D. MAG. (curvandosi) **DAN.** (a Ramiro)

Al-tezza delle Al-tezze, che dice? mi confonde: debolezze. Vere figure etrusche. (Dico

RAM. (a Dandini) **DAN.** (a Ramiro)

bene?) (Cominci a dirle grosse.) (Io recito da grande, e grande essendo, grandi le ho da spa-

D. MAG. (piano alle figlie con compiacenza) **DAN.**

-rar.) (Bel Princi - po-to! che non vi fugga, at - tente!) Or dunque, seguitando quel di-

D
 - scorso che non ho cominciato, dai miei lunghi viaggi ri-tornato, e il mi-o pa-pà tro-

D
 - va-to; che fra i quondam è capitombo-lato, e spirando ho ordi-na-to che a vi-sta qual cam-

D
 - biale io sia sposato, o son disere-da-to; fatto ho un in-vi-to a tut-to il vi-ci-

D
 - nato, e trovando un boccone deli-ca-to, per-me l'ho desti-na-to: ho detto, ho

D. MAG. (soppresso) GEN. (entrando osserva l'abito del Piu. cipe, e Ramiro che la guarda)
 detto, e adesso prendo fiato. (Che eloquenza su-blime!) (Ih! che bell' abito! E quell'altromi

RAM. DAN.
 guarda!) (Ecco co-le-i. Mi palpita il cor!) Belle ragazze, se vi degnate inciambellare il

CLO. TIS.

braccio ai nostri cavalieri, il legno è pronto. Andiamo. Papà, Eccellenza, non tardate a ve-

(Clorinda e Tisbe escono)
D. MAG. (a Cenerentola) CEN. (Cenerentola parte)
DAN.

...nir. Che fai tu qui? Il cappello e il bastone. Eh! Signor sì. Per-se-gui-ta-te

(Dandini parte)
D. MAG.

presto con i piè baronali i magnifici miei quarti reali. Monti in carrozza, e

(D. Magnifico entra nella camera dove è entrata Cenerentola)
RAM. D. MAG. (di dentro in collera) RAM. CEN. (esce) D. MAG. (esce)

vengo. (Eppur co-le-i vo' rive-der.) Ma lasciami. (La sgrida?) Senti-te. Il tempo

RAM. D. MAG. (a Cen.) CEN.

vola. (Che vorrà?) Vuoi la sciar mi? Una pa-ro-la.

V. Quintetto

Allegro

Flauto Ottavino

Oboi

Clarineti in Do

Fagotti

Corni in Do

Trombe in Do

Trombone

Timpani

CENERENTOLA

DON RAMIRO

DANDINI

DON MAGNIFICO

ALIDORO

Allegro

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

Fl. *p*

p

in Do *p*

a2 *p*

in Do *p*

in Do *p*

p

f

f

f

f

f

f

f

Signor,.... u. na pa. ro. la, una pa.

p

p

p

p

p

p

f

f

f

f

f

f

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

CEN.

ro.la:

Si gnor...

p

a2

f

OH SIR

I.
Vni

II.

Vle

Vc.
Cb.

UNITI

p

f

CEN.

rall.

.... in casa, in ca.sa di quel Princi. pe, un' o - ra, un' o - ra....

I.
Vni

II.

Vle

Vc.
Cb.

rall.

p

Pizz.

p

Fl. *f*

Ob. *f*

Cl. *f*

Do

Fg. *f*

Cor. *f*

Do

Trb. *a2 f*

Do

Trbn. *f*

CEN. *f*

so - - - la, por - ta - te - mi a bal - lar, in ca - sa di quel

I. *f*

Vni *p*

II. *f*

Vle *p*

Vc. *f* Arco *p*

Cb. *f* *p*

CEN. *f*

Prin - - - ci - pe, un' o - ra, un' o - ra

I. *f*

Vni *p*

II. *f*

Vle *p*

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

Cb. *f* *Pizz.* *p*

Fl. *f* *p*

Ob. *f*

Cl. *f* *p* I.

Do *f* *p*

Fg. *f* *p*

Cor. *f* *p* Do

Trb. *f* Do

Trbn.

CEN. *f*
so - la, por - - - ta - te - - - mia bal - - - lar, un'

I. *f* *p* Vni

II. *f* *p*

Vle *f* *p*

Vc. *f* *p* UNITI Arco

Cb. *f* *p*



Fl.

Ob. *p* I.

Cl. *p* I. Do

Fg. *p* I.

Cor. Do

CEN. *p*
o - - - ra so - la, por - ta - te - mia bal -

I. Vni

II.

Vle

Vc.

Cb.



Fl. *f* *p*

Ob. *f*

Cl. Do *f* *p* I.

Fg. *f*

Cor. Do *a2* *f* *p*

Trb. Do *a2* *f*

Trbn. *f*

CEN. lar, por - - - ta - te - mia bal - lar, por.ta - te - mia bal -

I. Vni *f* *p*

II. Vni *f* *p*

Vle *Div.* *f* *Unite* *p*

Vc. Cb. *f* *p*

Detailed description: This page of a musical score (page 233) features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), and Trombone (Trbn.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist (CEN.) is also present. The score is divided into four measures. Dynamics range from *f* (forte) to *p* (piano). The vocal line has lyrics: "lar, por - - - ta - te - mia bal - lar, por.ta - te - mia bal -". The Viola part has markings "Div." and "Unite".

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Do *f* *p*

Trb. Do *f*

Trbu. *f*

CEN. *p*

D. MA. *f*

-lar, por - - - ta - te mia bal - lar.

ih! ih! ih!

I. Vni *f* *p*

II. Vni *f* *p*

Vie *f* *p* *Div.* *Unite* *Div.*

V. Ch. *f*

Fl.

Cl.
Do

Cor.
Do

DAN.
(osservando Ramiro immobile)
Co-s'è? Qui fa la statua?

D. MA.
ih! La bel - la Ve - nere! Vez.

I.
Vni

II.

Vle

Vc.
Cb.

p

Fl.

Cl.
Do

Fg.

Cor.
Do

D. RA.
(a Darvalini)
Si - lenzio, ed os - ser -

D. MA.
- zo - sa, pom - po - set - ta! Sguar - ja - ta, co - va - ce - ne.

I.
Vni

II.

Vle

Vc.
Cb.

f

Unite

Fl.

Ob.

Cl.
Do

Fg.
I.

Cor.
Do

Trb.

Trbn.

D. RA.
viamo ed os.ser . viamo.

D. MA.
- re, co.va ce - ne - re! la . sciami, la . sciami, deggio an.dar, la

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.

Trbn.

D. MA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ve - ne.re! co - va ce - ne.re! oh! la - scia - mi, deg - gio an -

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

D. MA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

- dar, deg - gio an - dar, deg - gio an - dar, deg - gio an -

48

Fl. *p*

Ob.

Cl. *I. p*

Do

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

C.E.V.

Ma una mez.

D. RA.

Mi sen.to la . ce . rar.

DAN.

Ma an . dia . mo o non an . dia . mo ?

D. MA.

- dar.

48

I. *tr... p*

Vni

II. *p*

Vle *p*

Vc. *Pizz. p*

Cb. *p*

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

CEN.
- zio - ra, un quar - to... *(trattenendo con Magnifico)*

D. RA.
Fer - ma - te.

DAN.
Fer - ma - te.

D. MA.
(alzando minaccioso il bastone)
Ma la - sciami, o ti stri - to, lo, ma la sciami, o ti stri - to, lo.

I.
Vni

II.

Vle

Vc.
Cb.

Arco

Fl. *f*

Ob. *f*

Cl. *f*

Do

Fg. *a2 f*

Cor. *f*

Do

Trb. *a2 f*

Do

Trbn.

D. MA. *f*
 Se - re - nis - sima! (Ma vat - te - ne; ma vat - tene.) Al - tez.

I. *p*

Vni *f*

II. *p*

Vle *f*

Vc. *f*

Cb. *p*

Fl. *f*

Ob. *f*

Cl. *f*

Do

Fg. *a2 f*

Cor. *f*

Do

Trb. *f*

Do

D. MA. *f*
(curtandosi rispettoso a Dandini)
 - zis - si - ma! Serva - cia i - gno - ran - tis - si - ma, serva - cia i - gno - ran - tis - si - ma!

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *p*

Cb. *p*

ppizz.

Ob. I. *p*

Cl. Do I. *p*

CEN. Cio - è...

D. RA. Ser - va?

DAN. Ser - - - va?

D. MA. Vi - - -

I. Vni *p* *tr.*

II. Vni

Vle

Vc. Cb.

Cor. Do I. *p*

D. MA. - lis - si - ma. D'un' e - stra - zion bas - sis - si - ma, vuol far la suffi.

I. Vni *f* *p*

II. Vni *f* *p*

Vle *f* *p* Div.

Vc. Cb. *f* Arco

Fl. *p*

Cl. *p*
Do

Cor. I.
Do

D. MA.
- cien - te, vuol far la suffi. cien - te, la ca - ra, l'avve-

I. Vni

II. Vni

Vle

Vc. *p*
Cb.

49

Fl.

Cl. *p*
Do

Cor. I.
Do

D. MA.
- nen - te, e non è buo - na a niente. Va in ca.me.ra, va in came.ra, va in camera, va in

49

I. Vni

II. Vni

Vle

Vc. *p*
Cb.

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Do *f* a 2

Trb. Do *f* a 2

Trbn. *f*

D. MA. *f*
ca.me.ra la pol.ve.re, la pol.ve.re, la pol.vere a spaz.zar, la pol - vere a spaz.

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Detailed description: This is a page of a musical score, page 243. It features a vocal line and an orchestral accompaniment. The vocal line, labeled 'D. MA.', has the lyrics 'ca.me.ra la pol.ve.re, la pol.ve.re, la pol.vere a spaz.zar, la pol - vere a spaz.' The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is divided into four measures. The first two measures are mostly rests for the woodwinds and strings, with the vocal line active. The last two measures feature a full orchestral entry with a forte (*f*) dynamic. The woodwinds and strings play chords, while the brass instruments play rhythmic patterns. The vocal line continues with the lyrics.

Fl. *b₂* *b₂* *p* *b₂* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Ob. *b₂* *b₂* *b₂* *b₂* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cl. *b₂* *b₂* *b₂* *b₂* *b₂* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cl. *Do*

Fg. *b₂* *b₂* *b₂* *b₂* *a₂*

Cor. *Do* *a 2*

Trb. *Do* *a 2*

Trbn. *b₂* *b₂* *b₂* *b₂*

D. RA. *ff*

D. MA. *b₂* *f* *b₂* *f* *f* *f* *f* *f* *f* *f* *b₂* *f* *f* *b₂*

Or o . ra la mia

- zar: va in ca.me.ra, va in ca . me . ra la pol . ve . re a spaz . zar.

I. *b₂* *b₂* *p* *b₂* *b₂*

Vni

II. *p* *b₂* *b₂* *b₂* *b₂*

Vle *b₂* *b₂* *b₂* *b₂* *b₂* **UNITE**

Vc. *b₂* *b₂* *b₂* *b₂*

Cb.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Do

Trb.
Do

Trbn.

D. RA.
col - le - ra, or o - ra la mia col - le - ra non posso più fre -

DAN.
Ma ca.ro don Ma.gni.fi.co, ma ca.ro don Ma.gni.fi.co,

I.
Vni
f

II.
f

Vle
f

Vc.
Cb.
f

Fl.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Do

Trb.
Do
a 2

Trbn.

D. RA.
- nar, non mi so fre - nar, non mi so fre -

DAN.
via non la strapaz - zar, non la stra - paz - zar, non la stra - paz -

I.
Vni

II.

Vle

Vc.
Cb.

Fl. *p*

Ob. *p*

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

CEN. *(con tono d'ingenuità)*
Ah! sempre fra la ce - nere, sem - pre do - vrò re - star? ah!

D. RA. - nar.

DAN. - zar.

50 *Tempo I.*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Cl. Do

Fg.

CEN.

sem pre fra la ce - ne.re, sem pre do.vrò re - star? Si.gno - ri;per.su - a -

I. Vni

II. Vni

Vle

Vc.

Cb.

Pizz.

Pizz.

Fl.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

CEN.

-de.te.lo, por - ta - te - mia bal - lar.Star sempre fra la ce - - - ne.

I. Vni

II. Vni

Vle

Vc.

Cb.

ARCO f

ARCO f

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

CEN.

- re? Si - gno - ri, per su - a - de - te - lo, por - ta - te - mia bal -

D. RA.

Or o - ra la mia col - le - ra, or

DAN.

Ma ca - ro don Ma - gni - fi - co,

D. MA.

Va in ca - me - ra, va in ca - me - ra,

I.

Vni

II.

Vle

Vc.

Cb.

Pizz.

Arco

Fl. *p*

Ob. *p* I.

Cl. Do *p* I.

Fg. *p* I.

Cor. Do *p*

GEN. - lar, por -

D. RA. o - ra la mia col.le.ra non pos - so piü fre -

DAN. ma ca - ro don Ma - gni - fi.co,

D. MA. sguaja - - - ta co - va ce - ne - re, co - va ce - ne -

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This is a page of a musical score, page 250. It features a full orchestral arrangement with vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.), all marked with a piano (*p*) dynamic. The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are GEN. (Soprano), D. RA. (Tenor), DAN. (Bass), and D. MA. (Bass). The lyrics are in Italian. The score is divided into three measures. The woodwinds play melodic lines with some trills and grace notes. The strings provide a rhythmic accompaniment. The vocal soloists enter in the second measure with their respective lines.

Fl. *f*

Ob. *f*

Cl. I. *f*

Do *f*

Fg. *f*

Cor. Do *f*_{a2}

Trb. Do *f*_{a2}

Trbn. *f*

CEN. *f*
- ta - te - mia bal - lar, por - - - ta - te - mia bal -

D. RA. *f*
- nar, no, no...

DAN. *f*
ca - - - ro... via

D. MA. *f*
- re, ca - - - ra!...

I. Vni *f* *p*

II. *f* *p*

Vle *f* *p* *Div.* *Unite*

Vc. *f* *p*

Cb. *f* *p*

Fl. *p*

Ob.

Cl. I. *p*

Do

Fg.

Cor. Do *p*

Trb. Do

Trbn.

GEN. *p*
- lar, por - ta - te - mia bal - lar, por - -

D. RA. *p*
no, no,

DAN. *p*
non la stra - paz - zar, ca - ro,

D. MA. *p*
sguaja - - - ta! ca - ra,

I. Vni

II. *p*

Vle *p* Div.

Vc. Ch. *p*

Fl. *p* *f*

Ob. *p* *f*

Cl. Do *p* *f*

Fg. *f* a 2

Cor. Do *f*

Trb. Do *f* a 2

Trbn. *f*

GEN. *ta - te - mia bal - lar, por - ta - te mi a bal.*

D. RA. *più non mi so fre - nar, più non mi so fre.*

DAN. *via non la stra - paz - zar, ca - ro, ca - ro, via non la stra paz -*

D. MA. *va in ca - mera a spaz - zar va in ca. me - ra, va in ca. me - ra la pol. ve. re a spaz.*

I. Vni *p* *f*

II. Vni *p* *f*

Vle *p* *f*

Vc. *p* *f*

Cb. *p* *f*

UNITE

Fl. *f*

Ob. *f*

Cl. Do *f* a 2

Fg. *f* a 2

Cor. Do *f*

Trb. Do *f* a 2

Trbn. *f*

GEN. *f*

D. RA. *f*

DAN. *f*

D. MA. *f*

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

lar, por - - - ta - - - temi a bal.lar, porta - temi a bal -
 -nar, più non mi so fre.nar, più non mi so fre -
 -zar, ca.ro, ca.ro, via non la stra - paz - zar, via non la stra - paz -
 -zar, va in ca.me.ra, va in ca.me.ra la pol.ve.rea spaz.zar, la pol.ve.re a spaz.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Do

Tib.
Do
a 2

Trbn.

CEN.
- lar, porta - temi a bal - lar, porta - temi a bal - lar.

D. RA.
- nar, più non mi so fre - nar, più non mi so fre - nar.

DAN.
- zar, via non la stra - paz - zar, via non la stra - paz - zar.

D. MA.
- zar, la pol - ve - rea spaz - zar, la pol - ve - rea spaz - zar.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

CAMBIA IN Si p

Fl. *f*

Ob. *f*

Cl. *f*

Si b *f*

Fg. *f* I. *p* 3

Cor. *f* *CAMBIA IN Mi b* *p* 3

Do *f*

Trb. *f* *CAMBIA IN Mi b*

Do *f*

Trbn. *f* *p* 3

(nel momento che don Magnifico staccasi da Cenerentola ed e' tratto via da Dandini, entra Alidoro con l'uccellino aperto.)

52 *Allegro moderato*

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl. *p*

Ob. *f*

Cl. *f*

Si b *f*

Fg. *f*

Cor. *f* *Mi b*

Trb. *f* *Mi b*

Trbn. *f*

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl. Si b

Fg.

Cor. Mi b

Trbn.

AL.

Qui nel mio co-di-ce del-le zi-tel-le, con don Ma-gni-fi-co stan tre so-

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Si b

Fg.

Cor. Mi b

Trb. Mi b

Trbn.

AL.

rel-le, stan tre so-rel-le. Or che va il Prin-ci-pe la spo-sa a

(a don Magnifico)

I. Vni

II.

Vle

Vc.

Cb.

Fl.
 Ob.
 Cl.
 Si b
 Fg.
 Cor.
 Mi b
 Trb.
 Mi b
 Trbn.
 AL.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

scegliere, or che va il Prin.ci - pela sposa a scegliere, la ter.za fi - glia io vi do.

Fl.
 Ob.
 Cl.
 Si b
 Fg.
 Trbn.
 AL.
 D. MA.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

mando. (confuso) Ter - - - za so.

Che terza fi - glia mi va fi - gliando? che terza...

Fl. *f p*

Ob. *f p* I. $\overset{3}{\curvearrowright}$

Cl. Si b *f p* $\overset{3}{\curvearrowright}$ I. $\overset{3}{\curvearrowright}$

Fg. *f*

Cor. Mi b *f p*

Trb. Mi b *f*

Trbn. *f*

AL. *f*
- rella. Ep. pur nel co. di. ce non è co.

D. MA. *f*
El. la... mo - ri.

I. Vni *f p* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

II. Vni *f p*

Vle *f p*

Vc. Cb. *f p*

Fl. *p*

Ob. *p*

Cl. Si b *p*

Fg. *p*

GEN. *(ponendosi in mezzo con ingenuità)*
 (Ah! di me parla.no, ah! di me parlano) No, no, non mo.ri.

AL. *si.*

D. MA. *Stazit.ta li, stazit.ta*

I. Vni *pp*

II. Vni *pp*

Vle *Div.* *pp* *Unite*

Vc. *pp*

Cb. *pp*

Ob. *2^a* *p*

Cl. Si b *2^a* *p*

Fg. *1.* *p* *3*

Trbn. *p* *3*

D. MA. *ALIDORO*
li, stazitta li, stazitta li. Guarda . te qui!

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

53

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

Ob. *f* *p* *f*

Cl. Si b *f* *p* *f*

Fg. *f* *f*

Cor. Mi b *f* *p* *f*

Trb. Mi b *f* *a 2* *f*

Trbn. *f* *f*

D. RA. *a piacere*

(batandola in un cartone)

D. MA. *Se tu re.spi.ri, se tu re.spi.ri, ti scanno qui.*

El-la mo.

53

Vni I. *f* *p* *f* *col canto*

Vni II. *f* *p* *f*

Vle *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Fl.

Ob.

Cl.
Si b

Fg.

Cor.
Mi b

Trb.
Mi b

Trbn.

D. RA.

DAN.

D. MA.

I.
Vni

II.

Vle

Vc.
Cb.

a 2

a 2

(a piacere)

pp

pp

pp

pp

pp

ri?

El.la mo. ri?

Al. tez.za Al.

Ob. I. *p*

Cl. Si b *p*

D. MA. *tezza, mo - ri.*

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. I.

Cl. Si b

Fg. *p*

Cor. Mi b I. *p*

I. Vni

II. Vni

Vle

Vc. Cb.

54 *Andante*

Fg. *p*

D. MA. *p*

Nel vol.to e sta . ti.co di que sto e quel . lo si legge il vor . ti . ce del lor cer .

54 *Andante*

I. *Pizz. p*

Vni *p*

II. *Pizz. p*

Vle *p*

Vc. *Pizz. p*

Cb. *p*

Fg.

CEN.

D. MA. *Nel vol . to e .*

- vel . . . lo, che on deg . gia e du . bitae in . . . cer . to

I.

Vni

II.

Vle *Pizz.*

Vc.

Cb.

Cl. *si b*

Fg.

CEN.

DAN.

D. MA.

I. Vni

II. Vni

Vle

Vc. Cb.

p

p

sta - ti.co di que.sto e quel - lo. si leg - ge il vor - ti - ce del lor cer.

Nel vol.to esta . ti.co di que.sto e quel - lo si leg - ge il vor - ti -

sta.

Arco

Cl. *si b*

Fg.

CEN.

DAN.

I. Vni

II. Vni

Vle

Vc. Cb.

vel - lo, che ondeg - - - gia e du - bi.ta e in - - - cer - to

ce,

Fizz.

Fl. *p dolce*

Ob. *p dolce*

Cl. Si b *p dolce*

CEN.

D. RA. *sta, si..... legge il vor . . . ti . ce*

DAN. *Nel . . . volto e sta . ti . co di que . . . sto e quel . lo — si legge il vor . . . ti . ce*

D. MA. *si legge il vor . ti . ce del lor cervel . lo, si legge il vor . ti . ce del lor cer.*

AL. *Nel volto e sta . ti . co di que . . . sto e quel . lo . . . si legge il vor . ti . ce del lor cer.*

Si legge il vor . ti . ce dellor cer . vel . lo, si legge il vor . ti . ce del lor cer.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl. Si b

CEN.

del..... lor cer.vel - - lo che ondeg - gia ein - cer - to sta.

D. RA.

del..... lor cer.vel - - lo che on - deg - gia ein - cer - to sta, nel volto esta . ti.co di

DAN.

- vel . lo che ondeggia e dubita e in .cer.to sta, in - cer - to sta, si legge il ver.ti.ce

D. MA.

- vel . lo che ondeggia e dubi.ta e in .cer.to sta, in - cer - to sta, nel volto esta . ti.co di

AL.

vel . lo che ondeggia e dubi.ta e in .cer.to sta, in - cer - to sta, si legge il

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl. Si \flat

CEN.
si..... legge il vor... ti.ce del..... lor cervel... lo che on.

D. RA.
que - sto e quel - lo.... si..... legge il vor... ti.ce del..... lor cervel... lo che on.

DAN.
del lor cervel.lo, si legge il vortice del lor cervel.lo che ondeggia e dubita e in.cer.to

D. MA.
que - sto e quel - lo.... si..... legge il vortice del lor cervel.lo che ondeggia e da.bi.ta e in.cer.to

AL.
vortice del lor cervel.lo, si legge il vortice del lor cervel.lo che ondeggia e dubita e in.cer.to

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ob.

Cl. Si b

Fg.

p

CEN.
 - deg - giain - cer - to sta eincerto sta eincerto sta e in

D. RA.
 - deg - giain - cer - to sta eincerto sta eincerto sta eincer -

DAN.
 sta ein - cer - to sta eincerto sta eincerto sta eincer - -

D. MA.
 sta ein - cer - to sta eincerto sta eincerto sta eincer - -

AL.
 sta ein - cer - to sta ein - cer - to sta.

I.

II.

Vle

Vc.

Cb.

55 Allegro vivace

UNITI

Fl. Ott.

Ob.

Ci. Si b

Fg.

Cor. Mi b

Trb. Mi b

Trbn.

CEN.

D. RA.

DAN.

D. MA.

AL.

CAMBIA IN Do

CAMBIA IN Do

cer - to sta in - - - cer - to sta

- - - to sta in - - - cer - to sta

- - - to sta in - - - cer - to in sta

- - - to sta in - - - cer - to sta

in . cer . to sta in - - - cer - to in sta

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

55 Allegro vivace

Arco

I. Vni

II. Vni

Vle

Vc. Cb.

Arco

Arco

Arco

Arco

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do

Trb. Do

Trbn.

Tp. (in Do)

CEN.

D. RA.

DAN.

D. MA.

AL.

I. Vni

II. Vni

Vle

Vc. Cb.

in - cer - to sta.

in - cer - to sta.

in - cer - to sta. (*fra'denti, trascinando Cenerentola*)

in - cer - to sta. Se tu più mormori so.lo u. na sil. la. ba, un ci. mi.

in - cer - to sta.

p

p

p

p

Cl. *a 2*
 si \flat
 Fg. *a 2*
 Cor. Do
 D. MA.
 - te. ri. o qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa -

I. Vni
 II.
 Vle
 Vc. Cb.

Ob. *a 2*
p cresc.
 Cl. *a 2*
 si \flat
 Fg. *a 2*
cresc.
cresc.
 Cor. Do
cresc.
 Trb. Do
p cresc.
 Trbn.
p cresc.
 Tp.
 " "
 GEN.
 D. MA.
 AL.
 Deh soc. cor. re. te. mi, deh non la - sciate. mi... ah! di me mi. se. ra che mai sa - rà? che mai sa -
 - rà.
 Via me - no strepi. to: fa - te si - len - zio,

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

UNITI

Fl. Ott.

Ob. *a 2*

Cl. Si b *a 2*

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp. *p cresc.*

CEN.
-rà? che mai sa - rà? che mai sa - rà? che mai sa - rà?

D. RA.
Via conso - la. te vi: signor, la.

DAN.
Io sono un principe, o so. no un

D. MA.
Se tu più mormori

AL.
o qual - che scanda. lo qui na - sce - rà: via me. no

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob. *a 2*

Cl. *a 2*
Si b

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

D. RA.
- scia.te.la. (Gia la mia fu.ri.a crescendo va, crescendo va, crescendo va, crescendo

DAN.
cavo.lo? vi mando al diavo.lo: ve.ni.te qua, ve.ni.te qua, ve.ni.te qua, ve.ni.te

D. MA.
so - lo u - na sil.la.ba, un ci - mi - te.ri.o qui si fa

AL.
strep.i.to: fa - te si - len.zio, o qualche scandalo

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This is a page of a musical score, page 274. It contains staves for various instruments and vocal soloists. The woodwind section includes Flute/Oboe, Oboe (a 2), Clarinet in B-flat (a 2), and Bassoon (a 2). The brass section includes Cor Anglais (Do), Trumpet (Do), Trombone, and Trombone. The string section includes Cello/Double Bass, Violin I, Violin II, Viola, and Violoncello. There are four vocal soloist parts: D. RA., DAN., D. MA., and AL. The lyrics are in Italian. The score is written in a standard musical notation with a common time signature.

Fl. Ott. *ff*

Ob. *a 2 ff*

Cl. si b *a 2 ff*

Fg. *a 2 ff*

Cor. Do *ff*

Trb. Do *ff*

Trbn. *f ff*

Tp. *ff*

CEN. *f*
Deh soc. cor - re - te.mi, deh non la - scia - te.mi

D. RA. *f*
va, *crescendo va.*) Via con. so - la - te.vi: si - gnor, la - scia - te.la.

DAN. *f*
qua, ve.ni.te qua, Io so.no un prin.ci.pe, o so.no un ca.volo?

D. MA. *f*
rà. Se tu più mor.mori so.lo u.na sil.la.ba,

AL. *f*
qui.na.sce.rà. Via me.no stre.pi.to: fa.te si.len.zio,

I. Vni *ff*

II. Vni *ff*

Vle *ff*
Div.

Vc. Cb. *ff*

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

I. Vni

II. Vni

Vle

Vc. Cb.

ah di me mi se - ra che mai sa - rà?..... Deh! soc - cor - re - te mi,

(Già la mia fu - ri - a cre - scen - do va.)..... Via con - so - la - te vi:

vi mando al dia - vo - lo: ve - ni - te qua. Io so - no un prin - ci - pe,

un ci - mi - te - ri - o qui si fa - rà. Se tu più mor - mo - ri

o qualche scanda - lo qui na - sce - rà. Via, me - no stre - pi - fo:

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.
deh non la - scia - te mi, ah! di me mi - se - ra che mai sa - rà?.....

D. RA.
si - gnor, la - scia - te la. (Già la mia fu - ri - a crescen - do va.).....

DAN.
o so - no un ca - vo - lo? vi mando al dia - vo - lo: ve - ni - te qua.

D. MA.
so - lou na sil - la ba, un ci - mi - te - ri - o qui si fa - rà

AL.
fa - te si - len - zio, o qualche scanda - lo qui na - sce - rà.

I.
Vni

II.
Vle

Vc. Cb.

UNITI

Fl. Ott.

Ob.

Cl. Si b

Fg. a 2

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

Deh soc - cor - re - te - mi, deh! non la - scia - te - mi... ah di me

D. RA.

Via con - so - la - te - vi: si - gnor, la - scia - te - la. (Già la mia

DAN.

Io so - no un prin - ci - pe, o so - no un ca - vo - lo? vi man.deal

D. MA.

Se tu più mor - mo - ri so - lou - na sil - la - ba, un ci - mi .

AL.

Via me - no stre - pi - to; fa - te si - len - zio, o qual.che

I. Vni

II. Vni

Vle

Vc. Cb.

UNITI

Fl. Ott. *f*

Ob. *a 2 f*

Cl. Si b *a 2 f*

Fg. *a 2 f*

Cor. Do *f*

Trb. Do *f*

Trbn. *f*

CEN. *f*
mi - se - ra che mai sa - rà? che mai sa - rà? che mai sa -

D. RA. *f*
fu - ri - a cre.scen . do va, cre . scen . do va, cre . scen . do

DAN. *f*
dia - vo - lo: ve - ni - te qua, ve - ni - te qua, ve - ni - te

D. MA. *f*
te - ri - o qui si fa - rà, qui si fa - rà, qui si fa

AL. *f*
scan - da - lo qui na - sce - rà, qui na - sce - rà, qui na - sce

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do

Trb. Do

Trbn.

CEN.

D. RA.

DAN.

D. MA.

AL.

- rã? che? che?

va, si, si.)

qua, si, si.

- rã, si, si.

- rã, si, si.

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *p*

Cl. Si b *p*

Cor. Do *p*

Tp. *p*

CEN.
Nel vol.to e . sta . ti . co di questo e quel . . .

D. RA.
Nel vol.to e . sta . ti . co di questo e quel . . .

DAN. *sottovoce*
Nel vol.to e . sta . ti . co

D. MA. *sottovoce*
Nel vol.to e . sta . ti . co di questo e quel . lo,

AL.

I Vni *p*

II. *Pizz. p*

Vle *p*

Vc. *Pizz. p*

Cb. *p*

Cb.

Cl.
Si b

Cor.
Do

Tp.
p

CEN.
- lo..... si leg-ge il vor - ti - ce del lor cer.

D. RA.
- lo..... si leg-ge il vor - ti - ce del lor cer.

DAN.
di que-sto e quel - lo si leg-ge il vor-ti - ce del lor cer - vel-lo che on-deggia e

D. MA.
si leg-ge il vor-ti - ce del lor cer - vel-lo che on-deggia e

AL.
si leg-ge il vor-ti - ce del lor cer - vel-lo che on-deggia e

I.
Vni

II.

Vle

Vc.
Cb.

Ott.

Ob.

Cl.
si b

Fg.

Cor.
Do

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

vel. - lo che on - deg - gia e in - cer - to sta.

vel. - lo che on - deg - gia e in - cer - to sta.

du - bi - ta e in - cer - to sta in - cer - to sta.

du - bi - ta e in - cer - to sta in - cer - to sta.

du - bi - ta e in - cer - to sta in - cer - to sta.

p

p

Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.

Vle

Vc.
Cb.

p

sottovoce

sottovoce

Nel volto e - sta - ti - co di questo e quel lo si

Nel volto e - sta - ti - co di questo e quel lo si

Nel volto e - sta - ti - co di questo e quel - lo

Nel volto e - sta - ti - co di questo e quel - lo,

Detailed description: This page of a musical score contains parts for woodwinds (Oboe, Clarinet in B-flat, Bassoon), brass (Trumpet, Trombone), vocal soloists (CEN., D. RA., DAN., D. MA.), and strings (Violins I & II, Viola, Violoncello/Double Bass). The woodwinds and strings play melodic lines with various articulations and dynamics. The vocal soloists have lyrics in Italian. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Ott.
Ob.
Cl.
Si b
Fg.

Cor.
Do

CEN.
leg-ge il vor - ti - ce del lor... cer - vel - lo che on -

D. RA.
leg-ge il vor - ti - ce del lor... cer - vel - lo che on -

DAN.
si leg-ge il vor. ti - ce del lor cer. vel. lo che on. deggia e du. bi. ta in. cer. - to

D. MA.
si leg-ge il vor. ti - ce del lor cer. vel. lo che on. deggia e du. bi. ta in. cer. - to

AL.
si leg-ge il vor. ti ce del lor cer. vel. lo che on. deggia e du. bi. ta in. cer. - to

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ott.

Ob.

Cl. Si b

Fg.

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.
- deg - - gia e in - cer - to..... sta.

D. RA.
- deg - - gia e in - cer - to..... sta.

DAN.
sta in - cer - to sta.

D. MA.
sta in - cer - to sta. Se tu più mormori so.lou.na

AL.
sta in - cer - to sta.

I. Vni
p Arco

II. Vni
p Arco

Vle
p Arco

Vc.
p Arco

Ch.
p

Cl. *a 2*
Si b

Fg. *a 2*

Cor. Do

D. MA.
sil.la.ba un ci mi - te - ri - o qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa -

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *a 2*

Cl. *a 2* *p cresc.*
Si b

Fg. *a 2* *cresc.*

Cor. Do *cresc.*

Trb. Do *p cresc.*

Trbn. *p cresc.*

Tp.

CEN. *p*
Deh soc.cor. re.te.mi, deh non la. scia.te.mi...ah di me mi.se.ra che mai sa. rà? che mai sa.

D. MA.
- rà.

AL.
Via me - no strepi.to: fa - te si - len - zio,

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

UNITI

Fl. Ott.

Ob. a 2

Cl. Si b a 2

Fg. a 2

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

ra? che mai sa - ra? che mai sa - ra? che mai sa - ra?

D. RA.

Via con so - la - te - vi - signor, la -

DAN.

Io sono un principe, o sono un

D. MA.

Se tu piu mormori

AL.

o qualche scanda - lo qui na - sce - ra: via me - no

I. Vni

II.

Vle

Vc. Cb.

f

f

f

f

Fl. Ott.

Ob. *a 2*

Cl. *a 2*
Si b

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

D. RA.
scia.te.la. (Già la mia fu.ri.a crescendo va, crescendo va, crescendo va, crescendo

DAN.
ca.vo.lo?vi mando al diavo.lo: veni.te qua, veni.te qua, ve.ni.te qua, veni.te

D. MA.
so - lou - na sil.la.ba, un ci - mi - te.ri.o qui si fa

AL.
strep.i.to: fa - te si - len.zio, o qualche scandalo

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott. *a 2*

Ob. *a 2*

Cl. Si b *a 2*

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

CEN. Ah! di me mi - se - ra che mai sa -

D. RA. va, crescendo va. Già la mia fu - ri - a crescen - do

DAN. qua, ve - ni - te qua. Vi man - do al dia - vo - lo: ve - ni - te

D. MA. - rà. Se tu più mormori so - lou - na sil - la - ba, un ci - mi - te - ri - o qui si fa

AL. qui na - sce - rà. Via me - no stre - pi - to, fa - te si - len - zi - o. o qualche scanda - lo qui nasce.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do a 2

Trb. Do a 2

Trbn.

Tp.

CEN. *ra?* ah di me mi - se - ra che mai sa - ra?

D. RA. va.) Via conso - la - te - vi; signor, la - sciate - la. (Già la mia fu - ri - a crescendo va,

DAN. qua, vi man - do al dia - vo - lo, ve - ni - te qua,

D. MA. - ra, un ci - mi - te - ri - o qui si fa - ra.

AL. - ra, via meno strepi - to, fa - te si - lenzi - o, o qualche scanda - lo qui nasce - ra.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

che mai sa - rà? Ah! di me mi - se - ra

D. RA.

cre - - - scen - - - do va. Già la mia fu - ri - a

DAN.

ve - - - ni - - - te qua. Vi mando al diavo - lo,

D. MA.

qui si fa - - - rà. Se tu più mormori solo una sillaba, un cini -

AL.

qui na - - - sce - - - rà. Via meno strepito, fa te si - lenzi.o, o qualche

I. Vni

II. Vni

Vle

Vc. Ch.

Fl. Ott.

Ob.

Cl. Si b

Fg. a 2

Cor. Do a 2

Trb. Do

Trbn.

Tp.

CEN.
che mai sa - rà? ah di me - mi - se - ra che mai sa -

D. RA.
cre - scen - do va.) Via conso - la - te - vi, signor la - sciate - la. (Già la mia fu - ri - a crescendo

DAN.
ve - ni - te qua, vi man - do al dia - vo - lo, ve - ni - te

D. MA.
- teri - o, qui si fa - rà, un ci - mi - te - ri - o qui si fa

AL.
scandalo qui nasce - rà, via meno stre - pi - to, fa - te si - lenzi - o, o qualche scandalo qui nasce.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Si b

Fg. a 2

Cor. Do

Trb. Do a 2

Trbn.

Tp.

CEN.

-rà? che mai sa - - - rà? Deh soccor. re. temi, deh! non la.

D. RA.

va, cre - - - scen - - - do va.) Via conso. la. te. vi; si. gnor, la.

DAN.

qua, ve - - - ni - - - te qua. lo son un principe, o sono un

D. MA.

-rà, qui si rà, fa - - - rà. Se tu più

AL.

-rà, qui na - - - sce - - - rà.

I. Vni

II. Vni

Vle

Vc. Ch.

Cl. Si b.

Fg. a 2

Cor. Do

Trb. Do a 2

CEN.
- scia.te.mi, deh soccor - re.te.mi,deh, non la - sciate.mi, deh soccor. re.te.mi, deh non la. scia.te.mi, ah di me

D. RA.
- sciate.la; via con.so - la.te.vi; si.gnor la - sciate.la; via conso - la.te.vi; signor,la - sciate.la.(Già la mia

DAN.
ca.vo.lo, io so.no un principe, o sono un cavo.lo, io sono un principe, o so.no un cavo.lo?vi mando al

D. MA.
mormori so - lo u - na sil.laba un ci - mi - te.ri.o

I.
Vni

II.
Vle

Vc.
Cb.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It consists of 11 staves. The top staff is for Clarinet in B-flat (Cl. Si b.). The second staff is for Flute (Fg.) marked 'a 2'. The third staff is for Cor Anglais (Cor. Do). The fourth staff is for Trumpet in D (Trb. Do) marked 'a 2'. The fifth staff is for Cello (CEN.) with lyrics. The sixth staff is for Double Bass (D. RA.) with lyrics. The seventh staff is for Double Bass (DAN.) with lyrics. The eighth staff is for Double Bass (D. MA.) with lyrics. The bottom four staves are for the string section: Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts have lyrics in Italian, including 'sciate.mi, deh soccor - re.te.mi,deh, non la - sciate.mi, deh soccor. re.te.mi, deh non la. scia.te.mi, ah di me' and 'ca.vo.lo, io so.no un principe, o sono un cavo.lo, io sono un principe, o so.no un cavo.lo?vi mando al mormori so - lo u - na sil.laba un ci - mi - te.ri.o'.

Fl. Ott. *p cresc.*

Ob. *p cresc.*

Cl. Si b *cresc.*

Fg. *a 2 cresc.*

Cor. Do *cresc.*

Trb. Do *a 2 cresc.*

Trbn. *p cresc.*

Tp. *p cresc.*

CEN. mi-se-ra che mai sa-rà? Deh! soccor-re-te-mi, deh! non la-sciatemi, deh soc.cor-re-te-mi, deh non la-

D. RA. fu-ri-a *crescendo* va.) Via conso-la-te-vi, signor, la-scia-te-la; via conso-la-te-vi; signor, la

DAN. diav-lo, veni-te qua. Io sono un princi-pe, o sono un ca.vo-lo? io sono un princi-pe, o so.no.un

D. MA. qui si fa-rà. Se tu più mormori so.lo una sil-la.ba, se tu più mormo-ri so.lo ana

AL. Via me-no stre-pi-to, via me-no

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

F.
Ott.

Ob.

Cl.
Si b

Fg.

a 2

f

Cor.
Do

Trb.
Do

Trbn.

Tp.

a 2

f

CEN.
-sciate.mi,deh! soccor - re.te.mi,deh!non la - sciate.mi,ah di me mi.se.ra che mai sa - rà? che

D. RA.
-scia.te.la; via conso - la.te.vi; signor, la - sciate.la.(Già la mia fu.ri.a crescendo va, cre -

DAN.
cavo.lo, io sonoun principe, o sono un cavo.lo? vi mando al diavo.lo, veni .te qua, ve -

D. MA.
sil.la.ba, se tu piü mormori so.lo una sil.la.ba, un ci.mi - te.ri - o qui si fa - rà, qui

AL.
stre - pi - to, o qualche scan.da - lo qui na - sce - rà, qui

I.
Vni

II.

Vle

Vc.
Cb.

f

f

Unite

f

Fl. Ott.

Ob. *a 2*

Cl. Si b *a 2*

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

mai sa - rà? che mai sa - rà? ah di me mi - se - ra
 - scen - do va, cre - scen - do va, già la mia fu - ri - a
 - ni - te qua, ve - ni - te qua, vi mando al dia - vo - lo
 si fa - rà, qui si fa - rà, un ci - mi - te - ri - o
 na - sce - rà, qui na - sce - rà, o qualche scanda - lo

I. Vni

II Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. si b

Fg. a 2

Cor. Do

Trb. Do

Trbn.

Tp.

GEN. che mai sa - rà?

D. RA. crescen.do va.)

DAN. ve. ni - te qua.

D. MA. qui si fa - rà.

AL. qui na.sce - rà.

I. Vni

II. Vni

Vle DIV.

Vc. Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 299. The woodwind section includes Flute (Fl.) and Oboe (Ob.) with a first oboe part, Clarinet in B-flat (Cl. si b), and Bassoon (Fg.) with a second part (a 2). The brass section consists of two Cornets (Cor. Do), two Trumpets (Trb. Do), Trombone (Trbn.), and Trombone (Tp.). The vocal soloists are GEN. (Soprano), D. RA. (Alto), DAN. (Tenor), D. MA. (Bass), and AL. (Bass). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features various musical notations such as slurs, dynamics, and articulation marks. The vocal parts have Italian lyrics. The string parts include a 'DIV.' (divisi) marking for the Viola.

Fl. Ott.
Ob.
Cl. Si b
Fg.
Cor. Do
Trb. Do
Trbn.
Tp.
I. Vni
II. Vni
Vle
Vc. Cb.

This system contains the first four measures of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpets, Trombones, Horns) play rhythmic patterns. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a steady accompaniment. A double bar line is present at the end of the system.

Fl. Ott.
Ob.
Cl. Si b
Fg.
Cor. Do
Trb. Do
Trbn.
Tp.
I. Vni
II. Vni
Vle
Vc. Cb.

This system contains measures 5 through 8. The woodwinds and brass have melodic lines, with some notes marked with an *a 2* (second ending). The strings continue their accompaniment. The word *Unite* is written above the Viola part in measure 6. The system concludes with a double bar line.

Fine dell' Atto I