

# ANNA BOLENA

## SINFONIA

GAETANO DONIZETTI

Allegro

Violini I. *f*

Violini II. *f*

Viole *f*

Violoncelli *f*

Contrabbassi *f*

Vni I.

Vni II.

Vle

Vc. Cb.

10

*tr*

*p*

10

Fl.

Vni I.

Vni II.

Vle *p*

Vc. Cb. *d* *p*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn.

Trp.

Tmb.  
G.C. e P.

I.  
Vni

II.

Vle

Vc.

Ch.

*p*

*f*

*trb*

20 Larghetto

*calando*

Cl. I. *psf*

Fg. I. *psf*

Cor. Re I. *psf*

20 Larghetto

*calando*

Vni I. *psf*

Vni II. *psf*

Vle *psf*

Vc. *p*

Cb. *p*

Cl. I. *p fz*

Fg. *p fz*

Vni I. *p fz*

Vni II. *p fz*

Vle *p fz*

Vc.

Ch.

30

Ob. *p*

Fg. *p*

Trbn. *p*

Vni I. *p*

Vni II. *pp*

Vle

Vc.

Cb. *p*

Fl.

Ob. *sf*

Cl. Do *sf*

Fg.

Trbn. *sf*

Vni I.

Vni II.

Vle

Vc.

Cb.

40

Ott.  
 Fl.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Re  
 Cor.  
 La  
 Trb.  
 Re  
 Trbn.  
 Tp.  
 Tmb.  
 G.C. e P.  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

Musical score for a symphony orchestra, page 5, measures 40-42. The score includes parts for Oboe, Flute, Clarinet in D, Bassoon, Trumpets (Re and La), Trombones (Re and Bn), Trombone, Trumpet, Timpani (G.C. e P.), Violin I and II, Viola, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics range from piano (p) to fortissimo (ff).

*calando*

I.

Cl. Do

Fg.

Re

Cor.

La

*fp*

*fp*

*calando*

I.

Vni

II.

Vle

Vc.

Cb.

*fp*

*fp*

*calando*

*fr*

*calando*

*DIV. 1*



I.

Cl. Do

Fg.

Re

Cor.

La

Tp.

*p*

*sempre calando*

I.

Vni

II.

Vle

Vc.

Cb.

*p*

*p*

50 Allegro

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.

Fl.

Ob.

Cl. D<sub>o</sub>

Fg.

Cor. Re

Cor. La

Trh. Re

Trbn.

Tp.

Tmh. G.C. e P.

I. Vni

II. Vni

Vle

Vc. Cb.

Musical score for Violins I and II, Viola, and Violoncello/Double Bass. The score is in G major (one sharp) and 3/4 time. The Violin I part features a melodic line with triplets and a *cresc.* marking. The Violin II, Viola, and Violoncello/Double Bass parts provide harmonic support with rhythmic patterns and a *cresc.* marking.



60

Musical score for Oboe, Flute, Clarinet in D, Bassoon, and Cor Anglais. The score is in G major and 3/4 time. The Oboe and Flute parts feature melodic lines with triplets and a *p* marking. The Clarinet in D and Bassoon parts provide harmonic support with rhythmic patterns and a *p* marking. The Cor Anglais part features a rhythmic pattern with a *p* marking.

60

Musical score for Violins I and II, Viola, and Violoncello/Double Bass. The score is in G major and 3/4 time. The Violin I part features a melodic line with triplets and a *p* marking. The Violin II, Viola, and Violoncello/Double Bass parts provide harmonic support with rhythmic patterns and a *p* marking.



Musical score for measures 1-3. The score includes parts for Flute (Fl.), Flute/Guitar (Fg.), Trumpets (Re, Cor.), Trombones (I.a), Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The first measure features a flute solo with a triplet of eighth notes. The second measure continues the flute line with more triplets. The third measure shows the flute playing a triplet of eighth notes, while other instruments play chords or single notes. Dynamics include *p* (piano) and *arco* (arco) for the strings.

Musical score for measures 4-6. The score includes parts for Flute (Fl.), Flute/Guitar (Fg.), Trumpets (Re, Cor.), Trombones (I.a), Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The first measure features a flute solo with a triplet of eighth notes. The second measure continues the flute line with more triplets. The third measure shows the flute playing a triplet of eighth notes, while other instruments play chords or single notes. Dynamics include *p* (piano) and *arco* (arco) for the strings.

70

Ott. *f* *p* 3

Fl. *f* *p* 3

Ob. *f*

Cl. *f* *p*

Fg. *f* *p*

Re *f* *p*

Cor. *f* *p*

La *f* *p*

Trb. *f*

Trbn. *f*

Trp. *f*

Tmb. *f*

G.C. e P. *f*

70

I. *f* *p* 3

Vni *f* *p* 3

II. *f* *p*

Vle *f* *p* 3

Vc. *f* *pizz.*

Cb. *f* *p*

*crescendo* -----

This musical score page features a woodwind section (Ott., Fl., Ob., Cl. Do, Fg.), a brass section (Cor. Re, Cor. La, Trb. Re, Trbn., Tp.), and a string section (Vni I, Vni II, Vle, Vc., Ch.). The woodwinds and strings are playing a complex rhythmic pattern of eighth notes, with many triplets. The woodwinds have dynamic markings like *p* and *mf*. The brass section is mostly silent. A *crescendo* marking is present at the top and bottom of the page, with a dashed line extending across the score. The key signature has two sharps (F# and C#), and the time signature is 4/4. The string section includes a *mf* marking at the beginning.

Ott.  
Fl.  
Ob.  
Cl. Do  
Fg.  
Re  
Cor.  
La  
Trb. Re  
Trbn.  
Tp.  
Tmb. G.C. e P.  
I. Vni  
II. Vni  
Vle  
Vc. arco  
Cb. arco

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*mf*  
*mf*  
*ff*  
*mf*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Re  
Cor.  
La  
Trb.  
Re  
Trbn.  
Tp.  
Tmb.  
G.C. e P.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb

80

80

This musical score is for page 80 of a 13-page document. It features a full orchestral arrangement. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do), and Bassoon (Fg.). The brass section includes Trumpet (Re), Cor (Cor.), Trombone (La), Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The percussion section includes Timpani (Tmb.), Gong/Cymbal (G.C.), and Snare Drum (P.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 80. The score is divided into three measures, with the first measure containing a complex woodwind and brass texture, the second measure featuring a more active woodwind and brass section, and the third measure showing a transition in the woodwinds and brass. The strings provide a steady accompaniment throughout.

This page of a musical score, numbered 14, contains the following parts and staves:

- Ott.** (Oboe): Treble clef, *ff* dynamic, playing a melodic line with triplets.
- Fl.** (Flute): Treble clef, *ff* dynamic, playing a melodic line with triplets.
- Ob.** (Oboe): Treble clef, *ff* dynamic, playing a melodic line with triplets.
- Cl. Do** (Clarinet in D): Treble clef, *ff* dynamic, playing a melodic line with triplets.
- Fg.** (Fagotto): Bass clef, *ff* dynamic, playing a melodic line with triplets.
- Re Cor.** (Trumpet in C): Treble clef, *f* dynamic, playing a melodic line with triplets.
- La Cor.** (Trumpet in A): Treble clef, *f* dynamic, playing a melodic line with triplets.
- Trbn. Re** (Trumpet in C): Treble clef, *f* dynamic, playing a melodic line with triplets.
- Trbn.** (Trumpet in B): Bass clef, *f* dynamic, playing a melodic line with triplets.
- Tp.** (Trombone): Bass clef, *f* dynamic, playing a melodic line with triplets.
- Tmb. G.C. e P.** (Tuba): Bass clef, *f* dynamic, playing a melodic line with triplets.
- Vni I.** (Violin I): Treble clef, *ff* dynamic, playing a melodic line with triplets.
- Vni II.** (Violin II): Treble clef, *ff* dynamic, playing a melodic line with triplets.
- Vle.** (Viola): Bass clef, *ff* dynamic, playing a melodic line with triplets.
- Vc.** (Violoncello): Bass clef, *ff* dynamic, playing a melodic line with triplets.
- Ch.** (Cello): Bass clef, *ff* dynamic, playing a melodic line with triplets.

The score is written in a key signature of two sharps (D major or F# minor) and features a complex rhythmic pattern with many triplets. The dynamics are generally *ff* (fortissimo) for the woodwinds and strings, and *f* (forte) for the brass.

This page of a musical score, numbered 15, contains the following parts and staves:

- Ott.** (Oboe): Treble clef, playing a melodic line with triplets in the second measure.
- Fl.** (Flute): Treble clef, playing a melodic line with triplets in the second measure.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets in the second measure.
- Cl. Do** (Clarinet in D): Treble clef, playing a melodic line with triplets in the second measure.
- Fg.** (Fagotto): Bass clef, playing a melodic line with triplets in the second measure.
- Cor. Re** (Trumpet in C): Treble clef, playing a melodic line with triplets in the second measure.
- Cor. La** (Trumpet in B-flat): Treble clef, playing a melodic line with triplets in the second measure.
- Trb. Re** (Trumpet in C): Treble clef, playing a melodic line with triplets in the second measure.
- Trbn.** (Trombone): Bass clef, playing a melodic line with triplets in the second measure.
- Tp.** (Tuba): Bass clef, playing a melodic line with triplets in the second measure.
- Tmb. G.C. e P.** (Timpani): Bass clef, playing a rhythmic pattern with triplets in the second measure.
- Vni I** (Violin I): Treble clef, playing a melodic line with triplets in the second measure.
- Vni II** (Violin II): Treble clef, playing a melodic line with triplets in the second measure.
- Vle** (Viola): Treble clef, playing a melodic line with triplets in the second measure.
- Vc.** (Violoncello): Bass clef, playing a melodic line with triplets in the second measure.
- Ch.** (Contrabasso): Bass clef, playing a melodic line with triplets in the second measure.

The score is written in a key signature of two sharps (D major) and a 4/4 time signature. It features a complex rhythmic pattern with many triplets and dynamic markings such as *v*, *a2*, and *a*.

This musical score page contains the following parts and staves:

- Ott.** (Oboe) - Treble clef, featuring triplet patterns.
- Fl.** (Flute) - Treble clef, featuring triplet patterns.
- Ob.** (Oboe) - Treble clef, featuring triplet patterns.
- Cl. Do** (Clarinet in D) - Treble clef, featuring triplet patterns.
- Fg.** (Fagotto) - Bass clef, featuring triplet patterns.
- Re** (Trumpet) - Treble clef, featuring triplet patterns.
- Cor. Lu** (Cornet in F) - Treble clef, featuring triplet patterns.
- Trb. Re** (Trumpet) - Treble clef, marked *a 2*, featuring triplet patterns.
- Trbn.** (Trumpet) - Treble clef, featuring triplet patterns.
- Tp.** (Trombone) - Bass clef, featuring triplet patterns.
- Tmb. G.C. e P.** (Tuba) - Bass clef, featuring triplet patterns.
- Vni I.** (Violin I) - Treble clef, featuring triplet patterns.
- Vni II.** (Violin II) - Treble clef, featuring triplet patterns.
- Vle** (Viola) - Treble clef, featuring triplet patterns.
- Vc.** (Violoncello) - Bass clef, featuring triplet patterns.
- Cb.** (Contrabbasso) - Bass clef, featuring triplet patterns.

The score is written in a key signature of two sharps (F# and C#) and includes various musical notations such as triplets, slurs, and dynamic markings.



90

Ott.  
 Fl.  
 Ob.  
 Cl.  
*Do*  
 Fg.  
 Re  
 Cor.  
 La  
 Trb.  
*Re*  
 Trbn.  
 Tp.  
 Imb.  
 G.C. e P.  
 I  
 Vni  
 II  
 Vle  
 Vc.  
 Ch.

Musical score for page 17, rehearsal mark 90. The score includes parts for Oboe, Flute, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, Violins, Viola, and Cello/Double Bass. The score is in 3/4 time and features various musical notations such as triplets, accents, and dynamic markings (e.g., *f*, *mf*). The percussion part includes a snare drum and cymbal. The string parts include Violins I and II, Viola, and Cello/Double Bass. The woodwind parts include Oboe, Flute, Clarinet, Bassoon, and Horns. The brass parts include Trumpets and Trombones. The percussion part includes a snare drum and cymbal. The string parts include Violins I and II, Viola, and Cello/Double Bass.

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

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with triplets in the second and third measures.
- Ob.** (Oboe): Plays a rhythmic pattern of eighth notes in the second and third measures.
- Cl. Do** (Clarinet in D): Features a melodic line with a *a2* marking and a triplet in the second measure.
- Fg.** (Fagotto/Bassoon): Plays a melodic line with a *a2* marking and triplets in the first and second measures.
- Cor. Re** (Trumpet in C) and **La** (Trumpet in B-flat): Both play a rhythmic pattern of eighth notes in the second and third measures.
- Trbn.** (Trombone): Plays a rhythmic pattern of eighth notes in the second and third measures.
- Ip.** (Tuba): Plays a rhythmic pattern of eighth notes in the second and third measures.
- Tmb. G.C. e P.** (Timpani): Plays a rhythmic pattern of eighth notes in the second and third measures.
- Vni I** (Violin I) and **Vni II** (Violin II): Both play a melodic line with triplets in the second and third measures.
- Vle** (Viola): Plays a melodic line with triplets in the first and second measures.
- Vc.** (Violoncello) and **Cb.** (Contrabbasso): Both play a melodic line with triplets in the first and second measures.

The score includes various musical notations such as *f* (forte), *a2* (second octave), and triplets. The key signature has two sharps (F# and C#), and the time signature is 3/4.

This page of a musical score, numbered 19, contains the following parts and their respective musical content:

- Ott. (Oboe):** Features a melodic line with triplets and accents.
- Fl. (Flute):** Mirrors the Oboe part with triplets and accents.
- Ob. (Oboe):** Remains silent.
- Cl. Do (Clarinete soprano):** Features a melodic line with triplets and accents.
- Fig. (Clarinete baixo):** Features a melodic line with triplets and accents.
- Re (Corneta soprano):** Features a melodic line with accents.
- La (Corneta baixo):** Features a melodic line with accents.
- Trb. Re (Trombeta soprano):** Features a melodic line with accents.
- Trbn. (Trombeta baixo):** Features a melodic line with accents.
- Ip. (Trombona):** Features a melodic line with accents.
- Tmb. G.C. e P. (Tamborim, Caixa, e Pandeiro):** Features rhythmic patterns with accents.
- Vni I (Violino I):** Features a melodic line with triplets and accents.
- Vni II (Violino II):** Features a melodic line with triplets and accents.
- Vle (Viola):** Features a melodic line with accents.
- Vc. (Violoncello):** Features a melodic line with accents.
- Ch. (Contrabaixo):** Features a melodic line with accents.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.

Re  
Cor.  
La

Trb.  
Re  
Trbn.

Tp.

Tmb.  
G.C. cP.

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

This page of a musical score, numbered 21, contains the following parts and markings:

- Woodwinds:** Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re/La). The woodwinds play a melodic line with dynamic markings of *f* and *a2*.
- Brass:** Trumpets (Trb. Re), Trombones (Trbn.), and Trombones/Trumpets in C (Tmb. G.C. c P.). The brass parts feature a rhythmic accompaniment with dynamic markings of *f*.
- Strings:** Violins I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The string parts provide harmonic support with dynamic markings of *f*.
- Performance Markings:** The score includes various articulation marks such as accents (*>*) and slurs. There are also specific performance instructions like *a2* and *3* (triplets) placed above or below notes.
- Staff Labels:** The parts are labeled on the left side of the score: Ott., Fl., Ob., Cl. Do, Fg., Cor. Re, Cor. La, Trb. Re, Trbn., Tmb. G.C. c P., Vni I, Vni II, Vle, Vc., and Ch.

Cl. Do 110

*p dolce*

Vni II. 110

Vle

Vc. Ch.



Ott.

Ob.

Cl. Do

Re

Cor. Ia

I. Vni

II. Vni

Vle

Vc. Ch.

12c

Ott.

Ob.

Cl.  
Do

Fg.

Re  
Cor.  
La

120

I.  
Vni

II.

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.  
La

I.  
Vni

II.

Vle

Vc.  
Cb.

*calando*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re  
Lu

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

*calando*

Vni  
I.

Vni  
II.

Vle

Vc.

Cb.

*f*

*fp*

*p*

*sf p*

*sf*

*p*



130

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Lu

Trb.  
Re

Trbn.

Tp.

Tmb.

130

I.

Vni

II.

Vle

Vc.

Ch.

*cresc. a poco a poco*

Cl. Do

Fg.

Re Cor.

Lu

Tmb.

*cresc. a poco a poco*

I. Vni

II. Vni

Vle

Vc. Cb.



*rinforzando*

Ob.

Cl. Do

Fg.

Re Cor.

Lu

Tp.

Tmb. G. C.

*p e rinf. a poco a poco*

*pp*

*rinforzando*

I. Vni

II. Vni

Vle

Vc. Cb.

*arco*

*arco*

*arco*

140

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.

Trbn.

Tp.

Tmb.  
G. C.

140

I.  
Vni

II.

Vle

Vc.

Ch.

*f e crescendo*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.  
La

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.  
*G.C. sola*

*f e crescendo*

I.

Vni

II.

Vle

Vc.

Ch.

This page of a musical score, numbered 29, contains the following parts and their respective musical notations:

- Ott. (Oboe):** Treble clef, key signature of two sharps (F# and C#). Features a melodic line with eighth-note triplets and slurs.
- Fl. (Flute):** Treble clef, key signature of two sharps. Features a melodic line with eighth-note triplets and slurs.
- Ob. (Oboe):** Treble clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Cl. Do (Clarinete Solista):** Treble clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Fg. (Fagotto):** Bass clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Re (Corni):** Treble clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- La (Corni):** Treble clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Trb. Re (Trombe):** Treble clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Trbn. (Trombe):** Bass clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Tp. (Tromba):** Bass clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Tmb. G.C. e P. (Tamburini):** Treble clef, key signature of two sharps. Features a rhythmic accompaniment of eighth notes with accents.
- Vni I (Violini):** Treble clef, key signature of two sharps. Features a melodic line with eighth-note triplets and slurs.
- Vni II (Violini):** Treble clef, key signature of two sharps. Features a melodic line with eighth-note triplets and slurs.
- Vle (Viola):** Bass clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Vc. (Violoncello):** Bass clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.
- Cb. (Contrabbasso):** Bass clef, key signature of two sharps. Features a harmonic accompaniment of eighth notes with accents.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re

Cor.  
La

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*ff*

*a2*

*ff*

*ff*

150

150

This page of a musical score, numbered 31, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts feature melodic lines with various articulations and dynamics.
- Ob.** (Oboe): Continues the melodic line with a long note in the first measure.
- Cl. Do** (Clarinet in D): Features a melodic line with a long note in the third measure.
- Fg.** (Fagotto/Bassoon): Provides a harmonic accompaniment with eighth notes.
- Cor. Re** (Trumpet in C) and **Cor. La** (Trumpet in B-flat): Both parts play a rhythmic pattern of eighth notes.
- Trbn. Re** (Trumpet in C) and **Trbn.** (Trumpet in B-flat): Both parts play a rhythmic pattern of eighth notes.
- Tp.** (Trombone): Remains mostly silent on this page.
- Tmb. G.C. e P.** (Timpani): Features a rhythmic pattern of eighth notes.
- Vni I.** (Violin I): Features a melodic line with triplets.
- Vni II.** (Violin II): Features a melodic line with triplets.
- Vle.** (Viola): Features a melodic line with triplets.
- Vc.** (Violoncello): Features a melodic line with triplets.
- Cb.** (Contrabasso): Features a melodic line with triplets.

The score is written in a key signature of two sharps (D major or F# minor) and includes various musical notations such as slurs, accents, and dynamic markings.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Re  
Cor.  
La  
Trb.  
Re  
Trbn.  
Tp.  
Tmb.  
G.C. e P.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

160

160

Detailed description: This page of a musical score, page 32, covers measures 157 through 160. The key signature is two sharps (F# and C#). The score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpets (Trb. Re), Trombones (Trbn.), and Trombones (Tp.). The percussion section (Tmb. G.C. e P.) features a rhythmic pattern of eighth notes with accents. The string section includes Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a melodic line with triplets in measures 157-158, followed by a more complex rhythmic pattern in measures 159-160. The percussion part provides a steady eighth-note accompaniment. The page number '32' is in the top left, and the measure number '160' is boxed in the top right and bottom right.



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

- Ott.** (Oboe) and **Fl.** (Flute): Both parts feature intricate sixteenth-note passages with frequent triplets and slurs.
- Ob.** (Oboe): Features a more rhythmic, eighth-note pattern.
- Cl. Do** (Clarinet in D): Features a rhythmic eighth-note pattern.
- Fg.** (Fagotto): Features a rhythmic eighth-note pattern.
- Cor. Re** (Trumpet in C) and **Cor. Fa** (Trumpet in F): Both parts play a rhythmic eighth-note pattern.
- Trbn. Re** (Tenor Trombone): Features a rhythmic eighth-note pattern.
- Trbn.** (Bass Trombone): Features a rhythmic eighth-note pattern.
- Tp.** (Tromba): Features a rhythmic eighth-note pattern.
- Tmb. G.C. e P.** (Trombone in G, C, and F): Features a rhythmic eighth-note pattern.
- Vni I** (Violin I): Features a rhythmic eighth-note pattern.
- Vni II** (Violin II): Features a rhythmic eighth-note pattern.
- Vle** (Viola): Features a rhythmic eighth-note pattern.
- Vc.** (Violoncello): Features a rhythmic eighth-note pattern.
- Ch.** (Contrabbasso): Features a rhythmic eighth-note pattern.

The score includes various musical notations such as slurs, triplets, and dynamic markings. The woodwind and string parts are highly active, while the brass parts provide a steady rhythmic accompaniment.

This musical score page, numbered 34, contains the following parts and markings:

- Woodwinds:**
  - Ott.** (Oboe) and **Fl.** (Flute): Both parts feature a melodic line with a *f* (forte) dynamic and a *tr* (trill) marking. They play a sequence of notes, including a triplet of eighth notes.
  - Ob.** (Oboe): Features a melodic line with a *f* dynamic, including a *tr* marking and a triplet of eighth notes.
  - Cl. Do** (Clarinet in D): Features a melodic line with a *f* dynamic and a triplet of eighth notes.
  - Fg.** (Fagotto): Features a rhythmic accompaniment with a triplet of eighth notes.
- Brass:**
  - Cor. Re** (Cornet in E-flat) and **Cor. La** (Cornet in B-flat): Both parts play a sustained note with a *f* dynamic and a *tr* marking.
  - Trb. Re** (Trumpet in E-flat) and **Trbn.** (Trumpet in B-flat): Both parts play a sustained note with a *f* dynamic and a *tr* marking.
  - Tp.** (Trombone): Features a rhythmic accompaniment.
  - Tmb. G.C. e P.** (Timpani): Features a rhythmic accompaniment.
- Strings:**
  - Vni I & II** (Violins): Both parts play a rhythmic accompaniment with a *f* dynamic and a triplet of eighth notes.
  - Vle** (Viola): Features a rhythmic accompaniment with a *f* dynamic and a triplet of eighth notes.
  - Vc.** (Violoncello): Features a rhythmic accompaniment with a *f* dynamic and a triplet of eighth notes.
  - Ch.** (Contrabbasso): Features a rhythmic accompaniment with a *f* dynamic and a triplet of eighth notes.

170

VUOTA

Ott.

Fl.

Ob. *a2*

Cl. *Do*

Fg.

VUOTA

Re *a2*

Cor. *a2*

La

VUOTA

Trb. *Re*

Trbn. *a3*

Tp.

170

VUOTA

Tmb. G.C. e P.

I. *n*

Vni *p*

II. *p*

Vle *p*

Vc. *pizz.* *p*

Ch. *pizz.* *p*

VUOTA



I. Vni

II. Vni

Vle

Vc. Cb.



Ob.

Cl. Do

Fg. I.

Re I.

Cor. III.

La

I. Vni

II. Vni

Vle

Vc. arco

Cb. arco

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Lu

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

I.  
Vni

II.

Vle

Vc.

Cb.

190

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

190

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Re  
Cor.  
I.a  
Trb.  
Re  
Trbn.  
Tp.  
Tmb.  
G.C. e P.  
Vni  
I.  
II.  
Vle  
Vc.  
Cb.

*f* *a2* *a2* *22*

3 3 3 3

Detailed description: This page of a musical score, numbered 40, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The percussion section includes Timpani (Tmb.), Gong/Cymbal (G.C.), and Snare Drum (P.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) and *a2* (accents) are present. The key signature is one sharp (F#) and the time signature is 3/4. The page is divided into four measures by vertical bar lines.



200

This page of a musical score, page 41, contains measures 199 and 200. The score is for a symphony orchestra and includes the following parts: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns (Re, Cor. La), Trumpet (Trb. Re), Trombone (Trbn.), Trombone (Tp.), Percussion (Tmb. G.C. e P.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The key signature is one sharp (F#), and the time signature is 4/4. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte). The number '200' is printed in a box above the first staff of the second system. The bottom of the page shows the beginning of measure 201.

Musical score for the first system, measures 195-200. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Re), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The key signature is two sharps (F# and C#). The Flute part features a melodic line with a dynamic marking of *p*. The Oboe and Clarinet parts have a dynamic marking of *pp*. The Bassoon part has a dynamic marking of *p*. The Cor Anglais part has a dynamic marking of *p*. The Violin I part has a dynamic marking of *p*. The Violin II part has a dynamic marking of *p*. The Viola part has a dynamic marking of *p*. The Violoncello/Double Bass part has a dynamic marking of *p*. There is a first ending bracket over the Clarinet part in measure 200.



Musical score for the second system, measures 205-210. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re). The key signature is two sharps (F# and C#). The Flute part features a melodic line with a dynamic marking of *mf*. The Oboe part has a dynamic marking of *mf*. The Clarinet part has a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mf*. The Cor Anglais part has a dynamic marking of *mf*. There is a boxed measure number '210' above the Flute part in measure 205. There is a first ending bracket over the Clarinet part in measure 210.

Musical score for the third system, measures 210-215. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The key signature is two sharps (F# and C#). The Violin I part features a melodic line with a dynamic marking of *mf*. The Violin II part has a dynamic marking of *mf*. The Viola part has a dynamic marking of *mf*. The Violoncello/Double Bass part has a dynamic marking of *mf*. There is a boxed measure number '210' above the Violin I part in measure 210. There is a first ending bracket over the Violin I part in measure 210.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Re

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



**220**

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

**220**

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

This page of a musical score, numbered 44, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in D (Cl. Do), and Bassoon in F (Fg.). The brass section consists of Horns in E-flat (He), Horns in C (Lu), Trumpets in E-flat (Trb. He), Trumpets in C (Trbn.), Trombones (Tp.), and Trombones in G, C, and E-flat (Tmb. G.C. e P.). The string section includes Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play rhythmic patterns, often with accents and dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The brass instruments provide harmonic support with sustained notes and dynamic markings like *f* and *p*. The overall texture is dense and rhythmic.

Musical score for measures 225-230. The score includes parts for Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Cor. Re, La), Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score features complex woodwind passages with slurs and accents, and string parts with triplets and a pizzicato section for the cello/bass.

230

Musical score for measures 230-235. This section features the Bassoon (Fg.), Horns (Cor. Re), and Trumpet (Tp.). The woodwinds play a melodic line with slurs and accents, while the horns and trumpet provide harmonic support with sustained notes.

230

Musical score for measures 235-240. This section features the Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The violins play a melodic line with triplets, while the viola and cello/bass provide harmonic support with sustained notes.

*p crescendo a poco a poco*

Ob. *I.*  
*p* 3 3 3  
Cl. *Do*  
*p*  
Fg.  
Cor. *Re*  
Tp.  
Tmb. *cassa sola pp*  
G. C.

*p crescendo a poco a poco*

*I.*  
Vni 3 3 3 3  
II.  
Vle  
Vc. *arco*  
Cb.

Fl.  
Ob. *I.*  
Cl. *Do*  
Fg.  
Cor. *a2*  
*a2*  
Tp.  
Tmb. *cassa sola pp*  
G. C.

Vni 3 3 3 3  
II.  
Vle  
Vc.  
Cb.

Ott.  
Fl.  
Ob.  
Cl. Do  
Fg.  
Re  
Cor.  
La  
Trb. Re  
Trbn.  
Tp.  
Tmb. G. C.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

240

G.C. e P.

240

This page of a musical score, numbered 48, contains the following parts and their respective musical notations:

- Ott. (Oboe):** Treble clef, key signature of two sharps (F# and C#). Features a complex melodic line with frequent triplets and slurs.
- Fl. (Flute):** Treble clef, key signature of two sharps. Mirrors the Oboe part with similar melodic patterns and triplets.
- Ob. (Oboe):** Treble clef, key signature of two sharps. Plays a more rhythmic accompaniment with slurs and rests.
- Cl. Do (Clarinete Solista):** Treble clef, key signature of two sharps. Features a melodic line with triplets and slurs.
- Fg. (Fagotto):** Bass clef, key signature of two sharps. Provides a rhythmic accompaniment with slurs and rests.
- Cor. (Corni):** A pair of staves (Re and La) in treble clef, key signature of two sharps. The Re part is marked *a2*. Both parts play a rhythmic accompaniment with slurs and rests.
- Trb. Re (Tromba):** Treble clef, key signature of two sharps. Plays a rhythmic accompaniment with slurs and rests.
- Trbn. (Tromboni):** Bass clef, key signature of two sharps. Plays a rhythmic accompaniment with slurs and rests.
- Tp. (Tromba Piccolo):** Bass clef, key signature of two sharps. Plays a rhythmic accompaniment with slurs and rests.
- Tmb. G.C. e P. (Tamburi):** Treble clef, key signature of two sharps. Features a rhythmic accompaniment with triplets and slurs.
- Vni I (Violini):** Treble clef, key signature of two sharps. Features a melodic line with triplets and slurs.
- Vni II (Violini):** Treble clef, key signature of two sharps. Features a melodic line with triplets and slurs.
- Vle (Viola):** Treble clef, key signature of two sharps. Features a melodic line with triplets and slurs.
- Vc. (Violoncello):** Bass clef, key signature of two sharps. Features a melodic line with triplets and slurs.
- Cb. (Contrabbasso):** Bass clef, key signature of two sharps. Provides a rhythmic accompaniment with slurs and rests.



This musical score page, numbered 49, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with triplets and accents, marked *ff* and *ff* respectively.
- Ob.** (Oboe): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Cl. Do** (Clarinet in D): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Fg.** (Bassoon): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Re** (Trumpet) and **Cor. Ia** (Coronet): Both play a melodic line with accents, marked *ff*. The trumpet part includes a *a2* marking.
- Trb. Re** (Trumpet): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Trbn.** (Trombone): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Tp.** (Tuba): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Tmb. G.C. e P.** (Tombone, Gong, Cymbal, and Percussion): Plays a rhythmic accompaniment of eighth notes, marked *ff*.
- Vni I.** (Violin I): Plays a melodic line with triplets and accents, marked *ff*.
- Vni II.** (Violin II): Plays a melodic line with triplets and accents, marked *ff*.
- Vle.** (Viola): Plays a melodic line with triplets and accents, marked *ff*.
- Vc.** (Violoncello): Plays a melodic line with triplets and accents, marked *ff*.
- Cb.** (Contrabasso): Plays a rhythmic accompaniment of eighth notes, marked *ff*.

The score includes various musical notations such as triplets, accents, and dynamic markings (*ff*). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass and upper strings play melodic lines.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Lu

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

I.  
Vni

II.

Vle

Vc.

Cb.

250

250

The musical score is arranged in a standard orchestral format. The woodwind section (Ott., Fl., Ob., Cl., Fg.) and brass section (Re, Lu, Trb., Trbn., Tp.) are positioned in the upper half of the page. The string section (Vni, Vle, Vc., Cb.) is in the lower half. The percussion part (Tmb., G.C. e P.) is located between the brass and string sections. The score features various musical notations, including dynamics (e.g., *a 2*), articulation (e.g., *v*), and complex rhythmic patterns such as triplets and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 4/4. The page number '50' is in the top left, and the measure number '250' is boxed in the top center and middle of the page.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
1a

2a

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

Vni  
I

II

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

I.  
Vni

II.

Vle

Vc.

Cb.

260

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

260

2

This page of a musical score, numbered 54, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a complex, rhythmic pattern of eighth notes, often in triplets, with various articulations like accents and slurs.
- Ob.** (Oboe): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Cl. Do** (Clarinet in D): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Fg.** (Fagotto/Bassoon): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Cor. Re** (Trumpet in C): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Cor. La** (Trumpet in B-flat): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Trb. Re** (Trumpet in C): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Trbn.** (Trombone): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Tp.** (Tuba): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Tmb. G.C. e P.** (Timpani, Gong, and Cymbal): Features a series of rhythmic patterns, including a triplet of eighth notes and various drum strokes.
- Vni I.** (Violin I): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Vni II.** (Violin II): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Vle** (Viola): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Vc.** (Violoncello): Similar to the Oboe part, playing a rhythmic eighth-note pattern.
- Cb.** (Contrabbasso): Similar to the Oboe part, playing a rhythmic eighth-note pattern.

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. It includes numerous musical notations such as slurs, accents, slurs, and dynamic markings like *a2* and *3*.

*ff sempre*

270

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn.

Tp.

Tmb.  
G.C. e P.

I.

Vni

II.

Vle

Vc.

Cb.

270

271

272

273

The image shows a page of a musical score for orchestra and strings, measures 270-273. The score is written in G major (one sharp) and 4/4 time. The tempo and dynamics are marked *ff sempre*. The instruments are arranged in the following order from top to bottom: Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. Do), Bassoon (Fg.), Trumpet (Trb. Re), Trombone (Trbn.), Trombone (Tmb. G.C. e P.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the string section. The woodwinds and brass sections have sustained notes and melodic lines. The page number 55 is in the top right corner, and the measure numbers 270, 271, 272, and 273 are indicated at the top and bottom of the page.

This page of a musical score, numbered 56, contains the following parts and their characteristics:

- Ott.** (Oboe): Treble clef, key signature of two sharps (F# and C#). It begins with a dynamic marking of  $\text{ff}$ .
- Fl.** (Flute): Treble clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Ob.** (Oboe): Treble clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Cl. Do.** (Clarinet in D): Treble clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Fg.** (Bassoon): Bass clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Re.** (Trumpet): Treble clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Cor. La.** (Trumpet): Bass clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Trb. Re.** (Trumpet): Treble clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Trbn.** (Trombone): Bass clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Tp.** (Tuba): Bass clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Tmb. G.C. e P.** (Timpani): Bass clef, key signature of two sharps. It begins with a dynamic marking of  $\text{ff}$ .
- Vni I.** (Violin I): Treble clef, key signature of two sharps. It features a triplet of eighth notes.
- Vni II.** (Violin II): Treble clef, key signature of two sharps. It features a triplet of eighth notes.
- Vle.** (Viola): Bass clef, key signature of two sharps. It features a triplet of eighth notes.
- Vc.** (Violoncello): Bass clef, key signature of two sharps. It features a triplet of eighth notes.
- Cb.** (Contrabasso): Bass clef, key signature of two sharps. It features a triplet of eighth notes.



This musical score page, numbered 57, is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re/La). The brass section includes Trumpet in B-flat (Trbn.), Trombone (Trb. Re), Trumpet in C (Tp.), and Trombones, Trumpets, and Percussion (Tmb. G.C. e P.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of four measures. The first measure contains mostly rests for the woodwinds and strings, with some notes in the brass. The second measure continues with similar notation. The third and fourth measures feature more active parts, including triplets and sixteenth-note patterns in the woodwinds and strings, and sustained notes in the brass. The page concludes with a double bar line and repeat dots.

280

Ott.  
Fl.  
Ob.  
Cl. Do  
Fg.  
Re  
Cor. La  
Trb. Re  
Trbn.  
Tp.  
Tmb. G.C. e P.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

280

Detailed description: This is a page of a musical score for a full orchestra. The page is numbered 58 in the top left corner and features a boxed number '280' at the top center. The score is divided into two systems. The first system includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns (Re, Cor. La), Trumpets (Trb. Re), Trombones (Trbn.), and Percussion (Tmb. G.C. e P.). The second system includes staves for Violins (I., Vni), Violas (Vle), Violoncello (Vc.), and Double Bass (Cb.). The music is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The score contains various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte). There are several triplet markings (indicated by a '3' above the notes) throughout the piece. The page concludes with a second boxed number '280' centered above the string staves.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Re  
Cor.  
La  
Trb.  
Re  
Trbn.  
Tp.  
Tmb.  
G.C. e P.  
I.  
Vni  
II  
Vle  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Re, La). The brass section (middle) includes Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The string section (bottom) includes Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section (Tmb. G.C. e P.) is located between the brass and strings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support.

# ANNA BOLENA

## ATTO I.

### N. 1 Introduzione

*SCENA PRIMA Sala nel Castello di Windsor, negli appartamenti della Regina.*

*Larghetto*

Musical score for the first system of the introduction. It includes parts for Cor. Sib, Trb. Sib, Vni I & II, and Vle. The music is in 3/4 time and features a melodic line in the horns and trumpets, with string accompaniment. Dynamics include *p* (piano).

Musical score for the second system of the introduction. It includes parts for Cl. Sib, Fg., Cor. Sib, Trb. Sib, Trbu., Vni I & II, Vle, Vc., and Cb. The woodwinds (Clarinets and Flute) have melodic lines, while the strings provide accompaniment. Dynamics include *p* (piano).

Cl. Sib **10** I.

Fg. I.

Cor. Mi **10** *pont.*

Vni I. *pp*

Vni II. *pp*

Vle. *p*

Vc. *p*

Cb. *p*

Fl. *p*

Ob. *p*

Cl. Sib *p*

Fg. I. *p*

Vni I.

Vni II.

Vle.

Vc.

Cb.

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



Cl. Sib  
Fg.  
Mi b  
Cor. Sib  
I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

I. 30

Fl.  
Ob.  
Cl. Sib  
Fg.  
Mib  
Cor. Sib  
Tp.  
I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Cl. Sib  
Fg.  
Mib  
Cor. Sib  
CORO  
Bassi

Nē venne il Re?  
Si-len - - zio. An-cor non venne.

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

CORO

Ne gema in cor, ma si - mula. Ma simu - la.  
 SHE Weeps a - lone IN - cess - ent - ly, But hides her grief.

EUN?

el-la?

SHE WEeps a-lone?

Ne gema in cor.

I. Vni

II. Vni

Vle

Vc.

Cb.

40

arco

misurate

misurate

pizz.

Cl. Sib

Fg.

Cor. Mib

CORO

I.

bra-mon - ta omai sua stel - la. D'En-

bra-mon - ta omai sua stel - la. D'En-

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

arco

arco

arco

arco



[F7]

Fl.

Ob. I.

Cl. Sib

Fg.

Mi. I.

Cor. III.

Sib

Trb. Sib

Trbn.

CORO

-ri - coilcor vo-lu-bi-le ar - de d'un al-tro amor. I. bramonta o-

-ri - coilcor vo-lu-bi-le ar - de d'un al-tro amor.

50

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. *Sib*

Fg.

*Mib* Cor.

*Sib*

Trb. *Sib*

Trbn.

Ten. I.

Ten. II.

CORO

Bassi

Vni I.

Vni II.

Vle

Vc.

Ch.

ma - i, o mai sua stel - la D'En - ri - coilcor vo -  
 D'En - ri - coilcor vo -  
 Gramonta o mai sua stel - la D'En - ri - coilcor vo - lu - bile

*pp*

*pp*

*pp*

*pp*

*pp*

*calando*

Cl. Sib  
 Fg.  
 Mib  
 Cor. Sib  
 CORO  
 I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

-lu-bi-le arde d'un al - tro a-mor, d'Enri-co il cor ar - de d'un al - tro a -  
 ar - de d'un altro amor. Enri-co ar - de d'un al - tro a -

*pizz.*

*misur.*

60

Cl. Sib  
 Fg.  
 Mib  
 Cor. Sib  
 CORO

*p staccatiss.*

-mor. Fors'è serbata, ahi mi-se-ra, a duol mag-gior, fors'è serba-ta, ahi mi-se-ra! a duol, a  
 -mor. Fors'è ser - ba-ta, ahimise-ra! for - s'è serbata, ahi mi-se - ra! ad onta e duol e

60

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Ob. *p*

Cl. Sib *p*

Fg.

Mib Cor. *p*

Sib *p*

Tp. *p*

CORO

duol mag - gior fors'è ser - bata,ahi mise - ra! for - s'è ser bata,ahi mise -

duol mag - gior, fors'è serba-ta,ahi mi-se-ra, ah duol mag-gior, fors'è ser-bata,ahi

I. Vni

II. Vni

Vle

Vc.

Cb.

70

Fl.

Ob.

Cl.  
Si $\flat$

Fg.

Mib  
Cor.

Si $\flat$

Trb.  
Si $\flat$

Trbn.

Tp.

**CORO**

-ra! Oh ciel ad ont a duol e duol mag - gior! Mi - se -

mise-ra! a duol, a duol mag - gior! Mi - se -

*p* III. *p*

*a 2* *p* *a 3* *p*

70

I.

Vni

II

Vle

Vc.

Ch.

*arco*

*arco*

*arco*

*arco*

*p* *arco* *p*

Ob.  
Cl. Sib  
Fg.  
Cor. Sib  
Trbn.  
Tp.  
CORO  
I. Vni  
II. Vni  
Vle  
Vc.  
Ch.

*pp*

*23*

-ra!  
her

Mi - se-ra!  
Mi - se-ra!

Oh!  
Oh!

her  
Ty her,

Oh!  
Oh!

*2*

Detailed description: This page of a musical score, numbered 70, features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.). The brass section consists of Cor Anglais in B-flat (Cor. Sib), Trombone (Trbn.), and Trumpet (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). A vocal choir (CORO) is also present, with lyrics in Italian. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal parts have lyrics: "-ra! her", "Mi - se-ra! Ty her,", and "Oh!". The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *pp* (pianissimo) is visible in the Cor. Sib part. A rehearsal mark *23* is placed above the Trbn. staff. The Ch. staff has a *2* below the first measure.

80

Fl.

Ob.

Cl.  
Sopr.

Fg.

Mib  
Cor.  
Sib

Trbn.  
*a 3*

Tp.

CORO

Ciel a duol mag - gior! \_\_\_\_\_

Ciel a duol mag - gior! \_\_\_\_\_

*cambia in Lab*

80

I.

Vni

II

Vle

Vc.

Ch.

*pp*

*pp*

*arco*

*arco*

*pp*

## N. 2 Sortita

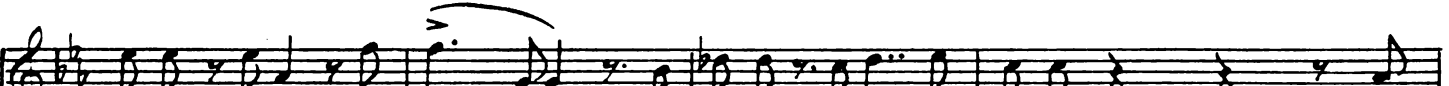
Giovanna Seymour

*Larghetto*

GIOV.    
 El-la di me sol-le - ci-ta più dell'u-sa-to, ha chiesto.

*Larghetto*

I.    
 Vni *fp* *fp* *fp*   
 II.    
 Vle *fp* (*fp*) *fp*   
 Vc.    
 Vc. *fp* (*fp*) (*fp*)   
 Cb.    
 Cb. *fp* (*fp*) (*fp*)

GIOV.    
 El-la... perchè? qual pal - pito! qual dubbio in me si è desto! qual

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



10

GIOV. *dubbio in me si è de - sto! In - nan - zi al - la mia vit - tima — perde ogniardi - re il*

I. Vni *fp*

II. Vni *fp*

Vle *fp*

Vc. Cb. *fp*

*p*

GIOV. *cor. Ah! sor - da al rimorso ren - dimi o in sen — ti estingui a -*

I. Vni

II. Vni

Vle

Vc. Cb.

*fp* *p*

*rall. marcate*

GIOV. *-mor, o in sen t'è - stin - gui a - mor sorda al rimor - so ren - di - mi, o in sen ti estingui, a -*

20 *col canto*

I. Vni

II. Vni

Vle

Vc. Cb.

*d*

Fl.

Cl. Sib

Fg.

*a tempo*

GIOV.

-mor, in sen in sen tiestingui, amor, t'estin-qui, a - mor, in sen, in sen,

*a tempo*

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

GIOV.

in sen t'estin-gui, a - mor, a - mor,

I. Vni

II. Vni

Vle

Vc. Cb.

# N. 3 Scena e Romanza

*Smeton*

## Cavatina

*Annu*

*Maestoso*

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Trumpet in C (Trb. Sib), and Trombone (Trbn.). The music is in common time (C) and begins with a forte (f) dynamic. The woodwinds play a melodic line with grace notes and accents, while the brass instruments provide harmonic support. A dynamic marking of *f* is present at the start of each part. The score is divided into four measures.

*cambia in Do*

*Maestoso*

Musical score for string instruments. The score includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The music is in common time (C) and begins with a forte (f) dynamic. The strings play a rhythmic accompaniment with grace notes and accents. A dynamic marking of *f* is present at the start of each part. The score is divided into four measures.

Fg. *p*

Cor. Mi b *p*

ANNA *(Osserva intorno e dice a Giovanna Seymour)*  
Si taci-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

ANNA  
-tur-na e me-sta mai non vi-diassem-ble-a... Tu stessa, un tempo lie-  
a shadow of some un-spo-ken trou-ble? you who were ev-er smile-

Cb.

ANNA  
-ta co-tanto, ri-chiamar non sa-i sul tuo lab - bro un sor-  
ing-ly merry now seen quite un-able To be gay in my

Cb.

20

ANNA *-ri-so!*

GIOV. *Pre-sence*

E chi po-tri-a se-ren mo-strarsi quando afflit-ta ei ve-de la sua Re-

Musical score for ANNA and GIOV. ANNA has a vocal line with a fermata on a note. GIOV. has a vocal line with lyrics and a melodic line. The lyrics are: "E chi po-tri-a se-ren mo-strarsi quando afflit-ta ei ve-de la sua Re-".

20

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Musical score for string instruments: I. Vni, II. Vni, Vle, Vc., and Cb. Each part starts with a dynamic marking of *f* (forte). The score shows the first few measures of the piece.

ANNA Af-flit-ta, è ver soni-o, nē so perchē... Smania in quieta, i-gnota, a me la

GIOV. *-gi-na?*

Musical score for ANNA and GIOV. ANNA has a vocal line with lyrics: "Af-flit-ta, è ver soni-o, nē so perchē... Smania in quieta, i-gnota, a me la". GIOV. has a vocal line with lyrics: "-gi-na?".

I. Vni

II. Vni

Vle

Vc.

Cb.

Musical score for string instruments: I. Vni, II. Vni, Vle, Vc., and Cb. The score shows the continuation of the piece, with various musical notations and dynamics.

ANNA *pace da più giorni in-vo-la.*

GIOV. *(Io tremo ad ogni sua pa-*

SMETON *(Mi - se - ra!)*

I. Vni

II. Vni

Vle

Vc. Ch.

30

Fl.

Ob.

Cl. Si b

Fg.

Mi b

Cor. Do

Trb. Si b

Trbn.

*cambia in Sol*

ANNA *Smeton dov'è? A me t'ap-*

GIOV. *-ro-la.)* *come here.*

SMETON *Re-gi-na!*

30

I. Vni

II. Vni

Vle

Vc. Ch.

Moderato

Recitativo

ANNA *Si - lent*  
 -pressa. Non vuoi tu per poco de' tuoi concerti rallegrar mia Corte,

GIOV.

Moderato

Recitativo

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

ANNA fin che non giunga il Re? Loco Le-di pren-

GIOV. (Mio cor, re - spi-ra.)

I. Vni

II. Vni

Vle

Vc.

Cb.

40

(Siedono tutti. Un'arpa vien recata a Smeton)

ANNA -de-te.

SMETON (A-mor, m'in - spi - ra.)

40

I. Vni *tr*

II. Vni *tr*

Vle

Vc. Cb.

Fl.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sol.

Trb.  
Sib

Trbn.

A.

*a piacere*

*(Anna siede, circondata dalle Dame. Giovanna è in piedi, al fianco)*

I.  
Vni

II

Vle

Vc.

Ch.



Andantino

50

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor.

Sol

Trb. Sib

Trbn.

A.

Andantino  
pizz.

50

I.

Vni

II.

Vle

Vc.

Cb.

*a*

*p*

*f*

*arco*

Cl. Sib

Cor. Mi b

A.

SMETON

Deh! non voler co - strin - ge - re a finta gio - ia il vi - so:

I. II.

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Vni

II.

Vle

Vc.

Cb.

Cl. Sib

Cor. Mi b

A.

SMETON

bel - la è la tua me - sti - zia siccome il tuo sor - ri - so bel -

I.

Vni

II.

Vle

Vc.

Cb.

60

Cl. Sib

Fg.

Cor. Mi b

A.

SMETON

- la. Cin - ta di nu - bi an - co - - ra bel - la è co - si l'au -

60

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Fg.

Cor. Mi b

A.

SMETON

- ro - - ra, la lu - nama - lin - co - - ni - ca

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *a 2*  
 Ob. *a 2*  
 Cl. *Sib*  
 Fg.  
 Mi $\flat$   
 Cor.  
 Sol.  
 Trb. *Sib*  
 Trbn.  
 A.  
 SMETON *f a tempo* *3 3* (*Ana diviene piü pensosa*)  
 bel-la è nel suo pal - lor.  
 I. *arco*  
 Vni *arco*  
 II. *arco*  
 Vle *arco*  
 Vc. *arco*  
 Ch. *a*

Detailed description of the musical score: This page contains a full orchestral score for page 84. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.). The brass section includes Trumpet in B-flat (Trb. Sib) and Trombone (Trbn.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). A vocal soloist, Smeton, is featured with a vocal line starting at measure 11. The score includes dynamic markings such as *f* (forte) and *a tempo*, and performance instructions like *arco* for the strings. The vocal line includes a triplet of eighth notes and the lyrics "bel-la è nel suo pal - lor." The woodwinds and strings play rhythmic accompaniment, with the woodwinds often playing sixteenth-note patterns.

70

Cl. Sib

Cor. Mi<sup>9</sup>

A.

*(Smeton, più animato, dice:*

SMETON

Chi pen-siero-sa e ta - ci-ta star-ti co-sì ti mi - ra, ti

*I. II.*

*p*

70

*pizz.*

I.

Vni

II.

Vle

Vc. Ch.

*p*

Cl. Sib

Cor. Mi<sup>9</sup>

A.

SMETON

cre-de inge-nua ver-gi - ne che il primo amor so'- spira, il primo - a -

I.

Vni

II.

Vle

Vc. Ch.

80

Cl. Sib

Fg.

Cor. Mi $\flat$

A.

SMETON

-mor; ed o-bli-a-to il ser-to on-d'è il tuo crin co-

80

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Fg.

Cor. Mi $\flat$

A.

SMETON

-per-to te-co sospira e sem-bra-

I. Vni

II. Vni

Vle

Vc. Cb.

*col canto*

*a tempo*

Fl. *a2* *f*

Ob. *a2* *f*

Cl. *f*

Si<sup>2</sup>

Fg. *a2* *f*

Mi<sup>b</sup> *f*

Cor. *f*

Sol

Trb. *f*

Si<sup>b</sup>

Trbn. *f*

A. *f*

*lento* *a tempo*

SMETON

- gli es - ser, es - ser quel pri - mo a - mor...

*col canto*

*a tempo*  
*arco*

I. *f*

Vni *arco*

II. *f*

Vle *arco*

Vc. *arco*

Ch. *f*

a 2

90 Allegro

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor.

Sol

Trb. Sib

Trbn.

A.

ANNA

GIOV.

SMETON

(sorge commossa)

Ces - sa... deh! ces - sa...

Re - ai - na!

quel primo amor che... Oh

*p cresc.*

90 Allegro

I.

Vni.

II.

Vle

Vc.

Cb.

*fp cresc.*

*fp cresc.*

*fp cresc.*

*fp cresc.*

*fp*

*fp*



Fl.  
 Ob.  
 Cl. Sib  
 Fg.  
 Cor. Mi b  
 Cor. Sol  
 Trb. Sib  
 Trbn.  
 Tp.  
 SMETON  
 Ten. ciel!  
 CORO  
 Bassi  
 I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Ch.

*cambia in Do*  
*f*  
*mf*  
*p*  
 (El - lae tur - ba - ta, op - pres - - sa.)  
 (El - lae tur - ba - ta, op - pres - - sa.)

(*fra sè*)

ANNA (Co-me innocen-te gio - va - ne, co - me m'hai scosso il

*Larghetto* 100

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

ANNA co - - re! Son cal - de ancor le ce - ne - ri

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I. *p*

Fg. I. *p*

Cor. Sol III. *p*

ANNA del mio pri-mie - re a - mo - re! Ah! non a-ves - si il

I. Vni

II. Vni

Vle

Vc. Cb.

Cor. Sol

ANNA

pet - - to a - per - to ad al - tro af - fet - - to,

110

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

ANNA

io non sarei si - - mi - - se-ra, ah no, - - non sare-i si mi - - se-ra nel

I. Vni

II. Vni

Vle

Vc. Cb.

*rall:*

Cl. Do

ANNA

va - - no mio splen-dor, no, non sare-i, sarei si misera nel vano mio splen-

*cresc.*

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. *Do*

ANNA  
-dor, nel va - no splen - dor no, non sare-i, sarei si

120

I. Vni *f p*

II. Vni *f p*

Vle *f p*

Vc. Ch. *f p*

*cresc.*

*cresc.*

*cresc.*

Cl. *Do*

ANNA  
mi-se-ra, nel vano mio splen - dor, nel va - no

*rall.*

I. Vni *f p*

II. Vni *f p*

Vle *f p*

Vc. Ch. *f p*

*rall.*

*p*

*p*

*p*

*p*

Cl. *Do*

Fg.

Cor. Sol. III. IV.

ANNA  
mi-o splen - dor.)

*cambia in Sib*

I. Vni

II. Vni

Vle

Vc. Ch.

*Allegro*

Fl. *a2*

Ob.

Cl. *Sib*

Fg. *a2*

Cor. *Mib*

*Sib*

Trb. *Sib*

Trbn.

Tp.

ANNAI *(scuotendosi) (agli astanti) a piacere*

Ma poche omai ri - man - go - no

*Allegro*

I.

Vni

II.

Vle

Vc. *Ch.*

Fl.

Ob.

Cl. Sib

Fg.

Mib  
Cor.

Sib

Trb. Sib

Trbn.

Tp.

ANNA  
o-re di not-te, io cre - do Si-

GIOV.  
L'alba è vici - na a sor-gere...

I.  
Vni

II.  
Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl. Sib

Fg.

Mi<sup>2</sup>

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

-gno-ri, io vi con-ge-do. E va-na spe-me at-ten-de-re che o-

I.

Vni

II.

Vle

Vc.

Ch.

Fl. *bv*  
 Ob. *p*  
 Cl. Sib *bv*  
 Fg. *v*  
 Cor. *bv*  
 Sib *a 2 v*  
 Trb. Sib *v*  
 Trbn. *v*  
 Tp. *v*  
 ANNA *p*  
 -mai piū giun-ga il Re.  
 I. *Wolfe v*  
 Vni *bo*  
 II. *bo*  
 Vle *ho*  
 Vc. *ho*  
 Cb. *ho*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet in B-flat, Trombone, and Tuba) plays a complex, rhythmic pattern with many slurs and accents. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) provides a steady accompaniment with various articulations. The vocal line for ANNA is a single melodic line with the lyrics '-mai piū giun-ga il Re.'



*col canto*

Fl.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Sib

Trbn.

Tp.

(*Si appoggia a lei*)

ANNA

Andiam, Seymour

*a piacere*

Legger potes-si in.

GIOV.

Che v'a-gi-ta?

*col canto*

I.

Vni

II.

Vle

Vc.  
Cb.

Moderato

150

Fl.

Ob.

Cl. Sib

Mib

Cor. Sib

Trb. Sib

ANNA

me!

Moderato

150

I.

Vni

II.

Vle

Vc.

Cb.

This musical score page, numbered 99, contains the following parts and staves:

- Fl.** (Flute): Two staves, with the upper staff playing a melodic line and the lower staff providing accompaniment.
- Ob.** (Oboe): One staff with a melodic line.
- Cl. Si<sup>9</sup>** (Clarinet in B-flat): Two staves, with the upper staff playing a melodic line and the lower staff providing accompaniment.
- Fg.** (Bassoon): One staff with a melodic line.
- Wob.** (Woodwind Bass): One staff with a melodic line.
- Cor. Si<sup>9</sup>** (Cor Anglais): One staff with a melodic line.
- Trb. Si<sup>9</sup>** (Trumpet in B-flat): One staff with a melodic line.
- Trbn.** (Trombone): One staff with a melodic line.
- Ip.** (Trumpet): One staff with a melodic line.
- Vni I.** (Violin I): One staff with a melodic line.
- Vni II.** (Violin II): One staff with a melodic line.
- Vle** (Viola): One staff with a melodic line.
- Vc. Ch.** (Violoncello/Double Bass): One staff with a melodic line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features various musical notations including slurs, accents, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Fl.

Ob.

Cl. Sib

Fg. *a2*

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

Non v'ha squar- - do, cui sia

I. Vni

II. Vni

Vle

Vc. Ch.

*p*

*p*

*p*

*p*

*a*

*p*

Detailed description: This page of a musical score, numbered 100, contains parts for various instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg. *a2*). The brass section includes Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The vocal line is for ANNA. The score is in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal line has the lyrics "Non v'ha squar- - do, cui sia". Dynamics include *p* (piano) and *a* (accents).

I. *p*

Cl. Si<sup>2</sup>

Cor. Mi<sup>2</sup>

ANNA

da - to pe-ne-trar nel me - sto co - - re; mi con dan - na cru-do

I.

Vni

II.

Vle

Vc. Cb.

Cl. Si<sup>2</sup>

Cor. Mi<sup>2</sup>

ANNA

fa - - to, so-li-ta-ria, a so - spi - rar. Ah! se mai di re - gio

I.

Vni

II.

Vle

Vc. Cb.

170

Cor. *Mio*

*oppure*

ANNA

so - gliò ti se - du - ce lo splen - do - re, ti ram -

170

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. *Sib*

*pp*

Fg.

I. *pp*

Cor. *Mio*

*pp*

ANNA

-men-ta il mio cor - do-qlio, non la-sciarti, non lasciarti lu-sin-gar, non la

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sop  
Fg.  
Cor. Mip  
ANNA  
-sciar - - - - - ti lu - sin -  
I. Vni  
II. Vle  
Vc. Ch.

**//** *rall.* ----- *a tempo*

ANNA  
-gar, no, non la - sciar-ti lu - sin - gar, non la - sciarti lu - sin -  
180  
I. Vni  
II. Vle  
Vc. Ch.

**//**  
ANNA  
-gar, non la - - sciar - ti lu - - sin - -  
I. Vni  
II. Vle  
Vc. Ch.

Alle. ro

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib Cor. *f*

Sib *f*

Trb. Sib *f*

Trbn. *f*

Tp. *f*

ANNA

GIOV. (Al-zar gioc - - chin lei non

SMETON (Al - zar gli oc, chin lei, non o - so)

Sopr.

Ten. (Qual-chei-stan - te di ri-po-so,

CORO

Bassi { Qualchei-stan - te di ri - -

Allegro

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Ch. *f*



Fl.

Ob.

Cl. *S<sub>2</sub>*

Fg.

M<sub>2</sub>

Cor.

*S<sub>2</sub>*

Trb. *S<sub>2</sub>*

Trbn.

Ip.

GIOV.  
o - -so, non ar - di - -sco fa - -vel -

SMELON  
non ar-di - sco fa - vel-lar.)

CORO  
pos - sa il son - no a lei re - car.)

po - -so pos-sa il son - no a lei re - -

I.

Vni

II

Vle

Vc.

Ch.

*d*

*a 2*

Fl.

Ob.

Cl.  
Si $\flat$

Fg.

Mi $\flat$   
Cor.

Si $\flat$

Trb.  
Si $\flat$

Trbn.

Tp.

GIOV.

-lar.

CORO

Si possail son-no a lei re - car, a  
car, possail son - no a lei, a lei re - car, a

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

*a 2*

Fl.

Ob.

Cl.  
Sopr.

Fg.

Mtr  
Cor.

Sr.

Trb.  
Sopr.

Trbn.

Tp.

CORO

lei re - - car, a lei re - -

lei re - - car, a lei re - -

I.

Vni

II

Vle

Vc.

Ch.

200

Fl. *f*

Ob. *f*

Cl. *f*  
Si b

Fg. *f*

Mi b  
Cor. *f*  
Si b *f*

Trb. *f*  
Si b *f*

Trbn. *f*

Tp. *f*

ANNA

Ah! Non v'ha

CORO

-car. )  
-car. )

200

I. Vni

II Vni

Vle

Vc. *f*

Ch. *f*

I. Tempo (Moderato)

Cl. Sib

Cor. Mi9

ANNA

suar - do cui sia da - to pe-ne-trar nel me - sto co - - re, mi con-

I. Tempo (Moderato)

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Cor. Mi9

ANNA

- dan - na crudo fa - to, so-li - ta-ria, a so - spi - rar. Ah! se

210

I. Vni

II. Vni

Vle

Vc. Cb.

210

Cor. Mi<sup>b</sup> *p*

*oppure* *pp*  
-du - ce lo splen -

ANNA  
mai di - re - gio so - glio ti se - du - ce - lo - splen -

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the first vocal entry and instrumental accompaniment. The Cor. Mi<sup>b</sup> part begins with a piano (*p*) dynamic. The ANNA vocal line starts with the lyrics 'mai di - re - gio so - glio ti se - du - ce - lo - splen -'. An instrumental line above the ANNA part, marked 'oppure' and 'pp', contains the lyrics '-du - ce lo splen -'. The instrumental accompaniment includes Violins I and II, Viola, and Cello/Double Bass.

Cl. Si<sup>b</sup> *p*

Cor. Mi<sup>b</sup> *pp*

ANNA  
- do - - re, ti rammen - ta il mio cor - do - glio, non la,

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system continues the vocal and instrumental parts. The Cl. Si<sup>b</sup> part has a piano (*p*) dynamic. The Cor. Mi<sup>b</sup> part has a pianissimo (*pp*) dynamic. The ANNA vocal line continues with the lyrics '- do - - re, ti rammen - ta il mio cor - do - glio, non la,'. The instrumental accompaniment continues with Violins I and II, Viola, and Cello/Double Bass.

Cl. Si<sup>2</sup>

Fg.

Cor. Mi<sup>2</sup>

ANNA

-sciarti, non lasciarti lu-sin-gar, non la-sciar-

I. Vni

II. Vni

Vle

Vc. Ch.

*rall:* -----

ANNA

-ti lu-sin-gar, no non la-sciar-ti lu-sin-

220

*rall:* -----

I. Vni

II. Vni

Vle

Vc. Ch.

*a tempo*

ANNA

-gar, non la-sciarti lu-sin-gar non la-sciarti lu-sin-

*a tempo*

I. Vni

II. Vni

Vle

Vc. Ch.

Allegro

230

Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Sib  
 Fg. *f*  
 Mtp  
 Cor. *f*  
 Sib *f*  
 Trp. *f*  
 Sib  
 Trbn. *f*  
 Tp. *f*  
 ANNA  
 -gar. Non la - sciar - ti lu - sin -  
 GIOV.  
 non ar - di - sco fa - vel -  
 METON  
 Sopr.  
 Ten. { Qual - che i - stan - te di ri - po -  
 CORO  
 Bassi  
 (Ah! qualche i - stan - te di ri - po - so possa il son - no a lei re -

230

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



Fl.   
 Ob.   
 Cl.   
 Sr. 2   
 Fg.   
 Mip   
 Cor.   
 Sib   
 Trb.   
 Sr. 2   
 Trbn.   
 Ip.   
 ANNA   
 GIOV.   
 SMETON   
 CORO   
 I.   
 Vni   
 II.   
 Vle   
 Ver.   
 Ch.

-gar, ah! no, no, non la - sciar - ti lu - si -  
 -lar. no, fa - vel -  
 so a lei re -  
 -car, a lei re -

Musical score for page 113, featuring woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Horn), strings (Violin I, Violin II, Viola, Violoncello/Double Bass), and vocal soloists (ANNA, GIOV., SMETON) and a chorus (CORO). The score includes dynamic markings (p, f), articulation (accents), and phrasing slurs. The vocal parts have lyrics in Italian.

I.<sup>a</sup> VOLTA

II.<sup>a</sup> VOLTA

rall. un poco

240

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

*brave*

-ga; no non la - sciar-ti lu - sin - gar, non la -

GIOV.

*KNOWN?*  
-lar.

-lar.

SMETON

CORO

car, qualche i - car,

- gone, MAY *KNOWN* re -

-car, qualche i - car,

rall. un poco

240

I. Vni

II. Vni

Vle

Vc. Cb.

I.<sup>a</sup> VOLTA

II.<sup>a</sup> VOLTA

*a tempo*

Fl.

Ob.

Cl. Si<sup>2</sup>

Fg.

Mi. Cor. Si<sup>2</sup>

Trb. Si<sup>2</sup>

Tron.

Tp.

ANNA  
-sciar-ti lu - sin - gar, no, lu-sin - gar, no, lu-sin - gar no, — lu - -

GIOV.  
no, non ar-di-sco fa-vel - lar, no, fa - -

METON

CORO  
si, possa il sonno a lei re - car, a lei  
si, possa il sonno a lei re - car, a lei

*a tempo*

I. Vni

II. Vni

Vlc.

Vc. Ch.

Fl. *lolo*  
 Ob.  
 Cl. *8*  
 Sib  
 Fg. *9*  
 Mi *8*  
 Cor. *8*  
 Sib  
 Trb. *8*  
 Sib  
 Trbn.  
 Tp.  
 ANNA *(partono)*  
 GIOV. *-sin gar*  
*The Turone.*  
 SMETON *-vel lar) known?*  
*Be*  
 CORO  
*re - car.)*  
*-re - car.)*  
*Be*  
 I.  
 Vn I  
 Vn II  
 Vla  
 Vc.  
 Ch.

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

- Fl.** (Flute): Four staves with notes and rests.
- Ob.** (Oboe): Four staves with notes and rests.
- Cl. Sop.** (Clarinet in C): Four staves with notes and rests.
- Fg.** (Bassoon): Four staves with notes and rests.
- Cor. Sop.** (Trumpet in C): Four staves with notes and rests.
- Trb. Sop.** (Trumpet in B): Four staves with notes and rests.
- Trbn.** (Trombone): Four staves with notes and rests.
- Tp.** (Tuba): Four staves with notes and rests.
- Vni I.** (Violin I): Four staves with notes and rests.
- Vni II.** (Violin II): Four staves with notes and rests.
- Vle.** (Viola): Four staves with notes and rests.
- Vc.** (Violoncello): Four staves with notes and rests.
- Cb.** (Contrabasso): Four staves with notes and rests.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features various musical notations including notes, rests, slurs, and dynamic markings such as *ff* and *f*. The woodwind and brass sections have specific articulation marks above their notes. The string section includes a *d* marking at the bottom left of the page.

This page of a musical score, numbered 118, contains ten staves of music. The instruments are listed on the left side of each staff: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in E-flat (Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Trombone in C (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is organized into measures, with a vertical bar line separating the first and second systems. Various musical notations are used, including slurs, accents, and dynamic markings. The bottom left corner of the page features the number 76.

## N. 4 Scena e Duetto

*Giovanna ed Enrico*

*A poco a poco, la scena si sgombra e, dei lumi, non rimane che una sola lampada che rischiarava la galleria.*

*Andantino*

III. IV.

Cor. I. II. *p*

*Andantino*

Vni I. II. *p*

Vle *p*

Vc. *p*

Ch. *p*

Cor. I. II. *p* 10

Vni I. II. *p* 10

Vle *p*

Vc. *p*

Ch. *p*

Vni I. II. *p*

Vle *p*

Vc. *p*

Ch. *p*

Violin I, Violin II, Viola, and Cello/Double Bass staves. The Violin I part features a melodic line with a dynamic marking of *f* and a *v* (accent) over a note. The other instruments provide harmonic support with sustained notes and chords.



20

Flute, Oboe, Clarinet in D, Bassoon, Horns, and Trumpets staves. The Bassoon part includes the instruction *calando* and dynamic markings *fp* and *p*. The Horns and Trumpets parts also show dynamic markings and some melodic movement.

Violin I, Violin II, Viola, Cello, and Double Bass staves. This section continues the musical material from the previous system, with the Violin I part marked *calando* and *v*. Dynamic markings *fp* and *p* are used throughout the section.



Musical score for the first system, measures 25-28. The instruments are Flute (Fg.), Cor Anglais (Cor. Do), Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.). The Flute part features a melodic line with a long slur. The Cor Anglais part has a rhythmic accompaniment. The Violin I part has a melodic line with a long slur. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello/Double Bass part has a rhythmic accompaniment. A double bar line is present at the end of the system.

Musical score for the second system, measures 29-32. The instruments are Oboe (Ob.), Clarinet in D (Cl. Do), Flute (Fg.), and Cor Anglais (Cor. Do). A box containing the number "30" is positioned above the Flute staff. The Oboe part has a melodic line starting in measure 31. The Clarinet in D part has a long note in measure 32. The Flute part has a melodic line with a long slur. The Cor Anglais part has a melodic line with a long slur. A dynamic marking of *p* is present in measure 31 for the Flute and Cor Anglais parts. A first ending bracket labeled "I." is shown above the Oboe staff in measure 32.

Musical score for the third system, measures 33-36. The instruments are Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.). A box containing the number "30" is positioned above the Violin I staff. The Violin I part has a melodic line with a long slur and a dynamic marking of *p*. The Violin II part has a rhythmic accompaniment with a dynamic marking of *p*. The Viola part has a rhythmic accompaniment with a dynamic marking of *p*. The Violoncello/Double Bass part has a rhythmic accompaniment. A dynamic marking of *d* is present at the beginning of the system.

Fl. I. *sf*

Ob. I. *tr*

Cl. *Do*

Fg. *p*

Cor. *Do*

Trbn. *a3* *p*

Vni I. *tr*

Vni II.

Vle

Vc. Cb.

Fl. I. *f*

Ob. *tr*

Cl. *Do* *pp*

Fg. *pp*

Cor. *Do*

Trbn. *a3*

Vni I. *sf pp*

Vni II.

Vle

Vc. Cb. *p*

40

40

Cor. Do

Vni I.

Vni II.

Vle

Vc.

Ch.

**SCENA IV.**

*Recitativo*

Cor. Do

*(sola ed agitata)*

UIOV.

Oh! qual parlar fu il su - o! Come il cor mi col-  
 Each word she spoke ac-cused me! in her grief is my

*Recitativo*

Vni I.

Vni II.

Vle

Vc.

Ch.

*pp*

*pp*

*pp*

GIOV. *-pi! Tradita forse, scoperta io mi sa-re-i? Sul mio sem-biante avria letto il mi-*

50

I. Vni

II. Vni

Vle

Vc. Cb.

*Andantino*

GIOV. *-stat - to?*

*Andantino*

I. Vni

II. Vni

Vle

Vc. Cb.

*Recitativo*

GIOV. *Ah no; mi strinse te-neramen-te al pet-to riposa i-gnara che il serpente ha*

60

I. Vni

II. Vni

Vle

Vc. Cb.

Allegro

Recitativo

Fl. *c*

Ob. *c*

Cl. *c*  
Do

Fg. *c*

Mib  
Cor. *c*

Do *c*

Trb. *c*  
Do

Trbn. *c*

GIOV. *c*  
stretto. Po-tessialmen ri -

Allegro

Recitativo

I. *c*

Vni II *c*

Vle *c*  
*p*

Vc. *c*  
*p*

Ch. *c*

GIOV. *c*  
-trarre da questo a-bis-so il piede e far che il tempo corso non fosse!  
En-ter than times un-wav-er-ing pro-gress is my am-bi-tion's pi-ti-less pur-pose!

Vni II *c*

Vle *c*  
*p*

Vc. *c*  
*p*

GIOV. *f*  
 A-hi! la mia sorte è fis-sa, fis - sa nel Cie - lo

70

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

GIOV. *(è battuto ad una porta segreta)* *(va ad aprire)*  
 co-meil di tre-men - do... Ec-co, Ecco il Re

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

Fl. I. *cresc.*  
 Ob. *p*  
 Cl. Do *mp*  
 Fg. *p*

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

SCENA V. (Entra Enrico)

80

Ott. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Do. *f* *p*

Fg. *f* *p*

Trbn. *f*

GIOV. *(confusa)*  
Si... tre - mo.

ENRICO  
Tremate vo-i? Che fa co-

Vni I. *f* *p calando* *p*

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

Vle. *f* *p* *p*

Ve. *f* *p calando* *f*

Ch. *f* *p* *p*

*Allegro*

GIOV. *f* *>*  
 Ripo - sa. Ri - po - so io for - se? Ul - ti - mo si - a

ENRICO  
 -le-i? Noni-o

*Allegro*

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Ch. *f*

GIOV. *p*  
 questo colloquio nostro, ul - timo, o Sire, ve - ne scongiuro

ENRICO  
 will I con - sent to see you se - cret - ly, sire. God heard me SWear it.

E tal sa -

I. Vni *p* *p* *fp*

II. Vni *p* *p* *fp*

Vle *p* *p* *fp*

Vc. *p* *p* *fp*

Ch. *p* *p* *fp*



ENRICO

-rā, sī, tal sa - rā. Ve - der - ci al - la faccia del So - le o - mai dob -

I. Vni

II. Vni

Vle

Vc. Cb.



100

Ott.

Fl.

Ob.

Cl. D<sub>o</sub>

Fg.

Mi b

Cor. Do

Trb. D<sub>o</sub>

Trbn.

ENRICO

-biamo: La terra e il Cie - lo han da sa - per ch'io

100

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Do

*cambia in Re*

*cambia in Re*

Trb.  
Do

Trbn.

*cambia in La*

GIOV.

ENRICO

Giamma-i... giam-ma-i... Sot - ter - ra vorrei ce -  
v'a - - mo.

I.  
Vni

II.

Vle

Vc.

Cb.

*fp*

*fp*

*fp*

*fp*

GIOV. *-lar là mia ver - go - gna.*

ENRICO *E' glo - ria l'amor d'En - ri - co... Ed e - ra tal per*

I. Vni *mf*

II. Vni *mf*

Vle *mf*

Vc. *mf*

Ch. *mf*



GIOV. *Dopol'Imene ei l'era dopol'Imene*

ENRICO *Anna agli occhi pur dell'Inghilterra in - te - ra.*

110

I. Vni *d*

II. Vni *d*

Vle *d*

Vc. *d*

Ch. *d*

GIOV. *so-lo.* E il Re così pur

ENRICO E in questa guisa m'a-ma Seymour?

I. Vni

II. Vle

Vc.

Cb.

GIOV. *m'ama?* A-mo-re e  
*love me.*

ENRICO In-gra-ta, e che bra-ma-te?

I. Vni

II. Vle

Vc.

Cb.

Allegro

120

col canto

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do

Fg. *f*

Re

Cor. *f*

Re

Trb. *f*

Lu

Trbn. *f*

Tp. *f*

GIOV.

ENRICO *fa - glo - ma - ry! a piacere*  
Fa - ma!

Allegro

120

col canto

I. *f*

Vni

II. *f*

Vle

Vc. *f*

Ch. *f*

*a tempo*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.  
Re

Trb.  
La

Trbn.

Tp.

*a tempo* *f*

ENRICO

Sì, l'a-vrete o ta - - le che nel mon - do e - qual non

*a tempo*

I.

Vni

II.

Vle

Vc.

Ch.

130

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
La

Trbn.

Tp.

ENRICO

fi - a: l'a - vre - te, l'a - vre -

130

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Dn

ENRICO -te.

I. *alla punta*

Vni II. *alla punta*

Vle *Div. alla punta*

Vc. *pizz.*

Cb. *alla punta*

*p*

Cl. Dn

Cor. Re I. II.

Vni I.

Vni II.

Vle

Vc. *arco*

Cb. *pizz.* *arco*



140

Ott.

Fl.

Ob.

Cl.  
Dn.

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn.

Tp.

ENRICO

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

*sf* *p*

*sf* *f*

*f*

*sf* *p*

*f*

*f*

Tut - ta in vo - i la

140

I.

Vni

II.

Vle

Vc.

Ch.

*f* *p*

*f* *p* *unite* *Div.*

*f* *p*

*pizz.* *arco* *pizz.*

*f* *pizz.* *arco*

*f* *p*

Ott. Fl. Ob. Cl. *Do* Fg. Re Cor. Re Trb. *La* Trbn. Tp.

Woodwind and brass staves. The Clarinet in D and Bassoon parts feature a melodic line starting in the second measure with a *p* dynamic, and re-entering in the third measure with a *f* dynamic. The Horn and Tuba parts also have a *f* dynamic in the third measure.

ENRICO  
 lu - ce — mi - - a, tut - ta in voi, tut - ta in

Vocal line for Enrico. The lyrics are: "lu - ce — mi - - a, tut - ta in voi, tut - ta in". The melody is written in a bass clef with a key signature of one sharp.

I. Vni II. Vle Vc. Cb.

String staves. The Violin I and II parts are marked *f* and *p*. The Viola part is marked *f* and *p* with the instruction "voite". The Violoncello and Contrabasso parts are marked *f* and *p*. The Viola and Violoncello parts alternate between *arco* and *pizz.* (pizzicato).

Cl. Do

Fg.

Cor. Re

ENRICO

voi si spande - rà Non a - vrà Sey -

Vni I.

Vni II.

Vle

Vc.

Cb.

*pizz.*

*p*

*arco*

*pizz.*

*arco*

*pizz.*

*p*

*D/V.*

150

Cl. Do

Cor. Re

ENRICO

-mour ri - va - le co - me il

150

Vni I.

Vni II.

Vle

Vc.

Cb.

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*d*

Cl. D<sub>o</sub>

Cor. Re

ENRICO

Sol — ri — val — non ha, non a —

I. Vni

II. Vni

Vle

Vc. pizz. arco

Cb. pizz. arco

Fg.

ENRICO

-vrā Sey - mour ri - va - le, co - me il Sol — ri - val — non

I. Vni

II. Vni

Vle

Vc. Cb.

160

Ott.

Fl.

Ob.

Cl.  
D<sub>o</sub>

Fg.

Re  
Cor.

Trb.  
La

Trbn.

Tp.

ENRICO

ba.      ŝut - tain voi      la lu - ce mi - a so - lo in

160

I.

Vm

II

Vle

Vc.  
Cb.

Musical score for page 142, featuring an orchestral arrangement and a vocal line for Enrico. The score is in the key of D major and common time.

**Instrumental Parts:**

- Ott.:** Flute (Oboe) part, starting with a rest in the first measure.
- Fl.:** Flute part, starting with a rest in the first measure.
- Ob.:** Oboe part, starting with a rest in the first measure.
- Cl. Du.:** Clarinet in D part, starting with a rest in the first measure.
- Fg.:** Bassoon part, starting with a rest in the first measure.
- Re. Cor.:** Trumpets in C, two parts, starting with a rest in the first measure.
- Trb. Lu.:** Trombone in C part, starting with a rest in the first measure.
- Trbn.:** Trombone in Bb part, starting with a rest in the first measure.
- Tp.:** Tympani part, starting with a rest in the first measure.
- Vni. I. & II.:** Violins, first and second parts, starting with a rest in the first measure.
- Vle.:** Viola part, starting with a rest in the first measure.
- Vc. Ch.:** Violoncello and Double Bass part, starting with a rest in the first measure.

**Vocal Part (ENRICO):**

The vocal line for Enrico is in the bass clef. It begins with a rest in the first measure. The lyrics are: *voi so - lo in voi si — span - - de - -*

**Dynamic Markings:**

- f* (fortissimo) appears in the second measure of most instrumental parts.
- f* appears in the third measure of most instrumental parts.

**Other Markings:**

- Accents (*>*) are placed over notes in the vocal line and some instrumental parts.
- A *d* (pizzicato) marking is present in the first measure of the Vc. Ch. part.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
R.  
R.

Trb.  
La

Trbn.

Tp.

ENRICO

-rà. Co - me il sol rival non ha.

I.

Vm  
II.

Vle

Vc.  
Cb.

*d*

Detailed description: This is a page of a musical score, page 143. It features a vocal line for a character named ENRICO and a full orchestral arrangement. The vocal line is in the bass clef and contains the lyrics: "-rà. Co - me il sol rival non ha." The orchestration includes woodwinds (Oboe, Flute, Clarinet in D, Bassoon), brass (Trumpets in C, Trombones, Trumpet), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass instruments play a more melodic line. The vocal line is a simple melody with a few notes and a long note at the end.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn.

Tp.

ENRICO

*a piacere*

co - me il Sol, co - me il Sol - ri - val - non

I.

Vni

II.

Vle

Vc.  
Cb.

*p*

*p*

*p*

*p*



Cl. Do

Cor. Re I. II.

GIOV.

ENRICO

*p*

La mia fama è a' piè del-

ha.

I. Vni

II. Vni

Vle

Vc. Ch.

*p*

*Div.*

*Unite*

Cl. Do

Cor. Re I. II.

GIOV.

I. Vni

II. Vni

Vle

Vc. Ch.

*p*

*Div.*

*Unite*

l'a ra; on-ta altrove è a me ser-

180

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Co. *f*

Trb. La *f*

Trbn. *f*

GIOV.  
-ba - ta, on-ta altrove   ame-ser-ba - ta: la mia fa - ma   a pi  del-

180

Vni I *f* *p* *f*

Vni II *f* *p* *f*

Vle *f* *p* *f*

Vc. Cb. *f* *p* *f*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
R.  
R.

Trb.  
La

Trbn.

GIOV  
-l'a - - ra e - - quel - l'a - ra è a

Vai  
I.

Vai  
II.

Vle

Vc.

Cb.

*p*

*p*

*Div.*

*p*

*pizz.*

*p*

*p*

*p*

*p*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn.

Tp.

GIOV.

me — vie — — ta — — ta; lo sa il Cielo, lo — sa il

I.

Vni

II

Vle

Vc.

Ch.

pizz.

arco

arco

f p

f p

f p

Unito

f

Cl. Do

Fg.

Cor. Re

GIOV.

Cie - lo, il Re lo sa. Ah! s'è

Vni I.

Vni II.

Vle

Vc.

Ch.

*p*

*pizz.*

*pizz.*

*arco*

*arco*

*dolce*

*div.*

*p*

Cl. Do

Cor. Re

GIOV.

ver che al Re son ca -

Vni I.

Vni II.

Vle

Vc.

Ch.

*pizz.*

*pizz.*

*arco*

*arco*

*pizz.*

*pizz.*

*pizz.*

*arco*

*arco*

*pizz.*

*d*

Cl. *Do*

Cor. *Re*

*GIOV.*

-ra, l'o - nor mi - o l'o - nor mi - o più ca-ro a -

I. *Vni*

II. *Vni*

*Vle*

*Vc.* *arco* *pizz.* *arco*

*Cb.* *arco* *pizz.* *arco*



200

Cl. *Do*

*Fg.*

Cor. *Re*

*GIOV.*

-vrà. E' quel - l'a-ra a - me - vie - ta-ta, lo sa il Cie-lo, il - Re - lo -

I. *Vni*

II. *Vni*

*Vle*

*Vc.*

*Cb.*

Ott.  
 Fl.  
 Ob.  
 Cl.  
*Do*  
 Fg.  
 Re  
 Cor.  
 Re  
 Trb.  
*La*  
 Trbn.  
 Tp.  
 GIOV.  
 sa lo sa il Cie - lo, il Re lo sa,  
 I.  
 Vni  
 II  
 Vle  
 Vc.  
 Cb.

The score is for page 151 of a musical work. It features a vocal line for GIOV. and a full orchestral arrangement. The vocal line has the lyrics: "sa lo sa il Cie - lo, il Re lo sa,". The orchestration includes woodwinds (Ottobass, Flute, Oboe, Clarinet in D, Bassoon), brass (Trumpets in C and F, Trombones, Trumpet), and strings (Violins I and II, Viola, Violoncello, Contrabass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass instruments provide harmonic support. The vocal line is a simple melody with lyrics. The score is divided into four measures, with a repeat sign at the end of the first measure.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
La

Trbn.

Tp.

GIOV.

Si, lo sa il Ciel, il Re lo

I.  
Vni

II

Vle

Vc.  
Cb.

*f*



Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Tib.  
La

Trbu.

Tp.

GIOV.  
sa. L'o - nor mio piüca - roa - vrâ

I.

Vni

II

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn.

Trp.

GIOV.

si, l'o - nor - mi - o piü - ca-ro, piüca - ro a-

I.  
Vni

II.

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.  
Re

Trb.  
Lu

Trbn.

Tp.

GIOV.  
vr̄a.  
(risentito) *p*

ENRICO

Oh Cie-lo! Si-re!

Si, v'in - ten-do! V'in -

I.  
Vni

II

Vle

Vc.

Cb.

*p*

*pizz.*

*arco*

*d*

Detailed description of the musical score: This page contains a full orchestral score with vocal parts. The vocal parts are for GIOV. (Giovanni) and ENRICO. GIOV. has the lyrics "vr̄a. (risentito) p Oh Cie-lo! Si-re!". ENRICO has the lyrics "Si, v'in - ten-do! V'in -". The orchestral parts include: Ottobassoon (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Re), Trumpet (Trb. Lu), Trombone (Trbn.), and Trombone (Tp.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as dynamics (p, pizz., arco), articulation (accents), and performance instructions (I:). The key signature is one sharp (F#) and the time signature is 4/4.

220

Cl. D<sub>o</sub>  
 Fg.  
 Cor. Re  
 GIOV.  
 ENRICO

I. II.

tan - to, tan - to è in voi lo  
 Sovereign, are you

-ten - do!

220

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

pizz. arco pizz. arco  
 pizz. arco pizz. arco

Cl. D<sub>o</sub>  
 Fg.  
 Cor. Re  
 GIOV.  
 ENRICO

I.

sde - gno? Si - re!  
 Scorn - ful?

Ei sde - gno e duo - lo!

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

pizz. arco pizz. arco  
 pizz. arco

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn.

Tp.

GIOV.

ENRICO

I - o! I - o! Si - re!

Amate il Re sol-tanto: vi preme il trono so-lo, il solo so-lo tro-no. V'in-  
I

I.

Vni

II.

Vle

Vc.  
Cb.

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*  
D<sub>o</sub>

Fg. *f*

Cor. *f*  
Re

Trb. *f*  
La

Trbn. *f*

Tp. *f*

GIOV. *f*

ENRICO *f*

*cambia in Do*

*cambia in Do*

No, Si-re.

-ten - do, v'in-ten - do V'in - ten -

I. *f p*

Vni *f p*

II. *f p*

Vle *f p*

Vc. *f p*  
Cb. *f p*

ENRICO

-do! An-na

Vni I. *fp*

Vni II. *fp*

Vle *fp* *div. fp*

Vc. *fp* *fp* *fp*

Cb. *p*

240 *Larghetto*

Cl. *p*

Fg. *p*

ENRICO

pure, amar moffria, va-gheggian-do il soglio ingle-se... el-la

240 *Larghetto*

*pizz.* *arco*

Vni I. *p*

Vni II. *pizz.* *arco*

Vle *pizz.* *Div. arco* *Uniti* *p*

Vc. *pizz.* *arco* *p*

Cb. *p*

Cl. D<sub>o</sub>  
 Fg.  
 ENRICO  
 pure il serto am-bi-a dell'al-te - ra dell'altera A-rago-nese L'ebbe al-  
 I. Vni pizz. arco  
 II. Vni pizz. arco  
 Vle pizz. Div. arco  
 Vc. Cb. unti pizz. arco

Cl. D<sub>o</sub>  
 Fg.  
 Cor. D<sub>e</sub>  
 Trbn.  
 ENRICO  
 - fin; ma l'eb - be ap-pe - na, che sul crin leva - cil-lo'. Per suo  
 250

Vni I. II. fp  
 Vle fp  
 Vc. Cb. fp  
 ENRICO  
 250



Ott.

Fl.

Ob.

Cl. Do

Fg.

Do

Cor.

Do

ENRICO dan-no, per suo danno, persua pena, d'al - tra don - na, d'al - tra don - nail cor ten-

I.

Vni

II

Vle

Vc. *uniti p*

Ch.

Cl. Do I.

Do

Cor.

Do

GIOV. *p* Ah! noni-o, nonio v'of-fri-a questo cor a tor-toof-fe-so... Il mio Re me lo ra-  
*by My ring my heart is*

ENRICO

I.

Vni

II

Vle

Vc.

Ch.

260

Cl. Do

Cor Do

GIOV.

- pi-a; dal mio Re mi venga reso; più infelice, più infelice di Bo- lena, più da piangere sa-

*cresc.*

260

I. Vni

II. Vni

Vle

Vc. Cb.

I.

Cl. Do

Fg.

Cor. Do

GIOV.

- ro. Di un ripudio avrò la pe-na, nè un mari-to offe-so a-vrò Ah! non

ENRICO

Ella pure amor m'offri -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob. I.

Cl.  
Do

Fg.

Do  
Cor.

Do

GIOW.  
i-o non io v'of-fri-a questo co-re a torto of-

ENRICO  
-a, vagheggiando il soglio inglese - se l'ebbe alfin, ma l'ebbe appe-na

I.  
Vni

II.

VII.

Vc  
Cb.



270

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Tp.

GIOV.  
-vrò *rall.* d'un ri-pu-dia--vrò la

ENRICO  
-lò, l'eb-beal-fin, ma l'eb-beap-pe, na che sul crin le va-cil-lò, le va-cil-

270

*col canto*

I.  
Vni

II

Vle.

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Trp.

GIOV. *(si allontana piangendo)*  
pena, ne un mari-~~to~~ orie- so a- vro, no, no, no, no, no, no, no of- fe- so a - vro.

ENRICO  
- lo'. le va- cil - - lo'.

I.  
Vni

II.

Vle

Vc.  
Cb.

*Allegro*

*col canto*

280

*a tempo*

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do. *f*

Fg. *f*

Do. *f*

Co. *f*

Do. *f*

Tb. *f*

Do. *f*

I. II. *f*

Iron. *f*

III. *f*

Tp. *f*

GIOV. *a piacere*

ENRICO *a piacere* Il deggio. *a piacere* Io non No I

Tu mi la-sci? Ar-re - - - sta.

*cambiano in LA*

*Allegro*

*col canto*

280

*a tempo*

I. *f*

Vii *f*

II. *f*

Vie *f*

Vc. *f*

Ch. *f*

Fig.

Do  
Cor.  
Do

GIOV.

ENRICO

posso  
CAN-NOI

A-scol-ta: il vo - - - glio. Già l'al-tar per te si ap-

I.  
Vni  
II

Vle

Vc.  
Cb.

290

Ob.

Fig.

Do  
Cor.  
Do

Fib.  
Lu

Tp.

GIOV.

ENRICO

cambiano in RE

cambiano in RE

Cie - lo!... ed

-pre - - sta: a-vrai sposo e scet-tro e so - glio.

290

I.  
Vni  
II

Vle

Vc.  
Cb.



Ott.

Fl.

Ob.

Cl.  
D<sub>b</sub>

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn.

Tp.

GIOV.  
An - na? Ah! Si - re...

ENRICO  
Io l'o - - dio... Giun - to è il giorno di pu -

I.  
Vni

II.  
Vni

Vle

Vc

Cb.

The musical score is arranged in a standard orchestral format. The vocal parts for GIOV. and ENRICO are placed above the string section. The instrumental parts include woodwinds (Oboe, Clarinet, Bassoon, Flute, Oboe), brass (Trumpet, Trombone, Tuba, Horn), and strings (Violin I and II, Viola, Violoncello, Contrabasso). The score features various musical notations such as dynamics (f, mf, sfz), articulation (accents, slurs), and performance instructions (a2). The vocal lines include lyrics in Italian, with GIOV. singing "An - na? Ah! Si - re..." and ENRICO singing "Io l'o - - dio... Giun - to è il giorno di pu -". The instrumental parts provide a rich harmonic and rhythmic accompaniment, with the woodwinds and brass playing melodic and harmonic lines, and the strings providing a steady accompaniment.

Ott.

Fl.

Ob.

Cl.  
D<sub>u</sub>

Fg.

Re  
Cor.

Re

Trb.  
La

Trbn.

Trp.

GIOV.

Ah! qual col-pa?

ENRICO

-ni - re. Sa più ne -

Vni

II.

Vle

Vc.

Ch.

e

300

Ott.

Fl.

Ob.

Cl.  
D<sub>o</sub>

Fg.

Re  
Cor.

Re

Trb.  
Lu

Trbn

Tp.

GIOV.

ENRICO

-ra!

Diem - mi un co - re che

300

I.

Vni

II

Vle

Vc.

Ch.

e

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re.  
Cor.

Re.

Trb.  
Lu

Trbn.

Tp.

GIOV.

ENRICO

su - o non — e - ra...m'in-gan- no' pria d'esser moglie: mo

I.  
Vni

II.

Vle

Vc.

Ch.

*arco.* *pizz.* *arco*

*pizz.* *arco*

*e*



Ott.

Fl.

Ob.

Cl.  
D<sub>n</sub>

Fg.

Re  
Cor.

Re

Trb.  
La

Trbn.  
I.  
II. III.

Tp.

GIOV.

ENRICO

Con qual mezzo?  
seio - glie. Io sol lo

Detailed description: This system contains the first five measures of the score. The woodwind section (Ottobass, Flute, Oboe, Clarinet in D, Bassoon) and brass section (Trumpets, Trombones, Trumpet) are playing. The vocal parts for GIOVANNI and ENRICO are also present. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include piano (p) and forte (f). The woodwinds and brass play sustained notes or chords, while the flutes and bassoon have melodic lines with accents. The vocal parts have lyrics: 'Con qual mezzo?' for GIOVANNI and 'seio - glie. Io sol lo' for ENRICO.

I.  
Vni

II.

Vle

Vc.

Cb.

Detailed description: This system contains the string parts for the first five measures. It includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature remains two sharps (F# and C#), and the time signature is 4/4. Dynamics include piano (p) and forte (f). The strings play a rhythmic accompaniment with various articulations like accents and slurs.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Re  
Cor.  
Re  
Trb.  
Lu  
Trbr.  
Tp.  
GIOV  
ENRICO  
I.  
Vni  
II  
Vle  
Vc.  
Cb.

Ma quale? Ah! qual  
so, Io sol lo so.

*a2*  
*f*  
*a2*  
*f*  
*a2*  
*f*  
*a3*  
*I.*  
*II. III.*  
*f*  
*f*  
*f*  
*f*  
*f*

The musical score is for a symphonic work, likely an opera. It features a full orchestra and two vocal soloists, GIOVANNI and ENRICO. The orchestration includes Oboe, Flute, Clarinet in D, Bassoon, Horns (Trumpet and Trombone), Trumpet, Percussion (Timpani and Cymbals), Violins (I and II), Viola, Violoncello, and Contrabass. The vocal parts are written in a tenor range. The score is in a key signature of one sharp (F#) and a common time signature. The music is marked with dynamics such as *f* (forte) and *a2*, *a3* (second and third attacks). The vocalists have the lyrics: GIOVANNI: "Ma quale? Ah! qual" and ENRICO: "so, Io sol lo so." The score is numbered 175 in the top right corner.

Moderato

320

Cor. I. II. *p*

GIOV.

sia — cercar non o - - so... nol con-sen-te il cor op-pres-so... ma spe-

Moderato

320

I. *p*

II. *p*

Vle *p*

Vc. *p*

Ch. *p*



Cor. I. II.

GIOV.

- rar — mi fia con-ces - so che non fi - a di crudel-tà. Non mi

ENRICO *T'ac-que-ta.*

I. *p*

II. *p*

Vle *p*

Vc. *p*

Ch. *p*

e





Cl. Do

Fg.

Cor. Re I. II.

GIOV.

ENRICO

*p*

co - stiunre - gio spo - so più ri - mor - si, per pie - tà!

Ah! Ras-si-

330

I. Vni

II. Vni

Vle

Vc. Cb.

*uniti*

Cl. Do

Fg.

Cor. Re I. II.

GIOV.

ENRICO

Ah! spe - rar mi fia con - ces - so

- cu - ra il cor tur - ba - to: nel tuo Re la men - te ac - que - ta; ch'ei ti

I. Vni

II. Vni

Vle

Vc. Cb.

*e*

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

GIOV.

ENRICO

che non sia di cru - del - ta. Non mi  
veg - qa o-mai più lie-ta del - - l'a - mor che sua ti fa. Ras-si-cu - -

I. Vni

II. Vni

Vle

Vc.  
Cb.

340

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

GIOV.

ENRICO

co - sti un re-gio sposo piu ri - mor - si, per pie-tà! ah! —  
fra il cor turba - - to, nel tuo Re lamente acque - - ta... ch'ei ti

I. Vni

II. Vni

Vle

Vc.  
Cb.

340

Ott.

Fl.

Cl.  
Do

Fg.

Cor.  
Re

I. II.

GIOV.

ENRICO

piu ri - - mor - si, piu ri - mor - si, per pie - ta. non mi  
veg - ga o mai piu lie - ta del - l'a - mor che sua ti fa, ch'ei ti

I.  
Vni

II

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

I. II.

GIOV.

ENRICO

co - sti piu ri - morsi, ah! piu ri - mor - si, per pie -  
veg - ga o mai piu lie - ta del - - l'a - mor che sua ti

I.  
Vni

II

Vle

Vc.  
Cb.

350

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
La

Trbn.

Tp.

GIOV.

ENRICO

fa. A-vrai fa-ma. No. A-vrai

350

I.  
Vni

II.

Ce

Ch.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Re  
Cor.  
Re  
Trb.  
Lu  
Trbu.  
Tp.  
GIOV.  
ENRICO  
so - glio. Ah! ras-si-

No.

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

The musical score is written for a full orchestra and two vocal soloists. The orchestration includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns (Re, Cor. Re), Trumpets (Trb. Lu, Trbu.), Trombones (Trbu.), Trombone (Tp.), Violins I and II (Vni I, Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are GIOVANNI and ENRICO. The score features complex rhythmic patterns, particularly in the woodwinds and strings, and dynamic markings such as *f* (forte) and *v* (vibrato). The vocal parts include the lyrics "so - glio." and "Ah! ras-si-".

Cl. Do

Fg.

Cor. Re I. II.

GIOV.

ENRICO

Ah! spe - rar mi fia con - ces - - so  
 -cu ra il cor tur - ba - to, nel tuo Re la men - teac - que - - ta; che i ti

I. Vni

II Vni

Vle

Vc. Ch. *uniti*

Ott.

Ob.

Cl. Do

Fg.

Cor. Re LII.

Trh. La

GIOV.

ENRICO

che non sia di cru - del - ta. Non mi  
 veg - ga o - mai più lie - ta del l'a - mor che sua, ti fa. Rassicu -

I. Vni

II Vni

Vle

Vc. Ch.

Ott.

Ob.

Cl. Do

Fg.

Cor. Re

GIOV.

ENRICO

I. Vni

II. Vni

Vle

Vc. Cb.

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p subito*

*cresc.*

*cresc.*

*cresc.*

*p subito*

*cresc.*

*p subito*

*cresc.*

*p subito*

co - sti un re - gio sposo più ri - mor - si, per pie - ta! ah!

- ra il por - tar - to, nel tuo Re lamenteacque - - ta, ch'ei ti

370

Ott.

Fl.

Cl. Do

Fg.

Cor. Re

GIOV.

ENRICO

I. Vni

II. Vni

Vle

Vc. Cb.

*8*

*W*

più ri - mor - si, più ri - mor - si, per pie - ta! non mi

veg - gao - mai più lie - ta del - l'a - mor che sua ti fa, ch'ei ti

370

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *p*

Ob.

Cl.  
B.

Fg.

Tr.  
C.

Tr.  
B.

Trb.  
T.

Trb.  
B.

Trp.

GIOV.  
co - sti piu ri - morsi, ah! — più ri - mor - si, per pie - tà! più ri -

ENRICO  
veg - gao - mai più lie - ta del - l'a - mor che sua ti, fa, <sup>may!</sup> del - l'a -

Vni  
I.

Vni  
II.

Vc.  
Cb.



Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Re

Trb.  
La

Trbn.

Tp.

GIOV.

- morsi, per pie-tà! più ri-mor-si, per pie-tà! ah! più ri-mor-si, per pie-

ENRICO

- mor chesua ti fa, del-l'a-mor chesua ti fa, che sua ti fa, che sua ti

I.  
Vni

II

Vle

Vc.  
Cb.

Ott.  
Fl.  
Ob.  
Cl.  
Do.  
Fg.  
Cor.  
Re.  
Trb.  
La.  
Trbn.  
Tp.  
GIOV.  
ENRICO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*(Enrico parte dalla porta segreta, Giovanna entra negli appartamenti)*

-tà! ah! per pie - - tà!  
fa che sua ti fa

Detailed description: This is a page of a musical score, page 186. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns in E-flat (Cor. Re), Trumpet in D (Trb. La), Trombone (Trbn.), Trombone (Tp.), Giovanni (GIOV.), Enrico (ENRICO), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and the key signature has two sharps (F# and C#). The vocal parts have lyrics in Italian. A stage direction in Italian is written above the vocal staves: "(Enrico parte dalla porta segreta, Giovanna entra negli appartamenti)". The music consists of five measures. The strings play a rhythmic accompaniment, while the woodwinds and brass provide harmonic support. The vocal soloists enter in the fifth measure.

This page of a musical score, numbered 187, contains the following instruments and parts:

- Ott.** (Oboe): Melodic line with a trill in the first measure.
- Fl.** (Flute): Melodic line with a trill in the first measure.
- Ob.** (Oboe): Melodic line with a trill in the first measure.
- Cl. D<sup>b</sup>** (Clarinet in B-flat): Melodic line with a trill in the first measure.
- Fg.** (Fagot): Melodic line with a trill in the first measure.
- Cor.** (Cor Anglais): Two parts, *Re* and *R<sup>a</sup>*, playing a rhythmic accompaniment.
- Trb. Lu** (Trumpet in C): Melodic line with a trill in the first measure.
- Trbu.** (Trumpet in B-flat): Melodic line with a trill in the first measure.
- Trp.** (Trombone): Melodic line with a trill in the first measure.
- Vni** (Violin): Two parts, *I.* and *II.*, playing a rhythmic accompaniment.
- Vle** (Viola): Melodic line with a trill in the first measure.
- Vc.** (Violoncello): Melodic line with a trill in the first measure.
- Ch.** (Cello): Melodic line with a trill in the first measure.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex texture with multiple melodic lines and a strong rhythmic accompaniment. A repeat sign is present in the middle of each staff, indicating a section to be repeated.

# N. 5 Scena e Cavatina

*Percy*

*Andantino*

Musical score for strings and woodwinds, measures 1-10. The score is in 3/4 time and G major. It features five staves: Flute (Cl.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vni I), and Violin II (Vni II). The music is marked *p* (piano) and includes dynamic markings *pp* (pianissimo) and *ppp* (pianississimo). The tempo is *Andantino*. The score shows a melodic line in the woodwinds and a rhythmic accompaniment in the strings.

Musical score for Clarinet (Cl.) and Bassoon (Fg.), measures 10-15. The score is in 3/4 time and G major. It features two staves. The music is marked *p* (piano). A box containing the number 10 is placed above the Clarinet staff at the beginning of measure 10. The Clarinet part has a melodic line, and the Bassoon part has a rhythmic accompaniment.

Musical score for Violins (Vni I and II), Violas (Vle), and Cellos (Cb.), measures 10-15. The score is in 3/4 time and G major. It features four staves. The music is marked *Pizz.* (Pizzicato). A box containing the number 10 is placed above the Violin I staff at the beginning of measure 10. The Violin I and II parts have a rhythmic accompaniment, while the Viola and Cello parts have a melodic line.

Fl. *r.*

Cl. Sib *r.*

Fg.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *r.*

Cl. Sib *r.*

Fg.

*rall: - - - - -*

Cor. Fu *r.*

*rall: - - - - -*

I. Vni

II. Vni

Vle

Vc.

Cb.

*Arco*

*p*

*Arco*

*p*

*Arco*

*p*

*Arco*

*p*

20 *a tempo deciso*

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. Fa *f*

Cor. Mi *f*

Trb. Sib *f*

Trbn. *f*

Tp. *f*

ROCH. *pp*

Chi veg-go?... In In-ghil-ter-ra?, tu, mio Per-

20 *a tempo deciso*

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

*Allegro*

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Mib

Trb. Sib <sup>22</sup>

Trbn.

Tp.

PERCY

ROCH.

*(Si abbracciano)*

-cy?

Mi viri-chia-ma, a-

*Allegro*

I. Vni

II. Vni

Vle

Vc.

Cb.

*Div.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

PERCY *mi-co, d'En-ri-co un cen-no... El al suo pas-sag-gio of-frir-mi, quan-do al-la cac-cia ei mo-va, è mio con-*  
*Hen-ry at last has called me. I've come to make a favour* *when he was out hunting he was, and my con-*

Vc.

Cb.

Moderato

PERCY *-si-glio. Do-po si lun-go e-si - - glio re-spi-rar-l'au-ra-anti-ca e il ciel na-*

Moderato

Vni I. *Pizz.*

Vni II. *Div.*

Vle *p*

Vc *Pizz.* *Arco*

Cb. *Pizz.* *Arco*

PERCY *-ti-o, ad o-gni co-re è dol-ce, a-ma-ro al mi-o.*

ROCH. *Ca-ro Per-cy! mu-ta-to il*

Vni I. *Arco*

Vni II.

Vle

Vc

Cb.



PERCY *Non è duo-loil mi-o, che in fron-te ap-*

ROCH. *duol non t'ha co-si, chea rav-vi-sar-ti pron-to io non fos-si.*

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

*Calmo*

PERCY *-pa-ja: ra-du-na-toè tut-to nel cor pro-fon-do. Io non ar-di-sco-a-*

*Calmo*

I. Vni *p*

II. *p*

Vle *p*

Vc. *p* *Div.*

Cb. *p*

50

PERCY *-mi-co, del-la tua su-o-ra av-ven-tu-rar-in-chie-sta...*

ROCH. *El - laè Re-gi-na... O-gni sua gio-jàè*

50

I. Vni

II. Vni

Vle

Vc.

Cb.



*movendo legg. col canto*

Cl. Sib

Fg.

Cor. Fa

PERCY *Eil ver par-lò la fa-ma?... El - laè in - fe-*

ROCH. *que-sta.*

*movendo legg. col canto*

I. Vni *Pizz.*

II. Vni *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Cb. *Pizz.*

R *p*

60

*Presto*

Cl. Sib

Fg.

Cor. Fa

PERCY  
- li-ce?... il Remu-ta-to?... Ben di-ci...bendi-ci...Ei

ROCH.  
E du-ra a-morconten-to ma-i?

60

*Presto*

I. Vni

II. Vni

Vle

Vc.

Ch.

Arco

*f*

*Andante*

PERCY  
vi - ve pri - vo dispe-me co-me vi-veil mi - E che te-mer deg-

ROCH.  
som-messo par - la

*Andante*

I. Vni

II. Vni

Vle

Vc.

Ch.

70 Allegro giusto ♩ = 112 - 116

Cl. Sib

Fg.

Cor. Fa

Cor. Mib

Trb. Sib

Trbn.

Tp.

PERCY

-gi - o?

70 Allegro giusto ♩ = 112 - 116

I. Vni

II. Vni

Vle

Vc

Cb.

*f*

*f*

*f*

*f*

*f*

*p*

*mf*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Trbn.

Tp.

PERCY

Vni I.

Vni II.

Vle

Vc.

Ch.

VUOTA

Da quel

VUOTA

R

Detailed description of the musical score: This page of a musical score, numbered 197, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Horns (Cor. Fa). The brass section consists of Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trumpet (Tp.). The percussion part is labeled 'PERCY'. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The score is written in a key signature of one flat and a common time signature. The word 'VUOTA' is written above the woodwind and string staves, and 'Da quel' is written below the percussion staff. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion part is mostly silent, with some activity at the end of the page.

Cl. Sib

Fg.

PERCY

di che, lei ner - du - ta, di - spe - ra - to in ban - do an -

I. Vni

II. Vni

Vle

Vc.

Cb.

80

Cl. Sib

Fg.

PERCY

- da - i, da quel di che il mar pas - sa - - i, la mia

80

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Sib

Fg.

Cor. Fa

PERCY

mor-te, la mia mor-te co-min- ciò o- gni lu - cea-me fu mu - ta, dai vi-

Detailed description: This system contains the beginning of the piece. It features staves for Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais in F (Cor. Fa). The woodwinds play sustained notes with long slurs. The vocal line (PERCY) begins with the lyrics 'mor-te, la mia mor-te co-min- ciò o- gni lu - cea-me fu mu - ta, dai vi-'. The bassoon part has a 'p' (piano) dynamic marking.

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with eighth and sixteenth notes. A double bar line is present at the end of the system.

Fg.

Cor. Fa

PERCY

- ven - ti io mi di - vi - si: o- gni ter-ra o- v'i- o m'as-si- si la mia

Detailed description: This system continues the woodwinds and vocal line. It includes staves for Bassoon (Fg.) and Cor Anglais in F (Cor. Fa). The vocal line (PERCY) continues with the lyrics '- ven - ti io mi di - vi - si: o- gni ter-ra o- v'i- o m'as-si- si la mia'. The woodwinds play sustained notes.

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Detailed description: This system continues the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment. A 'R' (ritardando) marking is present at the bottom left of the system.

90

rall.

Cl. Sib

Fg.

Cor. Fa

PERCY

tem - ba mi sem - brò, o - gni ter - ra, o'v'iom'as - si - si la mia tom - ba mi sem -

90

rall.

I. Vni

II. Vni

Vle

Vc.

Cb.



a tempo

Cl. Sib

Fg.

Cor. Fa

PERCY

-brò, o - gni ter - ra, o'v'iom'as - si - si la mia tom - ba mi sem - brò, la mia

a tempo.

I. Vni

II. Vni

Vle

Vc.

Cb.



PERCY *f* tom - ba, la mia tom ba mi sem-brò.  
 ROCH. *hope* less, yet more *hope* less have I *know!*  
 E ve-ni-sti a far peg-

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

100 *calando*

Fg.  
 Cor. Ia *fp*  
 PERCY *Senza*  
 ROCH. - gio-re il tuo sta-to a lei vi- ci-no, e ve-ni-sti a far peg-gio-re il tuo sta-to a lei vi- ci-no?

100 *calando*

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

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Trbn.

PERCY

men - te sen - za co - re, cie - co io se - guo il mio de - sti - no, ma

I. Vni

II. Vni

Vle

Vc.

Ch.

PERCY

Fur tal - vol - ta in duol si fie - - ro mi sor -

I. Vni

II. Vni

Vle

Vc.

Ch.

110

Cl. Sib

Fg.

PERCY

-ri-de, mi sor-ri-de nel pen-sie-ro la cer-tez-za che for-tu-na i miei

110

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Sib

Fg.

Cor. Fa

PERCY

ma-li, i miei ma-li ven-di-co pur tal vol-ta in duol si

ROCH.

E ve-ni-sia far peg-gior

I. Vni

II. Vni

Vle

Vc.

Cb.

*rall.*

120

Fl. *I.*

Cl. *Sib*

Fg.

Cor. *Fu* *I.*

PERCY  
fie-ro mi sor-ri-de nel pen-sie-ro la cer-tez-za che for-tu-na i miei ma-li ven-di-

ROCH.  
il tuo sta-to lei vi-ci - no?

*rall.*

120

*I.*

Vni

*II.*

Vle

Vc.

Cb.

*a tempo*

Ott.

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

~ Fa  
Cor.

Fa

Trb.  
Si<sup>b</sup>

Trbn.

Tp.

PERCY  
- cò, la cer-tez-za che for-tu-na i miei ma-li ven-di-cò, i miei ma

*a tempo*

I.  
Vni

II.

Vle

Vc.

Cb.

*Allegro*

(Odonsi suoni di caccia)

PERCY *f* *3* *3*  
 - li i miei ma - li ven - di - cò.

*Allegro*

Vle *p*  
 Vc.

130

Cor. I<sup>a</sup> sul palco  
 ROCH.  
 Già la cac - cia si ra -

130

Vle  
 Vc.

Cor. I<sup>a</sup> sul palco  
 ROCH.  
 - du - na... Ta - - ci

Vle  
 Vc.

140

Cl. *Sib*

*p*

Fg.

*p*

Cor. *Fa*  
sul *palco*

I-II.

ROCH.

al-cu - nou-dir ti può

Ten.

CORO

o - là

ve - lo - ci ac - cor-ro - no

Bassi

o - là

ve - lo - ci ac - cor-ro - no

140

I.

Vni

*p*

II.

*p*

Vle

Vc.

Ch.

*sempre cresc.*

Ob. I.

Cl. Si $\flat$  *mf*

Fg. *mf*

Fa  
Cor.  
Fu *mf*  
22

CORO

i pag - gi e li scu - die - ri

i pag - gi e li scu - die - ri

*sempre cresc.*

Vni I. *mf*

Vni II. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

R



150

I.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

CORO

S'in-  
ter

i vel - tri si di - spon - go - no

150

I.

Vni

II.

Vle

Vc.

Cb.

R

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Trbn.

Tp.

CORO

-sel-li-no i de-strie-ri... Più che giam-mai sol-  
Più che giam-mai sol

I. Vni

II. Vni

Vle

Vc.

Cb.

R

160

Ott. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. Sib *f* *p*

Fg. *f* *p*

Cor. Fa *f* *p*

Cor. Fa *f* *p*

Trb. Sib *f* *p*

Trbn. *p*

Ip. *p*

CORO

-le - ci - to e - sce sta - ma - ne il Re

-le - ci - to e - sce sta - ma - ne il Re ve

160

I. Vni *f*

II. Vni *f*

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
Si b

Fg.

Cor.  
Fa

Trb.  
Si b

Trbn.

Trp.

CORO

Ve - lo - ci ac - cor - ra - no .

lo - ci ac - cor - ra - no i pag - gi e li scu -

Vni.  
I.

Vni.  
II.

Vle.

Vc.

Cb.

*R*

**166**

Ott.

Fl.

Ob. *22*

Cl. *Sib*

Fg.

Cor. *Fa*

Trb. *Sib* *22*

Trbn.

Tp.

**CORO**

i pag-gieli scu-die - ri. Più che giam-mai sol - le - ci - to

- die - ri Più che giam-mai sol - le - ci - to

**170**

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

CORO

e - sce il Re. Più che giammai sol-le-ci-to sta-ma-ne e - sce il Re.

e - sce il Re. Più che giam-mai sol-le-ci-to sta-ma-ne e - sce il Re.

I. Vni

II. Vni

Vle

Vc. Cb.

R

180

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

PERCY   
Ed An-na-an-ch'el - la? an - ch'el - la?...

ROCH.   
ah! ac -

180

I. Vni

II Vni

Vle.

Vc. Cb.

Ott.

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Tr<sup>a</sup>  
Cor.

Tr<sup>a</sup>

Trb.  
Si<sup>b</sup>

Trbn.

Trp.

ROCH.

- que - - ta - ti Ric - car - do

I.

Vni

II.

Vle

Vc.  
Cb.

R



190

Ott.

Fl.

Ob.

Cl. Sib

Fg. *a2*

Cor. *Fa*

Trb. Sib

Trbn.

Tp.

PERCY

ROCH. *ah!... Anne! ah!... Anne!*

Ric - car - do.

190

I. Vni

II. Vni

Vle

Vc. Cb.

*Moderato* ♩ = 108

Fl. *p* *f*

Ob. *p* *f*

Cl. Sib *p* *f*

Fg. *p* *f*

Cor. *p* *f*

Trb. Sib *f*

Trbn. *f*

*Moderato* ♩ = 108

Vni I. *p* *f*

Vni II. *p* *f*

Vle *Pizz.* *Arco* *f*

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

Cb. *Pizz.* *Arco* *f*

R

*a tempo*

200

Cl. Sib

Cor. Fa

PERCY

Ah! - co - si nei di - ri - den - ti del pri - mier - fe - li - ce a -

200

*a tempo*

I.

II.

Vle

Vc. Cb.

*rall.*

Cl. Sib

Cor. Fa

PERCY

- mo - re, pal - pi - tar sen - ti - va il co - re nel do - ver - la, nel do - ver - la ri - ve -

*rall.*

I.

II.

Vle

Vc. Cb.

*a tempo*

Cl. Sib

Fg.

Cor. I. II. a 2

PERCY

-der. Di quei dol-cie bei mo-men-ti. Ciel pie-to-so, un sol mi ren-di, poi la

*a tempo*

I.

Vni

II.

Vle

Vc. Cb.

**210**

Cl. Sib

Fg.

Cor. I.

PERCY

vi-ta mi ri-pren-di, per-ch'io mo-ra di pia cer, si per-ch'io

**210**

I.

Vni

II.

Vle

Vc. Cb.

Fl. I. *p*

Cl. Sib I. *p*

Fg. *p*

Cor. Fa I. II.

PERCY *pp*

mo - ra - di - pia - cer — poi - la —

I. Vni

II. Vni

Vle

Vc. Cb.

220

Cl. Sib

Fg.

Cor. Fa

PERCY

vi - ta mi ri - pren-di, per- ch'io mo - ra di - pia-cer, — per- ch'io —

220

I. Vni

II. Vni

Vle

Vc. Cb.

*Più allegro*

Cl.  
Sib

Musical notation for Clarinet in B-flat (Cl. Sib) and Bassoon (Fg.). The Clarinet part features a melodic line with eighth-note patterns. The Bassoon part provides a rhythmic accompaniment with eighth-note patterns. A dynamic marking of *p* (piano) is present in the Bassoon part.

Cor.  
Fa

Musical notation for Cor Anglais (Cor. Fa). The part includes a dynamic marking of *p* and a first ending bracket labeled "I. II.".

Trb.  
Sib

Musical notation for Trumpet in B-flat (Trb. Sib). The part features a rhythmic accompaniment with eighth-note patterns and a dynamic marking of *p*.

Tp.

Musical notation for Trombone (Tp.). The part consists of a sustained low note with a dynamic marking of *p*.

PERCY

Musical notation for Percussion (PERCY). The part features a melodic line with eighth-note patterns and a dynamic marking of *p*.

mo-ra di pia - cer.

ROCH.

Musical notation for Recorder (ROCH.). The part consists of a sustained low note with a dynamic marking of *p*.

ta - ci,

*Più allegro*

Vni

Musical notation for Violin I (Vni). The part features a melodic line with eighth-note patterns.

Vii

Musical notation for Violin II (Vii). The part features a melodic line with eighth-note patterns.

Vle

Musical notation for Viola (Vle). The part features a melodic line with eighth-note patterns.

Vc.

Musical notation for Violoncello (Vc.). The part features a melodic line with eighth-note patterns.

Cb.

Musical notation for Contrabasso (Cb.). The part features a melodic line with eighth-note patterns.

Fl.

Ob.

Cl.  
Si $\flat$

Fg.

Cor.  
Fa I. II.

Trb.  
Si $\flat$

Trbn.

Trp.

ROCH  
ta ci; al-cu - nou-dir ti può.

Vni I

Vni II

Vle

Vc.

Cb.

R

230

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

ROCH

vie - ni, vie - ni, o Ric -

230

I Vni

II Vni

Vle

Vc.

Ch.



Ott.

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Cor.  
Fu

Trb.  
Si<sup>b</sup>

Trbn.

Tp.

PERCY

ROCH

I.

Vni

II.

Vle

Vc.  
Ch.

An - na! An - na!

- car-do!...

Ott.

Fl.

Ob.

Cl.  
Sib

Fg.

Cor.  
Fa

Trb.  
Sib

Trbn.

Tp.

PERCY

el - la stes - sa?

I.

Vni

II.

Vle

Vc.  
Cb.

R

Detailed description: This page of a musical score features a percussion section and string quartet. The percussion part includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone (Tp.). The string quartet consists of Violin I (I.), Violin II (II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). A vocal line for Percy is also present, with the lyrics "el - la stes - sa?". The score is written in a key signature of one sharp (F#) and a common time signature (C). The percussion parts are highly rhythmic, often using sixteenth and thirty-second notes. The string parts provide harmonic support and texture. The vocal line is simple and melodic. The score is divided into measures by vertical bar lines, and some parts have repeat signs.

[ 10 ]

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Fa

Cor.

Fa

Trb. Sib

Trbn.

Tp.

PERCY

ROCH.

Ah!

Vie - - ni al - cu - no u - dir ti può.

[ 240 ]

I.

Vni

II

Vle

Vc. Ch.

*I. Tempo*

Cl. *Sib*

Cor. *Fa*

PERCY

Ah! — co — si nei di ri — den — ti del pri — mi — er... fe — li — ce a —

*I. Tempo*

I. Vni

II. Vni

Vle

Vc. Cb.

*p*

*pizz.*

*pizz.*

*p*

Cl. *Sib*

Cor. *Fa*

PERCY

mo — re, pal — pi — tar sen — ti — vai il co — re nel do — ver — la, nel do — ver — la, ri — ve —

*rall.*

I. Vni

II. Vni

Vle

Vc. Cb.

*rall.*

*arco*

*arco*

*R*

*a tempo* 250

Fg.

Cor. I, II. *a 2*

PERCY   
-der Di quei dol cie bei mo- men- ti, ciel pie- to - so, un sol mi

*a tempo* 250

I. Vni

II.

Vle

Vc. Cb.

**//**

Cl. Sib I.   
*p*

Fg.

Cor. Fa I.   
*p*

PERCY   
ren- di, poi la vi - ta mi ri- pren- di, per- ch'io mo - ra di pia-

I. Vni

II.

Vle

Vc. Cb.

R

Fl.

Cl. Sib

Fg.

Cor. Fa

PERCY

-cer-si, per ch'io mo - ra di pia - cer

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. Sib

Fg.

Cor. Fa

PERCY

poi la vi - ta mi ri - pren-di, per - ch'io mo - ra di - pia -

I. Vni

II. Vni

Vle

Vc. Cb.

*Più mosso*

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Tp.

PERCY

ROCH.

- cer, — per — ch'io — mo-ra di — pia — cer,      poi la vi . ta      mi ri-

Ta — ci.      Vie — ni: al-

*Più mosso*

I Vni

II Vni

Vle

Vc. Cb.

*p*      *cresc.*

*p*      *cresc.*

*p*      *cresc.*

*p*

270

Ott. *f*

Fl. *a2* *f*

Ob. *a2* *f*

Cl. Sib *f*

Fg. *a2* *f*

Cor. *f*

Trb. Sib *f*

Trbn. *f*

Tp. *f*

PERCY  
 pren - di per - ch'io mo - ra di pia - cer.

ROCH.  
 - cu - no u - dir ti può.

270

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*



Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

PERCY

ROCH.

Vni I.

Vni II.

Vle

Vc. Ch.

di pia-cer poi la vi - ta mi ri-

Ta - ci, Vie - ni: al-

*Handwritten annotations:* *f*, *p*, *22*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

Ott.

Fl.

Ob. *2 2*

Cl. *Sib*

Fg. *2 2*

Cor. *Fa*

Trb. *Sib*

Trbn.

Tp.

PERCY

ROCH.

I. Vni

II. Vni

Vle

Vc.

Cb.

*-pren - di, per - ch'io mo - ra di pia - cer*

*-cu - no u - dir ti puo.*

*R*

280

Ott.

Fl.

Ob.

Cl.  
Sib

Fg.

Cor.  
Fa

Trb.  
Si $\flat$

Trbn.

Tp.

PERCUY

di pia-cer - - - - - I si - - - - - di - - - - - pia - - - - -

280

Vni  
I

Vni  
II

Vle

Vc.  
Cb.

R

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

tp. *tambor*

PERCY

-cer si di pia - cer si di pia - cer si di pia - cer si di pia -

I. Vni

II. Vni

Vle

Vc. Cb.

290

Musical score for measures 290-294. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Fa Cor.), Trumpet in B-flat (Trb. Sib), Trombone (Trbn), and Trombone in C (Tp.). The Percussion part (PERCY) is marked with a fermata and the instruction "-cer." below the staff. The woodwinds and brass parts feature rhythmic patterns and dynamic markings such as  $\frac{1}{2}$  and accents (v).

290

Musical score for measures 290-294, featuring string parts: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamic markings such as  $\frac{1}{2}$  and accents (v). A small 'R' is written below the Contrabass staff at the beginning of the section.


Scena VIII. Tutti gli astanti si dispongono in due file. Rochefort trae seco in disparte Percy. Entra Enrico e passa in mezzo alle file, ed Anna si presenta frammezzo alle sue Damigelle. Percy si colloca in modo da esser veduto da Enrico. Hervey e Guardie.

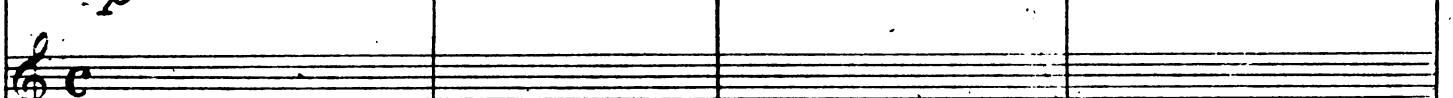
Recitativo


ANNA  In me po-tea più for-te che il de-sio del ri-

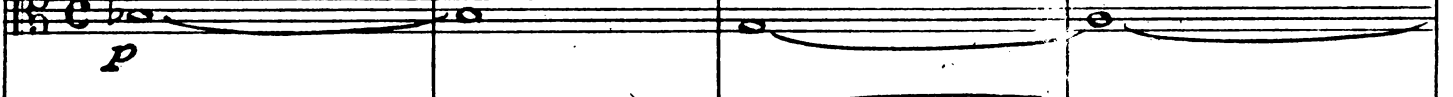
ENRICO  De-sta si to-sto, e tol-ta og-gia i ri-po-so?


Recitativo


I.  *p*

II.  *p*

Vle  *p*

Vc.  *p*

Ob.  *p*



ANNA  -po-so quel dì ve-der-vi. O ma-i più di son cor-si ch'io non go-de-a del mio Si-gnor l'a-

I. 

II. 

Vle 

Vc. 

Ob. 



10

Moderato

ANNA

spet-to.

ENRICO

Mol-te mi stan-no in pet-to e gra-vi cu-re pur mia - men-te o -

col canto

10

Moderato

Vni I

pp

Vni II

pp

Vle

pp

Vc.

pp

Cb.

pp



ENRICO

-gnor a voi fu vol - - ta: nè un mo-mento so-lo da voi ri-

Vni I

p

Vni II

p

Vle

p

Vc.

p

Cb.

p

R

Allegro

20

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

ENRICO

-trassi il mio ve-glian-te-Sguardo. Voi qua, Per-

20

Allegro

I.

Vni

II

Vle

Vc.

Cb.



Fig. *p*

Cor. *Do* I. II. *p*

ANNA (Ciel chi veg-g'i - o... Ric-car - do!)

PERCY *a* *h.* *Io*

ENRICO -cy! Ap-pres-sa-te-vi.

Andante

(tremolo)

I. Vni *p* (tremolo)

II. *p* (tremolo)

Vle *f* (tremolo)

Vc. *p* (tremolo)

Cb. *p* (tremolo)

Recit.

Fig.

Cor. *Do*

PERCY tre - mo.) *lento* Un so-loi-stan-te, o Si-re, che in-du-gia-to mi

ENRICO Fron - to ven-to-ste...

Recit.

I. Vni *p*

II.

Vle

Vc.

Cb.

30

PERCY

fos-si a far pa-le-se il gra-to a - ni-mo mi-o, sa-ria sem-brato er-ro-ri ad al-tri, a

30

I. Vni *fp*

II Vni *fp*

Vle *fp*

Vc. *fp*

Cb. *fp*

**//**

PERCY

me sem-brò <sup>a treabr.</sup> de-lit-to. La man che me pro-scritto al-la pa-tria ri-do-na e al tet-toan-

I. Vni *f* *p*

II Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

*R*

PERCY *ti-co, de-vo-toio ba-cio...* *(ritirandola)*

ENRICO *Non-la mand'En-ri-co.*

*Andante*

I. Vni *f* *p*

II Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

**40** *Recit.*

ENRICO *Del-l'in-no-cen-za vo-stra, già da gran-tem-po se-cur-tà mi die-de chi nu-dri-to con*

**40** *Recit.*

I. Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

ENRICO *vo-i, con voi cre-sciu-to, co-no-sce del-la vo-stral-ma il can-*

I. Vni

II Vni

Vle

Vc.

Cb.

col canto 50

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Ip.

ANNA

(Ah! non tra-dir-mi, o co-re!)

PERCY

ENRICO

An - - na!...

-do-re, An-na al-fin.

col canto 50

I.  
Vni

II

Vle

Vc.

Ch.

*Maestoso*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Ip.

PERCY

Voi Re-gi - na!...E fia pur ve - ro che di me pen - sier vi

*Maestoso*

I

Vni

II

Vle

Vc.

Cb.

Fl.

Ob.

Cl. *Do*

Fg.

Cor. *Do*

Trb. *Do*

ANNA

PIERRE

I. Vni

II Vni

Vle

Vc.

Ch.

*p*

I.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

In-no-cen-teil Re-gno in-te-ro vi cre-det-tee vi di-  
pre-se? vo-i?

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*  
Do

Fg. *f*

Cor. *f*  
Do

Trb. *f*  
Do

Trbn. *f*

Ip. *f*

ANNA *f*  
-fe - - se...

ENRICO *f*  
E in-no-cen - te io vi cre-

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*  
R

*p*

*p*

*p*

*p*

*p*

*p*

*p*

60

Cl. Do

ENRICO

- de - i, per - chè ta - le sem - bra - ste a

I. Vm

II

Vle

Vc.

Cb.

Cl. Do

ENRICO

le - - i... Tut - to il Re - gno, tut - to il Re - gno, a me il cre-

I. Vni

II

Vle

Vc.

Cb.

R



Allegro

Ott.

Fl.

Ob.

Cl.  
D $\flat$

Fg.

D $\flat$   
Cor.

D $\flat$

Trb.  
D $\flat$

Trbn.

Trp.

PERCY

ENRICO

(si prostra a' suoi piedi e le bacia la mano)

Ah! Re -

- de - te, tut-toil Re - gno v'e-rain-van, v'e-rain-van mal-le-va-dor.

Allegro

Vni.

Vla.

Vcl.

Cl.

70

Cl. *D<sub>o</sub>*

Fg. I.

Cor. *D<sub>o</sub>* I. *(Cambia in Mi b)*

Tib. *D<sub>o</sub>*

ANNA Oh Di - - o! sor-ge - te, sor-

PERCY -gi - na!

70

I. Vni

II Vni

Vle

Vc.

Ob. I.

Cl. *D<sub>o</sub>*

Fg.

ANNA - ge - - te oh Di - o!

ENRICO

(Ei si per - de!)

I. Vni

II Vni

Vle

Vc.

Ch.

R

P

Ott.  
 Fl.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 M<sup>o</sup>  
 Cor.  
 M<sup>o</sup>  
 Trb.  
 Trbn.  
 Tp.  
 PERCY

(Si per - - de!) Her-

I.  
 Vni  
 II  
 Vle  
 Vc.  
 Cl.

80

ANNA *Io sen-*

HERVEY *Si-gnor.*

ENRICO *(lo chiama a sè) (Percy si appressa a Roc., Enr. si trattiene dal lato opposto con Her., Anna è nel mezzo, sforzandosi di celare il turbamento)*  
-vey.

80

I. Vni

II. Vni

Vle

Vc.

Cb.

*Larghetto*

ANNA *- ti - i sul-la mia ma - no la sua la-gri-ma, la sua la-gri-ma cor-ren - te... del-la*

*Larghetto*

Vni *Pizz.*

II. *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Cb. *Pizz.*

R *P*

90

Cl. Sib

Fg.

Cor. Mio

ANNA

ENRICO

fiam-ma piú co-cen-te si dif-fon-desul mio cor. (ad Ervey)  
 won-try but re-MIND me of what NOW can be no more!

A te

90

I. Vni

II Vni

Vle

Vc.

Ch.

(Pizz.)

I. Fg.

Cor. Mio

ANNA

ENRICO

Io senti-a la sua la-gri-ma...  
 spet-ta il farche va - no non ri-è - sca il gran-deinten-to: d'o - gni

I. Vni

II Vni

Vle

Vc.

Ch.

R

Fl. I.

Fg. I.

Cor. I. II. Mid

ANNA  
del-la fiam-mapiù co-cen-te

PERCY  
(Roc.)  
Ah! pen-sa - va a me lon-

HERVEY  
(ad Enrico)  
(Non in-dar-no il mio so-vra - no in me  
(2 Per.)

ROCH

ENRICO  
pas-so, d'o-gni ac-cen-to sii co - stan - tee-splora-tor.)

Ah! che fa-i!

Viii I arco

Viii II arco

Vle arco

Vc. (pizz.)

Cb.

Fl.

Cl. Sib

Fg.

Cor. M: 2

PERCY 

HERVY fi - da non in-dar-no il suo di-se-gno:

ROCH ti fre-nain sano: o-gni sguardo è in te ri-vol-to: hai pa-le-se, hai scritto in vol-

I. Vni

II. Vni

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.  
Si<sup>2</sup>

Fg.

Mi<sup>2</sup>  
Cor.

Mi<sup>b</sup>

Trb.  
Do

Trbn.

Tp.

PERCY

HERVY

ROCHELLE

ENRICO

CORO  
Bassi

I.  
Vni

II  
Vni

Vle

Vc.

Cb.

-bli - a: io ri - na - sco e spe-ro an-cor, io ri - na - sco  
 prove - me I find - cour - age I hope once more, I do not fear  
 -to lo scom-pi-glio del tuo cor ci tre-nain-  
 lay To des-troy what you ad-ore. you will not be  
 ten. a te sret-ta with-out me  
 Che mai fia? Si mi-teeu-

*f*, *p*, *mf*, *ff*, *2*, *I*, *II*, *arco*, *Pizz.*



Ott.

Fl.

Ob.

Cl. Si<sup>b</sup>

Fg.

Mi<sup>1</sup>

Cot.

Mi<sup>2</sup>

Trb. Do

Trbu

Tp.

ANNA

PERCY

HENRY

ROCH

ENRICO

CORO

Io sen-  
e spe-roan-cor-re  
gno, de suoi cen-ni e-se-cu-tor,  
sa-nò.  
ac-ti-va pa-le-se lo scom-pi-glio del-tuo  
ing non ri-e-sca il gran-de in ten-to:  
Hog-dil son-les, si lie-ko in vi-so?

I

Vni

II

Vle

Vc.

Cb.

arco *f* pizz. *p*  
arco *f* pizz. *p*  
arco *f* pizz. *p*  
arco *f* pizz. *p*  
arco *f* pizz. *p*

Fl.

Ob. I.

Cl. Si<sup>2</sup>

Fg.

Cor. M<sup>1</sup> II.

ANNA  
-tii sul-la mia ma - no la sua la-gri-ma, la sua la-gri-ma cor-

PERCY  
io ri - na - - - sco e

HERVEY  
io sa-rò mia fè ne im-pe-gno. d'o - gni cen - no -

ROCH.  
cor; ti fre - - - na, in -

ENRICO  
d'o - - - gni ac - - - cen -

CHORO  
men - ti - toj e il suo sor -

I Vni arco

II Vni arco

Vle arco

Vc.

Cb.

prende il Flauto

Flauto II.

Ott.  
Fl.  
Ob.  
Cl.  
Si<sup>b</sup>  
Fg.

Cor  
M<sup>o</sup>  
ANNA  
PERCY  
HURVEY  
ROCH.  
ENRICO  
CORO

-ren - te... del - la fiam - ma più co - cen - te si dif - fon - de in mez - zo al  
spe - - ro si ri - na - sco e spe - ro an -  
e - se - cu - tor, mia fe ñeim - pe - gno. de' suoi cen - nie - se - cu -  
-sa - - no! hai pa - le - se lo scom - pi - glio del tuo  
-to , su co - stan - te e - spo - ra -  
-ri - so, e fo - rie - ro del tu -

I  
Vni  
II  
Vle  
Vc.  
Cb.

prende l'Ottavino 120

Fl.

Ob.

Cl. Si<sup>2</sup>

Fg. *2 2*

Cor. Mi<sup>b</sup>

ANNA  
cor, del - - la fiam-ma piü co - cente si dif - fon

PERCY  
- cor Ah pen-sa-va amelon-ta-no: me ra-min-gg non so-fai-a: io ri-na-sco e spero ancor.

HERVEY  
- tor, io sa-rò de' suoi cen-ni e-se-cu-

ROCH.  
cor, ta - ci, ta - - -

ENRICO  
- tor, co - stan - - - te e - splo - - ra -

CORO

120

I. Vni

II. Vni

Vle

Vc. Cb.

R

Fl.

Ob. *p*

Cl. Sib *p*

Fg. *p*

Cor. I-II.

ANNA  
in mez - zoal cor, si dif-

PERCY  
si - na-see - si ro e spe-roam-cor, io ri -

HURVEY  
-tor, - - - - - cu-tor.

ROCH  
deh! tá ci

ENRICO  
-tor, e - plo - ra - tor, d'o-gniac

Vni I

Vni II

Vle

Vc. Ch.

Ott.  
Fl.  
Ob.  
Cl.  
Sop.  
Fg.  
Mib.  
Cor.  
Mib.  
Trb.  
Do.  
Trbn.  
Tp.

ANNA  
- fon-de in mez-zo al cor, si dif-fon-de in mez zoal cor,  
PERCY  
- na-sco e spe-roan-cor, io ri-na-sco e spe-roan-cor.  
HERVY  
ROCH.  
ENRICO  
- cen-to e-splo-ra-tor, d'o-gnac-cen-to e-splo-ra-tor, e

I.  
Vni  
II  
Vle  
Vc.  
Cb.

*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*

*arco*  
*arco*  
*arco*  
*arco*

*Cambia  
in Do*

Cl. Sop.  
Fg.

*Cambia  
in Do*

Cor. Mio  
I. II.  
Tp.

ANNA  
al \_\_\_\_\_ cor. \_\_\_\_\_ )

PERLY  
an - - - - cor. \_\_\_\_\_ )

HERVY  
- se - - - - cu - tor. \_\_\_\_\_ )

ROCH  
del \_\_\_\_\_ tuo cor. \_\_\_\_\_ )

ENRICO  
- splo - - - - ra - tor. \_\_\_\_\_ )

I  
Vni  
II  
Vle  
Vc.  
Cb.

*Allegretto*

Fig. *f*

Cor. Do

*Allegretto*

I. Vni

II. Vni

Vle

Vc.

Cb.

140

Fl.

Cl. Do

Cor. Do I. II.

140

I. Vni

II. Vni

Vle

Vc.

Cb.



Ott.  
 Fl.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Do  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Tp.  
 ENRICO  
 Or che  
 I  
 Vni  
 II  
 Vlc  
 Vc.  
 Ch.  
 R  
 p  
 f  
 v  
 a Percy  
 cantata

Detailed description of the musical score: This page contains a full orchestral score for page 265. The top section includes woodwinds (Oboe, Flute, Clarinet in D, Bassoon), brass (Trumpets in D, Trombones, Trombone, Trumpet), and a vocal soloist named ENRICO. The bottom section features the string ensemble (Violins I and II, Viola, Violoncello, and Double Bass). The score is written in a common time signature and includes various dynamics such as *p*, *f*, and *sfz*. The vocal line for ENRICO is marked with *f*, *v*, and *a Percy cantata*. The orchestral parts include complex rhythmic patterns and melodic lines. The page number 265 is located in the top right corner.

Fg. I. p

Cor. Do I. II. p

ENRICO *si pu' un' ome a-gain huc vint se vint an' rap*

re-soai pa-trii li-di, e as-so-lu-to appien voi sie-te,

I. Vni p

II. p

Vle p

Vc. p

Cb. p

*ff*

150

Fl. p

Cl. Do I. p

Fg. I. p

Cor. Do p

ENRICO *si pu'*

in mia Cor-te, fra i piü fi-di, spe-ro

I. Vni p

II. p

Vle p

Vc. p

Cb. p

*R*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Tp.

PERCY

ENRICO

Me-stoo Si - re, per na-  
ben, spe - ro ben che ri - mar-re-te.

I.  
Vni

II.  
Vle

Vc.

Ch.

R

Detailed description: This is a page of a musical score, page 267. It features a full orchestral arrangement and two vocal parts. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Do Cor.), Trumpet in D (Trb. Do), Trombone (Trbn.), Trumpet (Tp.), Percussion (PERCY), Enrico (ENRICO), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal parts for PERCY and ENRICO have lyrics in Italian. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like 'f' and 'p'. A rehearsal mark 'R' is present at the bottom left.

160

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

PERCY

tu - ra, de-sti-na - - to a vi-tao-scu - ra... malsa-pre-i...

ENRICO

No, no, lo

160

I

Vni

II

Vle

Vc.

Cb.

Ott.

Fl.

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>  
Do

Fg. <sup>a2</sup>

Cor. <sup>a2</sup>  
Do

Trb. <sup>a2</sup>  
Do

Trbn.

Tp.

ENRICO

bra - mo.                      Ro-ché-ford,                      loaf - fi - doa

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 1-4. The woodwind section includes Oboe (a2), Clarinet in D (a2), Bassoon (a2), and Cor Anglais (a2). The brass section includes Trumpets (a2), Trombones, and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal line is for Enrico, with lyrics: 'bra - mo. Ro-ché-ford, loaf - fi - doa'. The score includes various musical notations such as dynamics (p), articulation (accents), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 3/8.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Detailed description: This block contains the woodwind and bass drum parts. The Oboe (Ott.) part begins in the fourth measure with a series of sixteenth-note runs marked *p*. The Flute (Fl.) part starts in the second measure with a melodic line marked *p*. The Clarinet in D (Cl. Do) part begins in the second measure with a melodic line marked *I.*. The Bassoon (Fg.) part starts in the second measure with a melodic line. The Bass Drum (Dr.) part is shown as a series of notes in the fourth measure.

Cor.  
Do

Detailed description: This block contains the Cor Anglais (Cor. Do) part, which consists of a series of notes in the first and second measures, followed by a melodic line in the third and fourth measures.

ENRICO

te. Per la cac-tia mai par- tia - mo... An - na, ad -

(con disinvoltura)

Detailed description: This block contains the vocal line for Enrico. The lyrics are: "te. Per la cac-tia mai par- tia - mo... An - na, ad -". The performance instruction "(con disinvoltura)" is written above the final part of the line.

Vni

Vle

Vc.

Cb.

Detailed description: This block contains the string parts. The Violin I (Vni I.) part has a melodic line with many sixteenth-note runs. The Violin II (Vni II.) part has a melodic line. The Viola (Vle) part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line.

170

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do *f*

Fg. *f*

Do *f*

Cor. *f*

Do *f*

Trb. *f*

Do *f*

Trbu. *f*

Tp. *f*

AVV1 *(s'inchina)*

ENRICO *(Son - fuer - di - me.)*

- di - o. Al - la

170

I. *f*

Vni *f*

II *f*

Vle *f*

Vc. *f*

Ch. *f*

R *f*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.  
Do

Trb.  
Do

Trbn.

Tp.

ANNA  
(Son — fuor — di — me.) (a Percy) (Ohi — mè!)

ROCH.  
(Hai pa-ze - se nel tuo 'vol. vo lo scom-

ENRICO  
cac - cia.

I  
Vni

II

Vle

Vc.

Ch.

R



180

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Tv.

ANNA  
(Ohi - mè!)

ROSI  
-pi - gliodel tuo cor.)

ENRICO  
Par-tiam. par-tiam.

*sul Palco a2*

180

I  
Vni

II

Vla

Vc.

Cb.

R

*Allegro*

*Allegro vivace*

*lunga*

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Do  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Tp.  
G. C.  
ANNA  
PERCY  
HERVEY  
ROCH.  
ENRICO  
CORO

*lunga*  
*in Arch.*

Que-sto di — per  
Que-sto di — per  
Que-sto di — per

may the pro — mise  
*Allegro vivace*

*Allegro*

*lunga*

I.  
Vni  
II  
Vle  
Vc.  
Cb.

190

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

C. C.

ANNA  
vo i spun - ta - to con. si lie - tie fau - stiau -

PERCY  
HERVEY  
noi spun - ta - to con si lie - tie fau - stiau -

ROCH  
ENRICO

CORO  
noi spun - ta - to

190

I.  
Vni

II.

Vle

Vc.

Ch.

*pizz.*

*pizz. P*

*pizz.*

*F*

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Do  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Tp.  
G. C.  
ANNA  
-spi-ci, dai suc-ces-sii piü fe-li-ci  
PERCY  
HERVEY  
-spi-ci, dai suc-ces-sii piü fe-li-ci  
ROCH.  
ENRICO  
CORO  
con si-lie-tie fau-stiau-spi-ci,  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

200

Fl. *p*

Ob. *p*

Cl. *p*  
Do

Fg. *p*

Cor. *p*  
Do

LYNN  
co - - ro - na - - to splen - de - rà,

PERCY  
co - - ro - na - - to splen - de - rà,

HURVEY  
co - - ro - na - - to splen - de - rà,

ROCH  
co - - ro - na - - to splen - de - rà,

ENRICO  
co - - ro - na - - to splen - de - rà,

200

I *p*

Vii *pizz.*

II *p*

Vle *pizz.*  
*p*

Vc. *pizz.*  
Cb. *p*

Ott. *p*

Fl. *f*

Ob. *f*

Cl. *f* I.

Fg. *f* I.

Cor. *f* I. II.

Trb. *f* 22

ANNA *p*  
dai suc - ces - si piü fe - li - ci

PERCY *p*

HERVEY *p*  
dai suc - ces - si piü fe -

ROCHI *p*  
dai suc - ces - si co - ro -

ENRICO *p*  
dai suc - ces - si co - ro -

Ten. *p*  
dai suc - ces - si co - ro -

CORO *p*  
Bassi *p*  
dai suc - ces - si piü fe -

Vni I. *f* *arco*

Vni II. *f*

Vle *f* *arco*

Vc. Ch. *f* *arco*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbu.

Tp.

G. C.

ANNA  
co to splen - de rà

PERCY

HERVEY  
-li - ci co - ro - na - to co - ro -

ROCH  
-na - to splen - de - rà si co - ro -

ENRICO

CORO  
-li - ci co - ro - na - to co - ro -

I.  
Vni

II.

Vle

Vc.  
Cb.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Do  
Cor.  
Do  
Trb.  
Do  
Trbu.  
Tp.  
G. C.

ANNA  
PERCY  
HERVEY  
ROCH.  
ENRICO  
CORO

si splen - de - rà.  
- na - to splen - de - rà.  
- na - to splen - de - rà.  
- na - to splen - de - rà.

I.  
Vni  
II  
Vle  
Vc.  
Cb.

cresc.  
cresc.  
cresc.  
cresc.



Ott.

Fl.

Ob.

Cl.  
D<sub>o</sub>

Fg.

Co.  
D<sub>o</sub>

Trb.  
D<sub>o</sub>

Trbn.

Tp.

G. C.

ANNI

PERCY  
(Ah! per me non sia tur-

HERVEY

ROCH.

ENRICO

CORO

I.  
Vni

II  
Vni

Vle

Vc.  
Cb.

*pizz.*

*p pizz.*

*p pizz.*

*p pizz.*

*p*

220

I.  
Cl. Do

Fg.

PERCY

-ba - to quan - doin Ciel - tra - mon - te - rà,

220

I.  
Vni

II

Vle

Vc. Cb.



Cl. Do

Fg.

I. II.  
Cor. Do

ANNA

PERCY

Ah! per - me non - sia tur - ba - to  
no, non - sia tur - ba - to -

I.  
Vni

II

Vle

Vc. Cb.

230

Ott.

Ob. I.

Cl. D<sub>b</sub>

Fg.

Cot. D<sub>b</sub> I. II.

ANNA

quan - - do in ciel, quan - do in - ciel tra -

PERCY

quan - do quan - do in ciel quan - do in Ciel tra -

HERVEY

Dai suc - ces - si.

ROCH

Ah! per lor non.

ENRICO

Al - tra pre - daa -

230

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

R

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Do  
Cor.  
Do  
Trb.  
Do  
ANN.  
PERCY  
HERVEY  
ROCH  
ENRICO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*p*  
*a2*  
*I.*  
*p*

-mon te - rà, quan - do in ciel tra -  
- mon - te - rà, quan - do in - ciel tra -  
più fe - li - ci co - ro - na - to  
- sia ty - ra - to quan - do in ciel tra -  
- mi - co fa - to ne' miei lac - ci

240

Fl.

Ob.

Cl.  
Do

Fg.  
a2

Do  
Cor.

Do

Trb.  
Do

ANNA  
-mon - te rà, non sia tur - ba - to quando in

PERCY  
-mon - te - rà, non sia tur - ba - to - quan - do in

HILVEY  
splen - de - rà. si da suc - ces - si i pit fe - li -

ROCH.  
-mon - te - rà, non sia tur - ba - to quan . do in

ENRICO  
qui - de - rà, si ne miei lac - ci u - n'al - tra pre - da qui - de -

240

I.  
Vni

II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Tp.

ANNA  
ciel ah! quan - do in Ciel tra - mon - te -

PERCY  
Ciel ah! quan - do in Ciel tra - mon - te -

HERVEY  
Eh! ro na to splen - de

ROCH.

ENRICO  
-rà si nè miei lac - ci gui de -

I.  
Vni

II

Vle

Vc.  
Cb.

250

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do. *f*

Fg. *f*

Do. *f*

Cor. *f*

Do. *f*

Trb. *f*

Do. *f*

Trbn. *f*

Ip. *f*

ANNA  
-rà, ah! quan - do — in Ciel — tra-mon - te-rà.

PERCY

HERVEY  
-rà si na. splen - de

ROCH.  
-rà, ah! quan - do — in Ciel — tra-mon - te-rà.

ENRICO  
-rà, si ne' miei lac - ci qui - de rà.

CORO  
Bassi  
Que - sto

250

I. *f*

Vni *f* arco

II *f* arco

Vle *f* arco

Vc. *f* arco

Ch. *f* arco

Ott.

Fl.

Ob. <sup>22</sup>

Cl. <sup>22</sup>

Do.

Fg.

Cor. <sup>Do</sup>

Trb. <sup>Do</sup>

Trbn.

ANNA

PERCY *Mary - the pro - mise of the morn - ing*

HERVEY *Mary - the*

ROCH *di per noi spun - ta - to*

ENRICO *Que - sto di per noi spun - ta - to*

CORO *di per noi spun - ta - to*

I.

Vni.

II.

Vle.

Vc.

Cb.



Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

ANNA

PLECY

HERVEY

ROCH.

ENRICO

CORO

di per noi spun-ta-to

con si

con si lie-tie fau-stiau-spi-ci

di per noi spun-ta-to

con si

con si lie-tie fau-stiau-spi-ci

I.

Vni

II

Vle

Vc.

Ch.

260

Cl. Do

Fg.

Cor. Do

Tp.

G. C.

ANNA  
lie - tie fau - stiau - spi - ci

PERCY  
con si lie - tie fau - stiau - spi - ci

HERVEY  
Dai *be*

ROCH.  
con si lie - tie fau - stiau - spi - ci

ENRICO  
Ten. lie - tie fau - stiau - spi - ci Dai suc -

CORO  
Baasi Dai

260

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Ott.

Fl.

Ob.

Cl.  
D<sub>o</sub>

Fg.

Cor.  
D<sub>o</sub> I. II.

Tp.

G. C.

ANNA  
Dai suc-ces-si e piü fe - li ci

MERCY  
Dai suc-ces-si i piü fe -

HERVEY  
sue - ces - si piü fe -

ROCH.  
Dai suc - ces - si piü fe -

ENRICO  
ces-si i piü fe - li - ci

CORO  
suc - ces - si i piü fe - -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

R

270

Ott. Fl. Ob. Cl. Du. Fg. Do Cor. Du. Trbn. Tp. G. C. PERCY ERVEY ROCH. NRICCO

-li - ci  
 end - ed  
 -li - ci  
 end ed  
 -li - ci  
 end ed  
 -li - ci  
 end ed  
 -li - ci  
 end ed

co - ro - na - to splen - de -  
 in  
 co - ro - na - to splen - de -

-li - ci  
 co - ro - na - to splen - de -

270

I. Vni II. Vle Vc. Ch.

cresc.  
 cresc.  
 cresc.  
 cresc.

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Cor.

Do

Trbn.

Tp.

G. C.

ANNI

PERCY

HURVEY

ROCH.

ENRICO   
*ra*

CORO

I.

Vni

II

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.  
a2 f2

Do  
Cor.  
Do

Trb.  
Do

Trbu.

Tp.

G. C.

PERCY  
-rà.

HERVEY  
-rà si co - ro -

ROCH.  
-rà si co - ro -

ENRICO  
co - ro - na - to splen - de

CORO  
-rà si co - ro - na - to co - ro -

I.  
Vni

II

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.  
22

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

G. C.

ANNA  
co - ro - na - to splen - de - rà

PERCY  
Con - tén - tement de

HERVEY  
- na - to splen - de -

ROCH  
- na - to splen - de -

ENRICO

CORO  
- na - to splen - de - rà si splen - de -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

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

ANNA  
 Ah! per me non sia tur- ba - -  
 PERCY  
 -rà Ah! per me non sia tur- ba - -  
 ERVEY  
 -rà Da suc- ces - si i piu fe- li - -  
 ROCH  
 -rà. Ah! per lor non sia tur- ba - -  
 ENRICO  
 may al- tra pre-da a- mi- co  
 CORO  
 -rà. si co- ro- na- to splen- de-

I.  
Vni  
II.  
Vle  
Vc.  
Cb.



290

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Ip.

ANNA

PERCY

HURVEY

ROCH.

ENRICO

CORO

-to quan - do in ciel quan - do in  
-to quan - do in ciel quan - do in  
-ci di, si splen-de - rà si splen-de-  
non ti - to quan-do in  
fa - to - nè miei lac - - - ci gui - de - rà  
-rà si splen-de - rà si splen-de -

290

I.

Vni

II.

Vle

Vc.  
Cb.

R

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.  
Do

Trb.  
Do

Trbn.

Trp.

G. C.

ANNA  
ciel quan - doin ciel si nuan

PERCY  
ciel si quan-doin cie *si air de lo light* si quan -

HERVEY  
-rà si splen-de - rà si in coaur -

ROCH.  
*my own sing heart* rà si si

ENRICO  
*tra mon-tes* si si

CORO  
si nei miei lac - - - - - ci a  
*For all - er quar* - - - - - *ing a gin*  
-rà si co-ro-na - - - - - to co -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Dn

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

G. C.

ANNA  
-do in Ciel tra - mon - te

PERCY  
-do in Ciel tra - mon - te

HERVEY  
ro - na to splen - de

ROCH.  
quan - do in Ciel tra - mon - te

ENRICO  
-mi - co fa - to qui - de

CORO  
-ro - na - to splen - de

I.

Vni

II.

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Tp.

G. C.

ANNA  
-rà ah! per me heart's non sia tur- ba  
*si might may my heart's* *no shall true warn*

PERC  
-rà ah! — per me non sia tur - ba

HERVEY  
-rà da be suc- ces si the più fe - li  
*light da be suc- ful- filled* *When the stops end*

ROCH.  
-rà ah! per lor non sia tur - ba

ENRICO  
-rà al - tra pre-da a - mi - co  
*sight!* *oth er quarry* *IN oth- er*

CORO  
-rà si co - ro - na - to splen - de -  
*sight!*

I.  
Vni

II  
Vni

Vle

Vc.  
Cb.

R

310

Ott.

Fl.

Ob.

Cl.  
D<sub>o</sub>

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Tp.

ANNA  
-to quan - doin ciel quan - doin

PERCY  
-to quan - doin ciel quan - doin

HERVEY  
-ci si splen-de - rà si splen-de

ROCH.  
-to non sia. tur - ba - - - to quan-doin Ciel

ENRICO  
fa - to. nè miei lac - - - ci splen-de - rà

CORO  
-rà si splen-de - rà si splen-de -

310

I.  
Vni

II.  
Vni

Vle

Vc.  
Ch.

R

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

ANNA  
 Ciel, *heart's in stine* quan - do in Ciel si quan -  
 PERCY  
 Ciel si quan - do in Cie *warm* lo *ing* si quan -  
 HERVEY  
*light* - ra si splen - de - ra *blight* si co -  
 ROCH.  
 tra - mon - te - ra *heart* si *prone* si  
 ENRICO  
 si ne' miei lac ci a -  
 CORO  
 - ra si co - ro - na - to co -

I. Vni II. Vle Vc. Ch.

Ott. *p* *#p* *ff* *f* *p*

Fl. *p* *#p* *ff* *f* *p*

Ob. *p* *#p* *ff* *f* *p*

Cl. *p* *#p* *ff* *f* *p*

Do *p* *#p* *ff* *f* *p*

Cor. *p* *#p* *ff* *f* *p*

Trbn. *p* *#p* *ff* *f* *p*

Trb. *p* *#p* *ff* *f* *p*

TP. *p* *#p* *ff* *f* *p*

G. C. *p* *#p* *ff* *f* *p*

ANNA *p* *#p* *ff* *f* *p*  
- do in Ciel tra - mon - te -

PERCY *p* *#p* *ff* *f* *p*  
- do in Ciel tra - mon - te -

HERVEY *p* *#p* *ff* *f* *p*  
- ro - na - to splen - de -

ROCH. *p* *#p* *ff* *f* *p*  
quan - do in Ciel tra - mon - te -

ENRICO *p* *#p* *ff* *f* *p*  
- mi - co fa - to qui - de -

CORO *p* *#p* *ff* *f* *p*  
- ro - na - to splen - de -

I. *p* *#p* *ff* *f* *p*

Vni *p* *#p* *ff* *f* *p*

II. *p* *#p* *ff* *f* *p*

Vle *p* *#p* *ff* *f* *p*

Vc. *p* *#p* *ff* *f* *p*

Cb. *p* *#p* *ff* *f* *p*

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

Fl.

Ob.

Cl. *Do*

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

Tp.

G. C.

ANNA

PER

HERVEY

ROCH.

ENRICO

CORO

I. *ff* *ff* *f* *f* *f* *f* *f* *f* *ff* *ff* *f* *f*

Vni

II.

Vle

Vc.

Ch.

*R*



330

Ott.

Fl.

Ob.

Cl.  
Do

Fg.  
a2

Do  
Cor.  
Do

Trb.  
Do

Trbn.

Trp.

G. C.

ANNA  
-mon - te - rà tra - mon - te - rà tra - mon - te -

PERCY  
*lone go right and lone go right and lone go*

HERVEY  
splen - de - rà si splen - de - rà si splen - de -

ROCH.  
*auri de - light in our de - light in our de -*

ENRICO  
*my's in sight, my's in sight, my's in*  
guy's - de - rà, si gui de - rà, si gui - de -

CORU  
splen - de - rà si splen - de - rà si splen - de -

330

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.  
Dn

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Tp.

G.C.

ANNA  
-rà tra - mon - te - rà tra - mon - te - rà tra - mon - te -

PERCY  
*right and low go right and low go right and low go*

HERVEY  
*light, si splen - de - rà light splen - de - rà light splen - de -*

ROCH.  
*si splen - de - rà splen - de - rà splen - de -*

ENRICO  
-rà si gui - de - rà gui - de - rà gui - de -

CORO  
-rà si splen - de - rà splen - de - rà splen - de -

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

340

Ott.

Fl.

Ob.

Cl.  
Do

Fg.  
a2

Do  
Cor.

Do

Trb.  
Do

22

Trbn.

Tp.

G. C.

ANNA  
-rà tra-mon te rà.

PERCY

HERVEY  
-rà splen de rà

ROCH.  
-rà tra-mon - te - rà.

ENRICO  
-rà gui - de - rà.

CORO  
-rà splen - de - rà.

340

I.  
Vni

II

Vle

Vc.

Cb.

R

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Do  
Cor.

Do

Trb.  
Do

Trbn.

Trp.

G. C.

I.  
Vni

II.

Vle

Vc.  
Cb.

R

Detailed description of the musical score: This page contains the orchestral score for page 308. It features 15 staves. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes two Horns (Do Cor.), Trumpet in D (Trb. Do), Trombone (Trbn.), and Tuba (Trp.). The percussion section includes Glockenspiel (G. C.). The string section includes Violin I (I. Vni), Violin II (II.), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark 'R' is located at the bottom left of the page.

## N. 7 Scena e Cavatina

Smeton

SCENA IX. Gabinetto nel Castello che mette all'interno delle stanze di Anna.

*Larghetto*  
*solo, entra guardingo.*

SMETON

*Larghetto*

I. Vni

II. Vni

Vlc

Vc.

Ch.

*Pizz.*

*p*

I. Fl.

*p*

I. Vni

II. Vni

Vlc

Vc.

Ch.

*simili*

*simili*

*simili*

*R*

Fl. I. *p*

Cl. Sib I. *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

///

Detailed description: This system contains the first two measures of the piece. The Flute I part begins with a melodic line marked *p*. The Clarinet in B-flat I part enters in the second measure with a melodic line also marked *p*. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Contrabass parts provide a simple harmonic accompaniment with quarter notes.

Fl. I. *p*

Cl. Sib I. *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This system contains the third and fourth measures. The Flute I part continues its melodic line. The Clarinet in B-flat I part continues its melodic line. The Violin I and II parts continue their rhythmic accompaniment. The Viola part continues its rhythmic pattern. The Violoncello and Contrabass parts continue their harmonic accompaniment.

**10** I.

Fl.

Cl. Si b

Fg.

*p espress.*

**10**

I. Vni

II. Vni

Vle

Vc.

Cb.

I. Fl.

Ob.

Cl. Si b

I. Vni

II. Vni

Vle

Vc.

Cb.

*arco*

R

I.

Fl.

Ob.

Cl. Sib

Fg.

I. II.

Cor. Mib

*p*

I. II.

Vni

*piu leggero*

Vle

Vc.

Cb.

*prende il Flauto*

Fl.

Ob.

Cl. Sib

Fg.

I. II.

Cor. Mib

I. II.

Vni

Vle

Vc.

Cb.



20

prende l'Ottavino

Recit.  
prende il Flauto

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. *f*

Mib *f*

Trb. Do *f*

Trbn. *f*

Tp. *f*

SMETON *f*

*E sgom-bruil*

20

Recit.

I. *f*

Vni *f*

II. *f*

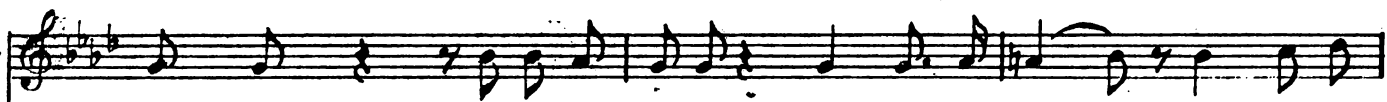
Vle *f*

Vc. *f*

Cb. *f*


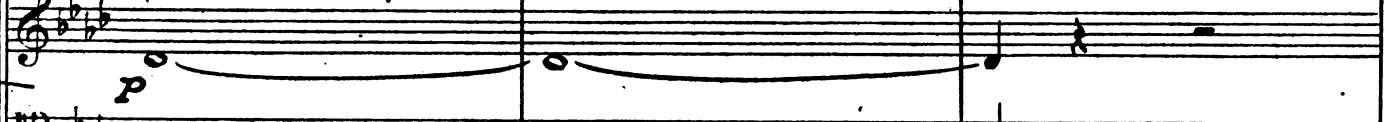
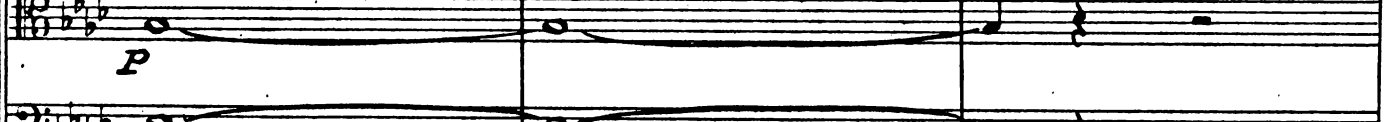
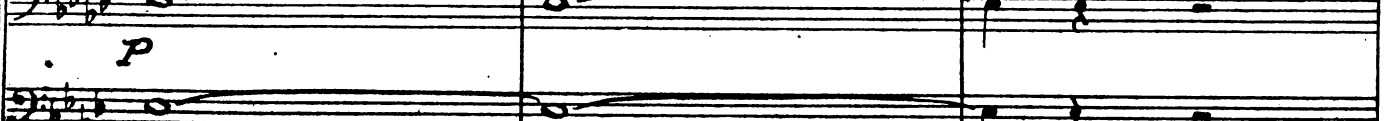
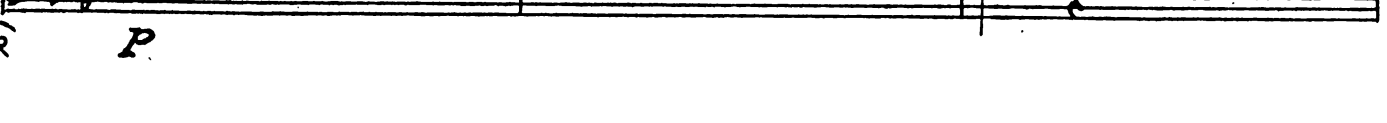
*R*

METON    
 lo-co... Ai lo-ro uf-fi-ci in-ten - te stan-sial-tro-ve le an-  
 Cb. 

METON    
 - cel - le... e do-ve al-cu-na me qui ve-des-se, el - la pur

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

METON    
 sa che in quel-le più re-con-di-te stanze, an-cotal-vol-ta ai pri-va-ti con-

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

30

Ob. I. *p*

SMETON

-centi -- An na min-vi-ta

30

I. Vni

II. Vni

Vle

Vc. *pizz.*

Cb.

Ob.

(si cava dal seno un ritratto) *lento*

SMETON

Que-sta da me ra-pi-ta ca-raim-ma-gi-ne su - a ri-por deg-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *arco p*

Cb. *p*

*lento*

*Larghetto*

SMETON

-g'i- o pria che si sco-pra l'ar-di-men-to mi-o. Un

*Larghetto*

I. Vni

II. Vni

Vle

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

SMETON

ba - - cio, un ba-cioan-co - - ra a - do-

I. Vni

II. Vni

Vle.

Vc.

Cb.

*R*

40

Cl.  
Si b

SMETON

- ra - - - te sem - bian - ze... Ad-

Vni

I.

II.

Vle

Vc.

Cb.



SMETON

- di - - - o, ad- dio, bel- ta - - - de che

Vni

I.

II.

Vle

Vc.

Cb.

R

*col canto*

Cl. Sib

Cor. Mi b

I.

*p*

SMETON

sul mio cor - po - sa - vi, e col mio co - re pal-pi-tar sem-

*col canto*

I.

Vni

II.

Vni

Vle

Vc.

Cb.



SMETON

bra-vi, àd - - - di -

I.

Vni

*p*

II.

Vni

*p*

Vle

*p*

Vc.

*p*

Cb.

*p*

R

50

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Sib), Trumpet (Trb. D), and Trombone (Trbn.). The music is in 4/4 time and features dynamic markings such as *f* (forte) and *p* (piano). The woodwinds and brass parts are written in a key signature of two flats. The Flute part begins with a *f* dynamic and a *v* (vibrato) marking. The Oboe and Clarinet parts also begin with *f* and *v* markings. The Bassoon part begins with *f* and *v* markings. The Cor Anglais part begins with *f* and *v* markings. The Trumpet part begins with *f* and *v* markings. The Trombone part begins with *f* and *v* markings. The SMETON part begins with a *f* dynamic and a *v* marking. The score is marked with a *Moderato* tempo.

Moderato

Musical score for string instruments. The score includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time and features dynamic markings such as *f* (forte) and *p* (piano). The string parts are written in a key signature of two flats. The Violin I part begins with a *f* dynamic and a *v* marking. The Violin II part begins with a *f* dynamic and a *v* marking. The Viola part begins with a *f* dynamic and a *v* marking. The Violoncello part begins with a *f* dynamic and a *v* marking. The Contrabasso part begins with a *f* dynamic and a *v* marking. The score is marked with a *Moderato* tempo.

Fl.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Do

T

I.

Vni

II.

Ve

Vc.

Cb.

R



60

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Mi<sup>2</sup>  
Cor.  
Si<sup>b</sup>

Trb.  
Do

Trbn.

SALTON

Ah! pa-re - a che per in - can - to ri - spon - des - sial mio sof -

60

I.  
Vni

II.

Vle

Vc.

Cb.

Cl. Sib

SMETON

-fri - re; che o - gni stil - la del mio pian - to ri - sve-

I. Vni

II. Vni

Vle

Vc. Cb.

col canto

Ob.

Cl. Sib

Fg.

Cor. Mi b

SMETON

glias - se un tuo so - spir, ri - sve - glias - se un tuo so - spir a tal

col canto

I. Vni

II. Vni

Vle

Vc. Cb.

R

70

Cl. Sib.

Fg.

Cor. I. II. Vi<sup>b</sup>

SMETON

vi-sta il co-reau-da - ce pien di spe - me e di de-

70

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib.

Fg.

Cor. I. II. Vi<sup>b</sup>

SMETON

-sir, — ti sco - pri-a l'ar-dor vo - ra - ce che non

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Fg.

Cor. Sib I. II.

SMETON

o so a lei sco-prir. A tal vi - sta il co - reau-

I. Vni

II. Vle

Vc. Cb.

Detailed description: This system contains the vocal line and the first four instrumental staves. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'o so a lei sco-prir. A tal vi - sta il co - reau-'. The instruments include Clarinet in B-flat, Fagotto, Coro in B-flat, Violini I and II, Viola, and Violoncello/Contrabbasso. The woodwinds and strings play rhythmic accompaniment, while the vocal line has a melodic contour with some grace notes.

Fl.

Ob.

Cl. Sib I.

Fg. I.

Cor. Sib I. II.

SMETON

-da - ce pien di spe - me e di de - sir, ti sco-

I. Vni

II. Vle

Vc. Cb.

Detailed description: This system continues the musical score. It includes the vocal line and the remaining woodwind and string staves. The vocal line continues with the lyrics '-da - ce pien di spe - me e di de - sir, ti sco-'. The instrumental parts continue with their respective rhythmic patterns. The woodwinds (Flute, Oboe, Clarinet, Fagotto) and strings (Violini, Viola, Violoncello/Contrabbasso) provide a consistent accompaniment. The vocal line features a melodic line with some grace notes and a final note with a fermata.

80

SMETON

pri - a l'ar-dorvo-ra-ce che non o - so a lei sco-prir, - ti sco-

80

I. Vni

II. Vni

Vle

Vc.

Cb.



SMETON

pri - a l'ar-dorvo-ra - ce che non o - so a lei sco -

I. Vni

II. Vni

Vle

Vc.

Cb.

R

*Poco più mosso*

Ob. *p*

Cl. Sib *p*

Fg. *p*

Mib *p*

Cor. Sib III. *p*

Trb. Do I. *p*

Trbn.

SMETON

-pirir. Ad - dio, \_\_\_\_\_ bel-

*Poco più mosso*

I. Vni

II. Vni

Vle

Vc.

Cb.

R

90

Fl. *p*

Ob.

Cl. Sib

Fg.

Mib  
Cor.

Sib

Trb. Do

Trbu. *p*

SMETON  
-ta-de che sul

90

I.  
Vni

II.

Vle

Vc.

Cb.

R

Fl.

Ob.

Cl.  
Sib

Fg.

Trb.  
Do

Trbn.

Tp.

SMETON

cor — po - sa - vi, ad - dio, bel -

Vni I

Vni II

Vle

Vc.  
Cb.

R



Fl.  
Ob.  
Cl. Sib  
Fg.  
Mi b  
Cor. Sib  
Trb. Do  
Trbn.  
Tp.

SMETON  
-ta - de, bel - ta - de, ad - di - o. Ah! —

I.  
Vni  
II.  
Vle  
Vc. Ch.

100

*I. Tempo*

Cl. Sib

METON

ah! pa-re - a che per in-can-to ri-spon-des - sial mio sof-

100

*I. Tempo*

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Sib

Fg.

Cor. Mi b

SMETON

- fri - re; che o-qui stil - la del mio pian-to ri-sve-glias-se un tuo so -

I. Vni

II. Vni

Vle

Vc. Cb.

110

*col canto*

Ob.

Cl. Sib

Fg.

Cor. Mi b

METON

- spir ri - sve - glias - se un tuo so - spir. A tal

*col canto* 110

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Fg.

Cor. Mi b

SMETON

vi - sta il cor au - da - ce pien di spe - me e di de -

I. Vni

II. Vni

Vle

Vc. Cb.

R

Cl. Sib

Fg.

Cor. Mi b

SMETON

-sir, — ti sco - pria l'ar - dor vo - ra - ce che non

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the first three measures of the score. The woodwinds (Clarinets in B-flat, Flute, and Cor Anglais in B-flat) play a rhythmic pattern of eighth notes. The strings (Violins I and II, Viola, and Violoncello/Double Bass) play a steady eighth-note accompaniment. The vocal line (SMETON) begins with a melodic phrase, followed by the lyrics: "-sir, — ti sco - pria l'ar - dor vo - ra - ce che non".

Cl. Sib

Fg.

Cor. Mi b

SMETON

o - so a lei sco - prir. A tal vi - sta il co - reau-

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains measures 4-6. The woodwinds continue their rhythmic accompaniment. The strings maintain their accompaniment. The vocal line (SMETON) continues with the lyrics: "o - so a lei sco - prir. A tal vi - sta il co - reau-". A dynamic marking of *p* (piano) is present above the vocal line in measure 5. The system concludes with a double bar line and a fermata over the final note.

120

Fl. *I.*

Ob.

Cl. Sib

Fg. *I.*

Mib

Cor. Sib

SMETON

- da - ce pien di spe - me e di de - sir, ti sco-

120

*I.*

Vni

*II.*

Vle

Vc.

Cb.

SMETON

-pri - a l'ar-dorvo-ra-ce che non o - so a lei sco - pri, - ti sco -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first vocal line and the beginning of the string accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. It features a melodic line with various ornaments and slurs. The string accompaniment consists of five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of eighth and sixteenth notes.

SMETON

pri - a l'ar-dorvo-ra - ce che non o - so a lei sco -

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Detailed description: This system continues the vocal line and string accompaniment from the previous system. The vocal line includes a triplet of eighth notes and a fermata. The string accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line and a repeat sign. A 'R' is written below the Contrabasso staff at the end of the system.

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. *f*

Trb. Do *f*

Trbn. *f*

Trp. *f*

SMETON

-prir, no, non o - so sco - prir, no, non o - so sco -

130 *Più mosso*

I. *f p*

Vni *f p*

II. *f p*

Vle *f p*

Vc. Ch. *f p*

R

Fl. *p* *f* *p*

Ob.

Cl. *f* *p*

Si<sup>o</sup>

Fg. *f*

Mi<sup>o</sup>

Cor. *f*

Si<sup>o</sup>

Trb. *f*

Do

Trbn. *f*

Tp. *f*

SMETON

-prir non o - so sco - prir, non

I. *f*

Vni

II. *f*

Vle *f*

Vc. *f*

Ch. *f*

R



139

a2

Fl. *p.*

Ob. *p.*

Cl. Sib *p.*

Fg. *p.*

Mib *p.*

Cor. Sib *p.*

Trb. Do *p.*

Trbn. *p.*

Tp. *p.*

SMETON  
o - so sco - pri - re, no, no, no, no, non o - so a lei sco -

140

Vni *p.*

Vn. II *p.*

Vle *p.*

Vc. Cb. *p.*

R

Allegro

Fl.

Ob.

Cl. Sib

Fg. *a 2*

Mi b  
Cor.

Si b

Trb. Do

Trbn.

Tp.

SMETON *(Va per entrare nell'appartamento)*  
-prir.

Allegro

I.  
Vni

II.

Vle

Vc. *fp*

Ch. *fp*

150

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Do

Trbn.

Tp.

SMETON

O - do ru-mor...

150

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Do

Trbu.

Tp.

SMEIUN

Si ap-pressa a que-ste stanze al-cun...1

I. Vni

II. Vni

Vle

Vc.

Cb.

(si cela dietro una cortina)

SMETON

trop- po in-dug-ia-i...?

I. Vni

II. Vni

Vle

Vc.

Cb.

# N. 8 Scena e Duetto

Anna e Percy

*Agitato*

Musical score for Violins I and II, Viola, and Cello/Double Bass. The score is in 2/4 time and begins with a piano (*p*) dynamic. The Violin I part features a melodic line with slurs and accents. The Violin II part provides harmonic support with a similar melodic pattern. The Viola and Cello/Double Bass parts play a rhythmic accompaniment of eighth notes.



Musical score for Flute, Oboe, Clarinet in D-flat, and Bassoon. The woodwinds enter in the fourth measure with a piano (*p*) dynamic. The Flute part has a melodic line with slurs. The Oboe part plays a sustained note. The Clarinet in D-flat and Bassoon parts provide harmonic support with sustained notes.

Musical score for Violins I and II, Viola, and Cello/Double Bass. This section continues the orchestral accompaniment from the previous system, maintaining the piano (*p*) dynamic and the *Agitato* tempo.

10

Ott.

Fl. I. *TPV*

Ob. I.

Cl. I. *Do*

Fg. I. *22*

Re

Cor.

Fa

Trb. *Lu*

Trbn.

Tp.

10

I.

Vni II.

Vle

Vc.

Ch.

R

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re

Cor.

Fa

Trb.  
La

Trbn.

Tp.

I.

Vni

II.

Vle

Vc.

Ch.

R

20

Ob.

Cl.  
Do

Fg. I.

Re II. >

Cor. III.

Fa

Trb.  
I.a I.

Trb.

Tp.

20

I.

Vni

II.

Vle

Vc.

Ch.

R



Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re

Cor.

Fa

Tp.

I.

II.

Vni

II

Vle

Vc.

Ch.

R

Detailed description: This is a page of a musical score, page 345. It features ten staves of music. The top five staves are for woodwinds: Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor.). The next three staves are for brass: Trumpet (Tp.), Horn I (Re), and Horn II (Fa). The bottom four staves are for strings: Violin I (Vni), Violin II (II), Viola (Vle), and Violoncello (Vc.). The Cello and Double Bass (Ch.) staves are at the very bottom. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are first and second endings marked 'I.' and 'II.' in the woodwind and brass sections. A rehearsal mark 'R' is located at the bottom left of the page.

30

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Fa

Trbn.

Tp.

30

I.

Vii

II

Vle

Vc.

Ch.

R

*Recit.*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Fa

Trb.  
Lu

Trbn.

Tp.

ANNA

Ces - sa... ces - sa... tropp'ol-tre va-i...trop-poinsi-stio fra-

*Recit.*

I.

Vni

II.

Vle

Vc.

Cb.

40

ANNA -tel-lo...

ROCH. Un sol mo-men-to ti piac-cia u-dir-lo: al-cun pe-

I. Vni

II. Vni

Vle

Vc. Cb.

*Adagio*

ROCH. -ri-quo, il cre-di, cor-re non puo-i... ben-si lo cor-ri, e gra-ve, se fai col tuori-

*Adagio*

I. Vni

II. Vni

Vle

Vc. Cb.

ROCH. -go-re che il duol so-ver-chi o-gni ra-gio-ne in lu-i.

I. Vni

II. Vni

Vle

Vc. Cb.

50

ANNA

Las -

I. Vni

II. Vni

Vle

Vc. Cb.

*p*

ANNA

- sa! e ca-gion del suor-tor-noiofu-i!

I. Vni

II. Vni

Vle

Vc. Cb.

ANNA

Eb-ben... mel gui-da e ve-gliaat-tento

I. Vni


II. Vni

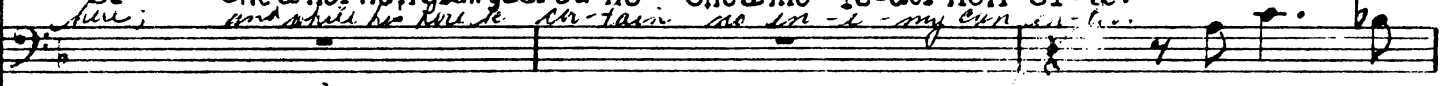
Vle

Vc. Cb.

*pp*

60

ANNA  *si* che a noi non giun-gaal-cu-no che a me fe-del non si-a.

ROCH.  *me;* *and still he has the cr-tain de-ter-mi-ned my cur-sion.*

Ri-po - sain

60

I.  

Vni

II. 

Vle 

Vc. 

Cb. 

Fg.  I.  *p*

ROCH.  *(parte)*

me.

I.  

Vni

II. 

Vle  *p*

Vc.  *p*

Cb.  *p*

R

Lento

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Fa

Trb.  
Lu

Trou.

Tp.

ANNA

SMETON

(affacciandosi guardingo).

(Nèu-scir pos-

Lento

I.

Vni

II.

Vle

Vc.

Ch.

R

70

Cl. Do

Fg.

ANNA

SMETON

De-bo-leio fu-i! do-ve-a fer-ma-ne-gar... non ma-ive der-lo...  
*Why did I weep? I'm certain I should be free to see him.*

-s'i-o!...

70

I. Vni

II. "

Vle

Vc. Cb.

Cl. Do

Fg.

ANNA

Ahi! va-no di mi-ra-gion-con-si-glio; non ne-a-scol-ta la vo-ce il cor co-

I. Vni

II. "

Vle

Vc. Cb.



*Allegretto*

80

Fg. *mf*

Cor. Fa *III. IV. a2*

ANNA *-dar-do... Ec-co-lo!...*

80

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. *cresc.*

Ch. *cresc.*

*f*

Fg.

Cor. Fa *III.*

ANNA *io tre-mo!... io ge-lo!...*

I. Vni

II. Vni

Vle

Vc.

Ch.

R

Larghetto

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re

Cor.

Fa

Trb.  
La

Trbn.

ANNA

PERCY

Ric-car-do! Sien bre-viidet - ti no-stri,

An - na!...

Larghetto

I.

Vni

II

Vle

Vc.

Cb.

R

pizz.

90

Recit.

Cl. Do

Fg.

Cor. Fa III.

ANNA

cau-ti, som-mes-si. A rin-fac-ciarmiforse vie-ni la fe tra-

I. Vni

II. Vni

Vle

Vc.

Cb. arco

Cl. Do I.

Fg. I.

ANNA

-di - ta? Am-men-da, il ve-di, am-piaam-men-da ne

I. Vni

II. Vni

Vle

Vc.

Cb.

*Andante*

ANNA

fe-ci: am - bi - zio - sa, un ser-toio

*Andante*

I.

Vni

II.

Vle

Vc.

Cb.

*p*

**100**

ANNA

vol-li, e un ser-to eb - bio di spi-ne

PERCY

Io ti veg-go in fe - li - ce, e l'i-ra ha

**100**

I.

Vni

II.

Vle

Vc.

Cb.

*Andante*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cof.

Fa

Trb.  
La

Trbn.

PERCY

fi - ne.                      La fron-temia sol - ca - ta

*Cambia in Si b*

*Andante*

I.

Vni

II.

Vle

Vc.  
Cb.

110

Fl.

Ob.

Cl. Do

Fg.

PERCY

ve - di dal duo - lo... io tel per- do-no; io sen-to cheatevi-

110

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

PERCY

-ci-no, de mie passa-ti qua-i po-trei scor-dar-mi, co-me, giun-to a ri-va, il nau-fra-go noc-

I. Vni

II. Vni

Vle

Vc. Cb.

120

PERCY    
 -chier i flut-ti o-bli-a. O-gni tem-pe-sta mi-a in te s'ac-que-ta e vi-en-da te-mia

120

I.    
 Vni    
 II.    
 Vle    
 Vc.    
 Cb.

*Allegro*

I.    
 Fl.    
 Ob.    
 Cl. *Cambia in Sib*   
 Do    
 Fg.    
 Re *Cambia in Mi b*   
 Cor.    
 Fa *Cambia in Sib*

ANNA    
 PERCY    
 lu - - - ce.   
 Mi-se-ro! e qua-le spe-me or ti se-

*Allegro*

I.    
 Vni    
 II.    
 Vle    
 Vc.    
 Cb.

ANNA  
-du-ce? Non sa-i che mo-glie io so-no? che son Re-gi-na?

PERCY  
Ah! non lo

I. Vni  
II. Vni  
Vle  
Vc. Cb.

**130** *Lento*

PERCY  
dir. No! deb-bo, nol vo' sa per no, no, no,

I. Vni  
II. Vni  
Vle  
Vc. Cb.

*Andante*

PERCY  
An - na per me tu se - i, An - na sol - tan

I. Vni  
II. Vni  
Vle  
Vc. Cb.



PERCY

- to. Ed i - o non son l'i - stes - so Ric - car - do tu - o ? ...

I. Vni

II. Vni

Vle

Vc. Cb.

PERCY

quel che t'a - mò co - tan - to ... quel che da - ma - re t'in - se - gnò pri - mie - ro ? ...

140

I. Vni

II. Vni

Vle

Vc. Cb.

ANNA

Mi a - bor - re, è

PERCY

E non t'a - bor - re il Re ...

(còlprta)

I. Vni

II. Vni

Vle

Vc. Cb.

Moderato

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

ANNA  
ve - ro.

PERCY  
S'ei t'a-bor-re, ip t'a-moan-co-ra, qual'ta-

*dolce*

Moderato

I. Vni II. Vle Vc. Cb.

Ott.

Fl. I.

Ob.

Cl. Sop.

Fg.

M. Cor.

Sib.

Trb. Sop.

Trbn.

Tp.

PERCU

-ma-va in bas-so sta-to, qual'ta-ma-va in bas - so sta-to, qual t'a-

I Vni

II Vni

Vle

Vc.

Cb.

R

Oboe  
Flute  
Clarinet  
Bassoon  
Trumpet  
Trombone  
Percussion

-ma - va ta - mo an-co - ra;

Violin I  
Violin II  
Viola  
Violoncello/Double Bass

Fl. *I.* *p*

Ob. *I.* *p*

Cl. *Sopr.* *p*

Cor. *Mit.* *I.* *p*

PERCY

me - co ob-

*I.* Vni

*II.* Vni

Vla

Vc. *Cb.*

160

Cl. *Sopr.*

Fg.

PERCY

-bli-a di spo - so in-gra-to il - di - sprezzo ed il - ri -

160

*I.* Vni

*II.* Vni

Vla

Vc. *Cb.*

R

*rall.* *a tempo*

Cl.  
Sop.

Fg.

PERCY

-gor. Un a-man-te che ta-do-ra non po-spor-re-ario Si-gnor, no, no, no, no, An-na,-

*rall.* *a tempo*

I.  
Vni

II.

Vle

Vc.

Cb.

PERCY

— un — a — — man — te che ta — do — ra, non — po —

I.  
Vni

II.

Vle

Vc.

Cb.

Musical score for woodwinds and strings, measures 170-173. The instruments listed are Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. Soprano), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet in B-flat (Trb. Soprano), Trombone (Trbn.), and Tuba (To.). The score includes dynamic markings such as *f* (forte) and *p* (piano), and first endings (I.).

-sporre a rio—Si - gnor. S'ei t'abbor-re, io t'a-moan-co - - ra,euna-

Musical score for strings, measures 170-173. The instruments listed are Violin I (Vni), Violin II (Vii), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score includes dynamic markings such as *f* (forte) and *p* (piano).

Ott.

Fl.

Ob.

Cl.  
Sopr.

Fg.

M.  
Cot.

S.  
Sopr.

Trb.  
Sopr.

Trbn.

Tp.

PERCY

mante — che — t'a-do - ra non — po-spor - re a rio — Si - gnor, no, non po-

I.  
Vni

II

Vle

Vc.  
Cb.



Ott.

Fl. I.

Ob.

Cl. *Sib*

Fg.

Trb. *Sib*

Trbu.

Trp.

PERCY

-spor - rea rio Si - gnor, no, non po - spor, un a - man - te che l'a-

Vni. I.

Vni. II.

Vle.

Vc. *Ch.*

R

180

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Vi<sup>o</sup>

Cor. Sib

Trb. Sib

Trbn.

Tp.

PERCUY

-do-ra non po-ssor re a rio Si-gnor.

180

I.

Vni

II

Vle

Vc. Ch.

R

*p* *f* *p*

Ob.

Cl.  
Sopr.

Cor.  
Mib

ANNA

Ah! non sa-i che imiei le - ga - mi,

I.  
Vni

II.

Vle

Vc.  
Cb.

Cl.  
Sopr.

Cor.  
Mib

Trbn.

ANNA

co - me sa-cri, or-ren - di

I.  
Vni

II.

Vle

Vc.  
Cb.

R

190

Ott. *f*

Fl. *f* 1. *be*

Ob. *f*

Cl. *f* *Sto*

Fg. *f*

Ma. *f*

Cor. *f* *Sto*

Trb. *f* *Sto*

Trbn. *f* *b*

Tp. *f*

ANNA *opp.* *a tempo* *p* (con orrore)

so-no co - me sa - cri, so - no or-ren-di... che con

190

I. *f*

Vni *f* II

Vle *f*

Vc. *f* *Cb.*

Cl. Sop.  
Fg.  
Cor. V. 1.  
ANNA  
I. Vni.  
II. Vni.  
Vle.  
Vc. Cb.

*p* *opp.*

me s'as-si - de in tro - no il so - spet - to ed il ter -

Cl. Sop.  
Fg.  
Cor. V. 1.  
ANNA  
I. Vni.  
II. Vni.  
Vle.  
Vc. Cb.

*rall.* *a tempo*

*I.*

*rall.* *a tempo*

-ror. Ah! mai più, s'è ver che m'a-mi, non par-lar con me d'a-mor, no, no, no, Ric-

200

ANNA

- car - do — Ah! mai più, s'è ver — che —

*a tempo*

200

I. Vni

II. Vni

Vle

Vc.

Cb.

Cor. I.

M. 7

ANNA

m'a - mi non — par - lar — con me d'a - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott. *f*

Fl. I. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib. Cor. *f*

Sib *f*

Trb. Sib *f*

Trbn. *f*

Tp. *p*

ANNI  
- mor. I miei le-qa - mi so-noor-ren - - di, e mai *p*

Vni I. *f* *p*

Vni II. *f* *p*

Vle. *f* *p*

Vc. Cb. *f* *p*

Ott.

Fl.

Ob.

Cl.  
Si b

Fg.

Mi b  
Cor.

Si b

Trb.  
Si b

Trbn.

Tp.

ANNA

PERCY

più, - s'è ver - che m'a - mi, non - par - lar - con me - d'a - mor, no, non par -

An - na,

I.

Vni

II.

Vle

Vc.  
Cb.



210

Ott.

Fl.

Ob.

Cl.  
Si<sup>2</sup>

Fg.

M.<sup>2</sup>  
Cor.

Si<sup>2</sup>

Trb.  
Si<sup>2</sup>

Trbn.

Tp.

ANN.

PERCY

-lar, no, non par-lar, no, non par-lar, ah! maipiù, maipiù, se  
t'a - m... An - na!...

210

I.

Vni

II.

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

PERCY

m'a - mi, non par - lar con me d'a - mor. For - sen -

Ah! cru - de - le!...

I. Vni

II. Vni

Vle

Vc.

Ch.

Ott.

Fl. I.

Ob.

Cl. Si<sup>2</sup>  
*f p*

Fg.  
*f p*

Cor. I. II.  
*f p* *2 2*

ANNA  
-na-to! Fug-gi... va... ten fo - pre - ghie-ra.

PERCY  
No, giam-

Vni I.  
*p* *f*

Vni II.

Vle

Ve.

C.

220

Ott.

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Cor.  
Mi<sup>b</sup>

ANNA

PERCY

Neop-poneil fa - to in - vin - ci - bi - le — bar -  
-ma-i.

220

I.

Vni

II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mi b I. II.

Trb. Sib

Trbu

Tp.

ANNA

PERCY

-rie - ra. In In-ghil-ter-ra non ti tro-vi il nuo - vo al-

lo la sprez - zo.

I.

Vni

II.

Vle

Vc.

Cb.

7  
I.

Fl. *p*

Ob. *p*

Cl. Sib *p*

Fg. *p*

Cor. Mib *p*

Trb. Sib *p*

Trbn. *p*

Tp. *p*

ANNA *p f* *f* *forte!*

PERCY -bor. (con forza)

Ah! ca - da - ve - re sot - ter - ra / ei mi

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

PERCY

I.

Vni

Vle

Vc.

Ch.

Fug - gi Ric-car-do...

tro - vi... o te - co an - cor. No. Sot-

Meno Allegro

Ott.

Fl. I. #

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

PERCY

(nel massimo disordine)

Ah!... per pie-tà del mio spa-ven - to, del-l'or-ter - ra

Meno Allegro

pizz.

fp pizz.

fp pizz.

fp pizz.

fp pizz.

fp



240

Cl. Sib

I. II.

Cor. Mib

ANNA

-ro-re in cui mi ve - di. ce - diai prie - ghi, al pian - to

*ppp*

240

I.

Vni

II.

Vle

Vc. Cb.

Cl. Sib

I.

*p*

*rall.*

Fg.

*p*

Cor. Mib

*a2*

ANNA

-ce - di, ci di - vi - da e ter - ra e mar. / Cerca al-

*rall.*

*arco*

I.

Vni

*arco*

II.

*arco*

Vle

*arco*

Vc. Cb.

*arco*

R

ANNA

-tro - - ve un cor con-ten - - to, cui non sia — de-lit-ta-

I. Vni

II. Vni

Vle

Vc. Cb.

*col canto*

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mid

ANNA

-mar, per pie-tà, per pie-tà ah! cerca al-trove un cor con-ten - - to, cui — non

*rall. a tempo*

*col canto*

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.  
Fl.  
Ob.  
Cl. Sib  
Fg.  
Cor. Mi♭ I. II.  
ANNA  
PERCY

sia de-lit - to a-mar.  
Al tuo piè tra-fit-toe

I.  
Vni  
II.  
Vle  
Vc. Cb.

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*fp*  
*fp*  
*fp*

Cl. Sib  
Cor. Mi♭  
PERCY

spen - to io ca-drò, se tu lo chie-di; ma ch'io

*dio*  
*dolce*

I.  
Vni  
II.  
Vle  
Vc. Cb.

R

rall.

Cl. Sib

Fg.

Cor. Mi b

PERCY

I.

re - sti mi con - ce - di so - la - men - te a so - spi -

rall.

I.

Vni

II

Vle

Vc. Cb.

260

Fl.

Ob.

Cl. Sib

PERCY

I.

- rar. Pres - so ate mi fia con - ten - - to il sof.

260

I.

Vni

II

Vle

Vc. Cb.

arco

rall. a tempo

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor.

Sib

rall. a tempo

PERCY

- frir — ed il pe-nar, pres-so a te, pres-so a te, si pres-so a te mi fia con-ten - to il — sof-

rall. a tempo

I.

Vni

II.

Vle

Vc.

Ch.



270

Ott. *cresc.*

Fl.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Sib

Trbn.

Tp. *cresc.*

ANNA Va... il vo - glio ten fo pre-

PERCY - de - le! Ah! ca - da - ve - re sot - ter - ra ei mi

*cresc.*

I. Vni

II. Vni

Vle

Vc.

Ch.

R

270

Ott. *I.*

Fl.

Ob.

Cl. *Sib*

Fg.

Mib  
Cor. *Sib*

Trb. *Sib*

Trbn.

Tp.

ANNA  
-ghiera. Va. Va.

PERCY  
tro - vi, o te - coan - cor, o te - coan - cor. o te - coan -

I.  
Vni

II.  
Vle

Vc.

Ch.

R



Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trbn. Sib

Trbn.

Tp.

ANNA  
Deh! no, no, no, no, no, per pie-tà del mio spa-ven - to, del-l'or-ro-re in cui mi

PERCY  
Ah cru-de-le!

Vni I. *fp*

Vni II. *fp*

Vle. *fp*

Vc. Ch. *fp*

R

280

Cl. Si<sub>b</sub>

Fg.

Cor. Mi<sub>2</sub> I.II. I.

ANNA  
ve-di, ce - di a pri-ghi, al pian - to ce - di, ci di - vi - da e ter - ra e

PERCY  
No, non pos-so, no, ocu - da - le!

280

I. Vni

II. Vni

Vle

Vc. Ch.

ANNA  
mar. Cer-ca al-tro - - ve un cor con-ten - to, cui non sia de-lit-toa-

PERCY  
Pres-soa te - - mi fia con-ten - to il sof-frir - - ed il pe-

I. Vni

II. Vni

Vle

Vc. Ch.

Ott.

Fl. I.

Ob.

Cl. Si<sup>b</sup> I.

Fg. *p* *f* 22

Cor. Mi<sup>b</sup> I. I.II.

ANNA  
-mar, per pie-tà, per pie-tà, si cerca un con-ten - to, cui — non sia — de lit - to a-

PERCY  
-nar, il sof-frir, il pe - nar, sì, pre-soate mi fia con-ten - to il, — sof - frir — ed il — pe-

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

R

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA  
-mar. Ah per pie-tà, ten fo pre-ghie-ra, ah cer-ca un co-re, -cui non-

PERCY  
-nar. Sì, presso a te mi fia con-ten-to, mi, fia con-ten-to il -sof-

I. Vni

II. Vni

Vle

Ve.

Ch.

R

*a tempo*

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Sib. *f*

Fg. *f*

Cor. Mio. I. II. *f*

Trb. Sib. *f*

Trbu. *f*

Tp. *f*

ANNA  
sia — de — lit — to a — mar. Ah perpie-tà, ten fo pre-

PERCY  
-frir — ed — il pe — na. Sì, presso a te, mi fia con-

*a tempo*

I Vni *f*

II Vni *f*

Vie. *Div.*

Vc. Ch. *f*

200

col canto

a tempo

Ort.

Fl. I.

Ob.

Cl. Sop.

Fg.

Cor. Mio. I. II. a 2

Trb. Sop.

Trbu.

Tp.

rall.

f a tempo

ANNI

-ghie - ra, ah cer-caun-co-re, cui non sia — e - lit-to a -

PERCY

-ten - to, mi, fia con-ten-to il sof-fri - re ed il pe -

300

col canto

a tempo

Vni I.

Vni II.

Vle.

Vc. Ch.

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Mib I. II.

Trb. Sib a2

Tbn.

Trp.

ANNA  
mar, cui non si-a de-lit-to a-mar, cui non

PERCY  
-nar ed il pe-nar ed

Vni I.

Vni II.

Vle

Vc. Cb.

R

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Sib I. II.

Trb. Sib

Trbn.

Tp.

ANNA  
si-a de-lit-to a-mar, un cor con - ten - to cui non

PERCY  
il pe - nar, mi fia con - ten - to il sof-

Vni I.

Vni II.

Vle

Vc.

Cb.



310

Ott.

Fl. I.

Ob.

Cl. Sib

Fg. *22*

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA  
sia de - lit - toa - mar.

PERCY  
-frir ed - il pe - nar.

Detailed description: This block contains the musical score for measures 310 through 313. It includes staves for Oboe, Flute I, Clarinet in B-flat, Bassoon (marked '22'), Horn in B-flat, Trumpet in B-flat, Trombone, and Trombone. The vocal parts for ANNA and PERCY are also shown with their respective lyrics. The woodwinds and brass play sustained chords and rhythmic patterns, while the vocalists sing the lyrics.

310

I.

Vni

II

Vle

Vc.

Ch.

Detailed description: This block contains the string parts for measures 310 through 313. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with some melodic lines, particularly in the Violin I and Viola parts.

Moderato a tempo

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Mi9 I. II.

Trb. Sib

Trbn.

Tp.

ANNA

Al-cun-po-tri-a a-scol-tar-tiin-que-ste mu - ra.

Moderato a tempo

Vni I.

Vni II.

Vle

Vc.

Ch.

320

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. I. II.

Trb. I.

Trbn.

Tp.

PERCUY

Par-ti-rò... madim-mi pri-a: ti ve-

320

I.

Vni

II

Vle

Vc.

Cb.

Ott. *f*

Fl. *f* I. *b*

Ob. *f*

Cl. Sop. *f*

Fg. *f*

Cor. Mi. *f* I. II.

Trb. Sop. *f* I.

ANNA *b<sup>v</sup>*  
*b<sup>b</sup>*  
*b<sup>b</sup>*  
 No. Mai più.

PERCY  
 -drò?... pro-met-ti... giu-ra. Mai

I. *f*

II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

*R*

330

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Mib I, II.

Trb. Sib I.

PERCY

più! Mai più! Sia que-sta la ri-spo-sta al tuo giu-

330

I.

Vni

II.

Vle

Vc.

Cb.

R

Ott. *p*

Fl.

Ob. *f*

Cl. Sib *f*

Fg. *p*

Cor. Mi 2 I. II. *p*

Trb. Sib *p*

Trbn. *f*

ANNA *(gettando un grido)*  
*(snuda la spada per* Ah! che fa-i! Spie-  
*trafiggersi)*

PERCY -rar. No...

I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

340

Ott.

Fl. *fp*

Ob. *fp*

Cl. Sib *fp*

Fg. *fp*

Cor. I. II. *fp* *22* *Cambiano in Re*

Trb. Sib *fp* *22* *Cambiano in La*

Trbn. *f*

Tp. *f*

ANNA *-ta - to!* *Giusto cie - lo!*

SMETON *Ar - re - sta!*

PERCY *Non t'ap-pres-*

340

Vni I. *fp*

Vni II. *fp*

Vle *fp*

Vc. *fp*

Cb. *fp*

Fg. *p*

ANNA  
Deh! fer-ma - te... fer - ma - te... io

PERCY  
-sar.

I. Vni

II. Vni

Vle

Vc.

Ch.

Fg.

ANNA  
son, io son per-du - ta, son per-

I. Vni

II. Vni

Vle

Vc.

Ch.



Cl. Sib

Fg. *2 2*

Cor. Re *p stacc.*

Tp. *p*

ANNA

- du - ta: giun-ge al-

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

350

Cl. Sib

Fg. *2 2*

Cor. Re

Trbn. *III. p*

Tp.

ANNA *(sviene)*

-cu - no... io più non reg - go.

*cresc. sempre*

350

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Cor.  
Re

Trb.  
La

Trbn.

III.

Tp.

SMETON

ROCH.

El - la è sve -

Ah! so - rel - la...

I.  
Vni

II.

Vle

Vc.

Cb.

R

Detailed description: This is a page of a musical score, page 410. It features a full orchestral arrangement and two vocal parts. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. Si<sup>b</sup>), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Re), Trombone (Trb. La), Trombone III (Trbn. III.), and Trumpet (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Smeton and Roch. The score is in a key with two flats and a 4/4 time signature. The vocal parts have lyrics: 'El - la è sve -' and 'Ah! so - rel - la...'. The woodwinds and strings play complex rhythmic patterns, while the brass plays a steady accompaniment. The vocal parts enter in the second measure of the system.

*Lento*

Ott.

Fl.

Ob.

Cl. Si<sup>b</sup>

Fg.

Cor. Re

Trb. La

Trbn.

SMETON

-nu-ta. Il Re!...

PERCY

ROCH.

Il Re!...  
*Il Re!*

ENRICO

Giunge il Re

Che veg-go? De-strear

*Cambia in Do*

*Lento*

I.

Vni

II

Vle

Vc.

Ch.

*p*

*p*

R

360

Andante

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
La

Trbn.

PERCY

ENRICO

Av-ver-sa  
Normal 10

ma-teingue-ste so-glie! In mia reg-gjanu-di ac-ciar! O-là., guar - die. /

360

Andante

I.

Vni

ii.

Vle

Vc.

Cb.

R

Ott.

Fl. I.

Ob.

Cl. B.

Fg.

Cor. Re.

Trh. La.

Trbn.

SMILTON

PERLY

Ten. sor - te! / Chedir? che far? / Av-ver - sa

CORO

Bass. Chemai fu?

Vni. I.

Vni. II.

Vle.

Vc. Cb.

Detailed description: This is a page of a musical score, page 413. It features a variety of instruments and vocal parts. The woodwind section includes Oboe (Ott.), Flute I (Fl. I.), Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor. Re.), Trumpet in A (Trh. La.), and Trombone (Trbn.). The string section includes Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.). There are also vocal parts for a soloist (SMILTON), a tenor (PERLY), and a chorus (CORO). The vocal parts have lyrics in Italian. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The music is divided into three measures. The woodwinds and strings play complex rhythmic patterns, often in triplets. The vocal parts have lyrics: 'sor - te!', 'Chedir? che far?', 'Av-ver - sa', and 'Chemai fu?'. The page number '413' is in the top right corner.

370 *Andante*

Ott.

Fl. I.

Ob.

Cl. Du

Fg.

Cor. Re I. II. a 2

Trb. Lu

Trbn.

Ip.

PERCY  
sor - te!

ENRICO  
Ta-ceo-

370 *Andante*

Vni I.

Vni II.

Vle

Vc. Cb.

ENRICO

-gnu - no, è o-gnun tre-man - te!

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Cl. Do

Fg.

ENRICO

Qual mi-ste-ro, qual mi-sfat-to or qui s'or-

I. Vni

II. Vni

Vle

Vc.

Ch.

R

Fl. I.

Cl. Do

Fg. I.

Cor. Re I. II.

Tp.

ENRICO

- di - a? lo già leg - go nel sem-

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Cor. Re I. II.

ENRICO

- bian - - te, io vi leg-go che com-

Vni I.

Vni II.

Vle

Vc.

Cb.

R



380

Fl. *I.* *p*

Ob. *I.*

Cl. *Do* *2 2*

Fg. *2 2*

Cor. *Re*

Trb. *La*

Trbn.

ENRICO

- piu-ta, che com-piu-ta è l'on-ta mi-a: | te - sti-mo-nio è il Re-gno in-te-ro che co-

380

*I.*

Vni *p*

Vle

Vc. *3* *3*

Cb. *R*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
Lu

Trbn.

Tp.

SMETON

ENRICO

Si-re ah! Si-re... non è ve-ro... non è

-stei tradi-vail Re.

I.

Vni

II.

Vle

Vc.

Cb.

R

Cl. Do

Fg.

Cor. Re I. II.

Trb. La

Trbn.

Tp.

SMETON

ve-ro, non è, ve-ro, non è ve-ro: io lo giu-ro al vo-stro piè.

ENRICO

Tan-to ar-

Vni I.

Vni II.

Vle.

Vc.

Cb.

R

Cl. Do *p*

Tp.

ENRICO  
 - di - sci! fan - to ar - di - sci! Al - tra - di -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Cl. Do

Fg.

ENRICO  
 - men - to già si e - sper - to, già si e - sper - to, o gio - vi -

I. Vni

II. Vni

Vle

Vc.

Cb. *mf*

Fl. *I.*

Cl. Do

Fg. *I. p 8*

Cor. Re *p 8*

SMETON  
*Uc - ci. de - te mi s'io men. fo, uc - ci. de - te. mi s'io*

ENRICO  
*- net - fo?*

I. Vni

II. Vni

Vle

Vc. *3*

Cb.

Cl. Do

Cor. Re

SMETON  
*moment. Do your word I bare my person!*  
*men. fo: nu - doiner - meiov'of - froil per. fo.*

ENRICO  
*Co - sie.*

I. Vni

II. Vni

Vle

Vc. *3*

Cb.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Cor. Re

Trbn.

Tp.

(nell'aprir l'abito gli cade  
il ritratto di Anna)

SMETON

ENRICO

Si, nu . do, i . ner . me io v'of . fro il petto. *Wère wat!* Oh! Ciel!

- sper . to Qual moni . le? Che

I.

Vni

II.

Vle

Vc.

Ch.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*  
Do

Fg. *ff*

Cor. *ff*  
Re

Trbn. *ff*

Tp. *ff*

SMETON

Oh! Ciel!..

ENRICO

ve-do!.. Al mio sguar.do ap-pe - na ti cre-do. Del suo

I. *ff*

Vni

II *ff*

Vle *ff*

Vc. *ff*  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
La

Trbn.

Ip.

ENRICO

ne - ro ira - di - men - to ec - co il ve - ro ac - cu - sa -  
 por - trait ar - re - cu - so That can slight - ly be ig -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



Ott. *f*

Fl. *f* I.

Ob. *f*

Cl. *f*  
Do

Fg. *f*

Cor. *f*  
Re *p*

Trb. *f*  
La

Trbn. *f*

Tp. *f*

SMETON

PERCY *Oh mio spavento*

ENRICO *An-na... Oh an-go-scia!...*

*Enrico* *Enrico*

*-tor!*

I. *f*

Vni

II. *v*

Vle

Vc. *f*

Ch. *f*

410

Ott.

Fl. I.

Ob.

Cl. Du.

Fg.

Cdr. Ho.

Trb. La.

Tbn.

3p.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute I (Fl. I.), Oboe (Ob.), Clarinet in D (Cl. Du.), Bassoon (Fg.), Horn in C (Cdr. Ho.), Trumpet in A (Trb. La.), Trombone (Tbn.), and Percussion (3p.). The notation includes staves with notes, rests, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 4/4. A repeat sign is present at the beginning of the section.

SMETON

-ven - to! / Oh spa-

PERCY

An - na! An - na!

Detailed description: This block shows the vocal parts for Smeton and Percy. Smeton's part is in a soprano range, and Percy's part is in a tenor range. The lyrics are: Smeton: "-ven - to! / Oh spa-"; Percy: "An - na! An - na!". The notation includes notes, rests, and phrasing slurs.

410

I. Vni

II

Vlc

Cb.

Detailed description: This block contains the musical notation for string instruments. The instruments listed are Violin I (I. Vni), Violin II (II), Viola (Vlc), and Cello (Cb.). The notation includes staves with notes, rests, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 4/4. A repeat sign is present at the beginning of the section.

Ott.

Fl.

Ob.

Cl.  
Do

Fg. *a2*

Cor.  
Re *a2*

Trb.  
La

Trbn.

Tp.

ANNA *(inviene)*  
O - ve so - no?.. O - ve

SMETON

ENRICO *(tremante per rabbia)*  
- ven - to!  
Ec.coiltradimento.

I.  
Vni *p*

II.  
Vni *p*

Vle *p*

Vc. *p*

Cb.

*Cantabile*

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Cor. Re

Trb. La

Trbn.

Tp.

ANNA

*(vede il Re) (Enrico è fremente)*

so.no?.. Ah mio Si.gnor!.. In que.gli sgar. di im.pres.so il

*Cantabile*

I.

Vni

II.

Vle

Vc.

Cb.

420

Cl. Do

ANNA

tuo sospetto io ve - do; ma, per pietà lo chie - do,

420

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

ANNA

non condannar mi, o Re, no, no, no, no, deh! per pietà, non condannar mi o Re...

I. Vni

II. Vni

Vle

Vc. Cb.

Cor. Re

ANNA *judicio*  
La - stia che il co - re op - pres - so for - ni fra po - co in

ENRICO  
Del

I. Vni

II. Vni

Vle

Vc. Cb.

430

Fl. *zrb*

Cl. Do *I. zrb*

Fg.

Cor. Re

Trbn. *I. zrb*

ANNA *se. ny!*

ENRICO  
Iuo nefan.do ec.ces - so ve - di in mia man la pro - va. II

430

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Re

ENRICO

I.

I. Vni

II. Vni

Vle

Vc.

Ch.

la - grimar non gio - va: fug - gi lon - tan - da



Cl. Do

Fg.

Cor. Re

ENRICO

I.

I. Vni

II. Vni

Vle

Vc.

Ch.

*incalz. e cresc.*

*I. Tempo*

*incalz. il tempo*

me. Poter mo - ri - re a - desso me - glio, me - glio sa - ria per te, poter morir, poter mo -

Cl. Do

Fg.

Cor. Re

GIOV.

SMETON

PERCY

ROCH.

ENRICO

(Al - l'in - fe -

(Ah!

(Cie - lo! un riva - le in

(Ah! l'ho perduto a io stes - -

- rir meglio sa - ria, sa - ria per te.

I. Vni

II. Vni

Vle

Vc. Cb.



Ott.

Ob.

Cl.  
Do

Fg.  
I.

Cor.  
Re

ANNA

GIOV.

SAIETON

PERCY

ROCH

ENRICO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

No, non con dan - nar - mi.

- li - ce appres - so pos - s'io Iro - var - mi, o

l'ho per - du - - - ia io stes - so.

es - so, un mio rival fe - li - ce! e me l'in - gan -

- - so, col - ma ho la su - a ven -

Del tuo nefando ec - ces - so

Ott. *f*

Fl. *I. f p*

Ob. *p*

Cl. Do *p*

Fg. *f p*

Cor. Re *a2 f*

Trbn. *f*

ANNA

GIOV. Ah you can - not do - lieve this, but of mine / Non condan - do out ca -

SMETON Cie - lo! / Ah, preso d'or -

PERCY col ma ho la sua syen - tu - ra! il

ROCH. - tri - ce vo - lea bandir da se? ah

ENRICO - tu - grad ra! il gior

ve - diin miamanla pro - va.

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
La

Trbn.

Tp.

ANNA

GIOV.

SMETON

PERCY

ROCH.

ENRICO

-narmi. no, o Re'

-ror. di ge - lo ah co - meil mio

giorno a me s'oscara, non mi so s'ie ne so

tutta ti sfoğa. ah tutta ti sfoğa - des - so.

- no ame s'oscara non mi so

fuggi lontan da me, lontan, va, fuggi lon-

I.

Vni

II

Vle

Vc.  
Cb.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Cor.  
Re  
Trb.  
La  
Trbn.  
Tp.

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH.  
ENRICO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

La - scia che il co - re, che il co - re op -  
 di - a - t - t - cor non è. Spen - se *my heart of an* il mo - re ec -  
 - stie - ne il piè, non mi  
 i - ra del fa - to, in me si si  
 - stie - ne il piè. Po - to, ter - mo - rir,  
 - tan da - met. fu - gi lon - tan,

*fast* *de - l - l' -* *me -* *fast* *de - l' -* *me -* *fast* *de - l' -* *me -*

pizz. pizz. pizz. pizz.

Ott.  
Fl.  
Ob.  
Cl. Do  
Fg.  
Cor. Re  
Trb. Lu  
Trbn.  
Tp.  
G. C.

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH.  
ENRICO

*pre- sion?*  
-pres - so  
-hi - ces - so tion;  
so - - conforza sion,  
in te - me. Poter mori - re a - des - so  
mo - ri - fe a - desso  
lontan - da - me, !  
*Just all de - mi!*

*This is you*  
for - ni per  
me - gli or vir.  
non mi so -  
could me - gli or sa -  
fu - gi - lon -  
*Just quit in*

460

I.  
Vni  
II.  
Vle  
Vc. Cb.

arco  
arco  
arco  
arco

f

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
La

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

ENRICO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

po - co in sé, no, no, non con dan - nar - mi, o

- fu - de in me *fu - gnì vir - tu - de in*

- site - ne il pie, *non mi so, site - ne il*

- ria per me, *ga - tal per - tenc - a*

- ria per me,

- ian da me,

*pp*

*pp*

Cl.  
Do

Fg.

Cor.  
Re

Trb.  
La

ANNA  
Re,

GIOV.  
me, spenseilde.

SMETON  
non mi so - stie - ne il piè, non mi so -

ROCH.  
me - glio sa - ri - a per me

ENRICO  
me - glio mo - rir sa - ria per te, po. ter morir

I  
Vni

II

Vle

Vc.

Cb.

Fl. I.

Ob. I.

Cl. Do

Fg.

Cor. Re

Trb. La

Trbn. I.

Tp.

ANNA  
non condannarmi o Re, non condannarmi o

GIOV.  
- lit - - - - - to *would only mer-*  
- ter - - - - - tor o.gni vir. tu - - - - - deih

SMETON  
- sie - - - - - ne, non miso sie - - - - - ne il  
- si n - - - - - timi, her fatal sen - - - - - teni

PERCY  
*knowing I was re- je- ted,*  
tutta ti sfoga a - des - so, *the king the queen son*  
I - ra del fa - to, in

ROCH.  
*It would be best*  
meglio sa - ria per

ENRICO  
meglio saria per

I. Vni

II. Vni

Vle

Vc.

Cb.



*calando*

Fl. I. *f*

Ob. I.

Cl. Do *p*

Fg. *p*

Cor. Re *p*

Trb. La *a2 p*

Trbn. I.

Tp. *tr*

ANNA *lie!*

GIOV. Re

SMETON *cry me*

PERCY *pie*

ROCH. *die! me, per die! me.)*

ENRICO *te.*

I. Vni *pizz.*

II. Vni

Vle

Vc. *pizz.*

Cb. *pizz.*

N. 9 Finale Primo

*Moderato*

Musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in E-flat (Re), Horn in C (La), Trumpet in E-flat (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked *Moderato*. The dynamics are marked *f* (forte) for most instruments. The woodwinds and bassoon play a melodic line with some grace notes and slurs. The brass instruments play a supporting harmonic line.

*Moderato*

Musical score for string instruments. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked *Moderato*. The dynamics are marked *f* (forte) and *p* (piano). The strings play a rhythmic accompaniment with some melodic lines. The Violin I and Viola parts feature a prominent five-fingered scale-like passage.

ENRICO

In se - pa - ra - to car - ce - re

I. Vni

II. Vni

Vle

Vc.

Cb.



Cl. Do

Fg.

Cor. Re

ANNA

ENRICO

tut - ti costor sian tra - ti.

I. Vni

II. Vni

Vle

Vc.

Cb.

*(atterrito)*

Tutti?..

*p*

10

Cl. Do

Fg.

Re

Cor.

La

Trb. Re

ANNA

Deh! Si re...      Un detto sol...      Ah

ENRICO

Si.      Sco stafi!      Ri tratti!

10

I.

Vni

II.

Vle

Vc.

Cb.

*cresc.*



Ott.

Fl. I.

Ob.

Cl. Du.

Fg.

Re.

Cor. Ia

Trb. Ra

Trbu.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH

ENRICO

Un del . to . . un del - to so / - lo!

-rir, è scrit . to il suo \_\_\_\_\_ mo - rir!)

-rir, è scrit . fo il suo \_\_\_\_\_ mo - rir!)

-rir, è scrit . to il suo \_\_\_\_\_ mo - rir!)

-rir, è scrit . to il suo \_\_\_\_\_ mo - rir!

car - ce . re. Non

I.

Vni

II.

Vle

Vc. Ch.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re

Cor.

La

Trb. It.

Trbn.

ENRICO

i - o, sol den. noi ġiu - di - ci, sol den. noi

I.

Vni

II.

Vle

Vc. Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La  
III.

Trb.  
Re

Trbn.

ANNA

ENRICO

*a piacere*      Giudici!, ad

giu.di.ci la tu - a di - scol - pa'      u - dir.

I.  
Vni

II.

Vle

Vc.  
Cb.



Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re Cor.

La

Trb. Re a2

Trbn.

ANNA  
An - na!./ Giu.dici!... ad An - na!... ad An - na!./ Giu.dici!./ Ah!...

GIORGIO  
(Ahi mi - sera!)

PERCY  
(Ahi mi sera!)

I. Vni

II. Vni

Vle

Vc. Ch.

Detailed description: This is a page of a musical score, page 449. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Oboe (Ott.), Flute I (Fl. I.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpet in C (Trb. Re a2), Trombone (Trbn.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The vocal soloists are ANNA and GIORGIO. ANNA's part includes the lyrics: "An - na!./ Giu.dici!... ad An - na!... ad An - na!./ Giu.dici!./ Ah!...". GIORGIO's part includes the lyrics: "(Ahi mi - sera!)". PERCY's part includes the lyrics: "(Ahi mi sera!)". The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is arranged in a standard orchestral format with staves for each instrument and vocal line. The vocal lines are positioned between the woodwinds and brass, and the string section is at the bottom. The page number 449 is located in the top right corner.

All<sup>o</sup> vivace 30

Cl. Do

Fg.

Cor. Re

ANNA

(disperata)

(Ah! se - ñna - ta è la mia sor - te,

All<sup>o</sup> vivace 30

I. Vni

II

Vle

Vc. Cb.

Fg.

Cor. Re

I. II.

ANNA

se miac - cu - - sa chi..... con dan - na.

I. Vni

II

Vle

Vc. Cb.

40

Cl. Do

Fg.

Cor. Re I. II.

ANNA

Ah! di leg - ge si - ran - na

40

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Do

Fg.

Cor. Re I. II.

ANNA

al - po - ter - soc - com - be - rō.

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *p cresc.* *p*

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

Fg. *cresc* *p*

Re

Cor. *cresc.* *p*

La *III.* *p*

ANNA *p* *cresc.* *p*  
 Ma scol - pa - ta do - po mor - te eas - so -

GIOV. *p* *p*  
 (Ah! se - ñna - ta e' la mia sor - te: a sfug -

SMETON *p* *p*  
 (Ah! se - ñna - ta e' la mia sor - te; a sfug -

PERCY *p* *p*  
 (Ah! se - ñna - ta e' la mia sor - te; a sfug -

ROCH. *p* *p*  
 (Ah! se - ñna - ta e' la mia sor - te; a sfug -

I *cresc.* *p*

Vni *cresc.* *p*

II. *cresc.* *p*

Vle *cresc.* *p*

Vc. *cresc.* *p*

Cb. *cresc.* *p*

50

*cresc.*

I. *p.* *f.* *b<sup>b</sup>* *b<sup>e</sup>*

Fl. *p*

Ob. *cresc.* *p*

Cl. *cresc.* *p*

Fg. *cresc.* *p*

Re *p*

Cor. III. *cresc.* *p*

La *p*

*cresc.*

*p*

ANNA - lu - ta un di sa - ro'. Ma scol - pa - ta

GIOV. - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

SMETON - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

PERCY - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

ROCH. - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

50

*cresc.*

I. *cresc.* *p*

Vni II. *cresc.* *p*

Vle *cresc.* *p*

Vc. Ch. *cresc.* *p*

*cresc.*

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re

Cor.

La

*cresc.*

ANNA

GIOV.

SMETON

PERCY

ROCH

eas - so - lu - ta ap - - rien - - sa - -

ior - zau - ma - na mi - ti - gar - la o - mai non

for - zau - ma - na mi - ti - gar - la o - mai non

for - zau - ma - na mi - ti - gar - la o - mai non

for - zau - ma - na mi - ti - gar - la o - mai non

*cresc.*

I.

Vni

II.

Vie

Vc. Cb.

60

Ott. *f*

Fl. *f* I.

Ob. *f*

Cl. *f*  
Do

Fg. *f*

Hr. *f*  
Cor.

La *f*

Trb. *f*  
Hr. 1.

Tp. *f*

ANNA *f*  
- rò ap - - pien sa -

GIOV. *f*  
- love! *f* *f* *f*  
può no *f* *f* *f*  
non

SMETON *f*  
- love! *f* *f* *f*  
può no *f* *f* *f*  
non

PERCY *f*  
- love! *f* *f* *f*  
può no *f* *f* *f*  
non

ROCH *f*  
- love! *f* *f* *f*  
può no *f* *f* *f*  
non

60

I. *f*  
Vni

II. *f*

Vle *f*

Vc. *f*  
Cb.

Ott. *fp*

Fl. *fp*

Ob. *p*

Cl. *p*

Du. *p*

Fg. *p*

Re. *p*

Cor. *p*

La. *p*

Trb. *p*

Re. *p*

Trbn. *p*

Tp. *p*

G. C. *p*

ANNA *-rò.*

GIOV. *può. lone!*

SMETON *può.*

PERCY *può.*

ROCH. *può.*

ENRICO *Ten. (Si, c'è, se non gnà ta e la tua tu a*

CORO *Bassj Ah! non di che quan ti av ver sa*

Ah! di quan ti av ver sa

I. *fp*

Vni *fp*

II. *p*

Vle *p*

Vc. *p*

Vc. *p*

Cb. *p*



Fl. *I.*

Ob.

Cl. *Do*

Fg.

Re  
Cor.

La

Trb. *Re*

Trbn.

Trp. *tr*

G. C.

GIOV.

SMETON

PERCY

ROCH.

ENRICO

Sopr. *fa-  
sor*

leu. *leu.*

Bassi *fa-  
sor*

Nel mio cor è già la

Nel mio cor e' già la

Nel mio cor e' già la

Nel mio cor e' già la

ie, te

Ah! Non di que- quan- ti av- ver- sa

ie

sor - - te

Vni *I.*

Vni *II*

Vle

Vc.

Ch.

*cresc:.....*

Ott. *(h)*

Fl. *3. (h)*

Ob.

Cl. Do

Fg.

Re

Cor. Lu

Trb. Re

Trbn.

Tp.

G. C.

GIOV.

SMETON

PERCY

ROCH.

ENRICO

mor - - - te,

mor - - - te,

mor - - - te,

se un - - - so - - - spi - - - ro a - - - ver pos -

CORO

sor - - - te tid,

ma - - - li af - flis - seil so - gliom -

ma - - - li af - flis - seil so - glioin -

*cresc:.....*

I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re. Cor. Lu

Trb. Re

Trbn.

Tp.

G. C.

GIOV.

SMETON

PERCY

ROCH.

ENRICO

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

e la mor - tean - cor non

e la mor - tean - cor non

e la mor - tean - cor non

e la mor - tean - cor non

ma - li af - flis - seil so - gloin -  
-gle - se,  
-gle - se,

80

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*  
Do

Fg. *f*

Re  
Cor. *f*  
Lu

Trb. *f*  
Re

Trbu. *f*

Tp. *f*  
tr

G. C. *f*

GIOV. *f*  
ho

SMYTON *f*  
ho

PERCY *f*  
ho

ROCH. *f*  
ho

ENRICO *f*  
From se an Ma so sper ment to a ver..... pos

CORO *f*  
gle mit - se, quan ti are  
si ah quan ti  
si ah quan ti

80

I. *f*  
Vni

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re

Cor.  
La

Trb.  
Re

Trbn.

Tp.

G. C.

GIOV.  
e la mor - tean - cor non

SMETON  
e la mor - tean - cor non

PERCY  
e la mor - tean - cor non

ROCH.  
e la mor - tean - cor non

ENRICO  
*più*  
- si - - - *rit.*  
o - - -

CORO  
ma  
ma  
ma

I.  
Vni

II.  
Vle

Vc.

Cb.



Ott.

Fl. I. o.

Ob.

Cl. Do

Fg.

Re

Cor. a2

La

Trb. Re

Trbn.

Tp.

G. C.

ANNA  
- gna - ta è la mi - a sor - te; a sfug -

GIOV.  
- gna - ta è la mi - a sor - te; a sfug -

SMETON  
sor - te; a sfug - gir - la o - gn'o - pra e

PERCY  
sor - te; a sfug - gir - la o - gn'o - pra e

ROCH.  
sor - te; a sfug - gir - la o - gn'o - pra e

ENRICO  
mi o mac - chia in ter - ra a - ver non

CORO  
sce - se pa - ria quel - lo - che - scop -  
sce - se pa - ria quel - lo - che - scop -  
sce se pa - ria quel - lo - che - scop -

I.  
Vni

II

Vle

Vc. Ch.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.  
Cor.  
Lu  
Trb.  
Re  
Trbn.  
Tp.  
G. C.

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH.  
ENRICO

-gir - la o - gn'o - pra e va - na.)  
-gir - la o - gn'o - pra e va - na.)  
va.na, a stuo - gir - la o - gn'o - pra e va - na:  
va.na. a, stuo - gir - la o - gn'o - pra e va - na:  
va.na, a stuo - gir - la o - gn'o - pra e va - na:  
puo, macchia inter - ra, a ver non puo.)

CORO

-pio! pa - ri a quel - lo - che - scop - pio.  
-pio, pa - ri a quel - lo - che - scop - pio.  
-pio. pa - ri a quel - lo - che - scop - pio.

I.  
Vni  
II.  
Vle  
Vc.  
Cb.



Fl. *I.* *p*

Ob.

Cl. *Do* *p*

Fg. *I.* *p*

Re *I.*

Cor.

La *2 2* *p*

ANNA  
Un det - to so - lo... deh!

GIOV.  
ar - te in ter - ra,

SMETON  
ar - te in ter - ra o for - za u - ma - na

PERCY  
na: no

ROCH.  
ar - te in ter - ra o for - za u - ma - na

ENRICO  
Sco - sta - ti.

I. *v* *p*

Vni

II.

Vie *p*

Vc. *p*

Ott.

Fl.

Ob.

Cl.  
Du

Fg.

Re  
Cor.

La

Trb.  
Re

Trbu.

Tp.

G. C.

ANNA  
deh per pie - ta - de!

GIOV.  
for - zau - ma - na

SMLTON  
mi - ti - gar - la! o - mai - non - puo no

PERCY  
no

ROCH.  
mi - ti - gar - la o - mai - non - puo

ENRICO  
va!

CORO  
In - no - no -  
in - no -  
In - no -

I.  
Vni

II  
Vni

Vle

Vc.  
Vc.  
Cb.

110

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

Lu

Trb.  
Re

Trbu.

Trp.

G. C.

ANNI

GIOV.  
mi - ti - gar - la o - mai non puo

SMITON  
mi - ti - gar - la o - mai non puo, no

PERCY  
no no non puo

ROCH  
no no mai non puo no

ENRICO

CORO  
- cen - za ha qui la mor - te che il de - lit - to mac - chi no si Oh  
- cen - za ha qui la mor - te che il de - lit - to mac - chi no  
- cen - za ha qui la mor - te che il de - lit - to mac - chi no

110

Vni  
I  
II

Vie

Vc.  
Cb.

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

Fl. I. *pp* *f* *f* *pp*

Ob. *pp* *f* *f* *pp*

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

Cl. Do *pp* *f* *f* *pp*

Fg. *a2* *pp* *f* *f* *pp*

Re *a2* *pp* *f* *f* *pp*

Cor. *a2* *pp* *f* *f* *pp*

La *a2* *pp* *f* *f* *pp*

Trb. Re *pp* *f* *f* *pp*

Trbn. *pp* *pp* *f* *f* *pp*

Tp. *pp* *f* *f* *pp*

G.C. *pp* *f* *f* *pp*

ANNA *pp* *f* *f* *pp*  
 - ciar - mi... non con - dan - nar - mi...

SMILTON *pp* *f* *f* *pp*  
 mi - ti - - gar - - la o -

ROCH. *pp* *f* *f* *pp*  
 mi - ti - - gar - - la o -

ENRICO *pp* *f* *f* *pp*  
 va!

CORO *pp* *f* *f* *pp*  
 che il de - lit - -  
 si che il de - -  
 si che il de - -

I. Vni *pp* *f* *f* *pp*

II. Vni *pp* *f* *f* *pp*

Vle *pp* *f* *f* *pp*

Ve. *pp* *f* *f* *pp*

Cb. *pp* *pp* *f* *f* *pp*

Ott. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Fl. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Ob. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Cl. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Do *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Fg. *a2* *f* *pe* *pe* *pe* *pe* *pe* *pe*

Re *a2* *f* *pe* *pe* *pe* *pe* *pe* *pe*

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

La *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Trb. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Re *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Trbn. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Tp. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

G. C. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

ANNA *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

a - scol - ta... ah! Spo - sol..

GIOV. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

no mi - ti gar - la o -

SMETO. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

ma - i a - loni - ma - i ur non

PERCY *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

no mi - ti gar - la o -

ROCHE. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

ma - i o - ma - i non

ENRICO *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

va! *sol* ri - frai - ti!

ORO *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

to - mac - chi - to

lit - to - mac - chi -

Vni I. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Vni II. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Vle. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Vc. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

Cb. *f* *pe* *pe* *pe* *pe* *pe* *pe* *pe*

120

Ott. *I.*

Fl.

Ob.

Cl. Do

Fg.

Re Cor.

la

Trb. Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

ENRICO

CORO

mai *fate* non a -

può - one, o by - mai *fate* non -

-mai o - mai non

può o - mai non

mai fia pe - nala tua mor - te, ma la mor - teate da -

si mac - chi -

-no si mac - chi -

-no si mac - chi -

120

I.

Vni

II.

Vle

Vc. Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La  
Cor.

Trb.  
Re

Trbn.

Tp.

G. C.

ANNA  
non con . den . nar . mi ! m ' a - scol - ta ...

GIOV.

SMETON  
può . lone . non può

PERCY  
può . lone . non può

ROCH.  
può non può

ENRICO  
può non può  
- ro ... va ! no

CORO  
- no si mac -  
- no si mac -  
- no si mac -

I.  
Vni  
II

Vle

Vc.  
Ch.

130

Ott. *ff*

Fl. *I. sf* *ff*

Ob. *ff*

Cl. *ff*

Do

Fg. *ff*

Re

Cor. *ff*

La *ff*

Trb. *ff*

Re *ff*

Trbn. *ff*

Tp. *ff*

G. C. *ff*

ANNA  
un sol det - to, un det.to so - lo...

GIOV.  
non *u-* può *ne*

SMETON  
non può.

PERCY  
non può.

ROCH.  
non può.

ENRICO  
*f.* sco - stad ti, va. *Ma!*

CORO  
chi - no.  
chi - no.  
chi - no.

130

I. *p* *ff* *p* *ff*

Vni *p* *ff* *p* *ff*

II *p* *ff* *p* *ff*

Vle *p* *ff* *p* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*



(affannosa segue Enrico, egli la guarda bieco.)

ANNA

ah!... sì... m'a - scol - ta...

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb.



*rall* 140

Cl. Do *p*

Fg. *p*

Cor. Re I. II. *p*

ANNA *rall.* *porta la voce e rinforza*

ah! ah! Ah! se - gna - ta è la mia

*rall.* 140

I. Vni

II. Vni

Vle *p*

Vc. *p*

Ch. *p*

Cl. Do

Fg.

Cor. Re I.II.

ANNA

sor - te, se - m'ac - cu, - sa chi - con - dan - na.

I. Vni

II. Vni

Vle

Vc. Cb.



150

Cl. Do

Fg.

Cor. Re I.II.

ANNA

Ah! di leg - ge si - ti - ran - na al - po -

150

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *p cresc.*

Cl. *p cresc.*

Fg. *cresc.*

Re

Cor. *cresc.*

Lu *p* III.

ANNA *p cresc.*  
\_fer\_ soc - com - he - rō. Ma scol - pa - tu do - po

GIOV. *p*  
Ah! se - ñna - ta è la mia

SMETON *p*  
Ah! se - ñna - ta è la mia

PERCY *p*  
Ah! se - ñna - ta è la mia

ROCH. *p*  
Ah! se - ñna - ta è la mia

I. *cresc.*

Vni *cresc.*

II. *b cresc.*

Vle *cresc.*

Vc *cresc.*

Cb. *cresc.*

160

Fl. *p*

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

Cl. Do *p* *cresc.* *p*

Fg. *p* *p*

Re *p* *cresc.* *p*

Cor. III. *p* *cresc.* *p*

La *p*

ANNA  
mor-te eas - so - lu - ta un di sa - ro. Ma scol-

GIOV.  
sor-te: sfug-gir - la o - gni o - praē va - na: ar - te in

SMETON  
sor-te; a sfug-gir - la o - gni o - praē va - na: ar - te in

PERCY  
sor-te; a sfug-gir - la o - gni o - praē va - na: ar - te in

ROCH.  
sor-te; a sfug-gir - la o - gni o - praē va - na: ar - te in

160

I. *p* *cresc.* *p*

Vni II *p* *cresc.* *p*

Vle *p* *cresc.* *p*

Vc. Ch. *p* *cresc.* *p*

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.

Re  
Cor.  
La

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH

*cresc.*

-pa - ta eas - so - lu - ta ap - - rien  
ier - rao for - za u - ma - na mi ti - gar - la o -  
ier - rao for - zau - ma - na mi - ti - gar - la o -  
ier - rao for - zau - ma - na mi - ti - gar - la o -  
ier - rao for - zau - ma - na mi - ti - gar - la o -

I.  
Vui  
II  
Vle  
Vc.  
Cb.

*cresc.*

170

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trp.

ANNA  
sa - ro ap - pien sa -

GIOV.  
-mai non pug no non

SMETON  
-mai non puo, no non

PERCY  
-mai non puo no no no no non

ROCH  
-mai non puo non

I.  
Vni

II.  
Vle

Vc.  
Cb

*Più mosso*

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re

Cor. a2

La

Trb. Re

Trbn. I. II. III.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

Sopr. puo! nel mio cor e' gia' la

Coro Ten. In no cen zaha qui la mor

Bassi In no cen zaha qui la

In - - no - cen - zaha qui la

*Più mosso*

I.

Vni II.

Vle

Vc.

Cb.

180

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Re

Cor.

La

Trb.

Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMEYON

PERCY

ROCH

CORO

180

I.

Vni

II.

Vle

Vc.

Cb.



Ott. *f.* *ff* *f.* *ff* *f.* *ff* *f.* *ff*

Fl. *I. 8*

Ob.

Cl. *Do*

Fg.

Re

Cor. *a2*

La

Trb. *Re*

Trbn.

Tp. *tr*

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

I. Vni

II. Vni

Vle

Vc.

Ch.

*no* *si* *as* *so*

*no* *an* *cor* *an*

*no* *e* *la* *mor* *fe* *an* *cor* *an* *cor* *non*

*no* *si* *che* *il* *de*

*no* *si* *che* *il* *de*

*no* *si* *che* *il* *de*

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re

Cor.

La

Trb. Re

Trbn.

Tp.

G. C.

ANNA   
- lu - - - ta ap - - - pien sa - - -

GIOV.   
- - - an - - - cor non

SMETON   
- cor - - - non *his*

PERCY   
- cor an - - - cor non

ROCH.   
ho an - - - cor non

CORO   
- lit - - - to - - - mac - - - chi - - -  
- lit - - - to - - - mac - - - chi - - -  
lit - - - to - - - mac - - - chi - - -

I.

Vni II

Vle

Vc. Cn.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re Cor.

La Cor.

Trbn.

Trp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

I. Vni

II. Vni

Vle

Vc. Ch.

ho la mor - te la mor - te an - cor non no -

ho la mor - te la mor - te an - cor non ho

ho la mor - te la mor - te an - cor non ho

ho la mor - te an - cor an - cor non

no - sì che il de - lit - to mac - chi - no

no - sì che il de - lit - to mac - chi -

**Flay**

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

as - so -

an

la mor te an -

la mor - te an - cor an

ho an - cor an -

il de lit - to

mac chi - no il de

- no il de - -

a2

a2 .

do - an - cor

now

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re  
Cor.

Lu

Trb. Re

Trbn.

Tp.

G. C.

ANNA  
- la - - - ta - - - sa - ro -

GIOV  
- cor non ho la mor - te la mor -

SMETON  
- cor non ho la mor - te la mor -

PERCY  
- cor non ho la mor - te la mor -

ROCH.  
- cor non ho la mor - te an -

CORO  
- lit fo mac - chi - no si che il de -

- lit fo mac - chi - no si che il de -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Du

Fg.

Re  
Cor.

Lu

Trb.  
Re

Trbn.

Tp.

G. C.

ANNA

GIOV.  
-te an - cor - - non ho an - -

SMETON  
-te an - cor - - non ho an - -

PERCY  
-te an - cor - - non ho la - mor - - te an -

ROCH.  
*tu omni* - cor - *an* - *chi omni* - cor - *non* ho *non* ho

CORO  
- - to mac - - chi - no si cheil de -  
- lit - - to mac - - chi - no il de -  
- lit - - to mac - - chi - no il de -

I.  
Vni

II.

Vle

Vc.  
Cb.

Ott.  
Fl.  
Ob.  
Cl.  
Do  
Fg.

Re  
Cor.  
La  
Trb.  
Re

Trbn.  
Tp.

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH.  
CORO

as - so - lu - ta ap -  
an -  
an -  
an -  
no no la mior - - te an -  
- lit - - to il de -  
- lit - - fo il de  
- lit - - to il de

I.  
Vni  
II  
Vle  
Vc.  
Cb.

Ott.

Fl.

Ob.

Cl.  
Do

Fg.

Co.  
Re

La

Trb.  
Re

Trbn.

Tp.

G. C.

ANNA  
- pien ap - - - pien sa - ro si

GIOV.  
- cor non ho

SMETON  
- cor non ho

PERCY  
- cor non ho

ROCH.  
- cor non ho

CORO  
- lit - - - to mac chi no  
- lit - - - to mac - chi - no  
- lit - - - to mac - chi - no

I.  
Vni

II

Vle

Vc.  
Ch.



Ott.

Fl.

Ob.

Cl.

Do

Fg.

Re

Cor.

Lu

Trb.

Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH

CORO

si che il de - - lit - - to

si che il de - - lit - - to

si che il de - - lit - - to

I.

Vni

II

Vle

Vc.

Cb.

Ott.  
Fl.  
Ob.  
Cl. *Do*  
Fg.  
Cor. *Re*  
Cor. *La*  
Trb. *Re*  
Trbn.  
Tp.  
G. C.

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH.  
CORO

-rien sa - ro' sa - ro'  
-cor non ho an - cor  
-cor non ho an - cor  
-cor non ho an - cor  
-cor non ho an - cor  
maquie - chi - no' mac - chi - no'  
mac - chi - no' mac - chi - no'  
mac - chi - no' mac - chi - no'

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Ott.  
Fl. I.  
Ob.  
Cl. Do  
Fg.  
Re Cor.  
Lu  
Trb. Re  
Trbn.  
Tp.  
G. C.

Musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute I (Fl. I.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in E-flat (Re Cor.), Trumpet in A (Lu), Trumpet in B-flat (Trb. Re), Trombone (Trbn.), Trumpet (Tp.), and Glockenspiel (G. C.). The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'a2'.

ANNA  
GIOV.  
SMETON  
PERCY  
ROCH.  
CORO

sa - - ro as - so - lu - ta ap - pien  
non ho no  
non ho an - cor an - cor  
non ho nel mio core e' giã la mor - te  
ma - chi - no - che il de - lit - to che il de - lit -  
mac - chi - no - che il de - lit - to che il de - lit

Vocal and choral score with lyrics. The parts are for ANNA, GIOV., SMETON, PERCY, ROCH., and CORO. The lyrics are in Italian. The vocal lines include notes and rests, with lyrics written below. The choral part is written for SATB voices.

I.  
Vni  
II  
Vle  
Vc.  
Cb.

Musical score for string instruments. The instruments listed are Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes musical notation for notes, rests, and dynamics.

Ott. *f*

Fl. *I. f*

Ob.

Cl. *Do*

Fg.

Re. *a2*

Cor. *La*

Trb. *Re*

Trbn.

Tp. *tr*

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

sa - ro.

non h

non ho.

non ho.

e la mor - te an - cor non ho.

chi - no.

- to mac - chi - no.

- to mac - chi - no.

Ott.  $\#^{\flat}$

Fl. I.  $\#^{\flat}$

Ob.  $\#^{\flat}$

Cl.  $\#^{\flat}$   
Do

Fg.  $\#^{\flat}$

Re  $\#^{\flat}$   
Cor.  $\#^{\flat}$

La  $\#^{\flat}$   
a2

Trb.  $\#^{\flat}$   
He

Trbn.  $\#^{\flat}$

Trp.  $\#^{\flat}$   
*tr*

G. C.

I.  $\#^{\flat}$   
Vni

II.  $\#^{\flat}$

Vle.  $\#^{\flat}$

Vc.  $\#^{\flat}$

Cb.  $\#^{\flat}$

240

Musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Lu), Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The score is in 2/4 time with a key signature of one sharp (F#). The woodwinds play a melodic line with eighth notes, while the brass instruments provide harmonic support with chords and sustained notes. The Oboe part has a dynamic marking of *ff* and a breath mark *8*. The Flute part has a dynamic marking of *f* and a breath mark *I.*. The Oboe and Clarinet parts have dynamic markings of *f*. The Bassoon part has a dynamic marking of *f*. The Cor Anglais part has a dynamic marking of *f*. The Trumpet part has a dynamic marking of *f* and a breath mark *tr*. The Trombone part has a dynamic marking of *f*. The Trombone part has a dynamic marking of *f* and a breath mark *tr*. The G.C. part has a dynamic marking of *f*.

240

Musical score for string instruments. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 2/4 time with a key signature of one sharp (F#). The Violin I part has a dynamic marking of *f* and a breath mark *8*. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Contrabasso part has a dynamic marking of *f*. The Violin I part has a dynamic marking of *f* and a breath mark *8*. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Contrabasso part has a dynamic marking of *f*.

Ott.

Fl. <sup>8</sup>

Ob.

Cl.  
Do

Fg.

Re

Cor.  
La

Trb.  
Re

Trbn.

Tp.

G. C.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Detailed description: This page of a musical score, numbered 495, contains 15 staves of music. The instruments are arranged as follows: Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Do), Bassoon (Fg.), Horn (Re), Cor Anglais (Cor. La), Trumpet (Trb. Re), Trombone (Trbn.), Trumpet (Tp.), Glockenspiel (G. C.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). 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, while the brass instruments provide harmonic support. A dotted line with the number '8' above it spans the first two measures of the Flute part, indicating an octave shift.

250

Musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in D (Cl. Du), Bassoon in F (Fg.), Horn in E-flat (Cor. La), Trumpet in E-flat (Trbn.), Trombone (Trbn.), Trumpet (Tp.), and Glockenspiel (G. C.). The score is in 2/4 time and features a melodic line in the woodwinds and a rhythmic accompaniment in the brass. The key signature has one sharp (F#).

250

Musical score for strings. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is in 2/4 time and features a melodic line in the violins and a rhythmic accompaniment in the cello and double bass. The key signature has one sharp (F#).

Fine dell' Atto 1<sup>o</sup>