

ORCHESTRA

Flauto I. (Fl.)
Flauto II e Ottavino (Ott.)
2 Oboi (Ob.)
2 Clarinetti (Cl.)
2 Fagotti (Fag.)

4 Corni (Cor.)
2 Trombe (Trb.)
3 Tromboni (Trbn.)

Arpa (A.)

Timpani (Tp.)
Triangolo (Trg.)
Gran cassa (G. C.)
Piatti (P.)

Violini I. |
Violini II. | (Vni)
Viola (Vle)
Violoncelli (Vc.)
Contrabbassi (Cb.)

Strumenti sul palco

4 Corni
Arpa
Tamburi
Campana *in Fa*

VINCENZO BELLINI

I PURITANI

ATTO I. - PARTE I.

SCENA I.

INTRODUZIONE

Spazioso terrapieno nella fortezza. Si veggono alcune cinte, torri ed altre specie di fortificazioni, con ponti levatoi, ecc. Da lontano si scorgono montagne, che fanno bellissima veduta; mentre il Sole che nasce, va gradatamente illuminandole, siccome poi rischiarata tutta la scena. Sopra de' baluardi si veggono scambiare le sentinelle

Allegro assai $\text{♩} = 120$
1. II.

Flauti
Oboi
Clarineti in La
Fagotti
Corni in Re
Trambe in Re
Tromboni
Timpani
Gran Cassa e Piatti

Allegro assai $\text{♩} = 120$
tutta forza

I.
Violini
II.
Viole
Violoncelli
Contrabbassi

ff *sf* *tutta forza*

This page contains the musical score for the second system of an orchestral arrangement. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, playing a series of chords with *sf* dynamics.
- Ob.** (Oboe): Treble clef, playing a series of chords with *sf* dynamics.
- Cl. Lu.** (Clarinet in Low): Treble clef, playing a series of chords with *sf* dynamics.
- Fg.** (Bassoon): Bass clef, playing a series of chords with *sf* dynamics.
- Cor. Re.** (Cor Anglais): Treble and Bass clefs, playing a series of chords with *sf* dynamics. A *a2* marking is present above the upper staff.
- Trb. Re.** (Trumpet in Re): Treble clef, playing a series of chords with *sf* dynamics. A *a2* marking is present above the staff.
- Trbn.** (Trombone): Bass clef, playing a series of chords with *sf* dynamics.
- 1p.** (Trombone Bass): Bass clef, playing a series of chords with *sf* dynamics.
- G.C. e P.** (Guitar and Piano): Treble clef, playing a series of chords with *sf* dynamics.
- Vni.** (Violin): Treble clef, playing a series of chords with *sf* dynamics.
- II.** (Violin II): Treble clef, playing a series of chords with *sf* dynamics.
- Vle.** (Viola): Bass clef, playing a series of chords with *sf* dynamics.
- Vc. Cb.** (Violoncello): Bass clef, playing a series of chords with *sf* dynamics.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The dynamic marking *sf* (sforzando) is consistently used throughout the piece.

Cl. La. *p* *p* *p* *f* **VUOTE**

Fg. *p* *p* *p* *f*

I. *pizz.* *p* *p* *f* **VUOTE**

Vni *pizz.* *p* *p* *f*

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

Vle *pizz.* *p* *p* *f*

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

1. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Fl. *pp* *pp* *pp* *pp*

Ob. *pp* *pp* *pp* *pp*

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

Fg. *pp* *pp* *pp* *pp*

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

Trbn. *pp* *pp* *pp* *pp*

Tp. *pp* *pp* *pp* *pp*

1. *pizz.* *pizz.* *arco* *pp* *pp* *pp* *pp*

I. *pizz.* *pizz.* *arco* *pp* *pp* *pp* *pp*

Vni *pizz.* *pizz.* *arco* *pp* *pp* *pp* *pp*

II. *pizz.* *pizz.* *arco* *pp* *pp* *pp* *pp*

Vle *arco* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *arco* *pp* *pp* *pp* *pp* *pp* *pp*

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

I.

Fl. *morendo*

Ob. *morendo*

Cl. I.a *morendo*

Eg. *morendo*

Cor. Re *morendo*

Trbn. *a 2*

Trp.

Vni I. (*pizz.*) 3

Vni II. (*pizz.*) 3

Vle *morendo*

Vc.

Cb.

1. morendo sempre piü poco a poco

FL

Ob.

Cl.
Lu.

Fg.

Cor.
Re

Trbn.

Tp.

ppp

ppp

ppp

a 2

ppp

ppp

a 3

ppp

ppp

morendo sempre piü poco a poco

I.

Vni

II.

Vle

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

Fg.

Trbn.

Tp.

a 2

ppp

pppp

a 3

ppp

pppp

ppp

pppp

I.

Vni

II.

Vle

Vc.
Cb.

ppp

pppp

ppp

pppp

pizz. ppp

pppp

pizz. ppp

pppp

ppp

pppp

2 Allegro sostenuto ♩ = 108

Cor.
Re

voce spiegata
p

voce spiegata

Detailed description: This block contains the musical notation for the first system of the Cor. Re part. It consists of two staves. The upper staff is in treble clef and contains melodic lines with dynamic markings *f*, *sf*, and *p*. The lower staff is in bass clef and contains accompaniment. The tempo and meter are indicated as *Allegro sostenuto* with a quarter note equal to 108 beats per minute. The phrase "voce spiegata" is written above the upper staff.

2 Allegro sostenuto ♩ = 108

Vc.

Cb.

Detailed description: This block contains the musical notation for the Vc. and Cb. parts in the first system. Both staves are empty, indicating that these instruments are silent during this section. The tempo and meter are the same as in the previous system.

Cor.
Re

Detailed description: This block contains the musical notation for the second system of the Cor. Re part. It consists of two staves. The upper staff is in treble clef and contains melodic lines with dynamic markings *f*, *sf*, and *p*. The lower staff is in bass clef and contains accompaniment. The tempo and meter are the same as in the previous system.

Vc.

Cb.

Detailed description: This block contains the musical notation for the Vc. and Cb. parts in the second system. Both staves are empty, indicating that these instruments are silent during this section. The tempo and meter are the same as in the previous system.

Cl.
La

Fg.

Cor.
Re

Tp.

pp

Detailed description: This block contains the musical notation for the third system, involving Cl. La, Fg., Cor. Re, and Tp. The Cl. La and Fg. staves are in treble and bass clefs respectively, with dynamic markings *p* and *sf*. The Cor. Re part continues with two staves in treble and bass clefs, with dynamic markings *f*, *sf*, and *p*. The Tp. staff is in bass clef and contains a few notes with a *pp* dynamic marking. The tempo and meter are the same as in the previous systems.

Vc.

Cb.

Detailed description: This block contains the musical notation for the Vc. and Cb. parts in the third system. Both staves are empty, indicating that these instruments are silent during this section. The tempo and meter are the same as in the previous systems.

Cl.
La

Fg.

Cor.
Re

Tp.

Vc.

Cb.



Cor.
Re

Tp.

Vc.

Cb.



Cl.
La

Fg.

Cor.
Re

Tp.

Vc.

Cb.

3

Fl. *p* *pp* *VUOTA*

Ob. *f* *sf* *p*

Cl. *pp* *f* *sf* *p*

Fg. *f* *sf*

Cor. *f* *sf*

Re *f* *sf*

Trbn. *f* *sf*

Tp. *f*

3

Vni. I. *arco* *p* *pp* *VUOTA* *f* *p*

Vni. II. *arco* *pp* *f* *p*

Vle. *arco* *pp* *f* *p*

Vc. *arco* *pp* *f* *p*

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

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

- Fl.** (Flute): Rests throughout the page.
- Ob.** (Oboe): Melodic line with *sf* markings.
- Cl. I.a** (Clarinete I): Melodic line with *sf* markings.
- Fg.** (Fagotto): Bass line with *a2* and *sf* markings.
- Cor. Re** (Corni): Two staves with *a2* and *sf* markings.
- Trbn.** (Trombe): Rests throughout the page.
- Tp.** (Tromba): Bass line with *sf* markings.
- Vni I.** (Violini I): Rapid sixteenth-note passages with *pp* markings.
- Vni II.** (Violini II): Melodic line with *sf* markings.
- Vle.** (Viola): Melodic line with *sf* markings.
- Vc.** (Violoncello): Bass line with *sf* markings.
- Ch.** (Cello): Bass line with *arco* and *pizz.* markings, and *sf* markings.

4

Fl.
Ob.
Cl.
La
Fg.
Cor.
Re
Trbn.
Tp.

f sf
f sf
f sf
f pp
f sf
f

a2
a2
a2

This section of the score covers measures 1 through 5. It features a woodwind ensemble consisting of Flute, Oboe, Clarinet in A, Bassoon, and Cor Anglais. The Flute, Oboe, and Clarinet parts are marked with *f* and *sf* dynamics. The Bassoon part includes *f* and *pp* dynamics. The Cor Anglais part has *f* and *sf* dynamics. The Trombone and Trumpet parts are mostly silent, with the Trumpet part having a *f* dynamic in measure 4. The Flute part has a *a2* marking in measure 1. The Oboe part has *a2* markings in measures 1 and 2. The Bassoon part has *a2* markings in measures 1 and 2. The Cor Anglais part has *a2* markings in measures 1 and 2.

4

I.
Vni
II.
Vle
Vc.
Cb.

f pp
f pp
f pp
f pp
f arco pizz. pp

This section of the score covers measures 1 through 5. It features a string ensemble consisting of Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has *f* and *pp* dynamics. The Violin II part has *f* and *pp* dynamics. The Viola part has *f* and *pp* dynamics. The Violoncello part has *f* and *pp* dynamics. The Contrabasso part has *f* and *pp* dynamics, with *arco* and *pizz.* markings in measure 4.

Fl. *f sf*

Ob. *f sf*

Cl. *f sf*
La

Fg. *f*
a2

Cor. *f sf*
Re
a2

Trbn.

Tp.

I. *f p*
Vni

II. *p*

Vle *p*

Vc. *f p*

Cb. *f p*
arco
pizz.

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

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

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

La

Fg. *a2*

Cor. *a2* *sf* *p* *sf*

Re

Trbn. *sf*

Tp. *f*

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

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

Vle *f* *p* *sf*

Vc. *f* *p* *f*

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

Fl. *I* *p* **5** *p*

Ob. *a2* *f* *p*

Cl. *a2* *f* *p*

Fg. *a2* *f*

Cor. *a2* *f* *a2*

Trb. *a2* *f*

Trbn. *f*

Tp. *f*

5 *pizz.*

Vni I. *pp* *f* *p*

Vni II. *pizz.* *p*

Vle. *pizz.* *p*

Vc. *f* *pizz.* *p*

Ch. *arco* *f*

Fl. I. *mf*

Ob. I. *mf*

Cl. La *a2*

Fg. I. *mf*

Cor. Re I. II. *mf*

Trbn.

I. Vni *mf*

II. Vni *mf*

Vle *mf*

Vc. Cb. *mf*

Detailed description: This system contains the first five staves of a musical score. The Flute I part begins with a melodic line marked *mf*. The Oboe I part has a similar melodic line. The Clarinet in A part has a melodic line with an *a2* marking. The Bassoon I part has a melodic line. The Cor Anglais (Re) part has a melodic line with *I. II.* markings. The Trumpet part is silent. The Violin I and II parts have rhythmic accompaniment. The Viola part has rhythmic accompaniment. The Violoncello and Contrabass parts have rhythmic accompaniment.

Fl. I. *mf*

Ob. I. *mf*

Cl. La *mf*

Fg. *pp*

Cor. Re *pp*

Trbn. III. *pp*

Tp. *pp*

I. Vni *arco*

II. Vni *arco*

Vle *arco* *pp sf.*

Vc. *arco* *pp sf.*

Cb. *pizz.*

Detailed description: This system contains the next five staves of the musical score. The Flute I part continues its melodic line. The Oboe I part continues its melodic line. The Clarinet in A part continues its melodic line. The Bassoon part has a melodic line marked *pp*. The Cor Anglais (Re) part has a melodic line marked *pp*. The Trumpet part has a melodic line marked *pp*. The Violin I and II parts have rhythmic accompaniment marked *arco*. The Viola part has rhythmic accompaniment marked *arco* and *pp sf.*. The Violoncello part has rhythmic accompaniment marked *arco* and *pp sf.*. The Contrabass part has rhythmic accompaniment marked *pizz.*

6

Fl. *p*

Ob. *p*

Cl. *p*

Cl. *p*

Fg. *p*

Cor. *I.*

Trb. *Re*

Trbn. *III.*

Tp.

6

I. *Vni*

II. *Vni*

Vlc.

Vc.

Cb.

This page of a musical score, numbered 16, features a variety of instruments. The woodwind section includes Flutes (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), and Cor Anglais (Cor. Re). The brass section consists of Trumpets (Trb. Re and Trbn.), Trombones (Trbn.), and Trumpet (Tp.). 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 4/4 time signature. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide a steady accompaniment. The Flute, Oboe, Clarinet, and Bassoon parts are marked with a piano (*p*) dynamic. The Trumpet and Trombone parts are marked with a piano (*p*) dynamic. The string parts are marked with a piano (*p*) dynamic. The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets. The Flute and Oboe parts have a *p* dynamic marking. The Clarinet and Bassoon parts have a *p* dynamic marking. The Cor Anglais part has a *p* dynamic marking. The Trumpet and Trombone parts have a *p* dynamic marking. The string parts have a *p* dynamic marking. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide a steady accompaniment.

Fl. I.

Ob.

Cl. I. I.

Fg. *p*

Cor. Re

Trb. Re

Trbn. III.

Tp.

I. Vni

II. Vni

Vle

Vc.

Cb. *f* *arco*

7

Fg. *f*

Cor. Re *f*

Trb. Re *f*

Trbn. *f*

BRUNO *(di dentro)*

Ten. *(di dentro)* Al - ler - - - ta!

CORO Bassi SENTINELLE Al - ler - - - ta!

7

Cb.

BRUNO *Al - per - - - ta!* **VUOTA**

CORO *Al - per - - - ta!*

Al - ler - - - ta!

Cb. **VUOTA**

Fl. **VUOTA**

Ob. *f*

Cl. *f*

La *f*

Fg. *f*

Cor. *f*

Re *pp*

Trb. *f*

Re *a2*

Trbn. *sf*

BRUNO *L'al - - baappa-ri.*

CORO *L'al - - baappa-ri.*

L'al - - baappa-ri.

I. **VUOTA**

Viii

II.

Vle

Vc. *mf*

Ch.

8

VUOTA

Fl. *ff*

Ob. *ff*

Cl. *ff*

La *ff*

Fg. *ff*

Cor. *ff*

Re *ff*

Trb. *ff*

Re *ff*

Trbn. *ff*

Tp. *ff*

8

VUOTA

I. *al pont. fpp subito*

Vni *al pont. fpp subito*

II. *al pont. fpp subito*

Vle *al pont. fpp subito*

Vc. *al pont. fpp subito*

Cb. *al pont. fpp subito*



Cor. *sottovoce p*

Re *sottovoce*

BRUNO

CORO

La tromba rim-bom - - ba.

La tromba rim-bom - - ba.

La tromba rim-bom - - ba.

I. *fpp subito*

Vni *fpp subito*

II. *fpp subito*

Vle *fpp subito*

Vc. *fpp subito*

Cb. *fpp subito*

Cor.
Re

Tp.

BRUNO

CORO

nun-ziadel di
nun-ziadel di
nun-ziadel di

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Cl.
La

Fg.

Cor.
Re

Tp.

BRUNO

CORO

nun-ziadel di
nun-ziadel di
nun-ziadel di

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Cl. I.a

Fg.

Cor. Re

Tp.

BRUNO

CORO

la trom-ba rim - bom - ba!

la trom-ba rim - bom - ba!

la trom-ba rim - bom - ba!

I. Vni

II. Vni

Vle

Vc.

Cb.

Cor. Re

BRUNO

CORO

nun-zia del di

nun-zia del di

nun-zia del di

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Ia

Fg.

Cor. Re

Tp.

Tmb.

BRUNO

CORO

I.

Vni

II.

Vle

Vc.

Cb.

p cresc.

sul palco dai due lati opposti

la trom-ba rim-bom - - - ba.

la trom-ba rim-bom - - - ba.

la trom-ba rim-bom - - - ba.



Tmb.

Vc.

Cb.

pp

pp

crescendo

Cl. Ia

Fg.

Cor. Re

Tp.

Tmb.

I. Vni

II. Vni

Vie

Vc. Cb.

Cl. Ia

Fg.

Cor. Re

Tp.

I. Vni

II. Vni

Vie

Vc.

Cb.

Fl. *sf p*

Ob. *sf p*

Cl. in A *sf p*

Fg. *sf p*

Cor. Re *sf p*

Trb. Re *sf p*

Trbn. *sf p*

Tp. *sf p*

Vni I. *sf p*

Vni II. *sf p*

Vle *sf p*

Vc. Cb. *sf p*

pizz.

This musical score page, numbered 25, contains the following parts and markings:

- Fl.** (Flute): *sf p*
- Ob.** (Oboe): *sf p*
- Cl. in** (Clarinet in C): *sf p*
- Fg.** (Bassoon): *sf p*
- Cor. Re** (Trumpet in C): *sf p*, *a2*
- Trb. Re** (Trumpet in B): *sf p*, *a2*
- Trbn.** (Trombone): *sf p*
- Tp.** (Tuba): *sf p*
- G. C.** (Cymbal): *ff*
- Vni I.** (Violin I): *sf p*, *ff*
- Vni II.** (Violin II): *sf p*, *ff*
- Vle.** (Viola): *sf p*, *ff*
- Vc.** (Violoncello): *sf p*, *arco*, *ff*
- Ch.** (Double Bass): *sf p*, *arco*, *ff*

This page of a musical score, numbered 26, contains the following instruments and parts:

- Fl.** (Flute): Features a complex melodic line with many grace notes and slurs, marked with *a2* and *p*.
- Ob.** (Oboe): Plays a rhythmic accompaniment of eighth notes, marked with *p*.
- Cl. In** (Clarinet in B-flat): Similar to the oboe, playing eighth notes with *p* dynamics.
- Fg.** (Bassoon): Provides a steady eighth-note accompaniment, marked with *p*.
- Cor. Re** (Cor Anglais): Two parts, both playing eighth notes with *a2* and *p* markings.
- Trb. Re** (Trumpet in B-flat): One part playing eighth notes with *a2* and *p* markings.
- Trbn.** (Trombone): Two parts, one in tenor clef and one in bass clef, playing eighth notes with *p* dynamics.
- Ip.** (Piano): Provides harmonic support with chords and moving lines.
- G. C.** (Guitar): Plays a simple rhythmic accompaniment.
- Vni** (Violin): Two parts, I and II, playing a melodic line with many grace notes and slurs, marked with *p*.
- Vle** (Viola): Plays a melodic line with grace notes, marked with *p*.
- Vc.** (Violoncello): Plays a melodic line with grace notes, marked with *p*.
- Ch.** (Double Bass): Provides a rhythmic accompaniment, marked with *p*.

The score includes various musical notations such as *a2* (accents), *p* (piano), and slurs. The bottom of the page features a large, stylized signature or logo.

11

I.

Fl.

Ob.

Cl.
1.
2.

Fg.

Cor.
R.

BRUNO

Ten.

CORO
DI SOLDATI

Bassi

Quando la trom-ba squil-la rat-toil guer-rier si

Quando la trom-ba squil-la rat-toil guer-rier si

Quando la trom-ba squil-la rat-toil guer-rier si

11

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in A

Fg.

Cor.
Re

Trb.
Re

Trbn.

Tp.

BRUNO

CORO

I.
Vni

II.
Vni

Vie

Vc.

Ch.

de - sta: l'ar - me tre - men - de ap - pre - sta, al - la vit -

de - sta: l'ar - me tre - men - de ap - pre - sta, al - la vit.

de - sta: l'ar - me tre - men - de ap - pre - sta,

ff, *p*, *a2*, *p cresc.*

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

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

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

Cl. *La*

Fg. *p* *ff* *f* *ff*

Cor. *Re* *p* *ff* *f* *ff*

Trb. *Re* *a2* *p* *ff* *f* *ff*

Trbn. *a2* *p* *ff* *f* *ff*

Trp. *p* *ff* *f* *ff*

G. C.

BRUNO
-to - ria al-la vit- to - ria va!

CORO
-to - ria al-la vit- to - ria va!
al-la vit- to - ria va!

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

Vni II. *f* *ff* *f* *ff*

Vle. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff*

Ob. *sf p*

Cl. *a2 sf p*

Fg. *sf p*

Cor. *sf p*

Re *sf p*

Trb. *a2 sf p*

Re *sf p*

Trbn. *sf p*

Trbn. *sf p*

Trbn. *sf p*

Trbn. *sf p*

Trbn. *sf p*

Trbn. *sf p*

BRUNO
Quan-do la trom-ba, la trom-ba squil-la: rat-toil guer-rie-ro,

CORO
Quan-do la trom-ba, la trom-ba squil-la: rat-toil guer-rie-ro,

CORO
Quan-do la trom-ba, la trom-ba squil-la: rat-toil guer-rie-ro,

I. *pizz. sf p*

Vni *sf p*

II. *pizz. sf p*

Vni *sf p*

Vle *pizz. sf p*

Vle *sf p*

Vc. *sf p*

Ch. *sf p*

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Trb.
Re

Trbn.

Tp.

BRUNO

CURO

Vni I.

Vni II.

Vie

Vc.
Cb.

il guerrier si de - sta: l'ar - me tre -

il guerrier si de - sta: l'ar - me tre -

il guerrier si de - sta: l'ar - me tre - men - de tre-men-deapre - sta.

arco *pizz.*

arco *pizz.*

arco *pizz.*

arco *pizz.*

Fl.

Ott.

Ob.

Cl.
I^a

Fg.
a2
sf

Cor.
Re

Trb.
Re
a2

Trbn.

Tp.

BRUNO
-men - de tre-men-de ap-pre - sta, al - la vit - to - ria.

CORO
-men - de tre-men-de ap-pre - sta, al - la vit - to - ria.
al - la vit - to - ria al la vit - to - ria s'ap-pre - sta al - la vit - to - ria.

I.
Viii
sf

II.
sf

Vie
arco
sf

Vc.
Cb.
arco
sf

Fl. *ff tutta forza*

Ott. *ff tutta forza*

Ob. *a2*

Cl. *ff*

Cl. *ff*

Fg. *ff*

Cor. *a2*

Re. *a2*

Trb. *a2*

Re. *ff*

Tbn. *ff*

Tp. *ff tutta forza*

G. C. *ff*

BRUNO

Pa - ri del fer - ro al lam - po al lam - po

CORO

Pa - ri del fer - ro al lam - po al lam - po

Pa - ri del fer - ro al lam - po al lam - po

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff tutta forza*

Vc. *ff*

Ch. *ff*

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Trb.
R.

Trbn.

Tp.

G. C.

BRUNO

CORO

I.

Vni

II.

Vle

Vc.

Ch.

se l'i-rain co - re, se l'i-rain cor sfa - vil - la,

se l'i-rain co - re, se l'i-rain cor sfa - vil - la,

se l'i-rain co - re, se l'i-rain cor sfa - vil - la,

I.

Fl. *pp*

Ob. *pp*

Cl. Ia *pp*

Fg. *pp*

Cor. Re *pp* *f* *pp*

Trb. Re *pp*

Trbn. *pp*

Tp. *pp*

BRUNO *pp* *sollovoce* *cresc.* *pp*
 (con espressione feroce)
 de - gli Stu-ar-di il cam - po in ce-ne-re ca - drà, de - gli Stu-ar-di il

CORO *pp* *cresc.* *pp*
 de - gli Stu-ar-di il cam - po in ce-ne-re ca - drà, de - gli Stu-ar-di il

Vni I. *pp*

Vni II. *pp*

Vcl. *pp*

Vc. *pp*

Cb. *pp*

Fl. I. *incalz.* *cresc.*

Ob.

Cl. Ia

Fg. *a2*

Cor. Re *a2* *cresc.*

Trb. Re *a2*

Trbn. *a2* *cresc.*

Trb. Bb *a2*

Tp. *cresc.*

G. C.

BRUNO
cam - po in ce-ne-re ca - drà ca-drà ca-

CORO
cam - po in ce-ne-re ca - drà ca-drà ca-
cam - po in ce-ne-re ca - drà ca-drà, ca-drà, ca-

Vni. I. *incalz.* *cresc.*

Vni. II.

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
I.a

Fg.

Cor.
Re

Trb.
Re

Trbn

Ip.

G. C.

BRUNO

CORO

I.

Vni

II.

Vle

Vc.

Ch.

- drà Rat - toil guer - rier,

- drà Rat - toil guer - rier,

- drà Rat - toil guer - rier,

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Trb.
Re

Trbn.

Tp.

(i. C.)

BRUNO

CORO

I.

Vni

II.

Vle

Vc.
Ch.

il guer-rier si de - sta, l'ar - me tre - men - de,

il guer-rier si de - sta, l'ar - me tre - men - de,

il guer-rier si de - sta, l'ar - me tre - men - de,

Detailed description: This page of a musical score, numbered 38, contains orchestral and vocal parts. The orchestral instruments are arranged in staves from top to bottom: Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. La), Bassoon (Fg.), Horn in C (Cor. Re), Trumpet in C (Trb. Re), Trombone (Trbn.), and Trombone in C (Tp.). The woodwinds and strings (Vni, Vle, Vc. Ch.) are grouped at the bottom. The vocal parts include Bruno and a Chorus (CORO). The lyrics for all vocal parts are: "il guer-rier si de - sta, l'ar - me tre - men - de,". The score includes various musical notations such as dynamics (e.g., *a2*, *a3*), articulation marks (accents, slurs), and performance instructions (e.g., *v*, *mf*). The key signature has one sharp (F#) and the time signature is 4/4.

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor
Re

Trb.
Re

Tim.

Tp.

G. C.

BRUNO

tre - men - de ap - pre - sta. Pa - ri del fer - ro al lam - po, al

CORO

tre - men - de ap - pre - sta. Pa - ri del fer - ro al lam - po, al

tre - men - de ap - pre - sta. Pa - ri del fer - ro al lam - po al

I.

Viii

II.

Vle

Vc

Clb.

Fl.

Ott.

Ob.

Cl
La

Fg.

Cor.
Re

Trb.
Re

Trbn.

Tp.

G. C.

BRUNO

CORO

I.

Vii

II.

Vle

Vc.

Clb.

lam - po, se l'i-rain co - re, se l'i-rain cor sfa - vil - la,

lam - po, se l'i-rain co - re, se l'i-rain cor sfa - vil - la,

lam - po, se l'i-rain co - re, se l'i-rain cor sfa - vil - la,

I.

Fl. *pp*

Ob. *pp*

Cl. I.a *pp*

Fg. *pp*

Cor. R. *pp*

Trb. R. *pp*

Tbn. *pp*

Ip. *pp sottovoce*

BRUNO

CORO

Vni. I. *pp*

Vni. II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

de - gli Stuar-diil - cam - po in ce-ne-re ca - drà, de - gli Stuar-diil

de - gli Stuar-diil cam - po in ce-ne-re ca - drà, de - gli Stuar-diil

de - gli Stuar-diil cam - po in ce-ne-re ca - drà, de - gli Stuar-diil

Detailed description: This is a page of a musical score, page 41, marked with a first ending 'I.'. The score includes parts for Flute, Oboe, Clarinet in A, Bassoon, Cor Anglais (Right), Trumpet (Right), Trombone, Horn, and Violoncello. The vocal parts are for Bruno and the Chorus. The lyrics are in Italian: 'de - gli Stuar-diil - cam - po in ce-ne-re ca - drà, de - gli Stuar-diil'. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics are marked as *pp* (pianissimo) for most instruments and *pp sottovoce* for the horn. The vocal parts have dynamics ranging from *pp* to *ff* (fortissimo). The score is written in a standard musical notation with stems and beams for the instrumental parts, and lyrics under the vocal lines.

cresc. ed incalz.

Fl.

Ob.

Cl.
I.a

Fg.

Cor.
Re

Trb.
Re

Trbn.

Tp.

I.C. e P.

BRUNO

CORO

cam - po in ce-ne-re ca - drà, ca - drà, ca - drà

cam - po in ce-ne-re ca - drà, ca - drà, ca - drà

cam - po in ce-ne-re ca - drà, ca - drà, ca - drà

I.

Vni

II.

Vle

Vc.

Cb.

cresc. ed incalz.

Fl.

Ott.

Ob. *a2*

Cl. *a2*
La

Fg. *a2*

Cor. *a2*
Re

Trb. *a2*
Re

Tbn. *a3*

Tp.

G.C. e P.

BRUNO

CORO

Rat - toil guer - rier, il guer-rier si

Rat - toil guer - rier, il guer-rier si

Rat - toil guer - rier, il guer-rier si

I.

Vni

II.

Vlc

Vc. *Vc.*
Cb. *Cb.*

UNITE

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Trb.
Re

Trbn.

Tp.

J.C. e P.

BRUNO

CORO

I.
Vni

II.

Vle

Vc.
Cb.

de - sta, l'ar - me tre - men - de, tre - men - de ap -

de - sta, l'ar - me tre - men . - de, tre - men - de ap -

de - sta, l'ar - me tre - men - de, tre - men - de ap -

The musical score is for page 44 and includes parts for Flute, Oboe, Clarinet in A, Bassoon, Bass Drum, Horns (Trumpet and Trombone), Snare Drum, Cymbals and Percussion, Violin I and II, Viola, and Cello/Double Bass. It also features vocal parts for Bruno and the Chorus. The vocal parts have lyrics in Italian: "de - sta, l'ar - me tre - men - de, tre - men - de ap -". The score includes various musical notations such as dynamics (e.g., *a2*, *a3*), articulation (accents, slurs), and performance instructions.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Lu. *ff*

Fg. *ff*

Cor. *ff*

R. *ff*

Trb. *ff*

R. *ff*

Trbn. *ff*

Tp. *ff*

G.C. e P. *ff*

BRUNO

-pre - sta. Pa - ri del fer - ro, del fer-roal lam - po,

CORO

-pre - sta. Pa - ri del fer - ro, del fer-roal lam - po,

-pre - sta. Pa - ri del fer - ro, del fer-roal lam - po,

Vni. *ff*

Vll. *ff*

Vlc. *ff*

Vc. *ff*

Cb. *ff*

tutta forza

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Tp.
G.C. e P.
BRUNO
CORO
I.
Vni
II.
Vle
Vc.
Cb.

se l'i-rain cor sfa-vil - la, de - gli Stu-ar-di il cam - po
se l'i-rain cor sfa-vil - la, de - gli Stu-ar-di il cam - po
se l'i-rain — cor sfa - - vil-la, de - gli Stu-ar-di il cam - po

Detailed description: This page of a musical score, numbered 46, contains parts for various instruments and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trb.), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also parts for Glockenspiel (G.C.) and Piano (P.). The vocal parts include Bruno and a Chorus (CORO). The lyrics for the vocal parts are: "se l'i-rain cor sfa-vil - la, de - gli Stu-ar-di il cam - po". 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 vocalists sing the lyrics. The page ends with a double bar line.

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Trb
Re

Trbn

Tr.

G.C. C.P.

BRUNO

CORO

in ce-ne-re ca - drà ca - drà ca - -

in ce-ne-re ca - drà ca - drà ca - -

in ce-ne-re ca - drà ca - drà ca - -

I.

Vni

II.

Vlc

Vc.

Cb.

tutta forza

Fl.
Ott.
Ob.
Cl.
Lu.
Fg.

tutta forza

Cor.
Re
Trb.
Re
Trbn.

tutta forza

Ip.
G.C. e P.

BRUNO
CORO

-drà pa - ri del fer - ro, del fer-roal lam - po,
-drà pa - ri del fer - ro, del fer-roal lam - po,
-drà pa - ri del fer - ro, del fer-roal lam - po,

tutta forza

I.
Viii
II.
Vie
Va.
Cb.

tutta forza

Fl.
Ott.
Ob.
Cl.
La.
Fg.

Cor.
Re.
Tbn.
Tbn.
Tbn.

Tp.
G.C. e P.

BRUNO
CORO

se Pi-rain cor sfa-vil - la, de - gli Stu-ar - di il cam - po
se Pi-rain cor sfa-vil - la, de - gli Stu-ar-di il cam - po
se Pi-rain — cor sfa - - vil-la, de - gli Stu-ar-di il cam - po

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

Fl.
Ott.
Ob.
Cl.
La.
Fg.
Cor.
R.
Tru.
Re.
Trbn.
Tp.
G.C. e P.
BRUNO
CORO
I.
Vii
II.
Vlc.
Vc.
Cb.

in ce-ne-re ca - drà ca - drà ca - -

in ce-ne-re ca - drà ca - drà ca - -

in ce-ne-re ca - drà ca - drà ca - -

ff tutta forza

Più mosso

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Trb.
B.

Trbu.

Ev.

U.C. e P.

BRUNO

-drà ca - drà, ca - drà, ca - drà, ca - drà.

CORO

-drà ca - drà, ca - drà, ca - drà, ca - drà.

-drà ca - drà, ca - drà, ca - drà, ca - drà.

Più mosso

I.

Vni

II.

Vlc

Vcl

C.

This page of a musical score, numbered 52, contains the following parts and markings:

- Fl.** (Flute): *pp*
- Ott.** (Oboe): *pp*
- Ob.** (Oboe): *pp*
- Cl. Ia** (Clarinet in A): *pp*
- Fg.** (Bassoon): *pp*
- Cor Re** (Horn in C): *pp*
- Trb Re** (Trumpet in B): *pp*
- Trbn** (Trombone): *pp*, *III.*
- Ip.** (Percussion): *pp*
- G.C. e P.** (Gong, Cymbal, and Snare Drum):
- I.** (Violin I): *Pizz.*, *pp*
- Vni II.** (Violin II): *Pizz.*, *pp*
- Vlc** (Viola): *Pizz.*, *pp*
- Vc. Cl.** (Violoncello and Double Bass): *Pizz.*, *pp*

Additional markings include *a2* and *a3* for various instruments, and *pp* (pianissimo) throughout the score.

16 *Larghetto maestoso* ♩ = 50

al palco in sostituzione dell'Organo

Cl. Sib. *p*

Fg. *p*

Cor. Fa *a2* *p*

Cmp *p*

Org. *pp*

BRUNO *p*

O di Crom-velgue-rie-ri, pie-ghiam la men-te il

16 *Larghetto maestoso* ♩ = 50

Cb.

al palco in sostituzione dell'Organo

Cl. Sib. *sf* *pp*

Fg. *sf* *pp*

Cor. Fa *a2* *sf* *pp*

Org. *sf* *pp*

LLVIRA *f* *(i soldati s'inginocchiano)*

ARTURO *f*

BRUNO *f*

RIC *f*

GIORGIO *f*

Cb.

La lu - nail sol, le stel - le, le

La lu - nail sol, le stel - le, le

cor a' mat - tu - ti - ni can - ti - ci sa - crial di - vin Fat - tor.

La lu - nail sol, le stel - le, le

La lu - nail sol, le stel - le, le

*sul palco
in sostituzione dell'Organo*

Cl. Sib
Fg.
Cor. Fa
Org.
ELVIRA
ARTURO
RICC.
GIORGIO
Cb.

te - ne-bre, il ful - gor, — dan glo - ria al Cre - a - tor — in lor fa - vel - le, al Cre - a -

te - ne-bre, il ful - gor, — dan glo - ria al Cre - a - tor — in lor fa - vel - le, al Cre - a -

*sul palco
in sostituzione dell'Organo*

Cl. Sib
Fg.
Cor. Fa
Org.
ELVIRA
ARTURO
RICC.
GIORGIO
Cb.

pp
f
pp
f
pp
f
pp
f

tor — in lor fa - vel - le. La ter - raei fir - ma - men - ti e - sal - ta - no il Si -

tor — in lor fa - vel - le. La ter - raei fir - ma - men - ti e - sal - ta - no il Si -

17

*sul puledro
in sostituzione dell'Organo*

Cl. Si²

Fg.

Cor. Tu

Org.

ELVIRA
-gnor. A lui dien lau-dieo-no-re, o-nor o-nor

ARTURO
-gnor. A lui dien lau-dieo-no-re, o-nor al Cre-a-tor, o-

RICC.
-gnor. A lui dien lau-dieo-no-re, dien lau-dieo-nor,

GIORGIO

17

*sul puledro
in sost. z. over. dell'Organo*

Cl. Si²

Fg.

Cor. Tu

Org.

ELVIRA
tut-te le gen-ti, le gen

ARTURO
-nor al Cre-a-tor — tut-te le gen-ti, le gen

RICC.
dien lau-dieo-nor — tut-te le gen-ti, le gen

GIORGIO

Ch.

sul palco
in sostituzione dell'Organo

Cl. Si²
Fg.
Cor. Fu a2
Org.
ELVIRA
ARTURO
RICC.
GIORGIO
Ch.

pp

-ti. La lu - na, il sol, le stel - le, dien glo - ria al Cre - a - tor,
-ti. Dien glo - ria al Cre - a - tor — dien glo - ria al Cre - a - tor, la
-ti. La lu - na, il sol, le stel - le, dien glo - ria al Cre - a - tor, dien glo - ria al Cre - a -
-ti, dien glo - ria al Cre - a - tor — dien glo - ria al Cre - a - tor — la



sul palco
in sostituzione dell'Organo

Cl. Si²
Fg.
Cor. Fu a2
Org.
ELVIRA
ARTURO
RICC.
GIORGIO
Ch.

p

dien glo - ria al Cre - a - tor, o - nor, o - nor o - nor
lu - na, il sol le stel - le, dien glo - ria al Cre - a - tor — al Cre - a - tor, — al Cre - a -
-tor, — dien glo - ria al Cre - a - tor, al Cre - a - tor — al Cre - a - tor, — al Cre - a -
lu - na il sol le stel - le, dien glo - ria al Cre - a - tor — al Cre - a - tor, — al Cre - a -

in sostituzione dell'Organo

Cmp.

Cl. Si^b *pp*

Fg. *pp*

Cor. Fa *pp*

Org. *pp*

ELVIRA

ARTURO -tor.

BRUNO *sottovoce sino alla fine*
U - di-sti? Fi-

RICC. -tor.

GIORGIO -tor.

CONV. DI SOLISTI

Ten.

Bass. *sottovoce sino alla fine* U - dii.
U - dii.

I. Vni *con Sord.* *Arco* *pp*

II. Vni *con Sord.* *Arco* *pp*

Vie *con Sord.* *Arco* *pp*

Vc. *con Sord.* *Arco* *pp*

Cb. *con Sord.* *Arco* *pp*

Fl. *p*

Cl. *p*

Si² *p*

Fg. *p*

BRUNO
-ni. Al re che fe-ceil di l'in - no dei pu - ri

CORO DI SOLDATI
Fi - ni. Al re che fe-ceil di l'in - no dei pu - ri

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

Fl. *ppp*

Cl. *pp*

Si² *ppp*

Fg. *ppp*

BRUNO
cor sa - li su' ven - ti.

CORO DI SOLDATI
cor sa - li su' ven - ti.

cor sa - li su' ven - ti.

I. *ppp*

Vni *ppp*

II. *ppp*

Vle *ppp*

Vc. *ppp*

Ch. *Pizz.*

Via Sord.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Tu.

Cor.

Sop.

Trb. Sop.

Trbn.

CORO
CASTELLANI e CASTELLANI

Sopr.

Ten.

Bassi

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trbn. Sib

Trbn.

CORO
CASTELLANI & CASTELLANI

(di dentro) A fe - - - sta. (tutti sortono)

Vni I.

Vni II.

Vcl.

Vc. Ch.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trb Sib

Ebn

Tp.

CORO CASTILIANO

A fe - sta, a fe - -

A fe - sta, a fe - -

A fe - sta, a fe - -

I. Vni

II. Vni

Vle

Vc.

Ch.

20

Fl. *p*

Ott. *p*

Ob. *p*

Cl. Sib *p*

Fg. *p*

Fa. Cor. Sib *p*

Trb. Sib *p*

Trbn. *p*

Tp. *p*

CORO CASTELLANI CASHIANI

sta. A

sta. A

sta. A

20

Vni I. *p sf p*

Vni II. *p sf p*

Vle. *p sf p*

Vc. *p sf p*

Cb. *p sf p*

Fl.

Otr.

Ob.

Cl
Sb

Fg.

Fa

Cor.

Sib

Trb.
Sib

Trbn

CORO
CASTELLANI - CASTELLANI

tut - ti, a tut - ti ri - da il cor.

tut - ti, a tut - ti ri - da il cor.

tut - ti, a tut - ti ri - da il cor.

I.

Vni

II.

Vl.

Vc.
Cb.

Fl.

Ott.

Ob.

Cl
Sib

Fg.

Fa
Cor.

Sib

Trb
Sib

Trbn

CORO
CASTILIANE-CASTILIANI

can - ta - te, can - ta - te un san - to a - mor, a fe - - sta.

can - ta - te, can - ta - te un san - to a - mor, a fe - - sta.

can - ta - te, can - ta - te un san - to a - mor, a fe - - sta.

I.
Vni

II.
Vni

Vii

Vc.
Cb.

21

Fl. I. *pp*

Ob. I. *pp*

Cl. I. *pp*

Fg. *a 2* *pp*

Cor. I. *pp*

Cor. II. *pp* *a 2*

CORO CASTELLANI - CASTELLANI

GAR-ZON CHE MI-RA EL-VI - RA, SI BEL-LA VER-GI-

GAR-zon che mi-ra El-vi - ra, si bel - la ver-gi-

GAR-zon che mi-ra El-vi - ra, si bel - la ver-gi-

21

Vni. I. *pp*

Vni. II. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

Fl.

Ott.

Ob.

Cl.
Si^b

Fg.

Tu
Cor.

Si^b

Trb
Si^b

Tron.

Tr.

CORO
CASTELANI CASTELLANI

-nel - la, l'ap-pel-la la sua stel - la re-gi - na del-l'a- mor. Ah! è il ri- soe il ca- ro
-nel - la, l'ap-pel-la la sua stel - la re-gi - na del-l'a- mor. Ah! è il ri- soe il ca- ro
-nel - la, l'ap-pel-la la sua stel - la re-gi - na del-l'a- mor. Ah! è il ri- soe il ca- ro

Vni
I.

Vni
II.

Vle.

Ve.

Ch.

Fl.
Ott.
Ob. I.
Cl. Sib I.
Fg. *a2*

Fa.
Cor. Sib *pp*

CORO
CASTELLANI CASTELLANE

vi - so bel-tà di pa-ra-di - so: è ro - sa sul suo stel — è un an - gio - lo del
 vi - so bel-tà di pa-ra-di - so: è ro - sa sul suo stel — è un an - gio - lo del
 vi - so bel-tà di pa-ra-di - so: è ro - sa sul suo stel — è un an - gio - lo del

Vni I.
Vni II.
Vcl.
Vc. Cb.

Fl.

Ott.

Ob. I.

Cl. Sib

Fg.

Cor. Fa

Sib

Trb Sib

Trbn. III.

CORO CASTILIANI

ciel. A fe - sta, a tut - ti, a

ciel. A fe - - sta. A fe - sta, a tut - ti, a

ciel. A fe - - sta. A fe - sta, a tut - ti, a

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl. Sib.

Fg.

Cor. Fa.

Cor. Sib.

Trb. Sib.

Trbn.

CORO CASTELLANI-CASTELLANI

tut-ti ri-dail cor a fe - - sta. Sea

tut-ti ri-dail cor a fe - - sta, a fe - - sta. Sea

tut-ti ri-dail cor a fe - - sta, a fe - - sta. Sea

I. Vm.

II. Vm.

Vlc.

Vc.

Ch.

cresc. e string:

Fl.

Ott.

Ob.

Cl. Sib

Fg.

cresc. e string:

Cor. Sib

Trb. Sib

Trbn.

Trp.

cresc. e string:

(CORO)
CASTELLANI - CASTELLANI

noz-zein-vi-ta a-mor, a tut-ti ri-dail cor, il cor, a tut-ti ri-dail

noz-zeinvi-taa-mor, a tut-ti ri-dail cor, il cor, a tut-ti ri-dail

noz-zeinvi-taa-mor, a tut-ti ri-dail cor, il cor, a tut-ti ri-dail

cresc. e string:

Vni I.

Vni II.

Vie

Vc. Cb.

Fl.

Ott.

Ob.

Cl. S^o

Fg.

Cor. Fu.

Cor. Sib.

Trb. Sib.

Trbn.

Tp.

G.C. F.

CORO
CASTELLANI-CASTELLANI

cor, si ri - da il cor — Can - tiam

cor, si ri - da il cor — Can - tiam

cor, si ri - da il cor — Can - tiam

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Sib

Fg.

Fa
Cor.

Sib

Trb
Sib

Trbn

Ip.

G.C. e P.

CORO
CASTELIANI
CASTELIANI
CASTELIANI

can - tiam un san - to, un san - to a - mor, can -
 can - tiam un san - to un san - to a - mor, can -
 can - tiam un san - to un san - to a - mor, can -

I.
Vni

II.
Vni

Vin

Vc.

Cb.

Fl.

Ott.

Ob.

Cl Sib

Fg.

Cor. Sib

Trb. Sib

Trbn

Trp.

G.C. e P.

CORO
CASTELIANI CASTELIANI

-tiam can - tiam un san - to un san - to a - mor can -

-tiam can - tiam un san - to un san - to a - mor can -

-tiam can - tiam un san - to un san - to a - mor can -

I.

Vni

II.

Vle

Vc.

Ch.

Fl. *be. be. f. f. be. be. f. f. be. be. f. #.*

Ott.

Ob.

Cl Sib

Fg. *a2*

Cor. Sib *III. IV. a2*

Trb. Sib *a2*

Trbn. *a3*

Tp.

G.C. e P.

CORO CASTELLANI-CASTELLANI

-tiam, can - tiam, un san - toa - mor. A fe - sta a fe - sta an - diam, can -

tiam, can - tiam, un san - toa - mor. A fe - sta a fe - sta an - diam, can -

-tiam, can - tiam, un san - toa - mor. A fe - sta a fe - sta an - diam, can -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Si^b

Fg.

Fa
Cor.

Sib

Trb.
Si^b

Trbn.

Tp.

G.C. e P.

CORO
CASTELLANI-CASTELLANI

-tiam un san-to a - mor, can - tiam, can - tia - mo un san -
 -tiam un san-to a - mor, can - tiam, can - tia - mo un san -
 -tiam un san-to a - mor, can - tiam, can - tia - mo — un san - to —

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trb. Sib

Trbn.

Tp.

G.C. e P.

CORO CASTELLANI CASTELLANI

-to a - mor, can - tiam, can - tiam un san - to a - mor. A fe - sta a
 to a - mor, can - tiam, can - tiam un san - to a - mor. A fe - sta a
 — a - mor, can - tiam, can - tiam un san - to a - mor. A fe - sta a

I. Vni

II. Vni

Vlr.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Sib.
Fg.

Musical score for woodwinds. Flute (Fl.) and Oboe (Ob.) parts are in treble clef. Clarinet in B-flat (Cl. Sib.) and Bassoon (Fg.) parts are in bass clef. The score shows melodic lines with various articulations and dynamics.

Cor.
Sib.
Trb.
Sib.
Trbu.

Musical score for brass instruments. Cor Anglais (Cor. Sib.) and Trombone in B-flat (Trb. Sib.) are in treble clef. Trombone in C (Trbu.) and Trumpet (Tp.) are in bass clef. The score includes dynamic markings like 'a2' and 'a3'.

G.C. e P.

CORO
CASTILIANI - CASTELIANI

fe - sta an - diam, can - tiam un san - to a - mor, can - tiam, can - tia - -
fe - sta an - diam, can - tiam un san - to a - mor, can - tiam, can - tia -
fe - sta an - diam, can - tiam un san - to a - mor, can - tiam, can - tia - mo

Vocal score for the Coro Castiliani-Casteliani. The lyrics are written below the musical notation in three parts.

I.
Vni
II.
Vle
Vc.
Cb.

Musical score for strings. Violin I (Vni I.) and Violin II (Vni II.) are in treble clef. Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) are in bass clef. The score features rhythmic patterns and harmonic support.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Sib

Trb. Sib

Trbn.

Tp.

G.C. e P.

CORO CASTELLANI-CASTELLIANE

- mo un san - to a - mor, san - toa - mor, san - toa -
- mo un san - to a - mor, san - toa - mor, san - toa -
— un san - to — a - mor, san - toa - mor, san - toa -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 78, contains parts for various instruments and a choir. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais (Cor. Fa and Sib). 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), Violoncello (Vc.), and Contrabass (Cb.). A choir part, labeled 'CORO CASTELLANI-CASTELLIANE', features three staves with the lyrics: '- mo un san - to a - mor, san - toa - mor, san - toa -' on the first two staves, and '— un san - to — a - mor, san - toa - mor, san - toa -' on the third. The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play sustained chords and melodic lines, while the brass and choir provide harmonic support and rhythmic patterns.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trb. Sib

Trbn.

Fp.

U.C. e F.

CORO CASTELIANI e CASTELLANI

-mor, san - toa - mor, un san - toa - mor. *Tutti partono; Bruno si ferma in disparte, vedendo Riccardo.*

-mor, san - toa - mor, un san - toa - mor.

-mor, san - toa - mor, un san - toa - mor.

I. Vni

II. Vni

Vla

Vcl.

Cb.

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

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- Ott.** (Oboe): Treble clef, melodic line with slurs and accents.
- Ob.** (English Horn): Treble clef, harmonic accompaniment with slurs.
- Cl Sib** (Clarinet in B-flat): Treble clef, harmonic accompaniment with slurs.
- Fg.** (Bassoon): Bass clef, harmonic accompaniment with slurs.
- Cor. Fa** (French Horn in F): Treble clef, harmonic accompaniment with a dynamic marking of *a2*.
- Cor. Sib** (French Horn in B-flat): Treble clef, harmonic accompaniment.
- Trb. Sib** (Trumpet in B-flat): Treble clef, harmonic accompaniment with a dynamic marking of *a2*.
- Trbn** (Trombone): Bass clef, harmonic accompaniment.
- Trp.** (Trumpet): Bass clef, melodic line with slurs and accents.
- G.C. e P.** (Guitar, Cello, and Piano): Bass clef, melodic line with slurs and accents.
- Vni I.** (Violin I): Treble clef, melodic line with slurs and accents.
- Vni II.** (Violin II): Treble clef, melodic line with slurs and accents.
- Vlc.** (Viola): Treble clef, melodic line with slurs and accents.
- Vc.** (Violoncello): Bass clef, melodic line with slurs and accents.
- Cb.** (Contrabasso): Bass clef, melodic line with slurs and accents.

This page of a musical score, numbered 81, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with trills and grace notes.
- Ott.** (Oboe): Treble clef, mostly rests.
- Ob.** (Oboe): Treble clef, harmonic accompaniment.
- Cl. Si²** (Clarinet in B): Treble clef, harmonic accompaniment.
- Fg.** (Bassoon): Bass clef, harmonic accompaniment.
- Cor. Fa** (French Horn): Treble clef, harmonic accompaniment.
- Cor. Si²** (French Horn): Treble clef, harmonic accompaniment.
- Tib. Si²** (Trumpet in B): Treble clef, harmonic accompaniment.
- Trbn** (Trumpet): Bass clef, harmonic accompaniment.
- Tp.** (Trombone): Bass clef, melodic line.
- G.C. e P.** (Guitar and Piano): Single staff with rhythmic accompaniment.
- Viii I.** (Violin I): Treble clef, melodic line.
- Viii II.** (Violin II): Treble clef, melodic line.
- Vlra** (Viola): Treble clef, melodic line.
- Vc.** (Violoncello): Bass clef, melodic line.
- Cb.** (Contrabasso): Bass clef, melodic line.

The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *a2*), and articulation marks (e.g., accents, trills).

This musical score page, numbered 82, contains the following parts and staves:

- Fl.** (Flute): Treble clef, starting with a *p.* dynamic.
- Ott.** (Oboe): Treble clef, starting with a *p.* dynamic.
- Ob.** (Oboe): Treble clef, starting with a *p.* dynamic and marked *a2*.
- Cl. Sib** (Clarinet in B-flat): Treble clef, starting with a *p.* dynamic and marked *a2*.
- Fg.** (Bassoon): Bass clef, starting with a *p.* dynamic and marked *a2*.
- Cor. Fa** (Trumpet in F): Treble clef, starting with a *p.* dynamic.
- Cor. Sib** (Trumpet in B-flat): Treble clef, starting with a *p.* dynamic.
- Trb. Sib** (Trombone in B-flat): Treble clef, starting with a *p.* dynamic and marked *a2*.
- Trbu** (Trombone): Bass clef, starting with a *p.* dynamic.
- Trp.** (Trumpet): Treble clef, starting with a *p.* dynamic.
- G.C. e P.** (Gong, Cymbal, and Percussion): Treble clef, starting with a *p.* dynamic.
- Vni I.** (Violin I): Treble clef, starting with a *p.* dynamic.
- Vni II.** (Violin II): Treble clef, starting with a *p.* dynamic.
- Vla.** (Viola): Treble clef, starting with a *p.* dynamic.
- Vc.** (Violoncello): Bass clef, starting with a *p.* dynamic.
- Cb.** (Contrabasso): Bass clef, starting with a *p.* dynamic.

The score is written in a common time signature (C) and features various dynamics such as *p.* (piano) and *a2* (second octave). The woodwinds and strings play sustained notes, while the bassoon and bass trumpet play rhythmic patterns. The percussion part includes cymbal and gong sounds.

This musical score page, numbered 83, contains the following parts and markings:

- Flute (Fl.):** Part with dynamic markings *p.* and *pp*.
- Oboe (Ob.):** Part with dynamic markings *a 2* and *pp*.
- Clarinet in B-flat (Cl. Sib):** Part with dynamic markings *a 2* and *pp*.
- Bassoon (Fg.):** Part with dynamic markings *a 2* and *pp*.
- French Horn (Fa):** Part with dynamic markings *a 2* and *pp*.
- Cor Anglais (Cor. Sib):** Part with dynamic markings *pp*.
- Trumpet in B-flat (Trb. Sib):** Part with dynamic markings *a 2* and *pp*.
- Trumpet in C (Trbn):** Part with dynamic markings *a 2* and *pp*.
- Trombone (Trbn):** Part with dynamic markings *a 2* and *pp*.
- Timpani (Tp.):** Part with dynamic markings *pp*.
- Gong, Cymbals, and Percussion (G.C. e P.):** Part with dynamic markings *pp*.
- Violin I (Vni I.):** Part with dynamic markings *pp*.
- Violin II (Vni II.):** Part with dynamic markings *pp*.
- Viola (Vie):** Part with dynamic markings *pp*.
- Violoncello (Vc.):** Part with dynamic markings *pp*.
- Double Bass (Cb.):** Part with dynamic markings *pp*.

N. 2 - RECITATIVO E ARIA

Allegro maestoso ♩ = 112

Fg. *f*

Cor. *I. II.* *f*

Mib *Mib-Sib* *f*

Tp. *f*

Allegro maestoso ♩ = 112

I. *f*

Vni *f*

II. *f*

Vc *f*

Vc. Ch. *f*

Ob.

Fg.

Cor. *I. II.*

Mib

Tp.

RICC. *f*

Or do-ve fug-goio ma-i? Do-ve mai ce-lo gliorren-diaffan-ni mie-i?

I. *f*

Vni *f*

II. *f*

Vc *f*

Vc. Ch. *f*

Recit.

Fg.

Cor.

Mi. p

Tp.

RICC. *lente*

Co - me quei can - ti mi ri - suo - na - noal - l'al - ma a - ma - ri

Recit.

I. Vni *ten.*

II. Vni *ten.*

Vle *Pten.*

Vc. *ten.*

Ch. *p*

26 Andante affettuoso ♩ = 50

Fl. *p*

Ob. *p*

Cl. *p*

Sib.

Fg.

Cor. *p*

Mi. b

RICC.

pian - ti! O El - vi - ra, El - vi - ra, o mio so - spir so - a - ve, per sem - pre per sem - pre io

26 Andante affettuoso ♩ = 50

I. Vni

II. Vni *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Ch. *Pizz.*

Fig. *Cor. Mib* *RICC.*

I. II.

ti — per — de — i! Sen — za spe — meed a — mor... sen — za spe — meed a — mor... in que — sta

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



con la parte **27** *I. Tempo*

Fig. *Cor. Mib* *BRUNO* *RICC.*

I. II.

Lapa — triaeil

vi — ta or che ri — ma — ne a me? or che ri — ma — ne a me?

con la parte **27** *I. Tempo*

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

Arco *p*

Recit.

BRUNO *cie-lo. A - pri il tuo co-re in-*

RICC. *Qual vo-ce? Chedi-ce-sti?.. È ve-ro, è ve-ro!*

Recit.

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Ch. *f*

BRUNO *-te-ro al-l'a-mi-stà; n'a-vrai con-for-to.*

RICC. *È va-no: ma pur t'appa-ghe-rò.*

I. Vni

II. Vni

Vle

Vc. Ch.

RICC. *Sai che d'El-vi-ra il ge-ni-tor m'ac-con-sen-tia la ma-no, quan-do al camp vo-la-i.*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *pp*

Lento

BRUNO *Ed ei di*

RICC. *Ie-rial-la tar-da se-ra qui giun-to con mia schiera pien d'a-mo-ro-sai-de-a vo'al pa-dre...*

I. Vni

II. Vni

Vle

Vc. Ch.

Lento

BRUNO *-ce-a?*

RICC. *So-spi-ra El-vi-raa Tal-bo ca-va-lie-ro, e so-vra il cor non v'ha pa-ter-no im-*

I. Vni

II. Vni

Vle

Vc. Ch.

pp

pp

pp

pp

BRUNO *Ti cal-ma, a-mi-co.*

RICC. *-pe-ro. Il duol che al cor mi piom-ba sol cal-ma a-vrà,*

I. Vni

II. Vni

Vle

Vc. Ch.

Lento

Cl. Sib
 Fg.
 RICC.
 sol cal-maa-vrà nel son-no del-la tom - ba

Lento

I. Vni
 II. Vni
 Vle
 Vc.
 Ch.

28 Larghetto sostenuto ♩ = 100

Fl.
 Ob.
 Cl. Sib
 Fg.
 Cor. Sib

28 Larghetto sostenuto ♩ = 100

I. Vni
 II. Vni
 Vle
 Vc.
 Ch.

Fl. *calando*

Ob.

Cl. Sib

Fg.

Cor. I. II. *a2 calando*

Mib

Tp. *pp*

I. Vni

II. Vni

Vle

Vc.

Ch.



Fl.

Ob.

Cl. Sib

Fg.

RICC. Ah! per sem - pre io ti per - de - i, fior - d'a-

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.
Cl. Sib
Fg.
Cor. Mib
Ricc.

mo - re, fi or d'a more o m'a speran - za: ah! la vi - ta, ah! la vi - ta che m'a van - za sa - ra

I. Vni
II. Vni
Vle
Vc.
Cb.

Fl.
Ott.
Ob.
Cl. Sib
Fg.
Cor. Mib
Ricc.

pp stacc. pp pp pp pp

pie - na, sa - ra pie - - - na di do - lor!.. Quan - do er - ra . . . i per an - ni ed

I. Vni
II. Vni
Vle
Vc.
Cb.

pizz. pizz. pizz. pizz.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Cor. I. II. Mib

RICC.

an - ni in po - ter — del - la ven - tu - - - ra, in po - ter — del - la ven -

I. Vni

II.

Vle

Vc. Cb.

29

Fl.

Ott.

Ob. a 2

Cl. Sib a 2

Fg.

Cor. I. II. Mib

RICC.

- tu - - - - ra io sfi - da - i, io sfi - dai scia - gura e affan - ni — nel - la spe - me nel - la

29

I. Vni

II.

Vle

Vc.

Cb.

Fl. Ott. Ob. I. Cl. Sib. Fg. Cor. Mio. Trbu. RICC.

spe - - - me del tuo a-mor... io - - - sfi - da - i scia-fo-ra e af.

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

Arco

Fl. Ob. Cl. Sib. Fg. Cor. Mio. RICC.

- fan - - ni - nel - la spe - - - me del tuo amor, del tuo a-mor, - - - io sfi-dai scia-fo-ra e af.

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

pizz. *arco*

Fg. *pp*

Cor. I. II. *pp*

Ricc. *pp*

- fan - - ni nel - la speme del tuo amor del - - - - - tuo a -

I. Vni

II. Vni

Vle

Vc. Ch.

Fl.

Ob.

Cl. I. *in Do*

Sib.

Fg.

Cor. I. *a 2*

Cor. II. *a 2*

Trb. *a 2 f*

Mib.

Trp.

Ricc. *pp*

- mor.

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Ch.

30 Allegro moderato ♩=120

Fl. *f p e stacc.* *f p* *f p* *f p*

Ott. *f p e stacc.* *f p* *f p* *f p*

Ob. *f p e stacc.* *f p* *f p* *f p*

Cl. Do *f p e stacc.* *f p* *f p* *f p*

Fg. *f p* *f p* *f p* *f p*

Cor. Sol. *a 2* *p* *f* *p* *a 2* *sf* *p* *f*

Trb. *a 2* *in Do*

Trbu. *I.* *sf* *pp* *f* *p* *p* *f*

(I soldati traversano la scena per andare alla rassegna.)

BRUNO *f*
T'ap-pel-lan-le schie-re a

30 Allegro moderato ♩=120

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

Vle. *pizz* *p* *f* *p* *p* *f*

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

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trbn.

BRUNO

RICC.

Vni I.

Vni II.

Vle.

Vc.

Cb.

III. IV. a 2

I

lor condot - tier. A Pa - trie do -

Di glo - ria il sentie - re m'è chiu - so al pen - sier.

p, *sf p*, *f p*

arco

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Do
Cor.
Sol

Trb
Do

Trbn

Ip.

BRUNO
- no - re non ar - de il tuo cor ?

RICC.
Io ar - do e il mio ar - do - - re è a - mo - re è fu -

I.
Vni

II.
Vni

Vle

Vc.

Ch.

cresc.

f

a 2

p

1.

18

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Do
Cor.

Sol

Trb.
Do

Trbn.

Ip.

BRUNO

RICC.

I.
Vni

II.

Vie

Vc.

Ch.

Deh! po - ni in ob. bli - o le - tà che fio - ri - va di spe - me e d'a -
-ror!

a 2

a 2

Detailed description: This is a page of a musical score, page 98. It features a large orchestral ensemble and a vocal soloist. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Do Cor., Sol), Trumpets (Trb. Do), Trombones (Trbn.), and Cymbals (Ip.). The vocal soloist is BRUNO, with a bass line for RICC. The score is in a key with one sharp (F#) and a 4/4 time signature. The vocal line for BRUNO has lyrics: "Deh! po - ni in ob. bli - o le - tà che fio - ri - va di spe - me e d'a - -ror!". There are two "a 2" markings above the trumpet and trombone staves. The orchestration includes complex rhythmic patterns, particularly in the woodwinds and strings, with many sixteenth and thirty-second notes. Dynamics like *mf* and *f* are indicated throughout.

This page of a musical score, numbered 99, contains the following parts and markings:

- Fl.** (Flute): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- Ott.** (Oboe): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- Ob.** (English Horn): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- Cl. Do** (Clarinet in D): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- Do a 2** (Clarinet in A, second octave): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- Cor.** (Cornet): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- Sol.** (Soprano Saxophone): *p* (piano), with dynamic markings *f* (forte) and *p* throughout.
- A.** (Piano): *p* (piano), featuring triplet patterns in both hands.
- BRUN.** (Trumpet): *- mor.* (more).
- Vni I.** (Violin I): *pizz* (pizzicato), *p* (piano).
- Vni II.** (Violin II): *pizz* (pizzicato), *p* (piano).
- Vle.** (Viola): *pizz* (pizzicato), *p* (piano).
- Vc.** (Violoncello): *pizz* (pizzicato), *p* (piano).
- Cb.** (Contrabass): *pizz* (pizzicato), *p* (piano).

Fl.

Ott.

Ob.

Ci.
Do

Fg.

Do
Cor.

Sol.

Trb.
Do

Trbn.

A.

Trp.

RICC.

Bel so - - - gno be - - a - - -

I.

Vni

II.

Vle

Vc.

Ch.

arco

f

arco

f

arco

f

arco

f

arco

f

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Cl.
Do

A.

RICC.

-to, di pa - - ce e con - ten - - to, o can - -

I.
Vni

II.

Vle

Vc.
Cb.

Cl.
Do

A.

RICC.

-gia il mio fa - - ro, o can - - gia il mio cor. — Oh!

I.
Vni

II.

Vle

Vc.
Cb.

Cl. Do

A.

RICC.

co - - me è tor - men - - to nei dì del do -

I. Vni

II. Vni

Vlc

Vc. Ch.

Detailed description: This system contains the first six measures of the score. The vocal line (RICC.) begins with the lyrics 'co - - me è tor - men - - to nei dì del do -'. The piano accompaniment (A.) features a prominent triplet pattern in the right hand and a steady eighth-note bass line. The instrumental parts (Cl. Do, Vni I & II, Vlc, Vc. Ch.) provide harmonic support with various rhythmic patterns.



Cl. Do

A.

RICC.

-lo - - re la dol - ce me - mo - ria, la dol - -

I. Vni

II. Vni

Vlc

Vc. Ch.

Detailed description: This system contains the next six measures of the score. The vocal line (RICC.) continues with the lyrics '-lo - - re la dol - ce me - mo - ria, la dol - -'. The piano accompaniment (A.) maintains the triplet motif. The instrumental parts continue their respective parts, with the strings providing a consistent rhythmic foundation.

Cl. D_b

A.

RICC.

- ce — me — mo — ri — a d'un te — — ne — ro a — mor —

I. Vni

II. Vni

Vle

Vc. Ch.

Cl. D_b

A.

RICC.

— la dol — ce — me — mo — ri — a d'un te — ne — ro a — mor d'un te — ne — ro a —

I. Vni

II. Vni

Vle

Vc. Ch.

f

Opp.

32

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Do. *f*

Fg. *f*

Cor. *f*

Su. *f*

Trb. *f*

Do. *f*

Trbn. *f*

Tp. *f*

BRUNO
Sen - ti sen - ti l'ap - pel - lan le

RUC.
- mor.

32

Arco *f*

Vai I. *f*

Arco *f*

Vai II. *f*

Arco *f*

Vcl. *f*

Arco *f*

Vc. *f*

Arco *f*

Cb. *f*

I. *sf*
 Dtt. *sf*
 Ob. *a2*
 Cl. *Do*
 Fg.
 Cor. *Do*
 Cor. *Sol*
 Trb. *Do* *a2*
 Trba. *a3*
 Ip.
 BRUNO
 schie - re a lor con - dot-tier.
 RICC.
 Di glo - - ria il sen-tie - re m'è
 Vni. I. *sf*
 Vni. II. *sf*
 Vle. *pizz.*
 Vc. *pizz.*
 Cb. *pizz.*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trbn.

BRUNO

RICCA

Vni II.

Vie

Vc.

III. IV. *a2*

I.

A pa - tria e ad o - no - re non ar - de il tuo
chiu - so al pen - sier.

Fl.

Oti.

Ob

Cl.
Do

Fg.

Cor.
Sol.

Trbn

BRUNO

RICC

I.
Vni

II.
Vni

Vle

Vc.

Cb.

cor?

Vien,

Io ar-do, e il mio ar-do - - re è a - mo - re, è fu-ror.

p

sf

sf

p

III. IV. a2

I

p

arco

arco

arco

arco

arco

p

Ob. I. *sf*

Cl. Do. *sf*

Fg.

Do.

Cor.

Sol. *22*

Trb. Do. *22* *p* *cresc.*

Trbn. I. *p* *cresc.*

Tp. *p* *cresc.*

ERUNO
 vie - ni, ri - cor - da la pa - tria, l'o - nor: deh! po - ni in o -

Vni. I. *sf*

Vni. II. *sf*

Vic.

Vc.

Ch.

33

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Do
Cor.

Sol.

Tib.
Do

Trbn

Tu.

A.

BRUNO

RICC.

- bli - o l'e - tà che fio - ri - va di spe - me e d'a - mor!

Bel so -

33

I.

Vni

II.

Vle

Vc.

Ch.

pizz.

p

Pizz.

p

Pizz.

p

Cl.
Do

A.

RICC.

-gno be - a - to di pa - ce e con - ten - to, o can - gia il mio

I.
Vni

II.
Vni

Vle

Vc.
Cb

Pizz.
p

Cl.
Do

A.

RICC.

fa - - to, o can - gia il mio cor. — Oh! co - me è tor - men -

I.
Vni

II.
Vni

Vle

Vc.
Cb

Cl
Do

A.

Ricc.

-to nei di del do - lo - re la dol - ce me - mo -

I.
Vni

II.

Vle

Vc.
Cb.



Cl
Do

A.

Ricc.

-ria, la dol - ce - me - mo - ri - a d'un te - ne - ro a - mor

I.
Vni

II.

Vle

Vc.
Cb.

Cl. Do

A.

RICC.

la dol - - ce me - mo - ri - a d'un te - nero, d'un te - ne - ro a -

I. Vni

II. Vni

Vle

Vc. Cb.

34 Più vivo
Flauto solo

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Cor. Sol

Trb. Do

Tp.

BRUNO

Deh! po - ni in ob - bli - o l'e - ta che fio -

RICC.

- mor!

I. Vni

II. Vni

Vle

Vc. Cb.

34 Più vivo

Fl.
Ott.
Ob.
Cl.
Do.
Fg.
Do.
Cor.
Sol.
Trb.
Do.
Trbn.
Ip.
BRUNO
- ri - va di spe - mee d'a-mor.
RICCO
Oh dol - - ce, oh dol - - ce me -

I.
Vni
II.
Vle
Vc.
Cb.
Cl.
Do.
Fg.
Cor.
Do.
RICCO
- mo - - ria d'unte - - ne - - ro a - -
I.
Vni
II.
Vle
Vc.
Cb.
uniti

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Sol.

Trb. Do

Trbn.

Tp.

RICC.

-mor d'un te - ne - ro a - mor, dol - ce, dol - - ce me - -

I.

Vni

II.

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Do

RICC.

- mo - ri - a d'un te - - ne - - ro a - -

I.

Vni

II.

Vle

Vc. Cb.

Detailed description: This is a page of a musical score, page 114. It features a vocal soloist (RICC.) and a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Do). The brass section includes Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin I (Vni), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist has two lines of lyrics: '-mor d'un te - ne - ro a - mor, dol - ce, dol - - ce me - -' and '- mo - ri - a d'un te - - ne - - ro a - -'. The score includes various musical notations such as dynamics (ff, p), articulation (accents), and performance instructions (I.).

Fl. *ff*
 Ott. *ff*
 Ob. *ff*
 Cl. *ff*
 Do. *ff*
 Fg. *ff*
 Cor. *ff*
 Sol. *ff*
 Trb. *ff*
 Trbn. *ff*
 Tp. *ff*
 RICC. *ff*
 I. *ff*
 Vni. *ff*
 II. *ff*
 Vle. *ff*
 Vi. *ff*
 Cb. *ff*

-mor, — d'un — te - ne - ro a - mor, — d'un te - ne -

Fl. *ff* *v*

Ott. *ff* *v*

Ob. *pp* *v*

Cl. *pp* *v*

Do. *pp* *v*

Fg. *pp* *v*

Cor. *a2* *pp* *v*

Sol. *pp* *v*

Trb. *a2* *pp* *v*

Do. *pp* *v*

Trbn. *pp* *v*

Tp. *pp* *v*

Ricc. *pp* *v*

- - ro a - mor, _____ d'un te - ne - - ro a - mor _____ oh

I. *ff* *v*

Vni. *ff* *v*

II. *ff* *v*

Vle. *ff* *v*

Vc. *ff* *v*

(Cb. *ff* *v*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Do

Cor.
Sol

Trb
Do

Trbn

Ip.

RICC.

dol - - ce me - mo - ri - a d'un te - - - ne-ro a-mor!

I.

Vni

II.

Vle

Ve.

Ch.

This page of a musical score, numbered 118, contains the following parts and markings:

- Fl.** (Flute): Treble clef, melodic line with slurs.
- Ott.** (Oboe): Treble clef, melodic line with slurs.
- Ob.** (English Horn): Treble clef, melodic line with slurs.
- Cl. Do** (Clarinet in D): Treble clef, melodic line with slurs.
- Fg.** (Bassoon): Bass clef, melodic line with slurs and a marking *a2*.
- Cor.** (Cor Anglais): Treble clef, melodic line with slurs.
- Sol.** (Soprano Saxophone): Treble clef, melodic line with slurs.
- Trb. Do** (Trumpet in D): Treble clef, melodic line with slurs and a marking *a2*.
- Trbn.** (Trombone): Bass clef, melodic line with slurs and a marking *a3*.
- Trp.** (Trumpet): Bass clef, chordal accompaniment.
- Vni I.** (Violin I): Treble clef, rhythmic accompaniment.
- Vni II.** (Violin II): Treble clef, rhythmic accompaniment.
- Vle.** (Viola): Treble clef, rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, rhythmic accompaniment.
- Ch.** (Cello): Bass clef, rhythmic accompaniment.

This page of a musical score, numbered 110, contains the following instruments and parts:

- Flute (Fl.):** Treble clef, dynamic markings *p* and *sf*.
- Oboe (Ott.):** Treble clef, dynamic markings *p* and *sf*.
- Clarinet in D (Cl. Do):** Treble clef, dynamic markings *p* and *sf*.
- Bassoon (Fg.):** Bass clef, dynamic markings *p* and *sf*.
- Trumpet in D (Trb. Do):** Treble clef, dynamic markings *sf* and *p*.
- Trumpet in B-flat (Trbn.):** Bass clef, dynamic markings *sf* and *p*.
- Trombone (Tp.):** Bass clef, dynamic markings *sf* and *p*.
- Violin I (Vni I.):** Treble clef, dynamic markings *sf* and *p*.
- Violin II (Vni II.):** Treble clef, dynamic markings *sf* and *p*.
- Viola (Vlc.):** Treble clef, dynamic markings *sf* and *p*.
- Violoncello (Vc.):** Bass clef, dynamic markings *sf* and *p*.
- Double Bass (Cb.):** Bass clef, dynamic markings *sf* and *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p* for piano, *sf* for sforzando). The woodwind and brass sections feature complex rhythmic patterns, while the string section provides harmonic support with sustained notes and rhythmic figures.

This page of a musical score, numbered 120, contains the following parts and markings:

- Flute (Fl.):** Part of the woodwind section, mostly silent with a few notes in the final measures.
- Oboe (Ob.):** Features a melodic line starting with a trill, marked *a2* and *f*.
- Clarinet in D (Cl. Do):** Mirrors the Oboe's melodic line, also marked *a2* and *f*.
- Bassoon (Fg.):** Provides a rhythmic accompaniment, marked *a2*.
- Cor Anglais (Cor. Do):** Mirrors the Clarinet's line, marked *a2*.
- Trumpet (Trb. Do):** Remains silent throughout this section.
- Trumpet (Trbn.):** Provides harmonic support, marked *a3*.
- Trumpet (Tp.):** Provides harmonic support, marked *f*.
- Violin I (Vni I.):** Starts with a *pizz.* (*p*) and transitions to *arco* (*f*).
- Violin II (Vni II.):** Starts with a *pizz.* (*p*) and transitions to *arco* (*f*).
- Viola (Vle):** Starts with a *pizz.* (*p*) and transitions to *arco* (*f*).
- Violoncello (Vc.):** Starts with a *pizz.* (*p*) and transitions to *arco* (*f*).
- Double Bass (Cb.):** Starts with a *pizz.* (*p*) and transitions to *arco* (*f*).

N. 3 - SCENA E DUETTO

Stanze d'Elvira. Se finestre gotiche sono aperte. Si vedono le fortificazioni, ecc.

Allegro molto $\text{♩} = 120$

Cl.
La

Fg.

f

Allegro molto $\text{♩} = 120$

I.
Vni

II.

Vle

Vc.

Clb.

Ob

Cl.
La

Fg.

Cor.
La

Trb
R.

Trbn

I.
Vni

II.

Vle

Vc.

Clb.

a2

a2

a2

a3

I. II.

36

Fr.

36

I. Vni

II. Vni

Vlc

Vc. Ch. *uniti*



Fl.

Ott.

Ob. *a2*

Cl. *La*

Fg.

Cor. *I, II. a2*

Trb. *Re*

Trbn

Tp.

I. Vni

II. Vni

Vlc

Vc. Ch.

37

VUOTA

Ob. *a2*
Cl. I. *a2*
Fg. *a2*
ELVIRA
I. Vni
II. Vni
Vle
Vc. Cb.

This section contains the first part of the score for measures 37 and 38. It includes staves for Oboe (a2), Clarinet I (a2), Bassoon (a2), and the vocal staves for ELVIRA and GIORGIO. The string section (Violins I & II, Viola, Violoncello/Double Bass) is also present. The score is marked 'VUOTA' (empty) for the vocal lines in these measures.

37

VUOTA

Oa-ma-to

38 Lento

ELVIRA
GIORGIO
I. Vni
II. Vni
Vle
Vc. Cb.

zi-o, o mio se-con-do pa-dre!
Perche' mesta cosi?

This section contains the second part of the score for measures 38 and 39. It includes staves for Violins I & II, Viola, Violoncello/Double Bass, and the vocal staves for ELVIRA and GIORGIO. The score is marked 'Lento'. The vocal lines contain the lyrics: 'zi-o, o mio se-con-do pa-dre!' and 'Perche' mesta cosi?'.

38 Lento

Cl. I. *a2*
Fg. *a2*
Cor. Fa I. II.
ELVIRA
GIORGIO
I. Vni
II. Vni
Vle
Vc.
Cb.

Ah chia-mami tua figlia.
M'ab-brac-cia El-vi-ra. O fi-glia o no-me che la vecchiezza

This section contains the third part of the score for measures 38 and 39. It includes staves for Clarinet I (a2), Bassoon (a2), Horn (Fa), and the vocal staves for ELVIRA and GIORGIO. The string section is marked with 'pizz.' (pizzicato) and 'arco' (arco). The vocal lines contain the lyrics: 'Ah chia-mami tua figlia.', 'M'ab-brac-cia El-vi-ra.', and 'O fi-glia o no-me che la vecchiezza'.

GIORGIO

mi-a con-so - la e al - - let-ta pel dolce tempo ch'io ti veglio ac-canto pel palpi-tar del mio paterno

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

GIORGIO

core e pel so-a-ve pianto che in questo giorno d'allegrez-za pieno piovedal ciglio ad i-nondarmi il

I. Vni

II. Vni

Vle

Vc.

Cb.

ELVIRA

(con forza)

Spo - sa!

GIORGIO

se - no o fi-glia mia di - let-ta, og-gi spo-sa sa - ra - i.

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Ob.

Cl.
Lu

Fg.

Cor.
R.

Trb.
R.

Trbn

Tp.

LIVRA

con fermezza

No! Ma - i!

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Fl. *f* *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Fg. *ff*

Cor. *a2* *ff*

Trb. *a2* *ff*

Trbn *a3* *ff*

Ip. *ff*

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Ch. *ff*

Fl. *pp*

Ott. *pp*

Ob.

Cl.
La *pp*

Fg. *a 2*
pp

Cor.
Re *pp*

Trb.
Re

Trbn

Tp.

EIVIRA
Sai co-m'ar - - de in pet - to mi - - o bella

Vni I. *pp*

Vni II. *pp*

Vlc *pp*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

Fl.
Ott.
Cl.
La
a 2
Fg.
Cor.
Re
ELVIRA
fiam - - ma on-ni - pos - sen - - te, sai ch'è pu - ro è il mio de-

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
Ott.
Ob.
Cl.
La
Fg.
Cor.
Re
ELVIRA
- si - o che in-no-cente è que - - sto co - re, sai ch'è

I.
Vni
II.
Vle
Vc.
Cb.

Fl. *p* *f*

Ott. *f*

Ob. *f*

Cl. *p* *f* *p*

Cl. *p* *f* *p*

Fg. *f* *pp*

Cor. *a2* *f* *pp*

ELVIRA
 pu - ro il mio de - si - o, che in - no - cen - te è que - sto

I. *pp*

Vni. *pp* *f* *pp*

Vle. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Cb. *pp* *f* *pp*

40

Fl. *ff* *pp*

Ott. *ff* *pp*

Ob. *a2 ff* *pp*

Cl. *ff* *pp*

La *ff* *pp*

Fg. *ff* *pp*

Cor. *ff*

Re *a2 ff*

Trb. *a2 ff*

Re *a3 ff*

Trbn. *ff*

ELVIRA *cor.* Se tre-man - te al-l'a - ra in -

40

I. *ff* *pp stacc.*

Vni *ff* *pp stacc.*

II. *ff* *pp stacc.*

Vle *ff* *pp*

Vc. *ff* *pizz. pp*

Ch. *ff* *pizz. pp*

Fl. *p*

Cl. *p*

La *p*

Fg. *p*

Cor. *a2 p*

Re *p*

ELVIRA -nan - te strasci - na - ta un di sa - rō! — forsen - na - ta in quel - l'i -

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

Fl. *sf* \rightarrow *pp*

Ob. *a2* *sf* \rightarrow *pp*

Cl. *sf* \rightarrow *pp* *p* *sf* \rightarrow *pp*

Fg. *sf* \rightarrow *pp* *p* *sf* \rightarrow *pp*

Cor. *sf* \rightarrow *pp*

ELVIRA
-stan-te di do-lo-re io mo-ri-rò!.. for-sen-

I. Vni *sf* \rightarrow *pp*

II. Vni *sf* \rightarrow *pp*

Vle *sf* \rightarrow *pp*

Vc. *Arco* *Pizz.* *Arco* *pp*

Ch. *pp*

Fl.

Ob. *a2*

Cl. *La*

Fg.

ELVIRA
-na - tainquel - l'i - stan - te di do - lor di do -

I. Vni

II. Vni

Vle

Vc. *pizz.*

Ch.

Fl. *ff*

Ott. *ff*

Oh. *ff*

Cl. *ff*

Cl. *ff*

Fg. *ff* *pp*

Cor. *ff*

Re

Trb. *ff*

Re

Trbn. *ff* *a3*

ELVIRA

-lor — io mo-ri - rò — in quel - l'i - stan - te di — do -

I. *ff* *pp*

Vni

II. *ff* *pp*

Vle *ff* *pp* *pizz.*

Vc. *ff* *pp* *pizz.*

Ch. *ff* *pp* *pizz.*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*
a3

Ip. *ff*

EVTRA *>*
-lor di do - lor si di do - lor mor -

Vni I. *ff sf sf*

Vni II. *ff sf sf*

Vle *ff sf sf*

Vc. *ff sf sf*

Cb. *ff sf sf*

Fl. *ff*

Ott. *ff*

Ob. *ff*

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

La. *ff* *pp* *ff* *pp*

Fg. *ff* *pp* *ff* *pp*

Cor. *ff* *ff*

Ro. *ff* *ff*

Trb. *ff* *ff*

Ro. *ff* *ff*

Trbn. *ff* *ff*

Trp. *ff* *ff*

ELVIRA
-rò, di do - lo - re io mo - ri - rò, di do -

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

Vni. *ff* *pp* *ff* *pp*

II. *ff* *pp* *ff* *pp*

Vle. *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp*

Ch. *ff* *pp* *ff* *pp*

42

Fl. *ff* *pp*

Ott. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

La. *ff* *pp*

Fg. *ff* *pp* *a 2*

Cor. *ff* *pp*

Re. *ff*

Trb. *ff*

Trbu. *ff* *a 3*

Tp. *ff*

LIVIA *con forza*
-lor _____ mo - -ri - rō!

MORGIO _____ Scac-cia o

42

I. *ff*

Vni. *ff* *pp*

II. *ff* *pp*

Vie. *ff* *pp*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Re.

ELVIRA Mo - rir si... sposa non

GIORGIO ma - i pensier si ne - ro.

I. Vni *pp*

II. Vni

Vle

Vc. *pp*

Ch. *pp*

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Tib.
Re

Tp.

ELVIRA
ma - i

GIORGIO
Che di-ra - i se il ca - va - lie - ro qui ve-

I.
Vni

II.

Vic.

Vc.
Cb.

Detailed description: This is a page of a musical score, page 137. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. La), Bassoon (Fg.), Horn (Cor. Re), Trumpet (Tib. Re), Trombone (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vic.), and Violoncello/Double Bass (Vc. Cb.). The vocal parts are for Elvira and Giorgio. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into three measures. The Flute and Oboe parts have melodic lines with slurs. The Clarinet and Bassoon parts have more rhythmic, sixteenth-note patterns. The Horn and Trumpet parts have block chords. The Violin and Viola parts have accompaniment patterns. The vocal parts have lyrics: Elvira sings "ma - i" and Giorgio sings "Che di-ra - i se il ca - va - lie - ro qui ve-". There are dynamic markings like *sf* (sforzando) and *a 2* (second ending) in the instrumental parts.

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

Tp.

ELVIRA

GIORGIO

Ciel! ri - pe - ti, chi ver -
-drai, se tuo sa - rā?

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ott.

Ob.

Fg.

Cor.
Re

Tp.

ELVIRA

GIORGIO

-rā? E-gli! chi? E fia ve - ro?
E - gli stesso. Ar - tu-ro. Oh fi - - glia, il

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.

Ott.

Ob.

Fg.

Cor.
Re

Tp.

LIVIA *(fuori di sè per gioia)*
E - gli? Ar - tu - ro Oh ciel! E fia

GIORGIO
giuro! Ar - tu - ro.

I.
Vni

II.
Vni

Vcl.

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

La. *f*

Fg. *f*

Cor. *a 2* *f*

Re. *a 2* *f*

Trb. *f*

Trbn. *f*

Tp. *f*

ELVIRA
ve-ro? Oh gio - ia! Oh gio - ia! Oh

GIORGIO
Si, oh si, t'al - le - gra, mia buona El-vi - ra, ah! si t'al-

I. *f*

Vni. *f*

II. *f*

Vle. *f*

Vc. *f*

Ch. *f*

43

Ob *p*

Cl. *p*

Fg. *a2 p* *ff*

Cor. *a2 p*

ELVIRA

GIORGIO

Non è so- gno... Oh Artu - ro! oh a-^mor.

Non è so- gno... Oh Elvi - ra! oh amor.

I. *ff*

Vii

II. *ff*

Vie *ff*

Vc. *ff*

43

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *a2 pp*

Fg. *pp*

Cor. *a2 pp*

GIORGIO

Elvira s'abbandona fra le braccia dello zio

Pian - gi, o fi - glia sul mio se - no pian - gi, ah pian - gi di con -

I. *pp*

Vii *pp*

II. *pp*

Vie *pp*

Vc. *Pizz.*

Cl. *(Arco)*

Fl. *sf* *pp*

Ott.

Ob. *sf*

Cl. *sf* *pp*

La

Fg. *sf* *pp*

Cor. *sf*

Rc.

GIORGIO

-ten - to ti can - cel - li o - gni tor - men - to que - sta

I. Vni *f* *pp*

II. *pp*

Vic

Vc. *f* *pp*

Cb. *f* *pp*

Fl. *f* *pp*

Ob. *f*

Cl. *f*

La

Fg. *f*

Cor. *f*

Rc.

GIORGIO

la - cri - ma d'a - mor. E tu mi - ra, o Dio pie -

I. Vni *f* *pp*

II. *f* *pp*

Vic *arco* *f* *pp*

Vc. *f* *pp*

Cb. *pp*

Fl. *f*

Ou. *f*

Ob.

Cl. *f*
La

Fg. *f*

Cor. *pp*
Re

GIORGIO

- to - so, l'in - no - cen - za in tu - man ve - lo: be ne

I. *f*

Vii. *f*

Vic. *f*

Vc. *f*

Ch. *f*

Fl. *pp*

Ou. *pp*

Ob. *pp*

Cl. *pp*
La

Fg. *pp*

Cor. *pp*
Re

GIORGIO

- di - ci tu dal cie - lo que - sto gi - glio di can -

I.

Vii. *stacc.*

Vic. *pp*

Vc. *pizz*

Ch. *(arco)*
p

44

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
Re

ELVIRA

Ah! quest'al-ma al duolo av-vez-za, è si vin-ta dal gio-i-re, che or-mai non può ca-

GIORGIO

-dor. Cian-gio ti-glia sul mio se-no piangi piangi di con-ten-to ti can-cel-li o-gni tor-

44

I.

Vii

pp

II.

pp

Vie

pp

Vc.

arco

pp

Cb.

pp

Fl.

Ob.

Cl.
La

Fg.

Cor.
Re

ELVIRA

-pir si gran dol cez - - za! ah quest'alma alduolo av-vez-za, è si vin - ta dal gio -

GIORGIO

-mento que-sta la cri-ma d'amor! pian-gi, o fi-glia sul mio se-no piangi ah! pian-gi di con -

I.

Vni

II.

Vle

Vc.

Cb.

45 Poco più mosso

Fl.

Ott.

Ob.

Cl.
La

Fg.

Cor.
R.

Tub.
R.

Tub.

Tr.

LIVIA

GIORGIO

i - re, che or-main non puõ ca - pir si gran dol-vez - - za, che or -

-ten-to, ti can-cel-li o-gni tor-men-to questa la-cri-ma d'a-mor, que - sta

45 Poco più mosso

I.

Vni

II.

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.
1.a

Fg.

Cor.
Re

Trb.
Re

Trbu.

Tp.

LA VIRA

GIORGIO

mai non può ca - pi - re, che or - mai non può ca
la - cri - ma d'a - mo - re que - sta la - cri - ma d'a -

I.

Vni

II.

Vcl.

Vc.

Cl.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trb. *ff*

Tp. *ff*

ELVIRA
- pi - re si gran dol - cez - za

GIORGIO
- mo - re que - sta la - cri - ma d'a - mor.

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cl. *ff*

Fl.

Ott.

Ob.

Cl.
In

Fg.

Trb.
Re

Trbn
a3

Tp.

mutano in Sib

I.
Vni

II.
Vni

Vie

Vc

Cb.



46 *Meno allegro* ♩ = 112

Ob.

Fg.

ELVIRA

Chi

46 *Meno allegro* ♩ = 112

I.
Vni

II.
Vni

Vie

Vc.

Cb.

pizz.

pizz.

Fl. *p*

Ob. *sf p*

Fig. *sf p sf pp*

Cor. I. *p*

LIVIA
 mosse a miei de - sir il ge - ni - tor?

GIORGIO
 A -

I. Vni *sf p pp*

II. Vni *sf p pp*

Vle *sf p*

Vc. *arco sf p pizz. pp*

Cb. *arco sf p pizz. pp*

Fl.

Ob.

Cl.
Si^b

Fg.
a2

Cor.
Fa

GIORGIO

scol-ta. Sor - gea la not-te fol - ta, ta - cea la ter-raeîl

I.
Vni

II.

Vle

Vc.

Cb.

morendo

arco

pizz.



Cl.
Si^b

GIORGIO

cie - lo, pa - rea na - tu - ra av - vol - ta, av - vol - tain me - sto

I.
Vni

II.

Viu

Vc.

Cb.

47

Fl. *pp*

Ob. *pp*

Cl. Sib

Fg.

Cot. *sf*

GIORGIO *vel.* L'o - ra propi - ziaai mi - se - ri, il tuo pre - gar tue,

47

I. Vni

II. Vni

Vic. *sf*

Vc. arco pizz.

Ch. arco pizz.

Fl.

Ob.

Cl.
Sopr.

Fg.

Cor.
F.

Detailed description: This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. Sopr.), Bassoon (Fg.), and Cor Anglais (Cor. F.). The woodwinds play melodic lines with various ornaments and dynamics, while the brass instruments provide harmonic support with sustained notes and chords.

GIORGIO

la - gri - me, m'av - va - lo - rar, si l'a - ni - ma, si l'a - ni - ma che

Detailed description: This block shows the vocal line for the character Giorgio. The lyrics are: "la - gri - me, m'av - va - lo - rar, si l'a - ni - ma, si l'a - ni - ma che". The melody is in a lower register, starting with a long note followed by a series of eighth and sixteenth notes.

I.
Vn.

II.
Vn.

Vc.

Cb.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (I. Vn.), Violin II (II. Vn.), Viola (Vc.), and Cello (Cb.). The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes, with some sustained notes in the lower registers.

Cl.
Sopr.

Fg.

Cor.
F.

LIVIA

ORGIO

Oh! mio con - so - la - tor!

vo - lo, che vo - lo al ge - ni - tor. Io co - minciai: Ger -

Detailed description: This block contains the musical notation for woodwinds, brass, and vocalists. It includes staves for Clarinet in C (Cl. Sopr.), Bassoon (Fg.), Cor Anglais (Cor. F.), Livia, and Giorgio. Livia has a melodic line with a trill-like figure. Giorgio's line includes the lyrics: "vo - lo, che vo - lo al ge - ni - tor. Io co - minciai: Ger -". The woodwinds and brass provide harmonic support.

I.
Vni

II.
Vni

Vc.

Vc.

Cb.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vc.), Cello (Vc.), and Cello (Cb.). The strings continue with their rhythmic accompaniment, featuring eighth and sixteenth notes.

Fl. *pp*

Ob. *pp* I

Ci. *pp*
 Sib. *pp*

Fg. *pp*

Cor. *pp* a2

GIORGIO *pp*
 - ma - no, nè più po-tei par - lar: al - lor ba - gnai sua

I. *pp*
 Vln. *pp*
 II. *pp*

Vle. *pp*

Vc. *pp*

Clb. *pp*

Fl. *p*

Ob. *I* *p*

Cl. *Sf*

Sib. *Sf*

Fg. *Sf*

Cor. *Sf*

Tra. *Sf*

TORCIBO

ma - - no d'un mu to la - gri - mar. Poi

I. *f p*

Vni. *f p*

II. *f p*

Vle. *Sf*

Vc. *arco*

Cl. *arco*

48

Fl.

Ob.

Cl.
Si^b

Fg.

Cor.
La

GIORGIO

ri - pi - gliai tra ge - mi - ti: L'an - ge - li - ca tua El -

48

I.
Vni

II.
Vni

Vla

Vc

Cb.

Cl. Sib

Fg.

Cor. Fa

GIORGIO

pp

- vi - ra pel pro-de Ar-tur so - spi - ra; se ad al - tre noz - ze an -

I. Vni

II. Vni

Vlc

Vc.

Cb.

Cl. Sib

Fg.

Cor. Fa

GIORGIO

- dra, se ad altre noz - - ze an - dra - mi - se-ra mi - se-ra pe - ri -

I. Vni

II. Vni

Vlc

Vc.

Cb.

49

Ob. *ppp*

Cl. Si^b *ppp*

Cl. Si^b

Fg. *ppp*

Cor. Ia *ppp*

ELVIRA

Oh! an-giol di pie - tà — sce- so dal ciel per me! Eil

TORRIBO - rā!

49

I. *ppp*

II. *ppp*

Vla *ppp*

Vc *ppp*

Cb

Fl.

Ob.

Cl. Sib

Fg.

Cor. Ia

ELVIRA
pa - dre? E poi...

GIORGIO
O - gnorta - ce - a... Ei di - ce - a: Ric - car - do

I. Vm
cresc.

II. Vm

Vle

Vc. arco pizz.

Cb.

Detailed description of the musical score: This page contains a full orchestral score with vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet in B-flat (Cl. Sib). The string section consists of First Violin (I. Vm), Second Violin (II. Vm), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Elvira and Giorgio. The score is written in a common time signature. The woodwinds and strings play melodic and harmonic lines, while the vocalists sing their respective parts. The lyrics are in Italian. The score includes performance instructions such as 'cresc.' for the first violin and 'arco' and 'pizz.' for the cello.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fu a2

Trb. Re a2

ELVIRA

GIORGIO

Ciel!

chie-see ottennea mia fe - de... ei la mia fi - glia a - vra'.

I. Vni

II. Vni

Vle

Vc. arco pizz.

Cb.

50

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fu a2

Trb. Re a2

ELVIRA

GIORGIO

So - loa u - dir - tiio pal - pi - to e tu?

50

La fi - glia mi - sera, io ri - pe -

I. Vni

II. Vni

Vle

Vc. arco

Cb. arco

e f e secche

Fl.

Ob.

Cl. Sib.

Fg.

Cor. Fa

GIORGIO

-tea, ri-pe-te - a, mor-ra. La fi-glia mi - se-ra, io ri-pe - te-a, ri-pe-te-a, mor-

I. Vni

II. Vni

Vle.

Vc.

Cb.

sf *p* *p* *sf* *a2* *sf* *p*

Detailed description: This system includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, and Violin II. The vocal soloist, Giorgio, has the lyrics: "-tea, ri-pe-te - a, mor-ra. La fi-glia mi - se-ra, io ri-pe - te-a, ri-pe-te-a, mor-". The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamic markings include *sf* (sforzando), *p* (piano), and *a2* (second octave).

[51] Allegro assai ♩ = 160

Fl.

Ott.

Ob.

Cl. Sib.

Fg.

Cor. Fa

Trb. Hr.

Trbn.

Tp.

GIORGIO

-ra. Ah! vi - - va, ei mi di - ce - a, e strin - ge - mial cor;

f *f* *f* *a2* *f* *a2* *a3* *f*

Detailed description: This system includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet, Trombone, and Tenor Trombone. The vocal soloist, Giorgio, has the lyrics: "-ra. Ah! vi - - va, ei mi di - ce - a, e strin - ge - mial cor;". The woodwinds play melodic lines with various ornaments and slurs. The brass section provides harmonic support with sustained notes and slurs. Dynamic markings include *f* (forte) and *a2*, *a3* (octaves).

[51] Allegro assai ♩ = 160

I. Vni

II. Vni

Vle.

Vc.

Cb.

f *f* *f* *f* *f*

Detailed description: This system features the string section: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with slurs and dynamic markings, including *f* (forte).

Fl. *sf*

Ott. *sf*

Ob. *sf*

Cl. Sib. *sf*

Fg. *sf* a2

Cor. Fa *sf* a2

Trb. *sf* a2

Trbu. *sf* a3

Tp. *sf*

sul palco Cor. Re *f* (sui palco)

GIORGIO *f* (Odesi)
 sia Elvi - - ra - - fe - li - - ce, sia lie - - ta - - d'a - - mor.

I. Vni

II. Vni

Vic.

Vc.

Ch.

sul palco Cor. Re

in lontananza un suono di Corni da caccia)

ELVIRA *f*
 O - di Qual

Vc.

Ch.

a 2 *in LA*

Cl. Si^b

Fg. *a 2* *ff*

Cor. Fu. *in Re*

Trb. Re *a 2* *sf*

Trbn.

sul palco
Cor. Re

ELVIRA *(Elvira)*
suon si de-sta?

GIORGIO
A-scoltiam! è il se-gnal di gen-te d'ar-me.

I. Vni *ff* *sf ppp*

II. Vni *ff* *sf pp*

Vie. *sf pp*

Vc. Cb. *sf pp*

uniti

53

sul palco
Cor. Re *ff sf p sf*

resta immobile per l'attenzione che presterà. Nel suo volto si devono scorgere i gradi d'una gioia che alle parole "Artur Talbo," deve essere all'entusiasmo)

CORO
Vc. Ten. *(fuori della fortexxa)* Vie - ne il pro - de

Bassi Vie - ne il pro - de

53

I. Vni

II. Vni

Vie.

Vc. Cb.

Fig.

Tp.

Cor. li. *sul palce*

ELVIRA

GIORGIO

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. In

Fig.

Tp.

Cor. Re. *sul palce*

ELVIRA

GIORGIO

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

sf

p

Ta-ci. (*Prestando attenzione*)

Senti?

e no - bil can - te.

e no - bil con - te.

54

pp

Ah non re - si - sto!..

Ah non tel dis - si?..

Deh ti calma!

Ar - tur Tal - bo.

Ar - tur Tal - bo.

e

Cl. La
 Fg.
 Tp.
 sul palco
 Cor. Re
 ELVIRA *(abbracciando Giorgio)*
 Ah — pa-dre mi-o!
 CORO
 Ca - va - lier. — *(dentro la fessura)* Sord Ar - tu - ro var - chi il pon -
 Ca - va - lier. — Sord Ar - tu - ro var - chi il pon -
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

Fl.
 Cl. La
 Fg.
 Tp.
 sul palco
 Cor. Re
 ELVIRA
 GIORGIO
 CORO
 I. 3
 A quel
 A quel
 - te, fa - te cam-po al pro' guer-rier.
 - te, fa - te cam-po al pro' guer-rier.
 I. 3
 Vni
 II. Vni
 Vle
 Vc. Cb.

Fl. I.

Cl. In

Fg.

Cor. No.

1p.

Cor. No. sul palco

LIVIA

GIORGIO

CORO

no - me, al mio con - ten - to, al mio co - re io cre - do ap -
 suo - no, al no - mea - ma - to, al tuo co - re or pre - sta
 - ro.
 - ro.

I.

II.

Vle.

Vc.

Ch.

pizz.

pizz.

Fl. *sf pp*

Ob.

Cl. *sf pp*

Cl. *sf pp*

Fg.

Cor. *pp*

ELVIRA
pe - na tanta gio - ia ho Dio pa - ven - to non ho

GIORGIO
fe - de queste gior - no ven - tu - ra - to d'o - gni

I. *sf pp*

II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Fl. *sf pp*

Ob. *sf pp*

Cl. *sf pp*

Cl. *sf pp*

Fg.

Cor. *sf pp*

ELVIRA
le - na a so - ste - ner... Ah A quel no - me, al mio can -

GIORGIO
gio - ia sia fo - rie - ro. A quel suo - no, al no - me a -

I. *sf pp*

II. *pp*

Vle. *sf pp*

Vc. *pp*

Cb. *pp*

uniti

Fl. *pp*

Ob.

Cl. *pp*

La.

Fg.

Cor. *pp*

Re.

ELVIRA *pp*

- ten - to, al mio co - re io cre - do ap - pe - na: tan - ta

GIORGIO *pp*

- ma - to, al tuo co - re or pre - sta fe - de: que - sto

ravvivando a poco a poco

I. *pp*

Vni.

II. *pp*

Vle.

Vc. *pp*

arco

Ch. *pp*

Fl. *sf*

Ob. *sf*

Cl. *sf*

La. *sf*

Fg. *sf*

Cor. *sf*

Re. *sf*

ELVIRA *sf*

gio - ia, oh Dio, pa - ven - to, non ho le - na a so - ste - ner,

GIORGIO *sf*

gior - no ven - tu - ra - to d'o - gni gio - ia ah sia fo - rier,

I. *sf*

Vni.

II. *sf*

Vle. *sf*

Vc. *sf*

Ch. *sf*

string.

Fl. *sf* *ff*

Otu. *ff*

Ob. *sf* *ff*

Cl. La *sf* *ff*

Fg. *ff*

Cor. Re *ff*

Trb. Re *ff*

Trbn *ff* *33*

Tp. *ff*

string.

LLVIRA *sf*
non ho le-na a so - - - ste -

GIORGIO *sf*
d'o - gni gio - ia, d'o - gni gio - ia sia fo -

string.

Vni I. *sf* *ff*

Vni II. *sf* *ff*

Vle *sf* *ff*

Vc. *sf* *ff*

Cb. *sf* *ff* *arco*

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

UVR
-ner. Sen - ti?

GIORGIO
-rier. sei

Sopr.
Ten. Ad Ar - tu - ro... de' ca - va - lier -
Bassi: } Ad Ar - tu - ro... de' ca - va - lier -

CORO

I.
Vni
II.
Vle
Vc.
Cb

Fl.

Ott.

Ob.

Cl.
la

Fg.

Cor.
Re

Trb.
Re

Trbn

Ip.

ELVIRA

GIORGIO

sen - ti? A quel

A quel

CORO

le don - zel - leed i guer - rie - ri fan - no fe - sta e fan - no o -

{ le don - zel - leed i guer - rie - ri fan - no fe - sta e fan - no o -

I.

Vni

II.

Vie

Vc.

Ch.

pp

pp

57 I. Tempo

Fl. *pp* *sf pp* *sf pp*

Ob.

Cl. *sf pp* *sf pp*

La. *sf pp* *sf pp*

Fg. *pp* *pp* *pp*

Cor. *pp* *pp* *pp*

Re.

LLVIRA
no - me, al mio con - ten - to, al mio co - re io cre - do ap - pe - na: tan - ta

GIORGIO
suo - no, al no - me a - ma - - to, al tuo co - re or pre - sta - fe - - de: que - sto

- nor.

CORO
- nor.

- nor.

57 I. Tempo

I. *sf pp* *sf pp*

Vni. *pp* *pp* *pp*

II. *pp* *pp* *pp*

Vlc. *pp* *pp* *pp*

Vc. *Pizz.* *pp* *pp*

Ch. *Pizz.* *pp* *pp*

I.

Fl.

Ob.

Cl.
1a

Fg.

Cor.
Re

ELVIRA

GIORGIO

gio - ia, oh Dio, pa - ven - to non ho - le - na a so - ste -
gior - no - ve - tu - ra - to - d'o - gni - gio - ia - sia - fa -

I.
Vni

II.

Vle

Vc.

Cb.

58

Fl.

Ob.

Cl.
1a

Fg.

Cor.
Re

ELVIRA

GIORGIO

ner... ah! A quel no - me, al mio con - ten - to, al mio
- rie - ro. A quel suo - no, al no - me a - ma - to, al tuo

58

I.
Vni

II.

Vle

Vc.

Cb.

ravvivando a poco a poco

I.

Fl.

Ob.

Cl. La

Fg.

Cor. Re

ELVIRA

GIORGIO

Vni I.

Vni II.

Vlc

Vc.

Cb.

co - re io cre - do ap - pe - na: tan - ta gio - ia, oh Dio, pa -
 co - re or pre - sta fe - de: que - sto gior - no ven - tu -

I.

Fl.

Ob.

Cl. La

Fg.

Cor. Re

ELVIRA

GIORGIO

Vni I.

Vni II.

Vlc

Vc.

Cb.

-ven - to, non ho le - na a so - ste - ner non ho
 -ra - to d'o - gni gio - ia ah sia fo - rier d'o - gni

uniti pizz.

Fl. *ff* *ff*

Ott. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* *ff*

La. *ff* *ff*

Fg. *ff* *ff*

Cor. *ff* *ff*

Trb. *ff* *ff*

Trbn. *ff* *ff*

Ip. *ff* *ff*

LILIRA
le-na a so - - - ste-ner a so - ste-ner, ah

GIORGIO
gio-ia, d'o-gni gio-ia sia fo-rier, è bel fo-rier,

Vn. I. *ff* *ff*

Vn. II. *ff* *ff*

Vcl. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Cl. *ff*

Fg. *ff* a2

Cor. *ff* a2 *sf*

Trb. *ff* a2 *sf*

Trbu. *ff* a3 *sf*

Tp. *sf*

ELVIRA *sf*
 non ho for - - - za, ah non ho forza a soste - ner, a _____ so - ste -

GIORGIO
 è belfo - rier, si d'ogni gio - ia questo giorno ventu - ra - to d'ogni gio - ia _____ è

I. *ff*

Vin. *ff*

II. *ff*

Vlc. *ff*

Vc. *ff* *sf*

Cb. *ff* *sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf*

Fl.

Ott.

Ob.

Cl.
1a

Fg.

Cor.
Re

Trh.
Re

Trbn

Tp.

ELVIRA
-ner, ah no, a so - ste - ner, ah non ho for - - - - - za, ah non for -

GIORGIO
bel fo - - - rier, è bel fo - rier è bel fo - rier, sì d'o - òni òi - ia que - sto

I.

Vni

II.

Vle

Vc.

Ch.

Fl. *ff*

Ott. *ff*

Ob. *ff* a 2

Cl. I.a *ff*

Fg. *ff* a 2

Cor. Re *ff*

Trb. Re *ff*

Trbn. *ff* a 3

Tp.

ELVIRA
- za a soste - ner, a ————— soste - ner, ah no, ah non ho forza a so - ste -

GIORGIO
giorno ventu - rato, d'ogni gio ia — è bel fo - rier, sì d'o - gni gio - ia bel fo -

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Ch. *ff*

Fl. *sf e ff sempre sf sf*

Ott. *sf e ff sempre sf sf*

Ob. *sf e ff sempre sf sf*

Cl. *sf e ff sempre sf sf*

la *sf e ff sempre sf sf*

Fg. *sf e ff sempre sf sf*

Cor. *sf e ff sempre sf sf*

Re *sf e ff sempre sf sf*

Trb. *sf sf*

Re *sf sf*

Trbn. *sf sf*

Tp. *sf sf*

ELVIRA *(partono)*
-ner — ah — no.

MORGIO
-rier — fo — rier.

I. *sf e ff sempre sf sf*

Vni *sf e ff sempre sf sf*

II. *sf sf*

Ve *sf sf*

Vc. *sf e ff sempre sf sf*

Cb. *sf sf*

This page of a musical score, numbered 182, contains the following parts and their characteristics:

- Fl.** (Flute): Treble clef, featuring triplet eighth notes and sixteenth notes.
- Ott.** (Oboe): Treble clef, featuring triplet eighth notes and sixteenth notes.
- Ob.** (Clarinet): Treble clef, featuring triplet eighth notes and sixteenth notes, with a *2 2* marking.
- Cl. a** (Clarinet): Treble clef, featuring triplet eighth notes and sixteenth notes.
- Fg.** (Bassoon): Bass clef, featuring triplet eighth notes and sixteenth notes.
- Cor. Ro.** (Trumpet): Treble clef, featuring triplet eighth notes and sixteenth notes, with a *2 2* marking.
- Trb. Ro.** (Trumpet): Treble clef, featuring triplet eighth notes and sixteenth notes, with a *2 2* marking.
- Trbn.** (Trombone): Bass clef, featuring triplet eighth notes and sixteenth notes, with a *2 3* marking.
- Ip.** (Piano): Bass clef, featuring triplet eighth notes and sixteenth notes.
- Vni.** (Violin): Treble clef, featuring quarter notes and eighth notes.
- Vi.** (Viola): Treble clef, featuring quarter notes and eighth notes.
- Vc.** (Violoncello): Bass clef, featuring quarter notes and eighth notes.
- Cb.** (Contrabasso): Bass clef, featuring quarter notes and eighth notes.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The woodwind and brass parts have several measures with a *3* (triplet) marking. The string parts are primarily composed of quarter and eighth notes. The percussion part (Ip.) features a rhythmic pattern of eighth notes.

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

- Fl.** (Flute): Treble clef, playing a melodic line with triplets and slurs.
- Ott.** (Oboe): Treble clef, playing a melodic line with triplets and slurs.
- Ob.** (Bassoon): Treble clef, playing a melodic line with triplets and slurs.
- Cl. La.** (Clarinete en La): Treble clef, playing a melodic line with triplets and slurs.
- Fg.** (Fagot): Bass clef, playing a melodic line with triplets and slurs.
- Cor. Re.** (Corni in Re): Treble clef, playing a melodic line with a *2 2* marking.
- Trb. R.** (Trombe in Re): Treble clef, playing a melodic line with a *2 2* marking.
- Trbn.** (Tromboni): Bass clef, playing a melodic line with a *2 3* marking.
- Ip.** (Tuba): Bass clef, playing a rhythmic accompaniment with triplets.
- Vni I.** (Violini I): Treble clef, playing a rhythmic accompaniment.
- Vni II.** (Violini II): Treble clef, playing a rhythmic accompaniment.
- Vle.** (Viola): Bass clef, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Contrabbasso): Bass clef, playing a rhythmic accompaniment.

This page of a musical score, numbered 184, contains ten staves of music. The instruments are arranged as follows from top to bottom:

- Fl.** (Flute): Treble clef, starting with a series of eighth notes and then moving to a sustained note.
- Ott.** (Oboe): Treble clef, playing a similar melodic line to the flute.
- Ob.** (Oboe): Treble clef, featuring a triplet of eighth notes marked with a '3' and an 'a2' dynamic marking.
- Cl.** (Clarinet): Treble clef, playing a melodic line with a triplet marked '3' and an 'a2' dynamic marking.
- Cl.** (Clarinet): Bass clef, playing a melodic line with a triplet marked '3'.
- Fg.** (Fagotto): Bass clef, playing a melodic line with a triplet marked '3'.
- Cor.** (Corni): Treble clef, playing a sustained chord with an 'a2' dynamic marking.
- Trb.** (Trombe): Treble clef, playing a sustained chord.
- Tibu.** (Tromboni): Bass clef, playing a sustained chord with an 'a3' dynamic marking.
- Tp.** (Trombe): Bass clef, playing a sustained chord.
- I.** (Violini): Treble clef, playing a melodic line.
- II.** (Violini): Treble clef, playing a melodic line.
- Vle.** (Viola): Bass clef, playing a melodic line.
- Vc.** (Violoncello): Bass clef, playing a melodic line.
- Cb.** (Contrabbasso): Bass clef, playing a melodic line.

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like 'p' (piano) and 'a2' (accrescendo). The woodwind parts feature several triplet markings. The brass parts are primarily sustained chords, while the string parts have more active melodic lines.