

ATTO II.

VI. INTRODUZIONE

Andante grazioso. $\text{♩} = 108.$

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en SI.

Bassons.

Trombones.

Timbales
en FA.

Violons.

Alto.

LA COMTESSE.

RAGONDE.

CHŒUR
de
femmes.

LE COMTE.
CORIPHÉE.

RAIMBAUD.

LE GOUVERNEUR.

Violoncelle.

Contre-Basse.

Andante grazioso. $\text{♩} = 108.$

PP

F

This page of musical notation consists of 14 staves. The notation is written in treble and bass clefs. The key signature is one sharp (F#). The music features several dynamic markings: *Solo.*, *P*, *pp*, *pizz.*, and *arco*. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Solo.

Fl.

Clar.

C^o en FA.

B^o

Legg.

Solito voce.

Solito voce.

Sf

Sf

Sf

Sf

Sf

P

P

P

P

pizz.

Fl.

Hautb.

Cl.

C^o

B^o

Solo.

pizz.

This musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The dynamics range from fortissimo (FF) to piano (p). The score includes various musical notations such as slurs, accents, and articulation marks. The first staff (Violin I) starts with a fortissimo (FF) dynamic and features a complex rhythmic pattern. The second staff (Violin II) also starts with FF and has a long slur over the first few measures. The third staff (Viola) starts with FF and has a piano (p) dynamic marking in the second measure. The fourth staff (Cello/Double Bass) starts with FF and has a piano (p) dynamic marking in the second measure. The score concludes with a fortissimo (ff) dynamic marking and an arco instruction for the Cello/Double Bass.

Cl.
C² en FA.
B.¹

This system contains the first three staves of the score. The top staff is for Clarinet (Cl.), the middle for Bassoon (B.1), and the bottom for strings. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bassoon part includes a dynamic marking of *p*.

Fl.
Hautb.
Cl.
C.
Tromp.
B.²
Tromb.
arco.
arco.
arco.
Tms. //
arco.

This system contains the remaining staves of the score. The top staff is for Flute (Fl.), the middle for Oboe (Hautb.), Clarinet (Cl.), Bassoon (B.2), and Trombone (Tromb.), and the bottom for strings. The music continues with the same complex rhythmic pattern. The flute part includes a dynamic marking of *p* and a *a2* marking. The bassoon part includes a *Solo.* marking. The strings are marked *arco.* and *Tms. //*.

This page of musical score is for a string ensemble, likely a string quartet or quintet. It consists of 14 staves, with the first and eighth staves marked as "Rinforzando". The music is written in a common time signature and features a variety of rhythmic patterns, including sixteenth-note runs and staccato passages. Dynamic markings are prominent throughout, including *stacc.*, *F* (forte), and *FF* (fortissimo). The score is divided into measures by vertical bar lines, and some measures contain repeat signs (double bars with dots). The overall texture is dense and rhythmic, characteristic of a string ensemble piece.

The first system of the musical score consists of ten staves. The top staff is marked *Smorzando* and *P*. The second staff is marked *P*. The third staff is marked *Smorzando.* and *P*. The fourth staff is marked *Smorzando.* and *P*. The fifth staff is marked *Smorzando.* and *P*. The sixth staff is marked *Smorzando.* and *P*. The seventh staff is marked *Smorzando.* and *P*. The eighth staff is marked *Smorzando.* and *P*. The ninth staff is marked *Smorzando.* and *P*. The tenth staff is marked *Smorzando.* and *P*. The word *Solo* appears above the second staff in the fifth measure and above the sixth staff in the eighth measure. The word *Pizz.* appears below the eighth, ninth, and tenth staves in the tenth measure.

The second system of the musical score consists of five staves. The top staff is marked *arco.*. The second staff is marked *arco.*. The third staff is marked *arco.*. The fourth staff is marked *arco.*. The fifth staff is marked *arco.*. The word *pizz.* appears above the top staff in the second, third, and fourth measures. The word *pizz.* appears below the second, third, and fourth staves in the second, third, and fourth measures. The word *pizz.* appears below the fourth and fifth staves in the second, third, and fourth measures.

Musical score for a piece, page 272. The score consists of 14 staves. The first 10 staves are instrumental, with a piano (*p*) dynamic marking. The 11th and 12th staves contain vocal lines with French lyrics. The 13th staff is a double bass line with a *pizz.* (pizzicato) marking. The 14th staff is a double bass line with a *pizz.* marking. The lyrics are: "Deus in qui di pacem seruo seruo - la - noi di, la... Dans ce sé - jour calme et tran - quille sé - cou - lent nos jours nos".

II

C^{en} FA.

Fl. solo

B^{tr} solo

fp

fp

fp

fp

cal - ma del cor qui noi go - diam... contente appie - no; a che tre -

Uniti jours in no - cents et nous bra - vons dans cet a - si - le les en - tre.

fp

fp

fp

II

Hautb.

Cl.

C^{tr}

Tromp.

arco solo tocc.

pp

pp

pp

pp

mar di tra - di - tor? se - re - ni qui com - ten - te ap -

se - re - ni qui

p

p

-pie - no, a che tre - mar dei tra - di - - tor? Se-re-ni qui se-re-ni qui,
 can - tate ap - pieno, a che tre - mar... dei tra - di - - tor? Se-re-ni qui,

Musical notation includes various dynamics: *p*, *f*, *ff*, *arco*, and *arco*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal parts are written in a clear, legible font.

C^o en FA.

solto voce.

B.^o

solto voce.

P

leggero

P

a che tre-mar dei tra-di-tor?

les en tre pri-ses des mé-chants

solto voce.

Se-re-ni qui, contente ap-

Et nous bra-vons dans cet a-

Uniki

pizz.

pizz.

Fl.

Cl. solo.

C^o

pieno, a che tre-mar dei tra-di-tor? Si dei

si le a che tre-mar dei tra-di-tor? oui oui

arco

275.

Musical score for a symphony with vocal soloist. The score includes multiple staves for strings, woodwinds, brass, and a vocal line. It features dynamic markings such as *p*, *ff*, and *p pizz.*, and performance instructions like *sotto voce* and *arco*.

The vocal line includes the following lyrics:

Io fremo ancor quando vè passo; qual
 tra - di - tor? Si dei tra - di - tor?
 des me chants oui oui des me chants.

Performance markings include *pizz.* (pizzicato), *arco* (arco), and *sotto voce* (sotto voce).

Cl.

C^o

Tromp.

solo. > p

solo. > p

solo. > p

solo. > p

non v'è mai quel Conte Orty? O'ba il de-sti-no a noi pro-pen-so presto a noi lo di-seo-pri

Ragone.

Tradisci co-

Hautb. solo.

Cl.

Vcl. Vcl.

B[♭]

arco.

arco.

arco.

Lo ideal

-si Quale audace qual perfido e mendace! D'im sant'nom chere rinde pa-ce, gioia, onor...fingeroi ardi

arco

Detailed description: This is a page of a musical score, page 278. It contains ten staves of music. The top staff is for the Horns (Hautb.), marked 'solo.' and 'P'. The second staff is for the Clarinet (Cl.). The third and fourth staves are for Violins (Vcl.). The fifth staff is for the Bassoon (B♭). The sixth, seventh, and eighth staves are for the Violas (Vcl.), with 'arco.' markings. The ninth staff is for the vocal line, with the lyrics: '-si Quale audace qual perfido e mendace! D'im sant'nom chere rinde pa-ce, gioia, onor...fingeroi ardi'. The tenth staff is for the Bass. The music is written in a key with one flat and a common time signature. There are various musical notations including notes, rests, slurs, and dynamic markings.

Fl.

solo

p

ciel! possiamo ancora sostenerci in queste mura. Ode al ciel! possiamo ancora sostenerci in queste

This page of musical score contains the following elements:

- Woodwinds:** Multiple staves for woodwinds, including flutes, oboes, and bassoons, with dynamic markings ranging from *P* to *FF*.
- Strings:** Staves for violins, violas, cellos, and double basses, with dynamic markings including *P*, *f*, and *FF*.
- Vocal Soloists:** A vocal line with the lyrics: *ann - ra; si v'ha chi sal - vai no - stri di . . . si v'ha chi*.
- Conductor's Part:** A staff at the bottom with the instruction *arco.* and dynamic markings *P* and *FF*.

Allegro

Col Canto.

pizz. p

pizz. p

pizz. p

- dal - vai nostri di. Se - re - ni qui di pa - cin se - no sen vo - - la noi, di... La...

Dans ce sé - jour calme et tran - quil - le sé - cou - lent nos jours nos

Col Canto.

pizz. p

Cl. Solo.

P

Cl^a en FA. Solo.

B⁷

FP *FP* *F*

FP *FP* *F*

FP *FP* *F*

cal - - ma deb cor

Qui noi go - diam

jours in - no - cents

qui noi go - diam

Qui noi go - diam ... contente appie - - ro a esse tre -

et nous bra - vons dans cet a - si - - le le - en tre

FP *FP* *F*

Fl.

Hautb.

Solo.

Cl.

pp

F^o C^o

B^o

P

pp

P

arco

Solito voce.

a che tremar... dei traditor? De-re-ni qui, con tutte appie-no a che tre-

les entrepri... ses des méchants De-re-ni qui con-tente appieno

-mar dei tra-di-tor... qui noi go-diam

-pri... ses des mé-chants et nous bra-vons

7

C.B. p

The first system of the musical score consists of ten staves. The top five staves are for the vocal line, showing a melodic line with various rhythmic values and some triplets. The bottom five staves are for the piano accompaniment, featuring a steady bass line and more complex rhythmic patterns. Dynamic markings such as 'f' (forte) and 'arco' (arco) are present throughout the system.

-mar dei tra-di - - tor? se-re-ni qui se-re-ni qui a che tre -

The second system continues the musical score with vocal and piano parts. The vocal line includes the lyrics 'a che tre-mar... dei traditor?' and 'les en-tre-'. The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

que noi go-diam su a che tre -

The third system of the musical score features vocal and piano parts. The vocal line includes the lyrics 'ouï les né-chants' and 'ouï les en-tre-'. The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

ouï les né-chants ouï les en-tre-

The fourth system of the musical score features vocal and piano parts. The vocal line includes the lyrics 'ouï les en-tre-'. The piano accompaniment continues with similar rhythmic patterns and dynamic markings, ending with a double bar line and the word 'Fins'.

Fins // pizz. P

Fl.

Cl.

C² en FA.

B¹

Solo

Solo.

Solo.

Sotto voce.

Legg.

Arco

pizz.

-mar... dei tra-di-tor? Se-re-ni-tate contente ap-pieus a

-pi-se des me-chants et nous bra-vons dans cet a-si-le a-doe-tre.

-mar dei tra-di-tor? et nous bra-vons dans cet a-si-le les

-pi-se des me-chants et nous bra-vons dans cet si-le a

Fl.

Hautb

Cl.

C³

B^{na}

- ~~che tre-~~ - ~~mar dei~~ tradi- - tor? sì! sì! sì! dei tra-di-
 - mar dei tradi-tor, a che tremar dei tradi-tor? sì! sì! sì! dei tra-di-
 che tre-mar dei tra-di- - tor? sì! sì! dei tra-di-
 che tre-mar dei tra-di-tor? sì! sì! dei tra-di-

pizz.
P

The image shows a page of a musical score, page 286. It contains multiple staves of music. The top staves are instrumental, with dynamics like *p* and *ff*. The lower staves contain vocal lines with lyrics in French. The lyrics are:

-tor? si! si! si! Se-re-ni qui, a che tremar di tra - di -

-tor? si! si! si! oui nous bra-vons les en-tre-pri-ses des nic

-tor? si! si! oui nous bra-vons les en-tre-pri-ses des nic

-tor? si! si! oui nous bra-vons les en-tre-pri-ses des nic

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some markings like "Solo" and "arco.".

Musical score for instruments including piano, violin, and cello. The score consists of multiple staves. Dynamic markings include *P* (piano) and *FF* (fortissimo). There are several instances of *P* and *FF* throughout the score. A *Solo.* marking is present in the fifth staff from the top. The music features complex rhythmic patterns and melodic lines.

- tor?... Se - re - ni qui, a che tremar dei tra - - di - - tor? Se - re - ni

- chants oui nous bra - vous les en - tre - pri - ses des mé - chants oui des mé -

- chants oui nous bra - vous les en - tre - pri - ses des mé - chants oui des mé -

- chants oui nous bra - vous les en - tre - pri - ses des mé - chants oui des mé -

P FF Fin. // FF

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with a key signature of one flat and a 3/4 time signature. The tempo is marked 'Allegro. $\text{♩} = 76.$ '. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins with the lyrics: 'qui, a che tremar dei tradi-tor, dei tradi-tor?'. The second system continues the piano accompaniment and includes a section marked 'I. II. $\text{♩} = 2$ ' and 'III. $\text{♩} = 2$ ', with a dynamic marking of 'FII'. The tempo is again marked 'Allegro. $\text{♩} = 76.$ '. The vocal line continues with the lyrics: 'chants oui des me- chants oui des me- chants oui des me- chants.' This pattern of lyrics is repeated on the following two systems. The piano accompaniment includes various dynamic markings such as 'F' and 'F >>>>'.

C^o en FA.

B^o *P*
 Tromb^a *P*
 Timb. *P*
 F.^o *P*
 Vll^{le} *P*
 F. cou. *lez.*

C.B.

P
P
P
P
 Récit.
 La Comtesse.
 Vll^{le} *P*
 Le ciel gronde

Voh! come irato è il ciel! Io tremo di terror; si rovescia il ca-

P

A Tempo

FF

F

F

F

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

Udis.

A Tempo

Diavolo... - - - tutta con...

FF

The image shows a page of musical notation, page 291, consisting of 16 staves and four measures. The notation is arranged in a system with four measures per staff. The top staves (1-10) contain complex musical notation with various notes, rests, and dynamic markings. The bottom two staves (11-12) contain lyrics: "-pre-sa!" and "D'error... tutta com." The notation includes various musical symbols such as notes, rests, and dynamic markings.

The image shows a page of a musical score, page 292. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: *-presa!* *Rag.* *del cor si cal-me-ra il ciel... ciassiole.* The piano accompaniment consists of multiple staves with various musical notations, including chords, arpeggios, and melodic lines. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in a cursive script below the vocal line.

The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The next four staves are for a woodwind section (Flute, Oboe, Clarinet, and Bassoon). The bottom five staves are for a vocal line and piano accompaniment. The vocal line includes the lyrics: "de il cor si cal-me-rai il ciel ciassi-ste- Ap-pai-se ton cour-roux grand Dieu pro-te-ge". Dynamic markings such as *sf* and *sfz* are placed throughout the score to indicate accents and fortissimo passages.

de il cor si cal-me-rai il ciel ciassi-ste-

Ap-pai-se ton cour-roux grand Dieu pro-te-ge

This page of musical score, numbered 244, features a complex orchestral arrangement and a vocal line. The orchestration includes strings, woodwinds, and brass. The vocal line is written in French and includes the following lyrics: *Il est*, *il ciel*, *grand Dieu*, *il ciel ciassi - ste - ra*, *nous grand Dieu pro te - ge nous grand*, and *il*. The score is marked with *sf* (sforzando) and *grand* dynamics. The vocal line is written in a soprano or alto clef. The orchestral parts are written in various clefs, including treble and bass clefs. The score is divided into measures by vertical bar lines.

The musical score is arranged in 15 staves. The top 10 staves are for the orchestra, and the bottom 5 staves are for the choir. The lyrics are in French and are written below the choir staves. The lyrics are:

ciel il ciel... ci assistera
 il ciel il ciel... ci assiste-
 dieu grand dieu... pro... te... ge nous
 grand dieu grand dieu... pro... te... ge

De il cor si cal-me-rà, il ciel ci assi-ste.

ap-pai-se ton cour-roux grand Dieu pro-te-ge

-rà: ap-pai-se ton cour-roux grand Dieu pro-te-ge

nous ap-pai-se ton cour-roux grand Dieu pro-te-ge

Smorz. a poco a poco.

smorz. a poco a poco

sf smorz. a poco a poco

Smorz a poco a poco.

smorz. a poco a poco

mf nous grand Dieu

mf nous grand Dieu

mf nous grand Dieu

sf Smorz a poco a poco.

This musical score is for a piano and voice piece. It consists of 14 staves. The first 10 staves are for the piano accompaniment, and the last 4 are for the voice. The piano part includes a right-hand melody and a left-hand accompaniment. The voice part features a vocal line with lyrics. The score is marked with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and ornaments.

p

p

p

p

p

p

p

p

p

p

p

Unis.

Rag.

Sotto l'ombra di placido tetto astro lie to per noi splende

p

Solo.

pp

pp

pp

p

p

p

p

p

p

p

p

p

Rag

ai

La Contesse.

Allor esolate

Solto voce.

Fl.

Hautb.

C³

PP

PP

PP

PP

-pe- sta im- per- versar i senten- za in fan- doal cor in fan- doal

Fl.

Solo.

Hautb.

Cl.

PP

C³

B³

pizz.

arco

arco

UNIS

pizz.

arco.

Fin. //

This section contains the piano accompaniment and string parts for the final measures of the piece. It includes a piano part with various articulations and dynamics, and a string part with a 'Fin. //' marking. The notation is dense with notes and rests, typical of a musical score.

And.^{no} 66

Le Comte

Oh ! la gloire - ro - sée de - te quel pe - ni - sés - te pie - to - se, simple - ment

Coryphée

Noble cha - te - lai - ne vo - yez notre pei - ne et dans ce do - mai - ne dame de bon

Raimbaud

Noble cha - te - lai - ne vo - yez notre pei - ne et dans ce do - mai - ne dame de bon

Le Gouverneur

Noble cha - te - lai - ne vo - yez notre pei - ne et dans ce do - mai - ne dame de bon

- té ... Si - mès si - en pla - ce - te que - s'au - ne fu - ren - ti - vi pre - go accor - da - te l'ospita - li -

- té pour fuir la dis - gra - ce dont on nous me - na - ce don - nez nous par grâ - ce l'hospi - ta - li -

- té pour fuir la dis - gra - ce dont on nous me - na - ce don - nez nous par grâ - ce l'hospi - ta - li -

- té pour fuir la dis - gra - ce dont on nous me - na - ce don - nez nous par grâ - ce l'hospi - ta - li -

ta ... Vi - tre - go accor - da - te l'ospita - li - té ... l'ospita - li - té ... l'ospita - li - té ...

- té don - nez nous par grâ - ce l'hospi - ta - li - té l'hospi - ta - li - té l'hospi - ta - li - té

- té don - nez nous par grâ - ce l'hospi - ta - li - té l'hospi - ta - li - té l'hospi - ta - li - té

- té don - nez nous par grâ - ce l'hospi - ta - li - té l'hospi - ta - li - té l'hospi - ta - li - té

Cl. Allegro. $\text{♩} = 116.$

Solo.
C^o p
Tromp.
B^o
Tromb. Solo.
pizz.
pizz.
pizz.
La Contesse.
Ob. Solo!
che sarà mai, che si cer-ca a quest'ora? Se un in-fe-li-ce i fosse pom-
pizz.
pizz. Allegro. $\text{♩} = 116.$

Detailed description: This system contains ten staves. The first staff is for Clarinet (Cl.) with a 'Solo.' marking. The second staff is for First Trumpet (C^o) with a 'p' dynamic. The third staff is for Trombone (Tromp.). The fourth staff is for Bass Trombone (B^o). The fifth staff is for Trombone Solo (Tromb. Solo.) with a 'p' dynamic. The sixth, seventh, and eighth staves are for Piccolo (pizz.) in the right, middle, and left hands respectively. The ninth staff is for the vocal line, 'La Contesse', with lyrics: 'Ob. Solo! che sarà mai, che si cer-ca a quest'ora? Se un in-fe-li-ce i fosse pom-'. The tenth staff is for Piccolo (pizz.) with a 'p' dynamic. The tempo marking at the bottom is 'pizz. Allegro. ♩ = 116.'

Cl.
C^o
B^o
- in-vo-ca-ab-ter, veni a sub-ter-ra non ha-re-ti-um in tet-rae-gi-ta-

Detailed description: This system contains ten staves. The first staff is for Clarinet (Cl.). The second staff is for First Trumpet (C^o). The third staff is for Bass Trombone (B^o). The fourth, fifth, sixth, seventh, eighth, ninth, and tenth staves are for Piccolo (pizz.) in the right, middle, and left hands respectively. The vocal line continues with the lyrics: '- in-vo-ca-ab-ter, veni a sub-ter-ra non ha-re-ti-um in tet-rae-gi-ta-'. The system concludes with a double bar line.

I^o Tempo.

Cl.

The musical score is arranged in a system of staves. From top to bottom, the staves are:

- Cl. (Clarinet):** Treble clef, common time. Dynamic markings: *FF*.
- C. (Cello):** Bass clef, common time. Dynamic markings: *FF*.
- B. (Bassoon):** Bass clef, common time. Dynamic markings: *FF*.
- Tromb. (Trumpet):** Bass clef, common time. Dynamic markings: *FF*, *fp*.
- Timb. (Timpani):** Bass clef, common time. Dynamic markings: *FF*, *fp*.
- Violins:** Treble clef, common time. Dynamic markings: *arco.*, *unite*.
- Violas:** Treble clef, common time. Dynamic markings: *arco.*, *div.*, *unite*.
- Celli/Double Basses:** Bass clef, common time. Dynamic markings: *arco.*, *F*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page features the tempo marking **I^o Tempo.**

I^o Tempo.

The musical score is arranged in multiple staves. The top section consists of piano accompaniment for strings and woodwinds, marked with **FF** (fortissimo) and **F** (forte). The middle section features the vocal parts of the chorus, with lyrics in French: "Grand Dieu! Grand Dieu! dans ta bonté su...". The soloist, La Comtesse, is indicated by a vertical line. The bottom section includes a cello part marked **FF** *arco* and a double bass part marked **F**.

FF

FF

F

FF

F

FF

FF

FF

FF

FF

ff

ff

La Comtesse.

Coriphée.

Grand Dieu!

Grand Dieu!

per tua bonté

Grand Dieu

grand Dieu

dans ta bonté

Grand Dieu

grand Dieu

dans ta bonté

Grand Dieu

grand Dieu

dans ta bonté

FF
arco

F

-pre-ma Deb cal-ma, Deb ce lma degli a stri il ri -
 -pre me ap pai - se ap pa - se cel o - rage af -
 -pre me ap pai - se ap pai - se cel o - rage af -
 -pre me ap pai - se ap pai - se cel o - rage af -

-gare; puote soffrir, abi! pena estrema, quel obe ci stringe in dolce lacrima
 - fieux en ce mo-ment ce lui que j'ai - me est peut être aus - si mal heu-
 - fieux puote soffrir abi! pena estrema qui obe ci stringe.
 - fieux en ce moment l'epoux que j'ai - me est peut être

- mor puote sof - fir, ah! pe - na e - strema puote sof - fir, ah! pe - na e -
 - reux en ce mo - ment ce lui que j'ai - me / en ce mo - ment ce lui que
 in amur puote sof fir ah! pe - na e strema, puote sof -
 malheureux en ce mo - ment le - poux que j'ai - me en ce mo -
 sf sf sf sf sf sf

The image shows a page of a musical score, numbered 308. It features a complex arrangement of instruments and a vocal line. The top section consists of ten staves of music, likely for a string quartet or similar ensemble, with various dynamics such as *sf* (sforzando) and *sfz* (sforzando) indicated. The lower section contains a vocal line with lyrics in French, including the words "strema", "Qui est ce qui stringe in dolce laccio amor", "grand", "j'ai me est peut-etre aus-si malheu-reux", "grand", and "fais ah pe-nae-strema". The lyrics are written in a cursive hand. The bottom section continues with more musical notation, including a bass line and further dynamics.

strema,

Qui est ce qui stringe in dolce laccio amor

grand

j'ai me

est peut-etre aus-si malheu-reux

grand

fais ah pe-nae-strema

ment le-pou que j'ai-me est peut-etre aus-si malheu-reux

sf sf sf sf sf sf sf sf sf sf

sf
sf
sf
sf

Dio
 Dieu
 Grand Dieu
 Grand Dieu

Grand Dieu per tua . . bon-té su - pre-ma
grand Dieu dans ta . . bon-té su - pre-ma

Musical score for a vocal and instrumental ensemble. The score consists of 15 staves. The top six staves are for instruments, and the bottom nine staves are for voices. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features complex rhythmic patterns and dynamic markings such as *sf* (sforzando) and *f* (forte). The bottom section includes the following lyrics:

Grand Dieu...
 grand Dieu
 colma de... gli astri il ri-gon; grand Dieu
 pai-se oet... o-rage af-freux grand Dieu

B[♭]

Tromb. *P*

Le Conte, Chœur *FP*

Oh voi ge-ne-ro-sa, ve-de-te qual pe-na,

No-ble cha-te-lai-ne voy-er no-tre pei-ne

Detailed description: This system contains the first four staves of the musical score. The top staff is for Trombone, marked with a piano (*P*) dynamic. The second staff is for the vocal parts, labeled 'Le Conte, Chœur' with a fortissimo (*FP*) dynamic. The lyrics are written below the vocal staves. The music is in a key with two flats and a 3/4 time signature.

B[♭]

FP

sia-te pie-to-sa, sim-plo-ra bon-

et dans ce do-mai-ne da-ne de bon

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics. The instrumental parts, including the Trombone, provide accompaniment. The dynamic marking *FP* is present. The lyrics are: 'sia-te pie-to-sa, sim-plo-ra bon- et dans ce do-mai-ne da-ne de bon'.

The musical score consists of 14 staves. The top two staves are for vocal parts, with lyrics in Italian and French. The remaining staves are for instrumental accompaniment, including piano and bass. Dynamic markings such as *FF* (fortissimo) and *FE* (forzando) are used throughout. The score is divided into four measures, with a final flourish in the fourth measure.

Gran Dio

gran Dio

per tua bontà su-

Grand Dieu

grand Dieu

dans ta bon.té su-

Grand Dieu

grand Dieu

dans ta bon.té su-

Grand Dieu

grand Dieu

dans la bon.té su-

FF

FF

- pre-va-ri Debs calma Debs calma de-gli-a-stri il ri-
 - pre-^onie ap-pa-^ose ap-pai-^ose cet o-rage af-
 - pre-^onie ap-pa-^ose ap-pai-^ose cet o-rage af-
 - pre-^onie ap-pai-^ose ap-pai-^ose cet o-rage af-

- gar;... *puote soffrir, ah! pena extrema* *puote soffrir, ah! pena e-*
 - stroux en ce moment ce lui que j'ai ne en ce moment ce lui que
 - stroux *puote soffrir, ah! pena extrema* en ce moment l'epoux que
 - stroux en ce moment ce lui que j'aimie en ce moment l'epoux que

ff sf sf sf sf sf sf sf sf sf sf sf sf sf sf

F FP FP FP FP FP FP FP FP FP FP

Tutta forza. *Smorz.* *P*

Tutta forza. *Smorz.* *P*

Tutta forza. *Smorz.* *P*

Tutta forza. *Smorz.* *Legg.* *P*

Tutta forza *Smorz.* *legg.* *P*

- strema qui che ci stringe in dolce laccio amor, che ci stringe in dolce laccio amor, che... ci stringe ci stringe a -

j'aime est peut être aussi malheu.reux est peut être aussi malheu - reux est peut être aus si mal - heu

j'aime est peut être aussi malheu.reux est peut être aussi malheu - reux est peut être aus si mal - heu

j'aime est peut être aussi malheu.reux est peut être aussi malheu - reux est peut être aus si malheu

pizz. *P*

Tutta forza. *Smorz.* *pizz.* *P*

The score consists of ten staves. The top five staves are for strings: Violins I (FF), Violins II (FF), Violas (FF), Cellos (FF), and Double Basses (FF). The bottom five staves are for Piano (P) and other instruments: Piano (FF), Flute (sf), Clarinet (sf), Bassoon (sf), and Percussion (FFarco). The vocal parts (Soprano, Alto, Tenor, Bass) are interspersed between the string and piano staves, with lyrics in French. The score is marked with various dynamics including fortissimo (FF), sforzando (sf), and piano (p).

mor. (Puote soffrir, abi pena e strema,

(Puote soffrir, abi! pena e

VOIX en ce mo-ment ce-lui que j'ai me

en ce mo-ment ce-lui que

(Puote soffrir, abi pena e strema en ce mo-ment ce-lui que

en ce mo-ment ce-lui que j'ai me en ce mo-ment ce-lui que

FFarco. sf sf sf sf sf sf sf sf sf sf

FF FP FP FP FP FP FP FP FP FP FP

loco.

The musical score is organized into four systems. Each system contains staves for Violin I, Violin II, Viola, and Cello/Double Bass. The first system includes dynamics like 'Tutta forza' and 'Smorz.'. The second system includes 'Tutta forza', 'Smorz.', 'Legg.', and 'P'. The third system includes 'Tutta forza', 'Smorz.', and 'legg.'. The fourth system includes 'Tutta forza', 'Smorz.', and 'pizz.'. A vocal line is present in the fourth system with the lyrics: 'j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être aussi malheureux est peut être aussi malheureux'.

-stremu, quicbeci stinge indolelaccio amor, quidori stinge indolelaccio a - mor che... ci stinge ci stringera

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être aussi malheureux est peut être aussi malheureux

pizz.
P

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining eight staves are for the piano accompaniment. Dynamics such as *F* (forte) and *P* (piano) are indicated throughout. The piano part includes various rhythmic patterns and articulation marks like *pizz.* (pizzicato).

-mor, che in strin - - ge in laccio amor, che ci strin - - ge in laccio amor, si pro-

The second system continues the musical score with the same ten-staff layout. The vocal line is repeated with the lyrics: *- reux est peut être aus si malheu reux est peut être aus - si malheu reux oui en*. The piano accompaniment continues with similar dynamics and articulation. The system concludes with *arco.* markings on the piano staves and *pizz.* markings on the lower staves.

Cl.

Vn.

Vcl.

B.

Sotto voce.

- te suf- frir, ahi! pe- nae- stre- ma, quei ebein dol- ce luccio a-

ce no- ment ce- lui que j'ai- nie est peut être aus- si malheu-

ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-

ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-

The musical score consists of the following parts and markings:

- Violins I & II:** Multiple staves with dynamic marking **FF**.
- Violas:** Staves with dynamic marking **FF**.
- Celli:** Staves with dynamic marking **FF**.
- Bassi:** Staves with dynamic marking **FF**.
- Woodwinds:** Staves with dynamic marking **FF**.
- Brass:** Staves with dynamic marking **FF**.
- Double Basses:** Staves with dynamic marking **FF**.
- Harps:** Staves with dynamic marking **FF**.
- Vocal Soloist:** A staff with lyrics: *- ma reux. reux. reux.* and dynamic marking **FF**.
- Piano:** A staff with dynamic marking **FF** and instruction **arco**.
- Conductor's Part:** A staff with dynamic marking **FF** and instruction **Tutta forza.**

This page of musical notation consists of 14 staves. The notation is handwritten and includes various musical symbols such as notes, rests, and beams. The first seven staves are primarily composed of quarter and eighth notes, often grouped in pairs or fours. The eighth and ninth staves feature more complex rhythmic patterns, including sixteenth notes and slurs. The tenth and eleventh staves show a mix of note values and rests, with some staves containing double bar lines. The twelfth and thirteenth staves continue with rhythmic patterns, including slurs and beams. The fourteenth staff concludes the page with a final note and a double bar line. The entire page is enclosed in a rectangular border.

VII. SCENA E DUETTO

CONTESSA E CONTE

322

All.^o 3

ff

ff

ff

Ragone.

(torna agitata)

Sull'empio, e non ca-

(sdegnata)

Contesse.

Ragone.

Contesse

-dran li - re di vine? quale orror Che mai fu? Che mai si di Parla, ti spiega

Opce

Ragone.

-mai Triste adspersione di contelny Ab quante iagurate pellegrine che l'infame persegue abt-

p

Pb

p

Contesse.

Ragone.

-mi! giunser fin qui; e per la mia voce non v'era un ricetto Outtoot - lungan da me Vi seppi prevenir;

tut - to vis posi. Serbiamoci lor martir qual esse merce *Comtesse* *Rag:*
 Amate saremo a - mica le meo cloine? Non sca
 F

P *FF* *P* *FF*
P *P* *FF*
Comtesse. *Ragonde.* *F* *Comtesse.* *Ragonde.* *Comtesse.* *Rag:*
 - rann Alti troppo! E forse più. Quale contegno! *Gli amilior?* Quaranta la figura *Or -*
P *FF* *P* *FF*

Alto voce.
sotto voce
 - randa Quel Conte Dry mi detti or Chete l'ho fatto con tra in paccofferunt Esce tremant ancor di freddo di ter -
solo voce.

Mod^{to}
p pizz.
pizz. *p*
p pizz.
 - or tribu tarvina vuol la sua riconoscenza Di vedervi in istante Ricerca essail favor.
pizz.
D

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *Ella sen viene mi sembra si avvicina Vabben, la - sciateci per or. A lei i sona timor.*

Performance markings include *FF*, *arco.*, and *FF*. The vocal parts are labeled *Contesse.* and *Ragonde.*

(Il Conte rimane alquanto distante dalla Contessa, con molta riserva)

Allegretto

Musical score for the second system, featuring piano accompaniment. The tempo is marked *Allegretto*.

Performance markings include *pizz.*, *P*, *sf*, *P*, *sf*, *P*, *sf*, *P*, *sf*, *P*.

Recit.
Contesse

Musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *Dicea Ragonda il ver; quanto modesta ella è! Ve-ni-te, madama, veritea me.*

Performance markings include *P*.

And^{te} 88

Flûtes. *solo.*

Hautbois.

Clarinettes en LA

Cors en MI \flat

Trompettes en LA

Bassons. *dol.*

Violons. *legg.*

Altos. *pizz.*

LA COMTESSE.

LE CONTR.

Violoncelles et Contre-Basses. *pizz.*

Ah

arco

qual ri - spet - to, o Donna, ... Dei pre - gi tuoi mi ac -

... solo ...

... tutti ...

... pizz. ...

... de spie - gar - ti al fin l'as -

Hautb.

(attonita)

pizz.

arco

arco

Ppizz.

P

P

pizz.

P

Don -

la tua bontà - de la tua bell'al - ma a noi salvò

arco

pizz.

l'o - nor la tua bontà - de la tua bel

pp

pp

pp

pp

pp

arco

arco

arco

arco

l'al - ma a noi salvò

arco

pp

l'o - nor a noi salvò l'onor

la tua bell'al - ma a noi sal

Musical score for the first system, consisting of ten staves. The top staff is marked *solo.* and contains a melodic line with various dynamics including *FF*, *F*, and *P*. The lower staves feature rhythmic accompaniment with dynamic markings such as *FF*, *P*, and *F*. A *leggero* marking appears in the sixth staff, and *pizz.* markings are present in the seventh and eighth staves. The system concludes with a vocal line in the ninth staff marked *ff* and *pizz.*

Musical score for the second system, consisting of ten staves. The top staves continue the instrumental accompaniment with dynamic markings like *ff*, *pp*, and *ff*. The bottom staff is a vocal line with the lyrics: "arco Di me su - per ba io so - no de mi al - ma vil do - ma i,". The vocal line includes dynamic markings such as *ff*, *pp*, and *ff*. The system ends with a *ff* dynamic marking.

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a prominent triplet figure in the right hand. Dynamics include *p* (piano) and *sol* (solo). The vocal lines are marked *otto voce*. The lyrics are: *Om-ni-um san-cti-um spi-ri-tu-um (tra se, sorridendo)*.

Musical score for the second system, including Clarinet and Cymbal parts. The Clarinet part has dynamics *f* and *ppizz.*. The Cymbal part includes *pizz.* and *arco* markings. The lyrics are: *A questo co-re or-na-ta cal-ma ne lau-gi-mi-ni-wi-fa-i, a questo co-re tor-na-la-ti*.

Musical score for the first system, featuring multiple staves with dynamic markings (F, PP, FF) and the lyrics:

 cal - ma ne languira mai piu, ne languira mai piu toruò la cal - ma ne languira...

21

Musical score for the second system, including the instruction "D. tub", triplets, and the lyrics:

 Nel mio core se sempre impresso te-sterà colui. lo a. me. re. questo ma - nosul mio

(va per baciare la mano)

(con qualche risentimento ritira la mano)
 Che fate occl! vi prego
 co-re sempre sem-pre re-ste-ra Di mia ricano

solo.
 solo.
 -sen-ria io v'offro il sol... tu-bu-to e sen-zai vostro aiu-to, chime! qualor io

sol^o

pen - so che offe - rerai il mio onor! ohimè! qua - lor io pen - so io tremo e ge - lo in

22

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff *(con bontà stendendogli la mano)*

calma - te il vo - stro *(lasciandogli la mano con trasporto)*

con Ah! signo - ra!

sal - - vo cil vo - - stio o - nor e l'aur salvo qui.

sf sf sf sf sf sf

pizzicato leggermente

pizzicato

pizzicato leggermente

(da se) Di qua - le ar dor. s'ac - ceu - do? la man ra man le.

(da se) Sou - vien l'ar - dor ebe pro - vo so -

pizzicato leggermente

Fl.

Hautb:

Cl:

C¹:

sotto voce. *stacc.*

sotto voce. *stacc.*

sotto voce. *stacc.*

tremu la man la man se. tremi l'oppro - me ancor. lo te - - ma, tran -
 - pic nel pet - to mi - o, un sol pen - sie - - zo, oh Di - - o! sol -

(al Conte)

(alla Contessa)

-quil - la an - cor non è, Qui voi potete al fin al - fin sfidare il conte Orz *sfi -*
 - tan - to re - - qua in me Qui voi potete (i)ta sfidare il conte.

-dar, qui voi potete al fine qui si-dar... qui voi po-te-te al-fi-ne po-te-te si-
 -ry qui voi potete lieta qui si dar... qui voi po-te-te lie-ta po-te-te si-

-da-re, si-dar il conte Orly qui voi potete al fin al-lin si dar il Conte Orly si-
 -da-testi dar il conte Orly qui voi potete lieta sfidare il Conte B

-dar, qui voi potete al fine qui *sfi-dar*... qui voi po-te-te al-i-ve po-te-te *sfi-*
ry. Qui voi pote-te lieta qui sfidar... qui

col Canto.
 col Canto.
 col Canto.
 a piacere.
 -da-re *sfi-dal il conte* *sfidar* *sfidar sfi-dar* *il conte*
sez ha-ver le conte O - sfidar sfi-dar le Conte O -

col canto

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of multiple staves with various dynamics including *ff* and *fp*. The vocal line includes the lyrics: "ry sfidar. sfidar... il con te Ory" and "ry sfidar sfidar spi-dar... Il con te Ory."

All. $\text{♩} = 138.$

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings such as *p* and *stacc.*. The vocal line includes the lyrics: "sotto voce." and "Abbiscece de il contrario!" and "Lo diceu temerario!"

All. $\text{♩} = 138.$

p

Di crede ch'egli v'ami!

Oh! invan li chelo brami

Per ottener

ce. de s'ei vi cades-se al pie'... che mai... fareste allor?

Laudaia

me) r. v. l. in

F' sua d'un pun-to sa-pre-i punire allor, p. saprei pa.

Detailed description: This system contains the first five measures of a musical score. It features a vocal line on a single staff and piano accompaniment on five staves. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic pattern. The vocal line has lyrics: "F' sua d'un pun-to sa-pre-i punire allor, p. saprei pa." The key signature has one sharp (F#) and the time signature is 4/4. The score is written in a historical style with various ornaments and dynamics.

-vir y. puni-re allor.

Detailed description: This system contains the next five measures of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part features more complex textures with sixteenth-note patterns in the right hand and sustained chords in the left hand. The vocal line has lyrics: "-vir y. puni-re allor." The key signature and time signature remain consistent with the first system.

All.^{mo} - 108.

pizz.
P

pizz.
P

P pizz.

All.^{mo} - 108.

P pizz.

Quel vile che in molta la no-stra pa - ce, tre-mor l'au-dace del ciel do-

3^d Cn
pp

pp

-vra A me fia ca-ro quel so-long-get-to, che il foco in pet-to

Cl.

p

FP

FP

FP

FP

ce-lar sa-pri Kadbi alla for-ra Saffi-dain-sa-no pretende in-

FP

F

p

F

p

F

p

F

p

F

p

F

p

F

p

F

p

va-no la mia pietà la mia... pie--tà. Quel vil che insul-ta

p

Musical score for the first system. It consists of seven staves. The top two staves are vocal lines, both marked *sotto voce*. The middle three staves are piano accompaniment, with the right hand marked *arco. sotto voce* and the left hand marked *arco.*. The bottom two staves are the vocal line with lyrics: *la no-stra pace, tre- - mar l'au-da-ce del... ciel do-vrà, tremar... l'au-*. The bottom right of the system is marked *arco. sotto voce*.

Musical score for the second system. It consists of seven staves. The top three staves are piano accompaniment, with the right hand marked *pizz. p* and the left hand marked *pizz. p*. The bottom two staves are the vocal line with lyrics: *-da-ce del ciel... do-vrà... tre-mar... del ciel... tre-mar... do-vrà.*. The bottom right of the system is marked *pizz.*.

Musical score for the first system. It consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is marked *Conte*. The lyrics are: "Come se-vera, cru-del tu se--i, mai lacci mie-i sou te-sia".

Musical score for the second system. It consists of six staves. The top five staves are for piano accompaniment, and the sixth staff is for the vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is marked *pp*. The lyrics are: "te. Io già la veg-go sma-nosa i-ra-ta, già scouso-la-ta".

Cl.

ca. der miai piè Poi d'un sor-ri-so mi mostra appieno che il suo bel.

pp

pp

pp

pp

se - no cru - del non è, no no... crudel non è Can me se - ve - ra,

f

p

f

p

f

p

f

p

f

p

f

p

Musical score for the first system, featuring a vocal line and piano accompaniment. The score includes dynamic markings such as *sotto voce* and *arco*. The lyrics are: *cru-del tu sei; ma... i lac-ci miei - i san- te - si a te, ma i lac - - ci*

Musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: *mie - i san te - - si a te... i lac - - ci miei... san te - si a*

The image shows a page of a musical score, page 347, featuring a voice line and piano accompaniment. The score is written in G major and 4/4 time. The piano part consists of several staves with complex rhythmic patterns, including sixteenth and thirty-second notes. The voice line includes lyrics in Italian. The score is divided into measures by vertical bar lines. There are dynamic markings such as 'f' (forte) and 'p' (piano). The text 'col Canto.' appears in several places, indicating when the piano should play with the voice. The lyrics are: 'ce. lar sa pra... che il fo in pet - to ce lar sa - pra la... a piacere', 'ca der mi al pie... gia sou so - la - ta ca der mi al pie al a piacere', and 'col Canto.'.

col Canto.

col Canto.

ce. lar sa pra... che il fo in pet - to ce lar sa - pra la... a piacere

ca der mi al pie... gia sou so - la - ta ca der mi al pie al a piacere

col Canto.

-pià
 Quis sì ti insulta. la nostra pa- ce temer l'audace del ciel do-
 -piè
 Co-me se nera crudel tu sei mai baci miei

pizz: P
 pizz: P
 pizz: P
 pizz: P

-vra
 A me fia ca-ro quel so-loog-get-to che il fuoco in petto
 son te-sia te Io già la vedo smansosa irata già seuso-

C¹
 PP
 PP

Cl:

ce-lar sa-pria Non chialla for-ra s'affi-dai in-sa-no pre-tende in-lata ca-dermi al pie Poi d'un sorriso mi mostra appieno

-va-no la mia pie-ta la mia... pie-ta Quel vile che insulta
che il suo bel seno cru-del non è cru-del non è Io già la

sotto voce.
 sotto voce.
 sotto voce.
 arco
 sotto voce
 arco
 arco
 sotto voce
 la nostra pace tre- - - mar l'au-da - ce del cielo. - - - vrà tre-
 vedo smansiosa i rata già scouo - la - ta la vedo
 arco
 sotto voce

mar... l'au-da - ce del ciel... do - vrà tre - mar... l'au da ce del
 la vedo smansio - sa smansiosa i - ra - ta caderni caderni

The upper portion of the page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is primarily rhythmic, consisting of repeated patterns of eighth and sixteenth notes. Dynamic markings are placed below the staves, including 'FP' (for *forzando piano*) and 'F' (for *forte*). Above the first few staves, there are groups of small circles, likely representing a specific rhythmic or articulation pattern. The staves are organized into pairs, with the first five staves on the left and the last five on the right.

ciel do- ra, tre- mar do- ra... tre- mar do- ra tremar do-

al: ... pie ca- der- mi al pie... ca- der- mi ad nie ca- der mi al

The bottom of the page features a single staff of musical notation in bass clef. It contains rhythmic accompaniment for the vocal parts, with dynamic markings 'FP' and 'F' placed below the staff.

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second measure. The second staff is a piano accompaniment with a treble clef, showing chords and melodic lines. The third staff is a piano accompaniment with a bass clef, providing a harmonic foundation. The fourth and fifth staves are additional piano parts. The sixth staff is a vocal line with a treble clef, containing the lyrics: "vra, tremar dovrai. tre - mar do - vra!". The seventh staff is a piano accompaniment with a treble clef, and the eighth staff is a piano accompaniment with a bass clef. The system concludes with a double bar line.

vra, tremar dovrai. tre - mar do - vra!

pie, ca - der mi al pie ca - der - - mi al pie!

The second system of the musical score continues with ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second measure. The second staff is a piano accompaniment with a treble clef, showing chords and melodic lines. The third staff is a piano accompaniment with a bass clef, providing a harmonic foundation. The fourth and fifth staves are additional piano parts. The sixth staff is a vocal line with a treble clef, containing the lyrics: "pie, ca - der mi al pie ca - der - - mi al pie!". The seventh staff is a piano accompaniment with a treble clef, and the eighth staff is a piano accompaniment with a bass clef. The system concludes with a double bar line.

Récit.

Contessa: *Don qui le vobstrefive campagne*

Conte: *(So li seu-to es-si son) Ah si, san esse*

(osservando nel fondo della scena e ridendo)

Contessa: *In veste femminil i casa tier: To vò che vi si appresti del latte e delle frutta. Qual bontà ce-*

Conte: *(fa un cenno, e si appronta una tavola con latte e frutta)*

Conte: *(bacia la mano della Contessa, Conte.)*

che sorte osservandolo con interesse. Il conte la segue cogli occhi, indi accennando la tavola)

-leste! L'ordinario è fugal, ed il cibo è modesto; Così non è fatal.

Allegro brillante.

112

Flûte.

Flûte

Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Triangle.

Timballes.
en UT.

Violon.

Alto.

Le COMTE.

Choriphé.

Choriphé.

Le GOUVERNEUR.

CHŒUR
de
Chevaliers.

Violoncelle et
Contre-Basse.

The musical score is written for a full orchestra and voices. It features the following parts and markings:

- Flûte et Petite Flûte:** Starts with a *f* dynamic, includes a *Solo* section, and ends with a *P* dynamic.
- Hautbois:** Starts with a *f* dynamic, includes a *Solo* section, and ends with a *P* dynamic.
- Clarinettes en UT:** Starts with a *f* dynamic, includes a *Solo* section, and ends with a *P* dynamic.
- Cors en FA:** Starts with a *f* dynamic.
- Cors en UT:** Starts with a *f* dynamic.
- Trompettes en UT:** Starts with a *f* dynamic.
- Bassons:** Starts with a *f* dynamic, includes a *Solo* section, and ends with a *P* dynamic.
- Trombones:** Starts with a *f* dynamic.
- Triangle:** Starts with a *f* dynamic.
- Timballes en UT:** Starts with a *f* dynamic.
- Violon:** Starts with a *f* dynamic.
- Alto:** Starts with a *f* dynamic.
- Le COMTE:** Vocal part with rests.
- Choriphé:** Vocal part with rests.
- Le GOUVERNEUR:** Vocal part with rests.
- CHŒUR de Chevaliers:** Vocal part with rests.
- Violoncelle et Contre-Basse:** Starts with a *f* dynamic.

This page of musical score, numbered 556, is a complex arrangement for a string quartet. It consists of 14 staves, with the first six staves likely representing the four string parts (Violin I, Violin II, Viola, and Violoncello) and the remaining eight staves representing a piano accompaniment. The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) are used throughout to indicate changes in volume. Articulation is also present, with many notes marked with accents or slurs. The notation includes various note values, rests, and phrasing slurs, creating a dense and technically demanding piece of music.

Fl.

pp *tr* *f*
 pp *f*
 pp *f*
 pp *f*
 pp *pizz.* *p* *pizz.* *f* *arco.* *f* *arco.*
 pp *f* *tr*

Alla buona folli-a sia go-der La pace con noi si-a cer-chiamo di go-
 Ah la bonne fo-li-e C'est du vin le plai-sir nous con-vi-e à ce joyeux fes-
 Ah la bonne fo-li-o sia go-der le plai-sir nous con-vi-e à ce joyeux fes-
 Ah la bonne fo-li-e c'est char-mant le plai-sir nous con-vi-e à ce joyeux fes-
 Ah la bonne fo-li-e le plai-sir nous con-vi-e
 Ah la bonne fo-li-e le plai-sir nous con-vi-e *arco.*

pizz.
P
F

The image shows a page of a musical score, page 358. It features a complex arrangement of staves. At the top, there are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate staff labeled "Ces les Hambr". The piano part includes dynamic markings such as *f*, *F*, and *P*, and articulation like *pizz.* (pizzicato). There are also triplets and slurs. Below the piano part, there are vocal staves with lyrics in French. The lyrics are: "der cer - - chiamo di go - der cer - - chiamo di go - der cer -", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin". The lyrics are written across multiple lines, with some words appearing on different staves. The bottom of the page shows the continuation of the piano accompaniment with dynamic markings *f* and *P*.

-chiam di go-der La pace con voi si-a ... cerchiamo di go-der
 c'est du vin le plaisir nous con-vi-e a ce joyeux fes-tin
 c'est du vin le plaisir nous con-vi-e a ce joyeux fes-tin di go-
 c'est du vin le plaisir nous con-vi-e a ce joyeux fes-tin cer-chiamo
 le plaisir nous con-vi-e a ce joyeux fes-tin
 le plaisir nous con-vi-e a ce joyeux fes-tin

The musical score consists of several systems. The top system features a piano introduction with a triplet of eighth notes in the first staff, marked with a forte (F) dynamic. The second system continues the piano part, with dynamics ranging from fortissimo (pp) to piano (p). The third system introduces the vocal parts with lyrics in French. The lyrics are: "cer-chiam di go-der La pace con noi si - a . . . cer-chiam di go-der c'est charmant c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin". The vocal parts are written in a soprano and alto clef. The piano accompaniment includes various articulations such as "arco" (arco) and "pizz." (pizz.). The score concludes with a final cadence marked with a forte (F) dynamic and a piano (p) dynamic.

cer-chiam di go-der La pace con noi si - a . . . cer-chiam di go-der

c'est charmant c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin

-der

c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin

c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin

le plaisir nous con-vi-e à ce joyeux fes-tin

le plaisir nous con-vi-e à ce joyeux le-tin

arco.

pizz.

p

Cb.

cer. chsiam di goder la pace con noi si. a... cer. chsiam di goder.
c'est charmant c'est divin le plaisir nous con. vi. e à ce joyeux les tin
di goder c'est divin le plaisir nous con. vi. e à ce joyeux les tin
chsiam c'est divin le plaisir nous con. vi. e à ce joyeux les tin
le plaisir nous con. vi. e à ce joyeux les tin
le plaisir nous con. vi. e à ce joyeux les tin

UNIS.
arco.
pizz.
F
PP
P
F
P

cer-chiam di goder La pace con noi si ra... cer-chiam di go-der cer-

c'est charnant c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à

di goder

c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à

-chiam

c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à

le plaisir nous con-vi-e à ce joyeux fes-tin à

le plaisir nous con-vi-e à ce joyeux fes-tin à

arco.
pizz.
p
arco
Cb.
ff

Les Hauts

This section contains the instrumental introduction for the piece. It features a complex arrangement of staves, including a woodwind section (labeled 'Les Hauts'), strings, and a basso continuo line. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs, and a variety of melodic lines.

-chacun di go-der cer - - chacun di go-der cer - chacun di go-der.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.

This section contains the vocal and basso continuo parts for the chorus. The lyrics are repeated across multiple staves, with the basso continuo line providing a rhythmic accompaniment. The lyrics are: '-chacun di go-der cer - - chacun di go-der cer - chacun di go-der.' and 'ce joyeux fes-tin à ce joyeux fes-tin à ce joyeux fes-tin.' The music features a steady, rhythmic accompaniment with some triplet markings.

Recit.

Violons.

Alto.

Le Conte.
Le Gouverneur.

Basses.

S'attenta a guardarla. Dimmi se il vero mio sostegno avrai? Così la penso come voi, signor; ma se il

Duca? Mio padre. Entende la patria qual fia la son - te mia? E mestier che vi pensi Segui gli uffizi.

tua! Tu veglierai per noi noi riderem di te, Nulla vi mancherà: calma e pazienza.

Andante

P col Canto. *F*

P *F*

P *F*

(all. f. f. f.)

Tutto dispori all'opra In miei fidi alla gioia Tu guida e direttore per la puden - ra Che vi po - - - te ispirar tale str

P *F*

Le Conte.

-neara? Il mio paggio Isoler, il mio rival, che ignaro del mio cor qual fosse il caro oggetto, questo mi consi

P *F* *F* *F*

P *F* *F* *F*

P *F* *F* *F*

Se Gouv. *Se Conte.*

glio muliebre vestimento perche glielo immolassi al suo progetto. Ed il ciel lo puni... e me rese con tanto

P *F* *F*

The musical score consists of several systems of staves. The top system includes a grand staff with piano accompaniment (pp) and a vocal line. The second system continues the piano accompaniment with dynamics like *pp* and *F*. The third system shows the vocal line with lyrics: *alla buona folli- a sia goder La pa- ce con noi si- a cer- chiamo di go-*. The fourth system continues the vocal line with lyrics: *Ah la bonne fo- li- e C'est di- vin le plai- sir nous con- vi- e à ce- joyeux fes-*. The fifth system continues the vocal line with lyrics: *Ah la bonne fo- li- e c'est char- mant le plai- sir nous con- vi- e à ce- joyeux fes-*. The sixth system continues the vocal line with lyrics: *Ah la bonne fo- li- e le plai- sir nous con- vi- e*. The seventh system continues the vocal line with lyrics: *Ah la bonne fo- li- e le plai- sir nous con- vi- e*. The bottom system includes piano accompaniment with dynamics like *pizz.* and *p*.

alla buona folli- a sia goder La pa- ce con noi si- a cer- chiamo di go-

Ah la bonne fo- li- e C'est di- vin le plai- sir nous con- vi- e à ce- joyeux fes-

Ah la bonne fo- li- e c'est char- mant le plai- sir nous con- vi- e à ce- joyeux fes-

Ah la bonne fo- li- e le plai- sir nous con- vi- e

Ah la bonne fo- li- e le plai- sir nous con- vi- e

pizz.
p

arco.

The image shows a page of a musical score, page 368. It features a complex arrangement of staves. At the top, there are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a section labeled "C. les Hambs". The piano part includes various dynamics such as *F* (forte) and *P* (piano), and includes triplets and pizzicato (*pizz.*) markings. Below the piano part, there are vocal staves with lyrics in French. The lyrics are: "Der cer - ebiamodi go - Der cer - ebiamodi go - der Cer -", "tin a ce joyeux les - tin a ce joyeux les - tin c'est chan", "tin a ce joyeux les - tin a ce joyeux les - tin di go - der", "tin a ce joyeux les - tin a ce joyeux les - tin Cer - ebiam", "a ce joyeux les - tin a ce joyeux les - tin", and "a ce joyeux les - tin". The score concludes with a *pizz.* marking on the piano part.

-chiam di go-der La pace con noi si . a . . . cer - chiam di go-der .

nant c'est di vin le plaisir nous con vi - e a ce joyeux fes - tin

c'est di vin le plaisir nous con vi - e a ce joyeux fes - tin *di go-*

c'est di vin le plaisir nous con vi - e a ce joyeux fes - tin *cerchiam*

le plaisir nous con vi - e a ce joyeux fes - tin

le plaisir nous con vi - e a ce joyeux fes - tin

arco

F p

Violin I: *F*, *F*, *F*, *F*, *PP*, *P*

Violin II: *F*, *F*, *F*, *F*, *PP*, *P*

Viola: *F*, *F*, *F*, *F*, *PP*, *P*

Cello/Double Bass: *F*, *F*, *F*, *F*, *PP*, *P*

Vocal Solo: *Solo.*, *p*

Violin III: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

Violin IV: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

Vocal Lyrics:

cer-ebiam dingo-der. La pace con voi di-a... cer-ebiam dingo-der.
 c'est charmant c'est di- vin le plaisir nous con- vi- e à ce joyeux fes- tin
 -der. c'est di- vin le plaisir nous con- vi- e à ce joyeux fes- tin
 c'est di- vin le plaisir nous con- vi- e à ce joyeux fes- tin
 le plaisir nous con- vi- e à ce joyeux fes- tin
 le plaisir nous con- vi- e à ce joyeux fes- tin

Violin V: *F*, *pizz.*, *P*, *CB*

The musical score is arranged in a system of staves. The top staves are for instruments, featuring complex rhythmic patterns with triplets and sixteenth notes. The lower staves are for voices, with lyrics written below the notes. The score includes performance instructions such as 'stacc.', 'divise', and 'unis.'. The lyrics are: 'Al - la buo - na fol - li - a' and 'ah - la bon - ne fo - li - e'.

stacc.

stacc.

stacc.

divise

unis.

Al - la buo - na fol - li - a

al - la buo - na fol - li - a

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e cer -

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

Cer- di-~~vin~~ vi-go-der La pace con-~~noi~~ vi-a... cer-biam-o di go-der

c'est charnant c'est di-~~vin~~ le-plaisir nous con-vi-e à ce joyeux fes-tin

Vi-go-der c'est di-~~vin~~ le-plaisir nous con-vi-e à ce joyeux fes-tin

ob-tin-er c'est di-~~vin~~ le-plaisir nous con-vi-e à ce joyeux fes-tin cer-

le-plaisir nous con-vi-e à ce joyeux fes-tin

le-plaisir nous con-vi-e à ce joyeux fes-tin

unis.

Ces charmans digo der La pace con voi si a... ces charmans digo der cer-

F pizz. arco ff, tutta forza cb.

The image shows a page of musical notation, numbered 374. It features a complex arrangement of staves. The top section consists of several staves of instrumental music, including a section labeled "C^{mo} les Hambs". Below this is a vocal section with lyrics in French: "Chiamò digoder cer... ce joyeux fes.tin à ce joyeux fes.tin." The lyrics are repeated across multiple staves, indicating a multi-voice setting. The notation includes various musical symbols such as notes, rests, and triplets.

ROBERTO

Récit.

Violons.

Alto.

Le Comte.
Le Gouverneur.
Raimbaud.

Le Gouv. (Osservando) Le Comte. (marcato)

M'a qual tri - sta in - conve - nienza! Altro che latte e frutta non ha in fin!... E questo il giorno.

Basse.

Allegro.

Le Gouv. Tous. Raimb. (tenendo un panier sotto il mantello)

hier dell'innocente, madama... Non c'è vin! Non c'è vin! Amici eccomi a

f

Tous. Raimb.

Vai.. Roberto! Il prode che ha tentato un'abbellitura che divide con voi la tua cat-tura.

f

Allegro

F
F
 Raimb. **F**
 Cheti qua zitti a me... Quel d'arrischiai per coi tutto si narrexò!
F

All.^o Giusto. $\text{♩} = 76$.

Flûtes.

Hautbois.

Clarinettes en si b.

Cors en mi b.

Trompettes en LA b.

Bassons.

Timballes en mi b.

Violons.

Altos.

BAIMBAUD.

Violoncelles et Contre-Basses.

FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
 pizz.
 pizz.
 pizz.
 pizz.
v.^{lle}
 pizz. C.B.

arco sotto voce assai.

arco sotto voce assai.

arco sotto voce assai.

V^{lle}

sottovoce assai

C.B.

sottovoce assai

Hautb. solo.

Cl. solo.

C^{ra}

B^{ra}

In questo soli- tario asi- lo del mi- stero in orio, a dir il

vero, la noia mi colpì. Quel genio d'intrapresa che si mi ferve in seno ra-pido qual ba-

32

sotto voce. *solo.*

sotto voce. *sottovoce*

le no di ri destansiardi *sotto voce.* Pensai fra me che cuore me ne verria uon

Deh sentiam qual pianoardi

Quoi Babuhand sen mele aus si

Cor.

poco o-sando in questo lo - co la sante acimentar Parlo all'arrardetrovo nobile appartar.

Fl:

Hautb. solo.

Clar: solo.

Cor.

B.^{nc}

- inen - to la dove a suo talento un re potrebbe star. Armonici sopra

A - vantì... andiam! Har.

et quel est ce tra rail

Fl.

D'o-ro seriche stoffin tanno, e, di tessuto a-darno, il romanziere ispan Ni ritrova co.

Clar.

Cors.

B^{as}

set, te percombalo ri dotte, le mille e una notte dell'arabo ul. tan.

Oh qual genio! ge. mio

quoi vraiment un ro.

Fl.

Clar.

Cors.

B^{as}

set, te percombalo ri dotte, le mille e una notte dell'arabo ul. tan.

Oh qual genio! ge. mio

quoi vraiment un ro.

Cor.

Vado deserta mensa, mi volgo alla dispensa spero di trovar mol. to, eppur non fu ca-

stran-

- ntu

Detailed description: This system contains the vocal line and piano accompaniment for the first section. The vocal line is in a soprano clef with lyrics. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. There are dynamic markings like 'p' and 'f' and hairpins.

Hautb.

Clar.

Cors.

B[♭]

- si M'avanzo alla ventura sottouna volta osu - ra: ferrata porta arre stami, ma il braccio mio la

Detailed description: This system contains woodwind parts (Hautbois, Clarinet, Cor Anglais, Bassoon) and the vocal line. The woodwinds have melodic lines with dynamic markings. The vocal line continues with lyrics. The piano accompaniment is also present at the bottom.

Hautb. solo. *pp*

Clar. *pp*

Cor. *pp*

Bⁿ. *pp*

pp

pp

pp

- pri. *pp*

Verauo tai bel terre che con tra spm loador, amici, che te -

Ob. ben che ve-ra li?

un af freux sou - ter - rain

Fl.

Hautb.

Clar.

f

f

f

f

f

f

- so - ro, che xena di piacer! Ompia cantina è questa, che mostra all'apparen - ra la rigi - da asti -

The image displays a page of a musical score, page 383, featuring an orchestral and vocal arrangement. The score is written for Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), and Cor Anglais (Cors.), with a piano accompaniment consisting of right and left hand staves. The key signature has two flats and the time signature is 3/4. The flute, horn, and clarinet parts begin with a dynamic marking of **f** (forte), while the cor anglais part starts with **f** and later changes to **pp** (pianissimo). The piano accompaniment includes chords and a bass line with various dynamics, including **f** and **pp**. A section of the score is marked as a **solo** for the bassoon (B^{no}), which is also marked **pp**. The vocal lines, written in Italian and French, are positioned below the piano accompaniment. The Italian lyrics include: "neutra che regna in formantico" and "Vasto arsenale è qui, che ispira ardore". The French lyrics include: "Qual gio-ia! qual piacer" and "pouvait on mieux tomber".

- neutra che regna in formantico

Vasto arsenale è qui, che ispira ardore

Qual gio-ia! qual piacer

pouvait on mieux tomber

-ro ce, per ci tentar l'a. tro-ce tremendo daracem Armata bella in mossa, che dal adino il
 forte non mosse allorché morte spinse ai nemici i sen

Fl.
 Hautb.
 Clar.
 Cors.
 B^b
 forte non mosse allorché morte spinse ai nemici i sen Qui l'Alemagna
 Ber-rem contenti appien
 c'est char-mant c'est di vin

Fl.

bril. la, l'è il Reuo, qua la Spagna, qui fame lo Sciam-pagna che chiu so non può otar Deivini d'Aqui-

34

Fl.

Clar.

Cors.

B^{no}

solo.

pp

div. unite

-tania di vini di Eurrena, qual mate fà se. renapò il numm' a rra r!

Oh liquor che fa be-ar

c'est divin / c'est charmant

Vareggion non ad

Clar.

Fre-uo di schiere tali a vista; e pronto alla conquista di quel nemico altier, mi slancio nell'a-

Cors. solo.

-gone, Reno e Currena sfi-do, all'acco, unto conquis il li-qui-do drappel, mi slancio nell'a-

arco.

The musical score consists of 12 staves. The top seven staves are for piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *f* and *ff*. The bottom five staves are for a vocal line, with lyrics in Italian. The lyrics are: *-gò- ne, Revoe Curruca sfi-Do, attaccanto con- quido il liqui-do drappel, il liqui-do drap-*

All.^o $\text{♩} = 80$

Enis.

(accenna d'essere un po' ebbro)

-pel, il li-qui-do drappo.

Piena vit.

All.^o $\text{♩} = 80$

pp

pp

pp

-tonia per mes'appresta, ma qual mi arresta. cupo fia-

pp

Horn

Cl.
C. P.
B.°
Timb.
P
cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres.
-stuar! Il capo girami traballail suo-lo, il giorno oscurasi,

tr
cres.
F
FF
F
FF
F
FF
F
FF
F
FF
F
FF
non son pui so-lo di mille voci già sotto il suon. L'im grida: ar...

The image shows a page of a musical score, numbered 390. It consists of ten staves. The top five staves are for instruments, likely strings and woodwinds, showing complex rhythmic patterns with many beamed notes. The sixth staff is a bass line with a few notes. The seventh staff is a vocal line with lyrics. The eighth staff is another vocal line with lyrics. The ninth and tenth staves are for instruments, likely strings and woodwinds, showing complex rhythmic patterns with many beamed notes. The lyrics are: *resta, gli altri: ce-de-te Da quelle soglie conquete spoglie io fug-go allor senza ti-mor.*

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

Di gio - ia e festa, a - mici, è il di, ... Di gio - ia e fe - - - sta,

sotto voce.

Fl solo.

p

Cl solo.

p

Div.

sp

Unite

a - mici, è il di. Ah! ... so - lo per questa il cor tut - to ar - di ar -

Musical score for a symphony, featuring multiple staves for strings, woodwinds, and brass. The score includes dynamic markings such as *p*, *P*, *f*, and *FF*. The lyrics are:

Di Di gio-ia e festa, a-mi-ci è il di, si, di gio-ia e fe-sta, a-mi-ci è il di!

Vc. *p* *ff*
 Cb. *p* *ff*

C¹
 B^m
 PP
 P pizz.
 P pizz. Div.
 P pizz.
 Oh! di gio-ia e fe-sta, di gio-ia e fe-sta, a-mi-ci, è il dì, è il dì.

pizz.
 P

Fl.
 P
 Cl.
 C¹
 Di so. - - lo per questa il cor tutto ar-di, sì, il cor tutto ar-

sotto voce.

sottovoce

sottovoce

sotto voce.

sotto voce.

arco.

sotto voce.

arco.

sotto voce

arco

sotto voce.

-di Orena vit-to-ria per me s'appresta, ma qual mi'arresta fra-
 Delle sue ge-sta go-diam... noi qui... Delle sue ge-sta go-diam noi qui
 de-sa con-que-te pre-nons les fruits de-sa con-que-te pre-nons les fruits

arco

sottovoce

-stouu'. *traballa il suo lo, il rianno-scurasi, non sou piu so - -*
Di gioia e festa è que-sto il di... Di gioia e fe-sta e questo il di...
de sa con-que-te pre-nous les fruits de sa con-que-te pre-nous les fruits

The musical score consists of 14 staves. The top five staves are for the vocal line, with lyrics written below. The next two staves are for a piano accompaniment, featuring a rhythmic pattern of eighth notes. The bottom five staves are for a string ensemble, with the first staff containing a series of rests and the others providing a steady bass line.

Lyrics:

-fo Di mille vo-ci già sento il suo-no, Di mille vo-ci il
 (Delle sue gesta go-diam... noi qui di gioia e fe-sta è questo il di...
 de sa con-que-te pre-nous les fruits de sa con-que-te pre-nous les fruits

Musical score for a vocal and instrumental piece, page 397. The score includes multiple staves for piano accompaniment and a vocal line with lyrics in Italian. The lyrics are:

suon. L'un grida: ar-resta, gli altri ce-de-te. Da quelle so-glie
 è questo il di, di gioia e fe-sta è questo il di Delle sue
 de sa con-que-te de sa con-que-te de sa con-que-te de sa con-que-te

con queste spoglie io fug goal-lor sen-ra ti-mor Di gioia e
 ge-sta go-diam go - - diam noi qui
 - que - te pre - nous les fruits les fruits

sotto voce.
 sotto voce.
 sotto voce.
 sotto voce.

fe-sta, a-mi-ci, e il di... di gio-ia e fe - - - sta;

Fl solo
p

Cl solo
p

Div. UNITE

a - - mi-ci, e il di... Ah! so-lo per questa il cor tut-to ar-di ar-

-Di. Di gio-ia e festa, a-mi-ci il Di, oì Di gio-ia e fe-sta, a-mi-ci, il Di
 Di gioia e festa Di gioia e festa, Di gioia e festa è il Di.
 de sa con-que-te de sa con-que-te pre-nons les fruits tous les fruits
 Vc. UNITI
 Cb. p

C

B^{na} *pp*

pp

pizz.

p *div.*

pizz.

ah di gio-ia e festa, di gio-ia e fe-sta, a-mi-ii, è il di, è il
 si è que - - sto è que - - sto il di
 oui pre - - nons pre - - nons les fruits

pizz.

Fl.

Cl.

di Do - - lo per que sta il cor tutto an di si il cor tut to
 questo il di è que - - sto è que - - sto il
 mes a mis pre - - nons les fruits oui

Musical score for a symphony, page 402. The score includes multiple staves for strings, woodwinds, brass, and vocal parts. It features dynamic markings such as *p*, *ff*, *fp*, and *f*, and includes lyrics in Italian and French.

- di di gio. iae festa, a. mi. ci, il di. So. lo per questa so. lo per que. sta il cor tu. to. a.

di, gio. iae festa è questo il di, questo è il di è que. sto è que. - - sto il

de sa con. que. te de sa con. que. te pre. nons les fruits omi les fruits

C. de la B.

Di Di gioia e festa a un ci il di So-lo per questa, so-lo per que-sta il cor tut-to ar-
 di gioia e festa è questo il di, questo il di, è que-sto e que-sto il.
 de sa con-que-te de sa con-que-te pre-nous les fruits oui les fruits

Musical score for piano accompaniment, consisting of 11 staves. The notation includes various notes, rests, and dynamics such as *pp*. The score is divided into two systems by a vertical bar line.

- di si il co-re, il cor tuttoardi, si il co-re, il cor tuttoardi, il cor tuttoa

di è que- sto il di è que- sto il di è que- sto

fruits pre- nous les fruits pre- nous les fruits pre- nous le

Musical score for vocal line, including lyrics and musical notation on a single staff. The lyrics are:

di si il co-re, il cor tuttoardi, si il co-re, il cor tuttoardi, il cor tuttoa
 di è que- sto il di è que- sto il di è que- sto
 fruits pre- nous les fruits pre- nous les fruits pre- nous le

di, il cor tuttoardi... il cor tuttoardi.

di, e que. sto il di, e que - sto il di

fruits pre - nons les fruits / pre - nons les fruits.

X. RECITATIVO E CORO

Récit.

le Conte.

S' amor della vittoria tribu' un aggio all' inimici per le sue gesta e per la gloria siam pace e savità.

Allegro moderato. $\text{♩} = 104$.

Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en FA.

Bassons.

Trombones.

Timballes
en FA.

Grosse-Caisse
et Triangle.

Violons.

Alto.

LE COMTE.

CHORISÉ.

RAIMBALD.

LE GOUVERNEUR.

CHŒUR.

Violoncelle et
Contre-Basse.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are in the upper staves. The percussion section (Timpani, Snare, Triangle) is in the middle. The string section (Violins, Viola, Cello/Double Bass) is in the lower staves. The vocal parts (Count, Chorus) are interspersed among the strings. The score features a variety of musical notations, including notes, rests, dynamics (e.g., *f*), and articulation marks. The lyrics for the chorus are written below the vocal staves.

Beviam... beviam... beviam, beviam almen...

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

A musical score for a piano piece, consisting of ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat major), and a 3/4 time signature. The score features various musical elements such as eighth and sixteenth notes, rests, and accidentals. Dynamic markings include *pp* (pianissimo), *ppoliv.*, and *unis.*. The music is arranged in a layered fashion, with some staves containing multiple voices or parts.

... ci lacio del buon vin il signor castellan e non lo lascio in an il signor castellan. Or che l'invita al
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la

pp
Cb.

unis.

F

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as p, f, and pp.

- l'ar - mi il Turco il Saracen, or che l'invita al - l'ar - mi il Turco il Sara - cen... al

Vocal score with lyrics in French, showing multiple voices (Soprano, Alto, Tenor, Bass) and their corresponding musical lines.

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

Clar.

Cors en FA.

Musical score for Clarinet and Horn in F, and three strings (Violin I, Violin II, Viola) with pizzicato markings.

duo valor be-vi-a-mo, or-si se-ura con-fin al suo valor be-vi-a-mo or-si se-ura con-fin.

à sa san-té si chè-re bu-vons ce jus di-vin.

à sa san-té si chè-re bu-vons ce jus di-vin.

sa san-té si chè-re bu-vons ce jus di-vin à sa san-té si chè-re bu-von ce jus di-vin.

Vocal and string accompaniment for the lyrics, including Violin I, Violin II, and Viola parts with pizzicato markings.

pp Unis.

pp

pp

pp

pp

arco. pp

arco. pp

div. arco pp

pp

beviau

beviau

beviau

beviau

be

be

unis.

be

be

arco.
Cb.

Ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castellan ci lascio del buon
qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
- vian qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
ons qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
qu'il a_vait de bon
qu'il a_vait de bon
unis.

f

Musical score for instruments including strings, woodwinds, and brass. The score consists of 12 staves. The top staves feature woodwinds and brass, while the bottom staves feature strings. The music is written in a common time signature and includes various dynamics such as *f*, *sf*, and *sfz*. There are also markings for *rit.* and *ff*.

vin il signor castellan... beviain... beviain... beviain sura carfin... fino al mat-

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

Musical score for instruments, including strings, woodwinds, and brass. The score features various musical notations such as notes, rests, and dynamic markings like *sf*. There are also some markings like *tr* and *acc* on the strings.

-tin... beviau... beviau... beviau senza confin... fino al mattino.

Vocal staves with lyrics in French: "main buvons buvons buvons ce jus di vin jusqu'à demain." The lyrics are repeated across multiple staves.

a2

seura confin

fino al mattino.

Qualeam.

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

jusqu'à dez main

jusqu'à de-main

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top six staves are for vocal parts, with various dynamics and performance instructions. The bottom six staves are for instrumental parts, including a double bass line with "pizz." markings. The lyrics are in French and Italian, describing a "Célebration".

Staff 1 (Vocal): *f* *p* *p* *p* *p* *p*

Staff 2 (Vocal): *p*

Staff 3 (Vocal): *solo.* *dol.*

Staff 4 (Vocal): *solo.* *dol.* *1.^o* *2.^o*

Staff 5 (Vocal): *p* *dol.*

Staff 6 (Vocal): *dol.*

Staff 7 (Vocal): *pizz.* *p*

Staff 8 (Vocal): *pizz.* *p*

Staff 9 (Vocal): *f* *pizz.* *p*

Staff 10 (Vocal): *div.*

Staff 11 (Vocal): *unis.*

Staff 12 (Vocal): *unis.*

Staff 13 (Vocal): *unis.*

Staff 14 (Instrumental): *pizz.* *p*

Lyrics:
 -bro. sia de - li - ca - - ta! Dolce umor... che l'al - ma ac - cen - - - - - De Cele - briamodi
 dou - ce am - broi - si - - e quelle dou - ce am - broi - si - - - - - e Cé - lebrons tour - à
 dou - ce am - broi - si - - e quelle dou - ce am - broi - si - - - - - e Cé - lebrons tour - à
 dou - ce am - broi - si - - e quelle dou - ce am - broi - si - - - - - e Cé - lebrons tour - à

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments and parts:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Fg.)
- Violins I (Vn. I)
- Violins II (Vn. II)
- Violas (Vla.)
- Cellists (Vcl.)
- Double Basses (Cb.)
- Contra Basses (Cb.)
- Vocal Soloists (Cor)

Key musical markings and dynamics include:

- sf* (sforzando)
- p* (piano)
- p solo.* (piano solo)
- pizz.* (pizzicato)
- arco.* (arco)
- unite* (unite)

The lyrics for the chorus are as follows:

Cor il vino alla follia, al genio al genio dell'amor dell'amor *ce-le-briamodi cor*
tour, le vin et la fo-li-e, le plaisir, ou le plaisir et l'amour. *Cé-lebrons tour-à-tour*
tour, le vin et la fo-li-e, le plaisir, ou le plaisir et l'amour. *Cé-lebrons tour-à-tour*
tour, le vin et la fo-li-e, le plaisir, ou le plaisir et l'amour. *Cé-lebrons tour-à-tour*
ce-le-bria-mo *cele-*
Cé-lebrons *ce-le-*
arco *arco*

Hautb.

The musical score consists of several staves. At the top, there are five staves for the Hautbois instrument, marked with a piano (*p*) dynamic. Below these are two staves for piano accompaniment, marked with *pizz.* (pizzicato) and *p*. The vocal lines are written in a single staff with lyrics in French. The lyrics are: "ai al genio dell'amor celebriamo di car il vino alla follia, al genio al genio dell'amor dell'a-". The vocal melody includes the words "Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-". There are musical markings such as *div.* (diviso) and *unite* (unito) above the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with some triplets. The overall style is classical, likely from an 18th or 19th-century opera or ballet.

ai al genio dell'amor celebriamo di car il vino alla follia, al genio al genio dell'amor dell'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brions cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brions cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

pizz.
p

The musical score consists of two staves at the top. The upper staff is for piano, marked with a *p* dynamic and containing several triplet figures. The lower staff is for solo voice, marked with a *p* dynamic and containing a melodic line with triplet figures. The score continues with multiple staves of piano accompaniment, including bass lines and chordal textures.

-mor Ce-le-briam al genio dell'amor ce-le-briam al genio dell'a-

-mor *celebriam si al genio dell'amor* *celebriam si al genio dell'a-*

mour cé-lebrons le plaisir et l'amour. cé-lebrons le plaisir et l'a-

mour cé-lebrons le plaisir et l'amour. cé-lebrons le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

The musical score consists of multiple staves. At the top, there are several staves for string instruments (violin, viola, and cello/double bass), with dynamic markings like *p* and *f*. Below these are two staves for a woodwind instrument (likely flute or oboe), also marked *arco*. The vocal lines are written in a lower register, with lyrics in Italian. The lyrics are: *Ci lascio del buon vin il signor castellan, ci lascio del buon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon*. The score includes various musical notations such as notes, rests, and dynamic markings.

Ci lascio del buon vin il signor castellan, ci lascio del buon

vin le seigneur chate-lain qu'il avait de bon

vin le seigneur chate-lain qu'il avait de bon

vin le seigneur chate-lain qu'il avait de bon

qu'il avait de bon

qu'il avait de bon

arco

The piano accompaniment consists of several staves. The top staff is the right hand, followed by the left hand. Below these are staves for various instruments, including strings and woodwinds. The music features complex rhythmic patterns and dynamic markings such as *sf* and *stacc.* A section of the music is marked with a double bar line and the word "Fins" (Finis).

tin. beviam... beviam. beviam senza confin... fino al mattino.
main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.
main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.
main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.
main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.
main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.
main buvons buvons bu_vons ce jus di_vin jusqu'à de_main.

- riera Si leuza in carità po- netevi in preghiera, o di noi che sarà?

Andantino

Le Comte. Coriphé.
dol.

tu che si- no- ra, ascol- ta mia prece: al- tu che si- no- ra ti accor- da pietà de- sal- va- im- me

Tu que je re- vé- re, entends ma pri- è- re o Dieu tué- la- re viens dans ta bon- té sau- ver l'in- no-

- cen- za di dif- fen- di clemen- za un di ricom- pen- sa l'ospita- li- tà... un di ricom- pen- sa

cen- ce, et que ta pas- sa- ce un jour recom- pen- se. l'ospita- li- té, un jour recom- pen- se

smorzando. *piu assai mo.*
l'ospita- li- tà... l'ospita- li- tà... l'ospita- li- tà...
l'ospita- li- té, l'ospita- li- té, l'ospita- li- té.
Rit. *Allegro*
Essa si ne part i Miori di Pacesco o lo

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *sf* (sforzando). There are also some wavy lines above the notes, possibly indicating vibrato or a specific performance technique.

I. Tempo

The second system continues the instrumental accompaniment with the same ten-staff structure. It includes a vocal line with lyrics. The lyrics are: "Beviam.. beviam.. beviam senza confini... fino al mattino.. beviam.. be-". The music features similar rhythmic complexity and dynamic markings as the first system.

Beviam.. beviam.. beviam senza confini... fino al mattino.. beviam.. be-

buons buons buons ce jus di vin. jusqu'à demain buons bu-

qui... Puvons buons buons ce jus di vin. jusqu'à demain buons bu-

Buons buons buons ce jus di vin. jusqu'à demain buons bu-

Buons buons buons ce jus di vin. jusqu'à demain buons bu-

Buons buons buons ce jus di vin. jusqu'à demain buons bu-

This section of the score contains the instrumental accompaniment. It features multiple staves for various instruments, including strings (violins, violas, cellos, and double basses), woodwinds (flutes, oboes, and bassoons), and brass (trumpets and trombones). The music is characterized by rhythmic patterns and dynamic markings such as *sf* (sforzando).

viam... beviamsenzaconfir... sinoal mattin... senzaconfir... sinoal matt...

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

This section contains the vocal parts of the score. It includes a vocal line with lyrics in French and five vocal staves below it. The lyrics are: "vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -". The score includes various musical notations such as notes, rests, and dynamic markings.

Flutes
Clarinet
Bassoon
Trumpet
Trombone
Cym.

- tin Ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castellan... beviam... be-

mainqu'il a vait de bon vin le seigneurchâte - lain qu'il avait de bon vin le seigneurchâte - lain bu vons bu -
 mainqu'il a vait de bon vin le seigneurchâte - lain qu'il avait de bon vin le seigneurchâte - lain bu vons bu -
 mainqu'il a vait de bon vin le seigneurchâte - lain qu'il avait de bon vin le seigneurchâte - lain bu vons bu -
 mainqu'il a vait de bon vin le seigneurchâte - lain qu'il avait de bon vin le seigneurchâte - lain bu vons bu -

Cb.

-viam... be-viam fino al mattino, ci lasciò del buon vin il signor castellan, ci lasciò del buon vin il signor castel-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-

The image shows a page of a musical score, page 429. It features a complex arrangement of staves. The top section consists of ten staves of instrumental music, including a piano introduction with a wavy line indicating tremolo. Below this is a vocal section with lyrics in French. The lyrics are: *-lan... beviem... beviem... beviem jusqu'à demain jusqu'à demain, jusqu'à demain jusqu'à dem-
lain bu_vons bu_vons bu_vons jusqu'à de_main jusqu'à demain jusqu'à demain jusqu'à de-
lain bu_vons bu_vons bu_vons jusqu'à de_main jusqu'à demain jusqu'à demain jusqu'à de-
lain bu_vons bu_vons bu_vons jusqu'à de_main jusqu'à demain jusqu'à demain jusqu'à de-
lain bu_vons bu_vons bu_vons jusqu'à de_main jusqu'à demain jusqu'à demain jusqu'à de-*

The bottom of the page features a single staff with the word **UNITI** centered above it, followed by a rhythmic accompaniment.

The musical score is arranged in a system of 14 staves. The top 10 staves are for the instrumental ensemble, including strings and woodwinds. The bottom 4 staves are for the vocal ensemble. The vocal parts are written in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are in French: "ma main jusqu'à demain." The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *mf*. A section of the score is marked with a double bar line and the word "Finis" in the vocal staves.

-tin final matinee

ma main jusqu'à demain.

ma main jusqu'à demain.

ma main jusqu'à demain.

ma main jusqu'à demain.

ma main jusqu'à demain.

All.^o Récit. Mod.^o

le Conte.

Essa torna si. leuxio

42 All.^o Mod.^o

Contesse.

Oh qual raccoglimento! mi è ragion che le ammiri. Di si.

-poso ecco il momento che ci a-xuna di voi madame, si ritiri nel proprio appartamento.

Compte

Ad- dio nobil scuterra! ah tu incolta il cielo, l'ora verra verra l'i-

- Maule che vi dimostrate il cor, d'ama d'ama, cio che prova per voi, per voi ricano - stente :

Clarinettes en Ut.

Cors en Fa.

Bassons.

Violons.

Altos.

Violoncelles

Contre Basses

And.^{mo}

ff

ff

ff

mf pizz.

pizz. mf

pizz. mf

And.^{mo}

mf pizz.

mf



Musical score system 1, consisting of seven staves. The top three staves (treble, alto, and bass clefs) feature melodic lines with various note values and rests. The bottom four staves (two treble and two bass clefs) contain rhythmic accompaniment, including chords and moving lines. The system is divided into four measures by vertical bar lines.



Musical score system 2, consisting of seven staves. This system includes dynamic markings such as *pp* (pianissimo) and *f* (forte) placed above or below notes. The notation continues with melodic and rhythmic elements across four measures, maintaining the same staff layout as the first system.

Récit.

All. Vivace.

arco.
F
arco.
F
arco.
F

Comtesse.
si, que-st'è il do-ver no-stro, e chi nel no-stro ze-lo al ben al-trui si a-do-pra...

f
f
f

RAG.
(Ragonda va a vederlo)

CONTESSA

Chi ma-i, chi mai sa-rà?... chi vie-ne an-co-ra? Un pag-gio... Un pag-gio! ed a que-

ISOL:

o-ra nel che-to a-si-lo a-ghuo-mi-ni in-ter-det-to?... Co-no-sce-rò co-lu-i che si ar-vi-ci-na... Io son, bel-la cu-

CONTESSA

ISOL:

gi-na; nè vi fac-cia di-spet-to. Brill-se-re no il vol-to, e cal-ma al cor. Che vi con-dus-se qui? Il Du-ca mio si-gnor.

Et in-im-po-se di ren-der an-co no-to al-le da-me, ed a vo-i, che i ma-ri-ti...il ger-ma-no...og-gi-di...que-sta not-te... a mez-za not-te, sa-ran-notra no-i.

All. *Recit.*
 Fia ver? Qual mai con-ten-to! *ISOL.* Rie-don di Pa-le-sli-na. Di sor-pre-sa e in se-gre-to ve-ran-via ri-tro-

All. *Recit.*
 -var. Oh qual con-ten-to al cor! I vo-ti s'av-ve-rar... Lo cre-de il Du-ca an-cor;

ma il pen-sier lo co-glie che un ma-ri-to pru-den-te pre-vien sem-pre la mo-glie: un'im-prov-vi-sa gio-ja can-giar si può in do-lor.

Musical score system 1, featuring vocal line and piano accompaniment. Dynamics include *pp*, *p*, and *f*. The piano part includes a *Rag.* section.

Verran verran uol fin ritumeranno oh lo doteva il uel al uol puro affetto lo corro a prestan

Musical score system 2, featuring vocal line and piano accompaniment. Dynamics include *p*, *pp*, and *f*. The piano part includes *Isol.* and *Rag.* sections.

un le ospiti nostre Oh no! Tanto virtù che il cuore day per rispetto fin qui

Musical score system 3, featuring vocal line and piano accompaniment. Dynamics include *p*, *f*, and *pp*. The piano part includes *Isol.* and *Rag.* sections.

Lo qelo di ter-ror-i Oh folle. Bate-quebe alumpellon. ce oh

Musical score system 4, featuring vocal line and piano accompaniment. Dynamics include *fp*, *pp*, and *f*. The piano part includes *Isol.* sections.

vero uale per un Bonetti's d'harini e stes. uote con, oh, d'int'aduti qui con i suoi e acca

All.
Recit.

Toutes Comtesse Rag:

Non! Oh ciel! Terrore estremo Che dirò mio marito trovando ai focolari la casta sposa or-

All.
Recit.

Toutes I sol:

- Non di tanto stuporate! A quel pe-niglio non riser-vate! In'ora solamente, e voi

b e e e All.

Non salvate. Vi si soccor-re in mi' ora bestera- Ahimè! Ahimè!

b e e e Récit.

Bassons. Comtesse.

Me che tutta io bramo Via dell'alt'ri fatal' inferno a strapparci il core Oh camicello! e qui-

P
 Altos. P
 Isol:
 lo scudo Lungo, lungo il trionfo della vita al pe- rigo- roso dipanarsi ha-

ar. in la and.
 in la sotto voce
 B.^a P
 sotto voce.
 Récit.
 Contesse.
 And.
 Qual peccato qui il cor tutto in' opprime!

Isol:
 O Voi! per un bel ten- fido il cor ti scoloro, non vi turbate il tri- umfo con l'oscurità.

Adagio. ♩ = 56.

solo.

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en MI.

Cors en LA grave.

Trompettes
en LA.

Bassons.

Trombones.

Timballes
en LA.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

LE COMTE.

Violoncelle.

Contre-Basse.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Horns, Bassoons, Trombones) and strings (Violins, Viola, Cello, Double Bass) are in the upper staves. The vocal soloists (LA COMTESSE, ISOLIER, LE COMTE) are in the lower staves. The score includes various musical notations such as notes, rests, dynamics (pp, p, f, ff), articulations (pizz., con Sordina), and performance instructions (solo., Unite). The tempo is Adagio, and the time signature is 4/4. The key signature has two sharps (F# and C#).

pizz.
pp



Musical score system 1, featuring multiple staves with various musical notations including notes, rests, and dynamic markings such as *solo*, *p*, *Div.*, and *arco*. The system includes a grand staff with treble and bass clefs, and a lower section with two staves. The notation is dense with many sixteenth and thirty-second notes, and includes triplets and slurs. The key signature has two sharps (F# and C#).



Musical score system 2, continuing the musical notation from the first system. It features similar notation with notes, rests, and dynamic markings such as *solo* and *div.*. The system includes a grand staff with treble and bass clefs, and a lower section with two staves. The notation is dense with many sixteenth and thirty-second notes, and includes triplets and slurs. The key signature has two sharps (F# and C#).

Musical score for page 47, featuring multiple staves with musical notation, dynamics (p, P), and lyrics in Italian. The score includes various musical notations such as triplets, sixteenth notes, and rests. Dynamics include *p*, *P*, *solo.*, and *dol.*. The lyrics are: *Chetia favor di notte tene-bro-sa moviam il piè.. lieti aauriam e senza ellade.*

Clar.

solo.

Cors en Mi.

dol.

solo

f *p*

f *p*

f *p*

f *p*

- star: chi o ceda ben al - l'alma crucio - - sa! amar mi col - se ne potra' nipoar.

div.

Cors.

solo.

dolce

p

Licti avauziam.

e senza ella destar chi o ceda ben al - l'alma crucio

uniti

Musical score for the first system, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *pp*, and *f*, and performance instructions like *solo.* and *UNIS.*. The lyrics *-cip - - sa amor in col-se ne potrei riposa* are written below the vocal line.

Musical score for the second system, starting with a *Clar.* (Clarinet) part. It continues with vocal lines and piano accompaniment. The lyrics *D'amor e di speranza in sen mi bat - te il* are written below the vocal line. A circled number *48* is present in the lower left of the system.

solo.
dol. *3 3*

solo.
P 6

solo.
P

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

6 6 6 6 6 6

Di te-mae di spe-ran-ra di te-mae di spe-

Di te-mae di speranza in sen ni bat-te il cor. La notte ed il si-lenzio si ra doppia no il suo error

cor. d'amor e di speranza in sen ni bat-te il cor. La notte il silenzio calma uilen La notte il silenzio calma uilen

UNIS

3 3

-ran-ra in sen mi battei cor. La notte di silenzio mi accresce il terror,
 si raddoppia il suo error si raddoppia il suo error.
 cor, la notte di silenzio mi cala su cor mi infonda lieto u - mor mi fonda lieto u mor si lie - to u -

Clar. F

Cors en mi

F pp

F pp pizz.

F pp pizz.

F pp pizz.

F pp pizz.

F pp pizz.

La notte ed il silenzio si m'accrescono il ter-

ror - non - la nuit et le silence rad-doppiano il ter-

ror - non - La notte ed il silenzio mi calmano il ter-

solo.

solo.

arco DIV. arco.

-ror La notte ed il... silenzio si... m'accrescono il ter- m'accrescono il ter-

ror / la nuit et le silence rad-doppiano il ter-ror, rad-doppiano il ter-

ror - non - La notte ed il silenzio mi calmano il ter, mi calmano il ter, mi calmano il

Vc. CB arco

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *arco.* (arco). The lyrics are in Italian and French.

-ror, mi'accresco - vil terror. *(fiano alla Bontessa)* Chi valà?
 -ror, rad. Doppia. no il suo error. Sar. la. te.
 cor, mi cal. ma uil cor, mi cal. ma uil cor *DIV.* (El.

Musical score for the second system, featuring piano accompaniment and lyrics in Italian. The score includes dynamic markings such as *pp* (pianissimo) and *UNITE*.

-l'è!) Suora Giannetta m... questa stama sola, o ve non può dormir Ah! tutto languis, tutto l'inquieta, tant'è ti -

Clar.
C.¹ en M¹ solo.
pp
solo.

- mor permettete, mi permettete ch'io possa a voi venir, mi permettete, mi permettete ch'io possa a voi ve-

solo.
pp

(E' coltonellarete!)

(Infame traditore!)

- vir?
Vc.
Cb.

Ob. dolce ca. no i.

Clar.

sotto voce.
Com on ut.

sotto voce.

sottovoce

sottovoce

sottovoce
solier.

50

(Si in due voi siam!)

- stante se in due voi siam! qual gioia al cor! non si ha timor... Ah!....

cres.

cres.

cres.

cres.

cres.

cres.

cres.

Hautb.

solo.

Solo

la Comt^e

Che fate voi?

... non si ha timor

Vc. div.

Stanno ha non ha timor, non ha timor se questa man ni preme il

237 F P CB.

Clar.

pp

pp

UNITE

(Ei preme la uia mano al cor.)

Beltà seve-ra, non v'oppone-te, so-la po-te-te far lieto un

cor...

Vc.

UNIS

Cb.

Flûtes.

Clar.

Cors en LA.

cor; Beltà seve-ra, non v'oppone-te, so-la po-te-te far lieto un

vcll. Oh ciel! qual

51

C.B.



solo. 3
p
F
pP
PP

gio-ja! oh qual pia- cer! oh ciel! qual gioja! oh qual pia- cer! D'amor e di speranza in sen mi... bat- te il

The musical score consists of ten staves. The first five staves are instrumental, featuring treble and bass clefs. The first staff has a *solo.* marking and a *dol.* marking with a triplet of eighth notes. The second staff has a *P* marking. The third staff has a *solo.* marking and a *P* marking. The fourth and fifth staves continue the instrumental texture. The sixth and seventh staves are also instrumental, with the sixth staff featuring several triplet markings. The eighth staff begins the vocal line with the lyrics: *Di te maedi speran - za, di te maedi spe-*. The ninth staff continues the lyrics: *Di te maedi speranza in sen mi bat - te il cor la notte il luo - le rriso si non doppiano il suo error,*. The tenth staff continues the lyrics: *cor. D'amor e di... speranza in sen mi... bat - te il cor la notte, il silenzio mi calmano il cor, la notte, il silenzio mi calmano il*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics markings include 'F' (forte) and 'P' (piano).

-ran - ca in sen mi bat.te il cor. La notte di silen.zio m'accreosco il terror.

si, raddoppiano il suo error si. La notte di silenzio raddoppiano il suo error.

cor, la notte il silenzio m'accreosco il cor, m'infondon lieto u-mor, m'infondon lieto u-mor si lie. to. n.

Musical score for the second part of the page, continuing the vocal line with lyrics and accompaniment. Dynamics markings include 'F' and 'P'.

Clar. *f* *pp*

Cors en MI *f* *pp*

f *pp* *pizz.*

f *pp* *pizz.*

f *pp* *pizz.*

52

La not-teed il si-len-zio si miac-cresco no il ter-
 - il duo er-ror La not-teed il si-len-zio rad-dopp-piano il suo er-
 -mor... La not-teed il si-len-zio mi cal-ma no il

f *pp* *pizz.*

3 solo.

3 solo.

3 *3*

arco. *div.*

arco.

-ror La not-teed il si-len-zio si... m'accre-sco no il ter-ror m'ac-cre-sco no il ter-
 -ror raddoppia no il suo er-ror rad-dop-pia no il suo er-
 rar. La not-teed il si-len-zio mi cal-ma no il cor mi cal-ma no il cor mi cal-ma no il

Vc. *3* *3*

CB. arco

p *solo.*

p

arco.

P

P

UNITI

P

DI.

UNIS.

P

-ror, m'accrescon il ter.ror. Di lasciarvi con

ror, rad.doppiano il suoerror.

cor, mi calmano il cor, mi calmano il cor.

Clar.

Cors en mi.

dol.

solo.

sottovoce

sottovoce

sottovoce

- giu-ro: no: Giannetta, i-te da me!

UNIS.

Voilaxiar? ab, no: giammai! no: io rimango a vostri

sottovoce

DiV.

Sotremo ob ciel che mai vorrà che mi vorrà.

pie!

E l'ardor... che mi di ora, sono amau-te che vi a

Giusto ciel, qual traditor! giusto ciel... qual traditor.

-Dona.

L'amor che offusca la ragion m'otterra da voi per

Hautb.

Cors en MI.

UNIS.

Esopporame lo stringe amor. O beta orsi!

-Don lasciate, a voi iotare clamo, que stamanda visid bramo

Un nume ancor puote amarmi egli di

(Oasi lontano suono di Trombe)

Allegro. $\text{♩} = 116$.

The first system of the score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is characterized by a steady, rhythmic pattern of eighth notes. Dynamic markings include *ff* (fortissimo) on the first, second, and third staves. The bottom-most staff has the instruction *più!* written below it.

The second system of the score consists of ten staves. The top four staves are in treble clef, and the bottom six are in bass clef. The music continues with rhythmic patterns, including some sixteenth-note passages. Dynamic markings include *p* (piano), *cres.* (crescendo), and *rit.* (ritardando). The instruction *sans sourdines* (without mutes) is written on the seventh staff. The system concludes with a *p* marking on the bottom-most staff.

This section of the score consists of ten staves. The top five staves are for string instruments, showing sustained notes with dynamic markings such as *sf* and *pp*. The bottom five staves include woodwind parts with rhythmic patterns and dynamic markings like *sf* and *pp*. The music is written in a key with one sharp (F#) and a 2/4 time signature.

This section features a vocal soloist and string accompaniment. The vocal line is marked with *sotto voce.* and *solo.*. The string accompaniment includes *pizz.* (pizzicato) and *arco.* (arco) markings. The lyrics are: "Qual sen - to mi ni fra - go - re di . . . trom - be ad". The score includes dynamic markings such as *p*, *pp*, and *f*.

This musical score consists of multiple staves. The top section includes piano accompaniment with chords and melodic lines. The lower section features vocal parts with lyrics in Italian. The score includes various musical notations such as notes, rests, and dynamic markings like 'solo', 'p', 'F', and 'DIV.'.

Lyrics:

c - - esey-giar ad c. esey-giar, di tranfrade esey-giar
 Quel sen - to mai fra-go - ire

di... trom... beat e... deg-giar... ebbeggiar di trombeadecheggiar

solo.

p

solo.

p

solo.

F

F

solo.

p

F

F

F

F

F div.

unis.

F

p

Isolier.

Quart.

F

p

Musical score for a symphony, page 462. The score consists of multiple staves for various instruments and a vocal line. The key signature is one sharp (F#). The score includes dynamic markings such as *sf*, *p*, *pp*, and *sfz*, and performance instructions like "solo." and "Non più ti-". The vocal line includes the lyrics: "sen - to mai fra - go - re di trom - be ad e - cce - giar ad e - cce - giar".

-mor non più timor ci ven-gono a libe-rar ci ven-gono
 Oh non più timor non più ti-mor. ci ven-gono a libe-rar.
 Oh! qual pe-ri-glio! E va--no lo

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top two staves are vocal parts with lyrics in Italian. The remaining staves are instrumental parts, including strings and woodwinds. The score includes dynamic markings such as *pp*, *cres.*, *f*, and *F*. The lyrics are:

-no ci vengono a li-berar. Qual sento mai fragor, qual sento mai fra-gor di
 ci vengo-no qual sen-to di
 spe-rar spe-rar. Qual sento mai fragor qual sen-to mai fra-gor di

Dynamics: *f*, *f'*, *div.*, *UNIS.*
 Performance instructions: *acc.* (accents), *UNIS.* (unison)

The image shows a page of musical notation, likely a score for a vocal or instrumental piece. It features multiple staves of music, with lyrics written below the lower staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are in French and appear to be a religious or historical text. The page is numbered 465 in the top right corner.

div. unis.

le clai - ron vient de re - ten - tir j'en tends d'i - ci le bruit des ar - mes oui le clai -
le clai - ron vient de re - ten - tir j'en tends d'i - ci le bruit des ar - mes oui le clai -

Musical score for a vocal and instrumental piece. The score consists of 14 staves. The top 10 staves are instrumental, including a piano and a cello/bass line. The bottom 4 staves are vocal lines with French lyrics. The lyrics are:

-gar di trouba de choggar qual sen-to mai fragor qual sen-to mai... fa-gar di trouba de choggar di
 ron vient de re-ten-tir j'entends d'i-ci le bruit des ar- mes oui le clai-ron vient de
 ron vient de re-ten-tir j'entends d'i-ci le bruit des ar- mes oui le clai-ron vient de

Performance markings: *div.* and *unis.*

trambade beggar si si e - - cloeg - giar si e - cloeg giar si e - cloeg -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

sf sf sf sf

sf sf sf sf

sf sf sf sf

sf sf sf sf

Unis.

-giat! Non più... timor... non più... timor... ci ven-gonoi pro-di a
 tir plus de fra-yeur et plus d'a-lar-mes on vient en fin nous
 tir Oh! quoul... peri-glio! fu-ga si... è va-no lo... spe

li - - berar a li - be - - rar
 se - cou - rir nous se - cou - - - rir.
 - rar : : e va - - no lo spe - - rar

F

F

Musical score for a piece, likely an opera or symphony, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 4/4 time.

The piano accompaniment consists of multiple staves. The upper staves (treble clef) contain chords and melodic lines, often marked with a forte *F* dynamic. The lower staves (bass clef) provide harmonic support, with some passages marked *p* (piano).

The vocal line is written in a single staff with a treble clef. It includes the following lyrics:

e - cheg-giar ad e - cheg-giar di trombe ad e - cheg-giar
 ... Qual ven - to mai fra - ga - re

Performance instructions include *solo.* (solo) and *p* (piano) markings. The score also includes dynamic markings such as *f* (forte) and *p* (piano) for the piano part, and *div.* (divisi) and *unis.* (unisoni) for the vocal line.

The musical score consists of approximately 15 staves. The top staves (1-5) are likely for woodwinds or strings, with 'solo' markings above them. The middle staves (6-10) include a bass line and other instrumental parts. The bottom staves (11-15) feature a vocal line with lyrics and a bass line. Dynamic markings such as 'p' (piano) and 'solo' are used throughout. Performance instructions like 'DIV. 2' and 'unis.' are present. The lyrics at the bottom are: 'Di... trom-be ad e-... chog-giar... e chog-giar, Di trom-be ad e chog-giar'.

Di... trom-be ad e-... chog-giar... e chog-giar, Di trom-be ad e chog-giar

Musical score for piano and orchestra, measures 1-12. The score features multiple staves with complex rhythmic patterns and dynamic markings such as *sf*, *p*, *pp*, and *solo*.

sen - to mai fra - go - re di . . . trom - bad e - cheg - giar a de - cheg - giar

Non più ti -

Oh qual.

Musical score for piano and orchestra, measures 13-24. The score includes vocal lines with lyrics and piano accompaniment. Dynamic markings include *pp*.

The musical score consists of 14 staves. The top 13 staves are instrumental, with various parts including woodwinds, strings, and a basso continuo. The 14th staff is the vocal line. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamic markings include *pp*, *cres.*, and *f*. The vocal line includes the following lyrics:

-mor, non più timor; ci vengono a liberar Non più timor, più di timor; ci vengono a li-be-
 yeur plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-
 ... pe-ri - - glio' Jug- ga- si . . . i va - - no lo . . . sperar . . . sperar

The musical score consists of 12 staves. The top five staves are for instruments, likely strings and woodwinds. The bottom three staves are for voices. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal staves.

Dynamic markings: *sf*, *tutta forza*, *uniss.*

Lyrics:
 -rar ah! si al- fin a li- be- rit- ah...
 rit on vient on vient nous se- cou- rit.
 è van spe- rar è van spe- rar...
 tutta forza.

Musical score for voice and piano. The score consists of 14 staves. The top two staves are for the voice, and the remaining 12 staves are for the piano accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The score is divided into three measures. The first measure contains mostly rests for the voice and piano accompaniment. The second measure begins with a piano (p) dynamic marking. The third measure features a piano (pp) dynamic marking and includes the following lyrics:

Non piū ti -
 a li - - ber ex pta de - fra -
 ē van . . . spe ar oh qual.

The piano accompaniment includes various textures, including arpeggiated chords, sustained chords, and melodic lines. There are several instances of piano (pp) dynamics throughout the score. The score concludes with a final piano (pp) dynamic marking.

The musical score consists of the following parts and markings:

- Violins I:** *cres.*, *f*
- Violins II:** *cres.*, *f*
- Violas:** *cres.*, *f*
- Celli:** *pp*, *pp*, *cres.*, *f*
- Bassi:** *pp*, *pp*, *cres.*, *f*
- Double Basses:** *pp*, *pp*, *cres.*, *f*
- Woodwinds:** *cres.*, *f*
- Brass:** *cres.*, *f*
- Vocal:** *pp*, *cres.*, *f*

-mor, non più timor, ci vengono a li-berar, non più timor, non più timor, ci vengono a li-be-

yeur plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-

pe-ri - - gliò! Fug - ga-si... è va - - no lo... sperar... sperar

pp

cres.

f

The musical score consists of 14 staves. The top five staves are for vocal parts, with lyrics written below them. The bottom nine staves are for instrumental parts, including a bass line. The score is marked with various dynamics such as *sf* (sforzando), *f* (forte), and *tutta forza* (all force). The lyrics are in Italian and French, with some words appearing in both languages. The piece concludes with a *tutta forza* marking.

-rar ah si al-fin a li-be-rare... ah...

rir on vient on vient nous se-cou-rir.

è van spe-rar è van spe-rar....

tutta forza.



This page of a musical score contains 14 staves. The top seven staves are for piano accompaniment, and the bottom seven staves are for a vocal line. The score includes various musical notations such as notes, rests, and dynamics like *f* and *sf*. The vocal line features lyrics in Italian. The piano part includes complex textures with sixteenth-note patterns and chords. The lyrics are: "absi al-fin a. a li - - be ar ah si alfin a. è van... sperar, è van sperar è van".

f

f

f

f

f

f

f

f

f

f

f

f

sf

sf

sf

sf

sf

sf

sf

sf

absi al-fin a.

a li - - be ar ah si alfin a.

è van... sperar, è van sperar è van

f

f

f

f

li - be - rar ah si al fin a li - be - rar, ci ven - go - no a li - be - rar, ci ven - go -
 se - - cou - rir on vient en - fin nous se - cou - rir on vient en - fin nous se - cou - ir on vient en -
 sperar, è van sperar è van sperar è vano lo sperar spe - ri, è vano

The musical score consists of ten staves. The top five staves are for instruments, and the bottom five are for voices. The lyrics are written below the vocal staves.

(jour.)

no a li-be-rar... a li-be-rar...

fin nous se-cou-rir nous se-cou-rir.

vano lo operar... va lo operar...

This page of musical notation consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes various note values, rests, and dynamic markings. The music is organized into measures by vertical bar lines. There are several instances of repeated notes and rests, particularly in the upper staves. The notation is dense and detailed, typical of a professional musical score.

Allegro vivace.

Violons.

Alto.

Isolier.

Le Comte.

Basse.

Comte.

Oh ciel... quale rumor!

ff sf sf sf

Récit.

Isolier.

Comte.

È l'ora del ri-tiro, e dopo di parlar, o mio signor.

E il mio paggio

sf sf sf sf sf

Isolier.

Comte.

Isolier.

-lier... Quegli che al sen vi strinse, e che voi sopponeste la con-tessa. Ah! che traditor son; temi il mio sdegno... Non vi ren-

I. II. Cors en Sol

MODERATO

RECIT.

Trompettes en Ut

Trombones

(Odesi di nuovo squillo di Trombe più vicino)

-dete à vostro padre in-degno...

Ei giunge qui, o - do l'a-

f

Comte Comtesse

-ralolo... Oh ciel! Voi che fa-te guerra alle donne siete dunque di noi prigio

Comte

Isolier. A vostri piè, ma dama, favor aavri ti kama per tutti i caval-lier Per lor riscatto, che mai vi si può offrir?

Comtesse. Isolier

Il pegno è di par-tir, d'evita-re il do-lor ai loro sposi. Per segreto pas-saggio vi può quidar il

Comte

Il paggio; ed ei più destro schiuderà l'ingresso al di fuor. E-gli è fra noi più destro giocator.

Moderato. ♩ = 88.

Flûtes.
Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timbales
en UT.

Grosse-Caisse.

Cimballes
et Triangle.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

RAGONDE.

CHOEUR.

Violoncelle et
Contre-Basse.

Cb.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, followed by percussion, strings, and vocal parts. The Alto part has a 'div.' marking. The Violoncelle et Contre-Basse part is marked 'pizz.'. The score includes dynamic markings such as *ff*, *sotto voce*, and *div.*. The tempo is *Moderato* with a quarter note equal to 88 beats per minute.

Flûte. a2

The musical score consists of multiple staves. The top staff is for Flute a2, starting with a treble clef and a dynamic marking of *p*. Below it are several staves for other instruments, including strings and woodwinds, also marked with *p*. The bottom staff is for Comt. (Compt.), starting with a bass clef and a dynamic marking of *p*. The lyrics are written below the Comt. staff.

Comt.
 Cin. biliamo alldman di vitto - ri. a, o - no re ai prodi vincitor che il de. sire d'ou - ree de

ni a londe-ter-ni fa-mae splendor

ante.

All'innocediaula vittoria, celsa regni purgiora el a-

Musical score for voice and piano. The score consists of 14 staves. The first three staves are piano accompaniment. The fourth staff is the vocal line, starting with a *pp* dynamic and a *solo.* marking. The fifth and sixth staves are piano accompaniment. The seventh staff is the vocal line, starting with a *pp* dynamic and a *solo.* marking. The eighth and ninth staves are piano accompaniment. The tenth staff is the vocal line, starting with a *pp* dynamic. The eleventh and twelfth staves are piano accompaniment. The thirteenth staff is the vocal line, starting with a *pp* dynamic and a *sotto voce* marking. The lyrics are: *-mor... lasciam.. lasciam.. il so-li-tari-orror... La-sciam La-sciam... quit-tons quit-tons*. The fourteenth staff is piano accompaniment, starting with a *pp* dynamic.

The main musical score consists of 14 staves. The top two staves are for Violins I and II, both marked with a forte (f) dynamic. The next two staves are for Violas I and II, also marked with f. The following two staves are for Cellos I and II, marked with f. The bottom two staves are for Double Basses I and II, marked with f. The score is filled with intricate rhythmic patterns, including many triplets and sixteenth-note runs. There are also some woodwind parts visible in the lower staves, including a Bassoon (Cb.) and a Clarinet (Cl.).

So. li. ta. ri. o. ni. a.

lieux hospita - liers.

Vc.

Cb.

The bottom section of the page contains vocal and woodwind parts. It includes a vocal line with lyrics, a Bassoon part (Cb.), and a Clarinet part (Cl.). The vocal line is written in a cursive script. The woodwind parts are marked with a forte (f) dynamic and feature complex rhythmic patterns similar to the main score.

Comtesse.

Raconde.

Gia lo-de ai figli del-la

Hon-neur aux fils de la vic-

This section of the score contains instrumental parts for various instruments. From top to bottom, the staves include:

- Violin I and Violin II
- Viola
- Violoncello (Cello)
- Double Bass
- Flute
- Oboe
- Clarinet
- Bassoon
- Trumpet
- Trombone
- Timpani
- Snare Drum
- Cymbals

 The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte) and *ff* (fortissimo).

glo-ria auor ai pro-di-vin-ci-tor et il de-si-re-do-no-ree di glo-ria ho-ro e-
 que l'amour ain-si que la gloi-re ont ra-me-
 toi-re honneur aux bra-ves che-va-liers que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 Vc.
 Cb.

This section contains the vocal and basso continuo parts. The lyrics are in French and describe the glory of the victors and the role of love and glory. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The basso continuo part is written for a figured bass instrument. The lyrics are:

- glo-ria auor ai pro-di-vin-ci-tor et il de-si-re-do-no-ree di glo-ria ho-ro e-
- que l'amour ain-si que la gloi-re ont ra-me-
- toi-re honneur aux bra-ves che-va-liers que l'amour ain-si que la gloi-re ont ra-me-
- que l'amour ain-si que la gloi-re ont ra-me-
- que l'amour ain-si que la gloi-re ont ra-me-
- que l'amour ain-si que la gloi-re ont ra-me-

 The musical notation includes notes, rests, and dynamic markings.

Musical score for the instrumental introduction of 'Gloria in H.'. The score consists of 11 staves. The top staff is a treble clef with a 3-measure rest. The second staff is a treble clef with a 3-measure rest. The third staff is a treble clef with a 3-measure rest and the text 'Gloria in H.'. The fourth staff is a treble clef with a 3-measure rest. The fifth staff is a treble clef with a 3-measure rest. The sixth staff is a bass clef with a 3-measure rest. The seventh staff is a bass clef with a 3-measure rest. The eighth staff is a bass clef with a 3-measure rest. The ninth staff is a bass clef with a 3-measure rest. The tenth staff is a bass clef with a 3-measure rest. The eleventh staff is a bass clef with a 3-measure rest.

-ter-ni fa-mae splendor - lo-ro e-ter-ni fa-mae splendor lo-ro e-ter-ni fa-mae splen-

nés dans leurs lo-yers ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

nés dans leurs lo-yers ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

nés dans leurs lo-yers ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

nés dans leurs lo- fa-mae splendor fa-mae splendor fa-mae splendor dans leurs lo-

nés dans leurs lo- ont ra-me-nés dans leurs lo-yers ont ra-me-nés dans leurs lo-

unis.

3 3 3 3 sf sf sf sf 3 3 3 3 sf sf sf sf

Musical score for a choir and orchestra. The score includes multiple staves for voices and instruments. The lyrics are:

dor, fa - ma e splendor fa - ma e splendor, fa - ma e splendor.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

Musical markings include *sf sf* and *sf sf* at the bottom of the page.

This page of musical notation consists of 14 staves. The top seven staves are in treble clef, and the bottom seven are in bass clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including *mf* (mezzo-forte) and *ff* (fortissimo). A double bar line with repeat dots is used in the eighth staff. The bottom two staves feature triplet markings (indicated by a '3' above the notes). The right margin of the page contains a vertical column of clef and time signature symbols, including *C*, *3/8*, *3/4*, *2/4*, *3/4*, *3/8*, *3/4*, *3/8*, *3/4*, *3/8*, *3/4*, *3/8*, *3/4*, and *3/8*.