

durata : minuti 8

La Battaglia di Legnano

SINFONIA

GIUSEPPE VERDI

Allegro marziale maestoso ♩=120

Ottavino

Flauto

2 Oboi

2 Clarinetti in La

2 Fagotti

4 Corni
in Re
in La

2 Trombe in Re

3 Tromboni
I. II.
III.

Cimbasso

Timpani in La

G. Cassa

Allegro marziale maestoso ♩=120

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

a 2

cresc.

f

ff

I. II.

III.

f

ff

f

ff

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Pizz.

p

Pizz.

p

I.

p

p

A

Ott.

Fl.

Ob. *ppp*

Cl. *ppp*
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

A

Vni I. *ppp*

Vni II. *ppp*

Vle. *Pizz.* *ppp*

Vc. *Pizz.* *pp*

Cb.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

p

f

pp

mf

f

pp

p

ppp *morendo*

p

pp

ppp *morendo*

Arco

f

pp

B

Ott. *ff*

Fl. *ff*

Ob. *ff* a 2

Cl. in LA *ff* a 2

Fg. *ff* a 2

in RE
Cor. *ff*

in LA

Trb. I. *ff* a 2

in RE

Trbn. I. II. *ff*

„ III.

Cimb. *ff*

Tp. *ff*

G. C. *ff*

B

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff* Tutti

Ch. *ff*

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

tr

Ott. *fff*

Fl. *f*

Ob. *fff*

Cl. *fff*
in LA

Fg. *fff*

in RE
Cor. *fff*
in LA

Trb. *fff*
in RE

Trbn. I. II. *fff*
„ III.

Cimb. *fff*

Tp. *fff*

G. C. *fff*

Vni I. *fff*

Vni II. *fff*

Vle *fff*

Vc. *fff*

Cb. *fff*

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), and Cor Anglais in RE and LA (Cor.). The brass section includes Trumpet in RE (Trb.), Trombones I, II, and III (Trbn.), Cymbals (Cimb.), Trombone (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, dynamics, and articulation marks such as accents and slurs.

VUOTA

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
in RE

Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

Andante sostenuto ♩ = 54

Ott.

Fl.

Ob.

Cl. *in LA*

Fg.

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

p
espress.

I.
p
con espress.

Andante sostenuto ♩ = 54

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

D

Ott.

Fl. *pp*

Ob. *con espress.*

Cl. *in LA*

Fg. *con espress.*

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

D

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

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

Vle *Arco* *Pizz.* *p*

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

Cb. *Arco* *Pizz.* *p*

Ott.

Fl.

Ob.
I.

Cl.
in LA
I.

Fg.
I.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The image shows a page from a musical score, page 13. It features multiple staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet in LA (Cl.), and Bassoon (Fg.). The strings include Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). Other instruments listed but mostly silent on this page are Flute (Fl.), Piccolo (Ott.), Horns in RE (Cor. in RE and Trb. in RE), Trumpets I, II, and III (Trbn. I. II. III.), Cymbals (Cimb.), Tom-toms (Tp.), and Gong/Castanets (G. C.). The woodwind and string staves contain rhythmic patterns and notes. Dynamics such as *ppp staccate* are indicated for the woodwind parts.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
I.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

u

Detailed description: This page of a musical score contains 18 staves. The top four staves (Ott., Fl., Ob., Cl. in LA) and the fifth staff (Fg. I.) contain active musical notation with various rhythmic patterns and dynamics. The next five staves (Cor. in RE/LA, Trb. in RE, Trbn. I. II., III., Cimb., Tp., G. C.) are mostly empty, with only a few notes or rests. The bottom five staves (Vni I., Vni II., Vle, Vc., Cb.) contain sparse musical notation, primarily consisting of rests and occasional notes. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwind parts (Fl., Ob., Cl., Fg.) feature complex rhythmic patterns, while the string parts (Vni, Vle, Vc., Cb.) are more sparse and provide harmonic support.

E

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

E

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
pp

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.
pp

Vni II.
pp

Vle
pp

Vc.
pp

Cb.
pp

Atr.

cresc.

Arco

cresc.

This page of a musical score, numbered 17, contains the following parts and markings:

- Woodwinds:** Oboe (Ott.), Flute (Fl.), Clarinet in A (Cl. in A), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The woodwinds feature complex rhythmic patterns with slurs and accents.
- Brass:** Trumpet in RE (Trb. in RE), Trombones I, II, and III (Trbn. I, II, III), and Trombone (Tp.).
- Percussion:** Cymbals (Cimb.) and Gong/Cymbal (G. C.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.).
- Performance Markings:** The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation markings like accents (*>*) and slurs. The string section is marked *Arco* (arco).
- Other Notations:** First endings are indicated by "1." and "a 2" in the bassoon part. The double bass part includes a "e" marking at the beginning.

F

Ott.

Fl.

Ob.

Cl.
in L.A.

Fg.

in RE
Cor.
in L.A.

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

F

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg. I.

in RE
Cor.
in LA

Trb. in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I. Arco pp

Vni II. Arco pp

Vle Arco pp

Vc. Arco pp

Cb. Arco pp

e

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg. I.

in RE
Cor.
in LA

Trb. in RE

Trbn. I. II
„ III.

Cimb.

Tp.

G. C.

Vni I. Pizz. p

Vni II. Pizz. p

Vle Pizz. p

Vc. Pizz. p

Cb. Pizz. p

Detailed description: This page of a musical score, numbered 21, features a variety of instruments. The woodwind section includes Oboe (I), Clarinet (I, in LA), Bassoon (I), and Flute. The brass section includes Trumpet (in RE), Trombone (I, II, III), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass, all marked with 'Pizz.' (pizzicato) and 'p' (piano). The woodwinds and strings are playing active parts, while the brass and percussion are mostly silent. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Ott.

Fl.

Ob.
p

Cl.
in LA

Fg.
1.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score for page 22 is arranged in two systems. The upper system contains woodwind and brass parts: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), Horn in RE (Cor.), Trumpet in RE (Trb.), Trumpets I, II, and III (Trbn.), Cymbals (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). The lower system contains string parts: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are active throughout the page, while the brass and percussion parts are mostly silent, indicated by rests.

Ott.

Fl.

Ob.
I.

Cl.
in LA
I.

Fg.
I.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This is a page of a musical score, page 23. It features a variety of instruments. The woodwind section includes Oboe (I), Clarinet in LA (I), and Bassoon (I). The brass section includes Cor Anglais (in RE), Trumpet (in LA), Trombone I and II, Trombone III, Trumpet, and Gong/Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The flute part has a complex, ascending melodic line. The oboe and clarinet parts have more melodic and sustained lines. The bassoon part is more rhythmic. The strings provide a steady accompaniment with various rhythmic patterns.

Ott.

Fl.

Ob. I.

Cl. I. in *LA*

Fg. I.

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 24, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet (Cl. I. in LA), Bassoon (Fg. I.), and Cor Anglais (Cor. in RE). The brass section includes Trumpet (Trb. in RE), Trumpets (Trbn. I. II. III.), Trombone (Tb.), and Timpani (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Flute part features a complex, ascending melodic line with many grace notes. The Bassoon part has a long, sustained note with a grace note. The strings play a rhythmic accompaniment with eighth notes and rests. The score is divided into two measures by a vertical bar line.

Ott.

Fl. *3* *tr.* *3*

Ob. *I.* *pp*

Cl. *I.* *pp*
in LA

Fg. *I.* *pp*

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

Detailed description: This page of a musical score (page 25) features a woodwind section with Oboe, Flute, Clarinet in LA, and Bassoon, and a brass section with Cor Anglais in LA, Trumpet in RE, and Trombones I, II, and III. The woodwinds have melodic lines with triplets and trills. The brass instruments are mostly silent. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass, all playing rhythmic accompaniment. The score is in 2/4 time and G major.

Ott.

Fl. *dim. ed allarg.* *ppp*

Ob. *p* *ppp*

Cl. *in LA* *p* *ppp*

Fg. *p* *dim. ed allarg.* *ppp*

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II. „ III.

Cimb.

Tpt.

G. C.

dim. ed allarg.

Vni I. *p* *Arco* *ppp*

Vni II. *p* *Arco* *ppp*

Vle *Arco* *ppp*

Vc. *Arco* *ppp*

Cb. *Arco* *ppp*

dim. ed allarg. *ppp*

G Allegro $\text{♩} = 126$
VUOTA

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in L1

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

grandioso
a 2

f

mf

3

G Allegro $\text{♩} = 126$
VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Ott., Fl., Ob., Cl. in LA, Fg.) and string section (Vni I., Vni II., Vle, Vc., Cb.) are mostly silent on this page. The brass section (Trb. in RE, Trbn. I. II., III., Tp.) and percussion (Cimb., G. C.) are active. The Trumpet in RE part features a melodic line with a dynamic marking of *a 2*. The Trombone I, II, and III parts play a rhythmic accompaniment. The Snare Drum (Tp.) part features a triplet pattern. The Cymbal (Cimb.) part provides a rhythmic accompaniment. The Gong and Cymbal (G. C.) part is silent.

H

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

H

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl. *tr.*

Ob. *I. tr.*

Cl. *I. tr.*
in LA

Fg.

in RE
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 30, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet (Trb. in RE) and Trombone (Trbn. I, II, III). The percussion section includes Cymbal (Cimb.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Flute, Oboe, and Clarinet parts feature trills, indicated by 'tr.' and wavy lines. The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support. The score is written in a key with one sharp (F#) and a common time signature.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

triumm

I.

e

Detailed description: This is a page of a musical score, page 31. It features a woodwind section with Oboe, Flute, Clarinet in LA, and Bassoon. A brass section includes Horns in RE and LA, Trumpets in RE, Trombones I, II, and III, and a Timpani player. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and brass have active parts, with the Flute, Oboe, and Clarinet marked with 'triumm' and 'I.'. The strings are mostly in a sustained or rhythmic accompaniment role. The page number '31' is in the top right corner. A small 'e' is at the bottom left.

I

Musical score for woodwinds and brass instruments. The score includes parts for Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), Cor Anglais (Cor. in RE and in LA), Trumpet (Trb. in RE), Trombone I and II (Trbn. I. II. and III.), Cymbal (Cimb.), and Snare Drum (Tp.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into measures, with a first ending bracketed and labeled 'I'. Dynamics include *ff* and *tr.* (trills). The woodwinds and brass instruments play a rhythmic pattern of eighth notes, while the Cor Anglais and Snare Drum play a steady eighth-note accompaniment.

I

Musical score for string instruments. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into measures, with a first ending bracketed and labeled 'I'. Dynamics include *p* (piano) and *ff* (fortissimo). The Violins and Viola play a melodic line with trills, while the Cello and Contrabass play a rhythmic pattern of eighth notes. The Cymbal and Snare Drum parts from the previous section are also visible at the bottom of the page.

Ott.

Fl.

Ob.
a 2

Cl.
in LA
a 2

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
" III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score contains 18 staves for various instruments. The woodwind section includes Oboe (a 2), Clarinet in LA (a 2), Bassoon, and Cor Anglais (in RE and in LA). The brass section includes Trumpet (in RE), Trombone (I, II, III), and Trompano. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a common time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings such as accents and hairpins are present throughout the piece.

This page of a musical score, numbered 34, contains the following instruments and parts:

- Ott.** (Oboe): Part with trills and dynamic markings.
- Fl.** (Flute): Part with trills and dynamic markings.
- Ob.** (Oboe): Part with a second octave marking (a^2) and trills.
- Cl. in LA** (Clarinet in B-flat): Part with a second octave marking (a^2) and trills.
- Fg.** (Fagotto/Bassoon): Part with a steady eighth-note rhythm.
- Cor. in RE** (Horn in E-flat): Part with a steady eighth-note rhythm.
- Trb. in RE** (Trumpet in E-flat): Part with a steady eighth-note rhythm.
- Trbn. I. II. III.** (Trumpets I, II, and III): Part with a steady eighth-note rhythm.
- Cimb.** (Cymbal): Part with a steady eighth-note rhythm.
- Tp.** (Tom-tom): Part with a steady eighth-note rhythm.
- G. C.** (Gong/Cymbal): Part with a steady eighth-note rhythm.
- Vni I.** (Violin I): Part with trills and dynamic markings.
- Vni II.** (Violin II): Part with trills and dynamic markings.
- Vle** (Viola): Part with a steady eighth-note rhythm.
- Vc.** (Violoncello): Part with trills and dynamic markings.
- Cb.** (Contrabasso): Part with a steady eighth-note rhythm.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It features a variety of rhythmic patterns, including trills and steady eighth-note passages.

L

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in LA *ff*

Fg. *ff*

in RE
Cor. *ff*
in LA *ff*

Trb. in RE *ff*

Trbn. I. II. III. *ff*

Cimb. *ff*

Tp. *ff*

G. C. *ff*

L

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 36, contains 17 staves of music. The top section includes woodwind instruments: Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Horns in E-flat (Cor. in RE). The middle section features brass instruments: Trumpet in E-flat (Trb. in RE) and Trombones I, II, and III (Trbn. I. II., III.). The bottom section contains the string ensemble: Cymbals (Cimb.), Snare Drum (Tp.), Gong/Cymbal (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play sustained notes with various articulations, while the strings play a rhythmic accompaniment of eighth and sixteenth notes.

Ott.
 Fl.
 Ob.
 Cl.
in L.A.
 Fg.
in RE
 Cor.
in L.A.
 Trb.
in RE
 Trbn. I. II.
 „ III.
 Cimb.
 Tp.
 G. C.
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

M

Ott. *mf*

Fl. *mf* *p* *tr.*

Ob. *mf* *p* *tr.*

Cl. in LA *mf* *p* *tr.*

Fg. *mf* *pp*

in RE
Cor. in LA *mf*

Trb. in RE *mf*

Trbn. I. II. „ III. *mf*

Cimb. *mf*

Tp. *mf*

G. C. *mf*

Vni I. *dim.* *p* *Pizz.*

Vni II. *mf* *p* *Pizz.*

Vle *mf* *p* *Pizz.* *Div.*

Vc. *mf* *p* *Pizz.*

Cb. *mf* *p*

Ott.
Fl.
Ob.
Cl.
in LA
Fg.
in RE
Cor.
in LA
Trb.
in RE
Trbn. I. II.
„ III.
Cimb.
Tp.
G. C.
Vni I.
Vni II.
Vle
Vc.
Cb.

The musical score is arranged in a system of staves. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), Cor Anglais (Cor. in RE), and Trumpet (Trb. in RE). The brass section includes Trumpets I and II (Trbn. I. II., III.), Cymbals (Cimb.), Trombones (Tp.), and Glockenspiel (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as notes, rests, dynamics (e.g., *ff*), and articulation marks. The woodwinds and strings are actively playing, while the brass instruments are mostly silent, indicated by whole rests.

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg.

in RE

Cor. in LA

Trb. in RE

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The image shows a page of a musical score for orchestra and strings, measures 1 through 5. The score is written in G major (one sharp) and 2/4 time. The instruments are arranged in two systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe I (Ob. I.), Clarinet I in LA (Cl. I. in LA), Bassoon (Fg.), Cor Anglais in RE (in RE), Cor Anglais in LA (Cor. in LA), Trumpet in RE (Trb. in RE), Trumpets I, II, and III (Trbn. I. II. III.), Cymbals (Cimb.), Trombone (Tp.), and Gong/Cymbal (G. C.). The second system includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings play melodic lines, while the brass instruments are mostly silent. The Flute, Oboe I, and Clarinet I parts feature trills (tr.) in the final measure. The Bassoon part has a long note in the final measure. The Violin and Viola parts have a melodic line starting in measure 4. The Violoncello and Double Bass parts have a rhythmic pattern starting in measure 4.

N

Ott.
Fl.
Ob. I.
Cl. in LA
Fg.
in RE
Cor. in LA
Trb. in RE
Trbn. I. II.
„ III.
Cimb.
Tp.
G. C.

ff

Detailed description: This block contains the musical notation for woodwind and brass instruments. The instruments listed are Oboe, Flute, Oboe I, Clarinet in LA, Bassoon, Cor Anglais in RE, Cor Anglais in LA, Trumpet in RE, Trombones I, II, and III, Cymbals, Trombone, and Gong/Cymbal. The notation includes various note values, rests, and dynamic markings such as *ff*. There are also some articulation marks like accents.

N

Vni I.
Vni II.
Vle
Vc.
Cb.

Arco
ff
Arco
ff
Arco
ff
Arco
ff
Arco
ff

ff

Detailed description: This block contains the musical notation for string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The notation includes various note values, rests, and dynamic markings such as *ff*. The word "Arco" is written above the staves for the violin, viola, and cello parts. There are also some articulation marks like accents and slurs.

Ott.
Fl.
Ob.
Cl.
in LA
Fg.
in RE
Cor.
in LA
Trb.
in RE
Trbn. I. II.
„ III.
Cimb.
Tp.
G. C.
Vni I.
Vni II.
Vle.
Vc.
Cb.

The image shows a page of a musical score, page 42, featuring woodwind, brass, and string parts. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), Cor Anglais (Cor. in LA), and Trumpet (Trb. in RE). The brass section includes Trumpets I, II, and III (Trbn. I. II., „ III.), Trombone (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play sustained notes with various articulations, while the strings play a rhythmic accompaniment with slurs and accents.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 43, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet in B-flat (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), and Trompani (Tp.). The percussion section includes Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes with slurs in the brass and woodwinds. A dynamic marking 'p' is present at the top. A rehearsal mark 'e' is located at the bottom left.

O

Ott.
Fl.
Ob.
Cl. in LA
Fg.
in RE
Cor. in LA
Trb. in RE
Trbn. I. II.
" III.
Cimb.
Tp.
G. C.

ff

This section of the score covers measures 1 through 8. It features woodwind and percussion parts. The woodwinds (Ottobass, Flute, Oboe, Clarinet in LA, Bassoon, Cor Anglais in RE and LA, Trumpet in RE) and percussion (Timpani, Snare Drum, Cymbals, Tom-toms) are all marked with a fortissimo (*ff*) dynamic. The woodwinds play rhythmic patterns, while the percussion provides a steady accompaniment. The section concludes with a fermata over the final measure.

O

Vni I.
Vni II.
Vle
Vc.
Cb.

ff

dim.

dim.

This section of the score covers measures 9 through 16. It features the string ensemble (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The strings are marked with a fortissimo (*ff*) dynamic. The Violin I and II parts have a melodic line that gradually decays, indicated by a *dim.* (diminuendo) marking. The Viola, Violoncello, and Contrabasso parts provide a rhythmic and harmonic foundation. The section concludes with a fermata over the final measure.

Ott.

Fl. *tr*
p

Ob.

Cl. *tr*
p
in LA

Fg. *tr*
p

in RE
Cor. *dim.*
in LA *pp*

Trb. *p*
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I. *p* *dim.*

Vni II. *tr*
p *tr*

Vle *tr*
p *tr*

Vc. *dim.* *pp* *dim.*

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

Detailed description: This is a page of a musical score, page 45. It features a woodwind section with Oboe, Flute, Clarinet in LA, Bassoon, and Cor Anglais in RE. The brass section includes Trumpet in RE, Trombone I, II, and III, and Trompano. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasso. The woodwinds and strings are playing melodic lines with various dynamics and articulations. The Flute, Clarinet, and Bassoon parts include trills. The Bassoon part has a long note with a trill. The Cor Anglais part has a dynamic marking of *dim.* and *pp*. The Violin I part has a dynamic marking of *p* and *dim.*. The Violin II, Viola, Violoncello, and Contrabasso parts have dynamic markings of *p* and *tr*. The Violoncello and Contrabasso parts have dynamic markings of *dim.* and *pp*. The page number 45 is in the top right corner.

P

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

p

p grandioso

p grandioso

p grandioso

p grandioso

ppp

tr

tr

P

Vni I.

Vni II.

Vle

Vc.

Cb.

p

p grandioso

Pizz.

p

Pizz.

p

Pizz.

p

Pizz.

p

tr

This musical score page, numbered 49, contains the following parts and markings:

- Ott.**: Flute part with *tr.* (trills) and *ff* dynamic.
- Fl.**: Flute part with *tr.* (trills) and *ff* dynamic.
- Ob.**: Oboe part with *a 2* (second octave), *tr.* (trills), and *ff* dynamic.
- Cl. in LA**: Clarinet in LA part with *a 2* (second octave), *tr.* (trills), and *ff* dynamic.
- Fg.**: Bassoon part with *a 2* (second octave), *tr.* (trills), and *ff* dynamic.
- in RE Cor. in LA**: Horns in RE and LA parts with *a 2* (second octave) and *ff* dynamic.
- Trb. in RE**: Trumpet in RE part with *ff* dynamic.
- Trbn. I. II. III.**: Trombones I, II, and III parts with *ff* dynamic.
- Cimb.**: Cymbal part with *ff* dynamic and triplet markings.
- Tp.**: Tom-tom part with *ff* dynamic and triplet markings.
- G. C.**: Gong part with *ff* dynamic.
- Vni I.**: Violin I part with *tr.* (trills) and *ff* dynamic.
- Vni II.**: Violin II part with *tr.* (trills) and *ff* dynamic.
- Vle**: Viola part with *ff* dynamic, *Arco* (arco) marking, and triplet markings.
- Vc.**: Violoncello part with *ff* dynamic, *Arco* (arco) marking, and triplet markings.
- Cb.**: Contrabass part with *ff* dynamic and triplet markings.

XRU

Ott.

Fl.

Ob. ^{a 2}

Cl. ^{a 2}
in LA

Fg. ^{a 2} ³ ³

in RE
Cor. ³
in LA ^{ff}

Trb. ³
in RE ^{ff}

Trbn. I. II. ³
" III. ^{ff}

Cimb. ³ ³ ^{ff}

Tp. ³ ³ ^{ff}

G. C.

Q

Vni I. ^{pp}

Vni II. ^{pp}

Vle ^{ff}

Vc. ^{ff} ³

Cb. ^{ff} ³

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in I I

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

p

p

p

e

p

Detailed description: This page of a musical score (page 51) features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. in RE, in I I). The brass section includes Trumpet (Trb. in RE), Trombone I, II, and III (Trbn. I. II. „ III.), and Trompano (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Ch.). The score is divided into four measures. The woodwinds and brass play sustained chords and melodic lines, often with slurs and accents. The strings play a rhythmic pattern of eighth notes, with some parts featuring triplets (marked with a '3'). Dynamic markings include *p* (piano) and *e* (accents). The bottom of the page has a small 'e' and a 'p' marking.

Ott. *tr.* *ff*

Fl. *tr.* *ff*

Ob. *cresc.* *p* *a poco* *a poco* *ff*

Cl. in LA *ff*

Fg. *ff*

Cor. in RE *ff*

Cor. in LA *ff*

Trb. in RE *ff*

Trbn. I. II. *ff*

Trbn. III. *ff*

Cimb. *ff*

Tp. *ff*

G. C. *ff*

Vni I. *cresc.* *a poco* *a poco* *ff*

Vni II. *ff*

Vle *cresc.* *a poco* *a poco* *ff*

Vc. *ff*

Cb. *ff*

e *cresc.* *a poco* *a poco* *ff*

R

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

R

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

p

p

p

This page of a musical score, numbered 55, contains the following instruments and parts:

- Ott.** (Oboe): Features a trill in the first measure and a sustained note in the second.
- Fl.** (Flute): Features a trill in the first measure and a sustained note in the second.
- Ob.** (Oboe): Part of a woodwind section with dynamic markings *cresc.*, *a poco*, and *a poco*.
- Cl. in LA** (Clarinet in B-flat): Part of a woodwind section with dynamic markings *cresc.*, *a poco*, and *a poco*.
- Fg.** (Fagotto/Bassoon): Part of a woodwind section with dynamic markings *cresc.*, *a poco*, and *a poco*.
- Cor. in RE** (Cornet in D): Part of a brass section.
- Cor. in LA** (Cornet in B-flat): Part of a brass section.
- Trb. in RE** (Trumpet in D): Part of a brass section.
- Trbn. I. II. „ III.** (Trumpets I, II, and III): Part of a brass section.
- Cimb.** (Cymbal): Part of the percussion section.
- Tp.** (Trombone): Part of the brass section.
- G. C.** (Glockenspiel): Part of the percussion section.
- Vni I.** (Violin I): Part of the string section with dynamic markings *cresc.*, *a poco*, and *a poco*.
- Vni II.** (Violin II): Part of the string section with dynamic markings *cresc.*, *a poco*, and *a poco*.
- Vle** (Viola): Part of the string section with dynamic markings *cresc.*, *a poco*, and *a poco*.
- Vc.** (Violoncello): Part of the string section.
- Cb.** (Contrabasso): Part of the string section with dynamic markings *cresc.*, *a poco*, and *a poco*.

The score includes various musical notations such as trills, slurs, and dynamic markings. The woodwind and string parts show a gradual increase in volume, indicated by the *cresc.* and *a poco* markings, leading to a final *ff* (fortissimo) dynamic. The brass and percussion parts provide harmonic support and rhythmic texture.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.
in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 57, contains the following instruments and parts:

- Ott.** (Oboe)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in LA** (Clarinet in B-flat)
- Fg.** (Fagotto/Bassoon)
- in RE** (Corni in E-flat)
- Cor. in LA** (Corni in B-flat)
- Trb. in RE** (Trumpets in E-flat)
- Trbn. I. II. III.** (Trumpets I, II, and III)
- Cimb.** (Cymbal)
- Tp.** (Tom-tom)
- G. C.** (Gong)
- Vni I.** (Violin I)
- Vni II.** (Violin II)
- Vle** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings. A section marked 'S' begins in the fourth measure of each system. Dynamics such as *ff* (fortissimo) are indicated throughout. The woodwinds and strings play complex rhythmic patterns, often involving triplets and sixteenth notes. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes cymbal, tom-tom, and gong.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trbn.
in RE

Trbn. I. II.
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

p 2

sf

sf

sf

e

This page of a musical score, numbered 59, contains the following instruments and parts:

- Ott.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Cl. in C** (Clarinet): Treble clef, playing a melodic line with grace notes.
- Fg.** (Fagotto): Bass clef, playing a melodic line with grace notes.
- Cor. in Bb** (Cor Anglais): Treble clef, playing a melodic line with grace notes.
- Cor. in C** (Cornet): Treble clef, playing a melodic line with grace notes.
- Trb. in Bb** (Trumpet): Treble clef, playing a melodic line with grace notes.
- Trbn. I, II, III** (Trumpets): Treble clef, playing a melodic line with grace notes.
- Cmb.** (Cymbal): Bass clef, playing a melodic line with grace notes.
- Tp.** (Trombone): Bass clef, playing a melodic line with grace notes.
- G. C.** (Glockenspiel): Bass clef, playing a melodic line with grace notes.
- Vni I.** (Violin I): Treble clef, playing a melodic line with grace notes.
- Vni II.** (Violin II): Treble clef, playing a melodic line with grace notes.
- Vle.** (Viola): Treble clef, playing a melodic line with grace notes.
- Vc.** (Violoncello): Bass clef, playing a melodic line with grace notes.
- Cb.** (Contrabasso): Bass clef, playing a melodic line with grace notes.

The score is written in a common time signature and features a variety of musical notations, including grace notes, slurs, and dynamic markings. The woodwind and brass sections play a melodic line with grace notes, while the string section provides a rhythmic accompaniment.

Ott.

Fl.

Ob.

Cl.
in LA

Fg.

in RE
Cor.
in LA

Trb.
in RE

Trbn. I. II.
,, III.

Cimb.

Trp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

ATTO I

EGLI VIVE

PARTE DELLA RIEDIFICATA MIL. NO. IN VICINANZA DELLE MURA

Da una parte della città s'inoltrano i militi Piacentini, ed alcune centurie di Verona, di Brescia, di Novara e di Vercelli. La contrada è gremita di popolo, come i soprastanti veroni, da cui pendono arazzi variopinti e giulive ghirlande.

N. 2 Coro d'Introduzione

Allegro marziale, assai moderato ♩ = 108

Clarineti in Sib

Fagotti

Tamburo

Contrabbassi

pp

pp

Allegro marziale, assai moderato ♩ = 108




Cl. Sib

Fg.

Tmb.

Cb.

Cl. Sib

Fg.

Tmb.

Cb.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib Cor.

Cmbs.

Tp. Sib-Mib

Tmb.

Cb.

1

p cresc.

a 2

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Cmbs.

Tr.

Tmb.

Cb.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Cmbs.

Tr.

Tmb.

Cb.

Fl. *p cresc.*

Ott. *p cresc.*

Ob. *p cresc.*

Cl. Sib *p cresc.*

Fg. *p cresc.*

Mib Cor. Sib *p cresc.*
a2

Trb. Mib *p cresc.*
a2

Trbn. I. II. *p cresc.*

Trbn. III. Cmbs. *p cresc.*
a2

Tp. *p cresc.*

Tmb. *p cresc.*

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. Sib
Fg.
Mib Cor.
Sib
Trb. Mib
Trbn. I. II
Trbn. III. Cmbs.
Tp.
Tmb.
Vc.
Cb.

The musical score is written for a full orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The Flute (Fl.) part features a melodic line with triplets and slurs. The Oboe (Ob.) and Clarinet in B-flat (Cl. Sib) parts play a rhythmic accompaniment of eighth notes. The Bassoon (Fg.) part has a similar rhythmic pattern. The Trumpets (Trb.) and Trombones (Trbn.) parts play a rhythmic accompaniment of eighth notes. The Tuba (Tmb.) part has a rhythmic accompaniment of eighth notes. The Violin (Vc.) and Cello (Cb.) parts are marked with a '2' and a '3', indicating they are playing a specific part of the score. The score is written in a standard musical notation style with various ornaments and markings.

2

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib. Cor. Sib *a2f*

Trbn. I. II. *f*

Trbn. III. Cmb. *a2*

Tp. *f*

Tmb. G. C. *Sola p*

2

I. Vni *f*

II. Vni *f*

Vle *Div. f*

Vc. Cb. *f*

Fl.
Ott.
Ob.
Cl. Sib
Fg.
Mib Cor.
Sib
Trbn. I, II
Trbn. III Cmb.
Tp.
Tmb. G. C.

This section of the score covers measures 1 through 4. The woodwind parts (Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais) feature a melodic line with triplet markings. The brass parts (Trumpets I & II, Trumpet III, Trombone, and Trombone/Guitar) provide harmonic support with rhythmic patterns. Dynamics include *ff* and *mf*. A rehearsal mark 'R' is located at the beginning of the section.

Un grido universale

I. Vni
II. Vni
Vle
Vc. Cb.

This section of the score covers measures 1 through 4. The string parts (Violins I & II, Viola, and Violoncello/Double Bass) play a rhythmic accompaniment with triplet markings. Dynamics include *ff* and *mf*. A rehearsal mark 'R' is located at the beginning of the section.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. Mib

Trbn. I. II

Trbn. III. Cmbs.

Trp.

Tmb. G. C

di esultanza, un prolungato batter di palme ed un nembo di fiori cadente

I. Vni

II.

Vle

Vc. Ch.

Fi.
Ott.
Ob.
Cl.
Sib
Fg.
Mib
Cor.
Sib
Trb.
Mib
Trbn. I. II
Trbn. III.
Cmbs.
Tp.
Tmb.
G. C.

This section of the score covers woodwinds and brass instruments. The Flute (Fi.) and Oboe (Ob.) parts feature complex rhythmic patterns with triplets and sixteenth notes. The Clarinet (Cl.) and Bassoon (Fg.) parts have similar rhythmic structures. The Bassoon (Fg.) part includes dynamic markings like 'a2' and 'b2'. The Trumpet (Trb.) and Trombone (Trbn.) parts are more rhythmic, often playing chords or simple melodic lines. The Horn (Tmb.) part consists of sustained chords. The section concludes with a double bar line and a repeat sign.

dall'alto sulle Squadre, attesta le festevoli accoglienze ad esse prodigate.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts feature complex rhythmic patterns with triplets and sixteenth notes. The Viola (Vle) part has a similar rhythmic structure. The Cello (Vc.) and Double Bass (Cb.) parts have a more rhythmic structure, often playing chords or simple melodic lines. The section concludes with a double bar line and a repeat sign.

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

- Fl.** (Flute): Treble clef, featuring a complex melodic line with many triplets and slurs.
- Ott.** (Oboe): Treble clef, playing a melodic line with triplets.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets.
- Cl. Sib** (Clarinet in B-flat): Treble clef, playing a melodic line with triplets.
- Fg.** (Bassoon): Bass clef, playing a melodic line with triplets.
- Mib Cor.** (Cornet in B-flat): Treble clef, playing a melodic line with triplets.
- Sib Cor.** (Cornet in B-flat): Treble clef, playing a melodic line with triplets.
- Trb. Mib** (Trombone in B-flat): Treble clef, playing a melodic line with triplets.
- Trbn. I.II.** (Trombone I and II): Bass clef, playing a melodic line with triplets.
- Trbn. III Cmb.** (Trombone III and Contrabass): Bass clef, playing a melodic line with triplets.
- Tp.** (Trumpet): Bass clef, playing a melodic line with triplets.
- Tmb. G. C.** (Tuba and Glockenspiel): Bass clef, playing a rhythmic accompaniment.
- Vni I.** (Violin I): Treble clef, playing a melodic line with triplets.
- Vni II.** (Violin II): Treble clef, playing a melodic line with triplets.
- Vie** (Viola): Treble clef, playing a melodic line with triplets.
- Vc. Cb.** (Violoncello and Double Bass): Bass clef, playing a melodic line with triplets.

The score is written in a key signature of two flats (B-flat major or D minor) and a 3/4 time signature. It features extensive use of triplets and slurs throughout the various parts.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trbn. I. II.

Trbn. III. Cmb.

Tp.

Tmb. G. C.

(Arrigo è fra i guerrieri Veronesi)

I. Vni

II. Vni

Vle

Vc. Ch.

3 *Grandioso*

ten.

CORO

mf Vi-va I-ta-lia! Sa-croun pat-to tut-ti strin-gei fi-gli

3 *Grandioso*

Cb.

CORO

dim. *portando la voce*
suoi: es-soal-fin di tan-ti ha fat-to un sol po-po-lo d'e-
dim. po-po-lo d'e-

Cb.

CORO

con forza *ff*
-roi! Le-ban-die-rein cam-po spie-ga, o Lom-bar-dain-vit-ta
con forza

Cb.

CORO

pp *ff* *ben legato e p*
Le-ga, e di-scor-ra un gel per l'os-sa al fe-ro-ce Bar-ba-
pp *ff* *ben legato e p*

Cb.

CORO

f

{ ros - sa. Vi - va I - ta - lia for - te ed u - na col - la spa - dae col pen -

Cb.



CORO

dim. *f* *portando la voce*

{ - sier! — Que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra -

dim. *portando la voce*

Cb.



Sopr. (dall'alto dei balconi) *portando la voce*

Ten. *portando la voce*

Bassi *portando la voce*

Vi - va I - ta - - - - - lia! Vi - va I - ta - - - - - lia! Vi - va vi - va — I - ta -

{ - nier! que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra -

Cb.

4 *Allegro assai moderato* ♩ = 108 (come prima)

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

Corni in La_b III. IV.

Trombe in Mi_b

Tromboni I. - II.

Trombone III. Cimbasso

Sopr.

Ten. -lia!

CORO

Bassi -nier!

-nier!

4 *Allegro assai moderato* ♩ = 108 (come prima)

I. Violini

II. Violini

Viole

Violoncelli Contrabbassi

Recit.

ARRIGO

O ma-gna-ni-ma, e pri-ma del-le cit-tà Lom-bar-de, o Mi-lan va-lo-

Recit.

Vc.

Ch.



ARRIGO

-ro-sa, i-o ti sa-lu-to, io dal-la tom-ba sor-to al par di

I. Vni

II. Vni

Vle

Vc.

Ch.



ARRIGO

te! S'ac-ce-se al-l'om-bra del-le sa-cretue-ri-na-scenti

I. Vni

II. Vni

Vle

Vc.

ARRIGO

mu - ra il fo - co, on - d'i - o e - ter - na - men - te av - vam - pe -

Vc.

Cb.

ARRIGO

- rò. Di - vi - na ca - gion de' miei — so - spi - ri,

Adagio dolce

Adagio

Vni I.

Vni II.

Vle

Vc.

Cb.

ARRIGO

io be - vo l'au - real - fin che tu chetu re - spi - ri!

dim.

Vni I.

Vni II.

Vle

Vc.

Cb.

5 Andante sostenuto ♩ = 58

allarg.

Fl. *p*

Ob. *p* I.

Cl. Sib *p* I.

5 Andante sostenuto ♩ = 58

Vc.

Ch.



Fl. *p*

Ob. *p* I.

Cl. Sib *p* I.

ARRIGIO *dolciss. ed espress.* *dolce*

La pi - - a ma-ter-na ma - - no

Vni I. *pizz.* *p*

Vni II. *pizz.* *p*

Vle *pizz.* *p*

Vc. Ch. *pizz.* *p*

Fl. 

Ob. 

Cl. Sib 

ARRIGO 
 chiu - - se la mia fe - ri - - ta... ep - pur - - - - - da te lon-

I. Vni 

II. Vni 

Vle 

Vc. Cb. 

Fl. 

Ob. 

Cl. Sib 

Fg. 

Mib Cor. 

Lab 

ARRIGO 
 -tan da te lon - ta - no io non senti-a la vi - ta:

I. Vni 

II. Vni 

Vle 

Vc. Cb. 

allarg.

Fl. *3*

Ob. I.

Cl. Sib *3*

Fg. *p*

ARRIGO *cupo*

co - me in un mar — di pian - to pa - rea se-pol-to se-pol-to il

Vni I. *allarg.*

Vni II.

Vle

Vc.

Cb.

Fl. **6**

Ob.

Cl. Sib I. **6**

Fg. I. **6**

ARRIGO

cor. Ah! — ah! so-loa te a te d'ac-can - to, so - loa te — d'ac-

Vni I. **6** *pizz.*

Vni II. *pizz.*

Vle *pizz.*

Vc. Ch. *pizz.*

Fl. *P*

Ob.

Cl. Sib I.

Fg. I.

Cor. Mib I.

ARRIGO *dim, dolciss., allarg.* *dolciss.*

- can - - to sa - prò ch'io vi - vo an - cor: co - me in un mardì

I. Vni *P*

II. Vni *P*

Vle *P*

Vc. Cb. *P*

Fl. *the. 3 pp*

Cl. Sib I.

Fg. I.

Mib I.

Cor. Lab III.

ARRIGO

pian - to pa - rea se - pol - to il cor. — Ah! so - lo a te d'ac

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *bb* *3*

Ob.

Cl. Sib I.

Fg. I.

Mib Cor. I.

Lab III.

ARRIGO *bb* *3* *dim.*

-can - to ah! so - lo a te d'ac-can - to sa-prò ch'io vi - vo

I. Vni *3*

II. *3*

Vle *3*

Vc. Cb. *3*

Fl.

Ob.

Cl. Sib I.

Fg. I.

Cor. Mib I.

ARRIGO *pp*

ah! sa-prò che vi-vo che vi-vo an-cor.

I. Vni

II.

Vle

Vc. Cb.

Scena e Romanza

ROLANDO

7 *I. Tempo*
(Allegro marziale assai moderato ♩ = 108)

ARRIGO

Ten. *(Voci interne che a poco a poco s'avanzano)* Ec-co Ro-

CORO interno
 Bassi { Vi-va I-ta - lia for-te ed u - na col-la spa-dae col pen-

7 *I. Tempo*
(Allegro marziale assai moderato ♩ = 108)

Violoncelli

Contrabbassi

ARRIGO

-lan-do! *(entrano in scena Rolando ed i Milanesi)*

CORO interno
 {-sier! — Questo suol che noi fu cu - na, tom-ba fi - a — del-lo stra-

cresc. sempre

Vc.

Cb.

R

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Lab

Trb Mib

Tron. I.II.

Trbn. III. Cmb.

Lab-Mib

Tp.

G. C. G.C. e P.

Sopr. *(dall'alto dei balconi)*

CORO

Ten. Vi-valta - - - - - lia, vi - - - - - va vi - - - - - va vi - - - - - va

Bassi - - - - - nier! que-sto suol che a noi fu cu - - - - - na, tom-ba

I. Vni Arco

II. Vni Arco

Vle Arco

Vc. Cb. Arco

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib
Cor.

Lab

Trb. Mib

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

ARRIGO

CORO

I.

Vni

II.

Vle

Vc. Cb.

in Sib

A - mi - co...

si - va I - ta - li - a!

fi - va del - lo stra - nier!

8

8

Allegro agitato $\text{♩} = 88$

(stringendo gli
la destra)

ARRIGO

Son

ROL.

Ciel!.. non de-li-ro?.. non è so-gno il mi-o?.. Vi-vi!.. Sei tu?

Allegro agitato $\text{♩} = 88$

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO

i - - o. Fer-ri-to cad-di, — non e-

I. Vni

II. Vni

Vle

Vc.

Ch.

R

9

Fg. *I.* *trm*
p

ARRIGO
 -stin-to: a lun-go pri-gion di guer-ra

9

Vni
I.
trm

Vni
II.
p

Vle
p

Vc.
 Cb.
p
trm

Fg. *I.* *trm*

ARRIGO
 fu-i, ma re-so quin-di al-la na-tia Ve-

Vni
I.
trm

Vni
II.

Vle

Vc.
 Cb.
trm

Ob. I.

Cl. Sib

Fg. I. *tr*

ARRIGO

-ro - na, ma - ter - na cu - ra m'in-fon-dea nel

Vni I.

Vni II.

Vle

Vc. Ch. *tr*

10

Ob. I.

Cl. Sib

Fg. I.

ARRIGO

pet - to nuo-va sa - lu - te.

ROL.

Spen-to tra le fiam-me di

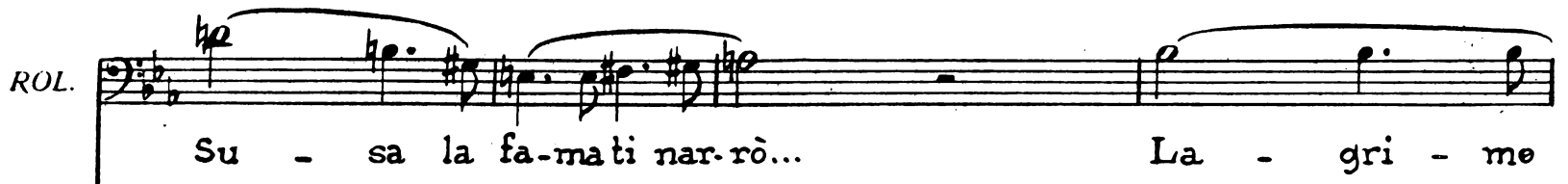
10

Vni I.

Vni II.

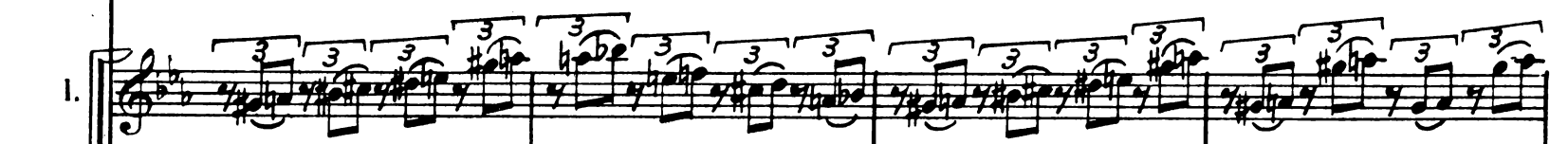


Vle

Vc. Ch.

ROL. 
Su - sa la fa-mati nar-rò... La - gri - me

I. 
Vni
II. 
Vle
Vc. 
Cb. 

ROL. 
spar - si, cui l'a - ma-rez - ze non tem-prâr d'l-

I. 
Vni
II. 
Vle
Vc. 

ROL. *p*
 - me - ne per me le ac-ce - se fa - ci,

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



Ob.
 Cl. Sib
 Fg.

Mib Cor. *a2*
 Sib Cor. *in Sib*

Cmbs.

ROL. *dim.* *p* *(con entusiasmo)*
 - nè sul par-go-lo mi - o gli im-pres-si ba-ci... Ah! m'ab-brac - - cia, m'ab-

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

11 Allegro animato = 120

Fl. *p* *pp*

Ott. *p*

Ob. I. *p*

Cl. Sib I. *p*

Fg. I. *pp* *ppp*

Mib *p*

Cor. Sib *p*

ROI. *p*

- braccia.

Ah! m'ab-

11 Allegro animato ♩ = 120

Vni I. *div.* *leggerissimo* *pizz.*

Vni II. *pp* *pizz.*

Vle *p* *pizz.*

Vc. Cb. *uniti* *p* *pizz.*

Fl.

Cl. Sib

Fg.

ROL.

- braccia... d'e-sul - tan-za tut-ta ho l'a-ni-ma com-pre-sa... in te

Vni I.

Vni II.

Vle

Vc. Ch.

Fl.

Ob.

Cl. Sib

Fg.

ROL.

vi - ve, in te miè re - sa u - na par - te del mio cor! O buon

allarg.

Vni I.

Vni II.

Vle

Vc. Ch.

Meno mosso

ROL. *p*

Di - o, la tua pos - sanza a - do - rando io be - ne - di - co,.. tu ri -

I. (pizz.)

Vni

II. (pizz.)

Vle (pizz.)

Vc. (pizz.)
Cb.



Cl. *p*
Si^b

ROL.

- do - ni a me l'a - mi - co al - l'is - ta - lia al - l'is - ta - lia un di - fen -

I.

Vni

II.

Vle

Vc.
Cb.

12 I. Tempo

Fl.

Cl. Sib

Fg.

ROL.

-sor! Ah! m'ab-braccia, m'abbrac - cia — Ah! m'ab - braccia... d'e - sul -

I. Vni arco

II. Vni arco

Vle arco

Vc. Ch. arco

12 I. Tempo pizz.



Fl.

Cl. Sib

Fg.

ROL.

-tan-za tut-ta ho l'a-ni-ma com-pre-sa...in te vi-ve, in te miè

I. Vni

II. Vni

Vle

Vc. Ch.

Fl.

Ob.

Cl. Sib

Fg.

ROL.

re - sa u - na par - te del mio cor! in te m'è re-sa, in te, in te m'è

I. Vni

II. Vni

Vle

Vc. Ch.

arco

Fl.

Ob.

Cl. Sib

ROL.

re - - sau-na par - te del mi-o

I. Vni

II. Vni

Vle

Vc. Ch.

Giuramento

13 *Allegro animato* ♩ = 120

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn. I, II.

Trbn. III
Cmbs.

Trb. Mib
interne

ROL.

Tenori cor.
(odesi uno squillo di trombe)

Bassi

I Con-so-li.

Giu-li - ve trom-be!..

Giu-li - ve trom-be!..

13 *Allegro animato* ♩ = 120

I.

Vni

II.

Vle

Vc.
Ch.

col canto

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. Sib *pp*

Fg. *pp*

Mib Cor. *pp*

Sib *pp*

Trb. Mib *pp*

Trbn. I, II *pp*

Trbn. III Cmb. *pp*

Trb. Mib interne *pp*

Largo

1^o CONS. *p*

Sal - ve, guer-rie-ri.

2^o CONS.

A voi fia d'ac-co-glien-xe

col canto

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *pp*

x tempo

2^o CONS. *pro - di - ga, sic - co - me a fi - gli suo - i, Mi - lan, che dal - la*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

a tempo



2^o CONS. *pol - - ve - re già ri - al - za - - -*

I. Vni *p*

II. Vni *p*

Vle *Div. p*

Vc. Cb. *p*

14 *Andante sostenuto* ♩ = 60

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Sib *ff*

Fg. *ff*

Mib Cor. *ff*

Sib *ff*

Trb Mib *ff*

Trbn. *ff*

Cmbs. *ff*

ARRIGO *f*
Ed o - ra tutti giuriam di-fenderla col sangue nostro an-

2^o CONS. *f*
ste.

14 *Andante sostenuto* ♩ = 60

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. Ch. *ff*

ARRIGO) *-co-ra.*

SCUD. *f ff dim.*
Tutti giuriam di-fen-derla col san-gue nostro an-co-ra.

ROL. *f ff dim. f*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra. S'appressa un di che al-

1^o CONS. *f ff dim.*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

2^o CONS. *f ff dim.*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

CORO *f ff dim.*
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

f ff dim.
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

ARRIGO *f dim.*
S'ap-pres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

SCUD. *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

ROL. *f*
-l'Au-stro fu-ne-sto sor-ge-ra'.

1^o CONS. *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

2^o CONS. *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

CORO *f dim.*
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

f dim.
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

ARRIGO
-rà, in cui di tante in-giurie

SCUD.
-rà, in cui di tante in-giurie

ROL.
in cui di tante in-giu - - rie a noi ragion da-

1^o CONS.
-rà, in cui di tante in-giurie

2^o CONS.
-rà, in cui di tante in-giurie

CORO
rà, in cui di tante in-giurie
-rà in cui di tante in-giurie

ARRIGO *ff* a noi ragion da-rà! *string.-----poco-----* Giu-riam! Giu-

SCUD. *ff* a noi ragion da-rà! Giu-riam! Giu-

ROL. -rà! Giu-riam! Giu-riam!

1^o CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

2^o CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

CORO
a noi ragion da-rà! Giu-riam! Giu-
a noi ragion da-rà! Giu-riam! Giu-

--- a --- poco *portando la voce* *ff* *f*

ARRIGO -riam! Giu-riam! Tut - ti giuriam di - fen - de - re giu-

SCUD. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

ROL. Giu-riam! Ah! tut - ti giu-riam di - fen - de - re giu-

1^o CONS. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

2^o CONS. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

CORO -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

-riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

ARRIGO -riam giuriam giuriam giuriam giu-riam giu-riam giu-

SCUD. -riam giuriam giuriam giuriam giu-riam giu-riam giu-

ROL. -riam giuriam giuriam giuriam giu-riam giu-riam giu-

1^o CONS. -riam Milan di - fendere tutti giu-riam giu-riam giu-

2^o CONS. -riam Milan di - fen - dere tutti giu-riam giu-riam giu-

CORO -riam giuriam giu-riam giu-riam giu-

-riam giuriam giu-riam giu-riam giu-

15 Allegro (d.=72)

Fig. *a2*
pp

ARRIGO *pp* *legato sempre*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

SCUD. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

ROL. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

1^o CONS. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

2^o CONS. *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

CORO *pp*
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

pp
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

15 Allegro (d.=72)

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *pp*

Ch. *pp*

cresc. - poco - - - a - - - - poco

cre - - - scen -

Fl. *p*

Ott. *p*

Ob. *p*

Cl. Sib *p*

Fg. *p*

Mib *p*

Cor. Sib *p*

Trb. Mib *p*

Cmbs. *p*

Tp. *p*

ARRIGO

SCUD.

ROL.

1^o CONS.

2^o CONS.

CORO

-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

cresc. - poco - - - a - - - - poco

cre - - - scen -

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Ch. *uniti p*

cresc. - poco - - - a - - - - poco

cre - - - scen -

- do - - - - - sempre - - - - - sino - - - - - al - - - - -

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. I.

Mib

Cmbs.

Tp.

ARRIGO

SCUD.

ROL.

1^a CONS.

2^a CONS.

CORO

I.

Vni II.

Vle

Vc. Cb.

- do - - - - - sempre - - - - - sino - - - - - al - - - - -

ff tutta forza

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.

ROL.

CORO

I. Vnt

II. Vnt

Vle

Vc. Cb.

no - stre cit - - ta - - le no - - stre cit -

no - stre cit - - ta - - le no - - stre cit -

no - stre cit - - ta - - le no - - stre cit -

I.º e II.º CONSOLE coi Bassi del Coro

no - stre cit - - ta - - le no - - stre cit -

ff tutta forza

ff tutta forza

Detailed description: This is a page of a musical score, page 105. It features a variety of instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in B-flat (Mib Cor.), Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), Glockenspiel and Percussion (G.C. e P.), and Cello/Double Bass (Vc. Cb.). There are also vocal parts for Arrigo Scud. and Rol., and a Chorus (CORO). The lyrics for the vocal parts are: "no - stre cit - - ta - - le no - - stre cit -". The score includes dynamic markings such as *ff* (fortissimo) and *ff tutta forza*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page number 105 is in the top right corner.

16

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}
Si b

Fg. ^{a2}

Mib

Cor. ^{a2}
Si b

Trb. ^{Mib}

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO
SCUD. ^{pp} *legato sempre*
unisono
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

ROL. ^{pp}
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

CORO ^{pp}
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

^{pp}
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

16

I. ^p

Vni

II. ^p

Vle ^p

Vc. ^{pp}
Cb.

cresc. poco a poco

cre - - - - - scen -

Fl. *p*

Ott.

Ob. I. *p*

Cl. Sib

Fg. *a2*

Mib Cor. *a2* *p*

Sib

Trb. Mib

Cmbs.

Tp.

ARRIGO SCUD. *cresc. poco a poco*

ROL.

CORO

don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

cresc. poco a poco

cre - - - - - scen -

I. Vni

II. Vni

Vle

Vc. Cb.

e cresc. poco a poco cre - - - - - scen -

do - - - - - mp pre - - - - - sino - - - - - al - - - - -

Fl.

Ott.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Trb.
Mib

Cmbs.

Tp.

ARRIGO
SCUD.

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

ROL.

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

CORO

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

do - - - - - sempre - - - - - sino - - - - - al - - - - -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

e do - - - - - sempre - - - - - sino - - - - - al - - - - -

ff tutta forza

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib
Cor.

Sib

Trh. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGU
SCUD.

ROL.

CORO

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

ff tutta forza

I.

Vni

II.

Vle

Vc. Ch.

ff tutta forza

Piu mosso $\text{d.} = 100$
stringendo

Fl.

Ott.

Ob.

Cl. Sib

Fg. ^{a2}

Mib. Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.
-ta' si - - riam giu - riam far nostre le

ROL.
-ta' si - - riam giu - riam far nostre le

1^o CONS.
2^o CONS.
-ta' si - - riam giu - riam far nostre le

CORO
-ta' si - - riam giu - riam far nostre le

Piu mosso ($\text{d.} = 100$)
stringendo

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
 Ob.
 Cl. Sib
 Fg.
 Cor. Sib
 Trb. Sib
 Trbn.
 Cmbs.
 Tp.
 G.C. e P.
 ARRIGO SCUD.
 no - - stre cit - ta si - - giu - - riam giu - -
 ROL.
 no - - stre cit - ta si - - giu - - riam giu - -
 1^o CONS.
 2^o CONS.
 no - - stre cit - ta si - - giu - - riam giu - -
 CORO
 no - - stre cit - ta si - - giu - - riam giu - -
 I.
 Vni
 II.
 Vle
 Vc. Cb.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.
- riam far no - stre le no - stre cit -

ROL.
- riam far no - stre le no - stre cit -

1^o CONS.
2^o CONS.
CORO
- riam far no - stre le no - stre cit -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob. I.

Cl. Sib I.

Fg.

Mib

Cor. Sib a2

Trb. Mib

Trbn. bpd.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.
-tà. Giu - riam! giu - riam!

ROL.
-tà. Giu - riam! giu - riam!

1^o CONS.
2^o CONS.
-tà. Giu - riam! giu - riam!

CORO
-tà. Giu - riam! giu - riam!

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *VUOTA*

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD. *VUOTA*
 giu - riam sì giu - ria - mo giu - riam!

ROL. *VUOTA*
 giu - riam sì giu - ria - mo giu - riam!

1^o CONS.
 2^o CONS. *VUOTA*
 giu - riam sì giu - ria - mo giu - riam!

CORO *VUOTA*
 giu - riam sì giu - ria - mo giu - riam!

I. *VUOTA*

Vni

II.

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Trb.
Mib

Trbn.

Cmb.

Tp.

G.C. e P.

le schiere, quindi il popolo. Arrigo è condotto da Rolando.

I.

Vni

II.

Vle

Vc.
Cb.

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

- Fl.** (Flute): Treble clef, featuring a melodic line with triplet markings.
- Ott.** (Oboe): Treble clef, mirroring the flute's melodic line.
- Ob.** (English Horn): Treble clef, playing a similar melodic line.
- Cl. Sib.** (Clarinet in B-flat): Treble clef, playing a rhythmic accompaniment with triplet markings.
- Fg.** (Bassoon): Bass clef, playing a rhythmic accompaniment.
- Cor. Sib.** (Coronet in B-flat): Treble clef, playing a rhythmic accompaniment. A marking "a 2" is present.
- Trb. Sib.** (Trumpet in B-flat): Treble clef, playing a rhythmic accompaniment with triplet markings.
- Trbn.** (Trombone): Bass clef, playing a rhythmic accompaniment.
- Cmbs.** (Cymbals): Bass clef, playing a rhythmic accompaniment.
- Tp.** (Tom-tom): Bass clef, playing a rhythmic accompaniment.
- G.C. e P.** (Gong, Cymbal, and Percussion): Bass clef, playing a rhythmic accompaniment.
- Vni. I.** (Violin I): Treble clef, playing a melodic line with triplet markings.
- Vni. II.** (Violin II): Treble clef, playing a melodic line with triplet markings.
- Vle.** (Viola): Treble clef, playing a melodic line with triplet markings.
- Vc. Cb.** (Violoncello): Bass clef, playing a melodic line with triplet markings.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a complex rhythmic texture with frequent triplet markings across various parts.

Fl. *mf dim.*

Ott. *mf dim.*

Ob. *mf dim.*

Cl. Sib *mf dim.*

Fg. *mf dim.*

Mib Cor. *mf dim.*

Sib *mf dim.*

Trb. Mib *mf dim.*

Trbn. *mf dim.*

Cimbs. *mf dim.*

Tp. *mf dim.*

G.C. e P.

I. Vni

II. Vni

Vle

Vc. Cb.

This musical score page, numbered 119, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Sib), and Trumpet (Trb. Sib). The brass section includes Trumpet (Trb. Sib), Trombone (Trbn.), and Trombone (Trbn.). The percussion section includes Cymbals (Cmbs.) and Snare Drum (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *p* (piano) and *a2* (accents). The woodwinds and brass play active parts, while the strings provide a steady accompaniment.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib a2

Cmbs.

Tp.

Vc.

Cb.

Ob.

Cl. Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.

18

Ob.

Cl. Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.

18

Cl. Sib

Fg.

Cor. Mib

Vc.

Cb.

Cl. Sib

Fg.

Vni I.

Vc.

Cb.

perdendosi

pizz.

pp

pizz.

pp

pizz.

VUOTA

VUOTA

SITO OMBREGGIATO

da gruppi d'alberi in vicinanza delle fossate colme d'acqua che circondano i muri; essi veggonsi torreggiare nel fondo. Lida si avvanza assorta in profondi pensieri, le sue donne la seguono, ella siede al rezzo, ed ivi rimane estatica, figgendo gli occhi al cielo.

N. 3 Coro di Donzelle

19 *Allegro assai moderato* ♩ = 108

Flauto
 Ottavino
 Oboi
 Clarinetti in Do

p leggero

Detailed description: This block contains the first system of a woodwind score. It features four staves: Flauto (Flute), Ottavino (Piccolo), Oboi (Oboe), and Clarinetti in Do (Clarinets in C). The music is in 3/4 time and marked 'p leggero'. The Flute and Piccolo parts play a melodic line with eighth and sixteenth notes. The Oboe and Clarinet parts provide harmonic support with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

Fl.
 Ott.
 Ob.
 Cl. Do

Detailed description: This block shows the second system of the woodwind score. The Flute and Piccolo parts now play a more rhythmic, sixteenth-note pattern. The Oboe and Clarinet parts continue with their harmonic accompaniment. The Flute part has a '2.' marking, indicating a second ending. The key signature and time signature remain the same as in the first system.

Fl.
 Ott.
 Ob.
 Cl. Do

Detailed description: This block contains the third system of the woodwind score. The instrumental parts continue with their respective melodic and harmonic lines. The Flute and Piccolo parts maintain their rhythmic pattern, while the Oboe and Clarinet parts provide a steady accompaniment. The key signature and time signature are consistent with the previous systems.

Fl.
Ott.
Ob.
Cl.
Do

This system contains the first three staves of a musical score. The Flute (Fl.) staff has a treble clef and a key signature of one flat. The Oboe (Ott.) staff has a treble clef and a key signature of one sharp. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp. The Clarinet part is labeled 'Do' below the staff. The music consists of rhythmic patterns with eighth and sixteenth notes.

Fl.
Ott.
Ob.
Cl.
Do

This system contains the next three staves of the musical score. The Flute (Fl.) staff has a treble clef and a key signature of one flat. The Oboe (Ott.) staff has a treble clef and a key signature of one sharp. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp. The Clarinet part is labeled 'Do' below the staff. The music continues with rhythmic patterns.

20
Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fn
Cor.
Do

This system contains the final five staves of the musical score. A box containing the number '20' is positioned above the Flute staff. The Flute (Fl.) staff has a treble clef and a key signature of one flat. The Oboe (Ott.) staff has a treble clef and a key signature of one sharp. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp. The Bassoon (Fg.) staff has a bass clef. The Cor Anglais (Fn) staff has a treble clef. The Clarinet part is labeled 'Do' below the staff. The music includes dynamic markings such as 'p' (piano) and 'v' (forte).

Ob.
Cl.
Do
Fa
Cor.
Do
CORO di Donne
Mi - lan dei for - ti, cui si com - met - to - no

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
Ott.
Ob.
Cl.
Do
Fa
Cor.
Do
CORO di Donne
le no - stre sor - ti; sui pro - dia spar - ge - re

I.
Vni
II.
Vle
Vc.
Cb.

Ob.

Cl.
Do

Fa
Cor.
Do

CORO
di Donne

I.
Vni

II.

Vle

Vc.

Cb.

nem - bi di ro - se cor - ron fe - sto - se le

Fl.
Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

CORO
di Donne

I.
Vni

II.

Vle

Vc.

Cb.

don - ne an - cor. Tu so - la fug - gi.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

CORO
di Donne

si lie - ta vi - sta, co - me da sce - na

Vni
I.
II.

Vle

Vc.

Cb.

arco

Detailed description: This page of a musical score, numbered 127, features a variety of instruments and a vocal choir. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of two Horns (Cor.) in F major and D minor. The string section includes Violins (Vni) in two parts, Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal choir of women (CORO di Donne) is also present. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The vocal line has the lyrics 'si lie - ta vi - sta, co - me da sce - na'. The woodwinds and strings play melodic and harmonic accompaniment, with some instruments like the Flute and Oboe having trills. The strings are marked 'arco' in the lower right section.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

CORO
di Donne

or-ri-da e tri-sta: pur del-la Pa-tria sen-ti l'af-

I.
Vni

II.

Vle

Vc.

Cb.

pizz.

pizz.

pizz.

a 2

Fl.
Ott.
Ob.
Cl.
Do
Fg.

Musical score for woodwinds. The Flute (Fl.) and Oboe (Ott.) parts are in the upper register. The Clarinet in D (Cl. Do) and Bassoon (Fg.) parts are in the lower register. The Bass Drum (Fg.) part is shown as a single line with rests.

Fn
Cor.
Do

Musical score for brass instruments. The French Horn (Fn) and Trombone (Do) parts are shown. The Cor Anglais (Cor.) part is indicated by a brace and the marking 'a 2'.

CORO
di Donne

-fet - to, t'ar - de nel pet - to i - ta - lo cor!

Musical score for the Chorus of Women (CORO di Donne). The lyrics are: -fet - to, t'ar - de nel pet - to i - ta - lo cor!

I.
Vni
II.
Vle
Vc.
Cb.

Musical score for strings. The Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) parts are shown. The Viola, Violoncello, and Contrabasso parts include the marking 'arco'.

21

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
I.
Vni
II.
Vle
Vc.
Cb.


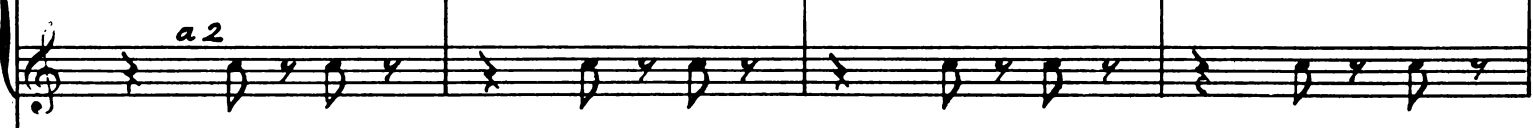
pizz.
pizz.
pizz.
pizz.
punta d'arco
arco
pppp
arco
punta d'arco
pppp

Fl.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
CORO
di Donne
I.
Vni
II.
Vle
Vc.
Cb.

pp
pp
pp
pp
pp
pp
pp
pp
arco
(pizz.) pp
(pizz.) pp

Plau - deal - l'ar - ri - vo Mi - lan dei

Fl. 
Ott. 
Ob. 
Cl. Do 
Fg. 

Cor. Fa 
Cor. Do 

CORO di Donne 
for - ti, cui si com - met - to - no le no - stre

Vni I. 
Vni II. 
Vle 
Vc. 
Cb. 

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

a 2

CORO
di Donne

sor - ti; sui pro - dia spar - ge - re nem - bi di

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fr
Cor.

Do

CORO
di Donne

ro - se cor - ron fe - sto - se le don - ne an -

I.
Vni

II.

Vle

Vc.

Ch.

4

Fl. *tr.*

Ott.

Ob.

Cl. *tr.*
Do

Fg.

Cor.
Fa
Do

CORO
di Donne
- cor, cor - ron fe - sto - se

Vni
I.
II.

Vle
arco

Vc.
arco

Cb.
arco

Detailed description: This page of a musical score, numbered 134, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of two Horns (Cor.) in F major and D major. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.), all marked *arco*. A vocal soloist, labeled 'CORO di Donne', has a line with lyrics: '- cor, cor - ron fe - sto - se'. The score is written in a common time signature with a key signature of one flat. The woodwinds and strings play rhythmic patterns, while the vocal soloist has a melodic line with a long note in the second measure.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fn
Cor.

Do

CORO
di Donne

le don - ne an - cor, cor - ron fe -

I.
Vni

II.

Vle

Vc.

Cb.

tr

tr

a

a2

a

Detailed description: This page of a musical score, numbered 135, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of French Horn (Fn) and Trumpet in D (Cor. Do). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled 'CORO di Donne', has a line with lyrics: 'le don - ne an - cor, cor - ron fe -'. The score is divided into three measures by vertical bar lines. The woodwinds and strings play rhythmic patterns, while the brass and vocal soloist have more melodic lines. Dynamic markings like 'a', 'a2', and 'tr' are present. The key signature has one flat, and the time signature is 4/4.

Fl. *tr.* *ff*

Ott. *ff*

Ob. *ff*

Cl. *tr.* *ff*

Do *ff*

Fg. *ff*

Co. *ff*

Do *ff*

Trb. *ff*

Do *ff*

Trbn. I.II. *ff*

Trbn. III. *ff*

Cmbs. *ff*

CORO di Donne
-sto - se le don - ne an - cor, an -

I. *tr.* *ff*

Vni *tr.* *ff*

II. *tr.* *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trbn. Do
Trbn. I. II
Trbn. III
Cmbs.
CORO di Donne
- cor an - cor an - cor, corron le donne ancor.
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Fa, Cor. Do). The brass section includes Trumpet (Trbn. Do), Trumpets I and II (Trbn. I. II), and Trombone (Trbn. III). The string section consists of Violins I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled 'CORO di Donne', has lyrics: '- cor an - cor an - cor, corron le donne ancor.' The score is divided into four measures, with dynamic markings such as 'a2' and 'v' (forte) visible. The key signature has one flat, and the time signature is 4/4.

Scena e Cavatina

LIDA

22 *Recitativo*

LIDA

Voi lo di-ce - ste, a - mi-che, a - mo la Pa-tria, immensamente io

Contrabbassi

LIDA

f l'a - mo! Ma dove span-de un ri-so la gio - - ia, per me

I. Vni

II. Vni

Vle

Vc.

Cb.

Andante

Fg.

pp

LIDA

lo - co i - vi non è. Sotterra giaccio-no i miei fra-

Andante

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

Fg. *I* *p* *pp*

LIDA
-tel - li, ambo i pa-ren - ti, e... troppe in sen m'aper-se orren-do

I. Vni
II. Vni
Vle
Vc. Cb.

LIDA
fa-to in-sa-na-bi-li piaghe! A me sol-tan-to è re-tag-gio il do-

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

LIDA
-lor, confor - - - - - to, confor to il pian - - -

Adagio

I. Vni
II. Vni
Vle
Vc. Cb.

(I suoi occhi riempionsi di lagrime: le donne, onde concedere libero sfogo al suo cordoglio, si aggruppano in fondo.)

LIDA -to!

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

23 *Andante* ♩ = 50 *con espressione*

LIDA

Quan-te vol - te co-me un

23 *Andante* ♩ = 50

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

LIDA

do - - no al Si-gnor la - - mor-te ho chie - - sta! L'e-si-

I. Vni *pp*

II. Vni

Vle

Vc. Cb.

Cl.
Do

Fg.

LIDA

p

p

portando la voce

dolce

-sten - za è a me — fu - ne - sta... è la tom - ba il mi - o so -

I.

Vni

II.

Vle

Vc.
Cb.

Detailed description: This system contains the first vocal phrase and the beginning of the instrumental accompaniment. The vocal line (LIDA) starts with a rest, followed by the lyrics '-sten - za è a me — fu - ne - sta...'. The instrumental parts include Clarinet in D (Cl. Do), Fagotto (Fg.), Violini I and II (Vni), Viola (Vle), and Violoncello/Contrabbasso (Vc. Cb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include piano (p) and performance directions like 'portando la voce' and 'dolce'.

Cl.
Do

LIDA

con dolore

-spir. Ma son ma - dre!.. ma - dre ioso - no dar-mi un

I.

Vni

II.

Vle

Vc.
Cb.

Detailed description: This system continues the vocal phrase and instrumental accompaniment. The vocal line (LIDA) continues with the lyrics '-spir. Ma son ma - dre!.. ma - dre ioso - no dar-mi un'. The instrumental parts continue with the same instruments as the first system. The key signature remains three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include piano (p) and performance directions like 'con dolore'.

Cl. Do

Fg.

LIDA

fi - glio Iddi - o vo - le - a!.. Ah! — ah! per me di - -ven-ne

I. Vni

II. Vni

Vle

Vc. Cb.

p

p

dolciss.

p

Cl. Do

Fg.

LIDA

re - a — fin la bra - ma la bra - ma di mo-rir! ah si, per me divenne

I. Vni

II. Vni

Vle

Vc. Cb.

lunga

rall.-----

cresc.

p

a

p

Cl. No

Fg.

LIDA

p

dolciss.

re - - a fin la bra - - ma - - la - -

I.

Vni

II.

Vle

Vc. Cb.

opp.

dolciss. a tempo

LIDA

cresc.

bra - - ma la bra - - ma - - di - mo -

bra - - ma la bra - ma - - di - mo - -rir! ah si, per me - - divenne

I.

Vni

II.

Vle

Vc. Cb.

Cl. Do

Fg.

LIDA

re - - a fin la bra - - - ma - - - la - - -

p

dolciss.

I. Vni

II. Vni

Vle

Vc. Ch.

Cl. Do

Fg.

LIDA

bra - - - ma la bra - - - - ma di mo -

legg.

I. Vni

II. Vni

Vle

Vc. Ch.

d

pp

24 *Allegro agitato mosso* (d = 72)

Cl. No. *pp*

Fg. *pp*

LIDA -rir!

24 *Allegro agitato mosso* (d = 72)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *pp*

Fl. *p*

Cl. No. *p*

Fg. *p*

Cor. Fa *p*

Cor. Do *p*

LIDA *p* (indignata a veder Marcovaldo)

MARCOV. Che, ... Si-gnor! tu qui?.. tu stes - so?

Del - - la

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Ch. *p*

Fl. *I.*

Cl. *I.*
Do

Fg. *I.*

Cor. *Fa*
Do

MARCOV.

tor - - reame le por - te sol con-fin, t'è no - - to, ha

I. Vni

II. Vni

Vle *Unite*

Vc. *Unite*
Cb. *Unite*

Fl.

Cl. *I.*
Do

Fg. *I.*

Cor. *Fa*
Do

LIDA

MARCOV.

mes - so ge - - ne-ro - - so il tuo con-sor - te.

(fremete di sdegno)

I. Vni

II. Vni

Vle *div.*

Vc.

Cb.

Fl. *mf*

Cl. *I.*

Do

Fg. *I.*

Cor. *Fa*

Do

LIDA

- di - - sci, ingra - - ta - men - te, sguar - dia lzar frattan - to au.

I. Vni.

II.

Vle *Unite*

Vc.

Cb.

Fl.

Cl. *I.*

Do

Fg. *I.*

Cor. *Fa*

Do *a 2*

LIDA

MARCOV.

- da - ci sul - - la sposa! Ces - - sa,

(sommessamente) Un cieco a - more per te nu - tro...

I. Vni.

II.

Vle

Vc. *bo*

Cb.

(in atto d'allontanarsi)

25

LIDA

ta - ci... I-melda, eb-

IMELDA

(accorrendo frettolosa)
Ah! si - gno-ra!..

25

Vni

f

Vni II.

f *pp*

Vle

f

Vc. Cb.

f

Fl.

p

LIDA

-be - ne?...

IMELDA

Fe - de al ver non pre - ste - ra - i... Il tuo

Vni

p

Vni II.

p

Vle

p

Vc.

p

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

LIDA *f* *f* *f* *f* *f* *f* *f* *f*
 Par-la... Ciel!.. chi

IMELDA *f* *f* *f* *f* *f* *f* *f* *f*
 spo-so... Ei vie-ne... e lo se-gue...

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

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

Vle *f* *f* *f* *f* *f* *f* *f* *f*

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

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

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

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

Do *p* *p* *p* *p* *p* *p* *p* *p*

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

LIDA *f* *f* *f* *f* *f* *f* *f* *f*
 ma-i? Chi?.. ri-son - di... Ar-

IMELDA *f* *f* *f* *f* *f* *f* *f* *f*

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

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

Vle *f* *f* *f* *f* *f* *f* *f* *f*

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

This musical score page features a full orchestral arrangement and vocal parts. The orchestral instruments are listed on the left: Flute (Fl.), Oboe (Ott.), Clarinet in D-flat (Cl. Do), Bassoon (Fg.), French Horns (Fa Cor. Do), Trumpets (Trb. Do), Trumpets I and II (Trbn. I. II.), Trumpet III (Trbn. III.), Cymbals (Cmbs.), Trombone (Tp.), and strings (Vni I, Vni II, Vle, Vc., Cb.). The vocal soloists are LIDA and IMELDA. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked with a forte dynamic (*ff*) throughout. The vocal parts include lyrics: LIDA: "E - gli vi -"; IMELDA: "-ri - - go! Ah". The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn. I.II.

Trbn. III.

Cmbs.

Tp.

LIDA
-ve!... (Vi - -ve! oh gioia!... qui fra

IMELDA
si... (parlante)

MARCOV.
(Quel no-me la scuo - te-a!...

Vni
I.
II.

Vle

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 151. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa, Do), Trumpet (Trb. Do), Trombone I & II (Trbn. I.II.), Trombone III (Trbn. III.), Contrabass (Cb.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello (Vc.). The vocal parts are for LIDA, IMELDA, and MARCOV. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics in Italian. The instrumental parts include various musical notations such as rests, notes, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The vocal parts are marked with '(parlante)' indicating a spoken style. The overall layout is a standard musical score with staves for each instrument and voice part.

Fl.

Ott.

Ob.

Cl. Do

Fg. I.

Cor. Fa

LIDA

IMELDA

I. Vni

II. Vni

Vle

Vc.

Cb.

poco...

qui

fia ver?..

lo ri-ve-

di vi-vo fo - - co il suo vol - to ros-seg-giò!)

con estrema gioia a piacere

sottovoce

ppp

ppp

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.

LIDA
-drö?...

I.
Vni

II.

Vle

Vc.

Cb.

ff

26 *Allegro brillante* $\text{♩} = 66$

Fl. *tr*

Ob. *tr*

Cl. *tr*

Do

Cor. *p a2*

Do *p*

26 *Allegro brillante* $\text{♩} = 66$

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *tr*

Ob. *I. tr*

Cl. *I. tr*

Do

Cor. *a2*

Do

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.
Do

Fa
Cor.
Do

LIDA

A fre - nar - ti, o cor nel pet - to più po -

I. Vni

II. Vni

Vle

Vc.

Cb.

f

pp

pp

pp

pp

pp

tr

tr

Fl.

Cl. I.
Do

LIDA

- te - re in me non tro - vo... sì quei pal - ti ch'io

I. Vni

II. Vni

Vle

Vc.

Cb.

tr

tr

27

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA

pro - vo so - no pal - pi - ti d'a - - - mor! Ah! se

I. II.

27

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Cl.
Do

LIDA

col - pa è que - staf - fet - to che mi par - la un so - loi -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *tr.*

Ott. *tr.*

Ob. I. *tr.*

Cl. I. *tr.*

Do

Cor. *a2*

Do *a2*

Trb. Do

Trbn. I. II.

Trbn. III. Cmbs.

Tp.

LIDA

- stan - te, a pu - nir - la sia ba - stan - te u - na

Vni I. *tr.*

Vni II.

Vlc.

Vc.

Cb.

Ob.

Cor.
Fa

LIDA

I. II.

vi - ta di do - lor. Ah! se col - pa è que - st'af - fet - to che mi

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Fa

Cor.
Do

LIDA

par - la un sol i - stan - te — a pu - nir - la — si - a ba - stan - te u - na

opp:

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *I.*

Do *pp*

Fg. *cresc.*

Cor. *a2*

Trb. *I.*

Do *cresc.*

LIDA *dolcissimo pp*

vi - ta di do - lor u - - - na vi - ta di do - lor u - - - na

Vni *I.* *pp* *cresc.*

Vni *II.*

Vle

Vc.

Cb.

c

28

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn. I. II

Trbn. III. Cnbs.

Tp.

LIDA
vi - - - ta di do - lor!)

IMEIDA
Par che tre - gua un bre - ve i - stan - te le con.

MARCOV.
Leg - - ge - - rò nel tuo sem - bian - te i se.

CORC
Par che tre - gua un bre - ve i - stan - te le con.

28

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do.

Fg.

Cor.
Fa
Do

Trbn. I, II

Trbn. III.
Cmbs.

Trp.

IMELDA
- ce - da il suo do - lor si le con - ce - da il suo do - lor il suo do - -

MARCOV.
- gre - ti del tuo cor si i se - gre - ti del tuo cor, leg - ge - rò nel tuo sem -

CORO
- ce - da il suo do - lor si le con - ce - da il suo do - lor il suo do - -

I.
Vni

II.

Vle

Vc.

Ch.

29

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

IMELDA
lor il suo do - lor.)

MARCOV.
- biente i se - gre - ti del tuo cor.)

CORO
lor il suo do - lor.)

29

Vni
I.
II.

Vle

Vc.

Cb.

Cl. Do

LIDA

A fre-nar-ti, o cor, nel pet-to più po-

Vni I.

Vni II.

Vle

Vc.

Ch.

Fl.

Cl. Do

LIDA

te-re in me non tro-vo... sì quei pal-pi-ti ch'io

Vni I.

Vni II.

Vle

Vc.

Ch.

30

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA

I. II.

p

pro - vo so - no pal - pi - ti d'a - - - mor! Ah! se

30

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Cl.
Do

LIDA

tr

I. tr

col - pa è que - st'af - fet - to che mi par - la un so - lo i

I.
Vni

II.

Vle

Vc.

Cb.

Fl. *tr.*
 Ott. *tr.*
 Ob. I. *tr.*
 Cl. I. *tr.*
 Do
 Fa
 Cor. *p*
 Do *p*
 Trb. Do
 Trbn. I. II *p*
 Trbn. III *p*
 Cmbs.
 Tp. *mf*
 LIDA *tr.*
 stan - te, a pu - nir - la sia ba - stan - te u - na
 I. *tr.*
 Vni *f p*
 II. *f p*
 Vle *f p*
 Vc. *f p*
 Cb. *f p*

Detailed description of the musical score: This page contains a full orchestral score for page 165. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Trumpet (Trb.), Trombone (Trbn.), and Trombone III (Trbn. III). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal part for LIDA is also present. The score features various musical notations such as trills (tr.), triplets (3), and dynamic markings (f, p, mf). The vocal line includes the lyrics: "stan - te, a pu - nir - la sia ba - stan - te u - na".

I.

I. II.

Ob.

Cor. Fa

LIDA

vi - ta di do - lor. Ah se col - pa è que - st'af - fet - to che mi

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Cor. Do

opp.

LIDA

par - la un sol i - stan - te — a pu - nir - la — si - a ba - stan - te u - na

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Ott. *pp* *cresc.* 3 3 3

Ob. I. *pp* *cresc.* 3 3 3

Cl. I. *cresc.* 3 3 3

Fg.

Cor. Fa *a2*

Cor. Do

Trb. Do

LIDA *dolciss.* *pp* *cresc.* 3 3 3
 vi - ta di do - lor u - - na vi - ta di do - lor u - - - na

Vni I. *pp* 3 *cresc.* 3 3 3

Vni II. *cresc.*

Vle

Vc.

Cb.

31

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa Cor. Do

Trbn. I. Do

Trbn. II.

Trbn. III. Cmb.

Tp.

LIDA
vi - - - ta di do - lor, u - - - - - na

IMEIDA
(Par che tre - gua un bre - ve i - stan - te le con -

MARCOV.
Leg - gerò nel tuo sembian - - - - te i se - gre - - -

CORO
(Par che tre - gua un bre - ve i - stan - te le con -

31

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Do
 Trb.
 Do
 Trbn. I, II
 Trbn. III.
 Cmb.
 Tp.
 LIDA
 IMELDA
 MARCOV.
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

vi - ta di do - lor u - - - - - na
 - ce - da il suo do - lor, par che tre - - - gua un bre - vei - stan - te le con -
 - ti del tuo cor, leg - gerò nel tuo sembian - - - - - te i segre - - - -
 - ce - da il suo do - - lor, par che tre - - - - - gua un bre - vei - stan - te le con -

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trbn. Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

LIDA
vi - ta di do - lor di do - - lor di do - lor di

IMELDA
- ce - da il suo do - lor il suo do - lor il suo do - lor il suo do -

MARCOV.
ti del tuo cor del tuo cor del , tuo cor i se -

CORO
- ce - da il suo do - lor il suo do - lor il suo do - lor il suo do -

I.
Vni

II.

Vle

Vc.

Ch.

This musical score page, numbered 171, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Do). The brass section consists of Trumpet (Trb. Do), Trombone I and II (Trbn. I. II.), Trombone III and Contrabass (Trbn. III. Cmb.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The vocal parts include soloists LIDA, IMELDA, and MARCOV., along with a Chorus (CORO). The lyrics for the vocal parts are: LIDA (do - lor!), IMELDA (-lor il suo do - lor!), and MARCOV. (-gre - ti del tuo cor!). The Chorus part also has the lyrics (-lor il suo do - lor!).

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It contains numerous musical notations such as triplets, slurs, and dynamic markings like *p* (piano) and *a2* (second ending). The woodwinds and strings play complex rhythmic patterns, while the brass and vocal parts provide harmonic support and melodic lines.

This page of a musical score, numbered 172, contains the following instruments and parts:

- Fl.** (Flute): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Ott.** (Oboe): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Ob.** (Clarinet): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Cl. I.** (Clarinets): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Cl. II.** (Clarinets): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Fg.** (Bassoon): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Cor. Fa.** (Cor Anglais): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Cor. Do.** (Corni): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Trb. Do.** (Trumpets): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Trbn. I & II.** (Trumpets): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Trbn. III.** (Trumpet): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Cmbs.** (Comps): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Tp.** (Tuba): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Vni I.** (Violins): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Vni II.** (Violins): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Vle.** (Viola): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Vc.** (Violoncello): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.
- Cb.** (Contrabasso): Rests in the first two measures, then plays a series of sixteenth notes in the third measure, followed by a sixteenth-note triplet in the fourth measure.

The score is written in a common time signature (C) and features a dynamic marking of *f* (forte) starting in the third measure. The woodwinds and strings play a rhythmic pattern of sixteenth notes, while the brass instruments play a series of sixteenth notes. The string parts include a sixteenth-note triplet in the fourth measure.

N. 4 Scena e Duetto

LIDA e ARRIGO

RECITATIVO

LIDA (Oh mo - men - to!)

ARRIGO (*entrando*) (Li - da!)

ROLANDO Spo - - - sa... Il tuo bel cor di -

RECITATIVO

I. Violini

II. Violini

Viola

Violoncelli

Contrabbassi

ROL. -vi.da la gio - ia del cor mi-o... Vi-ve l'a-mico lagri-ma-to, co-tanto! Ec-co.lo...

(*presto*)

I. Vni

II. Vni

Vla

Vc.

Cb.

LIDA *(ad Arrigo)* (Oh Di-o!...)

ROL. Ciel! che fu?... tremi!.. sco-lo-ri!.. *(osservando Lida e Arrigo)*
(prestissimo)

MARCOV. (No, non m'in-

I. Vni *f* *p*

II. Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Ch. *f* *p*

ARRIGO *(a Rolando)*
Ti rassi-cu-ra... un brivi-do tal - volta... di mie fe-ri-te a-van-zo mi scor-re in

MARCOV. - ganno...)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

LIDA  (Qual terror m'inva - se!..)

ARRIGO  sen...ma passegger... Lo ve-di cessò. *(accennando Lida)*

ROL.  Del pa.dre

MARCOV.  (Men-ti-sci!)

I. Vni 

II. Vni 

Vle 

Vc. 

Ch. 



ROL.  su.o nell'ospita.li ca-se, messaggier di Ve.ro-na, soggiorna-stial-tra volta, or dell'a-

I. Vni  *p*

II. Vni  *p*

Vle  *p*

Vc.  *p*

Ch.  *p*

32

Allegro

interno

Trb. Do

Tmb.

p *cresc.*

(ad un cenno di Rolando le donne e Marcovaldo si ritirano)

ROL.

- mi - co a te fia stan-za la ma-gion... Chi viene?

32

Allegro

I.

Vni

II.

Vle

Vc. Cb.



interno

Trb. Do

Tmb.

ff

ff

(entra un Araldo)

ARALDO

Giun - ser dall'Al-pie-splo-ra - to-ri: a-vanza d'impe-

ROL.

Eb-ben?

Vni

ARALDO *ria . li e . serci . to pos . sente . Ad as . sembrar Ducie Se . nato un cenno de' Conso . li prov .*

I.
Vni

II.
Vni

Vle

Vc.

Cb.

||

33 *Allegro*

ARALDO *ve . de .*

ROL. *Ti la - scio, Arri go ... il mio dover lo chie . de !*

(parte precipitosamente, seguito dall'Araldo)

33 *Allegro*

I.
Vni

II.
Vni

Vle

Vc.

Cb.

p

p

Allegro ♩ = 120

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Sib

Trb.
Mib

Trbn. I, II

Trbn. III.
Cmbs.

Tp.

Sib-Fa *ff*

(Lida è rimasta, come incatenata al suolo.
Arrigo si accosta vivamente ad essa,
sciutendola d'un braccio.)

Allegro ♩ = 120

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Sib

Trb.
Mi b

Trbn. I. II

Trbn. III
Cmbs.

Tp.

ARRIGO

E ver?.. Sei d'al - tri?.. Ed

I.
Vni

II.

Vle

Vc.

Ch.

Detailed description: This is a page of a musical score, page 179. It features a vocal soloist named ARRIGO and a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa, Sib). The brass section includes Trumpet in B-flat (Trb. Mi b), Trumpets I and II (Trbn. I. II), Trumpet III and Corns (Trbn. III Cmbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal soloist ARRIGO has the lyrics: "E ver?.. Sei d'al - tri?.. Ed". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and brass are mostly silent, with some initial notes. The strings play a rhythmic accompaniment, with the first violin and cello/bass parts starting with a forte (f) dynamic. The vocal line is in a higher register, with a melodic line and some rests.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Sib

Trb.
Mib

Trbn. I, II.

Trbn. III.
Cmbs.

ARRIGO
es - se - re per sempremia giu - ra - sti! Il ciel t'ù - di - va! e

col canto

Vni
I.

Vni
II.

Vle

Vc.

Ch.

Cl. Do *p*

Fg. *p*

ARRIGO
 fran - ge - re quel giuramen - to - sasti! D'al - tri sei

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

ARRIGO
 tu? Per cre - dere a ve - rità sì or.

I. Vni *pp* *tr*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

ARRIGO

ren - - - da è duo - - - po che ri - pe - - - te.re da'

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line for ARRIGO and the first five staves of the string ensemble. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. It features a long melisma over the word 'da' followed by the phrase 'è duo - - - po che ri - pe - - - te.re da''. A dynamic marking of *f* (forte) is placed above the final notes. The string accompaniment includes Violin I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of eighth notes, with trills (tr) marked above the first and third measures of the violin parts.

ARRIGO

lab - - - brituoi l'in-ten-da. Dil-lo... dil-lo... Che

34

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line begins with a boxed measure number '34' above the first measure. The lyrics are 'lab - - - brituoi l'in-ten-da. Dil-lo... dil-lo... Che'. The string accompaniment continues with the same rhythmic pattern as the first system, including trills in the violin parts. A second boxed measure number '34' is placed above the first measure of the Violin I staff. The system concludes with a double bar line and a fermata over the final notes.

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Sib
 Trb.
 Mib
 Trbn. I. II
 Trbn. III.
 Cmbs.
 Tp.
 ARRIGO
 tar. di? dil-lo... Ah! che tardi?... che tardi?... Ue...
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Musical score for page 183, featuring a vocal line for ARRIGO and a full orchestral arrangement including woodwinds, brass, and strings. The score is in 4/4 time and includes dynamic markings such as *ff* and *ff ag.*. The vocal line includes the lyrics: "tar. di? dil-lo... Ah! che tardi?... che tardi?... Ue...".

35

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Sib

Trb.
Mi b

Trbn. I, II

Trbn. III
Cmbs.

Tp.

LIDA
dolce
Spen - to un fall'a ce an-nun - - - zio ti

ARRIGO
- ci - - - di - miè pie - tà, è pie-tà!

35 *molto leggero*

I.
Vni

II.

Vle

Vc.

Chb.

pp

pp

pp pizz.

p

pizz.

p

tr

tr

Fl.

Cl.
Do

Fg.
I.

LIDA

p

dis - - - se in a. supra guer - - - ra... manca - - - va il pa.dreed

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Cl.
Do

Fg.

LIDA

or - fa - na io ri-manevain ter - - - ra...

I.
Vni

II.

Vle

Vc.

Cb.

Fl. I. *p*

Cl. Do I.

Cor. Fa I. *p*

LIDA

Ei fra gliestre - - - mia - ne - - - li - ti for.mò le mie ri-

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I.

Ob.

Cl. Do I.

Fg.

Cor. Fa I.

Cor. Sib I.

LIDA

-tor - te... Pe - - - - so la vi - - - ta, il

I. Vni

II. Vni

Vle

Vc.

Cb.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ob. I.

Cl. *p*

Fg. *p*

Fa. *a 2*

Cor. *a 2*

Stb.

Cmbs.

LIDA
 - ta - lamo let - to mi fu di morte! Mai soppor - ta - - - to u. n'a - - -

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *arco*

Cb. *arco*

Detailed description of the musical score: This page contains a full orchestral score for page 187. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. D), Bassoon (Fg.), Flute (Fa.), Cor Anglais (Cor.), Bassoon (Stb.), Contrabass (Cmbs.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is for LIDA, with lyrics in Italian: "- ta - lamo let - to mi fu di morte! Mai soppor - ta - - - to u. n'a - - -". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The woodwinds and strings have various markings such as *p* (piano), *a 2* (second ending), and *arco* (arco). The vocal line has a melodic line with lyrics underneath. The page number 187 is in the top right corner.

36

Fl.
Ob.
Cl.
Do
Fg.

Fa
Cor.
Sib

LIDA

ni.ma più del - la mia non ha!

ARRIGO

(in tono di virulenta ironia)
Quanto la nuo.va in - fa - usta di

36

I.
Vni
II.
Vle
Vc.
Cb.

Cl. *Do*

Fg.

Cor. *Fa*

ARRIGO *(sempre più ironico)*

mi - a ca-du - ta, oh! quan - - - to al-l'al - - - matua sen.

I. Vni

II. Vni

Vle

Vc.

Cb.

Cor. *Fa*

ARRIGO

- si - bi.le lut - to costa - - - va e pianto! Al - - - ta n'è

I. Vni

II. Vni

Vle

Vc.

Cb.

This musical score page features the following parts and markings:

- Cl. Do:** Clarinet in D-flat, with a first ending marking *a2*.
- Fg.:** Bassoon, with a first ending marking *a2* and a dynamic marking *p*.
- Cor. Sib:** Cor Anglais in B-flat, with a first ending marking *a2* and a dynamic marking *p*.
- Trbn. I.II.:** Trumpets I and II, with a first ending marking *a2*.
- Trbn. III. Cmb.:** Trumpets III and Cornets, with a first ending marking *a2*.
- Tp.:** Trombone, with a first ending marking *a2*.
- LIDA:** Vocal soloist, with the instruction *(singhiozzante)* and the lyrics "Ar.ri - go...".
- ARRIGO:** Vocal soloist, with the lyrics "prova il su-bi-to I-me-ne! E fe - de nebbi da te... rammentalo...".
- Vni I.:** Violin I, with a first ending marking *a2*.
- Vni II.:** Violin II, with a first ending marking *a2* and a dynamic marking *p*.
- Vle:** Viola, with a first ending marking *a2* and a dynamic marking *p*.
- Vc.:** Violoncello, with a first ending marking *a2* and a dynamic marking *p*.
- Ch.:** Contrabasso, with a first ending marking *a2*.

Cl. D_o *a2*

Fg. *a2* *p*

Cor. Fa I. II.

Trbn. I. II. *a2*

Trbn. III. Cmb. *a2*

Tp.

ARRIGO
 che dell'E-ter-no al pie - - - de il di-fensor d'i-ta-lia raggiunge-re - - - sti, o.

I. Vni

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fg. *a2* **37**

LIDA *(coprendosi il volto con ambo le mani)*
 Ahi

ARRIGO
 - ves - - - so per lei per lei ca-dreb-be!

I. Vni **37**

II. Vni *p*

Vle *p*

Vc. *p*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*
Do

Fg. *ff* *pp* I.

Cor. *ff*
Fa
Sib

Trb. *ff*
Mi b

Trbn. I. II. *ff*

Trbn. III. *ff*
Cmbs.

Tp. *ff*

LIDA *ff*
mi . . . se-ra! *(furente)*

ARRIGO *ff*
Parla... rispondi a-desso... Scolparti

Vni I. *ff* *pp*

Vni II. *ff* *pp*

Vle *ff* *pp*

Vc. *ff* *pp*

Ch. *ff* *pp*

Fl.

Ob.

Cl.
Do

Fa
Cor.
Stb

Trbn. I. II

Tp.

(volgendo gli occhi al cielo, con fremito angoscioso)

LIDA
Pa - - - dre!

ARRIGO
puoi?.. Ri - spondi-mi. Lo stil dè-re-i ec - co! in al-trui ri -

Vni
I.
II.

Vle

Vc.

Ch.

Detailed description of the musical score: This page contains a full orchestral score for page 193. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Cor Anglais (Fa Cor.). The brass section includes Trumpets I and II (Trbn. I. II), Trombones (Tb.), and Trombones I and II (Trbn. I. II). The string section includes Violins I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal parts are for LIDA and ARRIGO. The score shows a dramatic moment where the woodwinds and brass play sustained notes with a tremolo effect, indicated by the instruction '(volgendo gli occhi al cielo, con fremito angoscioso)'. The vocal parts enter with the lyrics 'puoi?.. Ri - spondi-mi. Lo stil dè-re-i ec - co! in al-trui ri -'. The instrumental parts feature complex rhythmic patterns and dynamic markings such as 'f' (forte) and 'a2'.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Si b

Trbn. I. II.

Trbn. III.
Cinbs.

Trb.
Mi b

Top.

LIDA
Sei tre-men - - - do, ine-so-ra - - - bi.le

ARRIGO
-tor-ce-re le pro-prie colpe!

Vni I.

Vni II.

Vle

Vc.

Cb.

ff

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Sib
 Trb.
 Mi b
 Trbn. I. II.
 Trbn. III.
 Cmbs.
 Tp.
 LIDA
 ARRIGO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

piu' del mio fa - to an - cor! (in atto d'allontanarsi) M'o di... (nel colmo dell'ira)
 Spergiura!... Va... tu mi de - stior

Fl.
Ott.
Ob.
Cl. Do
Fg.
Cor. Fa
Sib
Trb. Mi b
Trbn. I. II.
Trbn. III. Cmb.
Tp.
ARRIGO
-ror!

ff

This section of the score covers woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts begin with a dynamic marking of *ff*. The Clarinet in D (Cl. Do) and Bassoon (Fg.) parts also start with *ff*. The Horns (Cor.) in F major and Eb (Sib) are marked *ff*. The Trumpets (Trb.) in Bb (Mi b) and Trombones (Trbn.) in I, II, and III are also marked *ff*. The Trombone III part includes the instruction 'Cmb.' (Cymbal). The Trumpet (Tp.) part is marked *ff*. The vocal part (ARRIGO) has the lyrics '-ror!'.

I.
Vni
II.
Vle
Vc.
Cb.
ff
dim.
p
pp

This section of the score covers the string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts are marked *ff* and then *dim.* (diminuendo) leading to *p* (piano) and *pp* (pianissimo). The Viola (Vle) part is marked *ff* and then *dim.* leading to *p* and *pp*. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked *ff* and then *dim.* leading to *p*. The Cb. part includes a 'c' (cymbal) marking.

38

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

ARRIGO

T'a - ma - - - i, t'a - mai qual an - - - gelo

38

un poco marcato

I. *p*

Vni *p*

II. *p*

Vle *pizz. p*

Vc. *pizz.*

Cb.



Ob. I.

Cl. *p*

Do *p*

Fg. *p*

LIDA

ARRIGO

A co - si lun - - - go

or qual demon t'a - bor - ro!..

I.

Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA
stra - - - zio reg - ger può dun - que un cor?.. No,

ARRIGO
Per me - - - la vita è or.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Cor.
Fa

LIDA
non - - - è ver che uoi - dono gli ec - ces - si del do - - - lor.

ARRIGO
- ri - bi - le... nel cam - - - - poa morte io cor - ro... Ah! - - - - In

I.
Vni

II.
Vni

Vle

Vc. arco

Cb. arco

Cl. D_o
Fg.

largo e spiegato p

ARRIGO
tua _____ di fe - sa, o Pa - - - tria, ca - drò _____ squarcia-to il

I. Vni
II. Vni
Vle
Vc.
Cb.

Ob.
Cl. D_o
Fg.

ARRIGO
se - - - no... fia be - nedet - to al - me - - - no il

I. Vni
II. Vni
Vle
Vc.
Cb.

Più animato

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Si b

Cmb.

LIDA
ARRIGO

Son re - - - a,, pu - ni - - - sci - mi... quel
san - gue il sangue mio da te!...

39 *Più animato*

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl. I.
 Ott.
 Ob. I.
 Cl.
 Do
 Fg. a_2
 Cor. a_2
 Sib
 Trb.
 Mib
 Trbn.
 Cmbs.
 Tp.
 LIDA
 fer... roin sen mi scen... da... d'u... ne.sisten... za or.
 ARRIGO
 Sper. giu... ra!
 I. Vni
 II.
 Vle
 Vc.
 Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Co.
F_a

Co.
Sib

Trb.
Mib

Trbn.

Cmbs.

Tp.

LIDA

- ren - - - da - - - me - - - glio è spi - rar - - - ti al

I.
Vni

II.
Vni

Vle

Vc.

Cb.

allarg. col canto

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

D_o

Fg. *ff* *p*

Cor. *ff* *pp* *a2*

Sib

Trb. *ff*

Mib

Trbn. I, II. *ff*

Trbn. III. *ff*

Cmbs.

Tp. *ff*

LIDA
 piè! Sonre - - - a sonre - - - a.... ah! son re - a, son rea... pu.

ARRIGO
 Va tu mi de - - - stior.ror!va,tu mi de - - - stior.ror!

allarg. col canto

I. *ff* *pp*

Vni

II. *ff* *pp*

Vle

Vc. *ff* *p*

Ch. *ff* *p* *pp*

Fg. *I. li. a2*

Cor. Fa

LIDA
- ni - sci - mi... me - - - glio me - glio è spirar - ti al piè!

ARRIGO
T'a - ma - - - i, t'a.

un po' marcate

I. Vni

II. Vni

Vle

Vc. *p pizz.*

Cb. *pizz.*

Ob.

Cl. Do

Fg. *I. p*

ARRIGO
mai qual an - - - ge - lo, or qual demon t'ab.

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob: I.

Cl. Do

Fg. I.

LIDA

ARRIGO

A co - si lun - go stra - zio
- bor - ro!..

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Cl. Do

Fg.

Cor. Fa I. II.

LIDA

ARRIGO

reg - ger può dun - que un cor? No, non è ver cheuc.
Per me la vita è orri - bi.le... nel

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Cl. I.

Do

Fg. I.

Cor. I. II.

Fa

LIDA

ARRIGO

- ci - do - no gli ec - ces - si del do - lor.

cam - - - poa morte io corro. Ah! In tua - - - di fe - sa, o

I. Vni

II.

Vle

Vc. arco

Cb. arco

p

p

p

p

p

p

Cl. Do

Fg.

LIDA

ARRIGO

Sonre - - - a pu - ni - scimi... sonre - - - a pu - ni - scimi

Pa - - - tri - a, ca - drò - - - squarciato il se - - - no... fia be - nedet - to al -

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Sib

Trb.
Mib

Trbn. I.II.

Trbn. III
Cmbs.

Tp.

LIDA

ARRIGO

me - - - glio me - glio è spirar - ti al piè son re - - - - -
 me - - - - - no il san - gue il san-gue mio da te! fia be. ne. detto al.

41 Poco più vivo

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Sib

Trb.
Mib

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

LIDA
-a, son re - - - a pu - ni - sci - -

ARRIGO
- men il san-gue mio da te da te il san-gue mio da

I.
Vni

II.

Vle

Vc.

Cb.

Fl.
 Ott.
 Ob.
 Cl.
D_o
 Fg.
 F_o
 Cor.
 Sib
 Trb.
Mi_b
 Trbn. I. II.
 Trbn. III
 Cmbs.
 Tp.
 LIDA
 ARRIGO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

mi... son re - - - a, son re - - - a pu - -
 te! fia bene det. to al men il sanguemioda te - - da te il

Fl.

Ott.

Ob.

Cl.
Dn.

Fg.

Cor.
Sib

Trb.
Mib

Trbn. I, II.

Trbn. III
Cmbs.

Tp.

LIDA
- ni - sci - mi... sonrea son re.a... pu.ni - sci - mi

ARRIGO
san.gue mio da te! Va va va va... mi de - sti or - ror!.. or

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Sib
Trb.
Mib
Trbn. I. II
Trbn. III.
Cimbs.
Tp.
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in two systems. The first system contains staves for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do), Bassoon (Fg.), Horns (Fa, Cor., Sib), Trumpets (Trb., Mib), Trombones (Trbn. I. II, Trbn. III.), and Cymbals (Cimbs.). The second system contains staves for Trumpet (Tp.), Violin I (I., Vni), Violin II (II., Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a common time signature. It features various musical notations including notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line and a fermata over the final notes.

ATTO II

BARBAROSSA

SALA MAGNIFICA NEL MUNICIPIO DI COMO

Veroni chiusi nel fondo. A poco a poco vanno assembrendosi Duci e Magistrati.

N. 5 Coro d'Introduzione

Andante sostenuto ♩ = 76

Clarineti in Do

Fagotti

Corni in Mi

Cimbasso

Andante sostenuto ♩ = 76

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Cl. Do

Fg.

Cor. Mi

Cor. Mi

Cmbs.

Tp.

Vni I.

Vni II.

Vle

Vc. Cb.

Cl. Do

Fg.

Mi

Cor.

Mi

Cmbs.

Tp.

I.

Vni

II.

Vle

Vc. Cb.

1

I.

Vni

II.

Vle

Vc.

This page of a musical score, numbered 215, features a variety of orchestral instruments. The instruments listed on the left are Cl. (Clarinet), Db. (Double Bass), Fg. (Flute), Mi (Trumpet), Cor. (Coronet), Mi (Trumpet), Cmbs. (Cymbals), Tp. (Trumpet), Vni I. (Violin I), Vni II. (Violin II), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is written in a key signature of one sharp (F#) and a 2/2 time signature. A prominent 'triumph' motif is marked at the top of the first three measures. The music is characterized by strong dynamics, with many notes marked 'f' (forte) or 'ff' (fortissimo). The score is divided into three measures, each containing multiple staves for different instruments. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The overall style is that of a classical or romantic era orchestral score.

Ob

Cl.
Do

Fg.

Cor.
Mi
Mi

Tp.

Ten.
Bassi

CORO

U - di - ste? La gran - de, la for - te Mi -

Vni
I.
II.

Vle

Vc.

Cb.

1.

tr

pp

p

tr

tr

tr

d

Ob. I

Cl. Dn. I *tr*

Fg. *tr*

Mi Cor. *tr*

Mi *tr*

Tp. *tr*

CORO

-la - no a pat - ti di - scen - de!
Ma tar - di ed in-

Vni I. *tr*

Vni II. *tr*

Vle *tr*

Vc. *tr*

Cb. *tr*

Ob. I

Cl. Do

Fg.

Mi Cor.

Mi

Tp.

Bassi

CORO

-va-no; tar-di! in-va-no!

Vni I.

Vni II.

Vle

Vc.

Cb.

pp

f

tr

2 Allegro vivacissimo $\text{♩} = 84$

Cl. Do

Fg.

Ten.

CORO

Bassi

sottovoce

Sì, tar-died in-

Sì, tar-died in-

2 Allegro vivacissimo $\text{♩} = 84$

Vle

pp

Cl. D_o
Fg.
Tp.
CORO
-va - no. Scor - dō la su - per - ba i dan - ni mor - ta - li a Co - mo re -
Cb.
-va - no. Scor - dō la su - per - ba i dan - ni mor - ta - li a Co - mo re -

pp

Cl. D_o
Fg.
CORO
-ca - ti! ma qui la me - mo - ria o - gn'uo - mo ne ser - ba! ma
Cb.
-ca - ti! ma qui la me - mo - ria o - gn'uo - mo ne ser - ba! ma

Ob.
Cl. D_o
Fg.
Tp.
CORO
l'o - dio qui vi - ve ne' co - ri ol - trag - gia - ti! que - st'o - dio col
l'o - dio qui vi - ve ne' co - ri ol - trag - gia - ti! que - st'o - dio col
Vni II.
Vc.

p

pizz **3** *p*

pizz **3** *p*

Ob.

Cl.
Do

Fg.

CORO

san - gue ri - bol - le con - fu - so, nē vol - ger di tem - po sce -
 san - gue ri - bol - le con - fu - so, nē vol - ger di tem - po sce -

Vni II.

Vc.

Ob.

Cl.
Do

Fg.

CORO

-mar - lo po - trā; que - st'o - dio col san - gue ri - bol - le con -
 -mar - lo po - trā; que - st'o - dio col san - gue ri - bol - le con -

Vni II.

Vc.

Fi.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

Trb.
Mi

Trbn. I.II.

Trbn. III.

Cmbs.

Tp.

CORO

-fu - so, nē vol - ger di tem - po sce - mar - lo #po - trā! Dai

-fu - so, nē vol - ger di tem - po sce - mar - lo po - trā! Dai

I.

Vni

II.

Vle

Vc.

Cb.

4

Fl.

Ott. *ff*

Ob. *ff*

Cl. *ff*
Do

Fg. *ff*

Mi
Cor. *ff*

Mi *ff*

Trbn. Mi *ff*

Trbn. I. II *ff*

Trbn. III *ff*

Cmbs. *ff*

Tp. *ff*

G. C. *ff*

CORO

ff

pa - dri, da - gl'a - vi in noi fu tra - sfu - so! dai pa - dri, da -
 pa - dri, da - gl'a - vi in noi fu tra - sfu - so! dai pa - dri, da -

4

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Mi
 Cor.
 Mi
 Trb.
 Mi
 Trbn. I, II
 Trbn. III
 Cmbs.
 Tp.
 G. C.
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

-gl'a - vi in noi fu tra - sfu - so! dai pa - dri, da - gl'a - vi in
 -gl'a - vi in noi fu tra - sfu - so! dai pa - dri, da - gl'a - vi in

ff

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Mi
 Cor.
 Mi
 Trb.
 Mi
 Trbn. I,II
 Trbn. III.
 Cmbs.
 Tp.
 G. C.
 CORO
 noi fu tra-sfu - so! ai fi - gli, ai ne - po - ti tra - sfu - so ver -
 noi fu tra-sfu - so! ai fi - gli, ai ne - po - ti tra - sfu - so ver -
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Mi
 Cor.
 Mi
 Trbn. I.
 Mi
 Trbn. II.
 Trbn. III.
 Cmbs.
 Tp.
 G. C.
 CORO
 -rā! Dai pa - dri, da - gl'a - vi in noi fu tra - sfu - so! ai
 -rā! Dai pa - dri, da - gl'a - vi in noi fu tra - sfu - so! ai
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.
Ott.
Ob.
Cl.
Do.
Fg.
Mi
Cor.
Mi
Trb.
Mi
Trbn. I. II.
Trbn. III.
Cmbs.
Tp.
G. C.

CORO

fi - gli, a ine - po - ti tra - stu - so ver - rà! dai pa - dri, da -
 fi - gli, a ine - po - ti tra - stu - so ver - rà! dai pa - dri, da -

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl. *Do*
 Fg. *a2*
 Mi
 Cor. *p*
 Mi
 Trb. *M*
 Trbn. I. II.
 Trbn. III.
 Cmbs.
 Tp.
 G. C.
 CORO
 -gl'a-vi in noi fu tra-sfu-so! ai fi-gli, aine-po-ti tra-sfu-so ver-
 -gl'a-vi in noi fu tra-sfu-so! ai fi-gli, aine-po-ti tra-sfu-so ver-
 I.
 Vni
 II.
 Vle
 Vc.
 Cb. *d*

Musical score for page 227, featuring various instruments and a chorus with lyrics. The score includes parts for Flute, Oboe, Clarinet (Do), Bassoon, Trumpet (M), Trombone (I, II, III), Cymbals, Snare Drum, and Chorus. The Chorus part includes the lyrics: "-gl'a-vi in noi fu tra-sfu-so! ai fi-gli, aine-po-ti tra-sfu-so ver-". The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The Chorus part is written in a grand staff (treble and bass clefs). The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The Chorus part is written in a grand staff (treble and bass clefs). The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo).

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn. I.II.

Trbn. III.

Cmbs.

Tp.

G. C.

CORO

-rā! si tra - sfu - so ver - rā, tra - sfu - so ver - rā, si tra -
-rā! si tra - sfu - so ver - rā, tra - sfu - so ver - rā, si tra -

I.
Vni

II.

Vle

Vc.

Cb.

a

Fl.

Ott.

Ob. *a2*

Cl. *a2*
Do

Fg. *a2*

Mi *a2*

Cor. *a2*
Mi

Trb. *a2*
Mi

Trbn. I, II

Trbn. III

Cmbs.

Tp.

G. C.

CORO

-sfu - so ver - rà, tra - sfu - so ver - rà ver - - rà ver - -
-sfu - so ver - rà, tra - sfu - so ver - rà ver - - rà ver - -

I.

Vni

II.

Vle

Vc.

Cb.

a

Fl.
Ott.
Ob.
Cl. Do
Fg. *a2*
Mi Cor.
Mi
Trb. Mi
Trbn. I. II.
Trbn. III.
Cmbs.
Tp.
G. C.
CORO
I. Vni
II. Vni
Vle
Vc.
Cb.

-ră si si tra - sfu - so ver - ră!
-ră si si tra - sfu - so ver - ră!

Detailed description: This is a page of a musical score for page 230. It features a variety of instruments and a choir. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg. with *a2* marking), Trumpets (Mi Cor., Mi), Trombone (Trb. Mi), Trumpets I and II (Trbn. I. II.), Trombone III (Trbn. III.), Contrabass (Cmbs.), Trompan (Tp.), and Glockenspiel (G. C.). The choir (CORO) is shown with two parts, each with lyrics in Romanian: "-ră si si tra - sfu - so ver - ră!". The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is arranged in a standard orchestral layout with staves for each instrument and a grand staff for the strings and basso continuo. The choir parts are positioned between the woodwinds and strings. The page number "230" is located in the top left corner.

This page of a musical score, numbered 231, contains the following parts and staves:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe)
- Cl. Do** (Clarinet in D)
- Fg.** (Bassoon) with a *2^a* marking above the first staff.
- Mi Cor.** (Trumpet in C) - two staves
- Trb Mi** (Trumpet in B-flat)
- Trbn. I, II** (Trumpets in C)
- Trbn. III** (Trumpet in B-flat)
- Cmbs.** (Cymbals)
- Tp.** (Tom-toms)
- G. C.** (Gong)
- CORO** (Chorus) - two staves
- Vni I, II** (Violins)
- Vle** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. The chorus part is mostly silent, indicated by rests.

Scena e Duetto

ARRIGO e ROLANDO

Recitativo

6

Flauto

Ottavino

Oboi

Clarineti in Do

Fagotti

in Mi
Corni

in Mi

Trombe in Mi

cambiano in Re

Tromboni I. - II.

Trombone III.

Cimbasso

Timpani

Gran Cassa

PODESTÀ

Recitativo

In - via la baldanzosa Lombarda Le - ga messag-gie - ri a

6

I.
Violini

II.
Violine

Violen-celli

Contrabbassi

Allegro moderato

Trb. *Re*

Trbn. I.II.

Trbn. III.

PODESTÀ

a2

p

Tutti seggono. Ad un cenno del Podestà vengono introdotti Rolando e Arrigo.)

Co - mo. A - scol - tar - li vi piac - cia.

Allegro moderato

I. Vni

II. Vni

Vle

Vc. Ch.

f

pizz.



Ob.

Cl. *Do*

Fg.

Trb. *Re*

Trbn. I.II.

Trbn. III.

a2

p

I. Vni

II. Vni

Vle

p

3

7

Ob.

Cl.
Do

Fg.

Detailed description: This block contains the first three staves of the orchestral score. The Oboe (Ob.) and Clarinet in D (Cl. Do) parts are in the treble clef and play a melodic line with a fermata on the first measure. The Bassoon (Fg.) part is in the bass clef and plays a rhythmic accompaniment of eighth notes.

Trb.
Re

Trbn. I.II.

Trbn. III.

Detailed description: This block contains the next three staves. The Trumpet (Trb. Re) part is in the treble clef. The Trombone I and II (Trbn. I.II.) and Trombone III (Trbn. III.) parts are in the bass clef. The Trombone parts play a rhythmic accompaniment similar to the Bassoon.

ROL.

No-vel-la o-ste di bar-bari mi-

Detailed description: This block contains the vocal line for the role (ROL.). The melody is in the bass clef and includes the lyrics "No-vel-la o-ste di bar-bari mi-".

I.

Vni

II.

Vle

Vc.

Cb.

Arco

Detailed description: This block contains the string parts. The Violin I (Vni I.) and Violin II (Vni II.) parts are in the treble clef. The Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.) parts are in the bass clef. All string parts play a rhythmic accompaniment of eighth notes, with triplets indicated by the number '3'. The word "Arco" is written above the first measure of each string part.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Re

Trbn. I, II.

Trbn. III.
Cmbs.

ROL.

-nac-cia la sa-cra I-ta - lia: il var-co del-l'A-di-ge con-

Cb.



ROL.

-ten-de l'agguerrito Veronese a quel - l'orda; essa le terre de'Grigioni attra-

I.
Vni

II.

Vle

Vc.
Cb.

ROL. *-ver-sa e Federi-co raggiungerla non può ch'en-tro Pa-vi - a*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

Fl.

Ott.

Ob.

Cl. Do

Fg.

Mib. Cor.

Lab.

Trb. Mib.

Trbn. I. II.

Trbn. III. Cmb.

ROL. *stassi: ben lie-ve fi - a re - spin-ger quindi l'Ale - man-no, sie - pe*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn. I.II.

Trbn. III.
Cmbs.

ROL.

Cb.

d'ar-mi e d'arma - ti er - gen - do in sul-la ri - va del vo - stro



8 *Allegro agitato (assai mosso) d = 84* I.

Cor.
Mib

ROL.

la-go. Tac-cia il re - o li-vor an-ti - co

sottovoce

ppp

8 *Allegro agitato (assai mosso) d = 84* I. Solo

Vni I.

Vle

Vc.

ppp come colle sordina

ppp

I. Solo

ppp

Cor. *Mib*

ROL.

di Mi - la - - no e di Co-mo: un sol ne-

Vni I. *uno solo*

Vni II.

Vle

Vc.

Cb.

Tutti

p

Tutti

Tutti

p

p

p

Fg.

Mib

Cor.

Lab

Trb. *Mib*

Trbn. I. II.

Trbn. III. *Cmbs.*

Tp.

ROL.

-mi-co, so-lo una Pa-triaabbia-mo, il Teu-tono e l'I-ta-lia: in sua di-

Sib - Mib

Vni I.

Vni II.

Vle

Vc.

Cb.

9

I.

Ob. *ppp*

Fg. *p*

Mib. *p*

Cor. *ppp*

Lab. *p*

Trb. *p*

Mib. *p*

Trbn. I.II. *p*

Trbn. III *p*

Cmbs. *p*

Tp. *p*

ROL. *ppp*

-fe - -sa le - viam tutti la spa-da.

PODESTÀ *pp*

Ten. *pp*

Ed ob - bli-

Bassi *pp*

Ed ob - bli-

Ed ob - bli-

9

Vni I. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

I.

Ob. *cresc.* *ff*

Cor. *I.* *cresc.* *ff*

Mib

Tp. *f*

PODESTA *cresc.* *ff*

- a - - sti qual pat - to ne co - strin - ge a fe - - de - ri - co?

CORO *cresc.* *ff*

- a - - sti qual pat - to ne co - strin - ge a fe - - de - ri - co?

- a - - sti qual pat - to ne co - strin - ge a fe - - de - ri - co?

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

ARRIGO

Ver - gogno - so pat - to, cui sacra ma - no in - franse... Ah! ram - men -

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

tu. 2a forza

ARRIGO

-tar-lo, o Corna-schi, po-te-te senza arros-sir - ne?.. Ed I - ta-li voi

I. Vni
II. Vni
Vle
Vc. Cb.

Fl.
Ott.
Ob.
Cl. Do
Fg.
Cor. Lab
Trb. Mi D
Trbn. I. II.
Trbn. III. Cmb.
Tp.

ARRIGO

sie - - te!

I. Vni
II. Vni
Vle
Vc. Cb.

10 Allegro assai sostenuto ♩ = 84

Cl. Do

Fg.

ROL.

Ah! Ben vi scor-go nel sem-bian-te l'al-to, au-so - ni-co li-

10 Allegro assai sostenuto ♩ = 84

I. Vni

II. Vni

Vle

Vc. Cb.

Pizz.

p

Fl.

Ob.

Cl. Do

Fg.

ROL.

-gnag - - gio, o-do il nu-me - ro-so-nan-te del-l'i-ta - li-co lin-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob. I.

Cl. Do

Fg.

Mib Cor.

Lab III.

Trb. Mib

Trbn. I. II

Trbn. III. Cmb.

ROI.

-guag-gio, ma nel-l'o- pre, nei pen-sie-ri oh! sie-te bar - ba-ri stra-

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.
Lab

Trb
Midi

Trbn. I. II.

Trbn. III.
Cmbs.

ARRIGO

ROL.

Tem-pi for - se av-ven-tu-ro - si per I-ta - lia vol-ge -
(movimento dell'assemblea)
-nie-ri!

I.
Vni

II.

Vle

Vc.

Ch.

Pizz.

p

R

Fl.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

ARRIGO

-ran - no, e ne-po - ti ge-ne-ro - si ar-ros-sir — ar-ros-

I.

Vni

II.

Vle

Vc.

Cb.

Arco

R

Detailed description: This is a page of a musical score, page 245. It features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet in B-flat (Mib Cor.) and Trombone (Lab). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line for 'ARRIGO' is present with lyrics: '-ran - no, e ne-po - ti ge-ne-ro - si ar-ros-sir — ar-ros-'. The score includes dynamic markings such as 'p' (piano) and 'Arco' (arco). There are also first ending markings 'I.' and a rehearsal mark 'R' at the bottom left.

12

Fl.

Cl.
Do

Fg.

Mib
Cor.

Lab

ARRIGO

ROL.

- sir — di voi do-vran-no! Oh! oh! la sto- ria non v'appel-li — as-sas-si-ni-assas-

Oh! oh! la sto- ria non v'appel-li — as-sas-si-ni-assas-

12

I.

Vni

II.

Vle

Vc. *Pizz.*

Cb.

Fl.

Cl. Do

Fg.

Mib

Cor.

Lab

ARRIGO

ROL.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

ARRIGO

ROL.

-to - ri, par-ri-ci - di! In-fa-ma-ti, ma-le-det-ti voi sa-

-to - ri, par-ri-ci - di! In-fa-ma-ti, ma-le-det-ti

cresc.

Arco

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn.

Cmbs.

Lab - Reb

ARRIGO

ROL.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

re - ste sa - re - ste in o - gnie - tà, in - fa - ma - ti in - fa - ma - ti in o - gnie - tà, in o - gnie -

sa - re - ste in o - gnie - tà, in - fa - ma - ti in - fa - ma - ti in o - gnie - tà, in o - gnie -

Finale Secondo

13 *Più mosso* ♩ = 116

Flauto

Ottavino

Oboi

Clarineti in Do

Fagotti

in Mib
Corni

in Lab

Trombe in Mib

Tromboni I. - II.

Trombone III.
Cimbasso

Timpani
Lab-Reb

ARRIGÒ

ROLANDO

PODESTÀ

-tà!

-tà!

Ma piü a-

Fa-vel-la - - stea-er-bi det-ti!

13 *Più mosso* ♩ = 116

I.
Violini

II.
Violine

Viole

Violoncelli

Contrabbassi

Fl. *p dim:* *trm* *trm*

Cl. *p dim:*

Fg. *p dim:*

Mib
Cor. *p dim:*

Lab

ARRIGO
Qualri-spo - staa chi nein-vi - a, qual ri-

ROL.
-cer - be ve - ri - tà!

I. *p dim.* *trm* *trm* *trm* *trm*

Vni

II. *p dim*

Vle *p dim.*

Vc. *p dim.* *trm* *trm* *trm* *trm*

Cb. *p dim.*

R

Detailed description: This is a page of a musical score, page 251. It contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The strings section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal parts for ARRIGO and ROL. The score includes dynamic markings such as *p dim:* and *p dim.*, and trills marked *trm*. The lyrics for the vocal parts are: "Qualri-spo - staa chi nein-vi - a, qual ri- -cer - be ve - ri - tà!". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The page number 251 is in the top right corner.

14

Cl. Do

Fg.

Cor. I. II. a 2
Mi b

ARRIGO
-spo - sta re - car dè-si?.. *ff* (sorgendo nella più viva sorpresa) Fe - de - ri *tutta forza*

ROL.
(presentandosi improvvisamente) Fe - de - ri -

FEDER.
Io la da-rò! *ff* *tutta forza*

PODESTÀ

Ten. *ff* Fe - de - ri -

CORO
Baesi *ff* Fe - de - ri -
Fe - de - ri - *tutta forza*

14

I. Vni

II. Vni

Vle

Vc. *tr*

Cb. *tr*

allarg. a poco a poco

Fl.

Ott.

Ob. *a2*

Cl. *a2*
D_o

Fg.

Mib
Cor.

Lab

Trb. *a2*
Mi.b

Trbn. I.II. *a2*

Trbn. III.
Cmbs.

Lab-Mib
Tp.

G. C.

ARRIGO *sottovoce*
-co! (Ah! da Pa-vi-a qui l'in-fer-no lo gui-

ROL.
-co! Ah! da Pa-vi-a qui l'in-fer-no lo gui-

PODESTÀ
-co!

CORO
-co!
-co!
-co!

allarg. a poco a poco

I.
Vni *pp*

II.

Vle

Vc. *pp*

Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lcb

Trb.
Mib

Trbn. I. II.

Trbn. III.
Cmbs.

Trp.

ARRIGO

ROL.

I.
Vni

II.

Vle

Vc.

Ch.

(Federico: avanzandosi fieramente verso Rolando ed Arrigo)

-dò!..)

-dò!..)

15 Adagio ♩=76

FEDER. *p*  *p*

A che smar-ri - tie pal-li - di vi scor-go al mio co-spet - to? sul

15 Adagio ♩=76

I. *p*  *p*

II. 

Vle 

Vc. *p*  *p*

Cb.  *p*

FEDER.  *p*

lab - bro te - me - ra - rio a che a che vien man-coil det - to?

I. *p*  *p*

II. 

Vle 

Vc. *p*  *p*

Cb.  *p*

16

Cl. Do

ARRIGO

ROL.

p Det-ti — non val ri-spon-de-re — a' tuoi su-per - bi, — su-per-bi mo - di,

16

I. Vni

II. Vni

Vle

Vc.

Ch.

Pizz.

P

Cl. Do

ARRIGO

ROL.

FEDER.

pu - gna — di va-ne in-giu - rie, pu - gna — non è di

A che smarri-ti?

I. Vni

II. Vni

Vc.

Arco

Cl.
Do

Fg.

ARRIGO
pro - di.

ROL.
pro - di.

FEDER.
smarri-ti e pal-li-di Lom-bar - di, e-stre - mo fa - to ha

grandioso

I.
Vni

II.
Vni

Vle

Vc.

Arco

marcato

Fg.

FEDER.
già per voi se - gna - to un cor che non per -

I.
Vni

II.
Vni

Vle

Vc.

R

17

Cl. Do

Fg.

Trb. Mi b

ARRIGO

ROL.

FEDER.

- do - - na, di Fe - deri - co il cor!

a2

ppp

pp

pp

Del-l'ar - mi al-fie - ro

17

I. Vni

II. Vni

Vle

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

Cl. Do

Trb. Mi b

ARRIGO

ROL.

FEDER.

lam - po ci ri - ve - dre - mo in cam - po: del

A che smarri - tie

i.

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Trb. Mib

ARRIGO

ROL.

FEDER.

I. Vni

II. Vni

Vle

Vc.

Cb.

par - mi al fie - ro lam - po ci ri - ve - drem ci ri - ve - dre - mo in
 pal - li - di? Lom-

Cl. Do

Fg.

ARRIGO

ROL.

FEDER.

I. Vni

II. Vni

Vle

Vc.

Cb.

cam-po. Col bran - do sol ra - gio - na l'op -
 - bar - di, estre - mo fa - to ha già per voi se -

string. a poco a poco

Cl. Do

Fg.

ARRIGO

ROL.

FEDER.

-pres- so al- l'op-pres-sor! ah! si, ci ri - - ve-drem in

-gna - to un cor — un cor — che non — per-do -

string. a poco a poco

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Do

Fg.

ARRIGO

ROL.

FEDER.

-na, no, — un cor che non per - do - na non per -

dim. assai legato

dim. assai legato

dim. assai legato

I. Vni

II. Vni

Vle

Vc.

Cb.

a tempo

I.

Mib
Cor.
Lab

ARRIGO
ROL.
FEDER.
PODESTÀ
Tén.
CORO
Bassi

p

cresc. *ff*

sol col bran - do sol col bran-do sol ra - gio - na l'op-pres-soal'op-pres-
-do-na, no, no, no, un cor chenon per - do - na, di Fe - de-ri-coil

Su
Su
Su

a tempo

I.
Vni
II.
Vle
Vc.
Cb.

p

p

p

p

p

p

Fl.

Ott.

Ob.

Cl. Do

Fg.

Mib

Cor. Lab

Trb. Mib

Trbn.

Cmbs.

Tp.

G. C.

ARRIGO

ROL.

FEDER.

PODESTÀ

CORO

te Mi-lan già tuo - na il ful-min pu-ni - to - re, su

te Mi-lan già tuo - na il ful-min pu-ni - to - re, su

to Mi-lan già tuo - na il ful-min pu-ni - to - re, su

cor!

Lombar-di, estre-mo fa-to ha

Col bran-do sol ra-

I. Vni

II. Vni

Vle

Vc. Cb.

arco

arco

arco

arco

arco

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Mib
 Cor.
 Lab
 Trb.
 Mib
 Trbn.
 Cmbs
 Tp.
 G. C.
 ARRIGO
 -gio-na l'op-pres-so al'op-pres-sor, al-l'op-pres-sor! col bran-do
 ROL.
 FEDER.
 già per voi se-gna-to di Fe-de-ri-coil cor! e-stre-mo
 PODESTÀ
 te Mi-lan, già tuo-na il ful-min pu-ni-tor!
 CORO
 te Mi-lan, già tuo-na il ful-min pu-ni-tor!
 te Mi-lan già tuo-na il ful-min pu-ni-tor!
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

Mib
Cor.
Labl

ARRIGO
ROL.
FEDER.
Cb.

so-lo col bran-do sol col bran-do so-lo sol ra-gio-na l'op-
fa-to e-stre-mo fa-to ha già per voi per voi se-gna-to un

Mib
Cor.
Labl

ARRIGO
ROL.
FEDER.
PODESTÀ
CORO
I.
Vni
II.
Vle
Vc.
Cb.

I.
-pres-soal'op-pres-sor col bran-do sol col bran-do sol ra-
cor che non per-do-na, no, no, no, un cor che non per-
il
il

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

cresc.

19

Ob. *P*

Cl. *pp*

Fg. *a2 pp e legato*

Cor. *Mib*

ARRIGO *ff* gio - na l'op-pressoat l'op-pressor! ci ri - ve-

ROL. *pp* gio - na l'op-pressoall'op-pressor! ci ri - ve - dre - mo in

FEDER. *ff pp* - do - na, di Fe - de - ri - co il cor! e - stre - mo fa - toha già per

PODESTÀ *ff pp* ful - min pu - ni - tor! su te su te Mi - lan, già

CORO *ff pp* ful - min pu - ni - tor! su te su te Mi - lan, già

19

I. *arco pp*

Vni *arco pp*

II. *arco pp*

Vle *pp*

Vc. *arco pp legato*

Ch. *arco pp legato*

Ob. I. *p*

Cl. Do I. *p*

Fg. a2 *p*

Mib I. *f* *p*

Cor. III. *p*

Lab *p*

Cmb. *p*

Tp. *pp* *p*

ARRIGO *p*

ROL. *p*

FEDER. *pp*

PODESTA *pp*

CORO *pp*

Vni I. *f* *p*

Vni II. *f* *p*

Vle *f* *p*

Vc. Cb. *f* *p*

R

Lyrics:
 -dre - mo ci ri - ve - drem in cam -
 cam - po in cam -
 voi se - gna - to di Fe - de - ri - co il
 tuo - na tuo - na il ful - min pu - ni.
 già tuo - na il ful - min pu - ni.
 tuo - na tuo - na il ful - min pu - ni.

Ob. I. *p*

Cl. I. *p*

Do

Fg. *a2* *p*

Mib

Cor. III.

Lab

Cmb.

Tp.

ARRIGO
- po, ci ri - ve -

ROL.
- po, ci ri - ve - dre - mo in

FEDER.
cor! e - stre - mo fa - to ha già per

PODESTÀ
- tor! su te su te, Mi - lan, già

CORO
- tor!
- tor! su te su te, Mi - lan, già

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Ch. *pp*

I.

Ob.

Cl.
Do

Fg.
a2

Mib
Cor.

Lab
III.

Trb.
Mib

Cmbs.

Tp.

ARRIGO
-dre - mo ci ri-ve - drem in cam - po, ci ri-ve-

ROL.
cam - po in cam - po, ciri-ve-

FEDER.
voi se - gna - to di Fe - de - ri - coil cor! e-stre-mo fa - -

PODESTÀ
tuo - na tuo - nail ful - min pu - ni tor! già tuo - nail

CORO
già tuo - nail ful - min pu - ni - tor! già tuo - nail

tuo - na tuo - nail ful - min pu - ni - tor! già tuo - nail

I.
Vni

II.

Vle

Vc.
Cb.

R

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn.

Cmbs.

Tp.

G. C.

ARRIGO
drem ci ri - ve-dre-moin cam - - po!

ROL.

FEDER.
-to e-stre-mo fa-tohagià se-gna - - to!

PODESTÀ
ful - min pu - ni - tor!

CORO
ful - min pu - ni - tor!

I.
Vni

II.

Vle

Vc.

Ch.

20 Allegro $\text{♩} = 69$

sul palco

6 Trb. Do
4 Trbn.
2 Tmb.

FEDER.

20 Allegro $\text{♩} = 69$

Cb.

(odesi rimbombo di militari strumenti che sempre piu si approssima)

Le mie possenti squa - dre s'ap -

sul palco

Trb. Do
Trbn.
Tmb.

FEDER.

Cb.

(ad un suo cenno vengono dischiusi i veroni, a traverso de' quali scorgonsi le colline circostanti ingombre di falangi Alemanne)

-pres - san già!
Mi - ra - te!

sul palco

Trb. Do
Trbn.
Tmb.

FEDER.

PODESTÀ

Ten.

CORO
Bassi

Cb.

Rispo - sta e ben tre - men - da

Oh qua - le e quan - to e - serci - to!

Oh qua - le e quan - to e - serci - to!

Oh qua - le e quan - to e - serci - to!

Fl.

Ott.

Ob.

Cl.
D_o

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn. I, II.

Trbn. III.
Cmbs.

Lab-Rel

Tp.

Trb
D_o

Trbn.

Tmb.

sul palco

FEDER.

ec - covi. Ormai l'annun - zio di sua ca - du - ta in -

Allegro agitato $\text{♩} = 84$

I.
Vni

II.
Vle

Vc.
Cb.

21

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn. I, II.

Trbn. III
Cimbs.

Tp.

FEDER.

in Mi b

in Mi b

in Mi b

(accennando agli Ambasciatori di partire)

-ten - - - da Mi - - lan

21

I.
Vni

II.

Vle

Vc.
Cb.

p

pp unite

pp

pp

ROL. Di tue ma-sna - - de le mer-cena - rie

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. spa - - de non vin-ceran - nou po - - polo che

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO

ROL. Nē il gran destind'I-ta-lia per es - se cange - sor - - ge ali - ber-tà!

I. Vni

II. Vni

Vle

Vc. Cb.

22 *Allegro agitato mosso* $\text{♩} = 66$

Fl. *p*

Ob. *I. p*

Cl. *I. p*

Do

Fg. *I. staccate p*

ARRIGO *ppp sottovoce*

FEDER. *-rā!* *(con terribile accento)*

Il de - - sti - - no d'I-

22 *Allegro agitato mosso* $\text{♩} = 66$

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp sottovoce*

Fl. *p*

Ob. *I. p*

Cl. *I. p*

Do

Fg. *I. p*

FEDER. *-ta - - lia son i - - o!* *Sog - - gio - - ga - - ta es-sa in*

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob. ^{I.}

Cl. ^{I.}

Do

Fg. ^{I.}

FEDER.
 bre - - ve fia tut-ta!.. e Mi - la - - no due

I.

Vni

II.

Vle

Vc.

Ch.

Fl.

Ob. ^{I.}

Cl. ^{I.}

Do

Fg. ^{I.}

FEDER.
 vol - - te di-strut - ta ai ri - bel - li spa-

I.

Vni

II.

Vle

Vc.

Ch.

23

Fl.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

ARRIGO

ROL.

FEDER.

-ven - to - sa - - rã!

Un pos -

Un pos -

23

I.

Vni

II.

Vle

Vc.

Ch.

d

pp

pp

pp

pp

pp

Ob.

Cl.
Do

Fg. I.

ARRIGO

ROL.

Vni I.

Vni II.

Vle

Vc.
Cb.

-sen - te di - let - to da Di - o

-sen - te di - let - to da Di - o

Ob.

Cl.
Do

Fg. I.

Mi

Cor.

Mi

ARRIGO

ROL.

Vni I.

Vni II.

Vle

Vc.
Cb.

ne pro - met - te vit - to - ria in suo no - me

ne pro - met - te vit - to - ria in suo no - me

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

ARRIGO
Tu ca - drai, le tue squa - dre fian do - - me!.. *cresc.*

ROL.
Tu ca - drai le tue squa - dre fian do - - me!.. *cresc.*

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi

Cor.

Mi

ARRIGO

ROL.

FEDER.

Gran - de e li - be - ra I - ta - lia sa -

Gran - de e li - be - ra I - ta - lia sa -

Sog - gio - ga - ta fia

I.

Vni

II.

Vle

Vc.

Cb.

24

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmbs.

Si-Mi

Tp.

G. C.

sul palco

Trb.
Do

Trbn.

Tmb.

ARRIGO

ROL.

FEDER.

CORO

Bassi, Podestà coi 2ⁱ Bassi

I - - - - - te o - ma - - i, i - te o - - -

I - - - - - te o - ma - - i, i - te o - - -

24

I.

Vni

II.

Vle

Vc.
Cb.

a 2
p.

Fl. Ott.

Ob.

Cl. Do

Fg.

Mi Cor.

Mi

Trb. Mi

Trbn.

Cmb.

Tp.

G. C.

sul palco

Trb. Do

Trbn.

Imb.

ARRIGO

ROL.

FEDER.

CORO

I.

Vni

II.

Vle

Vc. Cb.

a

li-be-ra I-ta-lia I-ta-lia sa-

li-be-ra I-ta-lia I-ta-lia sa-

-strut-ta ai ri-bel-li spa-ven-to

-mai la ra-gion del più

-mai la ra-gion del più

Fl.

Ott.

Ob.

Cl.
Do

Fg. *a 2* *trm*

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmb.

Trp.

G. C.

sul palco

Trb.
Do

Trbn.

Tmb.

ARRIGO
-ra Ca - - drai, ca - - drai, ca - - drai, le tue

ROL.
-ra Ca - - drai, ca - - drai, ca - - drai, le tue

FEDER.
-ra sa - - ra sa - - ra spa - - ven - to spa -

CORO
for - te tan - ta li - te nel cam - -
for - te tan - ta li - te nel cam - -

I.
Vni

II.

Vle

Vc.
Cb. *trm*

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Mi
 Cor.
 Mi
 Trb.
 Mi
 Trbn.
 Cmbs.
 Tp.
 G. C.
 sul palco
 Trb.
Do
 Trbn.
 Tmb.
 ARRIGO
 -squa - dre fian do-me!
 ROL.
 -squa - dre fian do-me!
 FEDER.
 -ven - to sa - ra ai ri - - bel - li spa -
 CORO
 -po scior - ra.
 -po scior - ra.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

Trb.
Mi

Trbu.

Cmbs.

Tp.

G. C.

sul palco

Trb.
Do

Trbn.

Tmb.

ARRIGO

ROL.

FEDER.

CORO

I.

Vni

II.

Vle

Vc.
Ch.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Mi Cor. Mi

Trb. Mi

Trbn.

Cimbs.

Tp.

G. C.

sul palco

Trb. Do

Trbn.

Tmb.

ARRIGO

ROI.

FEDER.

CORO

I - - - - - ta o - mai, - - - - - te o - mai,

- ta - - - - - lia sa - - - - - ra i de

- ven - - - - - sa - - - - - ra i de

I - - - - - ta o - mai, - - - - - te o - mai,

I.

Vni

II.

Vle

Vc. Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmbs

Tp.

G. C.

sul palco

Trb.
Do

Trbn.

Tmb.

ARRIGO

ROL.

FEDER.

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

ra gran de ra ra
ra gran de ra ra
ra gran de ra ra
te te te te
te te te te

25

ARRIGO

Nē il gran de -

dim. *col canto*

Vni I.

Vni II.

Vle

dim. *p*

ARRIGO

-stin d'l - ta - lia ah! no, non can - - ge -

Vni I.

Vni II.

Vle

Vc.

Ch.

26 a tempo

Fl.

Ob.

Cl. Do

Fg.

I. p

I. p

I. staccato p

ARRIGO

-rā!

ppp sottovoce

(con terribile accento)

FEDER.

Il de - - sti - - no d'l-

26 a tempo

Vni I.

Vni II.

Vle

Vc.

Ch.

pp#

pp#

pp sottovoce

pp

d pp sottovoce

Fl. 

Ob. 

Cl. 

Do 

Fg. 

FEDER. 
- ta - - lia son i - - o! Sog - - gio - ga - - ta es- sa in

I. 


Vni 

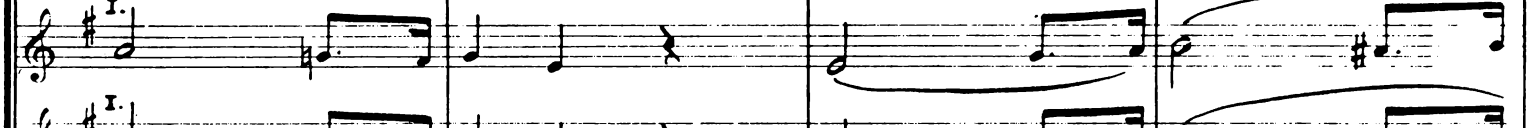
II. 

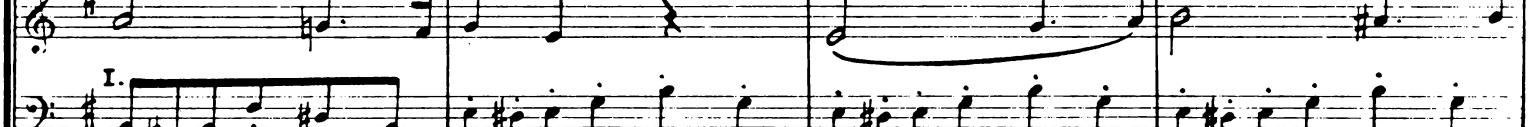
Vle 


Vc. 


Cb. 


Fl. 

Ob. 

Cl. 

Do 

Fg. 

FEDER. 
bre - - ve fia tut-ta... e Mi - la - - no due

I. 

Vni 

II. 

Vle 

Vc. 

Cb.

Fl. *p*

Ob. I. *p*

Cl. Do I. *p*

Fg. I. *p*

FEDER. *p*

vol - - te di - strut - - ta ai ri - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *ppv*

Ob. I. *p*

Cl. Do I. *p*

Fg. I. *p*

FEDER. *p*

bel - - li spa - ven - to sa - - rà!

27

I. Vni

II. Vni

Vle

Vc.

Cb.

27

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

ARRIGO

ROL.

Un

pos - sen - - te di - let - - to da

pos - sen - - te di - let - - to da

Vni I.

Vni II.

Vle

Vc.
Cb.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

ARRIGO

ROL.

Di - o,

Di - o,

ne

pro - met - - te vit -

pro - met - - te vit -

Vni I.

Vni II.

Vle

Vc.
Cb.

Fl.

Ob.

Cl.
Do

Fg. I.

Mi
Cor.
Mi

ARRIGO
- to - - ria in suo no - me! Tu ca - -

ROL.
- to - - ria in suo no - me! Tu ca - -

I.
Vni

II.

Vle

Vc.

Cb.

d

Detailed description: This page of a musical score contains parts for woodwinds, strings, and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg. I.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal parts for Soprano (ARRIGO) and Bass (ROL.). The vocal parts include lyrics: "- to - - ria in suo no - me! Tu ca - -". The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic accompaniment, while the vocalists perform a melodic line. The page number 291 is in the top right corner.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

ARRIGO
-drai le tue squa - dre fian do - me!

ROL.
-drai le tue squa - dre fian do - me!

I.
Vni

II.
Vni

Vle

Vc.

Cb.

cresc.

cresc.

d

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

ARRIGO
Gran - - de e li - - be - ra I - ta - - lia sa -

ROL.
Gran - - de e li - - be - ra I - ta - - lia sa -

FEDER.
Sog - - gio - ga - - ta sa - -

I.
Vni

II.

Vle

Vc.

Cb.

28 *Più mosso* (d. = 92)

Fl. *f*

Ott. *f*

Ob. *f* *a2*

Cl. Do *f* *a2*

Fg. *f* I.

Mi Cor. *a2*

Mi *a2*

Trb. Mi *a2*

ARRIGO *(con grido ferocissimo)*
-rà! Guer - raa - dun - que ter - ri - bi - le! a

ROL. -rà! Guer - raa - dun - que ter - ri - bi - le! a

FEDER. Teu. -rà! Guer - raa - dun - que ter - ri - bi - le! a

CORO Bassi *Podestà coi 2ⁱ Bassi*
Guer - raa - dun - que ter - ri - bi - le! a

28 *Più mosso* (d. = 92)

I. Vni *f*

II. Vni *f*

Vlc *f*

Vc. *f*

Cb. *f*

Fl.
 Ott.
 Ob.
 Cl.
 Do
 Fg.
 Mi
 Cor.
 Mi
 Trb.
 Mi
 Trbn.
 Cmbs.
 Tp.
 G. C.
 ARRIGO
 mor - - te!... guer - - ra a mor - -
 ROL.
 mor - - te!... guer - - ra a mor - -
 FEDER.
 mor - - te!... guer - - ra a mor - -
 CORO
 mor - - te!... guer - - ra a mor - -
 I.
 Vni
 II.
 Vle
 Vt.
 Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
Mi

Trb.
Mi

Trbn.

Cmbs.

Tp.

G. C.

ARRIGO
-te! guer - -ra a mor - -te!

ROL.
-te! guer - -ra a mor - -te!

FEDER.
-te! guer - -ra a mor - -te!

CORO
-te! guer - -ra a mor - -te!

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmb.

Tp.

G. C.

sul palco

Trb.
Do

Trbn.

Tmb.

ARRIGO

ROI.

FEDER.

CORO

I.

Vni

II.

Vle

Vc.

Ch.

guer - - ra! guer - - ra a mor - -

29

Fl.

Ott.

Ob. *a2*

Cl. *a2*
Do

Fg. I. *f*

Mi *a2*

Cor. *a2*

Mi

Trb. *f*
Mi

Trbn.

Cmbs.

Tp.

G. C.

Trb. *f*
Do

Trbn. *f*

Tmb.

ARRIGÓ *f*

ROL. *f*

FEDER. *f*

CORO *f*

I. *f*

II.

Vle. *f*

Vc. *f*

Ch. *f*

29

Fl.
 Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Mi
 Cor.
 Mi
 Trb.
 Mi
 Trbn.
 Cmb.
 Tp.
 G. C.
 ARRIGO
 mor - te! guer - ra a mor -
 ROL.
 mor - te! guer - ra a mor -
 FEDER.
 mor - te! guer - ra a mor -
 CORO
 mor - te! guer - ra a mor -
 mor - te! guer - ra a mor -
 mor - te! guer - ra a mor -
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

Musical score for page 299, featuring orchestral instruments and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Mi Cor. Mi), Trumpet (Trb. Mi), Trombone (Trbn.), Cymbals (Cmb.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). The vocal parts are for ARRIGO, ROL., FEDER., and a CHORUS (CORO). The lyrics are: "mor - te! guer - ra a mor -". The score is written in a key signature of two sharps (D major) and a common time signature. The music is marked with a forte (ff) dynamic. The vocal parts are in a soprano range. The instrumental parts are in a variety of registers. The score is arranged in a standard orchestral layout with the vocal parts in the middle and the instrumental parts on the sides.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmbs.

Trp.

G. C.

ARRIGO

ROL.

FEDER.

CORO

I.

Vni

II.

Vle

Vc.

Ch.

-te! guer - - ra a mor - - te!

-te! guer - - ra a mor - - te!

-te! guer - - ra a mor - - te!

-te! guer - - ra a mor - - te!

-te! guer - - ra a mor - - te!

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Mi

Trb.
Mi

Trbn.

Cmbs.

Tp.

G. C.

sul palco
Trb.
Do

Trbn.

Tmb.

ARRIGO

ROL.

FEDER.

CORO

I.
Vni

II.

Vle

Vc.

Cb.

guer - ra! guer - ra a mor -

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmbs.

Tp.

G. C.

sul palco

Trb.
Do

Trbn.

Timb.

ARRIGO

ROL.

FEDER.

CORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

te! Guer - ra! guer - ra a mor -

te! Guer - ra! guer - ra a mor -

te! Guer - ra! guer - ra a mor -

te! Guer - ra! guer - ra a mor -

Fi.

Ott.

Ob.

Cl. Do

Fg.

Mi Cor.

Mi

Trb. Mi

Trbn.

Cmb.

Tp.

G. C.

sul palco

Trb. Do

Trbn.

Tmb.

ARRIGO

ROL.

FEDER. PODESTÀ

CORO

I.

Vni

II.

Vle

Vc.

Cb.

-te! Guer - ra! guer - ra a mor - -te! guer -

-te! Guer - ra guer - ra a mor - -te! guer -

-te! Guer - ra guer - ra a mor - -te! guer -

{-te! Guer - ra guer - ra a mor - -te! guer -

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

Mi

Trb.
Mi

Trbn.

Cmb.

Tp.

G. C.

sui palco

Trb.
Do

Trbn.

Tmb.

ARRIGO
-ra! guer - ra! guer - ra! guer - ra!

ROL.
-ra! guer - ra! guer - ra! guer - ra!

FEDER.
PODESTA
-ra! guer - ra! guer - ra! guer - ra!

CORO
{-ra! guer - ra! guer - ra! guer - ra!

I.
Vni

II.

Vle

Vc.

Ch.

30

30

Fi.
Ott.
Ob.
Cl.
Do
Fg.
Mi
Cor.
Mi
Trb.
Mi
Trbn.
Cmbs.
Tp.
G. C.
sul palco
Trb.
Do
Trbn.
Tmb.
ARRIGO
ROL.
FEDER.
PODESTA
CORO
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, and Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a melodic line with various dynamics and articulations. The brass section (Trumpet, Trombone, Horn, and Percussion) provides harmonic support. The vocal soloists (Arrigo, Rolando, Federigo, and Podesta) and the Chorus sing the lyrics 'mor-te!' and 'te!'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl.

Ott.

Ob.
a2

Cl.
Do
a2

Fg.
a2

Mi
Cor.
Mi

Trb.
Mi

Trbn.

Cmb.

Tp.

G. C.

Trb.
Do

Trbn.

Tmb.

sul palco

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.
Ott.
Ob. *a2*
Cl. *a2*
Do
Fg. *a2*
Mi *a2*
Cor. *a2*
Mi
Trb. *Mi*
Trbn.
Cmbs.
Tp.
G. C.
I. Vni
II. Vni
Vle
Vc.
Cb. *d*

FINE DELL' ATTO II.

ATTO III

L'INFAMIA!

VOLTE SOTTERRANEE NELLA BASILICA DI S. AMBROGIO IN MILANO

sparsi di recenti sepolcri: gradinata in fondo per la quale vi si discende; una fioca lampada getta qualche incerto raggio. I Cavalieri della Morte scendono a poco a poco, ed in silenzio; ognuno d'essi porta una sciarpa nera ad armacollo, su cui havvi effigiato il capo d'uno scheletro umano.

N. 6 Introduzione, Scena e Giuramento

a2 *And^{te} sost^{to}* $\text{♩} = 69$

Fagotti

Trombe in Do

Tromboni I. - II.

Trombone III.
Cimbasso

Timpani

La-Mi

And^{te} sost^{to} $\text{♩} = 69$

Viola

Violoncelli

Contrabbassi

a2

Fg.

Trb
Do

Trbn. I. II.

Trbn. III
Cmbs.

Trp.

Vle

Vc.

Cb.

First system of musical notation. It includes staves for Fg., Trbn. I, II, III, Cmb., Vle, and Vc. Cb. The Fg. and Trbn. I, II, III, Cmb. parts feature a melodic line with dynamics *pp* and *ppp*. The Vle and Vc. Cb. parts feature a rhythmic accompaniment with dynamics *f* and *pp*. There are also some *del* markings.

Second system of musical notation. It includes staves for Fg., Trbn. I, II, III, Tp., Vle, and Vc. Cb. The Fg., Trbn. I, II, III, and Vle parts feature a melodic line with dynamics *pp* and *ppp*. The Tp. part features a rhythmic accompaniment with dynamics *ppp*. The Vc. Cb. part features a rhythmic accompaniment with dynamics *pp*. There are also some *del* markings.

Musical score for the first system, featuring the following instruments and parts:

- Fg.** (Flute): *pp*, *ppp*, *pp*, *pp*, *pp*
- Trb.** (Trumpet): *pp*, *ppp*, *pp*
- Trbn. I, II** (Trumpets): *pp*, *ppp*, *pp*
- Trbn. III, Cmbs.** (Trumpet/Combs): *ppp*, *pp*, *pp*
- Tp.** (Trombone): *ppp*
- Vle** (Violin): *ppp*, *pp*
- Vc. Cb.** (Violoncello/Double Bass): *pp*

Rehearsal marks: I., I., III., III.

Musical score for the second system, continuing the instrumentation from the first system:

- Fg.** (Flute): *pp*, *pp*, *pp*, *pp*
- Trb.** (Trumpet): *pp*, *pp*, *pp*, *pp*, *dim...*
- Trbn. I, II** (Trumpets): *pp*, *pp*, *pp*, *pp*, *dim...*
- Trbn. III, Cmbs.** (Trumpet/Combs): *pp*, *pp*, *pp*, *pp*, *dim...*
- Tp.** (Trombone): *pp*, *pp*, *pp*, *pp*, *pp*, *dim...*
- Vle** (Violin): *pp*, *pp*, *pp*, *pp*, *dim...*
- Vc. Cb.** (Violoncello/Double Bass): *pp*, *pp*, *pp*, *pp*, *pp*, *dim...*

Rehearsal marks: I., I., III., III.

First system of musical notation. Instruments include:

- Fg. (Bassoon): *ppp*, *ff*, *a2*
- Trb. Do (Trumpet): *ppp*, *ff*, *a2*
- Trbn. I,II (Trumpets): *ppp*, *ff*
- Trbn. III, Cmbs. (Trumpet/Combs): *ppp*, *ff*, *a2*
- Tp. (Tuba): *ppp*
- Vle (Violin): *ppp*, *ff*
- Vc. (Viola): *ppp*, *ff*
- Cb. (Cello): *ppp*, *ff*

A double bar line is present at the end of the system.

Second system of musical notation. Instruments include:

- Fg. (Bassoon): *ppp*, *ff*, *a2*
- Trb. Do (Trumpet): *ppp*, *ff*, *a2*
- Trbn. I,II (Trumpets): *ppp*, *ff*
- Trbn. III, Cmbs. (Trumpet/Combs): *ppp*, *ff*
- Vle (Violin): *ppp*, *ff*
- Vc. (Viola): *ppp*, *ff*
- Cb. (Cello): *ppp*, *ff*

1

Fg. *ff* *ppp*

Trb. Do *ff* *ppp*

Trbn. I.II *ff* *ppp*

Trbn. III. Cmbs. *ff* *ppp*

1

Vle *ff*

Vc. *ff*

Cb. *ff*

Fg. I. *pp*

Trb. Do I. *pp*

Trbn. I.II *pp*

Trbn. III. III. *pp*

Ten. *pp sottovoce ppp*

CORO

CAVALIERI Bassi *pp*

Fra que - - ste den - - se te - - ne -

Fra que - - ste den - - se te - - ne -

Vle *pp*

Vc. Ch. *pp*

I. *pp*

Trbn. I. *pp*

Trbn. I. II. *pp*

Trbn. III. *pp*

Cmbs. *pp*

Tp. *pp*

CORO

-bre, frail mu - to orror di que - sti con - scia - vel - -

-bre, frail mu - to orror di que - sti con - scia - vel - -

Vle *pp*

Vc. Cb. *pp*

pp *molto marcato*

I. *pp*

Trbn. I. (I.) *pp*

Trbn. I. II. *pp*

Trbn. III. *pp*

Cmbs. *pp*

Tp. *pp*

CORO

sempre sottovoce

-li, sul - l'in - - vo - ca - - to ce - - ne -

-li, sul - l'in - - vo - ca - - to ce - - ne -

Vle *pp*

Vc. Cb. *pp*

dim....

Fg.
 Trbn. I.
 Trbn. I.II.
 Trbn. III. Cmb.
 Tp.
 CORO
 -re de' pa - dri qui gia - cen - tie de' fra - tel -
 -re de' pa - dri qui gia - cen - tie de' fra - tel -
 Vle.
 Vc. Ch.
dim....

Fg.
 Trbn. I.
 Trbn. I.II.
 Trbn. III. Cmb.
 Tp.
 CORO
 -li, ri-pe - ta-si l'ac-cen - to del sa - croe for-mi -
 -li, ri-pe - ta-si l'ac-cen - to del sa - croe for-mi -
 Vle.
 Vc. Ch.
cresc. *f*
cresc. *f*
un poco più f *f*

dim.....

Fg.

Trb. *a2*

Trbn. I.II.

Trbn. III. Cmbs.

dim....

CORO

- da - - - bil giu - ra - men - - -

- da - - - bil giu - ra - men - - -

Vle

Vc. Cb.

dim.....

2 Adagio

Fg.

Trb. *ff*

Trbn. I.II.

Trbn. III. Cmbs.

Tp.

ff

ARRIGO

Recit^{vo} Adagio

2 Adagio

Campio-ni del - la Mor - - te, un al-tro

CORO

- to.

- to.

Vc.

Cb.

f = pp

f = pp

f = pp

f = pp

f = pp

Fg.

Trb. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ARRIGO

lab - bro a profe - rir s'ac - cin - ge il magna - ni - mo vo - to, un al - tro

Vc.

Cb.

Fg.

Trb. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ARRIGO

co - re a mante - ner - lo è pre - sto, pugnando al nuovo di contro il ra - pa - ce ful - vo si -

Vc.

Cb.

3

Fg. *ff*

Trb. *Do* *ff*

Trbn. I.II *ff*

Trbn. III. *Cmbs.* *ff*

Tp. *ff*

ARRIGO *ff*

-gnor, che a-vanza pe' campi di Le-gnano.

CORO

Ar-ri - go!... e

Ar-ri - go!... e

Ch.



Fg. *p* *pp* *ff*

Trb. *Do* *p* *pp* *ff*

Trbn. I.II. *p* *pp* *ff*

Trbn. III. *Cmbs.* *p* *pp* *ff*

Tp. *ff*

ARRIGO

Convoimo - ri - re, o tri - on - far con vo-i.

CORO

vuo-i? Lom-

vuo-i? Lom-

Ch.

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

Trb. Do *f* *p* *f* *p*

Trbn. I.II. *f* *p* *f* *p*

Trbn. III. Cmbs. *f* *p* *f* *p*

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

ARRIGO *p*
 Sonperva - lo - re ul - ti - mo for - se, ma persantoa-

CORO
 - bar - do e pro - dee - gli è!
 - bar - do e pro - dee - gli è!

Cb.

Fg. *v*

Trb. Do *v*

Trbn. I.II. *v*

Trbn. III. Cmbs. *v*

Tp. *v*

ARRIGO *pp* *pp* *pp* *pp*
 - mor del - la Pa - tria co - mun primier m'e - sti - mo... o se - con - doa nes-

Cb.

4

Fg. *pp*

Trb. *pp*

Trbn. I. II. *pp*

Trbn. III. Cmb. *pp*

Trp. *pp*

ARRIGO

CORO

-su no. *f*

Sia, qual ei chie - se, del bel nu-mer u - - no.

Sia, qual ei chie - se, del bel nu-mer u - - no.

4

Vc. *ppp*

Cb. *ppp*

Fg.

Trb. *I.*

Trbn. I. II.

Trbn. III. Cmb.

Trp.

al più anziano fra essi, che pone Arrigo in ginocchio a piè d'una tomba, e lo fregia della propria ciarpa: allora i Cavalieri incrocicchiano i brandi sul capo d'Arrigo, lo sollevano, l'abbracciano poi tutti: e denunciata anch'egli la spada fanno ad una voce il seguente Giuramento:

Vc.

Cb.

4A

Fg.

Trb. *Do*

Trbn. I. II

Trbn. III.

Cmbs.

Tp.

G. C.

ARRIGO

CORO

Vc.

Cb.

pp

Giuriam d'I -

Giuriam d'I -

Giuriam d'I -

4A

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Mi Cor. *ff*

La *ff*

Trb. Do *ff*

Trbn. I. II. *ff*

Trbn. III. Cmbs. *ff*

Tp. *ff*

G. C. *a 2*

ARRIGO *ff* *fff* *tutta forza* *ten.*

CORO *fff*

- ta - - - - - lia por fi - ne ai dan - ni caccian - do ol -

- ta - - - - - lia por fi - ne ai dan - ni caccian - do ol -

- ta - - - - - lia por fi - ne ai dan - ni caccian - do ol -

Andante ♩ = 80

I. Vni *tutta forza*

II. Vni *tutta forza*

Vle *tutta forza*

Vc. Ch. *tutta forza*

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Mi
Cor.
La
Trb.
Do
Trbn. I. II
Trbn. III.
Cubs.
Tp.
G. C.
ARRIGO
CORO
I.
Vni
II.
Vle
Vc.
Cb.

ten.

-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -

Detailed description: This is a page of a musical score, page 322. It features a full orchestral arrangement with vocal soloist and chorus parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Trumpet (Trb. Do), Trombone I and II (Trbn. I. II), Trombone III and Cymbals (Trbn. III. Cubs.), Trombone (Tp.), Glockenspiel (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal soloist part is labeled 'ARRIGO' and the chorus parts are labeled 'CORO'. The lyrics are in Italian: '-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and performance markings like 'ten.' (tenuto) and '3' (triplets). The vocal parts have lyrics written below the notes, and the instrumental parts have notes and rests on staves.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

La

Trb.
Do

Trbn. I.II.

Trbn. III.
Cmbs.

Ip.

G. C.

ARRIGO

CORO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

-trar - - - ci, pria ch'esser vin - ti, ca-der fra
 -trar - - - ci, pria ch'esser vin - ti, ca-der fra
 -trar - - - ci, pria ch'esser vin - ti, ca-der fra

ten.
v₃

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Mi
Cor.
La
Trbn. Do
Trbn. I. II
Trbn. III
Cmbs.
Tp.
G. C.
ARRIGO
CORO
I.
Vni
II.
Vle
Vc.
Cb.

l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -

l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -

l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -

Detailed description: This page of a musical score, numbered 324, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Mi Cor. La). The brass section consists of Trumpet (Trbn. Do), Trombone (Trbn. I. II, Trbn. III), and Trombone/Contrabass (Cmbs.). The percussion section includes Timpani (Tp.) and Gong/Cymbal (G. C.). The vocal parts include a soloist (ARRIGO) and a chorus (CORO). The lyrics are in Italian, repeating the phrase "l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -". The string section at the bottom includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is written in a key with one sharp (F#) and a 4/4 time signature.

Fl. *p*
 Ott. *p*
 Ob. *p*
 Cl. *p*
 Do
 Fg. *p*
 Mi
 Cor. *p*
 La
 Trbn. Do *a2*
 Trbn. I. II. *p*
 Trbn. III. *p*
 Cmbs.
 Tp. *p*
 G. C. *p*
 ARRIGO
 -stin - - ti. *p* Sealcunfra
 CORO
 -stin - - ti. *p* Sealcunfra
 -stin - - ti. *p* Sealcunfra
 I. Vni
 II. Vni
 Vlc. *p*
 Vc. *p*
 Ch. *p*

Ob. *p* *a2*

Cl. *p* *a2*

Fg. *p* *a2*

Trb. *a2*

Trbn. I. II. *pp*

Cmbs. *p*

Tp. *p*

ARRIGO
noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial

CORO
noi, sealcun fra noi, codar-doin guer - - - ra, mostrar - sial

noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial

I. Vni *p*

II. Vni *p*

Vle *div.* *p* *unite*

Vc. *p*

Cb. *p*

Ob. I.

Cl. Do I.

Fg. I.

Trbn. I. II. I.

Cmbs.

Tp.

ARRIGO
vo - to po-tră potră ru-bel - - - lo, al man - ca -

CORO
vo - to po-tră potră ru-bel - - - lo, al man - ca -

I. Vni

II. Vni

Vle *div.* *unite*

Vc.

Cb.

I. *dim...*

Ob.

Cl. I. *f*

Do

Fg. *f*

Mi

Cor.

La

Cmbs. *dim.*

ARRIGO *dim.*

-to - - - re nieghi la ter - - - ra vivoun a -

CORO *dim.*

-to - - - re nieghi la ter - - - ra vivoun a -

I. *dim...*

Vni

II.

Vle

Vc.

Cb. *dim.*

Detailed description: This page of a musical score contains parts for woodwinds (Ob., Cl., Fg.), brass (Mi, Cor., La), strings (Cmbs., Vni, Vle, Vc., Cb.), and vocal parts (ARRIGO and CORO). The woodwinds and strings play melodic lines with dynamic markings like 'f' and 'dim...'. The vocal parts have lyrics in Italian: '-to - - - re nieghi la ter - - - ra vivoun a -'. The score is divided into two systems by a vertical bar line. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal parts are marked with accents and dynamic markings.

Ob. I.

Cl. I. Do

Fg.

Mi

Cor. La

Cmbs.

Tp.

ARRIGO

CORO

Vni I.

Vni II.

Vle

Vc.

Cb.

- si - - - lo, spentoun a - vel: nieghi la

- si - - - lo, spentoun a - vel: nieghi la

- si - - - lo spentoun a - vel: nieghi la

ancora più ppp

ARRIGO *dim. sempre*

CORO

ter - - - ra nieghium a - vel:

ter - - - ra nieghium a - vel:

ter - - - ra nieghium a - vel:

I. Vni *ppp*

II. Vni *ppp*

Vle *ppp*

Vc. *pp*

Cb. *pp*

III.IV.

Cor. La

ARRIGO *pp con voce spiegata*

CORO

sicco - me gliuo - mi - ni Dio l'ab - ban -

sicco - me gliuo - mi - ni Dio l'ab - ban -

sicco - me gliuo - mi - ni Dio l'ab - ban -

I. Vni

II. Vni

Vle

Vc.

Cb.

III. IV.

Cor. La

Trb. Do

Trbn. I. II.

Trbn. III. Cmbs.

Tp.

ARRIGO

CORO

- do - ni quando l'e-stre - mo suo di ver-

- do - ni quando l'e-stre - mo suo di ver-

- do - ni quando l'e-stre - mo suo di ver-

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 331 and is divided into two systems. The first system includes brass instruments (Coro La, Trb. Do, Trbn. I. II., Trbn. III. Cmbs., Tp.) and vocal parts (ARRIGO and CORO). The second system includes string instruments (Vni I. and II., Vle, Vc., Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are in Italian, with lyrics: '- do - ni quando l'e-stre - mo suo di ver-'. The brass instruments play a rhythmic pattern of eighth and sixteenth notes, marked *pp*. The strings play a complex rhythmic accompaniment with many sixteenth notes.

III. IV.

Cor. La

Trb. D \flat

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ARRIGO

CORO

-ra': il vil suo no - me in - fa - - mia

-ra': il vil suo no - me in - fa - - mia

-ra': il vil suo no - me in - fa - - mia

I. Vni

II. Vni

Vle

Vc.

Cb.

e

Detailed description of the musical score: The score is for page 332 and is divided into two systems. The first system includes brass instruments (Coro La, Trb. D \flat , Trbn. I. II., Trbn. III. Cmb., Tp.) and vocal parts (ARRIGO and CORO). The vocal parts have lyrics: "-ra': il vil suo no - me in - fa - - mia". The second system includes string instruments (Vni I. and II., Vle, Vc., Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p* (piano) and *ff* (fortissimo). The vocal parts are marked with accents and *ff*. The string parts feature rhythmic patterns, with the cellos and double basses playing a steady eighth-note accompaniment.

col canto

Cor. La

p

Trb. Do

Trbn. I. II.

Trbn. III
Cmbs..

Tp.

ARRIGO

suo - ni ad o - gni gen - te, ad o - gni e -

ff ten.

CORO

suo - ni ad o - gni gen - te, ad o - gni e -

ff ten.

suo - ni ad o - gni gen - te, ad o - gni e -

ff ten.

col canto

I.

Vni II.

Vle

Vc.

Cb.

Fl.
 Ott.
 Ob.
 Cl. Do.
 Fg.
 Mi
 Cor.
 La
 Trb. Do.
 Trbn. I. II.
 Trbn. I.
 Cms.
 Tp.
 G.C.
 ARRIGO
 -tà. Sic-co-me gli uo - - - mini Dio l'abban-
 CORO
 -tà. Sic-co-me gli uo - - - mini Dio l'abban-
 -tà. Sic-co-me gli uo - - - mini Dio l'abban-
 I.
 Vni
 II.
 Vle
 Vc. Cb.

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Mi
 Cor.
 La
 Trb.
Do
 Trbn. I, II.
 Trbn. III
 Cmbs.
 Tp.
 G. C.
 ARRIGO
 - do - - ni quan-do l'e-stre - - mo suo di ver-
 CORO
 - do - - ni quan-do l'e-stre - - mo suo di ver-
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

tutta forza

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
La

Trb.
Do

Trbn. I.II.

Trbn. III.
Cmbs.

Ip.

G. C.

ARRIGO

CORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

ff

pp

p

ff *tutta forza*

-rà: sì il vil suo no - me infa - - mia

-rà: sì il vil suo no - me infa - - mia

-rà: sì il vil suo no - me infa - - mia

ff *tutta forza*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

La

Trb.
Do

Trbn. I. II.

Trbn. III
Cmbs.

Tp.

G. C.

ARRIGO
suo - - ni ad o - gni gen - te, ad o - gni e.

CORO
suo - - ni ad o - gni gen - te, ad o - gni e.
suo - - ni ad o - gni gen - te ad o - gni e.

I.
Vni

II.
Vle

Vc.
Cb.

unite

e

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

La

Trb.
Do

Trbn. I.II.

Trbn. III
Caus.

Tp.

G. C.

ARRIGO
-tà; sì, ad o - gnie - tà, sì ad o - gnie -

CORO
-tà; sì, ad o - gnie - tà, sì ad o - gnie -

I.
Vni

II.
Vle

Vc.
Cb.

e

3

5

Fi.
Ott.
Ob.
Cl. Do
Fg.
Mi Cor.
La
Trb. Do
Trbn. I.II.
Trbn. III. Cmbs.
Tp.
ARRIGO
CORO

dim.

(parteno)

- ta.

- ta.

- ta.

5

I. Vni
II. Vni
Vle
Vc. Cb.

dim.

dim.

This musical score page, numbered 340, contains two systems of music. The first system includes parts for Flute (Fg.), Cor Anglais (Mi and La), Trumpet (Trb. Do), Trombone I and II (Trbn. I.II), Trombone III and Contrabass (Trbn. III. Cmbs.), Trumpet (Tp.), Violin I and II (Vni I. II.), Viola (Vle.), and Violoncello/Contrabass (Vc. Cb.). The Flute part has a dynamic marking of *ppp* and includes the instruction "in Mi b". The Cor Anglais parts are marked "in Sib". The Trumpet part is marked "I.". The Trombone III and Contrabass part has a dynamic marking of *ppp*. The Violoncello/Contrabass part has a dynamic marking of *ppp*. The second system includes parts for Flute (Fg.), Trumpet (Trb. Do), Trombone I and II (Trbn. I.II.), Trombone III and Contrabass (Trbn. III. Cmbs.), Trumpet (Tp.), Violin I and II (Vni I. II.), Viola (Vle.), and Violoncello/Contrabass (Vc. Cb.). The Flute part has a dynamic marking of *ppp*. The Trombone III and Contrabass part has a dynamic marking of *ppp*. The Violin I part has a dynamic marking of *ppp*. The Violoncello/Contrabass part has a dynamic marking of *ppp*. The Violoncello/Contrabass part includes the instruction "(Vc.)" and the Contrabass part includes the instruction "(Cb.)".

allarg.

Fg. *pp*
 Trbn. I. *pp*
 Trbn. II. *pp*
 Trbn. III. *pp*
 Cmbs. *pp*
 Tp. *ppp*
 Vni I. *ppp* 6 *allarg.~*
 Vni II. *ppp* 6
 Vle *ppp*
 Vc. *ppp*
 Cb. *ppp* *allarg.~*

Tp. *ppp* *morendo*
 Vni I. 6 *ppp*
 Vni II. 6 *ppp*
 Vle *ppp* *div.*
 Vc. *ppp*
 Cb. *ppp* *morendo*

APPARTAMENTI NEL CASTELLO DI ROLANDO

N. 7 Scena e Duetto

LIDA e ROLANDO

Lida si avvanza a rapidi passi; pallida è la sua fronte, incerto lo sguardo.

All.^o agitatissimo

Flauto

Oboi

Clarineti in Do ^{a2}

Fagotti

Corni
 in Mib
 in Sib

Cimbasso

All.^o agitatissimo

I.
 Violini

II.
 Violini

Viole

Violoncelli
 Contrabbassi

This page of a musical score, numbered 343, contains the following instruments and parts:

- Fl. (Flute):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Ott. (Ottobass):** Treble clef, mostly silent with some notes in the final measure.
- Ob. (Oboe):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Cl. In. (Clarinet in B-flat):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Fg. (Bassoon):** Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Cor. (Horn):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Sib. (Trumpet in B-flat):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Trb. Sib. (Trumpet in B-flat):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Trbn. (Trombone):** Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Cmbs. (Cymbals):** Bass clef, playing a rhythmic pattern with accents and dynamic markings *f* and *ff*.
- Tp. (Tuba):** Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes the text "Sol - Sib" above the staff.
- Vni. (Violin):** Treble clef, playing a rhythmic pattern with accents and dynamic markings *f* and *ff*. Divided into I and II parts.
- Vle. (Viola):** Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Vc. Ch. (Violoncello/Double Bass):** Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.

Recit.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Mib
Cor.
Sib
a2

Trb.
Mib

Trbn.

Cmbs.

Tp.

LIDA.

Ove? Che dirti, sei o medesma lo i-gnoro?

presto Recit.

IMELDA

Sida, Sida? Ove corri? Ohi-

Recit.

I.
Vni

II.
Vle

Vc.
Cb.

IMELDA *me', tur-ba - ta sei tan-to!..*

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *(con impeto)*
Un foglio? Non e'

IMELDA *Di-an-zi, fra sin-gulti, un fo-glio ver - ga-sti...*

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *ver!.. Chear-di-sci?.. Qual fo-glio?.. Tu men-ti - sci!.. In - no -*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib

Cor.

Sib

LIDA

- cen - - te son i-o! E il

IMELDA

Ripor lo scrit-to in sen ti vi-di.

I.

Vni

II.

Vle

Vc.
Cb.

6 All° agitatissimo

Cor. Mib I. *p*
 (con delirio crescente)
 se - - no qual a - - spi-de, qual a - - spi-de mi

6 All° agitatissimo

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

Cor. Mib I.
 LIDA
 squarcia, e il suo ve - le - - no del cor - - - le più se -

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

Cor. Mib I.
 LIDA
 - grete fi - - bre mi tenta! Or vanne... il fallo sve-la m'ac-

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

lunga

LIDA - cu - sa ... Ed ac - cu - sarmia chi po - tresti? a Di - o?

I. Vni

II. Vni

Vle

Vc. Cb.

7 *Andante*

Ob. *p*

Fg. *p*

Cor. I. *p*
Mib

LIDA Ma Dio mi vol - le ad o - - gni co - sto re - - - *dim.*

7 *Andante*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *pizz.*

LIDA. *- a!*
Allegro
 A - gli uo - mi - ni? Equ - le pe - na dar - noi

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

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Cor. Sib
 Cmbs.
 Tp. Sib - Mib

LIDA
 cru - di? Morte? E morte io bra - mo... mor - - te,
 (con disperazione)

I. Vni
 II. Vni
 Vle
 Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Sib

Trb.
Mib

Trbn.

Cmbs.

Tp.

LIDA

IMEIDA

I.
Vni

II.
Vni

Vle

Vc.
Cb.

(gettandosi convulsa sopra un seggio)

mor - te do-man-do, do-man - do e chia-mo.

Va -

dim:-----e-----a' larg:-----

Fl.

Ott.

Ob. I.

Cl. Do

Fg.

Mib

Cor.

Sib

Trb. Mi b

Trbn.

Cmbs.

Tp.

IMELDA

- neggi!

dim:-----e-----allarg:-----

I.

Vni

II.

Vle

Vc. Cb.

--- poco --- a --- poco ---

Cl.
Do

(risorge, guarda intorno, fissa Imelda, prorompe in lagrime, e s'abbandona nelle sue braccia)

LIDA

--- poco --- A - i - - - ta. --- poco ---

I.
Vni

II.
Vni

Vle

Vc.
Cb.

8 Andante

LIDA

Un for-sen-na-to s'avventa nel-la tomba, e se-co

IMELDA

Parla...

8 Andante

I.
Vni

II.
Vni

Vle

Vc.
Cb.

pp

Cor.
Mib

LIDA

trag-ge la madre sua in fe-li-ce, che Si-da male-di-ce, che Si-da male-

I.
Vni

II.
Vni

Vle

Vc.
Cb.

LIDA *(con passione)* *Allegro*
 di - - ce col - l'ul - ti - mo col - l'ultimo sin - ghiozzo!

IMELDA
 (Oh mio so -

Allegro
 I. Vni *Arco*
 II. Vni *Arco*
 Vle *Arco*
 Vc. *Arco*
 Cb. *Arco*

LIDA
 Ah! tu l'hai det - -

IMELDA
 -spetto!) Svelami Arrigo forse?

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

9 Andante

Cl. Do *1^o SOLO*
p

LIDA

9 Andante

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

Cantabile

LIDA
 Que - - sto fo - glio stor - nar po - tri - a,

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

Cl. Do
 Fg. *I. p*

Cor. Mib *I. p*

LIDA
 stor - - nar po - tri - a co - tanta sciagu - - ra. Oh,

IMELDA
 Porgi.

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

LIDA *pp* ba - da che non ti scer-na *pp* oc-chio mortal d'Ar-ri - go varcar la

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

LIDA so - - glia. *(incamminandosi per uscire) (cela rapidamen- te il foglio)*

IMELDA Non temer... lo scritto alcun de' suoi gli re-che-rà...

ROL. T'ar-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

LIDA (Oh ciel!) *Adagio*

ROL. - re - sta. Pria di partir, te donna, e il frutto del no-stro i-me-ne a ri-ve-

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Cb. *pp*

uniti

e

Andante
10 a tempo

Fl.

Cl. Do

ROL.
-der mi tras-se a-mor! S'adducial sen pa-terno. (II)

(ad Imelda) (commosso)

Andante
10 a tempo

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Mi b

(Imelda rientra col figlio, lo depone in braccio a Rolando, ed esce veloce per l'opposto lato)

LIDA
e cercando reprimersi) (Chi mi reg-ge mi reg-ge?) con trasporto

ROL.
ci-glio mol-leho di pian-to!... O fi- -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl.
Do

Fg. I.

Mib I.

Cor. Sib III.

(abbracciando la sposa e il figlio)

ROL.

-glio!... Vit-to-ria il ciel promi-se all'ar-mi

I. Vni

II. Vni

Vle pizz.

Vc.

Cb.

LIDA

ROL.

Non seguir!..

nostre, ma vitto-ria è prexxo di san-gue! e dove il mi-o tutto spar-gessi... tu

I. Vni

II. Vni

Vle

Vc. unite

Cb. arco

a Tempo

Fg. *pp*

Mib *pp*

Cor. *pp*

Sib *pp*

ROL. *con espress.* $\overset{\wedge}{3}$

Di - gli ch'è sanguei - ta - li - co, di - gli ch'è sangue mi - o,

Vc. *pizz.* *pp* $\overset{3}{\wedge}$

Cb. *pp*

Fg.

Mib *I.*

Cor. *III.*

Sib

ROL. *p* $\overset{3}{\wedge}$

che de' morta - li'è giu - dice la ter - ra, la ter-ra no, ma

Vc. $\overset{3}{\wedge}$

Cb.

Fg. *p*

Mib *I.*

Cor. *III.*

Sib *p*

ROL. $\overset{3}{\wedge}$ *p* $\overset{3}{\wedge}$ *3 cresc.* $\overset{3}{\wedge}$ *stent.* $\overset{3}{\wedge}$ $\overset{3}{\wedge}$

Di-o! e do-po Di-o la pa-tria, la patria, do-po Dio la

Vc. $\overset{3}{\wedge}$ *p*

Cb. *p*

Ob.

Cl.
Do

Fg.

Mib
Cor.
Sib

P *in Sol*

III. *in Re*

LIDA

ROL.

con passione

dolce

Sper-da o-gni tri-sto au-gu - rio la

pa - tria gli appren-di a rispet-tar.

I.
Vni

II.

Vle

Vc.

Cb.

pizz.

Ob.

Cl.
Do

Fg.

LIDA

dolce

dolciss.

man che tem-pra il fa - - to.... Non sai che an-to

I.
Vni

II.

Vle

Vc.
Cb.

uniti

Fg.

Cor. Sol.

LIDA *pp* *dim.* *dolce*
 stra - zio — mal reg - geil cor — il cor spes - za - to!..

ROI. *f*
 Ah!

I. Vni

II. Vni

Vle

Vc. Ch.

Fg.

Cor. Sol.

Cor. Re. *III.*

LIDA *pp* *dolce*
 che il — di no - vel - lo un or - fa - no po - - - - - treb - - - - - be in lui tro -

ROI. *dolce*
 e — dopo Di - o la pa - tria, la pa - tria, do - po Di o la pa - tria gli apprendi a ri - spet -

I. Vni

II. Vni

Vle

Vc.

Ch.

12

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Sol *pp*

A. *pp*

LIDA -var. Dal-

ROL. -tar. Deh! meco be - - ne

(Rolando fa inginocchiare il fanciulletto, ed alzati gli occhi al cielo stende la destra sul capo di lui.)

12

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

(pizz.)

Ob.

Cl. I.
Do

Fg.

Cor. I.
Sol

A.

LIDA
l'i - re de' ne - mi - ci gli sal - vai ge - ni -

ROLO.
- di - ci il ___ figlio mi - o Si - gnor!

I.
Vni

II.

Vle

Vc.

Cb.

Ob.

Cl. Do I.

Fg.

Cor. Sol I.

A.

LIDA
-tor! gli sal - - - va - - - gli

ROL.
Deh! meco be - - ne - di - - ci, me - co be-ne-

Vni I.

Vni II.

Vle

Vc.

Cb.

e

This musical score page includes parts for the following instruments and vocalists:

- Ob.** (Oboe)
- Cl. Do** (Clarinete soprano)
- Fg.** (Fagotto)
- Sol. Cor.** (Corni Solisti)
- Re** (Corni Re)
- A.** (Armi - Trombe e Tromboni)
- LIDA** (Soprano)
- ROL.** (Tenore)
- Vni I.** (Violini I)
- Vni II.** (Violini II)
- Vle** (Viola)
- Vc.** (Violoncello)
- Ch.** (Contrabbasso)

The vocal parts feature the following lyrics:

LIDA: sal - - - va, glisal-va il ge- ni- tor, deh! gli salvaglisal - -

ROL.: -di - - - ci il fi- glio mio, Si- gnor! lo be - ne -

The score includes various musical notations such as dynamics (pp, dim.), articulation (accents), and performance markings (I., II., III.).

I.
 Ob.
 Cl.
Do
 Fg.

III.
 Cor.
 Re *in Lab*

A.

LIDA
 -va — il ge - ni - tor! *ff* Sa pa - -

ROL.
 .di - ci, Si - gnor! *ff* E do-po Di-o, e do-po Di-o la pa - -

I.
 Vni

II.
 Vni

Vle

Vc.

Cb.
arco

allarg.

Ob. *pp*

Cl. *pp*

Fg. *pp*

Sol. *pp*

Cor. *pp*

Re *pp*

in Mib

A.

LIDA

- tria!....

(Rolando pone il fanciullo in braccio a Lida la quale esce)

ROL.

- tria!....

allarg.

Vni I. *pp* pizz.

Vni II. *pp* pizz.

Vle *pp* pizz.

Vc. *pp* pizz.

Cb. *pp* pizz.

N. 8 Scena ed Aria

ROLANDO

Allegro

(non cinge la nera sciarpa)

ARRIGO

Tu m'ap-pel-la - sti...

Allegro

Violini

I.

II.

Viola

Violoncelli
Contrabbassi

Arco

Arco

Arco

uniti

Arco

pp

(va incontro ad Arrigo, lo conduce sul divanti, ed osserva attentamente all'intorno che altri non possa udirlo)

(parlante)

ROL.

Sui lombardi

Vni

II.

Vle

Vc.

Cb.

ARRIGO

Esalva in undique i con-flitti ebbi la vi-ta dal tuo va-

ROL.

campi più volte al la-to noi pu-gnammo...

Vni

II.

Vle

Vc.

Cb.

e

ARRIGÒ

- lor!

grandioso

ROL.

Ben sa - i di qual ar - di - ta hel - li - ge - ra e - sul -

I. Vni

II. Vni

Vle

Vc. Cb.

ROL.

- tan - za io sfa - vil - la - va, quan - do al - l'ar - mi chiama - va la tromba, ed

I. Vni

II. Vni

Vle

Vc. Cb.

Adagio

ROL.

or!... le pie - ghe più ri - po - ste del - l'al - ma a te svol - ger pos -

Adagio

I. Vni

II. Vni

Vle

Vc.

p sottovoce

ROL. - s'i-o... fre-mi-to ar-cano tut-to m'in-veste! Or son ma-

All.^o non troppo

I. Vni

II. Vni

Vle

Vc. Cb. *uniti*

ARRIGO *Adagio*

O Ro-lan-do!..

ROL. *(si asciugava una lagrima)*

-ri - to e pa - dre! Die-

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. -questri e-let-te squadre a capo muover deggio innanzi l'al-ba precursor del-l'e-

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. *-ser-ci-to: ri - ma-ni coi Ve-ro-ne-si tu, chè della guer-ra il Con-*

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO *pp*

(I-gnaro èh'io po-c'anzi!...)

ROL. *pp*

- sesso vi scel - se di Mi-la-no cu-sto-di. Ar-ri -

I. Vni

II. Vni

Vle

Vc. Cb.

(stringendo la mano d'Arrigo, e portandola al suo cuore)

ROL. *Adagio*

- go... Ar-ri - go...m'o-di...

Adagio

I. Vni *pp* *pizz.*

II. Vni *pp* *pizz.*

Vle *pp* *pizz.*

Vc. Cb. *pp* *pizz.*

13 *Andante* ♩ = 52

con passione

ROL. *p* *con passione*

Se al nuo - - vo di pu-gnan - do al

13 *Andante* ♩ = 52

Vni II. *Arco*
legato e ppp
Arco

Vle *legato e ppp*

Vc. Cb. *Pizz.*
ppp

ROL. *pp*

gior - no io chiu-do il ci - glio, af- fi - - do e rac-co-

Vni I.

Vni II.

Vle

Vc. Cb.

Cl. Do I. *col canto*
pp

Fg. I. *pp*

Cor. Mi b I.

ROL. *stent.* *pp*

- man - - do, af- fi - do e rac-co-man-do a te la spo - sa e il

col canto

Vni I.

Vni II.

Vle

Vc. Cb.

Cl. Do I. *p*

Fg. I. *p*

Cor. Mi *p*

ROL. *ppp*

fi - glio... È pe - - gno sa-croed ul - ti-mo che all'a-mi-

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

Cl. Do I. *p*

Fg. I. *p*

ROL. *ppp*

- sta - de — al-l'a-mi-sta-de im-plo - - ro!...Essertu dei — tu dei per-

Vni I.

Vni II.

Vle

Vc. Cb.

Ob. I.

Cl. Do I.

Fg. I.

Mib

Cor.

Lab a2

ARRIGO

ROL.

dim. *dolciss. legato dolciss.* (Ho pie-no il cor di
 lo-ro es-ser per lo-ro l'an - - ge-lo l'an-ge-lo tu-te-lar!

I.

Vni

II.

Vle

Vc. Arco

Cb. Arco

Ob. I.

Cl. Do I.

Fg. *p* *pp*

Mib I.

Cor. *p*

Lab. *p*

ARRIGO *dim.*
la - gri - me, ————— no, no, non pos-so la - gri-mar!
Ah! es-sertu

ROI.

Vni I. *p*

Vnii *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.

Cl. Do
I.
p

Fg.
I.
p

Mib
Cor.
p
a2

Lab

ARRIGO

ROL.
dolciss. non

de - i tu dei per lo - ro es - ser per lo - ro l'an - - ge - lo l'an - ge - lo tu - te -

I.
Vni

II.
p

Vle
p

Vc.
Pizz.
p

Cb.
Pizz.
p

Ob. I. *p*

Cor. Lab. III. *p*

ARRIGO *p*
 pos-so la - gri - mar, non pos-so la - gri - mar!

ROL. *p*
 -lar! es - ser tu de - i es - ser per

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p* Arco

Cb. *p* Arco

ROL. *pp*
 lo - - - ro l'an - ge - lo tu - te - lar!

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*


Cb. *pp*


15 *Allegro assai moderato* ♩ = 80


(Arrigo pone la sua nella destra di Rolando come in segno di giuramento)


ROL. 
 A me lo giu - ra!

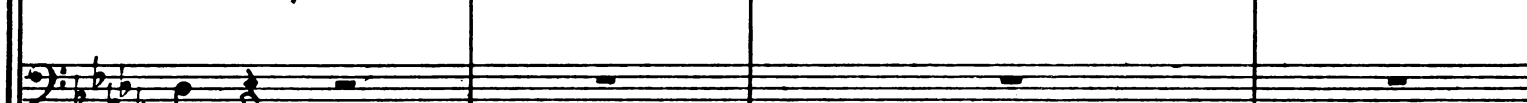
15 *Allegro assai moderato* ♩ = 80

I. 
 Vni *pp*

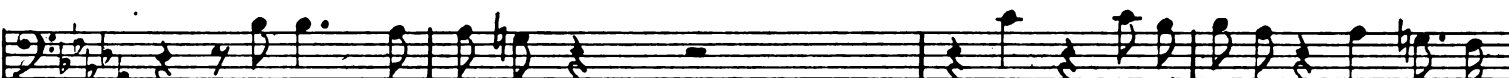
II. 
 Vni *pp*


Vle 
 Vle *pp*

Vc. 
 Vc. *pp*


Cb. 
 Cb.


//

ROL. 
 M'ab-brac-ciaa-des-so... Che! del-l'a-mi-co fug-gi l'am-

I. 
 Vni

II. 
 Vni

Vle 
 Vle

Vc. 
 Vc.

R

(Arrigo lo abbraccia)

flebile a piacere

ROL. - ples - so?... Ad-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

ARRIGO *col canto* Ad - di - - o!

ROL. *dolciss.* Ad - di - - o!

ROL. *a tempo* - di - - o! Ad - di - - o!

I. Vni *col canto* *a tempo*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob. I.

Cl. Do I.

MARCOV.

(Arrigo rientra singhiozzante e precipitoso :
 Rolando s'avvia per opposto lato, e già tocca la soglia,
 quando ode sommessamente richiamarsi)

Ro-

Vni I.

Vni II.

Vle

Vc. Cb.

16 *Allegro agitato e presto* $\text{♩} = 80$

Ob. I.

Cl. Do I.

MARCOV.

-lan - do? M'a-scol - ta... Of - fe - so, tra-di-to

16 *Allegro agitato e presto* $\text{♩} = 80$

Come colle Sordine, sottovoce

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

ROL. I - o!

MARCOV. fo - - sti! Vi - li - pe - soè l'o - nor

Vni I. II.

Vle

Vc.

Cb.

ROL. Gran Di-o! L'o - no - re?

MARCOV. tu - o! Da u-n'em - pia!

Vni I. II.

Vle

Vc.

Cb.

ROL. Co - me?.. No - ma - li.

MARCOV. Da un se - dut - to - re! Ar - ri - go e

Vni I. II.

Vle

Vc. Cb.



17

Cl. Do I.

ROL. *(La destra di Rolando corre sul pugnale, ma s'arresta ad un tratto)*

MARCOV. Li - da. Ti gio - va l'es - ser i -

17

Vni I. II.

Vle

Vc. Cb.

1.

Cl. Do

ROL. -ner - me!

MARCOV. (gli porge un foglio)
Se-cu-ra pro-va ec-co del fal-lo.

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

presto

ROL. Ci-fredi Li-da!...

MARCOV. Del ver pre-sa - go ve-

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Cl. Do *I.*
p

MARCOV.
 -gliai l'in-fi - da... La mancheil

I.
 Vni

II.

Vle

Vc.

Cb.



Cl. Do *I.* 18 *col canto*

ROL. *(legge con voce a piacere tremula e fremente)*

MARCOV. *Tut-to appren-*
 fo - glio re-car do - ve - a fu da me com-pra.

I.
 Vni

II.

Vle

Vc.

Cb.

18 *col canto*

Cl. Do

I.

ROL.

-de-a... frai Ca-va-lie-ri sa-cri al-la mor-te ti sei vo-ta-to... *Mo-ve il con-*

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Do

I.

ROL.

-sor-te ei pri-moin-con-troa Fe-de-ri-go... *An-xi la pu-gna ve-der-ti, An-ri-go, m'è*

I.

Vni

II.

Vle

Vc.

Cb.

R

Cl. Do

I.

ROL.

MARCOV.

(la parola vien meno sul labbro di Rolando, ma l'occhio scintillante e le membra convulse attestano l'estremo della sua rabbia)

dim. dim. dim.

ppp

d'uo-po... Vie-ni... te ne scon-giu - ro... pel no-stro... an-

Se-gui.

I.

II.

Vni

Vle

Vc.

Cb.

ppp

ppp

ppp

p

ppp

ROL.

MARCOV.

-ti-co... a-mor...

(Di mia ven-det - ta è già ma-tu - ro l'am-bi - toi-

I.

II.

Vni

Vle

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

MARCOV.

Do - Fa

f (con tutto il furore)

Mi scop-pia il cor!... Ahi scel - le - ra - te

-stante!)

19

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

al - me d'in - fer - no, spo - saed a - mi - co tra.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

-dir tra-dir co-si! Nè la tua fol - gor,

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do

Fg.

Cor. Fa

Cor. Do III.

ROL.

o Nu - me e - ter - no, le i - ni - que te - ste in -

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn. I, II.

Trbn. III.
Cmbs.

Tp.

ROL.

ce - ne - ri? Tre - ma! Tre - ma!

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

ROL.

cop - pia e - se - cra - ta... Se il ciel t'as - sol - ve,

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

io ————— pu - ni - rò! L'i - ra tre - men - da

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fa

Cor.

Do

ROL.

in me de - sta - ta nel reo tuo san - gue

I.

Vni

II.

Vle

Vc.

Cb.

affrett:..

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Tp.

ROL.

III.

nel reo tuo san que io spe-gne - rò io spe-gne-

affrett:..

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn. I.II.

Trbn. III.
Cmbs.

Trp.

ROL.

-rò io spe-gne-rò nel reo tuo san - que spe-gne-rò.

I.
Vni

II.

Vle

Vc.

Cb.

This musical score page, numbered 396, features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ott.), Bassoon (Ob.), Clarinet in D (Cl. Do), Bassoon in G (Fg.), Cor Anglais (Fa Cor. Do), Trumpet in D (Trb. Do), Trumpet in B-flat (Trbn. I. II.), Trumpet in C (Trbn. III. Cmb.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment with triplets and slurs. The bottom left corner of the page contains a small 'R' in a circle.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

20 a

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa Do

Trb. Do

Trbn. I. II

Trbn. III. Cmb.

Tp.

ROL.

Ah — Ahi — scel - le - ra - te al - me d'in -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

-fer - no, spo - sa ed a - mi - co tra-

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

-dir tra-dir co-si! Nè la tua fol - gor,

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do

Fg.

Cor. Fa

Do III.

ROL.

o Nu - me e - ter - no, le i - ni - que te - ste in-

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn. I. II.

Trbn. III.
Cimbs.

Tp.

ROL.

ce - ne - ri? Tre - ma! Tre - ma!

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

C.

Cl.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

ROL.

cop - pia e-se-cra-ta... Se il ciel t'as-sol - ve,

I.
Vni

II.

Vle.

Vc.

Cb.

R.

20b

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

io — pu-ni-rò! Li - ra tre-men-da

20b

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fa
Cor.
Do

ROL.

in — me de - sta - ta nel — reo tuo san - gue

I.
Vni

II.
Vni

Vle

Vc.

Cb.

affrett:..

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Tp.

ROL.

nel — reo tuo san - - gue io spe-gne - rò io spe-gne-

affrett:..

I.

Vni

II.

Vle

Vc.

Cb.

Più mosso

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa Cor.

Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

-rò io spe-gne-rò nel reo tuo san - que spe-gne-rò. nel reo tuo

Più mosso

I.

Vni

II.

Vle

Vc.

Cb.

Fi.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn. I. II.
Trbn. III.
Cmbs.
Tp.
ROL.

san - gue spe-gne-rò nel reo tuo san - gue spe-gnerò spe - gne -

I.
Vni
II.
Vle
Vc.
Cb.

Fl. *VUOTA*

Ott.

Ob.

Cl. *Do*

Fg.

Cor. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ROL.

-rò spe - gne - rò spe - - - - gne -

I. *VUOTA*

Vni

II.

Vle

Vc. *Cb.*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trbn. Do

Trbn. I. II.

Trbn. III.
Cmbs.

Trp.

ROL. *(partono)*
-rò!

I.

Vni

II.

Vle

Vc.
Cb.

This page of a musical score, numbered 410, contains the following parts and markings:

- Fl.** (Flute): Part 1, starting with a triplet of eighth notes.
- Ott.** (Oboe): Part 1, starting with a triplet of eighth notes.
- Ob.** (Oboe): Part 2, starting with a triplet of eighth notes.
- Cl. Do** (Clarinet in D): Part 1, starting with a triplet of eighth notes.
- Fg.** (Bassoon): Part 1, starting with a triplet of eighth notes and a marking *a2*.
- Cor.** (Cor Anglais): Part 1, starting with a triplet of eighth notes and a marking *a2*.
- Trbn. Do** (Trumpet in D): Part 1, starting with a triplet of eighth notes.
- Trbn. I. II.** (Trumpets I and II): Part 1, starting with a triplet of eighth notes.
- Trbn. III. Cmb.** (Trumpet III and Corn): Part 1, starting with a triplet of eighth notes.
- Tp.** (Trombone): Part 1, starting with a triplet of eighth notes.
- Vni I.** (Violin I): Part 1, starting with a triplet of eighth notes.
- Vni II.** (Violin II): Part 1, starting with a triplet of eighth notes.
- Vle** (Viola): Part 1, starting with a triplet of eighth notes.
- Vc. Cb.** (Violoncello and Double Bass): Part 1, starting with a triplet of eighth notes.

Additional markings include *in Sol* at the end of the Cor. I part and various dynamic and articulation symbols throughout the score.

UNA STANZA SULL'ALTO DELLA TORRE

ferrea porta da un lato, in fondo verone che risponde sulle fossate delle mura. La bruna sciarpa d'Arrigo pende dalla spalliera d'un seggio.

N. 9 Scena e Terzetto - Finale III.

LIDA, ARRIGO, ROLANDO

Adagio ♩ = 52

Violini I. *pp**

Violini II. *pp**

Viole *pp**

Violoncelli *pp*

Contrabbassi *pp pizz.*

pp
* come se fosse colle sordine

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Vni I. *pp* *morendo*

Vni II. *pp* *morendo*

Vle *pp* *morendo*

Vc. *pp* *morendo*

Cb. *pp arco* *morendo*

pp *morendo*

21 RECITATIVO

Adagio

ARRIGO *Regna la notte an- cor nè sode in- torno che il mormorar del fiume scorrente a piè di queste*

21 RECITATIVO

I. Vni
II. Vni
Vle
Vc.
Cb.

ARRIGO *mu- ra! Il fo- glio al- la ma- dre in- fe- li- ce compia- si.* *(parlante)* *(siede presso un tavolino e scrive.)*

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

22 Adagio come prima

I. Ob. *p espress.*

(Lidia s'inoltra tacitamente, e fissa gli sguardi sullo scritto.)

22 Adagio come prima

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

I.

Ob.

Vni I.

Vni II.

Vle

Vc.

Cb.

lunga

I.

Ob.

LIDA

ARRIGO

Vuoi mo - rir! Mo - rir
(sorpreso)(corre smarrito)
Che!..

Vni I.

Vni II.

Vle

Vc.

Cb.

arco

LIDA
 vo-i, ed al-la ma-dre puoi scri-ver la ria pa-ro-la? O cru-do, i
alla porta e la chiude)

I. Vni *ppp*

II. Vni *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

LIDA
 - gno - ri che sia l'a - mor - de' fi - gli! Frai peri - gli di

ARRIGO
 Ah! Lida...

23 *dolce*

23 *Grandioso*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

lento

LIDA *lento*

guer-ra, il for-te per la pa-tria e-spo-ne la vi-ta, e s'e-gli

I. Vni *lento*

II. Vni *lento*

Vle *lento*

Vc. *lento*

Cb. *lento*

LIDA

ca-de, al pian-to del cor-do-glio me-sco noi ca-ri suo-i pian-ti d'or.

Cb.

Allegro

LIDA *Allegro*

-go-glio. Ma tal non è di te, di te che fermo ad o-gni co-sto hai di mo.

Allegro

I. Vni

II. Vni

Vle

Vc.

Cb.

Adagio

LIDA *-rir.* Arri-go... Io t'a.mo... Sì,

ARRIGO Cessa - sti d'a..marmi, vi.ver più non posso. Ciel!..

Adagio

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Adagio

LIDA t'a.mo!.. Ma noi dob-biam fug-girci, e vi.ver sin che Di . o loimpo.ne

ARRIGO Li . da!..

Adagio

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

LIDA
tu per la ma - dre, ed i - - - o pel fi - - - glio!..

ARRIGO
Ah!

I. Vni
II. Vni
Vle
Vc.
Cb.

Detailed description: This system contains the first vocal entry. LIDA's part begins with a melodic line in G major, 4/4 time, with lyrics 'tu per la ma - dre, ed i - - - o pel fi - - - glio!..'. ARRIGO's part is a simple accompaniment of a few notes, ending with an 'Ah!' exclamation. The instrumental ensemble (Violins I and II, Viola, Violoncello, and Contrabasso) provides harmonic support with sustained notes and light rhythmic patterns.

Allegro

LIDA
Sor.do fo - sti al mio scritto, e quin - di la speme di cangiar.ti qui mi

Allegro

I. Vni
II. Vni
Vle
Vc.
Cb.

Detailed description: This system begins with the tempo marking 'Allegro'. LIDA's vocal line starts with the lyrics 'Sor.do fo - sti al mio scritto, e quin - di la speme di cangiar.ti qui mi'. The instrumental ensemble (Violins I and II, Viola, Violoncello, and Contrabasso) plays a rhythmic accompaniment of eighth notes, with the strings providing a steady harmonic foundation.

Tp. *p*
 (Lida ed Arrigo restano come tocchi dal fulmine)
 LIDA
 trasse... (odesi improvvisamente battere la porta)
 ARRIGO
 Io non eb.bi...
 (dentro la scena)
 ROL.
 Ar-ri - - - go? Ar-ri - - -

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

24 *Allegro* $\text{♩} = 92$
 (Lida fugge sul verone, ed Arrigo ne serra le imposte, quindi apre la

ARRIGO
 Su quel...ve- ron...
 ROL.
 - go?

24 *Allegro* $\text{♩} = 92$
p
 Vni I.
p
 Vc.
p

porta.)

I. Vni
II. Vni
Vle
Vc.
Cb.

I. Vni
II. Vni
Vle
Vc.
Cb.

REC. (dopo aver guardato all'intorno.)

ROL.

M'è no-to che fra i guerrie-ri del-la Mor-te il vo-to scio.

REC.

I. Vni
II. Vni
Vle
Vc.
Cb.

ROL. *gliesti e pio ri-guardo ti con-sigliò po-c'anzi certo il silenzio col.l'a.*

I. Vni *ppp*

II. Vle *ppp*

Vc. *ppp*

Cb. *ppp*

ARRIGO *E ve-ro... Sì... Pur denso il*

ROL. *mi.co. Ma stringe il tem.po e ven-go ad af-fret-tar-ti...*

I. Vni

II. Vle

Vc.

Cb.

ARRIGO *ve-lo è del-la not-te an-cor... Va mi pre-ce-di...*

ROL. *T'inganni;*

I. Vni

II. Vni

Vle

Vc.

Cb.



(Questa battuta lunga fino al momento in cui Rolando splanca il verone.)

25 *pp*

ROL. *(splanca il verone.....)*
l'al - ba già si mo - stra... Ve - di...

25 *lunga*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Allegro

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *ff*

Cor. Re *ff*

Trb. Re *ff* *a2* *fff* *a3*

Trbn. *ff* *fff*

Cmb. *ff* *f*

Tp. *ff*

(Lida cercando dissimulare invano il suo terrore e tremando)

Allegro

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

col canto

Ob. *f* *pp*

Cl. *f* *pp*

Do. *f* *pp*

Fg. *f* *pp*

Trb. *a2 f* *pp*

Re. *a3*

Trbn.

LIDA *da capo a piedi)*
Qui trassi... volli scorgere... *(uno sguardo di Rolandi lo costringe a tacere.)*

ARRIGO
Sì.... le fa lançiarma.te... che in breve...

col canto

I. Vni

II. Vni

Vle

Vc. *Uniti*

Cb.

lunga assai

Ob. *pp*

Cl. *pp*

Do. *pp*

Fg. *pp*

ROL. *(con forzata calma)*
Io non v'interrogo, perchè vi di - scol - pa - te?
(Lida cade genuflessa a piè del marito. Arrigo è come trascinato a seguirne l'esempio.)

I. Vni *pizz.*

II. Vni *p pizz.*

Vle *p pizz.*

Vc. *p pizz.*

Cb. *p* *lunga assai*

26 *Allegro assai agitato* ♩=76

Fl. *p*

Ob. I. *p*

Cl. I. *p*
Do

Fg. *p*

Sol. *p*

Cor. III. *p*

Ra. *p*

ROL. *p*

Ah! d'un consor - - - te, o per - fi - di, sciem pio face - ste or.

26 *Allegro assai agitato* ♩=76

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.

Re

Cmbs.

Tp.

ROL.

- ren - - - - - do!.. Ma sa - croëque - sto

I.

Vni

II.

Vle

Vc.

Cb.

Fl.
 Ott.
 Ob. I.
 Cl. I.
 Do.
 Fg.
 Sol.
 Cor. III.
 Ra.
 Cmbs.
 Tp.
 ROL.
 ti - to.lo, sa - croèdelpar tre - men - - do, poi
 I.
 Vni.
 II.
 Vle.
 Vc.
 Cb.

tr
f
tr

Fi.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Re

Trb.
Re

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

ROL.

ch'am - bonel - la pol - vere vi ten - go,edal mio piè! vi

I.
Vni

II.
Vle

Vc.

Cb.

p

dim.

I.

I.

p

p

dim.

dim.

dim.

dim.

27

Fl. *p*

Ott.

Ob. I. *p*

Cl. Do I. *p*

Fg. *ff*

Sol.

Cor. *ff*

Re.

Trb. *ff*

Re.

Trbn. I. II. *ff*

Trbn. III. *ff*

Crnbs. *ff*

Tp. *ff*

LIDA *f b p..*

ARRIGO *f p..*

ROL. *piè.*

(E non mi coglie un ful - - - - - mi - ne?.. non s'apre il suol per

(E non mi coglie un ful - - - - - mi ne?.. non s'apre il suol per

p cresc.

27

I. *p*

Vni *ff*

II. *ff*

Vle *p*

Vc. *ff*

Cb. *ff*

ff

This musical score page, numbered 430, contains the following parts and markings:

- Fl.** (Flute): *ff*
- Ott.** (Oboe): *ff*
- Ob.** (Oboe): *ff*
- Cl. D^b** (Clarinet in B-flat): *ff*
- Fg.** (Bassoon): *ff*
- Sol.** (Soprano): *ff*
- Cor.** (Cor Anglais): *ff*
- Re** (Trumpet): *ff*
- Trb. Re** (Trumpet): *ff*
- Trbn. I.II.** (Trumpets I & II): *ff*
- Trbn. III.** (Trumpet III): *ff*
- Cmbs.** (Comps): *ff*
- LIDA** (Vocal): *me?..* (Lyrics: *me?..*)
- ARRIGO** (Vocal): *me?..* (Lyrics: *me?..*)
- Vni I.** (Violin I): *ff*
- Vni II.** (Violin II): *ff*
- Vle** (Viola): *ff*
- Vc.** (Violoncello): *ff*
- Cb.** (Contrabasso): *ff*

The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks. The vocal parts have lyrics written below the notes.

This page of a musical score, numbered 431, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Sol. Cor. Re). The brass section consists of Trumpet in C (Trb. Re), Trumpets I and II (Trbn. I.II.), Trumpet in B-flat (Trbn. III. Cmbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Two vocal parts, LIDA and ROL, are also present. The score is divided into four measures. The first three measures are mostly rests for the instruments, while the fourth measure features a powerful fortissimo (ff) dynamic across all sections. The vocal parts enter in the second measure with the lyrics: "Ta-ci... ar-re-trati... Esci-da-la-ri mie... i... è". The instrumental parts in the final measure include complex rhythmic patterns, such as sixteenth-note runs in the strings and woodwinds, and a prominent melodic line in the Flute.

(offrendogli il petto)

ARRIGO *(stringendo l'elsa del pugnale)* Col. pi - sci... Morte io vo'... *(Sguainando la lama)*

ROL. - ven - - - ta le mie furie!..

I. Vni

II. Vni

Vle

Vc.

Cb.



(trattenendolo)

LIDA T'ar - re - sta...

ARRIGO *(e scagliandosi contro Arrigo)* M'uc - ci - - - - - *(la porta ricorre al suo)*

ROL. Em - pio!..

I. Vni

II. Vni

Vle

Vc.

Cb.

c

Fl.

Ott.

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

Trb. Mib

Trbn. I,II.

Trbn. III. Cmbs.

Tp.

ARRIGO

ROL.

- di... Mucci di!

No.

sguardo; egli come preso da nuova risoluzione si ferma ad un tratto.)

I.

Vni

II.

Vle

Vc.

Cb.

29 *Andante mosso* ♩ = 63

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn. I.II.

Trbn. III.
Cmbs.

Trp.

G. C.

ROL.

Lab-Mib

sola mf

ppp

(con voce soffocata dalla rabbia) tr.

No. Ven - det - ta d'un mo - men - to sareb - be il tru - ci.

29 *Andante mosso* ♩ = 63

I.

Vni

II.

Vle

Vc.

Cb.

tr

pizz.

arco

tr

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Tp.
 G. C.
 ROL.
 - dar. ti... po - - - co dal sen strappar. ti a bra - - - ni a bra. ni il
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.
 Fg.
 Tp.
 G. C.
 ARRIGO
 ROL.
 cor... Di cen - to mor. tie cen - - - to sup. pli - - - zio supplizio avrai mag.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

arco
tr.
pizz.
arco
arco
arco
arco
arco
p
p
(a voce spiegata)
cresc. sempre
f
ff
 Ah!
pizz.
p

Fg. *p*

Mib
Cor.
Iab

ARRIGO
no: ah! no: tra fit to e san - gue a pie - di tuoi m'at.

ROI.
- gior!
poco dal sen strap - parti

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

Fg.

Cor.
Mib I.II.

ARRIGO
- ter - ra... purgar purgar tu dei la ter - ra d'un

ROI.
a brani a brani il cor... di cento mortie

I. Vni
II. Vni
Vle
Vc.
Cb.

Cl. Do

Fg.

Mib

Cor.

Lab

LIDA *(a Arrigo)* Ah! ces - - - sa...tu l'in-gan - ni... *(a Rolando)* La

ARRIGO vi - - - le, d'un vil, d'un se-dut - tor... Ah! no:tra fit.to, e

ROL. - cen - - - to supplizio avra ima-gi-or! Ven-det - ta d'un mo-

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. *pizz.*

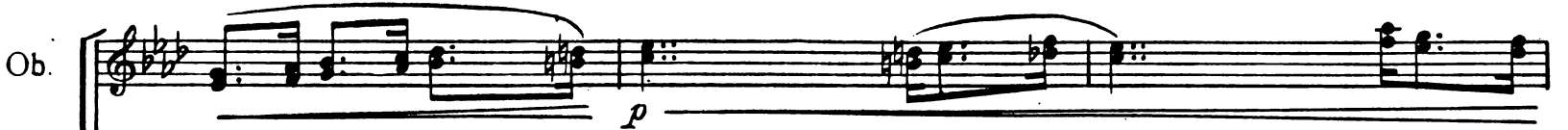
Cb. *pizz.*

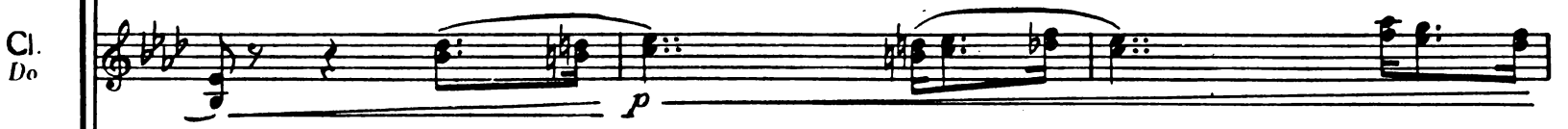
Cl.
 Fg.
 Mib
 Cor.
 Lab
 LIDA
 rea — sol - tan - to io so - no... non gra - - - zia, non per
 ARRIGO
 san - gue a' piedi tuoi m'at - ter - ra...
 ROL.
 - men - to sa - reb - be il tru - ci - dar - ti
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Cl. Do
 Fg.
 Mib
 Cor.
 Lab
 LIDA
 ARRIGO
 ROL.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

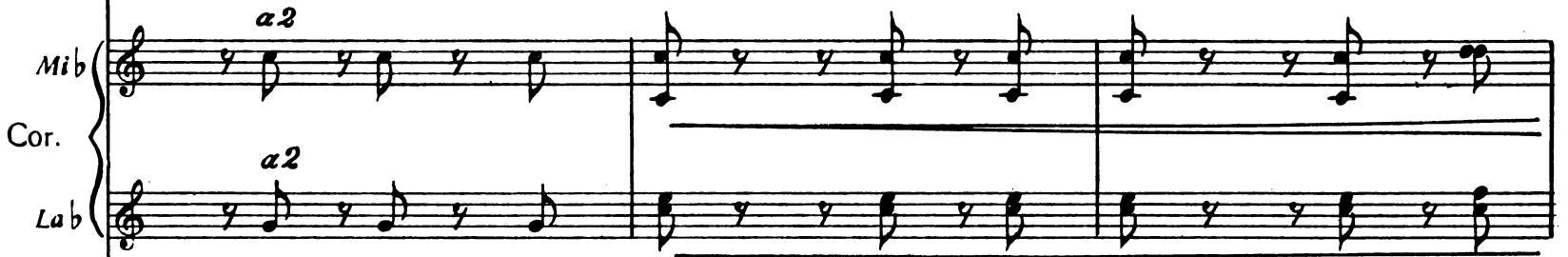
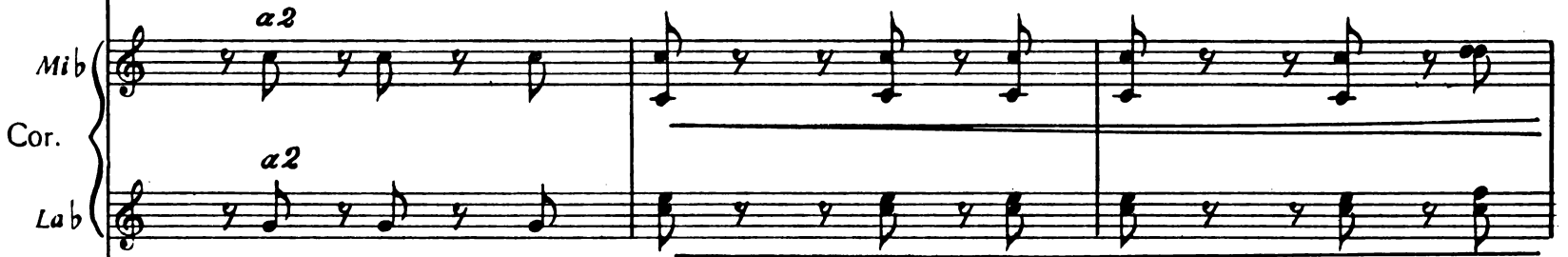
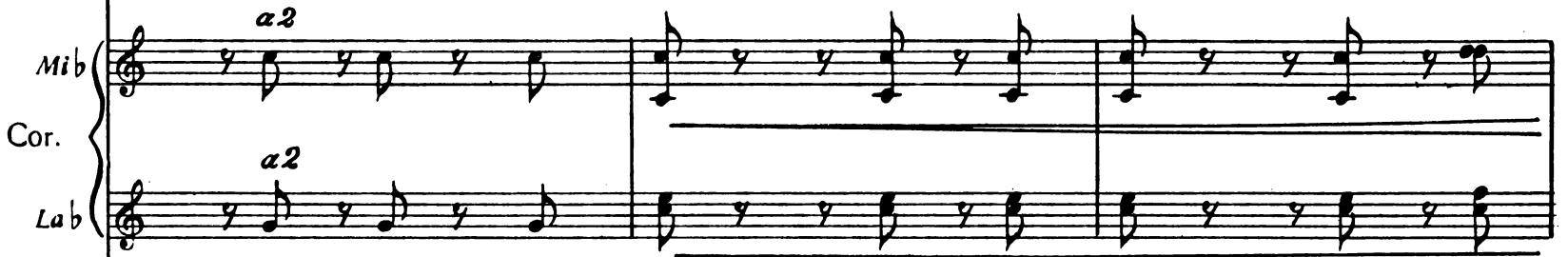
do - - - no... mi vi - - - - bra il fer-ro in cor...
 purgar tu dei, la ter - ra d'un vil, d'un seduttor...
 po - - - co dal sen-strappar - - - ti a bra - - - ni a bra-ni il

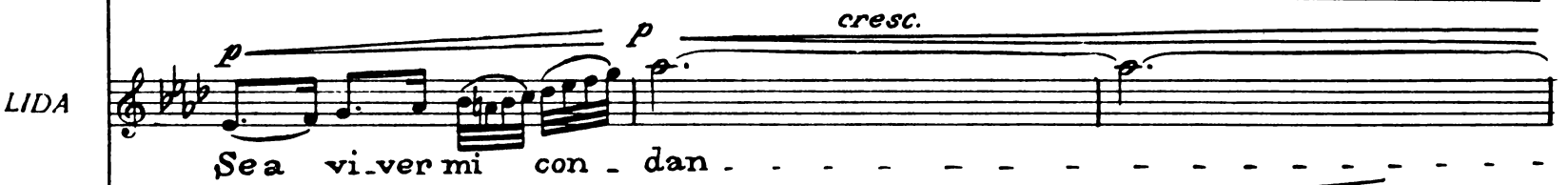
a2
a2
tr.

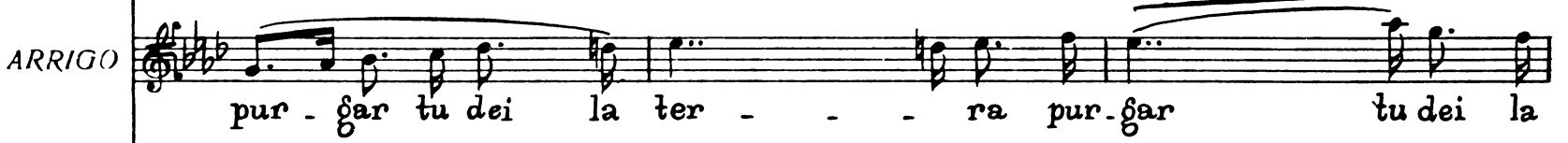
Ob.  *p*

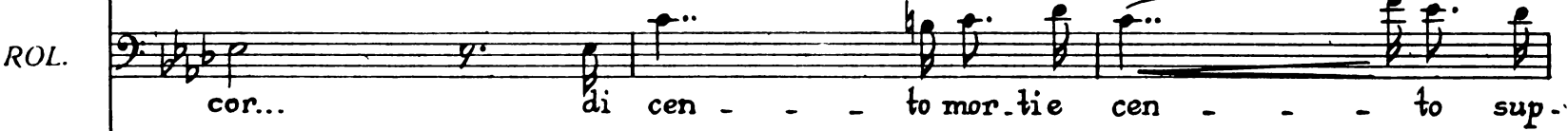
Cl. Do  *p*

Fg.  *p* I.

Mib  *a2*
 Cor.  *a2*
 Lab 

LIDA  *p* *cresc.*
 Sea vi-ver mi con - dan - - - - -

ARRIGO 
 pur - gar tu dei la ter - - - ra pur - gar tu dei la

ROL. 
 cor... di cen - - - to mor - tie cen - - - to sup -

I. 
 Vni 
 II. 
 Vle 
 Vc. 
 Cb. 

30 Più animato

Fl. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

Mib Cor. *p*

Lab *p*

Cmbs. *p*

LIDA *p*
- ni. *p* è trop - - - poil tuo ri-

ARRIGO *p*
ter - ra d'un sedut - tor... non può... la - var che il san - gue.

ROL. *p*
- pli - zio supplizio avrai maggior! di

30 Più animato

I. Vni *arco* *p*

II. Vni *(pizz.)* *p*

Vle *arco* *p*

Vc. *(pizz.)* *p*

Cb. *arco* *p*

Fl.

Ob. I.

Cl. Do

Fg.

Mib Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I. Vni

II. Vni

Vle

Vc.

Cb.

- gor!

è trop - - - po è

è mac - - - chia del l'o -

cen - to mor - tie cen - to suppli.zioavraimaggior! suppli - zio a

Fl.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Cmbs.

LIDA
trop - - poil tuo ri-gor! si è trop - poil tuo ri-

ARRIÈRE
- nor non può - - la - var cheil san - gue

ROI.
-vrai a - - vrai mag-gior! di

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.

Do.

Fg.

Mib

Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I.

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib

Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

p

I.

p

I.

p

p

tuo — è troppo il tuo ri - gor! mi vi.brailfer.ro in cor! mi vi.brailferro in

mac - - - - - chia dell'o - nor! la macchia del.l'o - nor! la macchia dell'o -

vrai — suppli.zio avrai maḡ - ḡior! sup.plizio avrai maḡ - ḡior! supplizio avrai maḡ -

31 *Allegro vivo* $\text{♩} = 84$

Le due 1.^{me} *Tutte*

sul palco

Trb. Re

Trbn.

Tmb.

ROL.

Le trom-be i pro-diap-

31 *Allegro vivo* $\text{♩} = 84$

Cb.

sul palco

Trb. Re

Trbn.

Tmb.

(correndo a guardare presso il verone, mentre Rolando avvicinasì alla porta)

ARRIGO

ROL.

E ver!...

-pel - la - no...

I. Vni

II. Vni

Vle

Vc.

Cb.

p

LIDA *Te - ri - bil di!*

ROL. *Tua pe - na si - a... l'in-*

I. Vni

II. Vni

Vle

Vc.

Cb.



LIDA *Co-me! L'in-fa-mia?... Lin-*

ARRIGO *Co-me! L'in-fa-mia?... Lin-*

ROL. *fa - mia! Si! Lin-*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Re

Cor.

La

Trb. Re

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

LIDA

ARRIGO

ROI.

Vni I.

Vni II.

Vle

Vc. Cb.

fa - mia?

fa - mia?

- fa - mia!

(Esce con la rapidità del baleno, e serrata la porta, ascoltasi per di fuori strepito di chiavi e catenacci)

Fl.
Ott.
Ob.
Cl. Do
Fg.
Re Cor.
La
Trb. Re
Trbn. I. II
Trbn. III. Cmb.
Tp.
G. C.

ff

2 2

This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns in E-flat (Re Cor.), Horns in A-flat (La), Trumpet in E-flat (Trb. Re), Trombones I and II (Trbn. I. II), Trombone III and Contrabass (Trbn. III. Cmb.), and Trombone (Tp.). The G.C. (Glockenspiel/Chimes) part is also present. The music features a dynamic marking of *ff* (fortissimo) and a '2 2' marking under the Horns in A-flat staff.

*(Arrigo nel colmo dello spavento si slancia sulla porta
la percorre cogli occhi, la tocca con le mani, cerca indarno
ogni modo di aprirla)*

I.
Vni
II.
Vle
Vc. Cb.

ff

This block contains the musical notation for the string section, including Violins I (Vni I.), Violins II (Vni II.), Violas (Vle), and Violas/Contrabasses (Vc. Cb.). The music is characterized by rapid sixteenth-note passages and a dynamic marking of *ff* (fortissimo).

32 Poco meno $\text{♩} = 76$

Cl. Do

ARRIGO

Ah! — Ro - lan - do! il ciel — neat -

32 Poco meno $\text{♩} = 76$

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

Cl. Do

ARRIGO

- te - sto, l'o - - nor tu - - o non fu — mac -

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Re
Cor.
La

Trb.
Re

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

sul palco
Trb.
Re
Trbn.
Tmb.

LIDA

ARRIGO

-chia-to... Schiudi... S'io — qui

Ar - ri - - go!..

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

ARRIGO

re - - sto, d'i - - gno - mi - nia il mio

I. Vni

II. Vni

Vle

Vc.

Cb.



Cl. Do

LIDA

ARRIGO

Più non reg-go... più non

no - me fi - a no-ta-to!..

(comincia a sentirsi rumore d'armati, e scalpito di cavalli)

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

pp

pp

p

p

pp

pp

sul palco

Tmb. *a 2* *pp*

LIDA *(cade sovra un seggio)*

ARRIGO *reg- go... (tornando al verone)*
Di Ro - lan - do la co -

I. Vni

II. Vni

Vle

Vc.

Cb.



sul palco

Trb *2 Sole* *Tutte*

Trbn. *I. II. III.* *mf*

Tmb. *a 2* *mf*

ARRIGO *(eheggian prolungati squilli di trombe)*
- or - te già pro - ce - de...

I. Vni

II. Vni

Vle

Vc.

R

sul palco

Trb. Re

Trbn.

Tmb.

ARRIGO

(cacciandosi le mani fra i capelli)

Ah! Si... lo veg-go...

I. Vni

II. Vni

Vle

Vc.

Cb.

sul palco

Trb. Re

Trbn.

Tmb.

ARRIGO

È il drappel-lo del-la Mor-te!.. Oh fu-

Cb.

R

34

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Re
Cor.

1a

Trb.
Re

Trbn. I,II.

Trbn. III.
Cmbs.

Tp.

G. C.

sul palco

Trb.
Re

Trbn.

Tmb.

ARRIGO

-ror!

(la disperazione, il delirio si pingono sul suo volto)

Quei pro-di van-noa sal-var la Pa-tria, ed

34

I.
Vni

II.

Vle

Vc.

Ch.

sul palco

Tp.

Trb. Re

Trbn.

Tmb.

ARRIGO *ff*
i - o!.. « O-v'è Ar-ri-go? sclà-me-

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*



Tp.

LIDA *p* *(levando desolata le mani al cielo)*
Giu - stold-di-o!..

ARRIGO *p*
-ran-no«si — na-sco-se...» «Te-meil fer-ro dei ne-

Vni I. *p*

Vle *p*

Vc. *p*

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.

La

Tp.

ARRIGO

- mi - - - ci... Un in-fa - - me, un vî-lee-gliè! Nò...

I.

Vni

II.

Vle

Vc.

Cb.

a 2^a

f

sempre cresc.

R

Fl.

Ob.

Cl.
Do

Fg.

Re
Cór.

La

Tp.

LIDA

ARRIGO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

(balzando in piedi)

Ciel! che di-ci?..

(afferrando la ciarpa)

nò... nò... vi se-guo... Vi-val-

ff

35

Tutta forza

Fl.

Ott.

Ob.

Cl. Do

Fg.

Re Cor.

La

Trb. Re

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

LIDA

ARRIGO

(Lida cade tramortita)

(si precipita dal verone)

- ta - - - lia!

35

Tutta forza

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Re

Cor.
La

Trbn. I, II

Trbn. III

Cmbs.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

a2

div.

unite

R

This musical score page, numbered 465, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet in B-flat)
- Cl. Do** (Clarinet in D)
- Fg.** (Fagotto/Bassoon)
- Cor. Re** (Corni in F)
- Cor. La** (Corni in C)
- Trb. Re** (Trombe in F)
- Trbn. I. II.** (Trombe in C)
- Trbn. III. Cmbs** (Trombe in C)
- Tp.** (Tromba)
- G. C.** (Tromba)
- Vni I.** (Violini)
- Vni II.** (Violini)
- Vle** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabbasso)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as rests, notes, and dynamic markings like *a2*. The bottom section of the page includes a *R* (ritardando) marking and concludes with the text *FINE DELL'ATTO III.*

Bassi (entro le scene)

CORO interno
De - us me - us, po - ne

Org.

(parlante e sottovoce ad Imelda)

LIDA
Sei certa dunque?

IMELDA
(parlante e sottovoce)
Non temer:

CORO interno
il - los ut ro - tam et si - cut sti - pu - lam

Org.

(alzando gli occhi al cielo)

LIDA
Io ti rin-

IMELDA
fu vi-sto uscir dal fiume il-le-so, e rag-giun-ger le squadre.

CORO interno
an - - - te fa - - - ciem ven - - ti

Org.
voce sola

LIDA
- gra-zio, ti rin-grazio, o de' portenti Pa - - dre!..

CORO interno
f et si-cut flam-maetsi - - cut flam-ma com-bu-rens mon - -

Org.

1 *p cantabile con espress.*

LIDA
estremamente piano
Ah! se d'Arrigo e di Ro - lan - - do

CORO
Sopr. e Ragazzi
O tu che de - sti il ful-mi-ne, che ciel go - ver - ni e

Ten.
O tu che de - sti il ful-mi-ne, che ciel go - ver - ni e

Bassi
O tu che de - sti il ful-mi-ne, che ciel go - ver - ni e

CORO interno
- tes. I - - - ta per-se - que-ris il - los in

1

Org.
voce sola senza pedale

LIDA
a te la vi-ta rac-co-man - - do, sal - - vi d'I-

CORO
ter-ra, e ciel e ter-ra,
ter-ra, e ciel e ter-ra,
ter-ra, e ciel e ter-ra,

CORO interno
tem - pe-sta - - te tu - - a et in i - ra

Org.

LIDA
-ta - - li-a, pie - - to-so Id - di - - o, gli e-

CORO
i fi-gli del - la Pa-tri-a, i fi - gli del - la
i fi-gli del - la Pa-tri-a, i fi - gli del - la
i fi-gli del - la Pa-tri-a, i fi - gli del - la

CORO interno
tu - - a et in i - ra tu - - a tur-

Org.

LIDA
- ro - i più gran - di io chieg - go a te, io chieg - go a te.

CORO
Pa - tri - a reg - - gi nel - l'a - spra guer - ra.

CORO
Pa - tri - a reg - - gi nel - l'a - spra guer - ra.

CORO interno
- ba - - bis e - - os

Org.

LIDA
Vo - - to d'un po - po - lo è il vo - to mi - o! A - mor di

CORO
Noi t'im - plo - ria - mo in la - gri - me, noi t'im - plo - riam dei

CORO
Noi t'im - plo - - ria - mo in la - gri - me, noi t'im - plo - riam dei

CORO interno
im - ple fa - cies e - o - - rum i - - gno - mi - - nia et

Org.

LIDA
Pa - tri - a fa - - vel - lain me, a - mor di

CORO
sa - - crial - ta - - rial piè, noi t'im - plo - ria - -

CORO
sa - - crial - ta - - rial piè, noi t'im - plo - ria - -

CORO interno
sa - - crial - ta - - rial piè, noi t'im - plo - ria - -

Org.



Opp.

dolciss.

LIDA
Pa - tria fa - vel - lain
- mo dei sa - crial - ta - rial

CORO
- mo dei sa - crial - ta - rial

CORO
- mo dei sa - crial - ta - rial

CORO interno
- ne, et quae - - rent

Org.

pp

LIDA
me in

CORO
piè noi t'im - plo - ria - - - mo im - plo - -

CORO
piè noi t'im - plo - ria - - - mo im - plo - -

CORO
piè noi t'im - plo - ria - - - mo im - plo - -

CORO
interno
no - men tu - um quee - rent no - men

Org.

con molta semplicità

LIDA
me fa - vel - - - la fa - vel - la in me!

CORO
pp
- riam dei sa - crial - ta - rial piè al piè.

CORO
pp
- riam dei sa - crial - ta - rial piè al piè.

CORO
pp
- riam dei sa - crial - ta - rial piè al piè.

CORO
interno
tu - um, Do - - - mi - ne, Do - mi - ne.

Org.

N. 11 Gran Scena, Terzettino ed Inno di Vittoria

LIDA, ARRIGO, ROLANDO

Allegro

2 Sole

6 Trombe in Re

4 Tromboni

2 Tamburi

(in lontananza)

CORO

Tenori *(Due o tre voci entro la scena)* *(ben lontano)* *(alla voce "vittoria", tutti sorgono; un'ansia vivissima si dipinge in ogni volto)*

Vit - to - - ria! Vit - to - -

Allegro

Contrabbassi

Tutte

Trb. Re

Trbn.

Tmb.

(parlante)

LIDA

Voi pur l'u - di - ste?.. o mi tradi la speme?.. Sontan lon-

CORO

- ria!

Cb.

sul palco

Trb. Re
Trbn. I.
Tmb.

LIDA
-ta - - no un gri-don non suonò di vit-to - ria?...

Cb.

sul palco

Trb. Re
Trbn. I.
Tmb.

IMELDA
E più d'ap-presso, più di-stin - to si fa!

Cb.

2

un poco più vicino

sul palco

Trb. Re
Trbn. a2
Tmb. a2

(Secondo Console e Senatori, seguiti da grossa calca di Cittadini)

LIDA
Dio cle-men - te!

IMELDA
Dio cle-men - te!

2° CONS.
Po-pol, gio-i-sci!.. Vin-cem - mo!

CORO
Sopr.
Ten.
Bassi
Dio cle-men - te!
Dio cle-men - te!
Dio cle-men - te!

Cb.

2

sul palco

Trb. Re

Trbn.

Tmb.

2° CONS.

(parlante)

Or or giun - ge - a da Se - gna - noun mes - saggio... ap - pien scon -

Vni I.

pp che appena si senta

sul palco

Trb. Re

Trbn.

Tmb.

2° CONS.

- fit - to e - gli dis - se il ne - mi - co... lo stes - so Impe - ra -

Vni I.

sul palco

Trb. Re

Trbn.

Tmb.

2° CONS.

- tor spento, o pia - ga - to fu di sel - la bal -

Vni I.

avanzandosi a

sul palco

Trb. Re

Trbn.

Tmb.

1.2.3.

4.5.6.

LIDA

IMELDA

(a Lida)

U - di - sti?

2° CONS.

- xa - to dal Ve - ro - ne - se Ar - ri - go!

Vni I.

Fl.

tr

poco ----- *a poco*

sul palco

Trb. Re

Trbn.

Tmb.

1.2

3.4.

5.6.

LIDA

co - re, u - na vol - ta di gio - ia in sen - mi

Vni I.

tr

Fl. *tr*

sul palco
Trb. Re
Trbn
Tmb.

LIDA
bal - - xi!...)

2° CONS.
S'in - - no di gra - zie al Re dei re s'in -

Vni I.

più vicino

cresc.

Fl. *tr*

Ob *I. tr*

Cl. Do *I. p*

sul palco
Trb. Re
Trbn
Tmb.

2° CONS.
- nal - xi ...

Entra nel tempio coi Senatori. I Cittadini abbracciansi l'un l'altro, mescendo baci e lagrime di giubilo e di tenerezza. In =

cresc.

Vni I. *tr*

Vni II. *pizz. p*

Vle *pizz. p*

Vc. *pizz. p*

sul palco

Fl.

Ob.

Cl.
Do

Trb.
Re

Trbn.

Tmb.

- tanto veggonsi passare in lontano alcune coorti reduci dalla battaglia, e l'aria echeggia al giulivo clangore dei bellici strumenti, ed al rintocco de' sacri bronzi suonanti a festa.

I.
Vni

II.

Vle

Vc.

3

sul palco

Fl.

Ob.

Cl.
Do

Trb.
Re

Trbn.

Tmb.

I.
Vni

II.

Vle

Vc.

Poco più animato

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol

Cor. Re

Trb. Re

Trbn. Cmb.

Ip.

G. C.

Trb. Re

Trbn.

Tmb.

Cmp.

sul palco

Tutte

a festa

CORO

Sopr. con entusiasmo

Ten. con entusiasmo

Bassi con entusiasmo

Dal - l'Al - - - pia Ca - ri - di e -

Dal - l'Al - - - pia Ca - rid - - di e -

Dal - l'Al - - - pia Ca - rid - - di e -

Poco più animato

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl. e Ott. uniti

Fl. Ott.

Ob. Cl. Do. *1° Ob. e 1° Cl. uniss.*

Cl. Do. *2° Ob. e 2° Cl. uniss.*

Fg.

Sol.

Cor. Re

Trb. Re

Trbn. Cmbs.

Tp.

G. C.

Trb. Re

Trbn.

Tmb.

Cmp.

sul palco

CORO

- cheg - - gi vit-to - - ria! vit-to - - ria ri-

- cheg - - gi vit-to - - ria! vit-to - - ria ri-

- cheg - - gi vit-to - - ria! vit-to - - ria ri-

I. Vni

II. Vni

Vle

Vc. Cb.

(uniss.)

Fl. Ott.

Ob. Cl. Du.

Fg.

Sol. Cor. Re.

Trb. Re.

Trbn. Cmbs.

Ip.

G. C.

Trb. Re. 1.2.3. 4.5.6.

Trbn. 1.2. 3.4.

Tmb.

Cmp.

(Cimb.)

LIDA IMELDA

Non

CORO

- spon - - da l'A-dria - - coal Tir-re - - no! I-

- spon - - da l'A-dria - - coal Tir-re - - no! I-

- spon - - da l'A-dria - - coal Tir-re - - no! I-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob. Cl. Do

Fg.

Sol

Cor. Re

Trb. Re

Trbn.

Tp.

G. C.

Trb. Re

Trbn.

Tmb.

Cmp.

sul palco

LIDA IMELDA

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

puo' que - sta gio - - ia com - pren - - der ap -
 - ta - - lia ri - sor - - ge ve - sti - - ta di
 - ta - - lia ri - sor - - ge ve - sti - - ta di
 - ta - - lia ri - sor - - ge ve - sti - - ta di

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

This section contains the musical notation for the woodwind and brass instruments. It includes parts for Flute (Fl. Ott.), Oboe (Ob. Cl. Do), Bassoon (Fg.), Clarinet in C (Sol.), Horn in C (Cor. Re), Trumpet in C (Trb. Re), Trombone (Trbn. Cmb.), Trombone in Bb (Tp.), and Contrabass (G. C.). The notation features various notes, rests, and dynamic markings.

sul palco
Trb. Re
Trbn.
Tmb.
Cmp.

This section contains the musical notation for the percussion instruments, labeled "sul palco" (on stage). It includes parts for Horn in C (Trb. Re), Trombone (Trbn.), Tom-tom (Tmb.), and Cymbal (Cmp.). The notation shows rhythmic patterns and specific percussion techniques.

LIDA
IMELDA
CORO

pie - no chi Som - bar - do non
glo - ria! in - vit - ta e re - gi - na qual'
glo - ria! in - vit - ta e re - gi - na qual'
glo - ria! in - vit - ta e re - gi - na qual'

This section contains the vocal score for the characters Lida, Imelda, and the Chorus (CORO). The lyrics are in Italian and describe a scene of glory and invitation. The notation includes vocal lines with lyrics and musical accompaniment.

I.
Vni
II.
Vie
Vc. Cb.

This section contains the musical notation for the string instruments. It includes parts for Violin I (Vni), Violin II (Vni II), Viola (Vie), Violoncello (Vc.), and Contrabasso (Cb.). The notation shows the string parts with various notes and dynamics.

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

sul palco
Trb. Re
Trbn.
Tmb.
Cmp.

LIDA
IMLLDA
CORO

non e!
- e - - ra sa - - ra!
- e - - ra sa - - ra!
- e - - ra sa - - ra!

(odonsi lugubri squilli di tromba)

I.
Vni
II.
Vle
Vc.
Cb.

Andante mosso ♩ = 66

Trb. *Re* *a2* *dim.* *p*

Trbn. *p*

LIDA

IMELDA *Qual me - sto suon!...*

Che

Andante mosso ♩ = 66

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

Trb. *Re* *La-Re*

Trp. *pp*

IMELDA *fi - a?*

Tenori *Alcuni del popolo* *pp (parlante)*

Trat - to qui

I. Vni

II. Vni

Vle

Vc. Cb.

Trb. Re

Tp.

LIDA

CORO

pp
Perchè le ve - ne ge-lar m'in-
viene fe - ri-to unca - va - lier!...

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

p legato

Trb. Re

Tp.

LIDA

CORO

Bassi (alcuni)
- te - si?..
Gli è fe - ral cor - teg - gio il drappel del - la

I. Vni

II. Vni

Vle

Vc. Cb.

p legato

I.

Fg.

Trb. Re

Tp.

(movendo qualche passo incontro ai sopravvegnenti)

pp

LIDA

(Oh qual pre-sa - gio!..)

Ar - ri - go!

IMELDA

Infausta sorte!..

CORO

Mor - te...

I.

Vni

II.

Vle

Vc.

Ch.

Fg.

Trb. Re

Tp.

dim. pp

dim. pp

dim. ppp

(Entra Arrigo mortalmente ferito e sorretto da alcuni cavalieri della Morte: i Duci Milanesi lo seguono, fra i quali Rolando a capo chino e taciturno)

IMELDA

In-fau - sta sor - te!..

dim. ppp

I.

Vni

II.

Vle

Vc.

Ch.

dim. ppp

5 *Rec.^{ro}**Adagio*

ARRIGO *Qui... qui... presso al tro-fe - o... di quel - l'e - ro - e... nel cui nome il gran col-po vi-*

I. Vni

II. Vni

Vlc

Vc.

5 *Rec.^{ro}**Adagio* ♩ = 50

ARRIGO *-bra-i... ren - der qui l'al - ma al suo Fat - tor de - si -*

I. Vni

II. Vni

Vlc

Vc.

pp
Adagio ♩ = 50

Fl.

Ob

Cl_{Do}

Fg.

(lo adagiano sui gradini del tempio) (vedendo Lida)

ARRIGO *- o... (Ahi sven - tu - ra - ta!..)*

I. Vni

II. Vni

Vlc

Vc.

6 Adagio

Fl. *pp*

Cl. Do *pp*

ARRIGO *(vedendo Rolando) pp*

Que-sta man... questa man, Ro-lando... pria che l'ag-

6 Adagio

Vc. Cb. *pizz. pp*

Fl. *pp*

Cl. Do *pp*

Fg. *I. pp*

ARRIGO

-ghiacci... del-la morte il ge-lo... strin-ger non vuo-i?.

I. Vni *ff*

II. Vni *ff*

Vle *arco ff*

Vc. *ff*

Cb. *ff*

LIDA *un poco f p*

(Oh cie - lo!..)

ARRIGO

S'o - ra, l'o-ra è suo-na - ta!

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *arco pp*

VUOTA

7 Largo $\text{♩} = 42$

Ob. I. *lunga*

Cl. Do I. *lunga*

A. *p*

(Rolando, muto, incerto, come tratto da invisibil potere si accosta ad Arrigo.
Arrigo si getta al collo di Rolando: i Cavalieri indietreggiano alquanto.)
(con voce fioca)

ARRIGO *pizz.*

7 Largo $\text{♩} = 42$
I. SOLO (Vc. Cb.)

Vc. Cb. *p*

Per la sal-va - ta I-

Ob. I.

Cl. Do I.

A.

ARRIGO *morendo* (raccogliendo le forze estreme)

ta lia... per que-sto san - gue il

Vc. Cb.

Ob. I.

Cl. Do I.

A.

ARRIGO *pp*

giu - ro... sic - - co - me pu - - ro e'un

Vc. Cb.

Ob. I.

Cl. Do I.

A.

(che si è pur avvicinata al morente)

LIDA

ARRIGO

an - - ge-lo il cor di Li - - da è pu - -

pp morendo Ti

(1 Solo Vc. e 1 Solo Cb.)

Vc. Cb.

Ob. I.

Cl. Do I.

A.

LIDA

ARRIGO

par - li a pro del mi - se-ro il

- ro...

ROL.

Pie - tà mi scen - de al-

Vc. Cb.

Ob. I.

Cl. I.

A.

LIDA *legato*
dol - ce af - fet - to an - ti - co...

ROL.
- l'a - ni - ma... l'i - re ge - lo - se am -

Vc. Cb.

Ob. I.

Cl. I.

A.

LIDA *pp* *ppp*
ch'ei fra gli e - stre - mi a - ne - li - ti ri - tro - vi ancor ri -

ROL. *pp* *ppp*
- morza... quel det - to, quel det - to... quel - l'a - ne - li - to a

Vc. Cb.

I.

Ob.

Cl.
Do

A.

LIDA
-tro - vi an-cor an - cor l'a - mi-co... Non

ARRIGO
Non men - to...

ROL.
la - gri-mar la gri-mar mi sforza... Non

Vc.
Cb.

string.
un poco

Detailed description: This system of a musical score includes staves for Oboe (Ob.), Clarinet in D (Cl. Do), and a grand staff for strings (A.). The vocal parts are for LIDA, ARRIGO, and ROL. The lyrics are: LIDA: "-tro - vi an-cor an - cor l'a - mi-co... Non"; ARRIGO: "Non men - to..."; ROL: "la - gri-mar la gri-mar mi sforza... Non". Performance markings include "I." for first endings, "dim." (diminuendo), and "allarg." (allargando). The string part is marked "string. un poco".

I.

Ob.

Cl.
Do

A.

LIDA
men - te... error ne-fan - do

ARRIGO
error nefan - do sa-ri - a men-

ROL.
men - te... error ne-fan - do

Vc.
Cb.

Detailed description: This system continues the musical score with the same instruments and vocal parts. The lyrics are: LIDA: "men - te... error ne-fan - do"; ARRIGO: "error nefan - do sa-ri - a men-"; ROL: "men - te... error ne-fan - do". The string part continues with the same texture. The first ending marking "I." is present at the beginning of the system.

Ob. I. *dim: p pp*

Cl. I. *dim: p pp*

A. *dim: p pp*

LIDA *legato*
sa - ria men - tir spi -

ARRIGO *dim: con slancio*
- tir... sa - ria men - tir... men - tir spi - ran - do. Chi

ROL.
sa - ria men - tir spi -

Vc. Cb. *dim: p pp*

8

Ob. I. *p*

Cl. I. *p*

A.

LIDA
- rando...

ARRIGO
muo - re chi muo - re per la pa - tria chi muo - re per la

ROL.
- rando...

8

Vle *p*

Vc. *tutti*

Cb. *tutti*

Ob.

Cl. *Do*

Fg.

A.

LIDA

IMELDA

ARRIGO

ROL.

CORO

Sopr.

Ten.

Bassi

I.

Vni

II.

Vle

Vc. *uniti*
Cb.

cresc.

p

Chi muo - re chi muo - re per la

Chi muo - re per la

pa - tria alma si re - a non ha!

Chi muo - - re per la

legato ep

Di sue virtu - - di il

legato ep

Di sue vir - tu - - di il

legato ep

Di sue virtu - - di il

pizz.

pizz.

cresc. - - - -

Ob. I.

Cl. Do I.

Fg.

A.

LIDA
pa - tria chi muo - re per la pa - tria alma sì re a non

IMELDA
pa - tri - a al - ma sì rea non

ARRIGO

ROL.
pa - tri - a al - ma sì rea non

CORO
pre - mio in Ciel fra po - co a - -

CORO
pre - mio in Ciel fra po - co a - -

CORO
pre - mio in Ciel fra po - co a - -

CORO nel Tempio
Tenori nel Tempio Te

CORO nel Tempio
Bassi nel Tempio re

I. Vni

II. Vni

Vle

Vc. Cb.

Poco più animato

Ob. I.

Cl. I.

Do

Fg.

A.

Org. (interno) *ff*

Ped.

LIDA

ha!

IMEIDA

ha!

ROL.

ha!)

(Nella più viva commozione Rolando stringe Lida al cuore, e porge ad Arrigo la destra.)

(Entra il 1° Console, seguito da armati e dal Carroccio trionfante.)

CORO

- vrà!

- vrà!

- vrà!

CORO nel Tempio

ff De - um, te De - um lau - da - mus. Te Do - mi - num con - fi -

ff De - um, te De - um lau - da - mus. Te Do - mi - num con - fi -

Poco più animato

I.

Vni

II.

Vle

Vc.

Ch.

(accennando il Vessillo di cui è sormontato il carroccio.)

ARRIGO

Ah!.. quel-l'in-se-gna.. è

CORO

Qual mai, qual per - di Au-

i due Consoli coi Bassi del Coro.

Qual mai, qual per - di Au-

Qual mai, qual per - di Au-

CORO nel Tempio

- te - mur, te, te, ae - ter - num

- te - mur, te, te, ae - ter - num

Org.

(I Cavalieri pongono ad Arrigo lo stendardo)

ARRIGO

l'ul-ti-mo vo-to d'un cor mo-ren-te!..

CORO

- so - nia, no - bil guerrier pos-

- so - nia, no - bil guerrier pos-

- so - nia, no - bil guerrier pos-

CORO nel Tempio

Pa - trem om - nis ter - ra ve - ne -

Pa - trem om - nis ter - ra ve - ne -

Org.

Fl. Ott. *a2*

Ob. *a2*

Cl. Do *a2*

Fg. *a2*

Sol. Cor. *a2*

Re

Trb. *a2*

Re

Trbn.

Cmbs.

Tp.

Cmp.

G. C.

A.

Org. *interno*

LIDA IMELDA
- pi - ro al tuo guerrier al tuo guer - rier fe -

ARRIGO
spi - ro... e sal - val - ta - lia... io spi - ro... e be - ne - di - co... il

ROL.
- pi - ro al tuo guerrier al tuo guer - rier fe -

CORO
- pi - ro al tuo guer - rier al tuo guerrier fe -
- pi - ro al tuo guer - rier al tuo guerrier fe -
- pi - ro al tuo guer - rier al tuo guerrier fe -

CORO *nel Tempio*
- da - mus te De - um te De - um lau - da -
- da - mus te De - um te De - um lau - da -

I. Vni.

II. Vni.

Vle.

Vc. Cb.

Allegro

Fl. Ott. (Fl.) (ott.)

Ob. (Oboi)

Cl. Do (Clari.)

Fg.

Sol. Cor. Re

Trb. Re

Trbn.

Cmb.

Ip.

Cmp.

G. C.

A.

Org. *interno*

LIDA IMELDA - del!

ARRIGO (Arrigo bacia la bandiera, e cade morto, stringendone il tembo al cuore)

ROL. - del!

CORO - del!

CORO nel Tempio - mus.

Vni. I. II.

Vle.

Vc. Ch.

Allegro

Fl. *mf*

Ott. *mf*

Ob. *mf*

Cl. *mf*

Do. *mf*

Fg. *mf*

Sol. *mf*

Cor. *mf*

Re. *mf*

Trb. *mf*

Re. *mf*

Trbn. *mf*

Cmbs. *mf*

Tp. *mf*

G. C. *mf*

Cmp. *mf*

A. *mf*

I. *mf*

Vni. *mf*

II. *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

FINE DELL'OPERA