

*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.

*p*

*ppp*

*p*

*Pizz.*

*p*

*Pizz.*

*p*

## A

Score for the first system, featuring woodwinds and brass instruments. The instruments listed are:

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

The woodwinds (Ob., Cl., Fg.) have musical notation with dynamics *ppp* and *ppp* indicated. The brass instruments (Cor., Trb., Trbn., Tp., G. C.) are shown with rests.

## A

Score for the second system, featuring string instruments. The instruments listed are:

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

The violins (Vni. I., Vni. II.) have musical notation with dynamics *ppp* and *ppp* indicated. The violas (Vle.) and cellos (Vc.) have musical notation with dynamics *ppp* and *pp* indicated. The double bass (Cb.) has musical notation with dynamics *ppp* and *pp* indicated. The woodwinds and brass instruments are shown with rests.



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*

*pp*

*pp*

*mf*

*f*

*f*

*p*

*pp*

*ppp* *morendo*

*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. *Tutti ff*

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.

The musical score is written for a symphony orchestra. The instruments are arranged in two systems. The top system includes woodwinds (Oboe, Flute, Clarinet in LA, Bassoon), brass (Trumpet in RE, Horn in LA), and percussion (Cymbal, Tom-tom, Gong). The bottom system includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as 'a 2'.

[illegible]

This musical score page, numbered 9, contains staves for the following instruments:

- 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 score is written in 3/4 time with a key signature of one sharp (F#). The woodwind section (Ott., Fl., Ob., Cl., Fg., Cor., Trb., Trbn., Cimb., Tp., G. C.) plays a rhythmic pattern of eighth and sixteenth notes, often with accents. The string section (Vni I., Vni II., Vle, Vc., Cb.) provides harmonic support, with the violins playing a more melodic line and the lower strings playing sustained chords or rhythmic patterns. The page concludes with a double bar line and a repeat sign.

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

Orchestral score for the first system, measures 1 through 6. The tempo is **Andante sostenuto** (♩ = 54). The key signature has one sharp (F#).

Instrument parts shown:

- Ott. (Oboe): Rests throughout.
- Fl. (Flute): Rests in measures 1-4; enters in measure 5 with a melodic line, marked *p* and *espress.*
- Ob. (Oboe): Rests throughout.
- Cl. in LA (Clarinet in A): Rests in measures 1-4; enters in measure 5 with a melodic line, marked *p* and *con espress.*
- Fg. (Bassoon): Rests throughout.
- in RE (Horn in E-flat): Rests throughout.
- Cor. in LA (Coronet in A): Rests throughout.
- Trb. in RE (Trumpet in E-flat): Rests throughout.
- Trbn. I. II. (Trumpets I and II): Rests throughout.
- „ III. (Trumpet III): Rests throughout.
- Cimb. (Cymbal): Rests throughout.
- Tp. (Trombone): Rests throughout.
- G. C. (Timpani): Rests throughout.

**Andante sostenuto** ♩ = 54

Orchestral score for the second system, measures 7 through 12. The tempo is **Andante sostenuto** (♩ = 54). The key signature has one sharp (F#).

Instrument parts shown:

- Vni I. (Violin I): Playing a continuous sixteenth-note pattern, marked *p* and *Pizz.*
- Vni II. (Violin II): Playing a continuous sixteenth-note pattern, marked *p* and *Pizz.*
- Vle (Viola): Playing a continuous sixteenth-note pattern, marked *p* and *Pizz.*
- Vc. (Violoncello): Playing a continuous sixteenth-note pattern, marked *p* and *Pizz.*
- Cb. (Double Bass): Playing a continuous sixteenth-note pattern, marked *p* and *Pizz.*

## 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.

Vni II.

Vle

Vc.

Ch.

Arco

Pizz.

p

Arco

Pizz.

p

Arco

Pizz.

p

Arco

Pizz.

p

Arco

Pizz.

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.

*ppp staccate*

*ppp staccate*

*ppp staccate*

*ppp staccate*

*ppp staccate*

Score for page 14, featuring woodwinds, brass, and strings. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in LA), and Bassoon (Fg.). The brass section includes Cor. (in RE and in LA), Trumpet (Trb. in RE), Trombone (Trbn. I, II, III), Cymbal (Cimb.), Trumpet (Tp.), and Gong (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 4/4 time, with a key signature of one sharp (F#). The woodwinds and strings are playing a rhythmic pattern of eighth notes, while the brass instruments are playing a series of rests.

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

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.

[illegible]

Score for page 17, featuring woodwinds, brass, percussion, and strings. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Fg.), and Cor Anglais (Cor. in A). The brass section includes Trumpet (Trb. in A), Trombone I, II, and III (Trbn. I, II, III), and Trombone (Tp.). The percussion section includes Cymbal (Cimb.) 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 4/4 time and features a variety of musical notations, including dynamics (ff), articulation (accents), and phrasing (slurs). The woodwinds and strings play a complex, rhythmic pattern, while the brass and percussion provide a strong, rhythmic foundation. The woodwinds and strings play a complex, rhythmic pattern, while the brass and percussion provide a strong, rhythmic foundation.

Woodwinds:

- Ott.
- Fl.
- Ob.
- Cl. in A
- Fg.
- Cor. in A

Brass:

- Trb. in A
- Trbn. I, II, III
- Tp.

Percussion:

- Cimb.
- G. C.

Strings:

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

Other markings:

- 1.
- 2.
- 3.
- Arco
- ff

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.

Score for page 19, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes woodwinds (Ott., Fl., Ob., Cl. in L.A., Fg.), brass (Cor. in L.1, Trb. in RE, Trbn. I, II, III, Cimb., Tp., G. C.), and strings (Vni I., Vni II., Vle, Vc., Ch.). The second system includes woodwinds (Fl., Ob., Cl. in L.A., Fg.), brass (Cor. in L.1, Trb. in RE, Trbn. I, II, III, Cimb., Tp., G. C.), and strings (Vni I., Vni II., Vle, Vc., Ch.).

**Woodwinds:**

- Ott. (Oboe): Rest.
- Fl. (Flute): Rest.
- Ob. (Oboe): *pp* (pianissimo), I. (First), *pp* (pianissimo).
- Cl. in L.A. (Clarinet in A): *pp* (pianissimo), I. (First), *pp* (pianissimo).
- Fg. (Bassoon): *pp* (pianissimo), I. (First), *pp* (pianissimo).

**Brass:**

- Cor. in L.1 (Coronet): Rest.
- Trb. in RE (Trumpet): Rest.
- Trbn. I, II, III (Trumpets): Rest.
- Cimb. (Cymbal): Rest.
- Tp. (Trombone): Rest.
- G. C. (Glockenspiel): Rest.

**Strings:**

- Vni I. (Violin I): *Pizz.* (Pizzicato), *p* (piano).
- Vni II. (Violin II): Rest.
- Vle (Viola): Rest.
- Vc. (Violoncello): *p* (piano).
- Ch. (Double Bass): *p* (piano).

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.

Arco

pp

Arco

pp

Arco

pp

Arco

pp

Arco

pp

e

The musical score is for page 20 of a symphony. It features a woodwind section with Oboe, Flute, Clarinet in LA, and Bassoon, all playing a rhythmic pattern of eighth notes. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a similar rhythmic pattern in the first two measures, then hold a long note in the third and fourth measures. The brass section (Cor, Trb, Trbn, Cimb, Tp, G.C.) is mostly silent. The score is written in 4/4 time and includes dynamic markings such as *pp* and *Arco*.



Score for page 21, featuring woodwinds, brass, and strings. The score is divided into two systems.

**Woodwinds:**

- Ott. (Oboe): Rests in both measures.
- Fl. (Flute): Rapid sixteenth-note passages in both measures.
- Ob. (Oboe): First measure has a quarter note, a half note, and a quarter rest. Second measure has a half note, a quarter note, and a quarter rest.
- Cl. in LA (Clarinet in A): First measure has a half note, a quarter note, and a quarter rest. Second measure has a half note, a quarter note, and a quarter rest.
- Fg. (Fagotto): First measure has a quarter note, a half note, and a quarter rest. Second measure has a half note, a quarter note, and a quarter rest.

**Brass:**

- Cor. in RE (Cornet in E-flat): Rests in both measures.
- Cor. in LA (Cornet in A): Rests in both measures.
- Trb. in RE (Trumpet in E-flat): Rests in both measures.
- Trbn. I. II, III. (Trumpets I, II, and III): Rests in both measures.
- Cimb. (Cymbal): Rests in both measures.
- Tp. (Trombone): Rests in both measures.
- G. C. (Glockenspiel): Rests in both measures.

**Strings:**

- Vni I. (Violin I): Pizz. (Pizzicato) in both measures, starting with a half note and followed by eighth notes.
- Vni II. (Violin II): Pizz. (Pizzicato) in both measures, starting with a half note and followed by eighth notes.
- Vle. (Viola): Pizz. (Pizzicato) in both measures, starting with a half note and followed by eighth notes.
- Vc. (Violoncello): Pizz. (Pizzicato) in both measures, starting with a half note and followed by eighth notes.
- Ch. (Double Bass): Pizz. (Pizzicato) in both measures, starting with a half note and followed by eighth notes.

Score for page 22, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), Cor in RE (Cor. in RE), 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 parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

**First System:**

- Ott.**: Rest.
- Fl.**: Rapid sixteenth-note ascending and descending runs.
- Ob.**: First measure has a *p* dynamic marking. Plays a sustained note with a tremolo effect.
- Cl. in LA**: First measure has a *1.* marking. Plays a sustained note with a tremolo effect.
- Fg.**: First measure has a *1.* marking. Plays a sustained note with a tremolo effect.
- Cor. in RE**: Rest.
- Trb. in RE**: Rest.
- Trbn. I. II. „ III.**: Rest.
- Cimb.**: Rest.
- Tp.**: Rest.
- G. C.**: Rest.

**Second System:**

- Vni I.**: Melodic line with eighth and sixteenth notes.
- Vni II.**: Melodic line with eighth and sixteenth notes.
- Vle**: Melodic line with eighth and sixteenth notes.
- Vc.**: Melodic line with eighth and sixteenth notes.
- Cb.**: Melodic line with eighth and sixteenth notes.

Score for page 23, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), Cor in RE (Cor. in RE), 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 parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

**First System:**

- Ott.**: Treble clef, key of D major. Rest.
- Fl.**: Treble clef, key of D major. Rapid ascending and descending sixteenth-note passages.
- Ob.**: Treble clef, key of D major. First ending (I.) with a long note and a short phrase.
- Cl. in LA**: Treble clef, key of D major. First ending (I.) with a long note and a short phrase.
- Fg.**: Bass clef, key of D major. First ending (I.) with a long note and a short phrase.
- Cor. in RE**: Treble clef, key of D major. Rest.
- Trb. in RE**: Treble clef, key of D major. Rest.
- Trbn. I, II, III**: Bass clef, key of D major. Rest.
- Cimb.**: Bass clef, key of D major. Rest.
- Tp.**: Bass clef, key of D major. Rest.
- G. C.**: Bass clef, key of D major. Rest.

**Second System:**

- Vni I.**: Treble clef, key of D major. Melodic line with eighth and sixteenth notes.
- Vni II.**: Treble clef, key of D major. Melodic line with eighth and sixteenth notes.
- Vle.**: Treble clef, key of D major. Melodic line with eighth and sixteenth notes.
- Vc.**: Bass clef, key of D major. Melodic line with eighth and sixteenth notes.
- Cb.**: Bass clef, key of D major. Melodic line with eighth and sixteenth notes.

Out.

Fl.

Ob.  
I.

Cl.  
in L.A.  
I.

Fg.  
I.

in RE  
Cor.  
in L.A.

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.  
e

Detailed description: This is a page of a musical score, page 24. It features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in A (Cl. in L.A.), Bassoon (Fg.), and Cor Anglais (Cor. in L.A.). The brass section includes Trumpet (Trb. in RE), Trombone I and II (Trbn. I. II., III.), and Trombone III (Trbn. 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 (Ch. e). The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings are playing active parts, while the brass and percussion are mostly silent or playing simple accompaniment.

Score for page 25, featuring woodwinds, brass, and strings. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ob.), Clarinet in A (Cl. in LA), Bassoon (Fg.), and Flute (Fl.). The brass section includes Trumpet (Trb. in RE), Trombone I and II (Trbn. I. II., III.), and Horn (Cor. in LA). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is in 2/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a melodic line, while the brass section provides harmonic support. The woodwinds play a melodic line, while the strings play a rhythmic pattern. The woodwinds play a melodic line, while the strings play a rhythmic pattern. The woodwinds play a melodic line, while the strings play a rhythmic pattern.

Instrument parts and their corresponding staves:

- 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.

Key features of the score:

- Woodwinds (Fl., Ob., Cl., Fg.) play a melodic line with triplets and trills.
- Brass (Trb., Trbn., Cor., Tp.) play a rhythmic pattern.
- Strings (Vni, Vle, Vc., Cb.) play a rhythmic pattern.
- Dynamic markings include *pp* (pianissimo) and *tr.* (trill).

[illegible]

**G Allegro**  $\text{♩} = 126$ **VUOTA**

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in L 1

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.

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.



H

Score for a symphony orchestra, page 30. The score is divided into two systems of staves.

**Top System:**

- Ott.** (Oboe): Rest.
- Fl.** (Flute): Trill (tr.) on the first measure, followed by a melodic line.
- Ob.** (Oboe): Trill (tr.) on the first measure, followed by a melodic line.
- Cl. in LA** (Clarinet in A): Trill (tr.) on the first measure, followed by a melodic line.
- Fg.** (Fagotto): Melodic line.
- Cor. in RE** (Cor Anglais): Melodic line.
- Cor. in LA** (Cor Anglais): Melodic line.
- Trb. in RE** (Trumpet in E): Rest.
- Trbn. I. II.** (Trumpets I and II): Melodic line.
- Trbn. III.** (Trumpet III): Melodic line.
- Cimb.** (Cymbal): Melodic line.
- Tp.** (Trombone): Melodic line.
- G. C.** (Glockenspiel): Rest.

**Bottom System:**

- Vni I.** (Violin I): Rest.
- Vni II.** (Violin II): Rest.
- Vle** (Viola): Rest.
- Vc.** (Violoncello): Rest.
- Cb.** (Contrabasso): Rest.

The score is written in 2/4 time, with a key signature of one sharp (F#). The bottom system includes a double bar line at the end of the first measure, indicating a section change or a full page turn.

Ott.

Fl.

Ob.  
I.

Cl.  
in LA  
I.

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 musical score page, numbered 31, contains staves for various instruments. The woodwind section includes Oboe (I), Clarinet in LA (I), Bassoon, and Flute. The brass section includes Trumpet in RE, Trombone I, II, and III, and Horn in RE and LA. The percussion section includes Snare Drum, Cymbal, and Tom. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play melodic lines with trills and grace notes. The strings provide a rhythmic accompaniment with eighth and sixteenth notes.

## I

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

## I

Vni I.

Vni II.

Vle

Vc.

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.

The musical score is written for a full orchestra. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (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.), Trumpet III (Trbn. III.), 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 divided into measures by vertical bar lines. The woodwinds and strings play a complex, rhythmic pattern, while the brass section provides a steady, rhythmic accompaniment.

This musical score page, numbered 34, contains staves for the following instruments:

- Ott.** (Oboe): Treble clef, key of D major. Features trills and tremolos.
- Fl.** (Flute): Treble clef, key of D major. Features trills and tremolos.
- Ob.** (Oboe): Treble clef, key of D major. Features trills and tremolos.
- Cl. in LA** (Clarinet in A): Treble clef, key of D major. Features trills and tremolos.
- Fg.** (Fagotto): Bass clef, key of D major. Features a continuous eighth-note pattern.
- Cor. in LA** (Cornet in A): Treble clef, key of D major. Features a continuous eighth-note pattern.
- Trb. in RE** (Trumpet in E): Treble clef, key of D major. Features a continuous eighth-note pattern.
- Trbn. I. II. III.** (Trumpets): Treble clef, key of D major. Features a continuous eighth-note pattern.
- Cimb.** (Cymbal): Bass clef, key of D major. Features a continuous eighth-note pattern.
- Tp.** (Trombone): Bass clef, key of D major. Features a continuous eighth-note pattern.
- G. C.** (Glockenspiel): Treble clef, key of D major. Features a continuous eighth-note pattern.
- Vni I.** (Violin I): Treble clef, key of D major. Features trills and tremolos.
- Vni II.** (Violin II): Treble clef, key of D major. Features trills and tremolos.
- Vle** (Viola): Bass clef, key of D major. Features a continuous eighth-note pattern.
- Vc.** (Violoncello): Bass clef, key of D major. Features trills and tremolos.
- Cb.** (Contrabasso): Bass clef, key of D major. Features a continuous eighth-note pattern.

The score is written in D major and 2/4 time. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The woodwinds also feature trills and tremolos.

**L**

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*  
in LA

Fg. *ff*

in RE  
Cor. *ff*  
in LA

Trb. *ff*  
in RE

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*

Score for page 36, featuring woodwinds, brass, and strings. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet in RE (Trb. in RE), Trumpets I, II, and III (Trbn. I, II, III), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The percussion section includes Cymbals (Cimb.) and Gong/Cymbal (G. C.). The score is written in 2/4 time, with a key signature of one sharp (F#). The woodwinds and brass play sustained notes with long slurs, while the strings play a rhythmic pattern of eighth and sixteenth notes. The percussion section provides a steady beat with cymbals and gong.

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.



Woodwind section (Ott., Fl., Ob., Cl. in *L.A.*, Fg., Cor. in *RE* and *L.A.*, Trb. in *RE*): This section consists of ten staves. The woodwinds (Ott., Fl., Ob., Cl., Fg.) and Cor. in *RE* are primarily playing sustained notes or chords, with some woodwinds having dynamic markings like *ff* and accents. The Trb. in *RE* has a melodic line with some movement. The Cor. in *L.A.* is mostly silent.

Brass section (Trbn. I. II., III., Cimb., Tp., G. C.): This section consists of six staves. The Trbn. I. II., III. are playing sustained notes. The Cimb. (Cymbals) and Tp. (Trombones) are playing sustained notes. The G. C. (Glockenspiel) is playing a simple rhythmic pattern.

String section (Vni I., Vni II., Vle, Vc., Ch.): This section consists of five staves. The Vni I. and Vni II. are playing melodic lines with some movement. The Vle (Violoncello) is playing a melodic line. The Vc. (Violoncello) and Ch. (Cello) are playing a rhythmic pattern.

Rehearsal Markers: The score features two rehearsal markers. The first is a double bar line with a 'V' above it, located at the beginning of the woodwind section. The second is a double bar line with an 'M' above it, located at the beginning of the string section.

Score for page 38, featuring woodwinds, brass, and strings. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in RE, in LA). The brass section includes Trumpet (Trb. in RE), Trombone I and II (Trbn. I. II., III.), Cymbal (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 includes various dynamics such as *mf*, *p*, *pp*, *dim.*, and *Pizz.* (Pizzicato). The woodwinds and brass play staccato notes, while the strings play a rhythmic pattern. The woodwinds have trills and grace notes. The strings have a *dim.* marking and a *Pizz.* marking. The double bass has a *Pizz.* marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Woodwinds:

- Ott. (Oboe): *mf*
- Fl. (Flute): *mf*, *p*, *tr.*
- Ob. (Oboe): *mf*, *p*, *tr.*
- Cl. in LA (Clarinet in LA): *mf*, *p*, *tr.*
- Fg. (Bassoon): *mf*, *pp*
- Cor. in RE (Cor Anglais): *mf*
- Cor. in LA (Cor Anglais): *mf*

Brass:

- Trb. in RE (Trumpet): *mf*
- Trbn. I. II., III. (Trombone): *mf*
- Cimb. (Cymbal): *mf*
- Tp. (Trombone): *mf*
- G. C. (Gong/Cymbal): *mf*

Strings:

- Vni I. (Violin I): *dim.*, *Pizz.*, *p*
- Vni II. (Violin II): *mf*, *Pizz.*, *p*
- Vle (Viola): *mf*, *Pizz.*, *Div.*, *p*
- Vc. (Violoncello): *mf*, *Pizz.*, *p*
- Cb. (Double Bass): *mf*, *Pizz.*, *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.

This musical score page, numbered 39, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The brass section includes 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 string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score shows a complex arrangement of notes, rests, and articulations across five measures. The Flute, Oboe, and Clarinet parts feature trills and slurs. The Bassoon part has a long, sustained note. The string section provides a rhythmic foundation with various note values and rests.

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 musical score page, numbered 40, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The brass section includes Trumpet (Trb. in RE), Trombone (Trbn. I. II., III.), 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 score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings are active throughout the page, with various musical notations including notes, rests, and trills. The brass instruments are mostly silent, indicated by whole rests. The string section shows a rhythmic pattern in the lower staves, with the double bass and cello playing a more active role.

**N**

Ott.

Fl.

Ob.  
I.

Cl.  
in LA  
I.

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

**N**

Arco  
ff

Arco  
ff

Arco  
un-te  
ff

Arco  
ff

Arco  
ff

Out.

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

This page of a musical score, numbered 42, contains staves for various instruments. The woodwind section includes Oboe (Out.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), and Cor Anglais in RE (Cor. in RE). The brass section includes Trumpet in RE (Trb. in RE), Trumpets I, II, and III (Trbn. I. II. „ III.), and Trombone (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 Double Bass (Cb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and brass play sustained notes with ties across measures, while the strings play a rhythmic pattern of eighth and sixteenth notes. The double bass staff has a small 'e' at the beginning.

This musical score page, numbered 43, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), and Cor in RE and LA (Cor. in RE, Cor. in LA). The brass section includes Trumpet in RE (Trb. in RE) and Trbn. I, II, and III. The percussion section includes Cymbal (Cimb.) and Tom (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 sharp (F#) and a common time signature (C). The woodwinds and brass play sustained notes with long slurs, while the strings play a rhythmic pattern of eighth and sixteenth notes. The Cb. staff has a double bar line at the end of the first measure.

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.

**O**

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*  
in LA

Fg. *ff*

in RE  
Cor. *ff*  
in LA

Trb. *ff*  
in RE

Trbn. I. II. *ff*  
„ III.

Cimb. *ff*

Tp. *ff*

G. C.

**O**

Vni I. *ff* *dim.*

Vni II. *ff* *dim.*

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.

*dim.*

*pp*

*p*

*tr.*

*dim.*

*pp*

*dim.*

Orchestral score page 46, featuring woodwinds, brass, and strings.

**Woodwinds:**

- Ott. (Oboe): Rest.
- Fl. (Flute): Trill.
- Ob. (Oboe): Rest.
- Cl. in LA (Clarinet in A): Trill.
- Fg. (Fagotto): Trill.

**Brass:**

- in RE (Horn in E-flat): Rest.
- Cor. in LA (Cor Anglais in A): Rest.
- Trb. in RE (Trumpet in E-flat): Rest.
- Trbn. I. II., III. (Trumpets I, II, and III): Rest.
- Cimb. (Cymbal): Rest.
- Tp. (Trombone): Rest.
- G. C. (Glockenspiel): Rest.

**Strings:**

- Vni I. (Violin I): Trill.
- Vni II. (Violin II): Trill.
- Vle (Viola): Trill.
- Vc. (Violoncello): Trill.
- Cb. (Contrabasso): Trill.

**Dynamic markings:**

- Vni I.: *dim.* (diminuendo) and *sempre* (sempre).
- Vni II.: *dim.* (diminuendo) and *sempre* (sempre).
- Vle: *dim.* (diminuendo) and *sempre* (sempre).
- Vc.: *dim.* (diminuendo) and *sempre* (sempre).
- Cb.: *dim.* (diminuendo) and *sempre* (sempre).

**P**

Ott.

Fl.

Ob.  
I.

Cl.  
in LA  
I.

Fg.

in RE  
Cor.  
in LA  
I.

Trb.  
in RE  
I.

Trbn. I. II.  
„ III.  
II.

Cimb.

Tp.

G. C.

Vni I.

Vni II.  
Arco

Vle

Vc.

Cb.

This musical score page, numbered 48, contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The brass section includes Trumpet (Trb. in RE), Trumpets I, II, and III (Trbn. I. II. „ III.), Trombone (Tb.), and Tuba (Tp.). 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 with one sharp (F#) and a 2/4 time signature. The woodwinds and strings are playing active parts, while the brass section has more rests. Dynamics like 'f' (forte) and 'a 2' (second ending) are indicated. The string section includes a 'Arco' marking for Violin II.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. in LA (Clarinet in B-flat)
- Fg. (Bassoon)
- in RE (Horn in E-flat)
- Cor. in LA (Coronet in B-flat)
- Trb. in RE (Trombone in E-flat)
- Trbn. I. II. III. (Trombones I, II, and III)
- Cimb. (Cymbal)
- Tp. (Snare Drum)
- G. C. (Gong/Cymbal)
- Vni I. (Violin I)
- Vni II. (Violin II)
- Vle (Viola)
- Vc. (Cello)
- Ch. (Double Bass)

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominent throughout the score. Trills (tr.) are also indicated for several instruments. The score is divided into measures by vertical bar lines, and the instruments are grouped into staves.

XRU

Ott.

Fl.

Ob. <sup>a 2</sup>

Cl. <sup>a 2</sup>  
in LA

Fg. <sup>a 2</sup> <sup>3</sup> <sup>3</sup>  
*p*

in RE  
Cor. *ff* <sup>3</sup>  
in LA *ff* <sup>3</sup>

Trb. <sup>3</sup>  
in RE *ff* <sup>3</sup>

Trbn. I. II. <sup>3</sup>  
„ III. *ff* <sup>3</sup>

Cimb. <sup>3</sup> <sup>3</sup> *ff* <sup>3</sup>

Tp. <sup>3</sup> <sup>3</sup> *ff* <sup>3</sup>

G. C. *ff*

Q

Vni I. *pp* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vni II. *pp* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vle *ff* <sup>3</sup>

Vc. *ff* <sup>3</sup>

Cb. *ff* <sup>3</sup>

Score for page 51, featuring woodwinds, brass, and strings. The score is divided into two systems.

**Woodwinds:**

- Ott. (Oboe): Rests throughout.
- Fl. (Flute): Rests throughout.
- Ob. (Oboe): Measures 1-4: Quarter notes G4, A4, B4, C5. Measures 5-8: Half note G4, quarter note A4, quarter note B4, quarter note C5.
- Cl. in LA (Clarinet in LA): Measures 1-4: Quarter notes G4, A4, B4, C5. Measures 5-8: Half note G4, quarter note A4, quarter note B4, quarter note C5.
- Fg. (Fagotto): Measures 1-4: Quarter notes G4, A4, B4, C5. Measures 5-8: Half note G4, quarter note A4, quarter note B4, quarter note C5.

**Brass:**

- in RE Cor. in 1.1 (Cornet in RE): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- Trb. in RE (Trumpet in RE): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- Trbn. I. II. „ III. (Trumpets I, II, and III): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- Cimb. (Cymbal): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- Tp. (Tom): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- G. C. (Gong): Rests throughout.

**Strings:**

- Vni I. (Violin I): Measures 1-4: Sixteenth notes G4, A4, B4, C5, D5, E5, F5, G5. Measures 5-8: Sixteenth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vni II. (Violin II): Measures 1-4: Sixteenth notes G4, A4, B4, C5, D5, E5, F5, G5. Measures 5-8: Sixteenth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vle (Viola): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- Vc. (Violoncello): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.
- Ch. (Double Bass): Measures 1-4: Rest. Measures 5-8: Quarter notes G4, A4, B4, C5.

**Performance markings:**

- p* (piano) is marked under the Vle, Vc., and Ch. staves in measures 5-8.
- e* (accents) are marked under the Vle, Vc., and Ch. staves in measures 5-8.

**Woodwinds:**

- Ott.** (Oboe): Trill in the third measure, *ff* in the fourth.
- Fl.** (Flute): Trill in the second measure, *ff* in the fourth.
- Ob.** (Oboe): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- Cl. in LA** (Clarinet in A): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- Fg.** (Bassoon): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- in RE** (Cor Anglais): *ff* in the fourth measure.
- Cor. in LA** (Cornet in A): *ff* in the fourth measure.
- Trb. in RE** (Trumpet in E-flat): *ff* in the fourth measure.
- Trbn. I. II.** (Trumpets I and II): *ff* in the fourth measure.
- „ III.** (Trumpet III): *ff* in the fourth measure.
- Cimb.** (Cymbal): *ff* in the fourth measure.
- Tp.** (Trombone): *ff* in the fourth measure.
- G. C.** (Glockenspiel): *ff* in the fourth measure.

**Strings:**

- Vni I.** (Violin I): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- Vni II.** (Violin II): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- Vle** (Viola): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- Vc.** (Violoncello): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).
- Cb.** (Double Bass): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).

**Other:**

- e** (E-flat): *cresc.* (first measure), *a poco* (second and third measures), *ff* (fourth measure).



## R

Orch. score for measures 1-4. Instruments and parts shown include:

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

Dynamic markings include *p* (piano) and *ff* (fortissimo) with triplets.

## R

Orch. score for measures 5-8. Instruments and parts shown include:

- Vni I.
- Vni II.
- Vle
- Vc.
- Ch.

Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo) with triplets.

Score for page 54, featuring various instruments and woodwinds.

**Woodwinds:**

- Ott.
- Fl.
- Ob.
- Cl. *in LA*
- Fg.

**Brass:**

- in RE* Cor. *in LA*
- Trb. *in RE*
- Trbn. I. II. „ III.
- Cimb.
- Tp.
- G. C.

**Strings:**

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

The score includes complex musical notation, including triplets, slurs, and dynamic markings such as *p* (piano) and *e* (emphasis).

Score for page 55, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes woodwinds (Ott., Fl., Ob., Cl. in LA, Fg., Cor. in RE, Trb. in RE, Trbn. I. II., III., Cimb., Tp., G. C.) and the second system includes strings (Vni I., Vni II., Vle, Vc., Cb.).

**Woodwinds:**

- Ott.** (Oboe): *tr* (trill) in the first measure, *tr* (trill) in the second measure, *tr* (trill) in the third measure, *tr* (trill) in the fourth measure.
- Fl.** (Flute): *tr* (trill) in the first measure, *tr* (trill) in the second measure, *tr* (trill) in the third measure, *tr* (trill) in the fourth measure.
- Ob.** (Oboe): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Cl. in LA** (Clarinet in LA): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Fg.** (Fagotto): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Cor. in RE** (Corn in RE): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Trb. in RE** (Trumpet in RE): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Trbn. I. II., III.** (Trumpets I, II, and III): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Cimb.** (Cymbal): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Tp.** (Trombone): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- G. C.** (Glockenspiel): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.

**Strings:**

- Vni I.** (Violin I): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Vni II.** (Violin II): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Vle** (Viola): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Vc.** (Violoncello): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Cb.** (Contrabasso): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.

**Other:**

- Cor.** (Corn): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Trb.** (Trumpet): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Trbn.** (Trumpet): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Cimb.** (Cymbal): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- Tp.** (Trombone): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.
- G. C.** (Glockenspiel): *cresc.* (crescendo) in the first measure, *a poco* (a little) in the second measure, *a poco* (a little) in the third measure, *ff* (fortissimo) in the fourth measure.

This musical score page, numbered 56, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), and Clarinet in LA (Cl. in LA). The brass section includes Bassoon (Fg.), Cor in RE and LA (Cor. in RE in LA), Trumpet in RE (Trb. in RE), and Trombones I, II, and III (Trbn. I. II. „ III.). The percussion section includes Cymbals (Cimb.), Tom-tom (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 with two sharps (F# and C#) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* (piano) and *f* (forte). The notation includes various musical symbols like beams, slurs, and articulation marks.

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.



58

Out.

Fl.

Ob.

Cl.  
in LA

Fg.  
a 2

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*sf*

*e*

*sf*

*sf*

Detailed description: This is a page of a musical score, page 58, featuring a large ensemble of instruments. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The instruments are arranged in two systems. The first system includes Oboe (Out.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg. a 2), Cor Anglais in RE (Cor. in RE), Trumpet in RE (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), Cymbals (Cimb.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). The second system includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score contains various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando) and *e* (accent). The woodwinds and strings are playing active parts, while the brass instruments have more sustained or rhythmic parts.

Out.

Fl.

Ob.

Cl.  
in L.A.

Fg.

in RE  
Cor.  
in L.A.

Trb.  
in RE

Trbn. I, II  
„ III.

Cmb.

Tp

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 59. It contains staves for various instruments. The woodwind section includes Oboe (Out.), Flute (Fl.), Oboe (Ob.), Clarinet in Low A (Cl. in L.A.), Bassoon (Fg.), and Cor Anglais in Low A (Cor. in RE, in L.A.). The brass section includes Trumpet in Low A (Trb. in RE), Trumpets I, II, and III (Trbn. I, II, „ III.), Trombone (Cmb.), Trombone (Tp), and Glockenspiel (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 4/4 time. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth notes. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth notes.

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.



# 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 varopinti e giulive ghirlande.

### N. 2 Coro d'Introduzione

*Allegro marziale, assai moderato* ♩=108

Clarineti in Sib

Fagotti

Tamburo

Contrabbassi

*Allegro marziale, assai moderato* ♩=108

Cl.  
Sib

Fg.

Tmb.

Cb.

Cl.  
Sib

Fg.

Tmb.

Cb.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Cmbs.

TP.  
Sib-Mib

Tmb.

Cb.

1

*p cresc.*

*p cresc.*

*a 2 p cresc.*

*a 2 p cresc.*

*p cresc.*

*p cresc.*

1

Ob.

Cl.  
Si $\flat$

Fg.

Mib  
Cor.

Si $\flat$

Cmbs.

Tp.

Tmb.

Cb.



Ob.

Cl.  
Si $\flat$

Fg.

Mib  
Cor.

Si $\flat$

Cmbs.

Tp.

Tmb.

Cb.

Fl. *p cresc.*

Ott. *p cresc.*

Ob. *p cresc.*

Cl. Sib *p cresc.*

Fg. *p cresc.*

Mib Cor. *p cresc.*

Sib *a2 p*

Trb. Mib *p cresc. a2*

Trbn. I. II. *p cresc.*

Trbn. III. Cmb. *p cresc.*

Tp. *p cresc.*

Tmb. *p cresc.*

Vc.

Ch.

Detailed description: This is a page of a musical score, page 64. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais (Mib Cor.). The brass section includes Trumpet in B-flat (Trb. Mib), Trombone I and II (Trbn. I. II.), Trombone III and Contrabass (Trbn. III. Cmb.), Trumpet (Tp.), and Tuba (Tmb.). The string section includes Violoncello (Vc.) and Double Bass (Ch.). The score is in 3/4 time and B-flat major. The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes, often in triplets. The strings play a steady eighth-note accompaniment. Dynamics include piano (p), crescendo (cresc.), and fortissimo (a2). The page number 64 is in the top left corner.

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Trbn. I, II

Trbn. III.  
Cmbs.

Tp.

Tmb.

Vc.

Cb.

R

Detailed description: This is a page of a musical score, page 65. It contains staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts are in the upper register, while the Bassoon (Fg.) and Clarinet in B-flat (Cl. Sib) are in the lower register. The Trumpet (Tp.) and Trombone (Trbn.) parts are in the lower register. The Tuba (Tmb.) part is in the lower register. The Violoncello (Vc.) and Contrabass (Cb.) parts are in the lower register. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is characterized by a steady eighth-note pattern in the woodwinds and brass, with occasional triplets and rests. The percussion parts (Tmb.) provide a rhythmic foundation. The string parts (Vc. and Cb.) are mostly silent, with some low-frequency notes in the Cb. part.

[2]

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib. Cor. Sib *a2f*

Trb. Mib. *f*

Trbn. I. II. *f*

Trbn. III. Cmb. *f*

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

Trb.  
Mib

Trbn. I, II

Trbn. III.  
Cmbs.

Tp.

Tmb.  
G. C.

*Un grido universale*

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Trbn. I, II

Trbn. III.  
Cmbs.

Tp.

Tmb.  
G. C

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

I.  
Vni

II.

Vle

Vc.  
Cb.



Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Trbn. I, II

Trbn. III.  
Cmbs.

Tp.

Tmb.  
G. C.

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

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Trbn. I.II.

Trbn. III.  
Cmbs.

Tp.

Tmb.  
G. C.

I.  
Vni

II.  
Vni

Vie

Vc.  
Cb.

R

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb  
Mib

Trbn. I, II.

Trbn. III.  
Cmbs.

Tp.

Tmb.  
G. C.

*(Arrigo è fra i guerrieri Veronesi)*

I.

Vni

II.

Vle

Vc.  
Cb.

*unite*

**3** *Grandioso*

Ten.

**CORO**

*mf*

*mf*

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

Bassi

**3** *Grandioso*

Cb.

*dim.*

*portando la voce*

*dim.*

**CORO**

suoi: es - so al - fin di tan - ti ha fat - to un sol po - po - lo d'e -

po - po - lo d'e -

Cb.

*con forza*

*ff*

*con forza*

**CORO**

- roi! Le ban - die - re in cam - po spie - ga, o Lom - bar - dain - vit - ta

Cb.

*pp*

*ff*

*ben legato e p*

*pp*

*ff*

*ben legato e p*

**CORO**

Le - ga, e di - scor - ra un gel per l'os - sa al fe - ro - ce Bar - ba -

Cb.

CORO

*f*

{ ros - sa. Vi - va I - ta - lia for - teed 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 { - nier! que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra - *portando la voce*

Cb.

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

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

Corni in La $\flat$  III. IV.

Trombe in Mi $\flat$

Tromboni I. - II.

Trombone III. Cimballo

Sopr.

Ten. -lia!

Bassi -nier!

-nier!

CORO

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

I. Violini

II. Violini

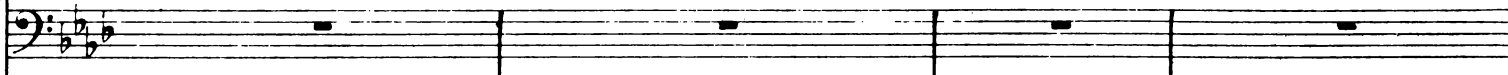
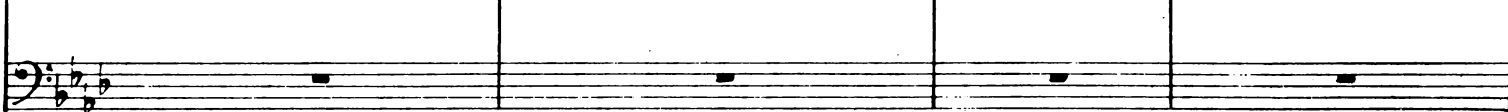
Viole

Violoncelli Contrabbassi

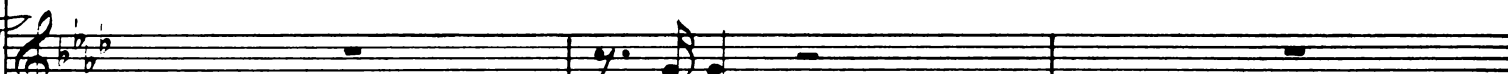
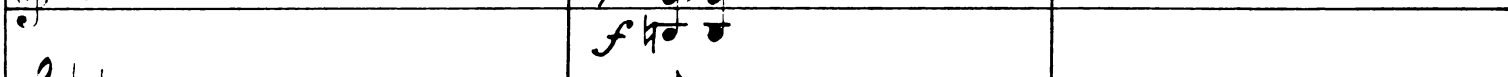
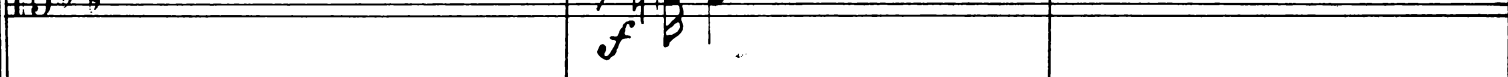
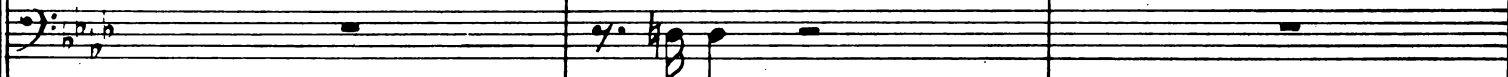
*Recit.*

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

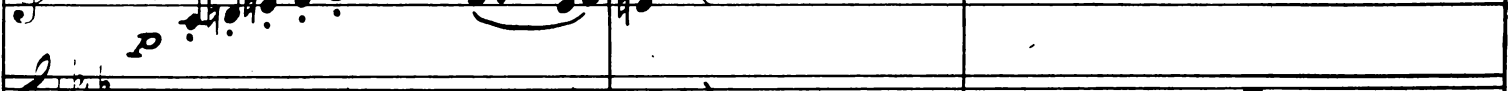
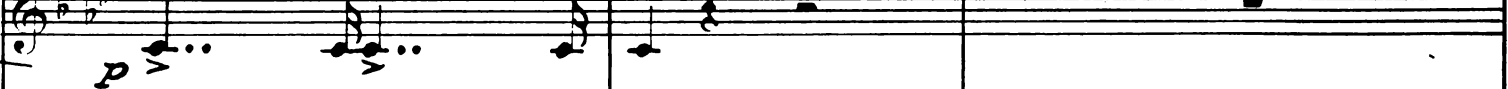
*Recit.*

Vc.    
 Ch. 

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

I.    
 Vni    
 II.    
 Vle    
 Vc.    
 Ch. 

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

I.    
 Vni    
 II.    
 Vle    
 Vc.    
 Ch. 

ARRIGO

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

Vc.

Cb.

ARRIGO

*Adagio dolce*

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

*Adagio*

I. Vni

II. Vni

Vle

Vc.

Cb.

ARRIGO

*dim.*

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

I. Vni

II. Vni

Vle

Vc.

Cb.

R



**5** *Andante sostenuto* ♩ = 58

Fl. *p*

Ob. *p*

Cl. *p*

Si<sup>b</sup>

*allarg.*

**5** *Andante sostenuto* ♩ = 58

Vc.

Ch.

Fl. *p*

Ob. *p*

Cl. *p*

Si<sup>b</sup>

ARRIGIO *dolciss. ed espress.* *dolce*

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

I. *pizz.* *p*

Vni *pizz.* *p*

II. *pizz.* *p*

Vle *pizz.* *p*

Vc. *pizz.* *p*

Ch. *p*

Fl.

Ob.

Cl.  
Sib

ARRIGO

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

Fl.

Ob.

Cl.  
Sib

Fg.

Mib.  
Cor.

Lab.

ARRIGO

-tan da te lon - ta - no io non sen-ti-a la . vi - ta:

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

*allarg.*

Fl. *3*

Ob. *I.*

Cl. *I.* *3*

Sib *b<sub>2</sub>*

Fg. *p*

ARRIGO *cupo* *3*

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

*allarg.*

Vni *I.* *p*

Vni *II.* *p*

Vle *p*

Vc. *p*

Cb.

**6**

Fl. *3*

Ob. *3*

Cl. *I.* *6*

Sib *I.* *3*

Fg. *I.* *3*

ARRIGO *3*

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

**6**

Vni *I.* *pizz.*

Vni *II.* *pizz.*

Vle *pizz.*

Vc. *pizz.*

Ch.

Fl.

Ob.

Cl.  
Si b

Fg.

Cor.  
Mi b

ARRIGO

*dim, dolciss., allarg.*

*dolciss.*

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

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Cl.  
Si b

Fg.

Mib  
Cor.

Lab

ARRIGO

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

I.

Vni

II.

Vle

Vc.  
Cb.

Fl. *bb* 3

Ob.

Cl. I. 3

Sib I. 3

Fg. 3

Mib I. 3

Cor. III. 3

Lab 3

ARRIGO *dim.* 3

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

I. 3

Vni 3

II. 3

Vle 3

Vc. 3

Cb. 3

Fl. *pp* 3

Ob. *pp*

Cl. I. *pp* 3

Sib I. *pp* 3

Fg. *pp*

Cor. I. *pp*

Mib *pp*

ARRIGO *pp*

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

I. 3

Vni 3

II. 3

Vle 3

Vc. 3

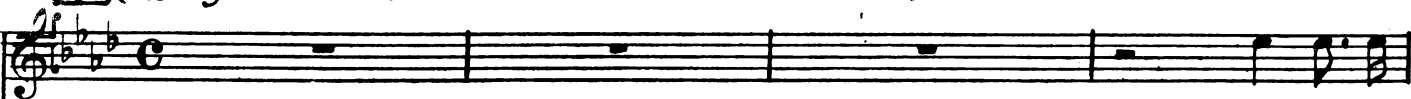
Cb. 3

## 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-

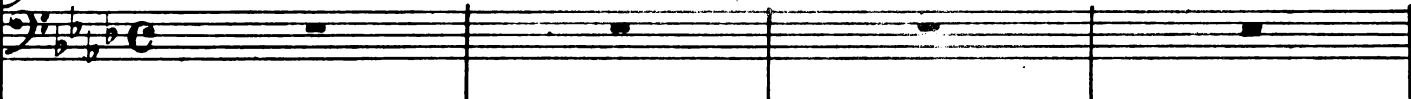
CORO  
interno

{ Vi-val-ta - lia for-te ed u - na col-la spa-dae col pen-

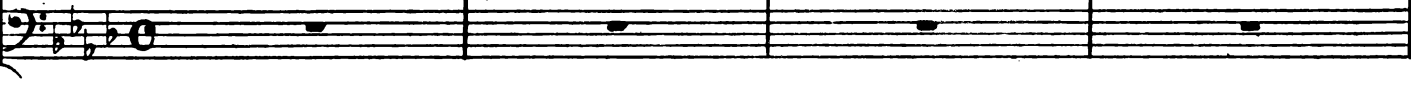


**7** *I. Tempo*  
*(Allegro marziale assai moderato ♩ = 108)*

Violoncelli



Contrabbassi



ARRIGO



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

CORO  
interno

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

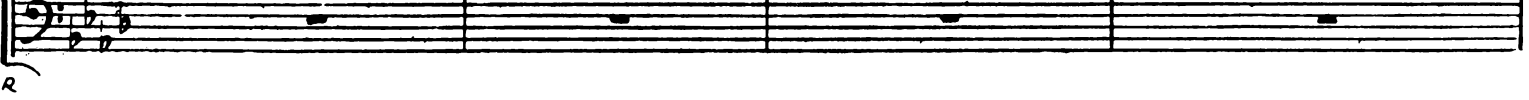


*cresc. sempre*

Vc.



Cb.



R

Fl.

Ott.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Mib  
Cor.

Lab

Trb  
Mib

Tron. I.II.

Trbn. III.  
Cmbs.

Lab - Mib

Tp.

G. C.

G.C. e P.

Sopr. *(dall'alto dei balconi)*

Coro

Ten. Vi - val - ta - - - lia, vi - - - va vi - - - va vi - - - va

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

I. Vni

II. Vni

Vle

Vc.  
Cb.

Arco

Arco

Arco

Arco

R

8

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

G. C.

ARRIGO

CORO

vi - va I - ta - li - a!  
fi - a del - lo stra - nier!

A - mi - co...

8

I.  
Vni

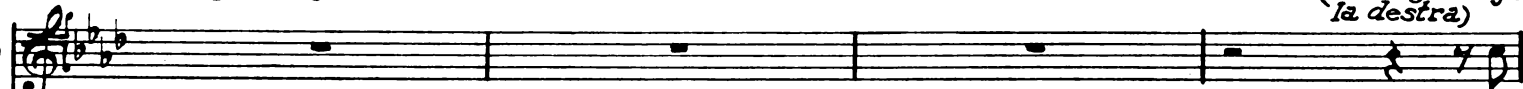
II.  
Vni

Vle

Vc.  
Cb.



*Allegro agitato*  $\text{♩} = 88$ *(stringendogli  
la destra)*

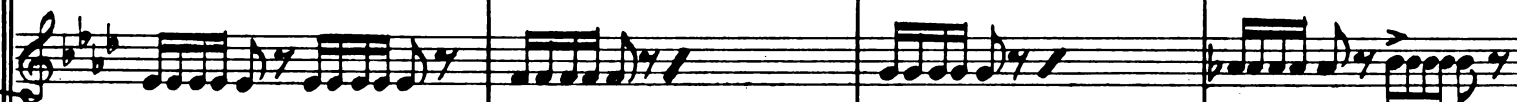
ARRIGO 

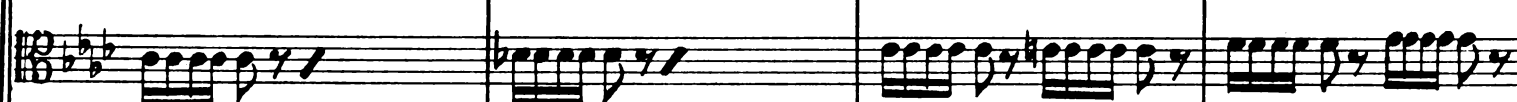
ROL. 

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

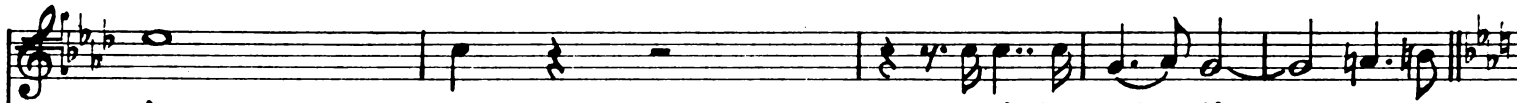
*Allegro agitato*  $\text{♩} = 88$ 

I.  *p*

II.  *p*

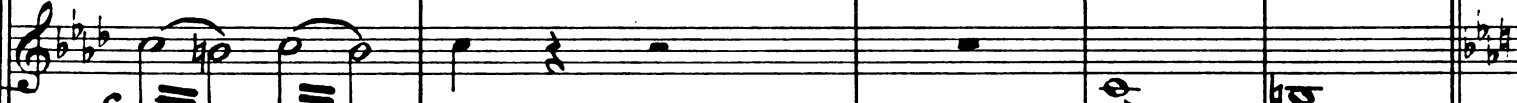
Vle  *p*

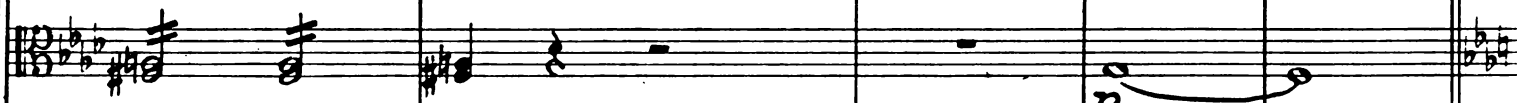
Vc. Cb.  *p*

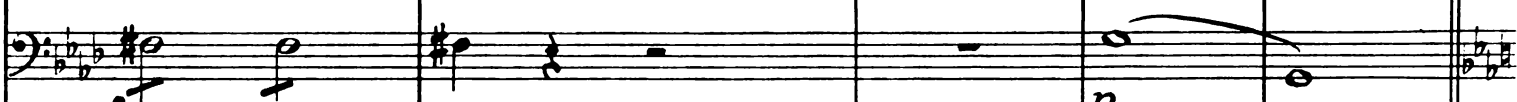
ARRIGO 

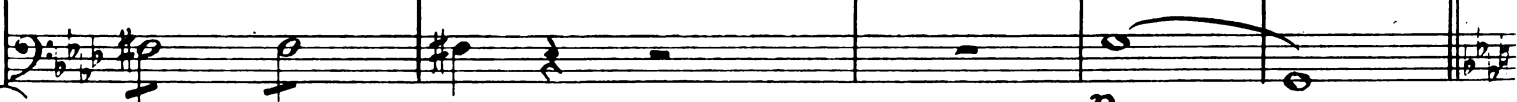
i - - o. Feri-to cad-di, — non e-

I.  *f*

II.  *f*

Vle  *f*

Vc.  *f*

Ch.  *f*

*R* *p*

9

Fg. *I.* *p* *trm*

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

9

*I.* *p* *trm*

Vni

*II.* *p*

Vle *p*

Vc. *p* *trm*

Cb. *trm*

Fg. *I.* *trm*

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

*I.* *trm*

Vni

*II.*

Vle

Vc. *trm*

Cb. *trm*

R

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*

Ob. I.

Cl. Sib

Fg. I.

ARRIGO

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

ROL.

Spen-to tra le fiam-me di

Vni I.

Vni II.

Vle

Vc. Ch.

ROL. *h<sub>2</sub>*

Su - sa la fa-ma-ti nar-rò... La - gri - me

I. *p*

Vni

II. *p*

Vle *p*

Vc. *pp*

Cb.

ROL.

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

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb.

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

I. Vni

II. Vni

Vle

Vc.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Cmbs.

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

*dim.* *p* *(con entusiasmo)*

*a2* *in Sib*

I. Vni

II. Vni

Vle

Vc.

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. *- 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

I.

Fg.

I.

ROL.

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

I.

Vni

II.

Vle

Vc. Ch.

Fl.

Ob.

I.

Cl. Sib

I.

Fg.

I.

ROL.

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

*allarg.*

I.

Vni

II.

Vle

Vc. Ch.

*Meno mosso*

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

I. (pizz.)

Vni II. (pizz.)

Vle (pizz.)

Vc. Cb. (pizz.)

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

ROL. *- do - ni a me l'a - mi - co al - l'3 - ta - lia al - l'3 - ta - lia un di - fen -*

I.

Vni II.

Vle

Vc. Cb.



12 *I. Tempo*

Fl.

Cl.  
Si b

Fg.

ROL.

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

I. arco

Vni

II. arco

Vle

Vc.  
Cb.

12 *I. Tempo* pizz.

pizz.

pizz.

pizz

Fl.

Cl.  
Si b

Fg.

ROL.

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

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Si $\flat$

Fg.

ROL.

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

I.

Vni

II.

Vle

Vc.  
Cb.

arco

arco

arco

arco

Fl.

Ob.

Cl.  
Si $\flat$

ROL.

re - sa u - na par - te del mi-o

I.

Vni

II.

Vle

Vc.  
Cb.

12



*col canto*

Fl. *lv*

Ott. *lv*

Ob. *lv*

Cl. *lv*  
Si b

Fg. *lv*

Mib  
Cor. *lv*  
Si b

Trb. *lv*  
Mib

Trbn. I. II. *lv*

Trbn. III.  
Cmbs. *lv*

Trb. Mib  
interne *lv*

*Largo*

1<sup>a</sup> CONS. *p* Sal - ve, guer-rie-ri.

2<sup>a</sup> CONS. A voi fia d'ac-co-glien-xe

*col canto*

I. *lv*  
Vni

II. *lv*

Vle *lv*

Vc. *lv*  
Ch.

2º CONS. *a tempo*

pro - di - ga, sic - co - me a fi - gli suo - i, Mi - lan, che dal - la

I. Vni *a tempo*

II. Vle *a tempo*

Vle *a tempo*

Vc. Ch. *a tempo*

2<sup>o</sup> CONS.

pol - - ve - re già ri - al - za - - -

I. Vni

II.

Vle *Div.*  
*p*

Vc.  
Cb.

14 *Andante sostenuto* ♩ = 60

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Si<sup>b</sup>

Fg. *ff*

Mib  
Cor. *ff*

Si<sup>b</sup> *ff*

Trb  
Mi<sup>b</sup> *ff*

Trbn. *ff*

Cmbs. *ff*

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

2<sup>o</sup> CONS. *f*  
ste.

14 *Andante sostenuto* ♩ = 60

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc.  
Cb. *ff*

ARRIGO) *-co-ra.*

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

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

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

2<sup>o</sup> 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 *dim.*  
S'ap-pres-sa un dì che al-l'Au-stro fu-ne-sto sor-ge-

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

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

1<sup>o</sup> CONS. *f* *dim.*  
S'appres-sa un dì che al-l'Au-stro fu-ne-sto sor-ge-

2<sup>o</sup> CONS. *f* *dim.*  
S'appres-sa un dì che al-l'Au-stro fu-ne-sto sor-ge-

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

*f* *dim.*  
S'appres-sa un dì 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<sup>o</sup> CONS. *-rà,* in cui di tante in-giurie

2<sup>o</sup> 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<sup>o</sup> CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

2<sup>o</sup> CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

CORO *ff* 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<sup>o</sup> CONS. - riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

2<sup>o</sup> 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<sup>o</sup> CONS. - riam Milan di - fendere tutti giu-riam giu-riam giu-

2<sup>o</sup> 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* (♩. = 72)

Fg. *a2*  
*pp*  
 ARRIGO *pp* *legato sempre*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -  
 SCUD. *pp*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -  
 ROL. *pp*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -  
 1<sup>a</sup> CONS. *pp*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -  
 2<sup>a</sup> CONS. *pp*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -  
 CORO *pp*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -  
*pp*  
 - riam. Do - man - dan ven - det - ta glial - ta - ri spo -

**15** *Allegro* (♩. = 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. *a2*

Mib *p*

Cor. Sib *p*

Trb. Mib *p*

Cmbs. *p*

Tp. *Sib-Mib*

ARRIGO *cresc. - poco - - - a - - - poco*

SCUD. *cresc. - poco - - - a - - - poco*

ROL. *cresc. - poco - - - a - - - poco*

1<sup>o</sup> CONS. *cresc. - poco - - - a - - - poco*

2<sup>o</sup> CONS. *cresc. - poco - - - a - - - poco*

CORO *cresc. - poco - - - a - - - poco*

-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. *p*

Vni *p*

II. *p*

Vle *p*

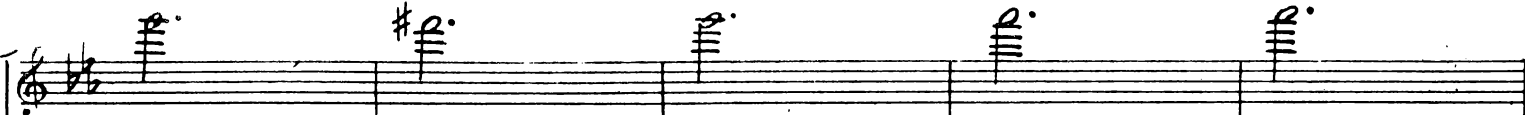
Vc. *uniti*

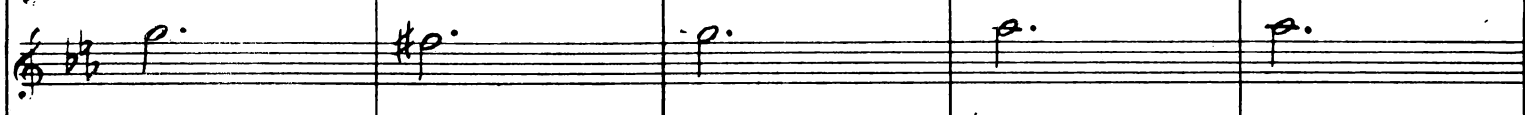
Ch. *e*

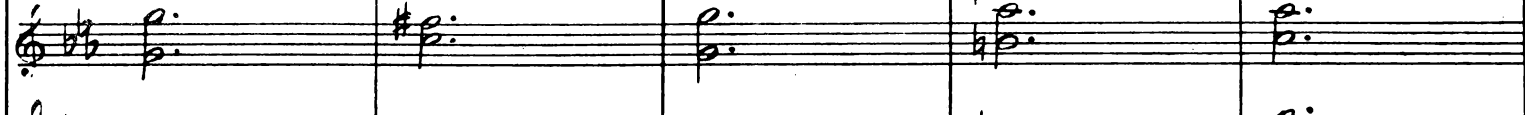
*cresc. - poco - - - a - - - poco*

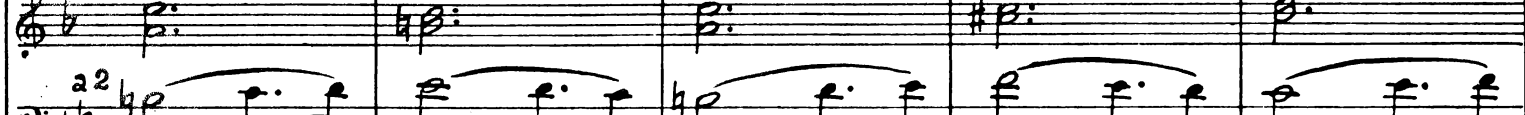
*cre - - - scen -*

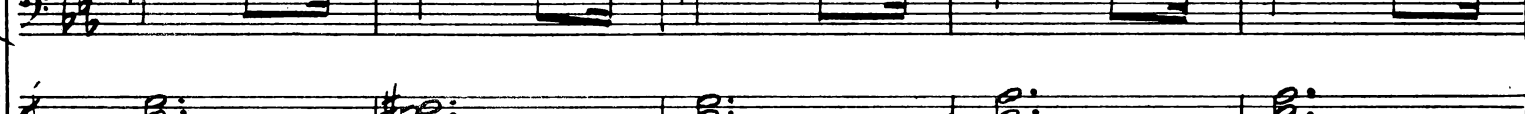
- do - - - - - sempre - - - - - sino - - - - - al - - -

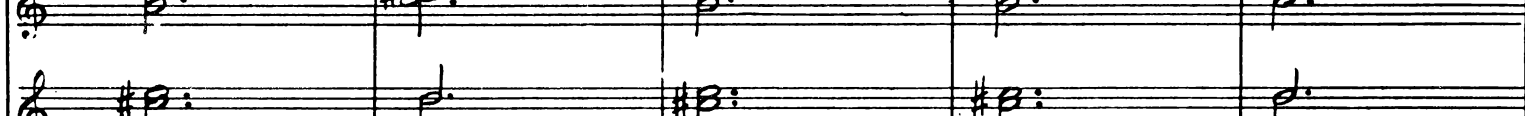
Fl. 

Ott. 

Ob. 

Cl. Sib 

Fg. 

Mib Cor. 

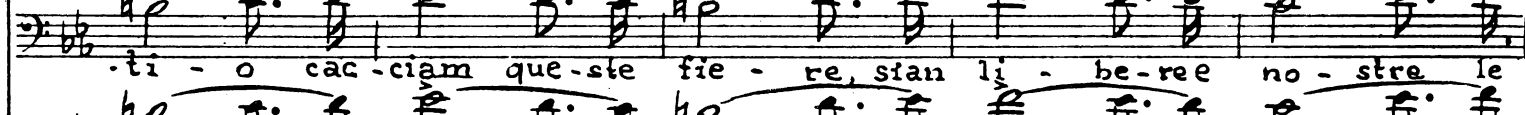
Sib 

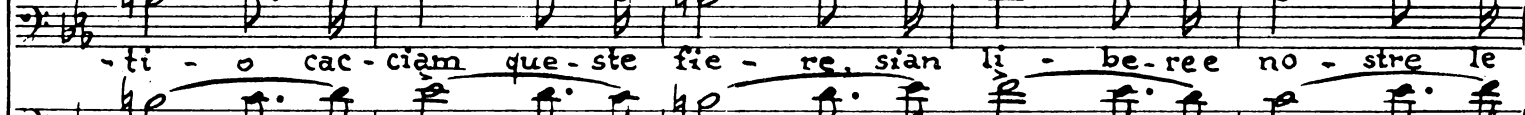
Trb. I. 

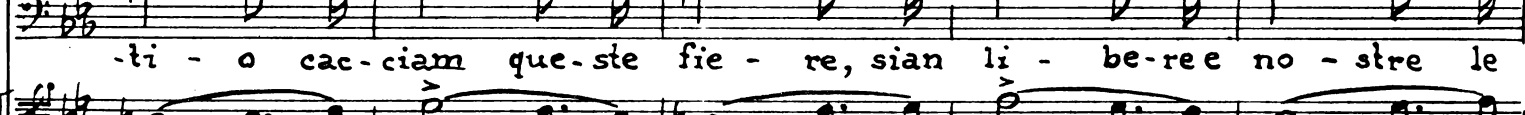
Mib 

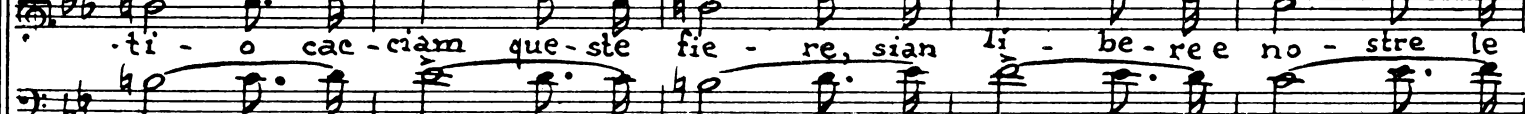
Cmbs. 

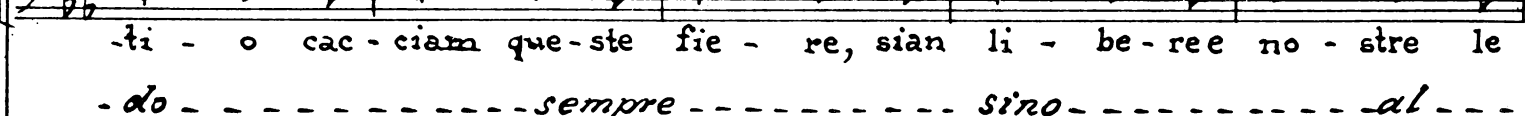
Tp. 

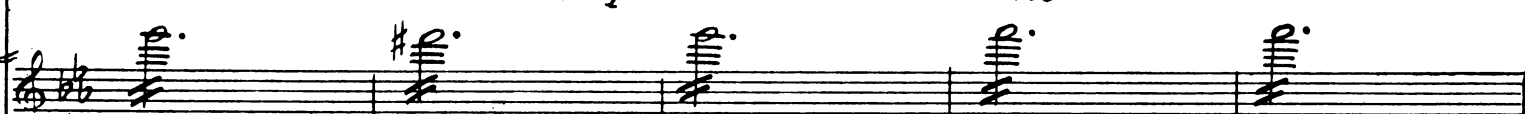
ARRIGO 

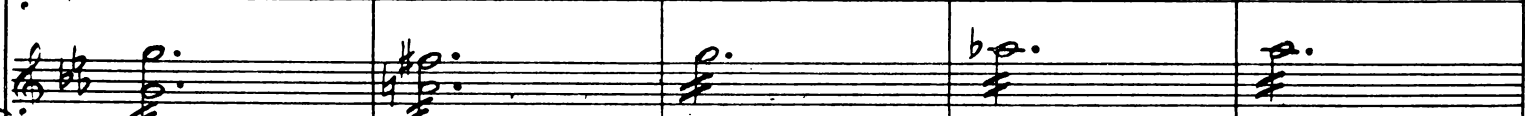
SCUD. 

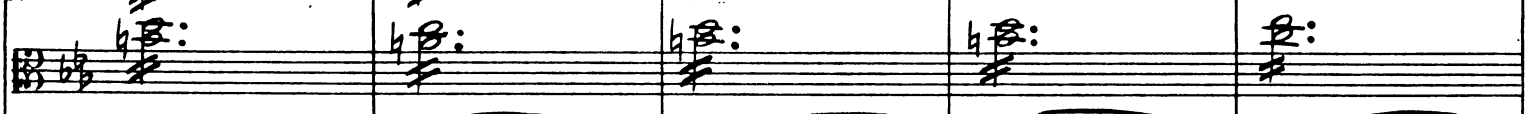
ROL. 

1<sup>a</sup> CONS. 

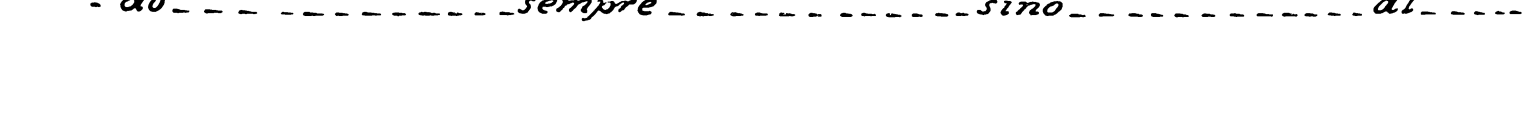
2<sup>a</sup> CONS. 

CORO 

I. 

Vni 

II. 

Vle 

Vc. 

Ch. 

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

*ff tutta forza*

Fl.

Ott.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.

Si b

Trb.  
Mib

Trbn.

Cmb.

Tp.

G.C. e P.

ARRIGO  
SCUD.

ROL.

CORO

*I.º e II.º CONSOLE coi Bassi del Coro*

I.

Vnt

II.

Vle

Vc.  
Cb.

*ff tutta forza*

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 -

16

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmb.

Tp.

G.C. e P.

ARRIGO SCUD.

ROL.

CORO

Do - man - dan ven - det - ta glia - ta - ri spo - glia - ti, le

Do - man - dan ven - det - ta glia - ta - ri spo - glia - ti, le

Do - man - dan ven - det - ta glia - ta - ri spo - glia - ti, le

Do - man - dan ven - det - ta glia - ta - ri spo - glia - ti, le

16

Vni

II.

Vle

Vc. Ch.

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

cre - - - - - scen -

Fl. *p*

Ott.

Ob. *I. p*

Cl. Sib *a2 p*

Fg. *a2 p*

Mib Cor. *a2 p*

Sib *a2 p*

Trb. Mib *I. p*

Cmbs. *p*

Ip.

ARRIGO SCUD. *cresc. .... poco ..... a ..... poco*  
don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

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

CORO *p*  
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 *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

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





*ff tutta forza*

Fl.

Ott.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Mib  
Cor.

Sib

Trh.  
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO  
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.  
Cb.

*ff tutta forza*

*Più mosso*  $\text{♩} = 100$   
*stringendo*

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.  
a2

Mib.  
Cor.  
Sib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO  
SCUD.

ROL.

1<sup>o</sup> CONS.  
2<sup>o</sup> CONS.

CORO

*Più mosso* ( $\text{♩} = 100$ )  
*stringendo*

I.  
Vni

II.  
Vle

Vc.  
Cb.

-tà sì — giu - riam giu - riam far nostre le

-tà sì — giu - riam giu - riam far nostre le

-tà sì — giu - riam giu - riam far nostre le

-tà sì — giu - riam giu - riam far nostre le

-tà sì — giu - riam giu - riam far nostre le

Fl.

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Mib  
Cor.  
Si<sup>b</sup>

Trb.  
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO  
SCUD.

ROL.

1<sup>a</sup> CONS.  
2<sup>a</sup> CONS.

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

no - - stre cit - tà sì - - giu - - riam giu - -

no - - stre cit - tà sì - - giu - - riam giu - -

no - - stre cit - tà sì - - giu - - riam giu - -

no - - stre cit - tà sì - - giu - - riam giu - -

no - - stre cit - tà sì - - giu - - riam giu - -

Fl.

Ott.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.  
Si b

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<sup>o</sup> CONS.  
2<sup>o</sup> CONS.

- riam far no - stre le no - stre cit -

CORO

- riam far no - stre le no - stre cit -

- riam far no - stre le no - stre cit -

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.  
Sib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO  
SCUD.

ROL.

1<sup>a</sup> CONS.  
2<sup>a</sup> CONS.

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

-tà. Giu - riam! giu - riam!

-tà. Giu - riam! giu - riam!

-tà. Giu - riam! giu - riam!

-tà. Giu - riam! giu - riam!

-tà. Giu - riam! giu - riam!

-tà. Giu - riam! giu - riam!

Fl. VUOTA

Ott.

Ob.

Cl.  
Si b a2

Fg.

Mib  
Cor. a2 VUOTA

Si b

Trb.  
Mib a2

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO  
SCUD. VUOTA

giu - riam sì giu - ria - mo giu - riam!

ROL.

giu - riam sì giu - ria - mo giu - riam!

1<sup>o</sup> CONS.  
2<sup>o</sup> CONS.

giu - riam sì giu - ria - mo giu - riam!

CORO

giu - riam sì giu - ria - mo giu - riam!

giu - riam sì giu - ria - mo giu - riam!

I. VUOTA

Vni

II.

Vle

Vc.  
Cb.

**[17]** *All: maxiale Mod.<sup>to</sup> ( $\downarrow=108$ )*

17 *All.<sup>o</sup> marziale Mod.<sup>to</sup> (♩ = 108)*

Fl.

Ott.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.  
Si b

Trb.  
Mib

Trbn.

Cmb.

Tp.

G.C. e P.

ARRIGO  
SCUD.

ROL.

1<sup>o</sup> CONS.  
2<sup>o</sup> CONS.

CORO

I.  
Vni

II.  
Vle

Vc.  
Cb.

*giu - riam!*

*Consoli muovono  
i primi, tengend dietro*

17 *All.<sup>o</sup> marziale Mod.<sup>to</sup> (♩ = 108)*

Fl.

Ott.

Ob.

Cl.  
Si b

Fg.

Mib  
Cor.

Si b

Trb.  
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

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

I.

Vni

II.

Vle

Vc.  
Cb.



Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trh.  
Mib

Trbn.

Cmbs.

Trp.

G.C. e P.

I.

Vni

II.

Vle

Vc.  
Cb.

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.

The musical score is for page 118 and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais (Mib Cor.). The brass section includes Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The percussion section includes Gong/Cymbal and Snare Drum (G.C. e P.). The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The dynamics are marked *mf dim.* for most instruments. The woodwinds and brass play a melodic line with eighth and sixteenth notes, while the strings provide a rhythmic accompaniment. The percussion section is active throughout the piece.

Fl. *3*

Ott. *3*

Ob. *3* *p*

Cl. *3* *p*

Si<sup>b</sup>

Fg. *3* *p*

Cor. *a2* *p*

Si<sup>b</sup> *a2* *p*

Trb. *a3*

Trbn. *3* *p*

Cmb. *p*

Tp. *p*

G.C. e P.

I. Vni

II. Vni

Vle

Vc. Ch.

*e*

Detailed description: This is a page of a musical score, page 119. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si<sup>b</sup>), Bassoon (Fg.), Cor Anglais (Cor. Si<sup>b</sup>), and Trumpet (Trb.). The brass section includes Trombone (Trbn.) and Trombone/Cornet (Cmb.). The percussion section includes Timpani (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 4/4 time with a key signature of two flats (B-flat and E-flat). The woodwinds and brass play active parts with triplets and slurs. The strings are mostly silent, with some activity in the lower strings. Dynamics like *p* (piano) are indicated. There are also performance markings like *a2* and *a3* for the Cor Anglais and Trombone respectively. The page number 119 is in the top right corner.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.  
Sib

Cmbs.

Tp.

Vc.

Cb.

Measure 1: Oboe, Clarinet, and Bassoon play a melodic line with triplets. The Cor Anglais and Contrabassoon play a rhythmic accompaniment. The Contrabass and Trombone play a rhythmic accompaniment. The Oboe, Clarinet, and Bassoon parts are marked with a '3' above the triplet.

Measure 2: The woodwinds continue their melodic line. The brass instruments continue their rhythmic accompaniment.

Measure 3: The woodwinds continue their melodic line. The brass instruments continue their rhythmic accompaniment.

Ob.

Cl.  
Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.

Measure 4: The woodwinds continue their melodic line. The brass instruments continue their rhythmic accompaniment.

Measure 5: The woodwinds continue their melodic line. The brass instruments continue their rhythmic accompaniment.

Measure 6: The woodwinds continue their melodic line. The brass instruments continue their rhythmic accompaniment.

18

Ob.

Cl.  
Si<sup>b</sup>

Fg.

Cmb.

Tp.

Vc.

Cb.

18

Cl.  
Si<sup>b</sup>

Fg.

Cor.  
Mi<sup>b</sup>

Vc.

Cb.

Cl.  
Si<sup>b</sup>

Fg.

Vni I.

Vc.

Cb.

*perdendosi*

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

VUOTA

VUOTA

*pizz.*

## 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  
Clarineti in Do

*p leggero*

Fl.  
Ott.  
Ob.  
Cl.  
Do

Fl.  
Ott.  
Ob.  
Cl.  
Do

Fl.

Ott.

Ob.

Cl.  
Do

Double bar line

Fl.

Ott.

Ob.

Cl.  
Do

Double bar line

20

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fn  
Cor.

Do

Double bar line

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Tru.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Ip.

CORO  
di Donie

Plau-de al-l'ar - ri - vo

Vni  
I.

Vni  
II.

Vle

Vc.

Cb.



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.

I.  
Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.  
Do

Fa  
Cor.  
Do

CORO  
di Donne

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

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.  
Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

CORO  
di Donne

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

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

CORO  
di Donne

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

I.  
Vni

II.

Vle

Vc.

Cb.

arco

The musical score is for page 127. It features a woodwind section with Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The strings consist of Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal soloists: a Soprano (Cor. Fa) and an Alto (Cor. Do). The vocal soloists and the Chorus of Women (CORO di Donne) sing the lyrics: "si lie - ta vi - sta, co - me da sce - na". The woodwinds and strings provide accompaniment. The Flute and Oboe play a melodic line in the first measure, which is then taken up by the Clarinet and Bassoon. The strings play a rhythmic pattern. The vocal soloists and the Chorus of Women enter in the second measure with the lyrics.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

CORO  
di Donne

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

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*pizz.*

*pizz.*

*pizz.*

*a 2*

*a*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

CORO  
di Donne

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

I.

Vni

II.

Vle

Vc.

Cb.

arco

arco

arco

Detailed description: This is a page of a musical score, page 129. It features a woodwind section with Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). A string section includes Violin I (Vni), Violin II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled 'CORO di Donne', has a line of music with Italian lyrics. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The vocal soloist enters with the lyrics '-fet - to, t'ar-de nel pet - to i - ta - lo cor!'. The string section is marked 'arco' (arco) in the final measure of the system.

21

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fn  
Cor.  
Do

21

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*punta d'arco*

*arco*

*pppp*

*punta d'arco*

*pppp*

Fl.

Ob.

Cl.  
Do

Fg.

Fn  
Cor.  
Do

CORO  
di Donne

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

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

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*arco*

*(pizz.) pp*

*(pizz.) pp*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fr.  
Cor.

Do

*a 2*

CORO  
di Donne

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

I.

Vni

II.

Vle

Vc.

Cb.

*a*

Detailed description: This is a page of a musical score, page 131. It features a variety of instruments and a vocal soloist. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), French Horn (Fr. Cor.), Trumpet (Do), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist is a female chorus member (CORO di Donne). The score is written in 4/4 time. The key signature has one flat (B-flat). The music is in Italian. The lyrics are: "for - ti, cui si com - met - to - no le no - stre". The score is divided into four measures. The first measure shows the Flute, Oboe, Clarinet, Bassoon, French Horn, and Trumpet playing. The second measure shows the Flute, Oboe, Clarinet, Bassoon, French Horn, and Trumpet playing. The third measure shows the Flute, Oboe, Clarinet, Bassoon, French Horn, and Trumpet playing. The fourth measure shows the Flute, Oboe, Clarinet, Bassoon, French Horn, and Trumpet playing. The vocal soloist enters in the second measure. The Violin I and Violin II parts are marked with "I." and "II." respectively. The Viola part is marked with "Vle". The Violoncello part is marked with "Vc.". The Contrabass part is marked with "Cb.". The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

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.

Fn  
Cor.

Do

CORO  
di Donne

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

I.  
Vni

II.

Vle

Vc.

Ch.

*4*

Detailed description: This page of a musical score contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes French Horn (Fn) and Cor Anglais (Cor. Do). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The vocal soloists are the Coro di Donne. The lyrics 'ro - se cor - ron fe - sto - se le don - ne an -' are written below the vocal staff. The score is in 4/4 time, with a key signature of one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the vocal soloists sing a melody. The page number 133 is in the top right corner.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

CORO  
di Donne

-cor, cor - ron fe - sto - se

I.  
Vni.

II.  
Vni.

Vle  
*arco*

Vc.  
*arco*

Cb.  
*arco*

Detailed description: This is a page of a musical score, page 134. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Fa) and Trombone (Cor. Do). The string section includes Violin I (Vni. I), Violin II (Vni. II), Viola (Vle), Violoncello (Vc.), and Double Bass (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 3/4 time with a key signature of one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The vocal soloist has a melodic line with a long note on 'fe' and a trill on 'sto'. The brass instruments play a supporting role with sustained notes and some rhythmic patterns.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

CORO  
di Donne

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

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 135. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes French Horns (Cor.) in F major and D major. The string section includes Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled 'CORO di Donne', is also present. The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal line has lyrics in Italian: 'le don - ne an - cor, cor - ron fe -'. The woodwinds and strings play complex rhythmic patterns, while the brass provides harmonic support. The vocal soloist enters with a melodic line.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

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

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

CORO  
di Donne

-cor an - cor an - cor, corran le donne ancor.

I.  
Vni

II.

Vle

Vc.

Ch.

The musical score for page 137 features a variety of instruments and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) provide a rich orchestral texture. The brass section (Trumpets, Trombones) adds power and grandeur. The vocal soloist, a female voice (CORO di Donne), enters with the lyrics "-cor an - cor an - cor, corran le donne ancor." The score is written in a major key with a 4/4 time signature. The vocal line is marked with a "a 2" indicating a second ending. The instrumental parts are complex, with many notes and rests, suggesting a fast and intricate piece.

## Scena e Cavatina

LIDA

22 *Recitativo*

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

Contrabbassi

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

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

*p*

*Andante*

Fg. *pp*

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

*Andante*

I. Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

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

*LIDA*

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

*I.* *Vni*

*II.*

*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.* *p*

*Vle* *p*

*Vc.* *Cb.* *p*

*LIDA*

-lor, confor - to, conforto il pian -

*Adagio*

*I.* *Vni*

*II.*

*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

-sten - za ăa me — fu - ne - sta... *portando la voce* *dolce* *ē* la tom - ba il mi - o so -

I.

Vni

II.

Vle

Vc.  
Cb.

Cl.  
Do

LIDA

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

I.

Vni

II.

Vle

Vc.  
Cb.

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.

Cl.  
Do

Fg.

LIDA

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

*lunga* *rall.-----* *cresc.*

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

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

*p*

*dolciss.*

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

I.

Vni

II.

Vle

Vc. Cb.

Cl. Do

Fg.

LIDA

*legg.*

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

I.

Vni

II.

Vle

Vc. Cb.

*d*

*pp*

24 *Allegro agitato mosso* (♩ = 72)

Cl. No. *pp*

Fg. *pp*

LIDA -rir!

24 *Allegro agitato mosso* (♩ = 72)

I. Vni *pp*

II. *pp*

Vle *pp*

Vc. Ch. *pp*

Fl. *p*

Cl. No. *p*

Fg. *p*

Cor. *p*

LIDA (*indignata a veder Marcovaldo*)  
Che,... Si-gnor! tu qui?... tu stes - so?

MARCOV. Del - - la

I. Vni *p*

II. *p*

Vle *p*

Vc. Ch. *p*

Fl. *I.*

Cl. *I.*

Do

Fg. *I.*

Fn

Cor.

Do

MARCOV.

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

I. Vni

II.

Vle *Unite*

Vc.

Cb.

Fl.

Cl. *I.*

Do

Fg. *I.*

Fn

Cor.

Do

LIDA

MARCOV.

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

(fremente di sdegno)

E tu ar-

I. Vni

II.

Vle *div.*

Vc.

Cb.

Fl.

Cl.  
Do

Fg.

Cor.  
Do

LIDA

- di - - sci, ingra - - ta - men - te, sguar - dia l'zar frattan - to au.

I.  
Vni.

II.

Vle

Vc.

Cb.

Fl.

Cl.  
Do

Fg.

Cor.  
Do

LIDA

MARCOV.

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

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

I.  
Vni.

II.

Vle

Vc.

Cb.

(in atto d'allontanarsi) 25

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

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

25

I. *f*

Vni *f*

II. *f* *pp*

Vle *f*

Vc. *f*  
Cb.

Fl. *p*

LIDA -be - ne?...

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

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*  
Cb.



Fl.

LIDA

IMELDA

Par-la... Ciel!.. chi

spo-so... Ei vie-ne... e lo se-gue...

I.

Vni

II.

Vle

Vc.

Fl.

Ob.

Cl.

Do

Fg.

LIDA

ma-i? Chi?.. ri-son - di...

IMELDA

Ar-

I.

Vni

II.

Vle

Vc.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.  
Fa - Do

LIDA

IMELDA

E - gli vi -

- ri - go! Ah

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.

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

IMELDA  
sì... (parlante)

MARCOV.  
(Quel no-me la scu-o - te-a!...

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
I.

Cor.  
Fa

LIDA

IMELDA

Vni  
I.

Vni  
II.

Vle

Vc.

Cb.

*poco...*

*qui*

*fia ver?..*

*lo ri-ve -*

*con estrema gioia a piacere*

*sottovoce*

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

*ppp*

*ppp*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trbn. I, II

Trbn. III

Cmbs.

Tp.

LIDA  
-drö?...

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

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

Fl. *tr*

Ob. *tr*

Cl. *tr*

Cor. *p a2*

*p*

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

I. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *tr*

Ob. *I. tr*

Cl. *I. tr*

Cor. *a2*

I. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob. I.

Cl. I.  
Do

Fr.  
Cor.  
Do

LIDA

*f*

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

I.  
Vni

II.

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Cl. I.  
Do

LIDA

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

I.  
Vni

II.

Vle

Vc.

Cb.

27

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

LIDA

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

27

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Cl.  
Do

LIDA

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

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Cor.  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

LIDA

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

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Ob. *I. II.*

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*

*Fa* Cor.

*Do*

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

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*

Ob. *pp*

Cl. *I.*

Do. *cresc.*

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.

28

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn. I, II

Trbn. III.  
Cinbs.

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.  
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Trb.  
Do

Trbn. I. II

Trbn. III.  
Cmbs.

Tp.

IMELDA

MARCOV.

CORO

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

-ce-da il suo do-lor sì le con-ce-da il suo do-lor il suo do-

-gre-ti del tuo cor sì i se-gre-ti del tuo cor, leg-ge-rò nel tuo sem-

-ce-da il suo do-lor sì le con-ce-da il suo do-lor il suo do-

29

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

En  
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

I.  
Vni  
II.

Vle

Vc.

Cb.

*p* *dim.* *p*

Cl.  
Do

I. 3 3 3 3

...sempre... pp

LIDA

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

Vni

I. 3 3 3 3

...sempre... pp

II. 3 3 3 3

Vle

Vc.

Ch.

pp

Fl.

Cl.  
Do

I. 1.

LIDA

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

Vni

I. 3 3 3 3

II. 3 3 3 3

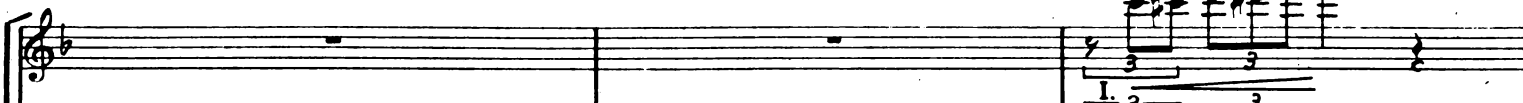
Vle

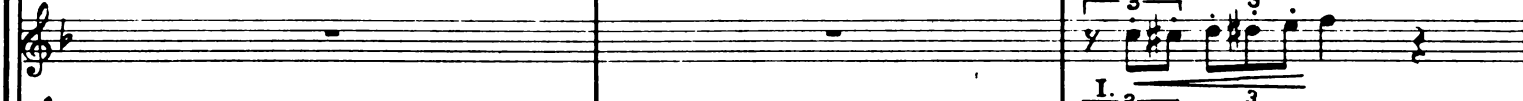
Vc.

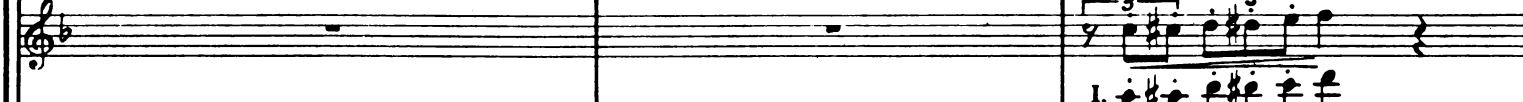
Ch.

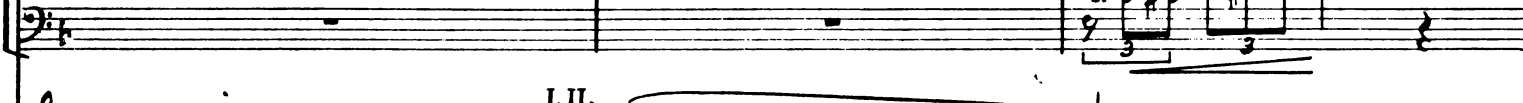
tr

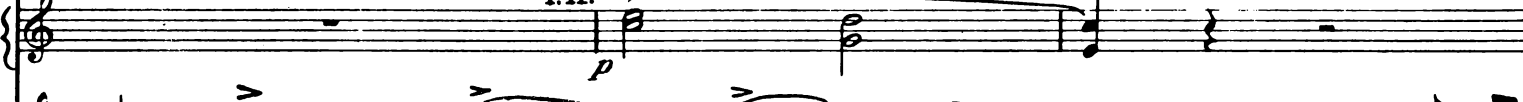
30

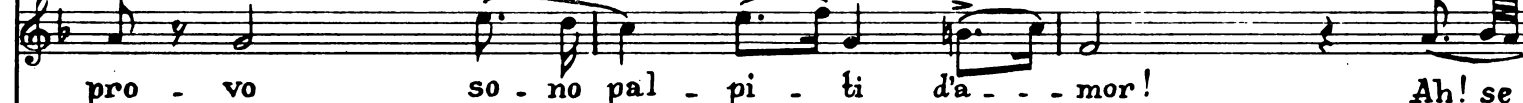
Fl. 

Ob. 

Cl.  
D $\flat$  

Fg. 

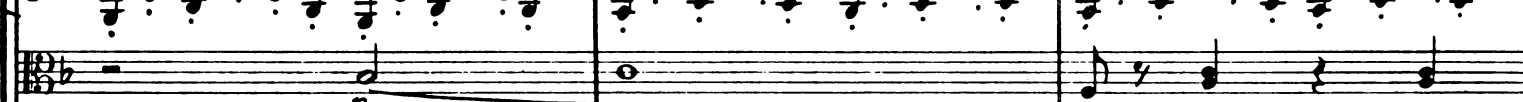
Cor.  
Fa 

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

30

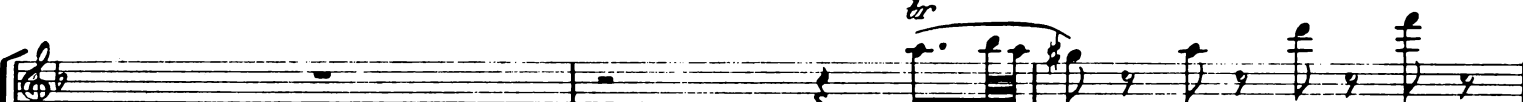
I.  
Vni 

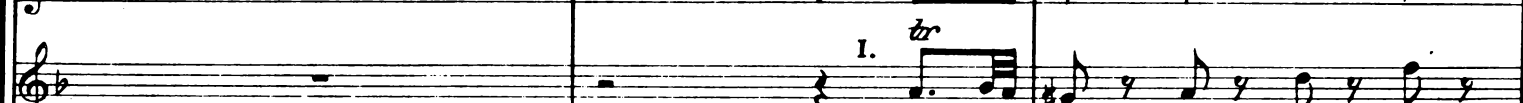
II. 

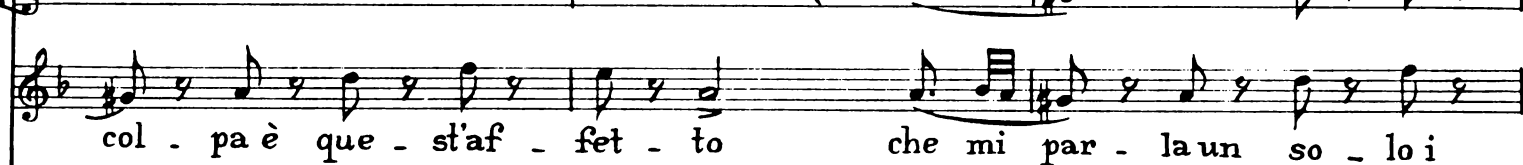
Vle 

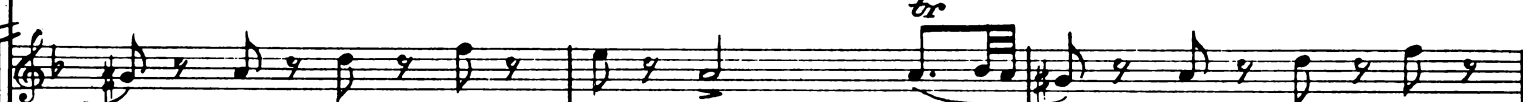
Vc. 

Cb. 

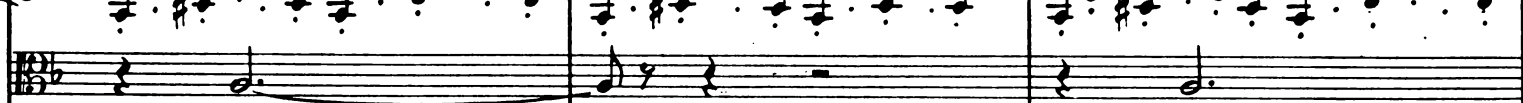
Fl. 

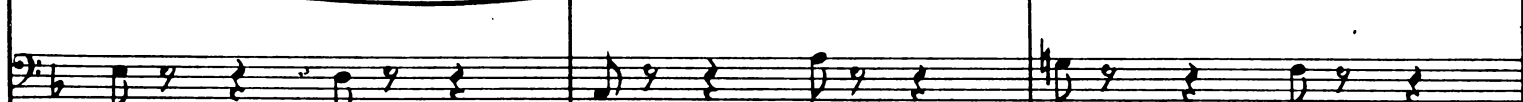
Cl.  
D $\flat$  

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

I.  
Vni 

II. 

Vle 

Vc. 

Cb. 



Fl.

Ott.

Ob.

Cl.

Do

Fa

Cor.

Do

Trb.

Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.

LIDA

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

I.

Vni

II.

Vle

Vc.

Cb.

I.

Ob.

Cor.  
Fa

I. II.

*p*

LIDA

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

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

Fa

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.

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*

Do

Trb. Do

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

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

Vni

II. *cresc.* 3 3 3

Vle

Vc.

Cb.

31

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn. I, II.

Trbn. III.  
Cmbs.

Tp.

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

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

MARCOV.  
Le - g - 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.

Fr.  
Cor.  
Do

Trb.  
Do

Trbn. I. II

Trbn. III.  
Cmbs.

Tp.

LIDA

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

IMELDA

- ce - da il suo do - lor, par che tre - - - gua un bre - ve i - stan - te le con -

MARCOV.

- ti del tuo cor, leg - gerò nel tuo sembian - - - - - te i se gre - - - -

CORO

- ce - da il suo do - - lor, par che tre - - - - - gua un bre - ve i - stan - te le con -

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
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.

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

Musical score for page 171, featuring orchestral and vocal parts. The score includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais), brass (Trumpet, Trombone, Tuba, Horns), strings (Violins I & II, Viola, Violoncello, Double Bass), and vocal soloists (LIDA, IMELDA, MARCOV.) and a Chorus (CORO). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *p* (piano) and *α2* are indicated. The vocal parts have lyrics in Italian.

Lyrics for LIDA: do - lor!)  
 Lyrics for IMELDA: -lor il suo do - lor!)  
 Lyrics for MARCOV.: -gre - ti del tuo cor!)  
 Lyrics for CORO: -lor il suo do - lor!)

This musical score page, numbered 172, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Bassoon (Fg.), and Cor Anglais (Cor. *En* and *Do*). The brass section consists of Trumpet (Trb. *Do*), Trombone I and II (Trbn. I. II.), Trombone III and Contrabass (Trbn. III. Cmb.), and Trumpet (Tp.). The string section includes Violin I and II (Vni I. II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one flat (B-flat) and a common time signature (C). The woodwinds and strings enter with a forte (*f*) dynamic. The woodwinds play a series of eighth notes, while the strings play a rhythmic pattern of eighth notes. The bassoon (Fg.) has a melodic line with triplets. The Cor Anglais (Cor.) has a melodic line with a *a2* marking. The trumpet (Tp.) has a melodic line with a *f* dynamic. The violin (Vni) and viola (Vle.) have melodic lines with triplets. The violoncello (Vc.) and contrabass (Cb.) have a melodic line with a *f* dynamic. The score ends with a double bar line.



## 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 *p*

II. Violini *p*

Viole *p*

Violoncelli *p*

Contrabbassi *p*

*ROL.* (*presto*)

-vi-da la gio - ia del cor mi-o... Vi-vel'a-mico la-grima-to, co-tanto! Ec-co-lo...

I. Vni

II. Vni

Vle

Vc.

Ch.

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

ROL. Ciel! che fu?... tremi!... scolori!... (osservando Lida e Arrigo) (prestissimo)

MARCOV. (No, non m'in-

I. Vni *f* *p*

II. *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. - fanno...)

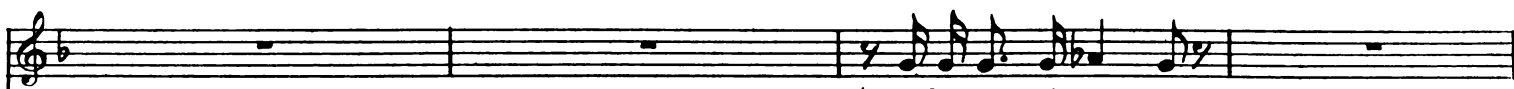
I. Vni *pp*

II. *pp*

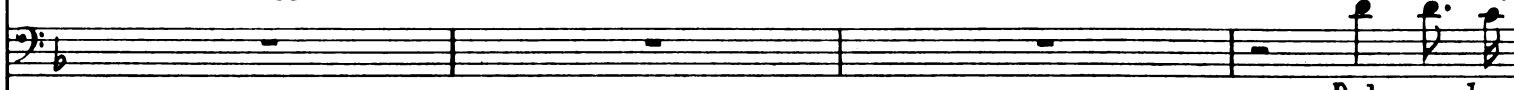
Vle *pp*

Vc. *pp*

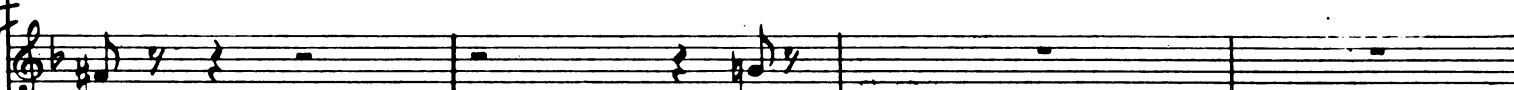
Ch. *pp*

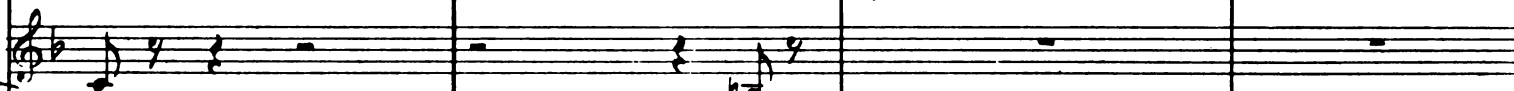
LIDA  (Qual terror m'inva - se!..)

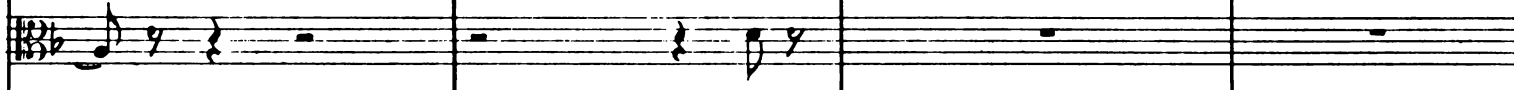
ARRIGO  sen...ma passeggiar... Lo ve-di cessò. (accennando Lida)

ROL.  Del pa-dre

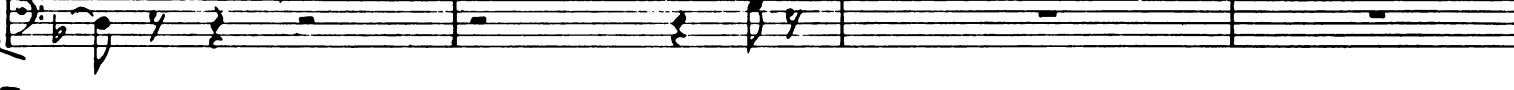
MARCOV.  (Men-ti-sci!)

I. Vni 

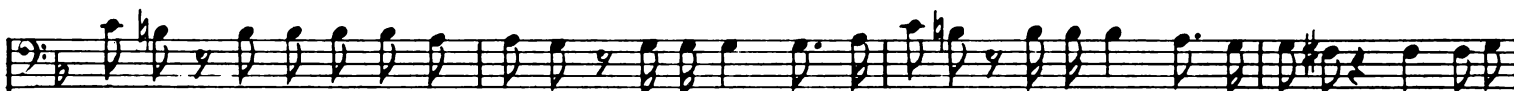
II. Vni 

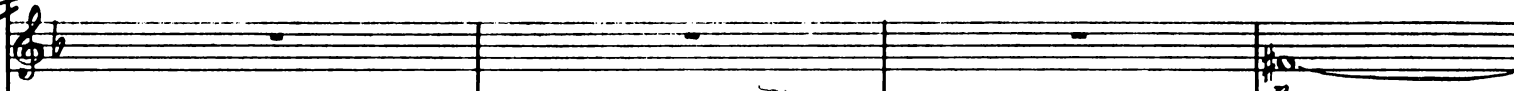
Vle 

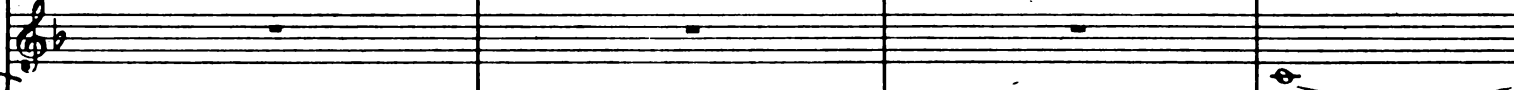
Vc. 

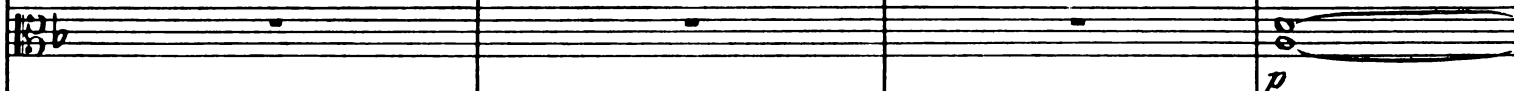
Ch. 

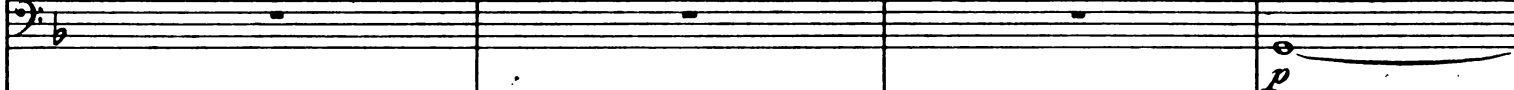


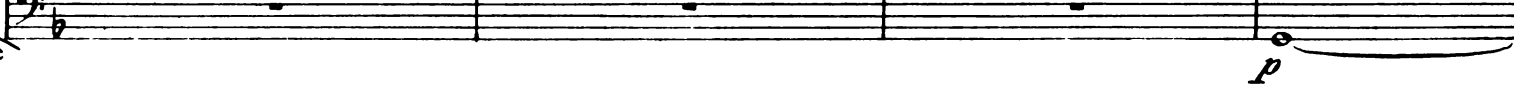
ROL.  su-o nell'ospi.ta-li ca-se, messaggier di Ve-ro-na, soggiorna-sti-al-tra volta, or dell'a-

I. Vni  *p*

II. Vni  *p*

Vle  *p*

Vc.  *p*

Ch.  *p*

32

*Allegro*

*interno*

Trb. *Do*

Tmb.

*p* *cresc.*

*p* *cresc.*

ROL.

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

- 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 uncenno 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.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*  
Do

Fg. *ff*  
a<sub>2</sub>

Cor. *ff*  
Fa

Sib. *ff*  
a<sub>2</sub>

Trb. *ff*  
Mi b

Trbn. I. II. *ff*

Trbn. III. *ff*  
Cmbs.

Tp. *ff*  
Sib - Fa

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

*Allegro* ♩ = 120

I. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.  
*Do*

Fg.

*Fa*  
Cor.

*Si b*

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.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes French Horns (Fa, Cor.), Trumpets (Trb. Mi b), Trombones I and II (Trbn. I. II), Trombone III and Contrabass (Trbn. III. Cmbs.), and Tuba (Tp.). The string section includes Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The vocal soloist ARRIGO has lyrics in Italian: "E ver?.. Sei d'al tri?.. Ed". The score is written in 4/4 time with a key signature of one flat (B-flat). The woodwinds and brass are mostly resting, while the strings and the vocal soloist are active. The strings play a rhythmic pattern of eighth and sixteenth notes, marked with a forte (f) dynamic. The vocal soloist has a melodic line with some rests.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Sib

Trb.  
Mib

Trbn. I, II.

Trbn. III.  
Cmbs.

ARRIGO

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

col canto

I.

Vni

II.

Vle

Vc.

Ch.



Cl.  
Do

Fg.

ARRIGO

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

I.  
Vni

II.

Vle

Vc.

Ch.

ARRIGO

tu? Per cre - dere a ve - ri-tà sì or.

I. Vni *pp* *tr*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

ARRIGO

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

*f*

I. Vni

II. Vni

Vle

Vc.

Cb.

ARRIGO

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

34

I. Vni

II. Vni

Vle

Vc.

Cb.

183

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Si b

Trb.  
Mi b

Trbn. I. II

Trbn. III.  
Cmbs.

Tp.

ARRIGO

tar. di? dil-lo... Ah! che tardi?.. che tardi?.. uc -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

35

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

Sib

Trb.  
Mi b

Trbn. I, II

Trbn. III  
Cmbs.

Tp.

LIDA

ARRIGO

*dolce*

Spen - to unfa - lla - ce an - nun - zio ti

- ci - di - miè pie - tà, è pie - tà!

35

*molto leggero*

I.

Vni

II.

Vle

Vc.

Ch.

*pp*

*pp*

*pp pizz.*

*p*

*pizz.*

*p*

*tr*

*tr*

Fl.

Cl.  
Do

Fg.  
I.

LIDA

*p*

dis - - - se in a - spra 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. *p*

Cor. *p*

LIDA

Ei fra gli estre - - - mia - ne - - - li - ti for - mò le mie ri -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. *p*

Fg.

Cor. *p*

Sib.

LIDA

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

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ob. *I.*

Cl. *Do* *p*

Fg. *a 2* *p*

Cor. *a 2*

Si b *a 2*

Cmb. *p*

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

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *arco*

Cb. *arco* *p*

36

Fl.

Ob.

Cl.  
Do

Fg.

Fa

Cor.

Sib

LIDA

ARRIGO

ni-ma più del-la mia non ha!

(in tono di virulenta ironia)

Quanto la nuo-vain-fa-usta di

36

I.

Vni

II.

Vle

Vc.

Cb.

pp

tr

pp

pp

pp

pp



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

Fg.

Cor. *F<sub>a</sub>*

ARRIGO

*(sempre più ironico)*

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

I. Vni

II. Vni

Vle

Vc.

Cb.



I. Cor. *F<sub>a</sub>*

ARRIGO

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

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. *D $\flat$*

Fg.

Cor. *Si $\flat$*

Trbn. I. II.

Trbn. III. Cmb.

Trp.

LIDA

*(singhiozzante)*  
Ar. ri - go...

ARRIGO

prova il su-bi-to I-me-ne! E fe - de n'ebbi da te... rammentalo....

I. Vni

II. Vni

Vle

Vc.

Ch.

Fig. *a2*

LIDA

ARRIGO

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

(coprendosi il volto con ambo le mani)

Ahi

37

I. Vni

II. Vni

Vle

Vc.

37

Fl.

Ott.

Ob.

Cl.  
D $\flat$

Fg.

F $\sharp$   
Cor.

Sib

Trb.  
Mib

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

LIDA

ARRIGO

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

mi - - se - ra!

(furente)

Parla... rispondi a-desso... Scolparti

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 - spon-di-mi. Lo stil dè-re-i ec - co! in al-trui ri -

*con forza*

I.

Vni

II.

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Si b

Trbn.  
I, II

Trbn. III.  
Cinbs.

Trbn.

LIDA

ARRIGO

Sei tre-men-do, in-e-so-ra-bi-le

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

Vni

II.

Vle

Vc.

Cb.

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Fa  
 Cor.  
 Sib  
 Trb.  
 Mi b  
 Trbn. I. II.  
 Trbn. III.  
 Cmbs.  
 Tp.  
 LIDA  
 più del mio fa - to an - cor! (in atto d'allontanarsi) M'o di... (nel colmo dell'ira)  
 ARRIGO  
 Spergiura!... Va... tu mi de - stior  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

This musical score page, numbered 196, contains two systems of staves. The first system includes staves for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), French Horn (Cor.), Trombone in B-flat (Trbn. I.II.), Trombone in B-flat (Trbn. III. Cmb.), Trumpet (Tp.), and a vocal line for ARRIGO. The second system includes staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.).

**First System:**

- Fl.**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Ott.**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Ob.**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Cl. Do**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Fg.**: Bass clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Cor.**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Trbn. I.II.**: Bass clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Trbn. III. Cmb.**: Bass clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- Tp.**: Bass clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests.
- ARRIGO**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by rests. The vocal line begins with the text "-ror!".

**Second System:**

- Vni I.**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by a series of eighth notes, then a half note, and finally a quarter note. Dynamics: *ff*, *dim.*, *p*, *pp*.
- Vni II.**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by a series of eighth notes, then a half note, and finally a quarter note. Dynamics: *ff*, *dim.*, *p*, *pp*.
- Vle**: Treble clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by a series of eighth notes, then a half note, and finally a quarter note. Dynamics: *ff*, *dim.*, *p*, *pp*.
- Vc.**: Bass clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by a series of eighth notes, then a half note, and finally a quarter note. Dynamics: *ff*, *dim.*, *p*, *pp*.
- Cb.**: Bass clef, key signature of two flats. Starts with a whole note chord of B-flat and E-flat, followed by a series of eighth notes, then a half note, and finally a quarter note. Dynamics: *ff*, *dim.*, *p*, *pp*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with *dim.* (diminuendo) indicating a gradual decrease in volume.



38

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

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

38

*un poco marcate*

I. *p*

Vni *p*

II. *p*

Vle *pizz. p*

Vc. *pizz.*

Ch.

Ob. I.

Cl. *p*

Do *p*

Fg. *p*

LIDA *A co - si lun - - - go*

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

I.

Vni

II.

Vle

Vc.

Ch.

Ob.

Cl.  
D<sub>o</sub>

Fg.

Cor.  
F<sub>a</sub>

LIDA

ARRIGO

I.

Vni

II.

Vle

Vc.

Cb.

stra - zio reg - ger può dun - que un cor?.. No,  
Per me la vi.ta è or.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

LIDA

ARRIGO

I. II.

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

- ri - bi - le... nel cam - - - po a morte io cor - ro... Ah! In

I.

II.

Vle

Vc.

Cb.

arco

arco

Cl. D $\flat$

Fg.

*largo spiegato p*

ARRIGO

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

I. Vni

II. Vni

Vle

Vc.

Ch.

Ob.

Cl. D $\flat$

Fg.

ARRIGO

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

I. Vni

II. Vni

Vle

Vc.

Ch.

*Più animato*

Fl. *p*

Ob. *p*

Cl. *p*

Do *p*

Fg. *a2 p*

Cor. *p*

Sib *p*

Cmbs. *p*

LIDA *p*  
 Son re - - - a,, pu - ni - - - sci - mi... quel

ARRIGO *p*  
 san - gue il sanguemio da te!...

**39** *Più animato*

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *I.*  
 Ott.  
 Ob.  
 Cl. *Do*  
 Fg. *a2*  
 Cor. *Fa*  
 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. Vni  
 Vle  
 Vc.  
 Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Sib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

LIDA

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

I.  
Vni

II.  
Vle

Vc.

Cb.

*allarg. col canto*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

D<sub>o</sub>

Fg. *ff* *p*

Cor. *ff* *pp* *a2*

Sib

Trb. *ff*

Mib

Trbn. I, II. *ff*

Trbn. III. *ff*

Cmbs.

Tp. *ff*

LIDA  
piè! Son re - - - a son re - - - 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 *ff* *p*

Vc. *ff* *p*

Ch. *ff* *pp*

Fg. *I. II. a2*  
 Cor. *Fa*  
 LIDA  
 ARRIGO  
 - ni - sci - mi... me - - - glio me - glio è spirar - ti al piè!  
 T'a - ma - - - i, t'a.

40 *I. Tempo**un po' marcate*

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

Ob.  
 Cl.  
 Do  
 Fg.  
 ARRIGO  
 mai qual an - - - ge - lo, or qual demon t'ab.

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.



I.

Ob.

Cl.  
Do

Fg.

LIDA

ARRIGO

A co - sì lun - go stra - zio

- bor - ro!...

I.

Vni

II.

Vle

Vc.

Cb.

I.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

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.

Vle

Vc.

Cb.

Ob. I.

Cl. I.

Do

Fg. I.

Cor. I. II.

Fa

LIDA

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

ARRIGO

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

I. Vni

II.

Vle

Vc. arco

Cb. arco

*p*

Cl. Do

Fg.

LIDA

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

ARRIGO

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.

Fn

Cor.  
Si b

Trb.  
Mi b

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.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Si b

Trb.  
Mi b

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

LIDA

ARRIGO

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

- 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 $\flat$   
 Fg.  
 Cor.  
 Sib  
 Trb.  
 Mib  
 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 sangue mi da te da te il

Fl.

Ott.

Ob.

Cl.  
D<sub>n</sub>

Fg.

Cor.  
F<sub>a</sub>  
Sib

Trb.  
Mib

Trbn. I, II.

Trbn. III.  
Cmbs.

Tp.

LIDA

ARRIGO

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

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.  
 Cor.  
 Fa  
 Si b  
 Trb.  
 Mi b  
 Trbn. I. II.  
 Trbn. III.  
 Cmbs.  
 Tp.  
 LIDA  
 son re - - - a!  
 (Arrigo la respinge ed esce velocemente; ella  
 si allontana nella più viva desolazione.)  
 ARRIGO  
 -ror! mi de - - - sti or-ror!  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon, Cor Anglais in F and B-flat) and brass section (Trumpet in B-flat, Trombone I & II, Trombone III and Contrabass, Tuba) are in the upper staves. The string section (Violins I & II, Viola, Violoncello, Double Bass) is in the lower staves. Two vocal soloists, LIDA and ARRIGO, are positioned above the strings. The score is in common time (C) and features a key signature of one flat (B-flat). The woodwinds and brass play sustained chords and single notes, while the strings provide a rhythmic accompaniment with sixteenth-note patterns. The vocal soloists have melodic lines with lyrics in Italian. Dynamic markings include *ff* (fortissimo) and hairpins for crescendo and decrescendo.

This musical score page, numbered 212, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Fa). The brass section includes Trumpets (Trb. and Trbn. I, II, III), Trombones (Trbn. I, II, III), and Tuba (Tp.). The string section includes Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with two flats and common time. It features a variety of musical notations, including whole, half, quarter, and eighth notes, rests, and dynamic markings like *f* and *ff*. The woodwinds and strings play sustained notes or rhythmic patterns, while the brass instruments have more active parts with many notes and rests. The page concludes with the text *FINE DELL'ATTO I.*

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

*FINE DELL'ATTO I.*