

V. Scena ed Aria Mina

*Nel centro è una croce con gradini; a destra la porta d'un tempio internamente illuminato, a cui si ascende per grandiosa scala; a sinistra più in fondo si vede il castello. La luna fiocamente rischiarò le tombe qua e là ombreggiate da secolari cipressi. Una tra quelle è recente.*

Largo (♩=56)

Flauto

Oboi

Clarineti in Do

Fagotti

Corni in Fa

Trombe in Sib

Tromboni

Cimbasso

Timpani

MINA

Largo (♩=56)

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

I. Vni II. Vle Vc. Cb.

pp

This system contains the first five staves of the score. It features two Violin parts (I and II), Viola, Violoncello, and Contrabasso. The music is in a minor key and includes several triplet markings. A dynamic marking of *pp* is present at the beginning of the first measure.

I. Vni II. Vle Vc. Cb.

This system continues the string parts from the previous system. It includes two Violin parts, Viola, Violoncello, and Contrabasso. The notation features various triplet and sixteenth-note patterns.

Fl. Ob. Cl. Da. Fg. Fa Cor. Fa

*cresc.*

This system contains the woodwind and brass parts. It includes Flute, Oboe, Clarinet in D, Bassoon, Fagotto, and three parts of Horns (Fa, Cor., Fa). A dashed line with the word *cresc.* spans across the top of the system. The Flute part has a first ending bracket labeled 'I.' and a dynamic marking of *p*.

I. Vni II. Vle Vc. Cb.

*cresc.*

This system continues the string parts. It includes two Violin parts, Viola, Violoncello, and Contrabasso. A dashed line with the word *cresc.* spans across the top of the system. The music features complex rhythmic patterns and triplet markings.

Fl. *a2*  
Ob. *3 a2*  
Cl. *a2 3*  
Do  
Fg. *3*  
Fa *3*  
Cor. *3*  
Fa *3*  
Trb. *3*  
Si b *p*  
Trbn. *p*  
Imbs. *3 p*  
I. *3*  
Vni *3*  
II. *3*  
Vle *3*  
Vc. *3*  
Cb. *3*

Ob. *1* *I. p 3 3*  
Vni I. *1* *pp 3 3*  
Vni II. *pp*  
Vle *pp*  
Vc. Cb. *pp 3 3*

I.

Ob.

Cl.  
Do

Fg.

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Fa

Trb.  
Si ♭

Trbn.

Cmbs.

MINA

*(dal fondo a sinistra agitatissima)*

Oh cie - lo!..

I.

Vni

II.

Vle

Vc.  
Cb.



*a te 1<sup>po</sup>*

MINA

do-ve son i - o!.. Qui mi tra-sci - nairresisti - bil possa!..

I. Vni

II. Vni

Vle

Vc.

Cb.

**2** Poco più mosso (♩ = 96)

Trb. Si b

Trbn.

MINA

Qui della morte è il re-gno... tut-to è or - ro - re!.. in

**2** Poco più mosso (♩ = 96)

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

o - gni tom - ba scul - to in ci - fre spa - ven -

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

to - se il mio de - lit - to io leg - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

MINA

- go!... Il mur - mu-re d'o - gn'au - - ra

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

MINA

mi par vo - - ce che un rimpro - - ve - - ro

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I.

Ob.

Cl. Do I.

Fg. I.

Fa

Cor. Fa

Trb. Si b

Trbn.

Cmbs.

MINA *(s'aggira barcollando tra i sepolcri)*  
tuo-ni! Ah! di mia

I. Vni

II. Vni

Vle

Vc.

Cb.

*ff*

3 I. Tempo

Fl. I. *pp* *dolce*

Ob. I. *pp* *dolce*

MINA  
madre è questo il santo a-vello!... El - - - la si

3 I. Tempo

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. I. *pp*

Ob. I. *pp*

Fg. *pp*

MINA  
pu-ra ed i - o!.. Ma-dre!.. Madre, soc-

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

*MINA*  
- cor - ri, soc - cor - ri al do - lor mi - - - o.

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

**4** Largo  $\text{♩} = 56$

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

Sord.  $\text{pp}$   $\text{A}^6$

**4** Largo  $\text{♩} = 56$

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

Sord.  $\text{pp}$   $\text{A}^6$

Un solo I. Vno  
Un solo II. Vno  
Una Vla

2 Vni I.  
2 Vni II.

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

5


pizz.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

5

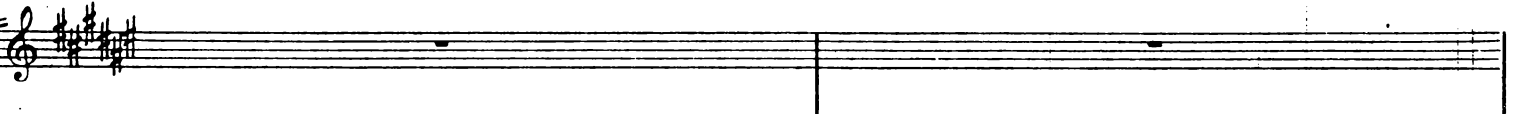
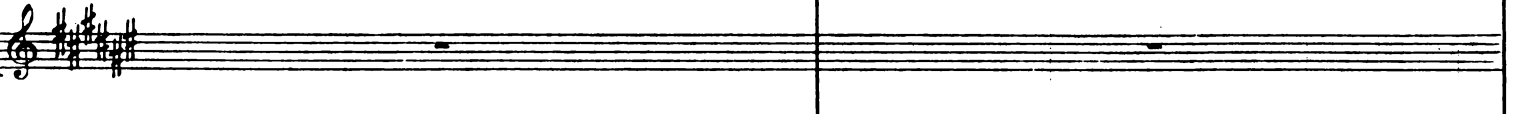
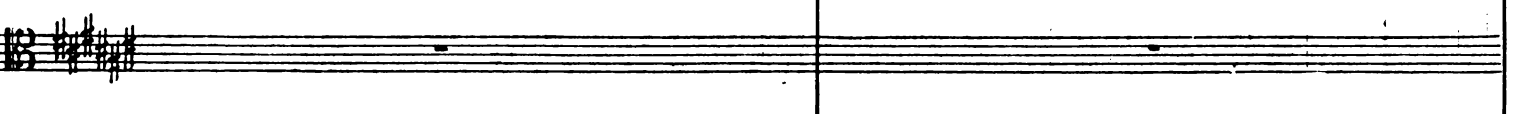
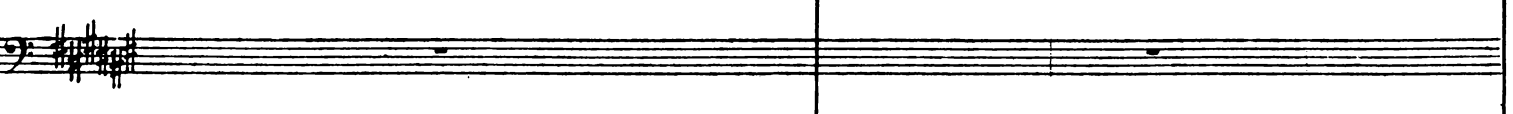
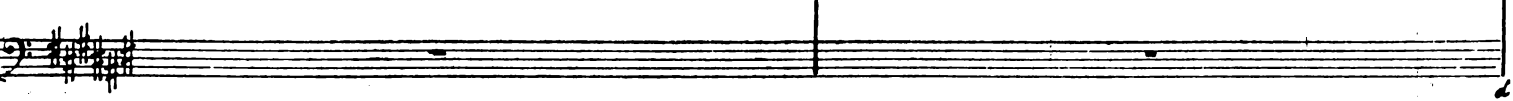
Sord.

*con passione*

MINA  Ah! da - gli scan - nie - te - re - i,

Un solo I. Vno   
Un solo II. Vno   
Una Vla   
Un solo Vc.   
Un solo Cb. 

2 Vni I.   
2 Vni II.   
Un I. Vno   
Una Vla 

I. Vni   
II. Vni   
Vle   
Vc.   
Cb. 



MINA

do - - ve be - a - - ta sie - - di,

In solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I.

Vni

II.

Vle

Vc.

Cb.

*MINA*  
al - - la tua fi - - glia vol - - gi - ti, l'af - -

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Sord.  
pp  
Sord.  
pp  
Sord.  
pp  
Sord.  
pp

Detailed description: This page of a musical score contains a vocal line and several instrumental parts. The vocal line, labeled 'MINA', has lyrics 'al - - la tua fi - - glia vol - - gi - ti, l'af - -'. The instrumental parts include: 'Un solo I. Vno' and 'Un solo II. Vno' (Violins I and II) with melodic lines; 'Una Vla' (Viola) with a melodic line; 'Un solo Vc.' (Violoncello) and 'Un solo Cb.' (Double Bass) with rhythmic accompaniment; '2 Vni I.' and '2 Vni II.' (Violins I and II) with sustained chords; 'Un I. Vno' (Violoncello) and 'Una Vla' (Viola) with sustained chords; and a string section (I. Vni, II. Vni, Vle, Vc., Cb.) playing sustained chords with 'Sord.' (sordina) and 'pp' (pianissimo) markings.

*MINA*  
- fan - - no suo deh! ve - - di

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Ch.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

This musical score page contains six systems of staves. The first system includes a vocal line for 'MINA' with lyrics '- fan - - no suo deh! ve - - di' and five solo instrumental parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system features two parts for Violin I and Violin II, one part for Violin I, and one part for Viola. The third system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line is in a soprano clef, while the instrumental parts use various clefs (treble, alto, and bass). The piece concludes with a double bar line at the end of the third system.

6

-MINA

Pre - - sen - ta le mie la - gri - me

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
Vc.

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

6

I.

Vni

II.

Vle

Vc.

Cb.

*MINA* *tu del - - l'E - ter - no al tro - - no, \_\_\_\_\_*

Un solo I. Vno   
 Un solo II. Vno   
 Una Vla   
 Un solo   
 Un solo

2 Vni I.   
 2 Vni II.   
 Un I. Vno   
 Una Vla

I. Vni   
 II. Vni   
 Vle   
 Vc.   
 Cb.

*MINA*  
e sei be-a - ti pian - - gon, piangi tu

*Un solo I. Vno*  
*Un solo II. Vno*  
*Una Vla*  
*Un solo Vc.*  
*Un solo Cb.*

*2 Vni I.*  
*2 Vnill.*  
*Un I. Vno*  
*Una Vla*

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

This page of a musical score contains the following elements:

- Vocal Part:** A single line for the soprano voice, labeled 'MINA'. The lyrics are 'e sei be-a - ti pian - - gon, piangi tu'. The music is in a treble clef with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic and includes a triplet of eighth notes at the end of the phrase.
- String Section (First System):**
  - Un solo I. Vno* and *Un solo II. Vno*: Violin parts with melodic lines and slurs.
  - Una Vla*: Viola part with a melodic line.
  - Un solo Vc.* and *Un solo Cb.*: Solo parts for Violoncello and Contrabasso, providing a rhythmic accompaniment.
- String Section (Second System):**
  - 2 Vni I.* and *2 Vnill.*: Two parts for Violini I and Violini II, playing a rhythmic accompaniment of eighth notes.
  - Un I. Vno* and *Una Vla*: Additional parts for Violino I and Viola, playing a rhythmic accompaniment.
- String Section (Third System):**
  - I. Vni*, *II. Vni*, *Vle*, *Vc.*, and *Cb.*: Full string section parts, mostly containing rests, indicating they are not playing in this section.

*MINA*

pu - re tu pur con me.

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

7

MINA

Non vor - rā il suo per - do - - no - - ne -

Un solo  
I. Vno

Un solo  
II. Vno

Una Vla

Un solo  
'Vc.'

Un solo  
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

7

I.  
Vni

II.

Vle

Vc.

Cb.



*MINA*  
 - gar - - mi Id-di-o per te, ah!

Un solo I. Vno  
 Un solo II. Vno  
 Una Vla  
 Un solo Vc.  
 Un solo Ch.

2 Vni I.  
 2 Vni II.  
 Un I. Vno  
 Una Vla

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Ch.

*dim.*

MINA  
no, non vorrà il per - do - - no ne - gar - mi Id-

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*MINA*

- di - - o, Id-dio per te, ne - -

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

*MINA*  
- gar - - mi, negar - mi Id - di - - o, ne -

Un solo I. Vno  
Un solo II. Vno  
Una Vla  
Un solo Vc.  
Un solo Cb.

2 Vni I.  
2 Vni II.  
Un I. Vno  
Una Vla

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*Oppure*  
 - gar - - mi ah! non vorrà ne-garmi Iddio per  
 - gar - - mi, ah! negar-mi Iddio per

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Ch. *arco*

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I. Vni

II.

Vle

Vc.

Cb. *arco*

MINA

te.  
te.

*morendo*

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

*p*

Via Sord.

*morendo*

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

*p*

*morendo*

Via Sord.

*morendo*

I. Vni

II. Vni

Vle

Vc.

Cb.

*p*

Via Sord.

8 Allegro agitato (♩=132)

MINA  
 GOD.  
 Voi qui!... Non profa -  
 Mi - - na!

8 Allegro agitato (♩=132)

I. Tutti  
 Vni Tutti pp  
 II. Tutti pp  
 Vle Tutti pp  
 Vc. Tutti pp

MINA  
 GOD.  
 - na - te questo san - - to lo - co... la - scia - - - temi alle

I.  
 Vni  
 II.  
 Vle  
 Vc.

MINA  
 GOD.  
 pre - ci... Ah! tal pa -  
 In - gra - ta!.. io v'amo sempre...

I.  
 Vni  
 II.  
 Vle  
 Vc.

MINA

- ro - la non v'esca piū dal labbro, e se d'o - no - re piū stil - la ĩn

I. Vni

II. Vni

Vle

Vc.

MINA

voi, l'a - nel-lo di col-pe - vo-le a - mor pe-gno fu-

I. Vni

II. Vni

Vle

Vc.

MINA

GOD.

- ne - sto ren - de - temi, fug - gi - te. No... mai... v'a - -

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl. *a2* *f*

Ob. *f*

Cl. *f*

Do. *f*

Fg. *f*

Mib. Cor. *f*

Cor. Sib. *(in Sib) f*

Trb. *(in Mib) f*

Mib. *f*

Trbn. *f*

Cmbs. *f*

GOD. *f*

- mo; a di - fen - dervi qui re sto; v'a - -

I. Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Cl. *a2*

Do. *3*

Fg. *a2* *3* *f*

GOD. *3* *f*

- mo.

9 Più lento  $\text{♩} = 88$

I. Vni *3* *f*

II. *3* *f*

Vle *3* *f* *pp*

Vc. *3* *f* *pp*

Cb. *3* *f* *pp*

Vc. *pp*

Cb. *pp*

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

MINA

Ah dal sen di quel - - la tom - - ba cu-po

10 Allegro assai moderato ♩ = 88

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

MINA

fre - mi - to rim - bom - - ba! Scel - le - ra - to fu l'ac - -

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

I.

Fg. *p*

Cor. Mi b. *p* I. II.

Tp. *p*

MINA

- cen - to che lo giunse a pro-vo - car, Di mia ma - dre l'ombrai-

I. Vni

II. Vle

Vc. Cb.

*string. - - - e - - -*

I.

Fg. *p*

Cor. Mi b. *p*

Tp. *p*

MINA

- ra - - ta già ne sor - ge, su me guata, Oh ter-ro-re!.. già m

*string. - - - e - - -*

I. Vni

II. Vle

Vc. Cb.

*cresc.* - - - - -

Fl. *a2* *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Mib Cor. *f*

Si b *a2* *f*

Trb. Mib *f*

Trbn. *f*

Cmbs. *f*

Tp. *f*

*cresc.* - - - - -

MINA

sen - to dal suo lab - bro ful - - mi - nar! Ah fug -

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

11 *Più mosso* (♩ = 120)

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Si b

MINA

- gi - te...il mio spa - ven - - to si rad-dop - - piaavoi di-

11 *Più mosso* (♩ = 120)

I.

Vni

II.

Vle

Vc.

Ch.

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.  
Sib

MINA

- nan - te; ma-le-det - to sia l'i - stan - - te che vi sce - - si ad a-scol-

I.

Vni

II.

Vle

Vc.

Ch.

8--7

Fl. *pp* *tr*

Ob. I. *pp* *tr*

Cl. Do I. *pp* *tr*

Fg. *pp*

Mib *pp*

Cor. *a2*

Si b

MINA  
- tar. Ah fug-gi - - te! il mio spa - ven - to si rad-

Vni I. *pp* *tr*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Mib

Cor.

Si b a2

MINA  
- dop - piaa voi da - van - te; ma - le - det - to sia: l'i-

Vni I.

Vni II.

Vle

Vc.

Ch.



Fl.

Ob. I.

Cl. Do I.

Fg.  $b_0$

Mib

Cor. sib

Trb.  $a_2$   $p$

MINA

- stan - - - - - te che vi sce - - - si ad a.scol.

I. Vni

II. Vni

Vle

Vc.

Cb.

12

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

MINA

GOD.

tar, ad a. scoltar!

A di.

12

I. Vni

II. Vni

Vle

Vc. Cb.

Uniti

Fl.  
Ob.  
Cl.  
Do.  
Fg.  
Wib.  
Cor.  
Si b  
Trb.  
Wib.  
Trbn.  
Cmbs.  
Tp.

This section of the score covers woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature intricate melodic lines with many slurs and accents. The Clarinet (Cl.) and Bassoon (Fg.) parts provide harmonic support with sustained notes and rhythmic patterns. The Woodwind Instruments (Wib.) and Cor Anglais (Cor. Si b) parts are primarily harmonic, with some melodic movement in the Cor Anglais. The Trumpet (Trb.) and Trombone (Trbn.) parts play sustained chords and rhythmic patterns. The Trombone (Wib.) part has a melodic line with some slurs. The Trumpet (Tp.) part plays a rhythmic pattern. The God part (GOD.) is a vocal line with lyrics.

fen - dervi, a di - fen - dervi qui re - sto.

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

This section of the score covers string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts play melodic lines with many slurs and accents. The Viola (Vle) part provides harmonic support with sustained notes and rhythmic patterns. The Violoncello (Vc.) and Contrabass (Cb.) parts play rhythmic patterns and sustained notes. The Cello (Cb.) part has a melodic line with some slurs.

13 (*Allegro assai moderato*)

(♩ = 88)

Fl.

Ob.

Cl. *a2*  
Do

Fg.

Cor. *mi b*  
*si b*

Trb. *Mi b*

Trbn.

Cmb.

Tp.

MINA

GOD.

Ah dal

Sempre v'a - mo.

13 (*Allegro assai moderato*)

(♩ = 88)

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

MINA

sen di quel - la tom - ba cu po fre mi - to rim - bom - ba!.. Scelle -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first vocal line and the beginning of the string accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a 3/4 time signature. The lyrics are 'sen di quel - la tom - ba cu po fre mi - to rim - bom - ba!.. Scelle -'. The string section includes two violin staves (I and II), a viola staff, and two bass staves (Vc. and Cb.). The violins play a rhythmic pattern of eighth notes. The violas play a similar pattern. The cellos and double basses play a triplet of eighth notes, marked with a '3' and a 'rit' (ritardando) marking.

MINA

- ra - to fu l'a - - - cen - to che lo giun - sea pro - vo -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line lyrics are '- ra - to fu l'a - - - cen - to che lo giun - sea pro - vo -'. The string section continues with the same patterns as the first system. The cellos and double basses play a triplet of eighth notes, marked with a '3'.

I.

Fg.

Cor. Mi $\flat$

I. II.

Tp.

MINA

- car. Di mia ma - dre l'ombra - ra - - ta già ne sor - ge, su me

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line and the first five staves of the orchestra. The vocal line (MINA) has lyrics: "- car. Di mia ma - dre l'ombra - ra - - ta già ne sor - ge, su me". The orchestral parts include Flute (Fg.), Cor Anglais (Cor. Mi $\flat$ ), Trompe (Tp.), Violin I (Vni), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The Flute and Violoncello/Contrabasso parts have first and second endings marked "I." and "I. II." respectively. Dynamics include *p* and *pp*.

I. *string. e cresc.*

Fg.

Cor. Mi $\flat$

I. II.

MINA

gua - ta!.. Oh ter - ro - re!.. già mi sen - to dal suo

*string. e cresc.*

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This system continues the vocal line and the first five staves of the orchestra. The vocal line (MINA) has lyrics: "gua - ta!.. Oh ter - ro - re!.. già mi sen - to dal suo". The orchestral parts include Flute (Fg.), Cor Anglais (Cor. Mi $\flat$ ), Violin I (Vni), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The Flute and Violoncello/Contrabasso parts have first and second endings marked "I." and "I. II." respectively. Dynamics include *v* and *vv*. The instruction *string. e cresc.* is written above the string staves.

14 Più mosso (♩ = 120)

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* a2

Mib *f* a2

Cor. sib *f* a2

Trb. Mib

Trbn. I. II. a2 III.

Cmbs.

Tp. *f*

MINA  
 lab - broful - mi - nar. Ah fug - - gi - te! il mio spa - ven - - to si rad.

14 Più mosso (♩ = 120)

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor.

Si b

MINA

- dop - piaa voinan - te ma.le.det.to sia l'i - stan - te che vi

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 320. It features a vocal line and an orchestral accompaniment. The vocal line, labeled 'MINA', has the lyrics: '- dop - piaa voinan - te ma.le.det.to sia l'i - stan - te che vi'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet in B-flat (Mib), Trombone in B-flat (Si b), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal line has a more melodic and expressive character. There are various musical markings such as 'p' (piano), 'a2' (second ending), and '3' (triplets) throughout the score.



Fl. *pp* *tr*

Ob. *I.* *pp* *tr*

Cl. *I.* *pp* *tr*

Do *pp* *tr*

Fg. *a2* *pp* *tr*

Mib *a2* *pp*

Cor. *a2* *pp*

Si b *a2* *pp*

MINA  
 sce - - - siada scol tar. Ah fug - gi - teilmio spa - ven - to si rad.

Vni *I.* *pp* *tr*

Vni *II.* *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Cor. a2  
Mi b  
Si b

Trb. a2  
Mi b

MINA  
dop - pia voi da - van - te ma - le - det - to sia l'i - stan - - -

Vni I.

Vni II.

Vle

Vc. e #e f

Ch.

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. sib

Trb. Mi b

MINA

che vi sce - - - si ada.scol - - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 323, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Trumpet in B-flat (Trb. Mi b), Trombone in B-flat (Mib), and Cor Anglais (Cor. sib). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line (MINA) is present with the lyrics "che vi sce - - - si ada.scol - - -". The score is written in a key signature of two flats and a 2/2 time signature. The woodwinds and strings play complex rhythmic patterns, while the vocal line has a more melodic and lyrical quality.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. Do *f* *ff*

Fg. *f* *ff*

Mib Cor. *f* *ff*

Si b *f* *ff*

Trb. Mib *f* *ff*

Trbn. *f* *ff*

Cmbs. *f* *ff*

Tp. *f* *ff*

MINA  
- tar, ad a scol tar male detto sia l'i stante che vi

I. Vni *f* *ff*

II. Vni *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpets (Mib. Cor.), Trumpets (Si.), Trumpets (Trb. Mi), Trombones (Trbn.), Horns (Cmbs.), Trombones (Tp.), and voices (MINA and GOD). The second system includes Violins (Vni. I and II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include dynamic markings such as *ff* (fortissimo) and *p* (piano) throughout the score. The vocal parts have lyrics in Italian: MINA: "scesi ad ascol-tar Fug-gi-te!.. Ah fuggi"; GOD: "No...". The score is written in a key signature of two flats and a 2/4 time signature.

This musical score page features the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Mi b Cor. Si b).
- Brass:** Trumpet in B-flat (Trb. Mi b) and Trombone (Trbn.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).
- Voice:** MINA and GOD.
- Performance Markings:** *al* (allegro) is marked at the beginning of the first system. *a2* (second attack) is marked above the Trumpet part. *te!..* is written below the MINA voice line.
- Structure:** The score is divided into two systems. The first system contains the woodwinds, brass, strings, and voices. The second system contains the string quartet.

*(attacca subito)*

## 6. Duetto, Quartetto e Finale II.

*Allegro*

♩ = 108

Five staves of music, all containing rests.

*in Sol*

Two staves of music, both containing rests.

*in Re*

One staff of music containing rests.

*in Re*

Two staves of music, both containing rests.

One staff of music containing rests.

Vocal melody and accompaniment. The vocal line has the lyrics: Arol.do allo . ra sa . prà tut . to

*(freddamente)*

Vocal melody and accompaniment. The vocal line has the lyrics: Io re . sto...

*(Viene dal fondo a sinistra, chiuso in un mantello. Egli ha due spade.)* Ei tut . to ignore . rà....

Vocal melody and accompaniment. The vocal line has the lyrics: Ei tut . to ignore . rà....

*Allegro*

♩ = 108

Piano accompaniment for the final system, consisting of five staves with rhythmic patterns.

MINA *Pa - dre!* *(a Mina)* Ah, ma scolta - te, o pa - dre... *(severo)* be...

EGB. Parti - te. M'ob - be.

I. Vni

II. Vni

Vle

Vc.

Cb.

EGB. - di - - - te.

I. Vni

II. Vni

Vle

Vc.

Cb.

*(gettando il mantello, e presentagli le spade.)*

EGB. Sce - gli....

**16** *Allegro vivo* ( $\text{♩} = 80$ )

I. Vni

II. Vni

Vle

Vc.

Cb.





Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

GOD.  
Ma la sor - te non è e - guale...

EGB.  
Tu ricusi?... Al mondo in

I.  
Vni

II.

Vle

Vc.

Cb.

*f*

*p*

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Sol.  
Cor. Re  
Trb. Re  
Trbn.  
Cmbs.  
Tp.  
GOD.  
EGB.

*f* *p* *f*

La mi - nac - cia i - o non  
fac - ciavò insul - tarti....

Detailed description: This block contains the upper portion of a musical score. It features staves for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Sol., Cor. Re), Trumpets (Trb. Re), Trombones (Trbn.), and Cymbals (Cmbs.). The woodwinds and brass parts are marked with a forte (*f*) dynamic. The Bassoon part includes a piano (*p*) dynamic marking. Below the instrumental staves are two vocal lines: GOD. (God) and EGB. (Eve). The GOD. line has the lyrics "La mi - nac - cia i - o non" and the EGB. line has "fac - ciavò insul - tarti....".

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This block contains the string ensemble part of the score, including staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The string parts are marked with alternating forte (*f*) and piano (*p*) dynamics throughout the passage.

17

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Re

Trb.  
Re

Trbn.

Cmbs.

Tp.

GOD.

cu . ro...      Fia      lo . da . to chiavrà un veglio ri - spet . ta . to

17

I.  
Vni

II.

Vle

Vc.

Cb.

Fl. *p* *f p*

Ott.

Ob.

Cl. *I.* *p* *f p*

Do

Fg. *p* *f*

Sol

Cor. *f*

Re *f*

Trb. *f*

Re *f*

Trbn. *f*

Cmbs. *f*

Tp. *f*

EGB. *(con forza)*  
*Se'un in-fa-me un vi-le in .de-gno....* *Nè ancor t'ec-citiallo*

*I.* *f p*

Vni *Pizz.* *f p*

II. *f p*

Vle *f*

Vc. *Pizz.* *f p*

*(arco)* *f p*

Cb. *f p*

Detailed description: This is a page of a musical score, page 333. It contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Trumpet (Trb. Re), Trombone (Trbn.), Horn (Cb.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The vocal line is for the EGB. part. The score includes dynamic markings such as *p* (piano), *f* (forte), and *f p* (fortissimo piano). The vocal line has the lyrics: *Se'un in-fa-me un vi-le in .de-gno....* and *Nè ancor t'ec-citiallo*. The *(con forza)* marking is placed above the vocal line. The string section includes Violin I (Vni), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), and Horn (Cb.). The percussion section includes Sol (Soprano), Cor. (Cornet), and Tuba (Tp.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The vocal line is in a lower register than the instrumental parts. The string parts include *Pizz.* (pizzicato) and *(arco)* (arco) markings. The woodwind parts include *I.* (first) and *f p* markings. The brass parts include *f* and *f p* markings. The percussion parts include *f* and *f p* markings. The overall texture is dense and dramatic, typical of a 19th-century opera score.

Fl.

Ott.

Ob. I. *p*

Cl. I. *p*  
Do

Fg. *p*

Sol.

Cor. *f*  
Re

Trb. *f*  
Re

Trbn. *f*

Cmbs. *f*

Tp. *f*

GOD. *f*  
Io sto mu.to al ve stro ac

EGB. *f*  
sdegno?.. dunque in te l'o no re è spento?..

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

II.

Vle. *Pizz.* *p* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Re

Cmbs.

GOD.

-cento. Ba-sti!..

EGB.

Oh miarabbia!.. Ebben, a-scolta... M'odi anco u-na vol-ta; s'ora in.

I.  
Vni

II.

Vle

Vc.

Cb.

18

Cl. Do *p*

Fg. *p* I.

EGB. *p*

va - no t'ha gri - da - to vi - le, in - fa - me il labbro mi - o, fa - rea

18

I. *p*

Vni *p*

II. *p*

Vle *Arco p*

Vc. *Arco p*

Cb. *p*

Cl. Do

Fg. *p* I.

GOD.

EGB. *p*

tut - ti di - sve - - - lo chi tu si - a saprò ben i - o.

Basti... Eg -

I.

Vni

II.

Vle

Vc.

Cb.



Cl. Do

Fg. I.

GOD. ber to...

EGB. Ven tu rie ro che t'av vol gi nel mi -

I. Vni

II. Vni

Vle *p cresc.*

Vc.

Cb.

Cl. Do

Fg. I.

EGB. ste ro, non sai tu ch'io fa rò no to co.me il pa dre ti sia i-

I. Vni

II. Vni

Vle

Vc.

Cb.

19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Re

Trb. Re

Trbn.

Cmbs.

Tp.

GOD.

EGB.

Ah! u na spada!... U - na spada!.. in guardia...

-gnoto?.. Gra - zie, o sorte!

19

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.

Re

Trb.  
Re

Trbn.

Cmb.

Trp.

SOD.  
U - na spada in guardia

FGB.  
mor - te. A mor - te. A

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.

Cor.  
Re

Trb.  
Re

Trbn.

Cmb.

Tp.

GOD.  
mor - te. Nes\_sun demone, niun Di\_o a' miei col\_pi ti tor -

EGB.  
mor - te. Nes\_sun demone, niun Di\_o a' miei col\_pi ti tor -

(*A piacere ma non tanto lento*)  
(*brandendo le spade*)  
*ff*

20

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *a2 f*

Cl. *a2 f*

Do

Fg. *a2 f*

fa

Cor. *f a2*

si b

Trb. *f*

Mi b

Trbn. *f*

Cmbs. *f*

GOD. *f*

- ra. Col tuo sangue il fu - ror mio l'on - ta in - fa - me ter - ge -

EGB. *f*

- rà. Col tuo sangue il fu - ror mio l'on - ta in - fa - me ter - ge -

I. *f*

Vni

II. *f*

Vle

Vc. *f*

Cb. *f*

21 *Mosso*  
(a tempo)

Fl. *f*

Qtt. *f*

Ob. *a2 f*

Cl. Do *a2 f*

Fg. *a2 f*

Fa

Cor. Si b *f*

Trb. Mi b *f a2*

Trbn. *f*

Cmb. *f*

GOD. *f*  
- ra. Nessun de - mone, niun Di - o a miei col - pi ti tor.

EGB. *f*  
- ra. Nessun de - mo - ne, niun Dio - o a miei col - pi ti tor.

21 *Mosso*  
(a tempo)

I. *f* *Pizz.* *p*

Vni *f* *Pizz.* *p*

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

Vle *f* *Pizz.* *p*

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

Cb. *f* *Pizz.* *p*

Fl. *ff*

Ott. *ff*

Ob. *ff*<sup>a2</sup>

Cl. *ff*<sup>a2</sup>

Do

Fg. *ff*

Fa *ff*<sup>a2</sup>

Cor. *ff*

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

Trb. *ff*

Mib

Trbn. *ff*

Cmbs. *ff*

Ip. *ff*

G.C. *ff*

GOD. *ff*  
 - rà. Col tuo san-gue il fu - ror mio l'on-ta in fa - me ter-ge -

EGB. *ff*  
 - rà. Col tuo san-gue il fu - ror mio l'on-ta in fa - me ter-ge -

I. *ff*  
 arco *div.* *ff* *Uniti*

Vni *ff*  
 arco *div.* *ff* *Uniti*

II. *ff*  
 arco *div.* *ff* *Uniti*

Vle *ff*

Vc. *ff*

Cb. *ff*

Tempo doppio

22 (Allegro vivo) (♩ = 160)

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff* a2

Fa *ff* a2

Cor. Si b *ff* a2

Trb. Mi b *ff*

Trbn. *ff* a3

Cmbs. *ff*

Tp. *ff*

GOD. - rà. (si battono accanitamente.)

EGB. - rà.

Tempo doppio  
22 (Allegro vivo) (♩ = 160)

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*



Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Si b

Trb. Mi 3

Trbn.

Cmb.

Tp.

(AROLDO dalla parte del tempio)

AR.

I. Vni

II. Vni

Vle

Vc.

Cb.

Qual ru mo re!...

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Si b

Trb.  
Mi b

Trbn.

Cmbs.

Tp.

AR.

(scende)

Un du.el.lo!..

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Si b

Trb.  
Mi b

Trbn.

Cmb.

Tp.

AR.

GOD.

EGB.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*(dalla gradinata)* *(si sarà avvicinato)*

Ab - bassa - te or quel - lar mi! Voi

A - rol - do!..

A - rol - do!..

UNITY

Detailed description: This is a page of a musical score, page 347. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns in F (Fa Cor.), Horn in B-flat (Si b), Trumpet in B-flat (Trb. Mi b), Trombone (Trbn.), Contrabass (Cmb.), Trombone (Tp.), Alto Saxophone (AR.), Clarinet in G (GOD.), Euphonium (EGB.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal parts are AR. and GOD. The score includes musical notation with notes, rests, and dynamic markings. There are also some handwritten-style annotations like 'UNITY' and 'UNITY' in the lower part of the page. The lyrics are: 'Ab - bassa - te or quel - lar mi! Voi' and 'A - rol - do!..'. There are also performance instructions: '(dalla gradinata)' and '(si sarà avvicinato)'.

23 (♩=80)

Fl. *prende il Flauto*

Ott.

Ob.

Cl. Do

Fg.

Fa *a2*

Cor. Si b

Trb. Mi b

Trbn.

Cmb.

AR. *sie\_te!.. Santo è il lo\_co che si profa\_na - - - te, i de.*

23 (♩=80)

I. Vni

II. Vni

Vle

Vc.

Cb.

*p*

AR. *fun - ti col pie - de pre - me - te, so pra il*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line and the first five staves of the string section. The vocal line (AR.) is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are 'fun - ti col pie - de pre - me - te, so pra il'. The string section includes two violins (I and II), viola (Vle), violin (Vc.), and cello (Cb.). The strings play sustained notes with long slurs across the measures.



AR. *ca - po la cro - ce vi sta! (a Godvino)*

EGB. *Vie-nial-tro - ve...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the musical score. The vocal line (AR.) has the lyrics 'ca - po la cro - ce vi sta! (a Godvino)'. Below it, the EGB. part has the lyrics 'Vie-nial-tro - ve...'. The string section continues with the same instruments as the first system. A double bar line with a repeat sign is at the end of the system. A 'R' marking is present at the bottom left of the string staves.

24

Ob. *p*

Cl. Do *p*

Fg. *p*

Fa  
Cor. *p*  
Do

AR. *p*  
Di - o pur vi sa - rà.

GOD. Ne la - scia - te... un di

EGB. Ne la - scia - te... un di

24

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.

Cl.  
Do

Fg.

Musical notation for Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The Oboe part features a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines.

Fa

Cor.  
Do

Musical notation for Flute (Fa) and Cor Anglais (Cor. Do). The Flute part is mostly rests, while the Cor Anglais part has a rhythmic accompaniment.

AR.

Io sa-prov-vi do-vun-que se-gui-re.

Musical notation for Arpa (AR.). The harp part has a rhythmic accompaniment. The lyrics "Io sa-prov-vi do-vun-que se-gui-re." are written below the staff.

GOD.

noi dee mo-ri-re...

Musical notation for Soprano (GOD.). The lyrics "noi dee mo-ri-re..." are written below the staff.

EGB.

noi dee mo-ri-re... Dim-mi,

Musical notation for Bass (EGB.). The lyrics "noi dee mo-ri-re... Dim-mi," are written below the staff.

I.

Vni

II.

Vle

Vc.

Ch.

Musical notation for Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The Violins and Viola parts have melodic lines, while the Violoncello and Contrabasso parts have a rhythmic accompaniment.

Ob.

Cl.  
Do

Fg. I.

Fa

Cor.  
Do

AR.

EGB.

I.

Vni

II.

Vle

Vc.

Cb.

Di Dio - o o - ra par - lo nel no-me... A - scol-  
scor - di a chi par-li?

Detailed description: This is a page of a musical score, page 352. It features ten staves of music. The top five staves are for woodwinds: Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. I.), Flute (Fa), and Cor Anglais (Cor. Do). The sixth staff is for the Alto Saxophone (AR.). The seventh staff is for the English Horn (EGB.). The bottom five staves are for strings: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is split between the Alto Saxophone and English Horn staves, with lyrics in Italian: "Di Dio - o o - ra par - lo nel no-me... A - scol- scor - di a chi par-li?". The score includes various musical notations such as notes, rests, and dynamic markings.





(ad Egberto)

AR. *per - ta d'o - bli - o... il fra-*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Do

AR. *- tel - lo al fra - tel - lo per - do - ni...*

EGB. *Mai...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl.  
Do

AR. *(a Godvino)*  
Più gio - - vin, l'ac- ciar

Vle

Vc.

Ob.

Cl.  
Do

AR. *(lo disarmo e gli stringe la mano)*  
pria de - po - ni... La tua de - stra...

EGB.

Vle

Vc.

Oh ec-

26

EGB.

- ces - soi - nau - di - to!... la man strin - gi del -

26

Vle

Vc.



Ob. *pp*

Cl. *pp*

Do *pp*

Fg. I. *pp*

Fa

Cor. Do *pp*

MINA  
*(dal fondo a sinistra)* *(indietro)* *(avanzandosi)*  
 (Suon' qui d'ar-mi!) (che fu?)

AR. *(ad Egberto)*  
 Il vo... ter-mi-na-te... Si sve-liil mi-ste-ro.

EGB. -scia-te-mi...

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

R *pp*

Ob.

Cl.  
Do

Fg.

Fa

Cor.

Do

MINA

AR.

GOD.

EGB.

I.

Vni

II.

Vle

Vc.

Cb.

*(vedendola)* Gra - zia!... gra - zia!... A-  
Sa - prò al-fi - ne il ve-ro.

Mi - na!...

Mi - na!...

a2

R

Fl. *ff*

Ob. *ff*

Cl. *ff*  
Do

Fg. *ff*

Fa  
Cor. *ff*  
Do

Trb. *ff*  
Do

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

MINA  
-rol - - - do!...

AR.  
Gra - - zia! E - ra  
*(con voce soffocata)*

I. *ff*  
Vni

II. *ff*

Vle *ff*

Vc. *ff*  
Cb. *ff*

(con disperazione)

AR. *p.* dun - que co - stu - i!... Ah!... e - ra

EGB. (Qua-le or-ror!)

Vc.

Cb.

**27** *Largo* (♩ = 56)

AR. *pausa lunga* ve - ro?... Ah no!... *(a tutti)* ìm - pos - si - bi - le!... *(a Mina)* che ho men-

**27** *Largo* (♩ = 56)

I. Vni *sf* *Pizz.* *p*

II. Vni *sf* *Pizz.* *p*

Vlè *sf* *Pizz.* *p*

Vc. Cb. *sf* *Pizz.* *p*

Cl. Do *pp*

Fg. *pp*

Cór. Do *pp*

AR. *pp* - ti - to al - men mi di - te... un ac - cen - to, un ac - cen - to pro - fe-

*con disperazione*

I. Vni *Arco* 6

II. Vni *Arco* 6

Vlè *Arco* 6

Vc. Cb. *Arco* 6



Fg.

AR. - ri - te... vi scol - pa - te, vi scol - pa - te per pie-

I.

Vle

Vc.

Ch.

Ob. I. >

Cl. I.

Fg. I.

AR. - ta - - de!... Ma tu ta - ci!... ma tu ta - ci!... E tol - to il *con forza*

I. *Pizz.*

Vni *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Ch. *Pizz.*

R

I.

Ob.

Cl. Do

Fg.

Fa

Cor.

Do

a2

MINA

(spaventata si allontana da Aroldo)  
(da s'ì)

Ah! — scop-pia-ta è o-mai la fol-go-re, scop-pia-ta è o-

AR.

dub - bio... il mio piè ti schiacce-rà! il piè ti schiac- ce-rà!

I.

Vni

II.

Vle

Vc.

Ch.

Arco 6

Arco

pp

28

Cl. Do

Fg.

Fa

Cor. Do

MINA

EGG.

28

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Fg.

Fa

Cor. Do

MINA

E ————— la vi - ta che mi re - sta che mi

GOD.

(ad Egberto)

Pron - to so - no...

EGB.

me e il de - sti - no tuo già scrit, to...

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Fig.

29

Fa

Cor. Do

*p*

MINA

re - sta len - ta mor - tea me sa - rà!

GOD.

EGB.

Reo tu sei — di tal de - lit - -

29

I. Vni

II. Vni

Vle

Vc.

Ch.

*r*

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

MINA

AR.

GOD.

EGB.

I.  
Vni

II.  
Vle

Vc.

Cb.

I. *a2*

*a2*

*f*

*f*

*f*

*f*

*Pizz<sub>3</sub>*

*Pizz.*

Di - - o, che pa - dre sei,

(ad Egberto) Vi scol - pa - - -

Che più tar - da-si? Dal mio brac-cio appren - de-

-to — — — che più - nul - to non an - drà. S'o - ra fu so - spe - soil

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

MINA  
pa - - - dre dé mi - - se - ri

AR.  
- te per pie - ta - - -

GOD.  
- ra - i s'io co - no - sca la vil -

EGB.  
ful - mi - ne, più tre - men - do al - fin ca -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Ob.

Fg. *pp*

Fa

Cor.

Do

MINA

AR.

Di - - o che pa - dre sei dé mi - - se - ri, che pa - dre sei dé

- de!

GOD.

EGB.

-tà, dal mio braccio ap-pren-de-ra-i

- drà, se so-spe-so o-ra fuilful-min,

I.

Vni

II.

Vle

Vc.

Cb.

*dim....e--*

*dim....e--*

*dim....e--*

*dim....e--*

*dim....e--*



Fg.

MINA  
mi - se-ri, no, no, no, non ne-gar - mi, non ne-gar - mi tua pie-

GOD.  
s'io co-no-sca la vil-tà!

EGB.  
più tre-mendo al-fin ca-drà!

I. Vni  
morendo

II. Vni

Vle  
morendo

Vc.  
morendo

Cb.  
morendo

Fg.

Cor. Do  
a2

MINA  
-tà!

AR.  
Un ac - cen - - to un ac - cen - to pro-fe-

I. Vni  
p

II. Vni  
p

Vle  
p

Vc.  
Arco p

Cb.  
Arco p

Ob. I. *3*

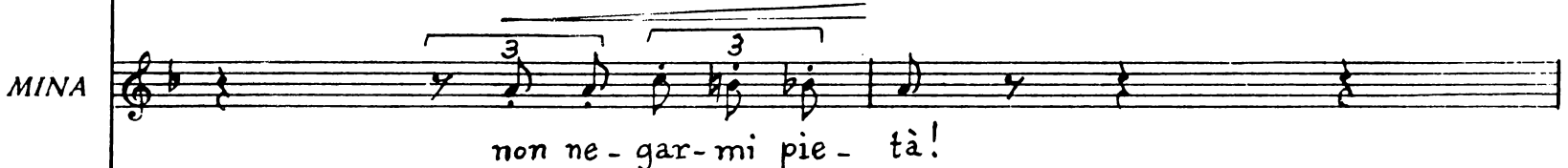
Cl. Do *3*

Fg.



MINA *3* *3*

non ne - gar - mi pie - tà!



AR. *6* *6* *6* *6*

- ri - te... vi scol - pa - te, vi scol - pa - te per pie-



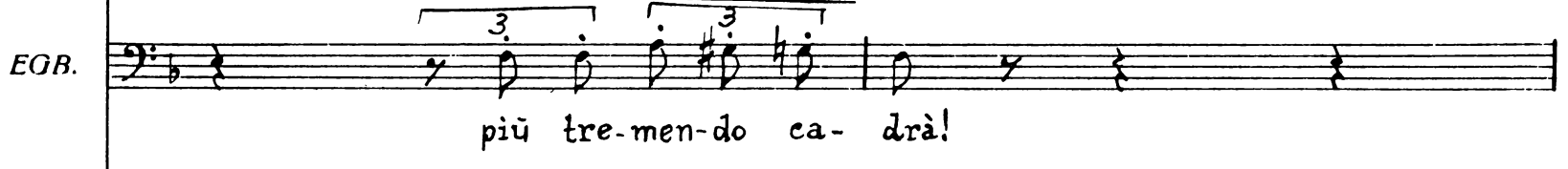
GOD. *3* *3*

s'io co - no - sca vil - tà!



EGB. *3* *3*

più tre - men - do ca - drà!



I. *6* *6* *6* *p*

Vni

II. *6* *6* *6* *p*

Vle *6* *6* *6* *p*

Vc.

Cb.



Ob.

Cl.  
Do

Fg.

*pp*

MINA

non ne - gar-mi, pie - tà!

AR.

- ta - de! Ma tu ta - ci... ma tu

GOD.

s'io co - no - sca vil tà!

EGB.

più tre - men - do ca - drà

I.

Vni

II.

Vle

Vc.

*Pizz. 3*

Cb.

Ob. *a2*

Cl. Do *a2*

Fg.

MINA  
Dio, non ne-gar-mi, Dio, non ne-gar - mi

AR.  
ta - ci! è tol - to il dub - bio... il mio piè ti schiace-

GOD.  
ap-pren-de-ra-i, ap-pren-de-rai s'io co-

EGB.  
s'o-ra so-spe-so fu il ful-mi-ne, più tre -

I. Vni

II. Vni

Vle

Vc.

Cb.

30

Ob. *I. 3*

Cl. *3*

Do

Fg. *3*

Fa

Cor. *3*

Do

MINA  
tu - a pie - tà! o gran Dio, non ne -

AR.  
- rà, ah sì ti schiac - cie - ra!

GOD. *3*

- no - sca vil - tà! dal mio brac - cio ap -

EGB. *3*

- men - do al fin ca - drà! più tre - men - do al

30

I. *6*

Vni *6*

II. *6*

Vle *6*

Vc. *3* *Arco*

Ch. *R*

**Ob.** I.   
 **Cl. Do**   
 **Fg.**   
 **Fa** I.   
 **Cor. Do**   
 **MINA**   
 - gar - mi tua pie - tà! o gran Dio, non ne -   
 **AR.**   
 è tol-toil dub-bio!   
 **GOD.**   
 - pren - rai s'io co - no-sca, co -   
 **EGB.**   
 - fi - ne ca - drà! più tre-men-do al-

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

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Fla

MINA  
- gar - mi - tua pie - tà! non ne - gar - mi pie -

AR.  
è tol-toil dub-bio!

GOD.  
- no - sca vil - tà! s'io co - no - sca vil -

EGB.  
- fi - ne ca - drà! più tre-men-do ca -

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.

Ob.

Cl.  
Do

Fg.  
I.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

MINA  
-tà! non ne-gar-mi pie-tà!... no! —

AR.  
è tol-toil dub-bio! è tol-toil dub -bio, il mio piè ti schiaccie-rà! —

GOD.  
-tà! s'io co-no-sca vil-tà! ah! —

EGB.  
-drà! più tre-men-do ca- drà! ah! —

I.  
Vni

II.  
Vni

Vle

Vc.  
Ch.



*Allegro* (♩ = 80)

Musical score for the first system, featuring four staves with treble and bass clefs, all containing whole rests.

Musical score for the second system, featuring two staves with treble clefs, all containing whole rests.

Musical score for the third system, featuring one staff with a treble clef, containing a whole rest.

Musical score for the fourth system, featuring one staff with a bass clef, containing a whole rest.

Musical score for the fifth system, featuring one staff with a bass clef, containing a whole rest.

Musical score for the sixth system, featuring one staff with a treble clef, containing a whole rest.

Musical score for the seventh system, featuring one staff with a treble clef, containing a whole rest and a fermata. Includes the instruction *(ad Egberto)* and the vocalization "Ah".

Musical score for the eighth system, featuring one staff with a treble clef, containing a whole rest.

Musical score for the ninth system, featuring one staff with a bass clef, containing a melodic line with lyrics: "Des-sa non è, com-pren-di-lo, che de-vi o-ra pu-ni-re...".

Musical score for the tenth system, featuring one staff with a treble clef, containing a whole rest.

*Allegro* (♩ = 80)

Musical score for the eleventh system, featuring four staves with treble and bass clefs, containing various musical notations including rests and dynamic markings.

Cl. Do

AR.

veg - go chi è il col - pe - vo - le! O - nor vi fe' bran - di - re quel

I. Vni

II. Vni

Vle

Vc. Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Ob.

Cl. Do

Fg.

AR.

GOD.

fer - roa - ven - di - car - mi... Non piü... ri - prendi l'ar - mi...

(a Godvino) (strappando di mano la spada ad Egberto)

*p*

*p*

*p*

*a2*

Con - tro di

I. Vni

II. Vni

Vle

Vc. Cb.

R

31

Fl. I.

Ob. I.

Cl. I.  
Do

Fg. a2

AR.

GOD.

Di-fen-di-ti...

voi!... Nol vo... No... no.

31

I. Vni

II. Vni

Vle

Vc.

Cb.

(con voce terribile)

AR.

Non o - - di in suon - ter -

Vni II.

Vle

Vc.

Fg. *ff*

Musical score for Flute (Fg.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Trbn. I. *ff*  
II.

Musical score for Trumpets (Trbn.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). The first part is labeled 'I.' and the second 'II.'.

Tp. *ff*

Musical score for Trombone (Tp.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

G.C. Sola *ff*

Musical score for Gong/Cymbal (G.C.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). The word 'Sola' is written above the staff.

AR. *ff*  
- ri - bi - le gri - dar - ti que - ste tom - be;

Musical score for Alto Saxophone (AR.) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). The lyrics are: - ri - bi - le gri - dar - ti que - ste tom - be;

I. Vni *ff*

Musical score for Violin I (Vni I.) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

II. Vni *ff*

Musical score for Violin II (Vni II.) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Vle *ff*

Musical score for Viola (Vle.) in alto clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Vc. *ff*

Musical score for Violoncello (Vc.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Ch. *ff*

Musical score for Contrabass (Ch.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). A 'R' is written below the first measure.

Fl. I. *f*

Ob. *f*

Cl. Do *f*

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.

tre - ma, a pu - nir - ti, o      per - fi - do,      tre - ma, a pu -

I. Vni

II. Vni

Vle

Vc.

Ch.

I.  $\overset{v}{p}$   $\overset{v}{b\hat{p}}$

Fl.

Ob.  $\overset{a2}{v}$

Cl.  $\overset{a2}{v}$   
Do

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.  $\overset{v}{p}$   $\overset{v}{b\hat{p}}$

- nir - ti, o per - fi - do, tre - ma, tre - ma,

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.

Ob.

Cl. Do

Fg.

Re  
Cor.

La

Trb. Do

Trbu.

Tp.

G.C.

AR.

tre - ma, l'o - - ra fa - tal tuo -

I.  
Vni

II.

Vle

Vc.

Ch.

R

32 *Andantino* (♩ = 72)

Fg.

Trb. *Do* <sup>a2</sup>

Trbn.

Cmbs.

Tp.

G.C.

AR. - no'!...

BR. *(dalla soglia)* A - rol - do...

*(dal Tempio)*

**C O R O**  
**INTERNO**

*f* Non pu-nirmi, Si - gnor, nel tuo fu - ro - re,

*f* Non punirmi, Si - gnor, nel tuo fu - ro - re,

*f* Non punirmi, Si - gnor, nel tuo fu - ro - re,

Org. *p*

Ped.

32 *Andantino* (♩ = 72)

Vc.

Cb.



(gli cade la spada di mano)

AR.

Qua - le suo - no?..

(raggiungendo Aroldo)

BR.

Son de' pieto - si o-

CORO INTERNO

o co-me neb - bia al sol di - le - gue - rò!

o co-me neb - bia al sol di - le - gue - rò!

o co-me neb - bia al sol di - le - gue - rò!

Org.

AR.

E' ve - ro!..

Il

BR.

-ran - ti...

Il cie - lo pre - ga - no.

CORO INTERNO

Mi - se - re - re di me, pie - tà, Si - gno - re,

Mi - se - re - re di me, pie - tà, Si - gno - re,

Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

33 Allegro (♩ = 88)

(come in delirio)

AR. *cie - lo... Ah!.. Me*

BR. *Tor - na in te!*

CO RO  
INTERNO *mi - se-re-re, e tue glo - rie can - te - ro'.*

*mi - se-re-re, e tue glo - rie can - te - ro'.*

*mi - se-re-re, e tue glo - rie can - te - ro'.*

Org.

33 Allegro (♩ = 88)

I. Vni *p*

II. Vni *p*

Vle

Vc. Ch. *Uniti p*

AR. *di - spe-ra - to ab-bru-ciano i-ra in - fernal fu - ro - re tran - quil-li la man*

I. Vni

II. Vni

Vle

Vc. Ch.

Cl. Do

I. *p*

Fg. I. *p*

AR.

ge-li-da voi mi gra-va-teal co - re... Ah fa - te pri - ma ch'ar - dermi le

I. Vni

II.

Vle

Vc. Cb.

Cl. Do

I.

Fg. I.

AR.

ve - ne ces-siil san - gue, e la virtù che lan - gu-e sa-

I. Vni

II.

Vle

Vc. Cb.

34

Fl.

Ob.

Cl.  
Do

Fg.

AR.

-rà più for-te in me. Lascia - te - mi, lascia-te-mi, lascia-te-

34

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

Fl.

Ob. *a2*

Cl. Do.

Fg.

Re

Cor. *f*

La

Trb. *f*

Re

Trbn. *f*

Cmbs. *f*

Tp. *f*

AR.

-mi... tut-to il mio cor, tut-to il mio cor, \_\_\_\_\_ tut-to per-

I.

Vni

II.

Vle

Vc. Cb.

*e*

35 Andantino (♩ = 72)

AR. -dè.

BR. Non o - di?

*sottovoce*  
 CO RO INTERNO  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,  
*sottovoce*  
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,

*morendo*

35 Andantino (♩ = 72)

Org. *p*

*morendo*

MINA I - stan - te fie - ro!

AR. I - stan - te fie - ro!

EGB. I - stan - te fie - ro!

BR. *(Solenne, avvicinandosi ad Aroldo)*

*morendo* Cro-

CO RO INTERNO  
 o co - me neb - bia al sol di - le - gue - rò!  
 o co - me neb - bia al sol di - le - gue - rò!  
*morendo*  
 o co - me neb - bia al sol di - le - gue - rò!

Org. *morendo*

BR. *p*  
-cia - to e ca - va - lie - ro ram - men - ta i giu - ra - men - ti... Quel

CO RO  
IN TER NO  
*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

*morendo*  
Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

36

(s'inginocchia)

AR. E' ver!... è

BR. can - to, que - gli ac - cen - ti di Dio la vo - ce so - no...

CO RO  
IN TER NO  
*ff* *ppp*  
mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

*ff* *ppp*  
mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

*ff* *ppp*  
mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

Org. *ff* *ppp*

36

AR. *ver!...*

CORO INTERNO  
-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

Org.

*sottovoce*

MINA Pa-ce, per-do-no.

AR. *(sorgendo impetuosamente)*  
Per-don!... giam-ma-i!... la per-fi-da sia ma-le-

*sottovoce*

GOD. Pa-ce, per-do-no.

*sottovoce*

EGB: Pa-ce, per-do-no.

*sottovoce*

BR. Pa-ce, per-do-no.

CORO INTERNO  
-gnor, non pu-nir - mi, Si-gnor, non pu-nir - mi, Si- *cresc.*

-gnor, non pu-nir - mi, Si-gnor, non pu-nir - mi, Si- *cresc.*

-gnor, non pu-nir - mi, Si-gnor, non pu-nir - mi, Si- *cresc.*

Org. *cresc.*

Ped.



*ff* (cade alle ginocchia d'Aroldo)

MINA Oh cie-lo!

AR. -det - ta!

GOD. Oh cie-lo!

EGB. Oh cie-lo!

BR. *ff* *con forza* Da que-sta cro - ce a gli uo - mi - ni il

CO RO INTERNO  
-gnor nel tuo fu - ro - re, mi - se - re -  
-gnor nel tuo fu - ro - re, mi - se - re -  
-gnor nel tuo fu - ro - re, mi - se - re -

Org.

(va verso la croce barcollando)

AR. La croce! Ahimè!... qual ge - lo!.. io

BR. Giu - sto ha per - do - na - to.

CO RO INTERNO  
*pp* re, Si - gnor, pie - tà Si - gnor, pie - tà,  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -  
*pp* -re, Si - gnor, pie - tà, Si - gnor, pie -

Org. *pp*

I.

Fl.

Ob.

Cl. Do

Fg.

Cor. Re

Tp.

MINA Oh sven - tu - ra - - to!

AR. muo - jo!

GOD. Oh sven - tu - ra - - to!

EGB. Oh sven - tu - ra - - to!

BR. Oh sven - tu - ra - - to!

CORO INTERNO

Si - gnor! pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

Org.

I. Vni

II. Vni

Vle

Vc. Cb.

The musical score is arranged in two systems. The first system includes:

- Fl. (Flute): *p*, *cresc.*, *f*
- Ob. (Oboe): *p*, *cresc.*, *f*
- Cl. Do (Clarinet in D): *p*, *cresc.*, *f*
- Fg. (Bassoon): *p*, *cresc.*, *f*
- Cor. (Horn): *p*, *cresc.*, *f*
- Trb. Re (Trumpet in E-flat): *p*, *cresc.*, *f*
- Trbn. (Trombone): *p*, *cresc.*, *f*, *a3*
- Cmbs. (Cymbal): *p*, *cresc.*, *f*
- Tp. (Tuba): *p*, *cresc.*, *f*

The second system includes:

- Vni I (Violin I): *p*, *cresc.*, *f*
- Vni II (Violin II): *p*, *cresc.*, *f*
- Vle (Viola): *p*, *cresc.*, *f*
- Vc. Cb. (Violoncello/Double Bass): *p*, *cresc.*, *f*

Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). The score concludes with a *f* dynamic in the final measure of each instrument part.

Fine dell'Atto II.