

Giovanna d'Arco

SINFONIA

GIUSEPPE VERDI

Allegro

Flauto

Ottavino

2 Oboi

2 Clarinetti in La

2 Fagotti

4 Corni in Re

2 Trombe in Re

3 Tromboni

Cimbasso

Timpani

Tamburo Gran Cassa

Allegro

1. Violini

2. Violini

Viole

Violoncelli

Contrabbassi

Fl. *p* *cresc. poco a poco* *cresc. sempre*

Ob. *I.* *p* *cresc. poco a poco* *cresc. sempre*

Cl. *cresc.*

Fg. *cresc. poco a poco* *cresc. sempre*

Cor.

Trb.

Trbn.

Cmb.

Tp. *cresc. poco a poco*

Tmb. G.C.

I. *cresc. poco a poco* *cresc. sempre*

II.

Vle *cresc. poco a poco* *cresc. sempre*

Vc.

Cb. *cresc. poco a poco* *cresc. sempre*

Fl. *f*

Ob.

Cl.

Fg.

Cor. *pp* I. III.

Trb. *pp* I.

Trbn.

Cmbs.

Tp.

G.e.

Coro d'Uff.

Coro di Borg. Qual v'ha

Vni. *pp*

Vle. *pp*

Vc. *pp*

Cb. *f* *pp*

Fl.

Ob.

Ob.

Cl.

Fg. *a2*

Cor. I. *pp*

Cor. III. *pp*

Trb. I. *a3*

Trbn. *pp*

Emb.

Tp.

Coro d'Uff.

Dal seg-gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -

Dal seg - gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -

Coro di Borg.

speme?

speme?

speme?

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

A

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Ombs.

Tp.

Tmb. G.e.

A

I.

Vni.

II.

Vla.

Vc.

Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Vc.

Cb.



Fl. *cresc.*

Ott. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *p*

Vc.

Cb.

This page of a musical score, numbered 8, contains the following instruments and parts:

- Fl. (Flute):** Features a melodic line with slurs and accents, marked *ff*.
- Ott. (Oboe):** Features a melodic line with slurs and accents, marked *ff*.
- Ob. (Oboe):** Features a melodic line with slurs and accents, marked *ff*.
- Cl. (Clarinet):** Features a melodic line with slurs and accents, marked *ff*.
- Fg. (Bassoon):** Features a melodic line with slurs and accents, marked *ff* and *a2*.
- Cor. (Horn):** Features a melodic line with slurs and accents, marked *ff*.
- Trb. (Trumpet):** Features a melodic line with slurs and accents, marked *ff*.
- Trbn. (Trombone):** Features a melodic line with slurs and accents, marked *ff*.
- Ombs. (Baritone/Euphonium):** Features a melodic line with slurs and accents, marked *ff*.
- Tp. (Tuba):** Features a melodic line with slurs and accents, marked *ff*.
- Tmb. G.C. (Tuba/Great Cornet):** Features a melodic line with slurs and accents, marked *ff*.
- Vni I. (Violin I):** Features a melodic line with slurs and accents, marked *ff*.
- Vni II. (Violin II):** Features a melodic line with slurs and accents, marked *ff*.
- Vle (Viola):** Features a melodic line with slurs and accents, marked *ff*.
- Vc. (Violoncello):** Features a melodic line with slurs and accents, marked *ff*.
- Cb. (Contrabass):** Features a melodic line with slurs and accents, marked *ff*.

Fl. *tr*

OH. *tr*

Ob. *tr*

Cl. *tr*

Fg. *a2*

Cor. *a2*

Trb. *a2*

Trbn. *a2*

Embs.

Tp.

Tmb. G. C.

Detailed description: This section of the score covers woodwinds and brass. The Flute and Oboe parts feature intricate melodic lines with many slurs and accents. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines. The Cor Anglais, Trumpet, and Trombone parts are primarily chordal, with some melodic movement in the Trombone. The Euphonium part is mostly chordal. The Trumpet and Trombone parts include dynamic markings like *mf* and *f*.

B

I. Vni

II. Vni

Vla

Vc.

Cb.

Detailed description: This section of the score covers the string instruments. Violin I and II parts have melodic lines with many slurs and accents. The Viola part is mostly chordal. The Violoncello and Contrabass parts provide harmonic support with moving lines. The Violin parts include dynamic markings like *mf* and *f*.

B

Fl. *lunga*

Trb. *a2*

Trbn.

Ombs.

Vc.

Cb.

VUOTA

pp

pp

Andante pastorale

Vni. I. *iv. corda*

Vni. II. *iv. corda*

Vle.

Vc.

Cb.

VUOTA

p

pp

ppp

pp

ppp

pp

ppp

Fl. *legato*

con semplicità

Cb. *I. legato*

con semplicità

Vni. I. *pizz.*

Vni. II. *pizz.*

Vle. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

pp

pp

pp

pp

pp

rall.

The first system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello/Double Bass (Vc. and Cb.). The Flute, Oboe, and Clarinet parts feature melodic lines with triplets and slurs. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Cello and Double Bass parts play a similar rhythmic accompaniment. The tempo marking *rall.* is present at the top right of the system.

a tempo

The second system of the musical score continues the instrumentation from the first system. The Flute, Oboe, and Clarinet parts feature more complex melodic lines with triplets and slurs. The Violin and Viola parts continue their rhythmic accompaniment. The Cello and Double Bass parts also continue their rhythmic accompaniment. The tempo marking *a tempo* is present at the top left of the system.

C

Fl. *3*

Ob. *I.*

Cl. *I.*

Detailed description: This system contains the first three staves of the score. The Flute part (Fl.) features a continuous eighth-note triplet pattern. The Oboe (Ob.) and Clarinet (Cl.) parts play a melodic line with a first ending bracketed and marked 'I.'. The music is in a key with one sharp (F#) and a common time signature (C).

C

Vni I.

Vni II.

Vla.

Vc.

Cb.

Detailed description: This system contains the bottom five staves of the score. The Violin I (Vni I.) and Violin II (Vni II.) parts play a rhythmic eighth-note pattern. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide a steady bass line with eighth notes. The key signature and time signature remain consistent with the previous system.



poco allarg. a tempo

Fl.

Ob. *I.*

Cl. *I.*

Detailed description: This system contains the next three staves. The Flute (Fl.) part continues with the triplet pattern. The Oboe (Ob.) and Clarinet (Cl.) parts play a melodic line with a first ending bracketed and marked 'I.'. The tempo marking 'poco allarg. a tempo' is positioned above the staff. The key signature and time signature are consistent.

poco allarg. a tempo

Vni I.

Vni II.

Vla.

Vc.

Cb.

Detailed description: This system contains the bottom five staves. The Violin I (Vni I.) and Violin II (Vni II.) parts continue with the rhythmic eighth-note pattern. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts continue with the steady bass line. The tempo marking 'poco allarg. a tempo' is positioned above the staff. The key signature and time signature are consistent.

D

Fl. *I.*

Ob. *I.*

Cl.

D

I.

Vni

II.

Vle

Vc.

cb.



Fl.

Ob.

Cl.

I.

Vni

II.

Vle

Vc.

cb.

Fl. *I.* *p* *pp*
Ob. *p* *pp*
Cl. *I.* *p* *pp*
Vni I.
Vni II.
Vle
Vc.
Cb.

allarg.
Fl. *I.* *dim.* *morendo*
Ob. *I.* *dim.* *morendo*
Cl. *I.* *dim.* *morendo*
allarg.
Vni I.
Vni II.
Vle
Vc.
Cb.

Fg. *pp*

Tp. *pp*

Allegro

Vni I. *arco pp*

Vni II. *arco pp*

Vle *arco pp*

Vc. *arco pp*

Cb. *arco pp*

Ob. *p*

Cl. *p*

Fg. *cresc. poco a poco*

Cmb. *cresc. poco a poco*

Tp. *cresc. poco a poco*

Vni I. *cresc. poco a poco*

Vni II. *cresc. poco a poco*

Vle *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

I.

Musical score for the first system, measures 1-8. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Combs., Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a first ending bracket labeled 'I.' and a dynamic marking of *p*. The strings (Vni, Vle, Vc., Cb.) have a *cresc.* marking starting in measure 3. The woodwinds (Ob., Cl., Fg., Cb.) also have *cresc.* markings starting in measure 3. The Combs. and Tp. parts are present but do not have specific markings in this system.

Musical score for the second system, measures 9-16. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor. (Cor.), Combs., Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a *cresc. sempre* marking. The Oboe, Clarinet, Bassoon, and Combs. parts also have *cresc. sempre* markings. The Cor. part has a *p* marking in measure 9 and a *cresc.* marking in measure 10. The Violin I and II parts have *cresc. sempre* markings. The Viola, Violoncello, and Contrabass parts also have *cresc. sempre* markings. The Trumpet part is present but does not have a specific marking in this system. The Flute part has a first ending bracket labeled 'I.' in measure 15. The Cor. part has a marking 'III. IV. a2' in measure 10.

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

- Fl.** (Flute): *ff*, trills, triplets.
- Ob.** (Oboe): *ff*, *a2*, trills, triplets.
- Cl.** (Clarinet): *ff*, *a2*, trills, triplets.
- Fg.** (Bassoon): *ff*, *a2*.
- Cor.** (Cor Anglais): *ff*.
- Trb.** (Trumpet): *ff*, trills, triplets.
- Trbn.** (Trumpet): *ff*.
- Ombs.** (Horn): *ff*.
- Tp.** (Trombone): *ff*.
- Tmb. G.C.** (Trombone): *ff*.
- Vni I.** (Violin I): *ff*, trills, triplets.
- Vni II.** (Violin II): *ff*.
- Vle.** (Viola): *ff*.
- Vc.** (Violoncello): *ff*.
- Cb.** (Contrabasso): *ff*.

This page of a musical score, numbered 18, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with accents and slurs.
- Ob.** (Oboe): Treble clef, melodic line with accents and slurs.
- Cl.** (Clarinet): Treble clef, melodic line with accents and slurs.
- Fg.** (Bassoon): Bass clef, melodic line with accents and slurs.
- Cor.** (Cor Anglais): Two staves, Treble clef, harmonic accompaniment.
- Trb.** (Trumpet): Treble clef, melodic line with accents and slurs.
- Trbn.** (Trumpet): Bass clef, harmonic accompaniment.
- Combs.** (Cornet): Bass clef, harmonic accompaniment.
- Tp.** (Trombone): Bass clef, harmonic accompaniment.
- Tmb. G. @.** (Tuba): Bass clef, harmonic accompaniment.
- Vni I.** (Violin I): Treble clef, melodic line with accents and slurs.
- Vni II.** (Violin II): Treble clef, harmonic accompaniment.
- Vle.** (Viola): Treble clef, harmonic accompaniment.
- Vc.** (Violoncello): Bass clef, harmonic accompaniment.
- Cb.** (Contrabasso): Bass clef, harmonic accompaniment.

The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a variety of musical notations including slurs, accents, and triplets.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

Vni I.

Vni II.

Vla.

Vc.

Cb.

pizz.

This page of a musical score, numbered 20, contains the following parts and markings:

- Fl.** (Flute): Treble clef, melodic line with triplets and slurs.
- Ott.** (Oboe): Treble clef, melodic line with triplets and slurs.
- Ob.** (Oboe): Treble clef, melodic line with triplets and slurs.
- Cl.** (Clarinet): Treble clef, melodic line with triplets and slurs.
- Fg.** (Bassoon): Bass clef, melodic line with *al* marking.
- Cor.** (Horn): Treble clef, melodic line with *al* marking.
- Trb.** (Trumpet): Treble clef, mostly rests.
- Trbn.** (Trombone): Bass clef, mostly rests.
- Cmb.** (Percussion): Bass clef, rhythmic accompaniment.
- Trp.** (Trumpet): Bass clef, rhythmic accompaniment.
- Tmb. G.C.** (Trombone/Great C): Bass clef, rhythmic accompaniment.
- I. Vni.** (Violin I): Treble clef, melodic line.
- II. Vni.** (Violin II): Treble clef, melodic line.
- Vle.** (Viola): Treble clef, melodic line.
- Vc.** (Violoncello): Bass clef, melodic line.
- Cb.** (Contrabass): Bass clef, melodic line.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Tmb. G.C. *ff*

I. *ff* ARCO

Vni II. *ff* ARCO

Vla. *ff* ARCO

Vc. *ff* ARCO

Cb. *ff* ARCO

The musical score on page 22 features the following instruments and parts:

- Fl. (Flute):** Part 1, playing sustained notes with accents.
- Ott. (Oboe):** Part 1, playing sustained notes with accents.
- Ob. (Oboe):** Part 2, playing sustained notes with accents.
- Cl. (Clarinet):** Part 1, playing sustained notes with accents.
- Fg. (Bassoon):** Part 1, playing a melodic line with triplets in the final measures.
- Cor. (Horn):** Parts 1 and 2, playing sustained notes with accents.
- Trb. (Trumpet):** Part 1, playing sustained notes with accents.
- Trbn. (Trombone):** Parts 1 and 2, playing sustained notes with accents.
- Cmbs. (Percussion):** Part 1, playing a rhythmic pattern with accents.
- Trp. (Trumpet):** Part 2, playing sustained notes with accents.
- Trmb. G.C. (Trombone):** Part 3, playing sustained notes with accents.
- Vni (Violin):** Parts I and II, playing a rhythmic pattern with triplets.
- Vle (Viola):** Part 1, playing a rhythmic pattern with triplets.
- Vc. (Cello):** Part 1, playing a melodic line with triplets in the final measures.
- Cb. (Double Bass):** Part 1, playing a melodic line with triplets in the final measures.

Fl.

Ott.

Ob.

Cl.

Fg. *al*

Cor. *al*

Trb.

Trbn.

Cmbs.

Tp.

Tmb. G.C.

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *ff*

Ott.

Ob.

Cl.

Fg. *mf*

Cor. *mf*

Trb.

Trbn.

Cmbs.

Ip.

Tmb. G. C.

This section of the score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs.). The woodwinds and brass instruments are playing rhythmic patterns, often in pairs or groups, with various articulations and dynamics. The Flute and Oboe parts feature complex rhythmic figures with slurs and accents. The Clarinet and Bassoon parts are more melodic, with some slurs. The Cor Anglais parts are played in pairs, providing harmonic support. The Trumpet and Trombone parts are also played in pairs, with some slurs and accents. The Cymbals part is a simple rhythmic accompaniment.

I. Vni

II. Vni

Vle

Vc.

Cb.

This section of the score includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violin and Viola parts are playing rhythmic patterns, often in pairs, with various articulations and dynamics. The Violoncello and Contrabass parts are also playing rhythmic patterns, often in pairs, with various articulations and dynamics. The Violin I and II parts feature complex rhythmic figures with slurs and accents. The Viola part is more melodic, with some slurs. The Violoncello and Contrabass parts are also more melodic, with some slurs and accents.

F

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
Tmb.
G.C.

This section of the score covers woodwinds and brass instruments. The Flute and Oboe parts feature complex rhythmic patterns with triplets and slurs. The Clarinet and Bassoon parts have similar triplet-based figures. The Horns and Trumpets play sustained chords, while the Trombones and Cymbals provide a steady bass line. The Trombone and Trumpet parts include dynamic markings such as *mf* and *f*. The Trombone part also features a *1.* first ending bracket.

F

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers the string instruments. The Violin I part has a highly rhythmic and melodic line with many slurs and accents. The Violin II part plays a similar but slightly lower line. The Viola part has a more melodic and sustained line. The Violoncello and Contrabass parts provide a steady bass line with some harmonic support. The Violin I part includes dynamic markings such as *mf* and *f*.

FL. *p*

Ob. *p*

Cl. *p*

Fg. *a2 p*

Cor. *a2 p*

Cmbs. *p*

I. *Pizz.*

II. *Pizz. p*

Vle *Pizz. p*

Vc. Cb. *p*



FL. *p*

Ob. *p*

Cl. *p*

Fg. *a2 p*

Cor. *a2 p*

Cmbs. *p*

I. *Pizz.*

II. *Pizz. p*

Vle *Pizz. p*

Vc. Cb. *p*

G

Fl.

Ott.

Ob. I.

Cl. I.

Fg. $\alpha 2$

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

G

I.

Vni

II.

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Trp.
Tmb. G.C.
I.
Vni
II.
Vle
Vc.
Cb.

Fl.

Ott.

Ob. *a2*

Cl. *a2*

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

H

I. *Fizz.*

Vni. *p*

II. *Fizz.*

Vla. *p*

Vc. *Fizz.*

Cb. *p*

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmbs.

Trp.

Tmb.
G.C.

I.

Vni

II.

Vle

Vc.

Cb.

a2

p

This page of a musical score, numbered 31, contains the following instruments and parts:

- Fl.** (Flute): Melodic line with triplets and slurs.
- Ott.** (Oboe): Melodic line with triplets and slurs.
- Ob.** (English Horn): Harmonic accompaniment with triplets.
- Cl.** (Clarinet): Harmonic accompaniment with triplets.
- Fg.** (Fagotto): Bass line with a dynamic marking of *mf*.
- Cor.** (Corni): Two staves with a dynamic marking of *mf*.
- Trb.** (Trombe): Two staves, mostly silent.
- Trbn.** (Tromboni): Two staves, mostly silent.
- Cmb.** (Cimbali): Bass line.
- Trp.** (Tromba): Bass line.
- Tmb. G.C.** (Tromba G.C.): Bass line.
- I. Vni.** (Violini I): Violin I part.
- II. Vni.** (Violini II): Violin II part.
- Vle.** (Viola): Viola part.
- Vc.** (Violoncello): Cello part.
- Cb.** (Contrabbasso): Double Bass part.

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It features various musical notations including slurs, triplets, and dynamic markings.

I

Fl. *ff*

Ott. *ff*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fg. *ff* *a2*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff* *a3*

Cmbs. *ff*

Tp. *ff*

Tmb. G.C. *ff*

f

Detailed description: This block contains the woodwind and brass sections of an orchestral score. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Trombone/Guitar (Tmb. G.C.). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The woodwinds and brass play sustained notes with various articulations like accents and slurs. The bassoon and trombone parts include dynamic markings like *f* and *a2*. The trombone/guitar part has a *ff* marking. The bottom line shows a bass line with a *f* marking.

I

Arco

ff

Arco

ff

Arco

ff

Arco

ff

Arco

ff

ff

Detailed description: This block contains the string section of the orchestral score. The instruments listed are Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. All string parts are marked *Arco* (arco) and *ff* (fortissimo). The Violin I and II parts play sixteenth-note patterns. The Viola, Violoncello, and Contrabass parts play sustained notes with accents. The bottom line shows a bass line with a *ff* marking.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
Tmb.
G.C.

This section of the score covers woodwinds and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with grace notes and slurs. The Clarinet (Cl.) and Bassoon (Fg.) parts provide harmonic support with sustained notes and triplets. The Horns (Cor.) and Trumpets (Trb.) play sustained chords and triplets. The Trombones (Trbn.) and Contrabass (Cmbs.) provide a low-frequency harmonic foundation. The Trombones (Tmb.) and Glockenspiel (G.C.) parts consist of rhythmic patterns.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers the string instruments. The Violins (Vni I and II) play melodic lines with slurs and triplets. The Viola (Vle) part provides harmonic support with sustained notes and triplets. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a low-frequency harmonic foundation with sustained notes and triplets.

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Contrabass (Cb.), Trumpet (Tp.), and Timpani/Gong/Cymbal (Tmb. G.C.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwinds and brass parts feature various notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The Flute and Oboe parts have a *fl.* (flautando) marking. The Bassoon part has an *a2* marking. The Cor Anglais part has an *a2* marking. The Trumpet and Trombone parts have a *tr* (trill) marking. The Timpani/Gong/Cymbal part has a *z* marking.

Musical score for string instruments. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The Violin I and II parts feature a dense texture of sixteenth notes. The Viola part features a dense texture of sixteenth notes. The Violoncello and Contrabass parts feature a dense texture of sixteenth notes. The Violoncello part has a *b* (basso) marking.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

Tmb
G.C.

This section of the score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Trombone/Guitar (Tmb G.C.). The woodwinds and bassoon play melodic lines with various articulations and slurs. The brass instruments provide harmonic support with chords and rhythmic patterns. The Flute and Oboe parts feature rapid sixteenth-note passages. The Clarinet and Bassoon parts have more complex rhythmic patterns with slurs and accents. The Bassoon part includes a dynamic marking of *mf*. The Cor Anglais, Trumpet, and Trombone parts play chords with accents. The Trombone/Guitar part plays a rhythmic pattern with accents.

I.

Vni

II.

Vle

Vc.

Cb.

This section of the score includes parts for Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts play melodic lines with slurs and accents. The Viola part plays chords with accents. The Violoncello and Contrabass parts play chords with accents. The Violin I part includes a dynamic marking of *mf*. The Violin II part includes a dynamic marking of *mf*. The Viola part includes a dynamic marking of *mf*. The Violoncello and Contrabass parts include dynamic markings of *mf* and *f*.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
Tmb.
G. C.

This section of the score covers woodwinds and brass. The Flute (Fl.) and Oboe (Ott.) parts feature rapid sixteenth-note passages. The Clarinet (Cl.) and Bassoon (Fg.) parts play a rhythmic accompaniment of eighth notes. The Horns (Cor.) and Trumpets (Trb.) play sustained chords. The Trombones (Trbn.) and Contrabass (Cmbs.) provide a low-frequency accompaniment. The Trombone (Tmb.) and Gong/Cymbal (G. C.) parts are mostly silent.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers the string ensemble. The Violin I (Vni I) and Violin II (Vni II) parts play a melodic line with sixteenth-note patterns. The Viola (Vle) part provides harmonic support. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic accompaniment of eighth notes.

J

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Embs.

Tp.

Tmb.
G. C.

J

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *tr.*

Ott.

Ob.

Cl.

Fg. *a2*

Cor.

Trb.

Trbn.

Combs.

Tp.

Tmb. G.C.

This section of the score covers measures 1 through 7. The Flute (Fl.) part features a melodic line with trills and triplets. The Oboe (Ott.) part has a trill-like texture. The Clarinet (Cl.) and Bassoon (Fg.) parts play harmonic accompaniment. The Horns (Cor.) and Trumpets (Trb.) play block chords. The Trombones (Trbn.) and Combs. play a rhythmic pattern. The Trombones (Tmb. G.C.) and Trumpets (Tp.) play a similar rhythmic pattern. The score is in 2/4 time and G major.

I. Vni

II. Vni

Vle

Vc.

Cb.

This section of the score covers measures 1 through 7. The Violins (Vni) I and II parts play a melodic line with slurs and accents. The Viola (Vle) part plays a harmonic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern. The score is in 2/4 time and G major.

Fl. *Flute*
Ob. *Oboe*
Ob. *Oboe*
Cl. *Clarinet*
Fg. *Bassoon* *a2*
Cor. *Cor*
Trb. *Trumpet*
Trbn. *Trombone*
Cmb. *E♭ Cornet*
Tp. *Trumpet*
Tmb. G.C. *Trombone Eb Cornet*

Score for woodwind instruments. The key signature is two sharps (F# and C#). The flute (Fl.) and oboe (Ob.) parts play a melodic line with notes and rests. The clarinet (Cl.) and bassoon (Fg.) parts play a supporting melodic line. The cor (Cor.) part plays a rhythmic accompaniment. The trumpet (Trb.) and trombone (Trbn.) parts play a rhythmic accompaniment. The E♭ cornet (Cmb.) and trumpet (Tp.) parts play a rhythmic accompaniment. The trombone (Tmb.) and E♭ cornet (G.C.) parts play a rhythmic accompaniment. The word "VUOTA" is written above the flute staff at the end of the section.

I. *Violin I*
II. *Violin II*
Vle *Viola*
Vc. *Violoncello*
Cb. *Contrabasso*

Score for string instruments. The key signature is two sharps (F# and C#). The Violin I (I.) and Violin II (II.) parts play a rhythmic accompaniment. The Viola (Vle) part plays a rhythmic accompaniment. The Violoncello (Vc.) part plays a rhythmic accompaniment. The Contrabasso (Cb.) part plays a rhythmic accompaniment. The word "VUOTA" is written above the Violin I staff at the end of the section.

Fl. VUOTA VUOTA VUOTA VUOTA VUOTA

Ob. a₂

Cl. a₂

Fg.

Cor. a₂

Trb.

Trbn.

Cmb.

Tp.

Tmb. G.C.

Vni I VUOTA VUOTA VUOTA VUOTA VUOTA

Vni II

Vle

Vc.

Cb.

PROLOGO

Grande atrio in Dom-Remi che mette agli appartamenti apprestati per la corte.

№ 2 INTRODUZIONE

Andante

The musical score is arranged in a standard orchestral format. The instruments and vocal parts are listed on the left side of the page:

- Flauto
- Ottavino
- Oboi
- Clarineti in La
- Fagotti
- Corni in Mi (two staves)
- Trombe in Mi
- Tromboni
- Cimbasso
- Timpani (Si-Mi)
- Gran Cassa
- CORO D'UFFICIALI (Ten., Bassi, Sopr.)
- CORO DI BORGHIGIANI (Ten., Bassi)
- Violini I & II
- Viole
- Violoncelli
- Contrabbassi

The score is in 3/4 time and the key signature has one sharp (F#). The tempo is marked *Andante*. The woodwinds and brasses have specific dynamics and articulations, such as *pp* (pianissimo) and *a 2* (second ending). The strings play a rhythmic pattern of eighth notes with triplets, marked *ppp* (pianississimo). The vocal ensembles have rests throughout the piece.

Fl.

Ob.

Cl.

Fg. *a2* *pp*

Cor. I.

Trb. I. *a3* *pp*

Trbn.

Emb.

Tp.

G.e.

Coro d'Uff.

Coro di Borg.

Vni I.

Vni II.

Vle.

Vc.

Eb.

Fl. *3*

Ob.

Cl.

Fg. *3*

Cor. *2*
I. *pp*
III. *pp*

Trb. I. *pp*

Trbn. *pp*

Omb.

Tp.

G.c.

Coro d'Uff.

Coro di Borg.

I. *pp*
vha
3

II. *p*

Vle *pp*
vha
3

Vc. *pp*
vha
3

Cb. *pp*
vha
3

I.

Fl.

Off.

Ob.

Cl.

Fg. *a2*

Cor. I. III.

Trb. I. *a3*

Trbn. *pp*

Cmbs.

Tp.

Coro d'Uff.

Dal seg-gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -

Dal seg - gio dei pa - dri ben ve - de - te o - ve Car - lo ri - fug - ge; or - da im -

Coro di Borg.

speme?

speme?

speme?

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *[Musical notation]*

Ott. *[Musical notation]*

Ob. *[Musical notation]*

Cl. *[Musical notation]*

Fg. *[Musical notation]*

Cor. *[Musical notation]* *a 2*

Trb. *[Musical notation]*

Trbn. *[Musical notation]*

Cimbs. *[Musical notation]*

Tp. *[Musical notation]*

Coro d'Uff. *[Musical notation]*

-men - sa di bar - ba - ri la - dri que - sta mi - se - ra terra di - strugge.

[Musical notation]

-men - sa di bar - ba - ri la - dri que - sta mi - se - ra terra di - strugge.

Coro di Borg. *[Musical notation]*

[Musical notation]

[Musical notation]

I. Vni. *[Musical notation]*

II. Vni. *[Musical notation]*

Vle. *[Musical notation]*

Vc. *[Musical notation]*

Cb. *[Musical notation]*

f

Fl.

Ott.

Ob. I. *p* *dim.*

Cl. *p* *dim.*

Fg. *p* *dim.*

Cor.

Trb.

Trbn. I. *p* *dim.*

Cmbs. *p* *dim.*

Tp. *p* *dim.*

Coro d'Uff. *>*
 È guarda - ta dai fi - di... Pre - sto an-
 È guarda - ta dai fi - di... Pre - sto an-

Coro di Borg.
 Or - le - ans?
 Or - le - ans?
 Or - le - ans?

I. Vni. *p* *dim.*

II. *p* *dim.*

Vle. *p* *dim.*

Vc. *p*

Cb. *p*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *pp a2*

Fg. *pp a2*

Cor. *p cresc. a2 3 p cresc.*

Trb. *a2 ff*

Trbn. *pp a3 ff*

Cmb. *pp*

Tr. *p*

Coro d'Uff. *tutta forza ff*
 -ch'es - sa per fa - me ca - dra. Ma - le-

Coro di Borg. *tutta forza ff*
 -ch'es - sa per fa - me ca - dra. Ma - le-

Vni. *pp p cresc.*

Vle. *pp p cresc.*

Vc. *p*

Cb. *p*

I *tutta forza*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Omb. *ff*

Tp. *ff*

G.c. *ff*

il Coro d'Ufficiali, unissono ai Ten. e Bassi del Coro di Borghigiani

Coro di Borg.

- det - ti — cui spinge rea vo - - glia fuor del cer - chio che il Nume che il Nume ha se -

- det - ti — cui spinge rea vo - - glia fuor del cer - chio che il Nume che il Nume ha se -

I *tutta forza*

Vni *ff*

Vle *ff*

Vc. *ff*

cb. *ff*

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor. ^{a2}

Trb. ^{a2}

Trbn. ^{a3}

Cmb.

Tp.

G.C.

Coro di Borg.

- gna - to! for - se un di ah! ri - var - cando la so - - glia pian - ge -

- gna - to! for - se un di ah! ri - var - cando la so - - glia pian - ge -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Tp.
G.c.

p
I.
pp
pp

a2
a3

Detailed description: This block contains the musical notation for woodwinds and strings. The Flute (Fl.) part starts with a dynamic of *p*. The Clarinet (Cl.) part has a first ending (*I.*) and a dynamic of *pp*. The Bassoon (Fg.) part also has a first ending (*I.*) and a dynamic of *pp*. The Cor Anglais (Cor.) part is marked with *pp*. The Trombone (Trb.) and Trombones (Trbn.) parts are marked with *a2* and *a3*. The Cymbals (Cmbs.), Trumpet (Tp.), and Gong/Cymbal (G.c.) parts are also present.

Coro di Borg.

- ran - no dell'empio, dell'empio pec-ca-to... Ah! noi pu - re ah! noi

- ran - no dell'empio, dell'empio pec-ca-to...

pp

Detailed description: This block contains the vocal score for the Coro di Borg. The lyrics are: "- ran - no dell'empio, dell'empio pec-ca-to... Ah! noi pu - re ah! noi". The music features triplets and a dynamic of *pp*.

i.
Vni
ii.
Vle
Vc.
Cb.

pp
p
pp
p

Detailed description: This block contains the musical notation for the string section. The Violin I (Vni) part is marked with *pp*. The Violin II (Vni) part is marked with *p*. The Viola (Vle) part is marked with *pp*. The Violoncello (Vc.) part is marked with *p*. The Contrabasso (Cb.) part is also marked with *p*. The parts are numbered i. and ii.

Fl. *Flute*

Ott. *Oboe*

Ob. *Oboe*

Cl. *Clarinet* I.

Fg. *Bassoon* I.

Cor. *Cor*

Trb. *Trumpet*

Trbn. *Trumpet*

Embs. *Euphonium*

Tp. *Trombone*

G.c. *Drum*

Coro di Berg. *Chorus of Berg*

pur ah! noi pu - re desiam - mo al - tri, li - di,

I. *Violin*

Vni *Violin*

II. *Violin*

Vle *Viola*

Vc. *Violoncello*

Ob. *Oboe*

2

Fl. *ff* *p cresc.*

Ob. *ff* *p cresc.*

Ob. *ff* *pp*

Cl. *ff* *pp*

Fg. *ff* *pp*

Cor. *ff* *pp cresc.*

Trb. *ff* *pp*

Trbn. *ff* *p cresc.*

Cmb. *ff* *pp*

Tp. *ff* *pp*

G.e.

Coro di Borg.

Ec - - - co Di-o che il ri -

Ec - - - co Di-o che il ri -

2

I. Vni *ff* *p*

II. Vni *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *a2* *pp*

Trb. *pp*

Trbn. *pp*

Embs. *pp*

Tp. *pp*

G.C.

Coro di Borg.

Ah noi pu - re de - siammo altri li - di ah noi

- cam - bio ci dà ah! noi pu - re de -

- cam - bio ci dà ah! noi pu - re de -

I. *vp* *legato*

II. *pp* *legato*

Vle. *pp legato*

Vc. *pizz.*

Cb. *pp*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Tbn.
Mbs.
Tp.
G.C.

Detailed description: This section of the score covers woodwind and string instruments. The Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.) parts feature melodic lines with slurs and accents. The Trombone (Tbn.) part has a steady rhythmic pattern. The Trombones (Trb.) and Trombones (Tbn.) parts are mostly silent. The Trumpets (Tp.) and Glockenspiel (G.C.) parts are also silent.

Coro di Borg.
pu - re desiammo, desiammo altri Ji - di, ec - co Di - o ec - co
- siam - mo al - tri li - di, ec - co
- siam - mo al - tri li - di, ec - co

Detailed description: This section is the vocal part for the Coro di Borg. It consists of three staves. The top staff has the vocal line with lyrics. The middle and bottom staves provide harmonic support with chords and bass lines. The lyrics are: "pu - re desiammo, desiammo altri Ji - di, ec - co Di - o ec - co", "- siam - mo al - tri li - di, ec - co", and "- siam - mo al - tri li - di, ec - co".

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This section covers the string instruments. The Violins (Vni) are divided into two parts, I and II. The Violins (Vni) play melodic lines with slurs and accents. The Violas (Vle) play chords. The Violoncello (Vc.) and Contrabasso (Cb.) parts have a steady rhythmic pattern.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cimbs.
Tp.
G.C.

CORO di Borg.

Di - o ec - co Dio che il ricam - bio ci dà... ec - co
 Di - o che il ri - cam - bio ci dà... ma - le - det - -
 Di - o che il ri - cam - bio ci dà... ma - le - det - -

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Tp.
G.e.

This section of the score covers the 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. The Cor Anglais (Cor.) and Trombone (Trbn.) parts have more rhythmic, block-like passages. The Trumpet (Tp.) and Gong (G.e.) parts are mostly silent in this section.

Coro di Barg.
I.
Vni.
II.
Vle.
Vc.
Cb.

Di - o che il ri - cam - bio ci dà ec - co Di - o che il ri - cam - bio ci
- ti ma - le - det - - ti ma - le - det - - ti ma - le - det - -
- ti ma - le - det - - ti ma - le - det - - ti ma - le - det - -

This section features a vocal soloist (Coro di Barg.) and a string ensemble. The vocal line is highly melodic and includes triplets and slurs. The string ensemble (I. Vni., II. Vni., Vle., Vc., Cb.) provides a rich harmonic background with various articulations and dynamics.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Tp.
G.c.

Coro di Borg.

da ah ci da ci da ci
-ti ci da ah ci da ci
-ti ci da ci da ci

p *morendo*

I. Vni
II. Vni
Vle
Vc.
Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Omb.
Tp.
G.C.

p
p
p
p
p
pp
pp
pp
pp
pp
pp

3
3
3
3
3
3
3
3
3
3

2

Coro di Borg.

dà ci dà ci dà ci dà ci

p cresc.
p cresc.
p cresc.

I.
Vni
II.
Vle
Vc.
Cb.

p
p
p
p
p

arco
arco

3
3
3
3
3

ff
ff
ff
ff
ff

N° 3. Scena e Cavalina Carlo.

Andante sostenuto

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

Corni *in Mib*

in lab

Trombe *in Mib*

Tromboni

Cimbasso

Timpani

Gran Cassa

CARLO

DELIL

CORO D'UFFICIALI

CORO DI BORGHIGIANI.

Andante sostenuto

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Il Re.

Nel suo bel vol - to qual do -

Nel suo bel vol - to qual do -

Nel suo bel vol - to qual do -

Fl.

Ott.

Ob.

Cl.

Fg.

Trbn.

Cmb.

CARLO

Coro d'Uff.

Coro Borg.

I. Vni

II. Vni

Vle

Vc.

Cb.

ff

p

f

f

f

f

recit.

A -

Gio - vin tan - toed in - fe - li - ce!

Gio - vin tan - toed in - fe - li - ce!

- lor!

- lor!

- lor!

Detailed description: This page of a musical score contains staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon), strings (Violins I & II, Viola, Violoncello, Contrabass), and vocal parts. The woodwinds and strings play a rhythmic accompaniment, with dynamic markings like *ff* and *p*. The vocal parts include a solo for Carlo and a chorus. The chorus parts have lyrics in Italian: "Gio - vin tan - toed in - fe - li - ce!". The score is in a key with one sharp (F#) and a 4/4 time signature.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Trp.

CARLO
_mi - ci, v'ap - pres - sa - te... Ul - ti - mo è que - sto del re - co - mando. A i fi - di

DELIL
Ah si non o dirne!

I.
Vni

II.
Vle

Ve.

Ob.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Flg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

CARLO

i - te - ne to - sto, d'Orle - ans; si ces - si o - mai dal san - gue che su - me ri -

I. Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.

Fg.

Cor. ^{a2}

Trb.

Trbn.

Cmb.

Op.

CARLO

-cade. Ripongansi le spade, e sul mio trono a-vi-to se-ggal'An-gli-co

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. I. *pp*

Fg. *pp*

Cor. I. *pp*

Trb.

Trbn.

Cmb.

Op.

CARLO

re... Dal giu - ra - men - to io sciol - go o - gnun di fe - del -

I. *ff*

Vni

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*
a2

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Ep. *ff*

CARLO *ff*
-ta. Te.ste' prostra - to a ter - ra

DELIL *ff*
Che sen - to!

Coro d'uff. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

Coro di Borg. *ff*
Che sen - to!

A tempo
3 *Andante cantabile*

I. *ff* *pizz.*

Vni. *ff* *pizz.*

II. *ff* *pizz.*

Vle. *ff* *pizz.*

Vc. *ff* *pizz.*

Cb. *ff* *pizz.*

CARLO
fer - vi - damen - teo - ra - i che, se voler e - ra del

DELIL

I.
Vni

II.

Vle

Vc.

Cb.

CARLO
cie - lo punir ne - fan - de col - pe, — percuotes se me so - lo il suo flagel - -

DELIL

I.
Vni

II.

Vle

Vc.

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Op. *ff*

CARLO
- lo. *Trascorrere m'in te si* *igno - fo sen so per le*

DELIL
Ot - ti - mo re!

Corod. H. *ff*
Ot - ti - mo re!

Corod. Borg. *ff*
Ot - ti - more!

I. *arco ff*

Vni II. *arco ff*

Vle *arco ff*

Vc. *arco ff*

Cb. *arco ff*

ppp leggeriss.

ppp leggeriss.

ppp leggeriss.

pp sottovoce

This musical score page contains two systems of music. The first system features the vocal line for Carlo and the first three staves of the orchestra (Clarinets, Bassoons, and Horns). Carlo's lyrics are "ve - ne... Un dol - ce so - por quin.di mi". The second system features the vocal line for Carlo and the remaining five staves of the orchestra (Flute, Oboe, Clarinet, Bassoon, and Horns). Carlo's lyrics are "vin se, e di - vo so - gno al - l'a.ni.ma si pin -". The score includes various musical notations such as clefs, time signatures, dynamics (p, pp, f, mf), and articulation marks.

System 1:

- Cl.** Clarinet
- Fg.** Bassoon
- CARLO** (Soprano): ve - ne... Un dol - ce so - por quin.di mi
- I. Vni** Violin I
- II. Vni** Violin II
- Vle** Viola
- Vc.** Violoncello
- Cb.** Contrabasso

System 2:

- Fl.** Flute
- Ob.** Oboe
- Cl.** Clarinet
- Fg.** Bassoon
- Cor.** Horns
- CARLO** (Soprano): vin se, e di - vo so - gno al - l'a.ni.ma si pin -
- I. Vni** Violin I
- II. Vni** Violin II
- Vle** Viola
- Vc.** Violoncello
- Cb.** Contrabasso

4 Andantino

FL.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

CARLO *mezza voce*
 -se. Sol.touna quer. cia

4 Andantino

I. *pizz.*

Vni *pizz.*

II. *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Cl. *p*

Fg. *p* I.

CARLO
par - ve mi po - sar la fron - te nie - sta; splen - dea di - pin - ta

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Cl. *pp* I.

CARLO
Ver - gi - ne in mezzo al - la fo - re - sta... mosse di là co -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ott.

Ob. *I. p*

Cl. *p*

Fg. *pp*

Cor. *a2 p*

Trb.

Trbn.

Cmb.

Trp.

CARLO *tutta forza*
 - man - do che, sorgi, dis-se, o Re! *El mo de po - nie*

arco

arco

I. *arco*

II.

Vle

Vc. *arco*

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Tmbs.

CHARLO

Coro di Borg.

I. Vni

II. Vni

Vle

Vc.

Cb.

brando di questai mago al piè.

legato e sottovoce

Di pin.tai.ma - go e si - mi - le

Di pin.tai.ma - go e si - mi - le

Di pin.tai.ma - go e si - mi - le

p *Arco*

Arco

legato

Arco legato

Fl.

Ott.

Ob.

Cl.

Fg.

Cor:

Trb.

Cmb.

CARLO

Le tu - e pa - ro' - leo Ver - gi - ne,

lo - co fra noi qui v'è.

lo - co fra noi qui v'è.

lo - co fra noi qui v'è.

I.

Vni

II.

Vle

Ve.

Cb.

(con entusiasmo)

pizz.

pizz.

pizz.

pizz.

pizz.

Fl. *dolce*

Cl. *I. dolce*

Fig.

Cor. *I. in Mib*

CARLO *pp*
 Car - lou mil - men - te a - do - ra; li fre - gie - rō l'im -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Cl.

CARLO
 - ma - gi - ne di mi - a co - ro - na an - co - ra...

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob. I. *p*

Cl. I. *p*

Fg.

Cor. III. *pa*

Trb.

Trbn.

Cmb.

Tp.

CARLO

mais saugue si de - ter - ga on d'e la pa - triain duo - lo;

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor:
Trb.
Trbn.
Cmb.
Trp.
 CARLO
 ma la stranie - ra ver - gasiami - leal franco suol - sia miteal franco al franco
I. Vni
II. Vni
Vle
Vc.
Cb.

Musical score for page 37, featuring vocal and instrumental parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cori (Cor.), Trombone (Trb.), and Contrabass (Cmb.). The vocal parts are for CARLO and DELIL, with a Coro d'Uff. (Officiants) and Coro di Borg. (Borgo Choir). The instrumental parts include Violini (Vni), Viola (Vle), Violoncello (Vc.), and Contrabbasso (Cb.).

The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the instrumental parts and the vocal parts for CARLO and DELIL. The second system contains the vocal parts for the Coro d'Uff. and Coro di Borg., and the instrumental parts for Violini, Viola, Violoncello, and Contrabbasso.

Fl. *p*

Ob.

Cl. *p*

Fg.

Cor: *a2*

Trb.

Cmb.

CARLO
suol sia mi - te al fran.co ah! alfranco

DELIL
Chi puo' fre.nar le lagrime a si' pie.to.so duol?

Coro d'Uff.
Chi puo' fre.nar le lagrime a si' pie.to.so duol?

Coro di Borg.
Chi puo' fre.nar le lagrime a si' pie.to.so duol?

I. Vni

II. Vni

Vle

Vc.

Cb.

Allegro

6

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp.

CARLO *suol.* *(ai Borghigiani)* V'ha dun - queun lo.co si - mile, di -

Allegro

6

I. *ff*

Viol. II. *ff* *Arco*

Vi. *ff* *Arco*

Vc. *ff* *Arco*

Ob. *ff* *Arco*

Fl. *p*

Ott.

Ob. *I. p.*

Cl. *I. p.*

Fg.

Cor. *a2*

Trb.

Trbn.

Cmb.

CARLO

- ce - ste?.. Vi - si - te - ro la Ver - gi - ne

Corodi Borg.

E sel - va orren - da.

E sel - va orren - da.

E sel - va orren - da.

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ott.

Ob. I.

Cl. I.

Fg.

Cor.

Trb. I.

CARLO

pri - a che not - te scenda... Vieni, De - il...

Per po - co un

Per po - co un

Per po - co un

I. Vni

II.

Ve

Vc.

Cb.

Detailed description: This page of a musical score (page 40) features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Trumpet (Trb.). The string section consists of Violin I (Vni), Violin II (Vni II), Viola (Ve), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, CARLO, has a line with lyrics: "pri - a che not - te scenda... Vieni, De - il...". The lyrics "Per po - co un" are repeated in three staves below the vocal line. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The woodwinds and strings play melodic and harmonic lines, while the vocal soloist performs the main melody. The lyrics are printed below the vocal line.

Fl. *f*

Ott. *f*

Ob. I. *f* *a2*

Cl. I. *f*

Fg. *a2* *p*

Cor. *a2* *ff* *a2*

Trb. I. *ff*

Trbn. *ff*

Cmb. *ff*

Grp. *p* *ff*

di - te - ci, fer - ma - te! quel - lo d'orror è lo - co... mor - te vi

di - te - ci, fer - ma - te! quel - lo d'orror è lo - co... mor - te vi

di - te - ci, fer - ma - te! quello d'orror è lo - co... mor - te vi

I. *ff*

Viol. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Allegro assai mosso

Fl. *ff*

Ott. *ff*

Ob. *ff* *a2*

Cl. *ff* *a2* (a2)

Fg. *ff* *a2*

Coro: *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

C.C. *pp*

CARLO *pp*
Nar. ra - te.

DELIL
Nar ra - te.

Coro d'Uff.
Nar. ra - te.

Coro di Borg.
Nar. ra - te.

Coro di Borg.
sta...

Coro di Borg.
sta...

Coro di Borg.
sta...

Allegro assai mosso

I. Vni

II. Vni

Vle

Vc. *pizz.*

Cb. *pizz.*

Cl. *a2*

Fg. *a2*

Cmbs.

G.C.

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl.

Fg.

Cor. in Mib *I. II. a2*

Cmbs.

Coro di Borg.

pp sotto voce
Al - lor chei fle - bi - li bron - zi sa - lu - ta -

pp sotto voce
Al - lor chei fle - bi - li bron - zi sa - lu - ta -

pp sotto voce
Al - lor chei fle - bi - li bron - zi sa - lu - ta -

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. *mf*

Fg. *mf*

Cor. *mf*

Trb. *mf*

Trbn. *mf*

Cmb. *mf*

Trp.

G.C.

-no il di che muor, —

-no il di che muor, —

-no il di che muor, —

I. *mf*

Vni

II. *mf*

Vle

Vc. *arco*

Cb. *arco*

Cl.

Fg.

Cor. ^{a2}

Trb.

Trbn. ^{I.}

Cmb.

Trp.

G.C.

ppp
e len - to na - vi - ga per l'a - er ta - ci - to l'a - stro d'a -

ppp
e len - to na - vi - ga per l'a - er ta - ci - to l'a - stro d'a -

ppp
e len - to na - vi - ga per l'a - er ta - ci - to l'a - stro d'a -

I.

Vni

II.

Vle

Ve.

Cb.

8 Allegro vivo

Fl. *dim.*

Ott. *dim.*

Ob. I. *dim.*

Cl. I. *dim.*

Fg. I. *dim.*

Cor. *a2*

Trb. I.

Trbn. I.

Cmb.

Trp.

f *dim.*

- mor, nel l'or - ri - - - bi - le fo -

f *dim.*

- mor, nel l'or - ri - - - bi - le fo -

f *dim.*

- mor, nel l'or - ri - - - bi - le fo -

8 Allegro vivo

I. *dim.*

Vni II.

Vle

Vc. *dim.*

Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor.

Trb.

Trbn.

Cmb. *pp*

Trp.

pp sottovoce

- re - sta sem - pre in fu - ria la tem - pe -

pp sottovoce

- re - sta sem - pre in fu - ria la tem - pe -

pp sottovoce

- re - sta sem - pre in fu - ria la tem - pe -

I. *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp* *pizz.*

Fl. *fl.*

Ott. *ott.*

Ob. *ob.* I. II.

Cl. *cl.* I. II.

Fg. *fg.* a2 I.

Cor. *cor.* a2 p

Trb. *trb.* a2 p I.

Trbn. *trbn.* I.

Cmb. *cmb.*

Trp. *trp.* p

G.C. *g.c.* p

-sta; fra l'or.

-sta; fra l'or.

-sta; fra l'or.

I. *vni.*

II.

Vle

Vc. *arco*

Ob.

Fl. *pp* *dim.*

Ott. *pp* *dim.*

Ob. *pp* *dim.*

Cl. *pp* *dim.*

Fg. *pp* *dim.*

Cor.

Trb. *pp*

Trbn. *pp*

Cmb. *pp*

Trp. *pp*

dim. *pp*

-ror di lam - pie tuo - ni lá con - ven - go - noi de -

dim. *pp*

-ror di lam - pie tuo - ni lá con - ven - go - noi de -

dim. *pp*

-ror di lam - pie tao - ni lá con - ven - go - noi de -

I. Vni

II. Vni

Vla

Vc. *pp*

Cb. *pizz.*

Fl. *tr.*

Ott. *tr.*

Ob. *tr.*

Cl. *tr.*

Fg. *tr.*

Cor.

Trb. I.

Trbn.

Cmb.

-mo - ni, là coi

-mo - ni, là coi

-mo - ni, là coi

I. Vni *tr.*

II. Vln.

Vla.

Vc. *tr.*

Cb. *arco*

Detailed description: This page of a musical score, numbered 50, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trb.) and Trombone (Trbn.). The string section includes Violin I (Vni), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The vocal parts are shown with lyrics: "-mo - ni, là coi". The score includes trills (tr.) for several woodwinds and a first ending (I.) for the Trombone. The Double Bass part is marked "arco". The key signature has two flats, and the time signature is 4/4.

Fl. *Flute*

Ott. *Oboe*

Ob. *Clarinet*

Cl. *Trumpet*

Fg. *Trombone*

Cor. *Cor* *a2* *p*

Trb. *Trumpet* *p*

Trbn. *Trombone*

Cmb. *Comps.*

Trp. *Trp.*

ma - ghi e col - le streghe fan noi

ma - ghi e col - le streghe fan noi

ma - ghi e col - le streghe fan noi

I. *Vni*

II. *Vni*

Vle *Vla*

Vr. *Vr.*

Cb. *Cb.*

Fl. *Fl.*

Ott. *Ott.*

Ob. *Ob.*

Cl. *Cl.*

Fg. *Fg.*

Cor. *Cor.*

Trb. *Trb.*

Trbn. *Trbn.*

Cmb. *Cmb.*

pat - tie le con greghe, e con

pat - tie le con greghe, e con

pat - tie le con greghe, e con

I.

Vci

II.

Vle

Vc.

Cb.

Fl. *bⁿ*

Ott. *bⁿ*

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

fil - - - tri avve - le - na - ti am. mol. -

fil - - - tri avve - le - na - ti am. mol. -

fil - - - tri avve - le - na - ti am. mol. -

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Fg. *pp* I.

Cor.

Trb.

Trbn.

Cmb. *pp*

pp *morendo*

- li - - - sco.noi pec - ca.ti...

pp *morendo*

- li - - - sco.noi pec - ca.ti...

pp *morendo*

li - - - sco.noi pec - ca.ti...

I.

Vni

II. *morendo*

Vlo *morendo*

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score (page 54) features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmb.). The vocal parts are arranged in four staves, with lyrics in Italian: "- li - - - sco.noi pec - ca.ti...". The score includes dynamic markings such as *pp* (pianissimo) and *morendo* (diminuendo). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a grand staff format with multiple systems.

9 *tutta forza*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

G.C. *ff*

CARLO *ff tutta forza*

Guai — sein - con - scio al reo fe - sti - no uom sor - prende - re si

Guai — sein - con - scio al reo fe - sti - no uom sor - pren - de - re si

Guai — sein - con - scio al reo fe - sti - no uom sor - pren - de - re si

9 *tutta forza*

I. *ff*

II. *ff*

Vle *ff*

Ve. *ff*

Cb. *ff*

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor.

Trb. *a2*

Trbn. *pp*

Cmb. *pp*

Top. *pp*

G.C. *pp*

CARLO

ppp

fa! ei non ve - de piū mat - ti - no se al de - mo - nio non si

ppp

fa! ei non ve - de piū mat - ti - no se al de - mo - nio non si

ppp

fa! ei non ve - de piū mat - ti - no se al de - mo - nio non si

I. *pp*

Vi. *pp*

II. *pp*

Ve. *pp*

Vc. *pp*

Cb. *pp*

FL. *ff*

OH. *ff*

Ob. *ff*

Cl. *ff* *a2*

Fg. *ff*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff* I II. e III.

Cmb. *ff*

Trp. *ff*

Q.C. *ff*

CARLO

da. Guai — sein - con - scio al reo fe -

da. Guai — sein - con - scio al reo fe -

da. Guai — sein - con - scio al reo fe -

I. *ff*

Vi. II. *ff*

Vlo. *ff*

Vc. *ff*

Cb. *ff*

Fl.
 Ofl.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tpr.
 G.C.

CARLO

ppp
 -sti - no uom sor - pren - de - re si fa! ei non ve - de più mat -
ppp
 -sti - no uom sor - pren - de - re si fa ei non ve - de più mat -
ppp
 -sti - no uom sor - pren - de - re si fa ei non ve - de più mat -

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.

Ob.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

G.C.

CARLO

-ti - no seal de - mo - nio non si da guai guai guai guai guai

-ti - no seal de - mo - nio non si da guai guai guai guai guai

-ti - no seal de - mo - nio non si da guai guai guai guai guai

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 59. It contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Cymbals (Cmb.), Snare Drum (Tp.), and Gong/Cymbal (G.C.). The vocal line is for a character named CARLO. The lyrics are: "-ti - no seal de - mo - nio non si da guai guai guai guai guai". The score includes dynamic markings such as *ff* and *ff*. The music is written in a 4/4 time signature. The vocal line has three parts, each with the same lyrics. The instrumental parts are arranged in a standard orchestral layout.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

G.C.

CARLO

guai guai guai gua - i! ei non

guai guai guai gua - i! ei non

guai guai guai gua - i! ei non

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff* *a2*

Fg. *ff*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Trp. *ff*

G.C. *ff*

CARLO

ve - de piú — mat-tin non

ve - de piú — mat-tin se al de - mo - nio non si dà

ve - de piú — mat-tin se al de - mo - nio non si dà

I. *f*

Vni. *f*

II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

FL. *f.*

Ott. *f.*

Ob. *f.*

Cl. *f.*

Fg. *f.*

Cor. *a2*

Trb. *f.*

Trbn. *f.*

Cmb. *f.*

Top. *f.*

G.C. *f.*

CARLO

ff

si da guai seal de-mo-nio non si

non si da guai seal de-mo-nio non si

non si da guai seal de-mo-nio non si

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Tob.
Trbn.
Cmbs.
Tpo.
G.C.
CARLO

dà guai seal de - mo - nio non si dà no
 dà guai seal de - mo - nio non si dà no
 dà guai seal de - mo - nio non si dà no

I.
Voi
II.
Vle
Vc.
Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Op.

G.C.

CARLO

non si dà seal de mo - nio non si dà

non si dà seal de mo - nio non si dà

non si dà seal de mo - nio non si dà

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
 Oboe
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tpt.
 G.C.
 CARLO
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.
 Musical score for page 65, featuring various instruments and a vocal line for CARLO. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Cymbals, and Violins. The vocal line for CARLO is shown with a long note across the first system. The bottom section includes parts for Viola, Violoncello, and Contrabass.

Allegro

Fl. *c* *ff*

Ob. *c* *ff*

Ob. *c* *a2* *ff*

Cl. *c* *a2* *ff*

Fg. *c* *a2* *ff*

Cor. *c* *a2* *ff*

Cor. *c* *a2* *ff*

Trb. *c* *a2* *ff*

Trbn. *c* *a3* *ff*

Cmbs. *c* *ff*

Trp. *c*

CARLO *c*

Do - v'è la Pi - a, con - ve - gno non ha l'A - ver - no.

Allegro

I. *c* *ff*

Vni II. *c* *ff*

Vle *c* *ff*

Vc. *c* *ff*

Cb. *c* *ff*

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

CARLO

DELIL

I. Vni

II. Vni

Vle

Vc.

Cb.

Di - spo - glio tal no - me or qui! La - scia - temi!.. lo

Re!

Re!

Re!

Re!

FL. *ff* $\text{b}\overset{\flat}{\text{e}}$

Ott. *ff* $\text{b}\overset{\flat}{\text{e}}$

Ob. *ff* $\text{b}\overset{\flat}{\text{e}}$

Cl. *ff* $\text{b}\overset{\flat}{\text{e}}$ *pp*

Fg. *ff* $\text{b}\overset{\flat}{\text{e}}$

Cor. *ff* $\text{b}\overset{\flat}{\text{e}}$

Trk. *ff* $\text{b}\overset{\flat}{\text{e}}$

Trbn. *ff* $\text{b}\overset{\flat}{\text{e}}$

Cmb. *ff* $\text{b}\overset{\flat}{\text{e}}$

Trp. *ff* $\text{b}\overset{\flat}{\text{e}}$ La-Reb

CARLO *ff* $\text{b}\overset{\flat}{\text{e}}$

vo - - - glio!

I. *ff* $\text{b}\overset{\flat}{\text{e}}$ *For.*

II. *ff* $\text{b}\overset{\flat}{\text{e}}$ *For.*

Vle. *ff* $\text{b}\overset{\flat}{\text{e}}$ *For.*

Vc. *ff* $\text{b}\overset{\flat}{\text{e}}$ *For.*

Cb. *ff* $\text{b}\overset{\flat}{\text{e}}$ *For.*

11 Allegro moderato

Fl. *p*

Ott. *p*

Ob. I. *p*

Cl. *p*

Carlo *con passione*
Arco Pon-do è le-tal, mar-ti-ro il ser-to al ca-po

Vni I. *Arco p*

Vni II. *Arco p*

Vle *Arco p*

Vc. *pizz. p*

Cb. *pizz. p*

11 Allegro moderato

Fl.

Ott.

Ob. I.

Cl.

Carlo *pp*
 mi-o; per-chè fruir di li-be-ro di li-ber a-e-re non posso an-

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *tr.* *pp* *ho*

Ob. *I.* *pp*

Cl. *pp*

Fg. *I.* *pp*

Cor. *I.* *pp*
in Mib

Carlo *marcato*
- chi - o?.. Pa - ce, che al più men - di - co prodi - ga sei di

Vni *pizz.*

Vle *pizz.*

Vc.

Cb.

Fl. *pp* *bp*

Ob. *I.* *p*

Cl.

Fg. *I.*

Cor. *I.*
in Mib

Carlo *te, di te ah man - da-mi unrag - gio a - mi - co, ah vie-ni vie - ni, non son più*

Vni *arco*

Vle *arco*

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Emb.

Tp. Reb-Lab

Carlo

re, ah non son no più re, no non son no più re, ah vieni vie - - ni, non son no più

I.

Vni

II.

Vle

Vc.

Cb.

arco

arco

12

Fl. *ff*

Ott. *ff*

Ob. *ff* *bb* *2*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Emb. *ff*

Tp. *ff*

G. e. *ff*

Carlo *re.*

Delil

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

Cie - lo!.. dal-l'a - tre im - ma - gi - ni fa che ri - en - tri in se!

12

I. Vni. *ff*

II. Vni. *ff*

Vle. *ff*

Vc. *ff* *uniti*

Ob. *ff*

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tp.

G.C.

Carlo

Delil

1. Vni

II. Vni

Vle

Vc. Ob.

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

sempre fe-de - lie ta - ci-ti noi seguirem il Re, noi se - gui -

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor. ^{a2}

Trb. ^{a2}

Trbn.

Cmb.

Tp.

G.c.

Carlo

Delil

-rem, noi se - gui - rem.

-rem, noi se - gui - rem.

-rem, noi se - gui - rem.

-rem, noi se - gui - rem.

I. Vni

II. Vni

Ve

Vc. Cb.

Fl. *p*

Ott. *p*

Ob. I. *p*

Cl. *p*

Carlo *con passione*
 Pon-do è le-tal mar-ti - ro il ser-to al ca - po

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *pizz.* *p*

Fl. *pp*

Ott. *pp*

Ob. I. *pp*

Cl. *pp*

Carlo *pp*
 mi - o; per-chè fruir di li-be-ro di li-ber a-e-re non posso an-

I. Vni

II.

Vle

Vc. Cb.

Fl. *tr* *pp* *40*

Ob. *pp* *I.*

Cl. *tr* *pp*

Fg. *I.* *pp*

Cor. S. in Mib *I.* *pp*

Carlo
- ch'i - o?.. Pa - ce, che al più men - di - co pro - di - ga sei di

Vni *pizz.*

Vle *pizz.*

Vc.

Cb.

Fl. *pp* *bp*

Ob. *I.* *^*

Cl.

Fg. *I.*

Cor. S. in Mib *I.*

Carlo
te, di te ah man - da - mi un rag - gio a - mi - co, ah vie - ni vie - ni, non son più

Vni *arco*

Vle *arco*

Vc.

Cb.

Fl. *f*

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Emb.

Tp.

Carlo

re, ah non son no più re no non son no più re, ah vie-ni vie - - ni, non son no più

I. Vni

II. Vni

Vle

Vc.

cb.

arco

14 Mosso

Fl. *ff*

Ob. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff* *a2*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

G.C. *ff*

Carlo *ff*
re no non son no più re non son più re no no non

Delil *ff*
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -
Sempre fe-de - lie ta - ci-ti noi se-gui-re - mo il re noi se - gui -

14 MOSSO

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff* *uniti*

Fl.
 O.H.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Tmbs.
 Tp.
 B.c.
 Violino
 Violoncello
 Violini
 Vle
 Vc.
 Cb.

son più re no non son no più
 - re - - mo sem - pre fe - de - - lie ta - ci - ti
 - re - - mo sem - pre fe - de - - lie ta - ci - ti
 - re - - mo sem - pre fe - de - - lie ta - ci - ti
 - re - - mo sem - pre fe - de - - lie ta - ci - ti

Fl.
 Ofl.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Emb.
 Tp.
 G.C.
 Carlo
 Delil
 O
 R
 C
 C
 I.
 Vni
 Vll
 Vc.
 cb.

re non son piu re no no non son piu
 noi se-gui-re - mo il re noi se-gui-re - - mo il
 noi se-gui-re - mo il re noi se-gui-re - - mo il
 noi se-gui-re - mo il re noi se-gui-re - - mo il

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Tr.

C.C.

Carlo

Delil

O

U

C

I.

Vni

II.

Vle

Vc.

Cb.

re non son più re non son più re no — no.

re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

re noi se-gui - rem noi se-gui - rem noi se-gui - rem noi se-gui - rem.

(Carlo impone)

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

Ott. *p* *p* *p* *p* *f*

Ob.

Cl. *a2* *p*

Fg. *a2* *p*

Cor. *a2*

Trb. *a2*

Trbn. *p* *p* *p*

Cmb. *p*

Tp. *p* *pp*

G.C.

Carlo *al Coro con un cenno, e parte; il Coro si allontana per diverse uscite.*

Delil

Violini

Viola

Vc. Cb.

I. *p* *p* *p* *p* *p* *pp*

II. *p*

Vle. *p*

Vc. Cb. *p*

Cl. ^{a2}
pp
Tp.
I. Vni
II. Vni
Vle
pp
Vc.
pp
Cb.
pp

Cl.
Tp.
I. Vni
pizz.
II. Vni
pizz.
Vle
Vc.
pizz.
Cb.
pizz.

N.º 4. SCENA GIACOMO

UNA FORESTA

A dritta sorge sopra una balza praticabile una Cappelletta. A sinistra sul piano avanti levasi una quercia, e al piè di quella un sedile di pietra. Nel fondo s'apre una caverna. Il cielo è nero e procelloso. Il vicino squillo d'una campana invita alla prece dei defunti.

15 *Allegro*

Flauto

Ottavino

Oboi

Clarinetti
in Do

Fagotti
pp

in Re
Corni

in Re

Trombe
in Re

Tromboni

Cimbasso
pp

Timpani
in Re

Gran Cassa

GIACOMO

15 *Allegro*

I.
Violini

II.
Violine

Viole

Violoncelli

Contrabbassi

Fl. *cresc.* *ff*

Ott. *cresc.* *ff*

Ob. *a2* *cresc.* *ff*

Cl. *a2* *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. *cresc.* *ff*

Trb. *ff*

Trbn. *a3* *cresc.* *ff*

Cmbs. *cresc.* *ff*

Trp. *ff*

G.C. *ff*

I. *cresc.* *ff*

Vi. *cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. Tp. G. C.

This section of the score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Cymbals (Cmbs.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). The woodwinds and brass instruments have active melodic and harmonic lines, while the percussion instruments provide rhythmic accompaniment. The Flute part features a complex, fast-moving melodic line with many accidentals. The Oboe and Clarinet parts have more sustained, melodic lines. The Bassoon part is more rhythmic. The Cor Anglais part has a melodic line with some rests. The Trumpet and Trombone parts have sustained notes. The Cymbals, Snare Drum, and Gong/Cymbal parts have rhythmic patterns.

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

This section of the score includes parts for Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts have melodic lines with some rests. The Viola part has a melodic line with some rests. The Violoncello and Contrabass parts have sustained notes. The Violin I part has a melodic line with some rests. The Violin II part has a melodic line with some rests. The Viola part has a melodic line with some rests. The Violoncello and Contrabass parts have sustained notes.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Tbn.), Cymbals (Cmbs.), and Trombone (Tp.). The score is divided into three measures. The first measure shows complex rhythmic patterns for the woodwinds. The second measure features sustained notes and rests. The third measure includes dynamic markings such as *pp* and *ppp*.

Musical score for strings, including Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into three measures. The first measure shows rhythmic patterns. The second measure includes the word "MOM" written vertically. The third measure includes dynamic markings such as *pp* and *ppp*.

Woodwind and Brass section score. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), Contrabass (Cb.), and Tuba (Tp.). The score is written in 4/4 time with a key signature of one flat. The woodwinds play a melodic line with dynamic markings of *f* and *p*. The brass instruments provide harmonic support with dynamic markings of *a2*, *a3*, and *p*. The G.C. (Glockenspiel/Chimes) part is silent.

String section score for Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamic markings of *p*. The score is written in 4/4 time with a key signature of one flat.

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. Tp. G.C.

This section of the score covers the woodwind and string families. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are shown. The woodwinds play a melodic line with some grace notes and slurs. The strings provide a rhythmic accompaniment with eighth notes and chords. The Clarinet and Bassoon parts include dynamic markings such as *mf* and *f*.

I. Vni II. Vle Vc. Cb.

This section of the score covers the string families. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violins play a melodic line with slurs and accents. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes and rhythmic patterns. The Violoncello part includes dynamic markings such as *mf* and *f*.

Fl.

Ott.

Ob.

Cl.

Fg.

Cor

Trb.

Trbn.

Cmbs.

Tp.

G.C.

I.

Vni

II.

Vle

Vc.

Cb.

Fl. Ott. Ob. Cl. Fg. Cor. Trb. Trbn. Cmbs. Tp. G.C.

Ob. I. *v* *φ*

Fg. *ppp*

Trbn. *ppp*

Tp. *pp* *ppp*

Detailed description: This section of the score covers woodwinds and percussion. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents. The Clarinet (Cl.) and Bassoon (Fg.) parts have lower registers with slurs and accents. The Bassoon part includes a *ppp* dynamic marking. The Trombone (Trbn.) part also has a *ppp* marking. The Trumpet (Tp.) part consists of chords with *pp* and *ppp* dynamics. The Percussion (G.C.) part is mostly silent.

I. Vni II. Vle Ve. Cb.

v *φ*

v *φ*

v *φ*

Pizz.

Pizz.

Detailed description: This section covers the string ensemble. The Violin I (Vni I) and Violin II (Vni II) parts have melodic lines with slurs and accents. The Viola (Vle) part has a similar melodic line. The Violoncello (Ve.) part plays chords with a *Pizz.* (pizzicato) marking. The Double Bass (Cb.) part has a long, low note with a *Pizz.* marking.

16

RECITATIVO

Tr. *RECITATIVO*

GIACOMO

Ge - lo, ter-ror m'in.va.de!.. ma nell'or.ren.do lo.co io ve.glie.

Vc. *RECITATIVO*

Cb. *RECITATIVO*

a tempo

GIAC. *pp*

- ro. Co - me ro - ven - te chio - do nel -

a tempo

I. *pp*

II. *pp*

Vle *pp*

Vc. *pp Arco*

Cb. *pp*

pp

a tempo (Giovanna)

GIAC. *a tempo*

- l'a - ni.ma sta fit - ta i - de - - a le - ta - le!

a tempo

I. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cmbs. *ff*

pp

appare dalla balza, e s'inginocchia innanzi alla Cappella.)

GIAC.

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

p

pp

I.

Cl. *pp*

Fg. *pp*

Cmbs. *pp*

GIAC. Non è que - sta

I. *morendo*

II. *morendo*

Vle *morendo*

Vc. *morendo*

Cb. *morendo*

Trp.

GIAC.
for - se la quercia sa - cra al lin - fer - nal con - ve.gno?

I. Vni

II. Vni

Vle

Vc.

Cb.



Trp.

GIAC.
E qui so - ven - te, qui non suol co - lei dor - mir le not - ti pro - cel.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *sf*
Ott. *sf*
Ob. *sf*
Cl. *sf*
Fg. *sf*
Cor. *sf*
Trb. *sf*
Trbn. *sf*
Cmb. *sf*
G.C. *sf*

GIAC *sf*
 - lo . se? Ahi for . .

Vni. *sf*
Vle. *sf*
Vc. *sf*
Cb. *sf*

GIAC *sf*
 se qui se . dot . ta... qui vin - ta... al gran ne - mi . co l'al - ma con .

Vc.
Cb.

17 *a tempo*

Fl.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmbs.

Ip.

GIAC.

- ces-se! or-ri-bi-le pen-

17 *a tempo*

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. *pp*

Fg. *pp*

GIAC. *pp*
- sie ro!..

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Adagio

GIAC. *pp*
Cie . lo!.. Cie . lo!.. m'as . si sti, oh cie . lo m'as . si sti,

Adagio

I. Vni

II. Vni

Vle

Vc.

Cb.

I. Tempo

Fl.
 Ott.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 GIAC.
 a di-sco-prire il ve-ro!
 (entra nella caverna)

I. Tempo

Vni
 Vle
 Vc.
 Ch.
 pp

Ob. *a2*
Cl. *a2*
Fg. *a2*
Cor. I. II. *a2*
Trb. *a2*
Cmbs.
Tp.
I. Vni
II. Vni
Vle
Vo.
Cb.

The first system of the score covers measures 1 through 5. It features a woodwind section with Oboe, Clarinet, Bassoon, Cor Anglais (I and II), and Trombone, all playing in the second octave (*a2*). The woodwinds have melodic lines with some rests. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes. The Cymbals (Cmbs.) and Timpani (Tp.) provide a steady accompaniment.

Ob. *a2*
Cl. *a2*
Fg. *a2*
Cor. I. II. *a2*
Trbn.
Cmbs.
Tp.
I. Vni
II. Vni
Vle
Vc.
Cb.

The second system covers measures 6 through 10. The woodwinds continue their melodic lines. The strings play a similar rhythmic pattern. The Cymbals and Timpani are present. A double bar line is shown at the beginning of the system. Dynamics include *pp* (pianissimo) for the woodwinds and strings in measures 7-9, and *Pizz.* (Pizzicato) for the Violoncello and Contrabass in measure 10.

N.º 5. Scena e cavatina Giovanna

18

RECITATIVO

Flauto

Ottavino

Oboi

Clarinetti
in Do

Fagotti

Corni
in Re

Corni
in La

Trombe
in Re

Tromboni

Cimbasso

(scende dalla balza)

GIOVANNA

Oh ben s'ad-di-ce questo tor-bi-do cie-lo al mi-se-ran-do af-fan-no di Fran-cia op.

18

RECITATIVO

I.
Violini

II.
Violini

Viole

Violoncelli

Contrabassi

a tempo

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

GIOV. *-pressa!* Per.chè ma.i d'im.bel.li

a tempo

I. Vni

II. Vni

Vle

Vc. *Arco*

Cb. *Arco*

GIOV. for.me ho l'al.ma ve.sti.ta, l'al.ma che vo - - - la dal de.sio ra.

I. Vni

II. Vni

Vle

Vc.

Cb.

19 Marziale

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Trbn. *pp* I.

Cmb. *pp*

GIOV. *pp*
 - pi - ta ai cam - pi di bat - ta - glia!

Cb.

19 Marziale

Fl.

Ott.

Ob.

Cl.

Fg.

Trbn. I.

Cmb.

GIOV.
 Ma d'u - na fer - rea

Cb.

Tp.

GIOV.
 ma.glia, e d'una spada, e d'un ci-miero forse a me fia gra - ve il pon.do?..

I.
Vni

II.

Vle

Vo.

Cb.



Tp.

GIOV.
Adagio
 Tan - to ri - chieggo a te, spe - me del mon - do!

I.
Vni *pp*

II. *pp*

Vle *pp*

Vo. *pp*

Cb. *pp*

A. I.

20

Andante sostenuto

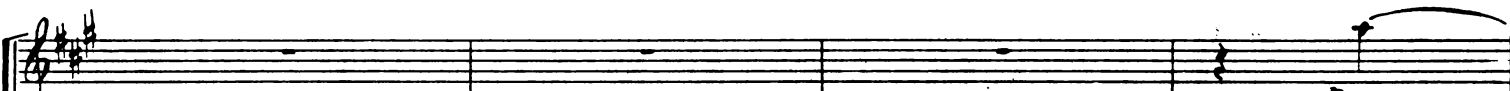
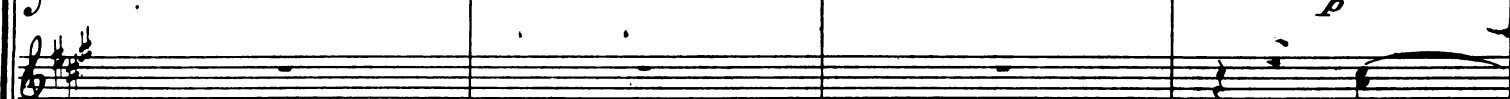
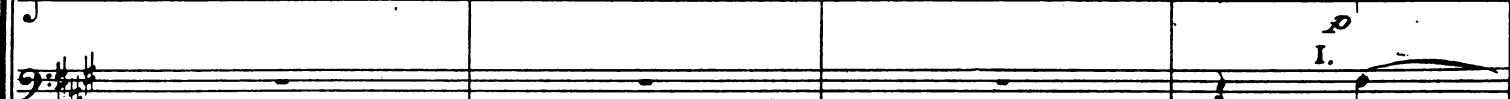
cantabile

GIOV.  Sem - pre al - l'al - ba edal - la se - ra qui - vi in -

20

Andante sostenuto

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

Fl. 
Cl. 
Fg. 

GIOV. *con passione*  - nal - zo a te pre - ghie - ra; qui la *pp* not - te mi ri - po - so, e te *p*

I. 
Vni 
II. 
Vle 
Vc. 
Cb. 

Fl.
Cl.
Fg.
Cor. in Fe
GIOV.
so - gna il mi.o pen - - - sier. Sem - - pre a me, che in de - - gna

I.
I.
f

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
Cl.
Fg.
Cor. in Fe
GIOV.
so - no, a - pri al lo - ra il cor pie - - to - so... oh se un

I.
I.
f con energia

I.
Vni
II.
Vle
Vc.
Cb.

Fl. *fl.*

Ott. *ott.*

Ob. *ob.* I.

Cl. *cl.* I.

Fg. *fg.*

Cor. *cor.*

Trb. *trb.*

Trbn. *trbn.*

Cmb. *cmb.*

GIOV. *giov.*

di... m'a ves - si il do no d'u - na spa - da d'u - na spa da e d'un ci.

v.

Vni *vni.* I.

Vni *vni.* II.

Vle *vle.*

Vc. *vc.*

Cb. *cb.*

ARCO

ARCO

p

p

p

p

p

Fl.
Ott.
Ob.
Cl.
Fg.
Str.
Cb.
Bz.
Bs.

This section of the score covers the woodwind and string parts. It consists of nine staves. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello, Bass) are playing a rhythmic accompaniment of eighth notes. The woodwinds have a melodic line with some grace notes. The strings provide a steady harmonic foundation. The key signature is one sharp (F#) and the time signature is 4/4.

1.
- mier!
oh seundi..... maves-siil do_no du - na

This section shows the vocal line for the first time. The lyrics are: - mier! oh seundi..... maves-siil do_no du - na. The melody is simple and follows the rhythm of the accompaniment.

This section continues the woodwind and string accompaniment from the previous section. It consists of five staves. The woodwinds and strings continue to play the same rhythmic accompaniment and melodic lines.

21

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

GIOV.
 spa . da e d'un ci - mier! ah — ah se un di ma' ves - si il

21

I. Vni II. Vle Vc. Cb.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs.). The score is in G major and 3/4 time. The woodwinds play a melodic line with dynamics ranging from *f* to *p*. The strings play a rhythmic accompaniment.

GIOV.
do no d'u - - na spa - da d'u. na spada e d'un ci - mier! Sem - pre al *dolce*

Musical score for strings. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with dynamics ranging from *f* to *p*. The Violoncello and Contrabasso parts include the instruction *Pizz.* (Pizzicato).

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Giov. *pp*

l'al - baedal - la sera qui - vi in - nal - zo a te a te pre -

I. Vni

II. Vni

Vle

Vc.

Cb.

Giov. *con grazia*

- ghie - ra; qui la not - te mi ri - po - so, e' le so - gnai mio pen -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

GIOV. *pp* *dolciss.*

- sier. Sem - pre al - l'al - ba ed al - la se - ra qui - vi in -

I. Vni

II. Vni

Vle

Vo.

Cb.

oppure

GIOV. *f*

- nal - - - zo a te pre - ghie - ra; qui la not - te mi ri.

I. Vni

II. Vni

Vle

Vo.

Cb.

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

GIOV.
- po - so, e te so - gnail mio pen - sier... *tutta forza* oh seundi ma ves - sil

I.
Vni
II.
Vle
Vc.
Cb.

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

Detailed description: This block contains the musical notation for the woodwind and string sections. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The strings include Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs.). The notation is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth and sixteenth notes, while the Cor Anglais and Cymbals play a steady pulse of quarter notes.

GIOV.
do.no d'u. na spa. da ah!... *sten.* d'u. na spa. da e d'un ci.

Detailed description: This block shows the vocal line for the character GIOV. The lyrics are "do.no d'u. na spa. da ah!... *sten.* d'u. na spa. da e d'un ci." The melody is in the same key signature and time signature as the instrumental parts. It features a melodic line with some ornamentation and a dynamic marking of *sten.* (stentato).

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical notation for the string section. It includes Violin I (Vni), Violin II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment of eighth and sixteenth notes, providing a steady accompaniment for the vocal line.

22

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

GIOV. (va a sedersi sulla pietra)
- mier!

22

I. Vni II. Vle Vc. Cb.

leggerissimo e stacc.
leggerissimo e stacc.
Pizz.
Pizz.
Pizz.

Fl. I. *mp sottovoce*

GIOV. Ma... le stan-che pu-pille... il son - no vin-ce... Re.

Vni I. II.

Vle

Vc.

Cb.

GIOV. - gi - na, il bal-do vo - to per - do - na...

Vni I. II.

Vle

Vc.

Cb.

GIOV. *con voce quasi spenta (s'addormenta)*
e be - ne - di - ci - mi...

Vni I. II. *ppp*

Vle *Arco ppp*

Vc. *Arco ppp*

Cb. *Arco ppp*

ppp

N°6 Finale I.

23 *Allegro*

Flauto

Ottavino

Oboi

Clarineti
in Do

Fagotti

in Sol

Corni
in Do

Trombe
in Do

Tromboni

Cimbasso

Timpani
in Sol

Gran Cassa

23 *Allegro*

I.
Violini

II.
Viole

Violoncelli

Contrabassi

RECITATIVO

Ob. I.

Cl. I.

Fg.

Cmb.

Tp.

CARLO

RECITATIVO

Pa-venti, Car-lo, tu

RECITATIVO

I. Vni

II. Vni

Vle

Vc.

Cb.

CARLO

for - se?.. O mera-vi - glia scuo-te o - gni tua fi-bra?.. An - co - ra vi - sion

I. Vni

II. Vni

Vle

Vc.

Cb.

CARLO *par.mi, chè la sa - cra sel - va que - sta è del so - gno mi.o...*

I. Vni

II. Vle

Vc.

Cb.

CARLO *Ec - co mi pro - stro, ri - ve - ren - tee pi - - - -*

I. Vni

II. Vle

Vc.

Cb.

Allegro (Carlo pone sull'altare l'elmo e la spada. S'inginocchia, e prega.)

CARLO *- o.*

I. Vni

II. Vle

Vc.

Cb.

Allegro

24 Allegretto moderato

Triangolo
o Sistro

Armonio

COPO di DEMONI

SOPRANI

TENORI

BASSI

24 Allegretto moderato

I.
Violini

II.

Viole

Violoncelli

Contrabassi

Trgl.
o Sistro

Arm.

COPO di DEMONI

Vc.

Cb.

(Alla sola anima di Giovanna
si fa sentire questo coro.)

graxioso

p *leggeriss. e graxioso*

Tu sei bel - la, tu sei bel - la! paz.ze.

Tu sei bel - la, tu sei bel - la! paz.ze.

Tu sei bel - la, tu sei bel - la! paz.ze.

Trgl.
o Sistro

Arm.

COPO di DEMONI

- rel - la che fai tu? Se d'a - mo - re per diil fio.re, presto

- rel - la che fai tu? Se d'a - mo - re per diil fio.re, presto

- rel - la che fai tu? Se d'a - mo - re per diil fio.re, presto

Vc.

Cb.



Trgl.
o Sistro

Arm.

COPO di DEMONI

muo - re, non vien più. Sor.gie mi.ra; te so - spi.ra... la de.

muo - re, non vien più. Sor.gie mi.ra; te so - spi.ra... la de.

muo - re, non vien più. Sor.gie mi.ra; te so - spi.ra... la de.

Vc.

Cb.

Trgl.
o Sistro

Arm.

CORO di DEMONI

.li.ra gioven .. tù... O fi - gliuo - la, ti con - so - la, èu.na
 .li.ra gioven - tù... O fi - gliuo - la, ti con - so - la, èu.na
 .li.ra , gioven - tù... O fi - gliuo - la, ti con - so - la, èu.na

Vc.

Cb.



Trgl.
o Sistro

Arm.

CORO di DEMONI

fo - la Bel - ze - bù. Quan - d'a - gli an - ta l'ò -
 fo - la Bel - ze - bù. Quan - d'a - gli an - ta l'ò -
 fo - la Bel - ze - bù. Quan - d'a - gli an - ta l'ò -

Vc.

Cb.

Trgl.
o Sistro

Arm.

CORO di DEMONI

-ra can - ta pur ti van - ta di vir -
-ra can - ta pur ti van - ta di vir -
-ra can - ta pur ti van - ta di vir -

Vc.

Cb.

Trgl.
o Sistro

Arm.

CORO di DEMONI

-tù... Tu sei bel - la, tu sei bel.la! pazze - rel - la, che fai
-tù... Tu sei bel - la, tu sei bel.la! pazze - rel - la, che fai
-tù... Tu sei bel - la, tu sei bel.la! pazze - rel - la, che fai

Vc.

Cb.

Trgl.
o Sistro

Arm.

COFO di DEMONI

tu? Tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Vc.

Cb.



Trgl.
o Sistro

Arm.

COFO di DEMONI

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Vc.

Cb.

Trgl. o Sistro

Arm.

CORO di DEMONI

Vc.

Cb.

tr

f *pp*

ff *p*

ff *pp*

tu? Ah tu sei bel - la tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la tu sei bel - la! paz - ze - rel - la, che fai

(I nemi si diradano, e la foresta viene vivamente illuminata dalla luna.)

Trgl. o Sistro

Arm.

CORO di DEMONI

Vc.

Cb.

tr

f

f

f

tu? che fai tu? che fai tu?

tu? che fai tu? che fai tu?

tu? che fai tu? che fai tu?

25 Adagio

Fisarmonica

Arpa

CORO DI ANGELI

Triangoli o Sistro

Armonio

CORO DI DEMONI

mp

mp

CONTRALTI *Grandioso*

Sor - gi! I ce.le . . sti ac.

25 Adagio

Violoncelli

Contrabbassi



Fis.

A.

CORO DI ANGELI

col - se.ro la ge.nero - sa bra - ma!

Vc.

Cb.

FIS.

H.

CORO di ANGELI

Vc. Cb.

Fran. cia per te fia li - bera, ec - co cimie - ro e

FIS.

H.

CORO di ANGELI

Vc. Cb.

la - ma. Le - va. ti, o spir - to e - let - to,

FIS.

H.

CORO di ANGELI

Vc. Cb.

sii nun. zio del Si - gnor... Guai se terre - no af.

Fis.

H.

CORO di ANGELI

Trgl. o Sistro

- fet - to ac - co - glierà - i nel cor!

Arm.

CORO di DEMONI

Vc. Cb.

Tu sei bel.la, tu sei
 Tu sei bel.la, tu sei
 Tu sei bel.la, tu sei



Fis.

H.

CORO di ANGELI

Trgl. o Sistro

guai se terre - - no af.fet - to ac - co - glierà - i nel

Arm.

CORO di DEMONI

Vc. Cb.

bella!
 bel.la!
 bel.la!

Fis.

A.

COPO di ANGELI

Trgl. o Sistro

Arm.

COPO di DEMONI

Vc. Cb.

cor! gua

Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Fis.

A.

COPO di ANGELI

Trgl. o Sistro

Arm.

COPO di DEMONI

Vc. Cb.

gua

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

tu? Ah tu sei bel - la, tu sei bel - la! paz - ze - rel - la, che fai

Fis.

H.

GIOV. *(balsa in piedi)*
Pronta

CORO di ANGELI
-i! gua - i! ah! gua - - - i!

Trgl. o Sistro

Arm.

CORO di DEMONI
tu? che fai tu? che fai tu?
tu? che fai tu? che fai tu?
lu? che fai tu? che fai tu?

I. Vni

II. Vni

Vle

Vc.

Cb.

26 Allegro

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*
in Do

Fg. *ff*

in Sol
Cor. *ff*
in Do

Trb. *ff*
in Do

Trbn. *ff*

Cmb. *ff*

Tp. *ff*
Do-Sol

G.C. *C*

GIOV. *so* - - - - *no!* (scende dalla balza) *Al. l'E.*

CARLO *Qual vo* - - - - *ce!..*

26 Allegro

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Trp.
G.C.
GIOV.
CARLO
I.
Vni
II.
Vle
Ve.
Cb.

ter - *no* *tua* *pie* - *ta* - *de,* *o* *re* *Car* - *lo,* *e'* *sa* -

FL. *f* *mf* *f* *mf*

Ott. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf*

Fg. *f* *mf* *f* *mf*

Cor. *mf* *f* *mf* *f*

Trb. *f* *mf* *f* *mf*

Trbn. *f* *mf* *f* *mf*

Cmb. *f* *mf* *f* *mf*

Trp. *f* *mf* *f* *mf*

G.C.

GIOV. *(corre alla balza e riporta l'elmo e la spada)*
 - li - ta...

CARLO *chi se: Chi sei tu? Ve-roo fal-so di*

I. *f* *mf* *f* *mf*

Vni. *f* *mf* *f* *mf*

II. *f* *mf* *f* *mf*

Vle. *f* *mf* *f* *mf*

Vo. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb. *al*
Trbn.
3mbs.
Tp.
G.C.
GIOV
CARLO
I. Vni
II. Vni
Vle
Vc.
Cb.

- scerno.

Ah! Son guer.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Cymbals (Cmbs). The Flute and Clarinet parts are marked with a first ending (I.) and a piano (*p*) dynamic. The Flute part features a melodic line with a trill and a grace note. The Clarinet part has a similar melodic line with a trill and a grace note. The other instruments are marked with a piano (*p*) dynamic and have a simple accompaniment pattern.

(in atto pratico)

Vocal line for GIOV. The lyrics are: - rie - ra che a glo - ria t'in - vi - ta... o fe - dele Or - le.

27 *All.^o vivace*

Musical score for strings. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part is marked with a first ending (I.) and a piano (*p*) dynamic. The Violin II, Viola, Violoncello, and Contrabasso parts are marked with a piano (*p*) dynamic. The Violin I part features a melodic line with a trill and a grace note. The other instruments have a simple accompaniment pattern.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpet (Trb.), Trombone (Tbn.), and Trombone (Tp.). The string section includes Violin I (Vni), Violin II (Vni), Viola (Vle), Violoncello (Vc), and Contrabass (Cb.). A vocal soloist (GIOV.) is featured with lyrics: "ans, ti con - so - la... ten-go al fi - ne u - na spada, un ci." The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and performance instructions (e.g., "a2" for the Oboe).

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

GIOV. *con slancio*
 -mie - ro... tengo al-fi-ne u - na spa-da, un ci - mier. S'ù Bri -

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
Ott.
Ob. I.
Cl. I.
Fg. ^{a2}
Cor.
Trb. I.
Trbn.
Cmb.
Trp.
 GIOV.
 -tanni ca - da - ve - ri vola già l'in - se - gna del franco guer - rie - ro!
Vni I.
Vni II.
Vle
Vc.
Cb.

Fl. *f*

Ob. *f*

Ob. *I.*

Cl. *I.*

Fg. *a2*

Cor.

Trb. *I.*

Trbn. *I.*

Cmbs.

Tp.

GIOV.

Sui Bri - tanni ca - da - ve - ri vola già l'in - se - gna del franco guer - rie.ro!

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *Ott.* *Ob.* *Cl.* *Fag.* *Cor.* *Trb.* *Trbn.* *Cmb.* *Tp.* *GIOV.* *I. Vni* *II. Vle* *Vc.* *Cb.*

cresc.

I.

a2

I.

cresc.

I.

cresc.

I.

cresc.

I.

cresc.

I.

cresc.

I.

cresc.

I.

cresc.

I.

cresc.

del... fran-co guer-rie-ro del... franco guer.

I.

cresc.

II.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. I. *I.*

Cl. I. *I.*

GIOV. *rier!*

CARLO *Qual pro-di-gio! Ed io pu-re nel lam-po... de' tuoi detti, o fan-*

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl. *I.*

Ob. *al²*

Cl. *I.*

Trb.

GIOV. *Vienial cam-po, tua guida son i-o, qua'mor-ta-le, se*

CARLO *-ciulla, di vam-po.*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmb.
Trp.
G.C.

GIOV.
man - chi di fè!

CARLO
Ne' tuoi guardiè la fiam.ma di Di.o... nè tuoi guardi è la

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
 Ott.
 Ob. I.
 Cl. I.
 Fg. a²
 Cor.
 Trb. I.
 Trbn.
 Cmb.
 Tp.
 G.C.
 GIOV.
 CARLO
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Vie - ni al cam - po.
 fiam - ma di Di - o... ne' tuoi sguardi è la fiam - ma di Di - o...

Fl. *ff*

Off.

Ob. *I.*

Cl. *I.*

Fg. *a2*

Cor.

Trb. *I.*

trbn. *I.*

mbn.

Trp.

G.C.

SOV. *ff*
Vie - ni al cam - po tua qui - da son i - o.

ARLO *ff*
par - la, im - po - ni ah par - la, im - po - ni ah par la, im - po - ni

I.

ni

II.

Vle

Vc.

Cb.

Fl. *cresc.*

Ott. *cresc.*

Ob. *I. cresc.*

Cl. *I. cresc.*

Fg. *a2 cresc.*

Cor. *cresc.*

Trb. *cresc.*

Trbn. *cresc.*

Cmbs. *cresc.*

Tp.

G.C.

GIOV. *cresc.*
 vie - ni al cam - - po vien i vie - ni al cam - - - -

CARLO *cresc.*
 im - po - ni a me im - po - ni im - po - ni im - po - ni a

I. Vni cresc.

II. Vni cresc.

Vle *cresc.*

Vc. *cresc.*

Cb. *cresc.*

FL. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* *a2*

Cor. *ff*

Trb. *ff*

Fbn. *ff*

∞mbs. *ff*

Tp. *ff*

G.C. *ff*

GIOV. *ff*
- po - vie - nial campo. Vie - nial

CARLO *ff*
me, im - po - nia me,

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

The musical score for page 147 includes the following parts and lyrics:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl.** (Clarinete)
- Fg.** (Fagotto)
- Cor.** (Corni)
- Trb.** (Trombe)
- Trbn.** (Tromboni)
- Cmb.** (Cimbali)
- Trp.** (Tromba)
- G.C.** (Grande Corno)
- GIOV.** (Giovane)
- CARLO** (Carlo)
- Vni I.** (Violini I)
- Vni II.** (Violini II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabbasso)

Lyrics:
cam.po.
im - po - nia me.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trb.), Trombone (Trbn.), Cymbals (Cmbs.), and Trompano (Tp.). The string section includes Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal parts are for GIOV. and GIAC. The score is in 3/4 time and features a variety of musical notations, including dynamics (p, a2), articulation (accents), and performance instructions for the vocalists.

(non visto dal limitare della caverna)

Ah!

Il Re!

30 *Andante*

GIOV. *(A te, pietosa vergine, fi doil tu gu... rio u-*

CARLO *(Non è morta le im-ma-gine*

GIAC. *Si! dell'or-ren-do dubbio è di-squarcia-to il*

30 *Andante*

Vc. *-mi-le, del pa-dre la ca-*

Cb. *quel-la chio veg-go e sen-to: in*

GIOV. *ve-lo... deh... vi-bra le tue*

CARLO *-ni-zie, e l'in-no-cen-te o-*

GIAC. *-nan-zi, in-nan-zi a un an-ge-lo*

Vc. *fol-go-ri, m'in-ce-ne-ri-sci,o*

Cb. *-vi-le; fin-ch'io non tor-ni non tor-ni a*

GIOV. *-sto per di-vin por-ten-to*

CARLO *cie-lo! el-la si ces-se si ces-se ai*

GIAC. *ciò che non è*

Vc. *ciò che non è*

Cb. *ciò che non è*

GIOV. *ciò che non è*

CARLO *ciò che non è*

GIAC. *ciò che non è*

Vc. *ciò che non è*

Cb. *ciò che non è*

GIOV. scio - gliere in - ni di lau - de di laude a te! fin - ch'io non
 CARLO - sto per di - vin por - ten to... vin - to son io da
 GIAC. de - mo - ni per fol - le perfolle a - mor del re! per fol - le a -

Vc.
 Cb.

GIOV. *pp* tor - ni non tor - ni scio - gliere in - ni di lau - de di lau - de a
 CARLO *pp* pal - pi - to son io da pal - pi - to fi - no - ra i - gno - to i - gno - to a
 GIAC. *pp* - mor per a - mor per fol - le a - mo - re del re! , per fol - le a - mor a - mor del

Vc.
 Cb.

GIOV. te!
 CARLO in - ni di lau - de a te!
 GIAC. me fi - no - ra i - gno - to a me
 re el - la si cesse ai demoni per fol - le a - mor a - mor del

Vc.
 Cb.

GIOV. in - ni di lau - de a te a... te!)
 CARLO fi - no - ra i - gno - to i - gno - to a me a me.)
 GIAC. re per fol - le a - mor del re per fol - le a - mor del re!)

Vc.
 Cb.

Fl. **Ob.** **Cl.** **Fg.** **Cor.** **Trb.** **Trbn.** **Cmb.** **Trp.**

GIOV. Or sia pa-tria mio so - lo pen-sie-ro... vie - ni-o Car - lo, a pu -
CARLO Si, ti se-gua, in-spi-ra - lo guer-rie-ro... tut - ta l'al - ma sfa -
GIAC. Fer - ma! ah! manco!... per l'em - pio sen-tie-ro gra - vi li - ra del

31 *All.^o come prima*

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

Fl.

Ott.

Ob.

Cl.

Fg. ^{a2}

Cor.

Trb. I.

Trbn. I.

Cmbs.

Tp.

GIOV.
- gna - re con me!..... or sia pa-tria mio so - lo pen-sie-ro...

CARLO
- vil - la di fe!..... si, ti se gvo, in - spi - ra - lo guerrie-ro.....

GIAC.
pa dre su te..... ferma! ah! manco!... per l'em pio sen-tie-ro

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb. I.

Trbn. I.

Cmbs.

Tp.

GIOV.
vie - ni, o Car - lo a pu - gna - re con me!..... a pu - gna - re con.....

CARLO
lut - ta l'al - mas fa - vil - la di fe!..... ah si' sfa - vil - la di.....

GIAC.
gra - vi l'i - ra del pa - dresu te su - te ah gra - vi l'i - ra l'i - ra del

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Fl.
 Ofl.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.

GIOV.
 CARLO
 GIAC.

me a pu - gna - rea pu - gnare con me! a pu -
 fe! sta - vil - la sta - vil - la sta - vil - la di fe! ah sta -
 pa - dre del pa - dre del pa - dre su te gra - vi

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

FL.

Ott.

Ob.

Cl.

Fg.

Cor.

Trb.

Trbn.

Cmb.

Trp.

G.C.

GIOV.
 - gna - re con me! a pu - gna - re con.

CARLO
 - vil - la di fe! ah sfa - vil - la si di

GIAC.
 l'i - ra del pa - dre su te gra - vi l'i - ra del pa - dre su

I.

Vni

II.

Vle

Ve.

Cb.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Trbn.
Cmbs.
Trp.
G.C.
GIOV.
CARLO
GIAC.
I. Vni
II. Vni
Vle
Vc.
Cb.

me, con me, con me, con me
fè, sì di fè, sì di fè, di fè, di
te, ah su te, ah su te, su te, su

Fl.
 Off.
 Ob.
 Cl.
 Fg.
 Cor.
 Trb.
 Trbn.
 Cmb.
 Tp.
 G.C.
 GIOV.
 CARLO
 GIAC.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

(Giovanna e Carlo si allontanano rapidamente; Giacomo tenta seguirli, ma cade oppresso dal dolore al suolo.)

con me!
 fe', di fe', di fe'!
 te, su te, su te.

Fl.
Ott.
Ob.
Cl.
Fg.
Cor.
Trb.
Tbn.
mbs.
Tp.
B.C.
I. Vi.
II. Vi.
Vle.
Vc.
Cb.

FINE del Prologo