

CASA MUSICALE SONZOGNO - MILANO

**Francesco Cilea**

# **Gloria**

PARTITURA





Lo stesso mov<sup>to</sup>

1<sup>o</sup> Fl. *e pesante*

2<sup>o</sup> Fl. *a2 f*

3<sup>o</sup> Fl. *a2 f*

1<sup>o</sup> Clar. *a2 f*

2<sup>o</sup> Clar. *f*

3<sup>o</sup> Clar. *a2 f*

1<sup>o</sup> Fag. *f*

2<sup>o</sup> Fag. *f*

3<sup>o</sup> Fag. *f*

1<sup>o</sup> Tr. *e pesante*

2<sup>o</sup> Tr. *mf*

3<sup>o</sup> Tr. *mf*

1<sup>o</sup> Tromba *mf*

2<sup>o</sup> Tromba *mf*

3<sup>o</sup> Tromba *mf*

1<sup>o</sup> Tromboni *mf*

2<sup>o</sup> Tromboni *mf*

3<sup>o</sup> Tromboni *mf*

1<sup>o</sup> Tuba *mf*

2<sup>o</sup> Tuba *mf*

3<sup>o</sup> Tuba *mf*

1<sup>o</sup> Timpani *p*

2<sup>o</sup> Timpani *p*

3<sup>o</sup> Timpani *p*

1<sup>o</sup> Percussion *p*

2<sup>o</sup> Percussion *p*

3<sup>o</sup> Percussion *p*

4<sup>o</sup> Tr. *f squillanti*

*a pesante sempre f*

Lo stesso mov<sup>to</sup>

*f*

*e pesante*





Fag.   
 1<sup>o</sup> 2<sup>o</sup>   
 Corni   
 3<sup>o</sup> 4<sup>o</sup>   
 Tr. ba   
 Timp.   
 Sal. palco   
 Tramba

*mf*   
*f*   
*con Sordina*   
*f*   
*sf p*   
*f squillanti*

Aquilante (ai banditori)

Or si ri - no - vi il bando dell'ir - dul.to.

*sf p*   
*cresc: div.*   
*p*

2 Sostenuto (♩ = 100)

Timp.   
 Tr. ba

*col canto*

1 Basso BANDITORE (in assisa verde e turchina)

La Si - gnoria si - gni - fi - ca: re Ciascum, che per

2 Sostenuto (♩ = 100)

Violini I   
 Violini II   
 Violoncelli   
 Contrabbassi

*f*   
*col canto*   
*mf*   
*poco più*





1.<sup>o</sup> 2.<sup>o</sup> Corni  
3.<sup>o</sup> 4.<sup>o</sup>

Aquil.  
O voi tut - ti qui u - ni - ti, ..... pria che s' i - ni - zii il ri - to, giu - ra - to

col canto

Un poco mosso

Ob. I  
C. I.  
Cl. I.  
Cl. B.  
Fag.

Aquil.  
che ciascun pat. to man - ten. no, e, per al. trui car. tez. za, ..... in. er. me ven. ne.

(Nobile Popolani)  
Tenori

Coira  
Bassi

Noi senz'armi qui sia - mo, e lo giu.  
Noi senz'armi qui sia - mo, e lo giu.

Un poco mosso

pizz.  
pizz.  
pizz.  
div.

Mosso

4

C1<sup>tr</sup>  
C1<sup>B.</sup>  
Fag.

Mosso

Aquil.

Ed or la fonte, sim-bo-lo di pa-ce,..... Bril-le-rà sot-to il  
-ria-mo!  
-ria-mo!

Mosso

4

arco *robusto*  
arco *f* *robusto*  
arco *robusto*  
robusto  
div.  
pizz.  
pizz.  
arco *f*

Fl!  
Ob!  
Fag.  
Corni 3° 4.  
Trombe 1° 2°

con Sordina  
(già sord.)  
pp

Aquil.

so-le. Ar-tier, co-me il Cie-li-pi-a-ce,.... si di-sco-pri la sua can-di-da mo-le

div.  
p  
p  
pizz.  
arco  
p

5 And<sup>te</sup> tranquillo

Oh: *p*

Fl: *p*

G.J.

Cl<sup>1</sup>: *p*

Cl<sup>2</sup>: B. *p*

Fag.

1<sup>o</sup>: *p*

Corni

3<sup>o</sup>: 4<sup>o</sup>

Arpa 1<sup>a</sup> *mf p*

Arpa 2<sup>a</sup> *mf p*

Celeste *p*

Campana

Gli Artieri eseguono. (Appare una gran fontana marmorea di squisito lavoro. Giocondo stupore della folla, che osserva e commenta)

Coro Ten: *p* Oh!...

Bassi *p* Oh!...

5 And<sup>te</sup> tranquillo

*p*

div. *p*

div. *p*

div. arco *p*

pizz. *p*

pizz. *p*

(Gloria)

This musical score is for a vocal soloist and a large orchestra. The instruments are arranged as follows from top to bottom: Oboe (1st and 2nd), Flute (1st and 2nd), Clarinet in Bb, Clarinet in A, Bassoon (1st and 2nd), Horns (1st, 2nd, 3rd, and 4th), Trumpets (1st and 2nd), Trombones (1st, 2nd, and 3rd), Arpa (1st and 2nd), Celesta, and Campana. The vocal soloist part is written in a single staff with lyrics in Italian. The lyrics are: "Pu-ri mar - mi È san di Lu - mi! Che bel. tà!" and "Pu-ri mar - mi. È san di Lu - - mi! Che bel. tà!". The score includes various musical notations such as clefs, time signatures, dynamics (pp, p, f), and articulation marks. The vocal line features a melodic line with some grace notes and a bass line with lyrics. The orchestral accompaniment includes woodwinds, strings, and percussion.



Handwritten musical score for orchestra and voice. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (C.I.), Clarinet in C (Cl. H.), Bassoon (Fag.), Horns (1. 2. 3. 4. Corni), Arpa 1<sup>a</sup>, Arpa 2<sup>a</sup>, Celeste, and Campana. The vocal line features the lyrics: *Fonte chiara, fonte - chia - ra! Be - ne - detta ei - la sa - ra!* and *Fonte - chia - ra! Be - ne - detta ei - la sa - ra!*. The score is written in a key with one flat and a 4/4 time signature. It includes various musical notations such as dynamics (p, f), articulation (accents), and performance instructions like *div.* (divisi).

G Adagio (♩=58)

Orchestra score for measures 6-8. Instruments include Oboe, Flute, Clarinet in B-flat, Bassoon, Horns (1st, 2nd, 3rd, 4th), Trumpets (1st, 2nd, 3rd), Trombones (1st, 2nd, 3rd), Timpani, and Arpa (Harp).

Key markings and dynamics: *1° solo scatto* (Flute), *1° solo scatto* (Clarinet in B-flat), *tr* (Clarinet in B-flat), *pp* (Arpa).

G Adagio (♩=58)

(Per ambo i lati della rampa merlata discende una doppia schiera di fanciulli)

String section score for measures 6-8. Instruments include Violins I & II (divisi), Viola (divisa), Cellos, and Basses.

Key markings and dynamics: *pp leggerissimo* (Violins I & II), *leggero* (Violins I & II), *pp leggero* (Viola), *tr* (Viola), *pizz* (Cello).

Ott. *p*

Clt<sup>1<sup>o</sup></sup> *p*

Arpa 2<sup>a</sup> *p*

*e donzelle bianco-vestite, cante le fronti di fiordalisi, ecc.:*)

Vni 1<sup>o</sup> *leggero slacc.*

Vni 2<sup>o</sup>

Viale *p*

Celli Bassi

Ott. *poco cresc.*

Fl.

Ob.

C. I.

Clt<sup>1<sup>o</sup></sup> *poco cresc.*

Arpa 2<sup>a</sup>

Vni 1<sup>o</sup> *poco cresc.*

Vni 2<sup>o</sup> *poco cresc.*

Viale

Celli Bassi

7

Ott. *a2*

Fl. *p* *cresc: ... molto*

Ob.

C.I.

Cym.

Cl. B.

1<sup>o</sup> Fag.

2<sup>o</sup> Fag.

1<sup>o</sup> 2<sup>o</sup> Corni

3<sup>o</sup> 4<sup>o</sup> Corni *p* *cresc:*

1<sup>o</sup> 2<sup>o</sup> Tr. *b*

3<sup>o</sup> Tr. *b*

Tr. *b* *ni*

1<sup>o</sup> 2<sup>o</sup> Tr. *b*

3<sup>o</sup> Tr. *b*

Tuba

Timp. *p*

LA-RE

1<sup>a</sup> Arpa

2<sup>a</sup> Arpa

7

Vni *1* *cresc:*

div.

Vni *2* *cresc:*

div.

Viole *p*

div.

Celli *arco*

div.

Bassi *pizz.*

div.





Orh. *pp*

Fl.<sup>i</sup>

Ob.<sup>i</sup>

Cl.<sup>i</sup> <sup>a2</sup> *pp*

Cl.<sup>ii</sup> B.

Fag.<sup>i</sup> *pp*

Corni

Camp.<sup>ii</sup> *pp*

Triang.

Arpa 1<sup>a</sup> e 2<sup>a</sup> *pp*

*Bel tem-po d'amor, di so-gni di fior,*  
*- fu - so..... di splen - dor - Bel tem-po d'a-mor, di so-gni di*

Vni<sup>i</sup>

Vni<sup>2<sup>da</sup></sup>

Viola *trun* *pp.*

Celli *Uniti* *pp.*

Bassi

(Gloria)

Orch. score including parts for Flute, Oboe, Clarinet, Bassoon, Horns (1st and 3rd), Trumpets (1st and 3rd), Trombones (1st and 3rd), Tuba, Timpani, Cymbals, Triangle, and Arpa.

Flute, Oboe, Clarinet, and Bassoon parts include *cresc.* markings. Horns and Trombones parts include *mf* and *f* markings. Arpa part includes *mf* marking.

Vocal parts for **Donzelle** (Soprano and Contralto).

Soprano part lyrics: *Pri - ma - ve - - - ra!..... A - pril.....*

Contralto part lyrics: *Fai ghirlandelle, e ne cingi le bel - le. Pri - ma - ve - le. - - - ra! A - - -*

Lower vocal part lyrics: *fior, Fai ghirlandelle, e ne cingi le bel - le.*

String parts for Violini (1st and 2nd), Violenze, Celli, and Bassi.

Violini parts include *tr.* (trills) and *mf* markings. Violenze parts include *tr.* and *cresc.* markings. Celli and Bassi parts include *pizz.* (pizzicato) and *div.* (divisi) markings.



Fl.<sup>1</sup> *1°* *senzilo*  
 Ob.  
 Cl.<sup>1</sup>  
 Cl.<sup>2</sup>  
 Fag.  
 Corni 1<sup>o</sup> 2<sup>o</sup>  
 Corni 3<sup>o</sup> 4<sup>o</sup>  
 Tr.<sup>1</sup>  
 Tr.<sup>2</sup>  
 Tr.<sup>3</sup>  
 Tuba  
 Timp. (LA-MI) *trumm*  
 Arpa  
 1<sup>a</sup> 2<sup>a</sup>

Sopr. 1<sup>a</sup> ..... *f* *Bel tem-po d'a - mor!* *Pri - ma - ve*  
 Sopr. 2<sup>a</sup> - *pril!* *f*  
 Contr. *f* *A - pril.* *Bel tem-po d'a mor!* *Pri - ma .*  
 Ten.  
 Bassi

Vni 1<sup>a</sup> *8<sup>a</sup>*  
 Vni 2<sup>a</sup> *8<sup>a</sup>*  
 Viole *diy.* *pizz.*  
 Celli *uniti*  
 Bassi *uniti* *pizz.*

Fl.  
Ob.  
Cl.<sup>tr</sup>  
Cl.<sup>b</sup>  
Fag.  
Corni  
Trombe  
Tr. 2.<sup>o</sup>  
3.<sup>o</sup> e Tuba  
Timp.  
Arpa

1.<sup>o</sup> Sopr.  
2.<sup>o</sup>  
Contr.  
Ten.  
Bassi

-ra, Pri - ma - ve - - - ra!  
- ve - - ra, Pri - ma - ve - - ra .....  
Pri - ma - ve - - - ra,  
A - pril! A - pril!  
A - pril! A - pril!

1.<sup>o</sup> Vni  
2.<sup>o</sup>  
Viola  
Celli  
Bassi

uniti ga ..... divisi  
uniti ..... dim: ..... unite  
div. y ..... mf



rall. a tempo

Musical score for orchestral instruments. The score is divided into four measures. The first measure is marked *rall.* and the second *a tempo*. The instruments include Oboe (Ob.), Flute (Fl.), Clarinet in A (Cl. in A), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), 1st and 3rd Corni (Corni 1° and 3°), Trumpet (Tr. in A), Trombone (Tr. in Bb), Timpani (Timp.), and Arpa (Arpa). Dynamics include *p*, *cresc.*, *f*, and *mf*. There are also markings for *trun* (trumpet) and *mf* (mezzo-forte).

Musical score for vocal parts and piano accompaniment. The score is divided into four measures. The first measure is marked *rall.* and the second *a tempo*. The vocal parts have lyrics:   
 -vie - - ra, e bruna mes - sag - ge - - ra, la ron - di - no ri - tor - na,   
 -vie - - ra, e bruna mes - sag - ge - - ra, la ron - di - ne ri - tor - na   
 The piano accompaniment includes markings for *cresc.*, *rall.*, *mf*, *div.*, *a tempo*, *unifi*, *f*, *con anima*, *unifi*, *arco*, and *arco*.



11

*rall. a tempo rall. a tempo*

OH<sup>o</sup>  
 Fl<sup>o</sup>  
 Ob<sup>o</sup>  
 C. I.  
 Cl<sup>ti</sup>  
 Cl<sup>o</sup> B.  
 Fag<sup>o</sup>  
 1<sup>o</sup> 2<sup>o</sup> Corni  
 3<sup>o</sup> 4<sup>o</sup>  
 Tr<sup>o</sup> be  
 Tr<sup>o</sup> b<sup>o</sup> ni  
 Timp.  
 Camp.lli  
 Arpa  
 1<sup>a</sup>

ra - - re, pie - ghi a dol - - cez - - za o - gni a - ma - tor sel - vag - gio,  
 ra - - re, pie - ghi a dol - - cez - - za o - gni a - ma - tor sel - vag - gio<sub>2</sub>

11

*rall. a tempo rall. a tempo*

div. *cresc.* *mp* *mf* *f* *ff* *cresc.* *div. a 2* *mf* *f* *ff* *cresc.* *div. a 2* *mf* *f* *ff* *cresc.*

uniti

Ofl.  
 Fl.  
 Obi.  
 C.I.  
 Cl.<sup>1a</sup>  
 Cl.<sup>2a</sup>  
 Fag.  
 1.<sup>o</sup> 2.<sup>o</sup> Corni  
 3.<sup>o</sup> 4.<sup>o</sup>  
 Tr.<sup>ba</sup>  
 Trbni  
 1.<sup>o</sup> 2.<sup>o</sup>  
 3.<sup>o</sup> e  
 Tuba  
 Timp.  
 Camp.  
 Arpa  
 1.<sup>a</sup>

e co-ro-ni d'un rag-gio ogni cuor che so-spi-ra A-mo-re!  
 e co-ro-ni d'un rag-gio ogni cuor che so-spi-ra A-mo-re!

arco  
 pizz  
 dim:

(Gloria)



Orchestrational score for page 26, featuring various instruments and vocal lines. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

**Orchestral Instruments:**

- Flute (Fl.):** *mf*
- Oboe (Obi):**
- Clarinet in E-flat (Cl. I.):**
- Clarinet in B-flat (Cl. II. B.):**
- Bassoon (Fag.):**
- Cori (1st and 2nd):** *f*
- Trumpets (Tr. 1-3):** *f*
- Timpani (Timp.):**
- Arpa (1st and 2nd):**
- Violini (1st and 2nd):** *leggero*, *f*, *ppizz.*
- Viola (Viole) divise:** *mf*, *f*, *f*
- Celli (Celli) divisi:** *mf*, *f*, *pizz.*
- Bassi (Bassi):** *mf*, *f*, *pizz.*

**Vocal Lines:**

- Two vocal lines with lyrics: *A - mar!*

**Performance Markings:**

- mf* (mezzo-forte)
- f* (forte)
- ppizz.* (pizzicato)
- arco* (arco)
- leggero* (leggero)
- ppizz.* (pizzicato)
- ppizz.* (pizzicato)
- ppizz.* (pizzicato)
- ppizz.* (pizzicato)



This page of a musical score includes the following parts and markings:

- Woodwinds:** Oboe (Oboe), Flute (Fl.), Oboe (Ob.), Clarinet in A (C.I.), Clarinet in Bb (Cl. Bb), Bassoon (Fag.), and Trumpet in Bb (Tr. Bb).
- Brass:** Cornet (Corni).
- Keyboard:** Arpa (1st and 2nd positions).
- Strings:** Violin 1st (Viol. 1i), Violin 2nd (Viol. 2i), Viola (Viole), Cello (Celli), and Bass (Bassi).
- Vocal:** Two vocal staves with lyrics "A - mar!" and "A - mar!".
- Performance Markings:** *pp*, *f*, *div.*, *arco*, and *hp.*

12 Sempre lo stesso mov<sup>to</sup> (♩ = ♩)

Orf. Fl. Ob. C.I. Cl. H. Cl. B. Fag. 1.º 2.º 3.º 4.º Tr. ni 1.º 2.º 3.º Tuba

1.º 2.º 3.º 4.º

Arpa

Gloria si stacca dalla schiera delle fanciulle e s'accosta alla fonte.

V. 1.º V. 2.º

12 Sempre lo stesso mov<sup>to</sup> (♩ = ♩)

Viola Celli Bassi

Fl:

Ob:

Cl:

GI. *A - ma - re! A - mar! fon - te*

*dim: p p p ppp: e rall:*

13 *And<sup>te</sup> moderato*  
(♩ = 54)

Fl:

Ob:

1<sup>o</sup> 2<sup>o</sup> Corni *p*

3<sup>o</sup> 4<sup>o</sup>

1<sup>o</sup> *espress:*

GI. *mu - tae pro - fon - da, co - me un co - re che - at - ten - de la sua ve - na più*

13 *And<sup>te</sup> moderato*  
(♩ = 54)

*pizz p*

*pizz*

*pizz div*

*pizz div*

*pizz*

*pizz*

*arco*

*arco*

*uniti arco*

*uniti*

*uniti*

*pizz*



Fl: 1<sup>o</sup> *p* *mf*

Ob: 1<sup>o</sup>

C.I.

Cl<sup>III</sup>: 1<sup>o</sup> 2<sup>o</sup>

Fag: *mf* *dolce*

1<sup>o</sup> 2<sup>o</sup> Corni: *mf*

3<sup>o</sup> 4<sup>o</sup>

Gl. *dolce*  
 fian - chi leg - gia - - - dri! Can - - -

1<sup>a</sup> Vni: *p*

2<sup>a</sup> Vni:

Viole

Celli divisi *dolce*

Bassi *divisi pizz* *ritati arco*

Fl: 1<sup>o</sup> *sf*

Ob: 1<sup>o</sup> *p* *sf* *poco ralli*

C.I.

Cl<sup>III</sup>: 2<sup>o</sup> *sf* *p*

Fag: 3<sup>o</sup> *sf* 1<sup>o</sup> *sf* *p* *crese:*

1<sup>o</sup> 2<sup>o</sup> Corni: 3<sup>o</sup> *p* *poco ralli*

3<sup>o</sup> 4<sup>o</sup>

Gl. *p dolce*  
 - ta, can - ta con ar - mo - nia lie - ve di ca - tra!

1<sup>a</sup> Vni: *sf* *poco ralli*

2<sup>a</sup> Vni:

Viole

Celli *divisi* *sf*

Bassi *sf*

15 a tempo

Musical score for woodwinds and strings, measures 15-19. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Cor Anglais (Cor. Inglese), Clarinet in A (Cl. A.), Clarinet in B-flat (Cl. B.), Flute (Fl.), and Trumpet (Tr.). The woodwinds play melodic lines with various dynamics (p, mf) and articulations. The strings provide harmonic support with rhythmic patterns.

15 a tempo

Musical score for vocal and piano, measures 15-19. The vocal part (Gl.) features the lyrics: "Ah Ecco, s'al-za per l'e-tra... la pre-ghie-ra dei". The piano accompaniment includes parts for the right hand (1a) and left hand (2a), with dynamics ranging from p to mf. The piano part includes markings for "div." (diviso), "a tempo", and "pizz." (pizzicato).







1<sup>o</sup> Tempo

rall. a tempo rall.

Ott<sup>o</sup>

Fji

Obi

Cl<sup>1</sup> B<sup>1</sup>

Cl<sup>2</sup> B<sup>2</sup>

Fag<sup>1</sup>

1<sup>o</sup> 2<sup>o</sup> Corni

3<sup>o</sup> 4<sup>o</sup>

Timp.

Arpa 1<sup>a</sup>

Celeste

1<sup>o</sup> Tempo

rall. a tempo rall.

Gl.

Donzelle

Sopr. 1<sup>a</sup> e 2<sup>a</sup>

Contr.

Vni<sup>1</sup> divisi

Vni<sup>2</sup> div. a 3<sup>ra</sup>

Viole

Celli

Bassi

Pri - ma - ve - - - ra!

Al tuo

Al tuo

*al tempo*

Orh<sup>o</sup>  
 1<sup>o</sup> Fg<sup>i</sup>  
 2<sup>o</sup>  
 Ob<sup>i</sup>  
 C.I.  
 Cl<sup>o</sup>  
 Cl<sup>o</sup> B<sup>o</sup>  
 Fag.  
 1<sup>o</sup> 2<sup>o</sup> Corn<sup>i</sup>  
 3<sup>o</sup> 4<sup>o</sup>  
 Tr<sup>o</sup> b<sup>e</sup>  
 Tr<sup>o</sup> b<sup>o</sup>  
 Timp.  
 Camp.  
 Arpa  
 Gl.

lim-pi-do rag-gia - - re... la ron-di-ne... ri-tor - - na, d'al-tre ma -  
 lim-pi-do rag-gia - - re... la ron-di-ne... ri-tor - - na d'al-tre ma -

1<sup>o</sup> Vn<sup>i</sup>  
 2<sup>o</sup>  
 Viol<sup>e</sup>  
 Cell<sup>i</sup>  
 Basi

*div.* *pp* *cresc.* *f* *unifi* *arco* *pizz* *tutti* *arco*

*a tempo*

17 Allegro (♩=126)

Flauto 3°

Orchestra score for measures 17-20. Instruments include Oboe, Flute, Oboe, Clarinet in A, Clarinet in B, Bassoon, Horns (1st and 3rd), Trumpets, Trombones, Timpani, Cymbals, Celeste, and Violins. The score features complex rhythmic patterns and dynamic markings such as *p*, *pp*, and *tr*. The Flauto 3° part is specifically marked with *Sordina* (mute).

17 Allegro (♩=126)

Violin and Viola parts for measures 17-20. The Violini (Violins) are divided into two parts (div.), and the Viola part is also present. The score includes dynamic markings like *p* and *pp*, and the instruction *arco* (arco) for the Bassi (Basses).

This page of a musical score, numbered 38, contains the following parts and markings:

- Flute:** 1<sup>o</sup> Fl<sup>to</sup> and 3<sup>o</sup> Fl<sup>to</sup>. The 1<sup>o</sup> Fl<sup>to</sup> part includes a dynamic marking of *mf* and a sequence of notes: *b b a b a b e f*.
- Oboe:** O<sup>b</sup>. Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Clarinet:** C.I. (Clarinete in Sol). Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Clarinet:** C.I<sup>to</sup> (Clarinete in Fa). Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Cornet:** 1<sup>o</sup> C<sup>o</sup> and 3<sup>o</sup> C<sup>o</sup>. Both parts are mostly rests.
- Trumpet:** Tr<sup>6</sup> and Tr<sup>3</sup>. Both parts are mostly rests.
- Drum:** P<sup>alti</sup> (Percussion). Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Triangle:** Triang. Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Piano:** Arpa 1<sup>a</sup> and Arpa 2<sup>a</sup>. Arpa 1<sup>a</sup> has a dynamic marking of *mf*. Arpa 2<sup>a</sup> has a dynamic marking of *f*. Both parts include complex chordal textures.
- Celesta:** Celesta. Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Chorus:** Sopr. 1<sup>o</sup> e 2<sup>o</sup>, Teni, and Bassi. All parts are mostly rests.
- Violin:** Vn<sup>1</sup> and Vn<sup>2</sup>. Both parts include a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Viola:** Viole. Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.
- Celli:** Celli Bassi. Includes a dynamic marking of *mf* and notes: *b b a b a b e f*.



1.º 2.º Fl.  
3.º  
Ob.  
C.I.  
Cl. 1.º  
Cl. 2.º  
Corni 1.º 2.º  
Tr. 1.º 2.º  
Pia. 1.º 2.º  
Triang.

Arpa 1.º  
Arpa 2.º  
Celeste

Sopr.  
1.º e 2.º  
Contr.  
Ten.  
Bassi

(alcuni) (altri)  
L'ac-qua! (altri) L'ac-qua!  
L'ac-qua! L'ac-qua!

Vni. 1.º  
Vni. 2.º  
Viola  
Celli Bassi











1<sup>o</sup> 2<sup>o</sup> Fl<sup>i</sup> cresc:

3<sup>o</sup>

Ob.<sup>i</sup> cresc:

O.J.

Cl<sup>i</sup> cresc:

Cl<sup>o</sup> B. cresc:

Fag.

1<sup>o</sup> 2<sup>o</sup> Corni

3<sup>o</sup> 4<sup>o</sup>

Timp.

Campan.

Celeste

Sopr. *mf* È u-na fe-sta, dove ap-pa-ja! *p* Co-me ga-ja! *p* Co-me le-sta! *sf* (I)-scilla!

Contr. *mf* È u-na fe-sta, dove ap-pa-ja! *p* Co-me ga-ja! *p* Co-me le-sta! *sf* balza!

Ten. *mf* le-sta! *cresc.* È u-na fe-sta, *p* dove appa-ia! *sf* fre-me, *sf* D-scilla!

Bassi *mf* le-sta! *cresc.* È u-na fe-sta, *p* dove appa-ia! *sf* Ri-de,

Viii *f* *cresc.* *sf* *pizz.* *sf* *sf*

Vni 1<sup>o</sup> *f* *cresc.* *sf* *pizz.* *sf* *sf*

Vni 2<sup>o</sup> *f* *cresc.* *sf* *arco* *sf* *sf*

Viole *f* *cresc.* *sf* *arco* *sf* *sf*

Celli *f* *cresc.* *sf* *arco* *sf* *sf*

Bassi *f* *cresc.* *sf* *arco* *sf* *sf*

*p* arco



1<sup>o</sup> Fl<sup>o</sup>  
3<sup>o</sup> Fl<sup>o</sup>  
Obi.  
C.I.  
Cl<sup>ti</sup>  
Cl<sup>to</sup>B.

Fag.  
1<sup>o</sup> Corni  
3<sup>o</sup> Corni  
Tr. ba.  
Pia.  
Camp.

Arpa 1<sup>a</sup>  
Arpa 2<sup>a</sup>

Sib e Mi4

Sopr.  
Contr.  
Ten.  
Bassi

span - deat - tor - no, not - te e giorno  
span - deat - tor - no, not - te e giorno

(presso alla fonte) Fonte d'arscintil.  
fon - te

Vni 1<sup>a</sup>  
Vni 2<sup>a</sup>  
Viola  
Celli  
Bassi





23 Quasi lo stesso mov<sup>to</sup> (♩ = ♩)

Fl. 1  
Fl. 3  
Ob.  
Cl. E.  
Cl. B.  
Fag.  
C. 1.  
C. 2.  
T. 1.  
T. 2.  
T. 3.  
T. 1.  
T. 2.  
T. 3.  
Timp.  
Piatto  
Cassa  
Triang.

Scor-ri, in-can - ta ac - qua giu -  
Scor-ri, in-can - ta ac - qua giu -  
Scor-ri, in-can - ta ac - qua giu -  
Scor-ri, in-can - ta ac - qua giu -

23 Quasi lo stesso mov<sup>to</sup> (♩ = ♩)

sf stacc.  
Coi 1<sup>o</sup> 8<sup>o</sup> sotto  
sf

(Gloria)



1<sup>o</sup> Fl.  
Fl.  
3<sup>o</sup>  
Ob.  
Cl. I.  
Cl. II.  
Cl. B.  
Fag.  
1<sup>o</sup> Cor.  
Cor.  
3<sup>o</sup>  
1<sup>o</sup> Tr.  
Tr.  
3<sup>o</sup>  
Tuba  
Timp.  
P.  
Cassa  
Triang.

-li - - - - va! Scor - ri, in - can - - - - tal  
-li - - - - va! Scor - ri, in - can - - - - tal  
-li - - - - va! Scor - ri, in - can - - - - tal  
-li - - - - va! Scor - ri, in - can - - - - tal

8<sup>a</sup>



1<sup>o</sup> 2<sup>o</sup> Fl.  
3<sup>o</sup>  
Ob.  
Cl. I.  
Cl. B.  
Fag.  
1<sup>o</sup> 2<sup>o</sup> Corni  
3<sup>o</sup> 4<sup>o</sup>  
1<sup>o</sup> 2<sup>o</sup> Tr. 6<sup>e</sup>  
3<sup>a</sup>  
Trombi  
1<sup>o</sup> 2<sup>o</sup>  
3<sup>a</sup> Tuba  
Timp.

Sopr.  
Cont.  
1<sup>o</sup>  
2<sup>o</sup>  
Bassi

Ter - gi av - vi - - va e can - - - ta! Av - -  
 Ter - gi av - vi - - va can - ta, can - - ta! scor - ri in - can - - ta! Av -  
 Ter - gi Av - vi - - va e can - - - ta can - - ta! Av -  
 Ter - gi Av - vi - - va! can - ta, can - - ta! Scor - ri, in - can - - ta! Av -  
 Ter - gi av - vi - - va! can - ta, can - - ta! Scor - ri, in - can - - ta! Av -

8<sup>a</sup>

Ottavino

24

3<sup>o</sup> Fl<sup>o</sup> (a2) *ff*

1<sup>o</sup> 2<sup>o</sup> Fl<sup>o</sup> *ff*

Oboi *ff*

C.I. *ff*

C.I.<sup>II</sup> *ff*

C.I.<sup>B</sup> *ff*

Fag<sup>o</sup> *ff*

1<sup>o</sup> 2<sup>o</sup> Corni *ff*

3<sup>o</sup> 4<sup>o</sup> Corni *ff*

1<sup>o</sup> 2<sup>o</sup> Tr<sup>ba</sup> *ff*

3<sup>a</sup> Tr<sup>ba</sup> *ff*

Tr<sup>ba</sup> 1<sup>o</sup> 2<sup>o</sup> *ff*

3<sup>e</sup> Tr<sup>ba</sup> *ff*

Timp<sup>o</sup> *ff*

Triang<sup>o</sup>

Piatti tr. Cassa *ff*

allarg. .... stentato

Re

Sul palco

4 Trombe

Sopr. *ff* **Maestoso**

Contr. *f* **Maestoso**

Ten. *f* **Maestoso**

Bassi *f* **Maestoso**

-vi - - va!

Fonte - chia - ra!

Re - de, ge - me,

-vi - - va!

Fonte - chia - ra!

Ri - de, ge - me,

-vi - - va!

Fonte - chia - ra!

Ri - de, ge - me,

-vi - - va!

Fonte - chia - ra!

Ri - de, ge - me,

allarg. .... stent. ....

24

*ff*

*ff*

div.

div.

**Maestoso**

*ff: e pesante*

*stentato*

Ott. *ff: e pesante* *stentato*

Fl. *ff: e pesante* *stentato*

Ob. *ff: e pesante* *stentato*

Cl. I. *ff: e pesante* *stentato*

Cl. II. *ff: e pesante* *stentato*

Cl. III. *ff: e pesante* *stentato*

Fag. *ff: e pesante* *stentato*

1.º 2.º *ff: e pesante* *stentato*

3.º 4.º *ff: e pesante* *stentato*

1.º 2.º *ff: e pesante* *stentato*

3.º *ff: e pesante* *stentato*

Tuba *ff: e pesante* *stentato*

Timp. *ff: e pesante* *stentato*

Triang. *ff: e pesante* *stentato*

Piatti *ff: e pesante* *stentato*

Cassa *ff: e pesante* *stentato*

sul palco *ff: e squillanti* *stentato*

4.º *ff: e pesante* *stentato*

can - ta, e fre - me!

can - ta, e fre - me!

can - ta, e fre - me!

can - ta, e fre - me!

*ff: e pesante* *stentato*

uniti *ff: e pesante* *stentato*

*ff: e pesante* *stentato*



25 Andante

1. e 2.  
Fl. *mf*

3.  
Ob. *1.<sup>o</sup>*

C. i.

Cl. *p*

Cl. B.

Fg. *mf*

Cor. *mf* *1.<sup>o</sup>*

Trg.

**CORO**

*p*  
Fiero parla!  
Fiero parla!  
Chi sarà?  
Che vorrà?  
D'onde giunge?

Lion. *p*  
e risa-lu - - lo ancor!  
(si avvanza sulla scena, scorgendo Gloria che porge l'anfora in giro, appare profondamente commosso.)

25 Andante

*mf* *Div. a3* *pp* *arco* *Div.* *Pizz.*

Uniti *p con dolcezza*  
Sordina  
Sordina

Ob. *espressivo*

C. i.

Cor.

Lion. *(avvicinatosi) dolciss.*  
 o ma - don - na dal pu-ro occhioso - a - - ve, l'an-fora del confor-tame-por.

*ppp*

Ob.

C. i. *espress.*

Cor.

**GLORIA** *(porgendogli l'anfora)*

Lion. - ge - te; as-se-ta-to son i - a. fo-co, be-ve-te!...

V. ni 1. *Div.*

V. ni 2.

*pizz*

26

solo

Fl. *1<sup>o</sup>*

Ob. *1<sup>o</sup>* *espressivo*

Cl. *1<sup>o</sup>*

Fg. *1<sup>o</sup>*

Gl.

Lion. *3* *3*  
Grazievendo... Io so be-ne chi

26

Vni I. *Uniti*

Vni 2. *Div.*

Vni 3. *Pizz. sf*

Vni 4. *Pizz. sf*

Vni 5. *Pizz. sf*

Vni 6. *Pizz. sf*

Fl. *1<sup>o</sup>*

Ob.

Cl. *1<sup>o</sup>* *con voce espressiva*

Fg. *1<sup>o</sup>*

Gl. *(con semplicità)*

Lion. *dio - ria de' Bar - di!* *(sommessamente)*  
*sie - te!* *E me pur cono - sce - te. Fan - ciulli, neglia - vi - ti or - ti di.*

arco *pp*

arco *pp*

Div. *pp*

arco *pp*

(Gloria)



Ob.  
Cl.  
Cl.  
Fg.  
Timp.

Gl.  
Lion.

(trasale, risonoscendolo)

Voi! Lio - netto? Ta - ce - te!

- let - ti, vi - vennojn - siem le prima - ve - re lie - te.

27

Diu. pp

Diu. pp

Diu. pp

Diu. pp

Arco p

Pizz. p

espress.

Fag.

Gl.

Lion. pp

E qui ven - ni per vo - i per po - ter - vi a - do - rar!



5

Sostenuto

1.<sup>a</sup> Fl.  
3.<sup>a</sup> Fl.  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbni

Gl.  
Lion.  
Bardo (avanzando verso Lionetto) (interrompendo) deciso  
Frenatejetti!  
(volgendosi, vivamente)  
E con qual voce il mio parlar trat-  
Profugo chefa-velli? Or'tallan-ta-ns!

Sostenuto

Arco  
Pizz.  
Pizz.  
Pizz.

1.<sup>o</sup> e 2.<sup>o</sup>  
Fl.  
3.<sup>o</sup>  
Ob.  
Cl. i.  
Cl.  
Cl. B.  
Fag.  
Con.  
Trb.  
Trb. ni.  
Timp.

Lion.  
Bar.  
-tieni? *alt*  
(*allegzoso*)  
*I omi son Barolo, fratel-ia co-stei E tu, qual nome porti? Donde vieni? Che volgi in*

28 (♩ = 80)

Arco  
Arco  
f

(5)?

29 (♩ 92)

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

Ob.

C. i.

Cl.

Cl. B.

Fg.

Cor.

Tr. b.

1<sup>o</sup> e 2<sup>o</sup> Tr. b. ni

3<sup>o</sup> e Tub.

Bar.

cor?

*ff*

1<sup>o</sup>

2<sup>o</sup>

*mf*

(cupo)

NOBILI

1<sup>o</sup> Gruppo

2<sup>o</sup> Gruppo

Ten.

Bassi

Parla!

chi sei?

Ten.

Bassi

Parla!

chi sei?

Parla!

chi sei?

29 (♩ = 92)

*tr.*

*mf e cupo*

*Div.*

(cupo)



30 *Allo e deciso*

*Andante* (♩=96)

Off.

Fl.

Ob.

Cl. i.

Cl.

Cl. B.

Fg.

Cor.

Trb.

1. e 2. Trbn

3. e 4. Trbn

Timp.

Cassa sola

Arpa 1<sup>a</sup>

(senza sord.)

Lion.

*stent... ..*

*p dolcezza*

cuo-ri fiori - a, la li - ber - ta' Co - me la tu - na che in sul mallin sim - bian - ca, la

30 *Allo e deciso*

*Andante* (♩=96)

Div.

Pizz.

rall. . . . . a tempo

1<sup>o</sup> & 2<sup>o</sup> Fl.  
3<sup>o</sup>  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trb. ni  
Arpa 1<sup>a</sup>

Lion.  
mi - a so - rel - la spo - sa, fio - re fra le ghir - lan - de, nei val - lan - ti.

rall. . . . . a tempo

rall. . . . . a tempo

uniti  
f Div.  
cres.  
cres.  
cres.  
cres.  
cres.

1<sup>o</sup> Fl. *1<sup>o</sup> solo* *p* *f*

3<sup>o</sup> Fl.

Ob.

Cl. i. *solo* *10<sup>o</sup> p* *f*

Cl.

Cl. B.

Fg.

Cor.

Trb.

Trb. ni

Arpa 1<sup>a</sup>

Lion. *f* *p*

- par - - ve co - me rag - gio di pu - ri - ta' - - O dol - ci noz - ze, - - concia - re - - ai e - -

*Uniti* *p* *f*

(Gloria)

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

3.<sup>o</sup>

Ob. <sup>a2</sup> <sup>2<sup>o</sup></sup>

C. i.

C. l.

C. l. B.

Fg. <sup>2<sup>o</sup></sup> <sup>2<sup>o</sup></sup>

Cor. <sup>3<sup>o</sup></sup>

Tr. b.

Tr. b. ni

Arpa

Lion. <sup>Opus!</sup>

co - ri sel - ve di fior e - gemma dor, a - maggio alla bel - ta ed - al Pa - mor!

div. <sup>f</sup>



31 Un po' piu' mosso

1<sup>a</sup> e 2<sup>a</sup> Fl.  
3<sup>a</sup>  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fag.  
Cor.  
Trb.

Lion. *31 Un po' piu' mosso* Quando, re- pen- te, nel- la fu- ne- sta not- te, s'ode una squilla!

seguendo il canto

Pizz. Arco  
Pizz. Arco Div.  
Pizz. Arco Div. p

Cor.  
Trb.

Sordina

Lion. var- can le nostre porte ban- de d'ar- ma- ti. tor- me di tra- di-

Pizz. Arco

Or.  
Fl.  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
1. e 2. Trb.  
3. Trb. ni  
1. e 2. Tuba  
Timp.

Lion.  
-tor!... San- gueincendio! Incen- diae sangue! E sovraunflutto rosso cadole per-

*Mosso a tempo*

Ott.

Fl.

Ob.

Cl. i.

Cl.

Cl. B.

Fg. 1°

Fg. 2°

Cor.

1.º Tró. ni

B. Tuba

Timp.

Piatti (percorsi con la mazza)

Lion. - casso della mia stir - pe il fior!

*Mosso a tempo*

1.º solo

Tutti gli altri

mf espressivo

f

1<sup>o</sup> Fl.  
3<sup>o</sup> Fl.  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg. 1<sup>o</sup>  
Fg. 2<sup>o</sup>  
Cor.  
Trb.  
Trb. ni

Lion.  
Orren - da strage!... Ter -ror! Mor - ti fra - tel - li Marto mio

sempre pp  
sempre pp

33 Adagio marziale (♩ = 60)

Ofl.  
 Fl.  
 Ob.  
 C. i.  
 Cl.  
 Cl. B.  
 1° Fg.  
 2° Fg.  
 Cor.  
 Trb.  
 Trgl.  
 Arpa 1<sup>a</sup>

rit.....  
 rit.....  
 3 2 consacento marziale  
 p (con sordina)  
 (Sordina) consacento marziale 1.<sup>a</sup>  
 p

Lion.  
 pa-dre! Tutti spenti... Ahi-me! I. - o sol Io so - lo fui

33 Adagio marziale (♩ = 60)

Div. 8  
 Div. 8  
 Div. Pizz. unite  
 Pizz. Div. 8  
 Pizz.

rit.....  
 rit.....  
 Tutti cres.



Ofl.  
 Fl.  
 Ob.  
 C.I.  
 Cla.  
 Cl.<sup>to</sup>B.  
 Fag.  
 Corni  
 Tr. b.  
 Tr. b.<sup>ni</sup>  
 1.<sup>o</sup> 2.<sup>o</sup>  
 3.<sup>o</sup>  
 Tuba  
 Tim.  
 Trian.  
 Arpa  
 1.<sup>a</sup>  
 2.<sup>a</sup>  
 Lion  
 - na al mar; e fra..... continue guerra cruen - - to e glo - ri - o - se  
 unti  
 cresc.  
 div.  
 pizz.

(Gloria)





Ott. *p*

Fji *2<sup>o</sup>*

Obi *p*

C.I.

Cl<sup>th</sup> *p*

Cl<sup>b</sup>B

Fagi *a2* *1<sup>o</sup>*

Corni *(a:2)* *f(a:2)* *3<sup>o</sup>p*

1<sup>a</sup> Tr<sup>be</sup> *p*

3<sup>a</sup>

Tr<sup>b</sup> 1<sup>a</sup> 2<sup>a</sup> *a2*

3<sup>o</sup> e Tubn

Timp. *tr*

Aquil

Nobili

Ten. *Fi - gliol ..... sei dunque a quel Ricci, priore del papa. lo, che*

Bassi

*unite* *dim:* *dim:* *p*

22.05

76

35 animando

Ott. Fl. Obi. C.I. Cl. H. Cl. B. Fag. Corni Tr. ba Tr. b. Timb.

Lio. Bardo Aquil.

*animando*

*Il tra-di-to-re!*

*cés-se, Mon-tal-ci - - no . . . . . per ma-neta, al Vi-scon-ti? Il tradi-*

35 Giuda no-vello!

*animando*

*sf: p*

*mf*

*div.*

*sul ponticello*

*p*

Con moto

Ott.<sup>o</sup>  
 Fi.<sup>o</sup>  
 Obi.  
 C.I.  
 Cl.<sup>o</sup>  
 Cl.<sup>o</sup> B.  
 Fag.  
 Corni  
 Tr.<sup>o</sup>  
 Tr.<sup>o</sup> B.  
 Timp.

Con moto

Lio. *(impetuosamente)*  
 Aquil.  
 Se-condo U-go - li-no!  
 Se-condo U-go - li-no!

Menzogna! Ei cadde vit.tima inno - cen-te del vostro odio fe - li - no... (a Lionello)  
 Giovi-ne,

Con moto

div. col canto  
 col canto  
 col canto  
 sul ponticello

Orch. score for Oboe, Clarinet, Bassoon, and Horns. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. B.), Clarinet in C (Cl. C.), Bassoon (Fag.), and Horns (Corni). The music is in a key with three flats and common time. The Clarinet in C part features a melodic line with dynamics *p*, *f*, and *col canto*. The Horns part has a rhythmic accompaniment with dynamics *mf* and *f*, also marked *col canto*.

Vocal line for the character Aquil. The lyrics are: *mal sce-gliu - sti l'o - ra .... Gio. va chie-de-re fuo-co alle ce-ne-ri spen-te? Ospite nostro sei*. The music is in a key with three flats and common time, with a tempo marking *a piacere*.

Accompanying piano part for the vocal line. It includes parts for the right and left hands. The right hand has a melodic line with dynamics *f* and *col canto*. The left hand has a bass line with dynamics *p*, *cresc.*, and *f*, also marked *col canto*.

36 Andante (J.=58)

1<sup>o</sup> Fl<sup>i</sup>  
2<sup>o</sup> Fl<sup>i</sup>  
Ob<sup>i</sup>  
Cl<sup>i</sup>  
Fag<sup>o</sup>  
Corni  
Tr<sup>b</sup>  
Tr<sup>b</sup>  
Timp.  
Camp.  
Arpa 1<sup>a</sup>

Aquil.  
Sopr.  
Contr. (Voci interne lontane)  
Coro di fanciulle

Andante

*f* no al la no va se - ra!  
dolcissimo

Non ve di? Nell'A pril fio -

A - pril!  
dolcissimo

Pri - ma ve - ra!...

36 Andante (J.=58)

Vni<sup>1</sup>  
divisi  
Vni<sup>2</sup>  
divisi  
Viola  
Celli  
Bassi





Ott.<sup>o</sup>  
1.<sup>o</sup> *Ff!*  
2.<sup>o</sup>  
Ob.<sup>o</sup>  
Cl.<sup>tr</sup>  
Fag.<sup>o</sup>  
Corni  
Timp.  
Camp.<sup>o</sup>  
Arpa 1.<sup>a</sup>  
Arpa 2.<sup>a</sup>  
Celeste  
Aquil.  
*(s'avvicina alla fontana)*  
Sopr.  
*5<sup>va</sup>!*  
*la la la la la la la... la la la la la la la... A - pril!*  
8.<sup>a</sup>  
Vni 1.<sup>a</sup>  
Vni 2.<sup>a</sup>  
Viola  
*2 soli*  
Celli  
Bassi

(Gloria)





Oth.  
 Fl.  
 Ob.  
 Cl.  
 Fag.  
 Corni  
 1<sup>a</sup> 2<sup>a</sup>  
 Tr. b.  
 3<sup>a</sup>  
 Triang.  
 Camp.

Arpa  
 1<sup>a</sup>  
 Arpa  
 2<sup>a</sup>

Aquil.  
 Sopr.  
 Contr.  
 Ten.  
 Bassi

*Tac - cia no l'i - ro! Ed or si compia il ri - to.*  
*Ri - to di gio. ia!*  
*Ri - to di gio. ia!*  
*Ri to di gio. ia!*

Vn<sup>f</sup>  
 1<sup>a</sup>  
 Vn<sup>f</sup>  
 2<sup>a</sup>  
 Viole  
 Celli  
 Bassi

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*f*  
*f*  
*f*  
*f*

*And.<sup>te</sup> con moto (♩ = 76)*

Fl. 1<sup>a</sup>  
Ob.  
C.i.  
Cl.  
Cl.B.  
Fg.  
Cor. 2<sup>o</sup>  
Trb. 1<sup>a</sup>  
Trbn.  
" III B. Tb.  
Timp.

Fl. 1<sup>a</sup> *p*  
Fg. *p*  
Trb. 1<sup>a</sup> *1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> pop*

*(Ad Aquilante, supplichevole)*

Gl.  
B.

Gl. *p*  
B. *mf*

Gl. *Padre, sia pa-ce! Cer-to ei sof-fer-se nel-le tri-ver-se*  
B. *Questo tuo or-goglio puni-to sa-ra!*

*And.<sup>te</sup> con moto (♩ = 76)*

*mf* *pizz.* *p>*  
*arco* *mf* *pizz.* *Div.* *pizz.* *p*  
*arco* *mf* *pizz.* *p*

(Gloria)

1<sup>o</sup> Fl.  
Ob.  
C.i.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb.  
Trbn.  
" III  
B.Trb.  
Timp.  
Arpe.

*p*  
*o.2*  
*p*

Gl.  
vi - e del - l'e - si - glio Deh! che al suo ci - glio non sia ancor tol - to la - ma - to volto del la cit -

*p*  
*pizz.*  
*arco*  
*unite*  
*p*  
*pizz.*  
*p*

44 Poco animato (♩ = 116)

1<sup>o</sup> Fl.  
2<sup>o</sup> Fl.  
Ob.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbn.  
III<sup>e</sup> B. Tb.  
Timp.

Gl.  
Lion.

- la -  
- *p* (à Gloria)  
Mer- ce, fan- ciul- la! Tu del mio sogno schiudi le por- te: so- gno di spe- me, fi- or di de-

44 Poco animato (♩ = 116)



1<sup>o</sup> Fl.  
2<sup>o</sup> Fl.  
Ob.  
C. i.  
C. i.  
C. i. B.  
Fag.  
Cor.  
T. r. b.  
T. r. b.  
" III B. T.  
Timp.

Lion.  
-si- o....  
Es- so è rag- gion- te; e in suo

*Aquilante*

(infastidito) *a Lionello*

*Di qual sogno tu parli?*

*affrett.* *a tempo*

1<sup>o</sup>  
F.  
2<sup>o</sup>  
P.B.  
V.i.  
V.  
V.B.  
Fg.  
Cor.  
Tb.  
Tbn.  
III  
Tb.  
Imp.  
Lion.  
ar.  
q.  
Tenori  
Nobili  
Bassi

*affrett.* *a tempo*

Andante deciso

Fl. 1<sup>o</sup> 2<sup>o</sup>  
 Ob.  
 C.i.  
 Cl.  
 Cl.B.  
 Fg.  
 Cor.  
 Timp.  
 Lion.  
 Bardo  
 Aq.  
 Nobili  
 Bassi

(additando Gloria)  
 Ecco-lo: Glo-ria.

(ironico, a lignetto)  
 Glo-ria?

(irritati, eccitando)  
 E il prezzo di tua pa-ce?  
 Bardo! Aquilante!

(Movimento di meraviglia nella moltitudine)  
 Glo-ria? la mia

pizz. Andante deciso

col canto

45 All.<sup>o</sup> risoluto (♩ = 184)

Cl.  
 Fg.  
 Cor.  
 B.Tb.  
 Timp.  
 Bar.  
 Aq.

(minaccioso)  
 Nel no-me di Dio che ci guarda,  
 per lar-mi-la-scia-te all'altar,  
 ri-trai la pa-fi-glio!

arco trill.  
 arco  
 pizz. ben ritmato  
 (pizz)

arco mf  
 trill.

mf

1.  
Fl.

2.  
Ob.

3.  
Cl.

4.  
Cl.B.

5.  
Fg.

6.  
Cor.

7.  
1.2.  
Trb.

8.  
3.  
Trbn.

9.  
"III  
B.Tb.

10.  
Timp.

Bardo

-ro-la co-darda, ban-di-to del bo-sco e del mar. Tu cer-chi che l'o-di-ri-

*ben ritmato*

*arco*

*mf*

*drill*

*arco*

*staccatissimo*

1.  
Fl. *ppp*

2.  
Ob. *ppp* *a2*

C.i.

Cl. *f espress.*

Cl.B. *f espress.*

Fg. *a2.*

Cor. *1<sup>o</sup>* *pp*

Trb. *1<sup>a</sup>*

Trbn. *3<sup>a</sup>*

III  
B.Trb. *pp*

Timp. *pp*

Arpa *1<sup>a</sup>* *pp*

Gl. *(tra sé)*  
Me - mo - ri - e d'in - fan - zia lon - ta - na, per -

Bar. - ar - da, Ma l'ar - me dei quel - fi ga - gliar - da

*uniti* *f* *Div. pp*

*pizz*



Orchestra score for measures 106-110. Instruments include Ofl., Fl. 1+2, Ob., Cl. 1, Cl. 2, Fg., Cr., Trb., Tbn. 1+2, Tbc., and Timp. The score features various dynamics such as *p*, *mf*, and *pp*, and includes performance markings like *tr* (trill) and *trca* (trill crescendo).

Vocal score for measures 106-110. The vocal line includes the lyrics: *-sa - to l'in - dul - to, e troppo fe - ri - sti il mio cor. Or vanne! o, se in no - vi l'in -*  
*Sia casti - ga - to! Non l'a - scol - ta - re. Sii sen - za pietà!*  
*L'in dul - to è vil - tà! Non l'a - scol - ta - re. Sii sen - za pietà!*

Piano accompaniment for measures 106-110. The score includes dynamic markings such as *p*, *poco cresc.*, and *leggero*. It features complex rhythmic patterns and articulation marks.

46

Orch. score for measures 45-48. Instruments include Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl.B.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Timpani (Timp.).

Measure 45: *p*, *be* (basso continuo).

Measure 46: *p*, *be* (basso continuo).

Measure 47: *p*, *be* (basso continuo).

Measure 48: *p*, *30*, *secco*.

Vocal parts for Lion and Aquilone (Aq.).

Lion: *s'io*

Aq.: *-sulto, m'av-vampa lan-ti-co fu-ror. O: venne!*

Lyrics: *bra-mo de' Bardì la fi-glià un puro de-*

46

Piano accompaniment for measures 45-48.

Measure 45: *p*

Measure 46: *p*

Measure 47: *p*

Measure 48: *p*, *bizz.*





1.<sup>o</sup> Fl.  
2.<sup>o</sup> Fl.  
1.<sup>o</sup> Ob.  
2.<sup>o</sup> Ob.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbn.  
B. Trb.  
Timp.  
G. C.

GI.  
-sio - ne si - stra - - - na ri - ve - - do il com -  
lo - - ro rab - - bia dis - sol - - vi, scon - giu - - rae di - - sper - di l'or -  
la lor - - colle - ra in - sa - - na dis - sol - vi, dis - sol - vi, e di -  
Pa - ce ri - suoni! Parli giu - sti - zia; Scenda il perdono;  
Pace ri - suoni! Parli giu - sti - zia! Scenda il per -  
Nessuna tregua! Sa - ria stoltezza!  
-perbo! Nessuna tregua! Sa - ria stol - tezza!

Le Popolani Donne

1<sup>o</sup> Fl.  
2<sup>o</sup> Fl.  
1<sup>o</sup> Ob.  
2<sup>o</sup> Ob.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb.  
Trbn. 1<sup>o</sup> 2<sup>o</sup>  
" 3<sup>o</sup>  
B.Trb.  
Timp.

Gl.  
Lion.  
Aq.  
Bar.  
Popolani Donne  
Nobili

-ra- - gno d'un di? (ad Aquilante)  
Pel dol - ce raggia di sue ci - glia an -  
(a Lionetto)  
-ro - re si - gnor. Tu se - i duna gente ne - mi - ca - Tra - di - sti i fra - tel - li, la  
- sper - di i orror!  
do - no; Lungi il ter - ro - re!  
Demenza vil!  
Demenza vil!

Uniti











Orch. score including parts for Oboe (Ob.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpets (1st and 3rd), Trombones (1st and 3rd), Timpani (Timp.), and Cymbals (Cym.). The score features various musical notations such as dynamics (e.g., *ff*, *f*), articulation (accents), and phrasing slurs. The key signature is one flat (B-flat major/D minor).

Lion

Vocal score for the chorus, including parts for *Le Donne* (Soprano, Alto, Tenor) and *Maschi* (Bass). The lyrics are in Italian and include the phrase "La pa-ro-la ch'ei di-ce e' di per-don!". The score includes dynamic markings such as *f*, *ff*, and *ffz*.

Continuation of the orchestral score, featuring woodwinds and strings. It includes dynamic markings like *div.* (divisi) and *ff*. The notation shows complex rhythmic patterns and phrasing.



49 *Sostenuto*

Ort. Fl. Ob. C.i. Cl. Cl.B. Fg. Cor. Trb. Trbn. 1<sup>o</sup> 2<sup>o</sup> c.B.Tb. Timp. Tamb. G.C. Celeste Arpa 1<sup>a</sup> Lion. *Le Donne* *Popolani* *Nobili*

*(Si apre il mantello e appare (conficrezza) vestito da capitano ed in armi)*  
 co.no scetemi al\_ fin! Me guidai fa\_ to! Son forte\_ brando, messo impe\_

*(Tutti rimandono petressi da sta pare)*

40 *Sostenuto*

50

The musical score consists of the following parts:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Cl. B. (Bass Clarinet)
- Fg. (Fagotto)
- Cor. (Corni)
- Trb. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> (Trumpets)
- Trbn. 1<sup>a</sup> 2<sup>a</sup> (Trombones)
- T. B. T. B. (Tuba)
- Timp. (Timpani)
- Tamb. C. C. (Cymbals)
- Cel. (Celesta)
- Arpa (Arpa)
- Gl. (Ghiorgio)
- Lion. (Lionello)
- Bar. (Baritone)
- Aq. (Aquilino)
- Sopr. Cont. (Soprano Contralto)
- Ten. (Tenore)
- Bassi (Basso)
- Nobili (Nobili)
- Popolani (Popolani)
- Donne (Donne)

Lyrics for the vocal parts:

- Gl. *con gioia* *eret!*
- Lion. *- rial!*
- Bar. *Mer-ce-*
- Aq. *Tha la Pa-tria ma-le-del-to!*
- Sopr. Cont. *Oh!*
- Ten. *Oh!*
- Bassi *(con gioia) E' il grande con-dot-tie-ro!*
- Ten. *f*
- Bassi *(con sdegno) Tris-te fal-co di sven-tu-ra!*

51

Orch. score including parts for Ofl., Fl., Ob., C.i., Cl., Cl.B., Fg., Cor., Trb., Trbn. 1<sup>o</sup>, 3<sup>o</sup>, e B.7b., Timp., Tamb., and G.C.

1<sup>o</sup> 2<sup>o</sup>  
3<sup>o</sup> 4<sup>o</sup>  
mf marcato  
mf

Vocal parts for Gl., Lion., Bar., Aq., and NOBILI POPOLANI DONNE.

*(alla fazione patrizia)*  
Vi-li voi sie-te, vi am-manta la fro-de! questo  
-na-rio, va! (gridato)  
Va! va! (urlato)  
No!  
No!  
No!  
(gridato) No!  
Va! Va!  
Va! Va!

51 concitato col canto

Continuation of the orchestral score with dynamic markings like *mf* and *Div.*

Ort.  
Fl.  
Ob.  
C.i.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb.  
Trbn. 1°  
2°  
3°  
e B. Tb.  
Timp.

Lio. *(facendo un segno ai suoi)*  
 suol che fu mi - o ri - soat - te - rō! *(contendendogli il passo in atto di sfida)* Compagni, e  
 Bar. *In-van lo sperij; la cit-tà non t'ode.*

NOBILI

OTT.  
Fl.  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
1<sup>a</sup> Trb.  
3<sup>a</sup> Trb.  
1<sup>a</sup> Trbn.  
3<sup>a</sup> B. Trb.  
Timp.  
G.C.  
Tamb.  
G.I.  
Lio.  
Bar.  
Aq.  
Sopr. 1<sup>a</sup>  
Sopr. 2<sup>a</sup> Contr.  
Ten.  
Bassi  
Ten.  
Bassi

*via Sord.*

*f to seguendo il canto*

*(seguaci di Lionetto, sruotate le da ghe nascoste, si precipitano verso gloria)*

*Ah!*

*l'o - ra... e l'o - ra!*

*Ah fi-glia! mia fi-glia!*

*(spaventate)*

*(implorando)*

*Soc-corso! Si-*

*Soc-corso! Si-*

*(respingendo) Indietro! Indietro!*

*Indietro! In-dietro!*

*(inveendo) Mal-nati! Mal-nati!*

*Marmaglia! Marmaglia!*

*VCN VO to seguendo il canto*

*div.*

52 Quasi presto unli

Or. Fl. Ob. Ci. Cl. Cl.B. Fg. Cor. 1<sup>a</sup> Trb. 2<sup>a</sup> & 3<sup>a</sup> Trbn 2<sup>a</sup> " 3<sup>a</sup> e B.Trb. Timp. Tamb. Piatti G.C. Arpa 1<sup>a</sup> Bar. Aq. Donne Popolari Nobili

*con la mazza*

*Vendetta! Vendetta!*

*gnor! del ci guar - da! Si - gnor, ci pro - teg - gi! Dal fal - sa - ri! li - ranni, fal - sa - ri! li - ranni! Masna - da co - darda! Pre - do - ni! Masna - da co - darda! Pre - do - ni!*

(Gloria)





Ort. Fl. Ob. C. i. Cl. Cl. B. Fg. Cor. 1<sup>a</sup> Trb. 2<sup>a</sup> 3<sup>a</sup> Trbn. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> e.B. Trb. Timp. Tamb. Piatti G. C.

B.T.

Piatti percossi con bacchetta

Arpa 1<sup>a</sup>

Donne  
Popolani  
Nobili

(grido) Ah!

Fuggi - fuggi!

Div. Basso



Ort. Fl. Ob. C. i. C. 7. Cl. B. Fg. Cor. 1<sup>a</sup> Trb. 2. 3<sup>a</sup> Trbn. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> e. B. Tb. Timp. Tamb. Piatti TAM-TAM Bar.

*Sopr. 1<sup>a</sup>* San - gue! San - gue! *mf* (alcune)

*Sopr. 2<sup>a</sup>* Ec - co l'aquavien rossa (altre)

*Contr.* (altre) O fonta - na di

*Le donne*

Orf. Fl. Ob. C. i. Cl. Cl. B. Fg. Cor. 1<sup>a</sup> Trb. 2<sup>a</sup> 3<sup>a</sup> Trbn. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> c.B.Trb. Timp. Tamb. Piatti G.C. Arpa. 1<sup>a</sup> 2<sup>a</sup>

B.T.

Piatti percossi con bacchetta

Donne Popolani Nobili

(grido) Ah!

(grido) Ah!

(grido) Ah!

(grido) Ah!

Fuggi-fuggi

Div.

Ort. Fl. Ob. C. i. Cl. Cl. B. Fg. Cor. 1<sup>a</sup> Trb. 2. 3<sup>a</sup> Trbn. 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> C. B. 7b. Timp. Tamb. Piatti

TAN-TAM

Bar. Sopr. 1<sup>a</sup> Sopr. 2<sup>a</sup> Contr.

San- gue! San - gue! *mf* (alcune) Ec - co l'acqueduen rossa (altre) (altre) O fonta - na di

Le donne

1° Tempo

54 Presto, con fuoco

Orchestral score for measures 53-55. Instruments include Ofl., Fl., Ob., C. i., C. l., C. l. B., Fg., Cor., Trb. 1st and 3rd, Trbn. 1st and 3rd, Timp., Tamb., Piali. G.C., and T. tam. Dynamics range from *f* to *ff*. The score shows complex rhythmic patterns and melodic lines for various instruments.

Vocal line with lyrics: pian - to, di do - lo - - re... di do - lor

1° Tempo

54 Presto con fuoco

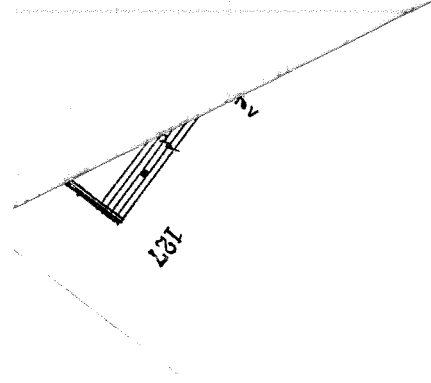
Piano accompaniment for measures 53-55. The score features dense chordal textures and rhythmic patterns. Dynamics include *f*, *ff*, and *sfz*. The word "uniti" is written above the piano part in measure 54.

Ott.  
Fl.  
Ob.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb. 1<sup>a</sup>  
Trb. 2<sup>a</sup>  
Trbn. 3<sup>a</sup>  
Timp.  
Tamb.  
Pia.  
Cassa  
Tamb.  
Arpe.  
1<sup>a</sup> e 2<sup>a</sup>

Ott.  
 Fl.  
 Ob.  
 C. i.  
 Cl.  
 Cl. B.  
 Fg.  
 Cor.  
 1<sup>a</sup> 2<sup>a</sup>  
 Trb. 3<sup>a</sup>  
 Trbn. 1<sup>a</sup> 2<sup>a</sup>  
 3<sup>a</sup>  
 B. Tb.  
 Timp.  
 Tamb.  
 Piatti  
 G. C.  
 Tam-tam  
 Arpa 1<sup>a</sup>  
 Arpa 2<sup>a</sup>

VELARIO

FINE dell' ATTO I



# ATTO 2°

All<sup>o</sup> con fuoco (♩ = 176)

Ottavino

Flauti 1<sup>o</sup> 2<sup>o</sup>

Oboi 1<sup>o</sup> 2<sup>o</sup>

Corno Ing.

Clarini 1<sup>o</sup> 2<sup>o</sup>  
*in Sib*

Clarone

Fagotti

1<sup>o</sup> e 2<sup>o</sup>  
Corni *in Fa*

3<sup>o</sup> e 4<sup>o</sup>

1<sup>a</sup> e 2<sup>a</sup>  
Trombe *in Sib*

3<sup>a</sup>

Tromboni 1<sup>o</sup> e 2<sup>o</sup>

Trombone 3<sup>o</sup>

Basso Tuba

Timpani

Cassa e Piatti

*Piatto con la mazza secco*

*Piatti percossi*

All<sup>o</sup> con fuoco (♩ = 176)

*in Sib*

Trambe

Tromboni

Tamburi

Gran Cassa

Bombarda

Bombarda

All<sup>o</sup> con fuoco (♩ = 176)

1<sup>mi</sup>  
Violini 2<sup>di</sup>

Viole

Violoncelli

Contrabbassi

(Gloria)





OH.  
 Fl. *a.2* *f*  
 Ob.  
 C.I.  
 Cl<sup>ni</sup> *a.2*  
 Cl<sup>no</sup>  
 Fag. *ff*  
 1<sup>a</sup> 2<sup>a</sup> Corni *ff* *molto marcato*  
 3<sup>a</sup> 4<sup>a</sup>  
 1<sup>a</sup> 2<sup>a</sup> Tr<sup>be</sup>  
 3<sup>a</sup>  
 Tr<sup>b</sup> 1<sup>a</sup> 2<sup>a</sup> *a.2*  
 Tr<sup>b</sup> 3<sup>a</sup> *ff*  
 B. Tuba  
 Timp. *trun trun trun*  
 Piat.  
 Trombe in Sib.  
 Tamb.

infername





Woodwind and Percussion section of a musical score. The instruments listed are Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Clarinet in E-flat (Cl. in Eb), Bassoon (Fag.), Horns (1st and 2nd), Trumpets (1st and 2nd), Trombones (1st and 2nd), Tuba (3rd and E-flat), Timpani (Timp.), and Tamburo. The score features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *p*, *cresc. molto*, *f*, *mf*, and *ff*. A section marked *a2* begins in the third measure. A rehearsal mark **3** is located at the end of the first system.

String and Piano section of a musical score. The instruments listed are Violins (1st and 2nd), Violas, Cellos, Double Basses, and Piano. The piano part features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *p*, *cresc. molto*, *f*, and *ff*. A rehearsal mark **3** is located at the end of the first system.

Orchestral score for measures 1-4. The score includes parts for Oboe (Ob.), Flute (Fl.), Clarinet in G (Cl. in G), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), Horns (1st and 2nd), Trumpets (1st and 2nd), Trombones (3rd), Tuba (3rd), Timpani (Timp.), and Cymbals (Tamb.). The music features a variety of dynamics including *p*, *cresc.*, *ff*, and *pp*. The Timpani part includes the instruction "sul cerchio".

Piano accompaniment for measures 1-4. The score shows the right and left hand staves. The right hand part includes dynamic markings such as *pp*, *cresc: molto*, and *ff*. The left hand part also includes *pp*, *cresc: molto*, and *ff*. The music is characterized by a steady rhythmic pattern in the left hand and more complex melodic lines in the right hand.

Musical score for page 136, measures 1-4. The score includes parts for Othello (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. E♭), Cymbals (Cym.), Bassoon (Cl. bas.), Bassoon (Fag.), Horns (1st and 2nd), Trumpets (1st and 2nd), Violins (1st and 2nd), Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p*, *f*, and *cresc.*. Performance instructions include *1°*, *pizz.*, and *arco*.

Musical score for page 136, measures 5-8. The score continues with the same instruments as the previous system. Dynamics include *f*, *p*, and *cresc.*. Performance instructions include *1°*, *2°*, *arco*, *divisi*, and *pizz.*.



4

Ob. *do* *mf* *f* *cresc.*

Fl. *mf* *f* *cresc.*

Cl. Bb *mf* *f* *cresc.*

Cl. A *mf* *f* *cresc.*

Fag. *mf* *f* *cresc.*

Corn. 1<sup>o</sup> 2<sup>o</sup> *f* *f*

Corn. 3<sup>o</sup> 4<sup>o</sup> *p* *p*

Tr. 1<sup>o</sup> 2<sup>o</sup> *mf* *f* *cresc.* *mf*

Tr. 3<sup>o</sup> *mf* *f* *cresc.* *mf*

Tr. 3<sup>o</sup> e Tuba *mf* *f* *cresc.* *mf*

Timp. *mf* *ppp* *trium* *trium*

Tomb. *ppp*

Cassa

4

Fl. *f* *cresc.: molto* *f*

Cl. Bb *f* *cresc.: molto* *f*

Fag. *f* *cresc.: molto* *f*

Tutti *f* *arco*

Gloria



Orchestral score for woodwinds, brass, and percussion. The score is written in G major and 4/4 time. The instruments and their parts are:

- O.H.** (Oboe): Solo part starting in the second measure.
- Fl.** (Flute): Solo part starting in the second measure.
- Ob.** (Oboe): Part with dynamics *p*.
- C.I.** (Clarinet in B): Part with dynamics *p*.
- Cl. H.** (Clarinet in C): Part with dynamics *p*.
- Cyano basso** (Cyanobass): Part with dynamics *p*.
- Fag.** (Bassoon): Part with dynamics *p*.
- 1<sup>o</sup> 2<sup>o</sup> Corni** (Horn 1 & 2): Part with dynamics *p*.
- 3<sup>o</sup> 4<sup>o</sup> Corni** (Horn 3 & 4): Part with dynamics *p*.
- 1<sup>o</sup> 2<sup>o</sup> Trombe** (Trumpet 1 & 2): Part with dynamics *p*.
- 3<sup>a</sup> Tromba** (Trumpet 3): Part with dynamics *p*.
- Tri. 1<sup>o</sup> 2<sup>o</sup>** (Trumpet 1 & 2): Part with dynamics *p*.
- 3<sup>o</sup> e Tuba** (Trumpet 3 and Tuba): Part with dynamics *p*.
- Timpa** (Timpani): Part with dynamics *p*.
- Tamb.** (Tambourine): Part with dynamics *p*.
- Cassa** (Cassa): Part with dynamics *p*.

Piano and string accompaniment. The piano part features a complex rhythmic pattern with dynamics *p* and *pizz.* (pizzicato). The string part includes dynamics *p* and *arco* (arco). The score is written in G major and 4/4 time.

5

Oboe (Ob.)  
 Clarinet in A (Cl. A)  
 Clarinet in Bb (Cl. Bb)  
 Bassoon (Fag.)  
 Horns (1:2°, 3:4°)  
 Trombones (1:2°, 3:1)  
 Trumpets (1:2°, 3:1)  
 Timpani (Timp.)  
 Cymbals (Cassa)

Dynamics: *p*, *cresc.*, *f*, *ff*  
 Performance markings: *tr.*, *a2*

5

Piano (P)  
 Bass (B)

Dynamics: *p*, *cresc.*, *f*, *ff*

Orf. *a2*

Fl. *a2*

Ob.

C.I. *ff*

Cl<sup>tr</sup> *a2*

Cl<sup>so</sup> *ff*

Fag. *ff*

1<sup>o</sup> 2<sup>o</sup> Corni *ff*

3<sup>o</sup> 4<sup>o</sup>

Trombe *a3*

Tr<sup>b</sup> 1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup> e Tuba

Timp. *f* *tr*

Cassa

Trombe *ff squillante*

Tamb<sup>or</sup> *f*

Cassa *Bombarda*

*div.*

*ff* *p*

*p*

*Intonamento*

Fag. *dim:* *pp*

Timp. *p*

Trombe *più lontano*

Tamb. *dim:* *p*

Cassa

1.<sup>a</sup> Vni

2.<sup>a</sup> Vni

Viola

Celli *dim:* *pp* *uniti*

Bassi *pp*

*Intonamento*

Timp.

Trombe *allontanandosi*

Tamb. *rall. e dim:* *pp* *ppp*

VELARIO

1.<sup>a</sup> Vni

2.<sup>a</sup> Vni

Viola

Celli *pp* *rall:* *ppp*

Bassi *pp* *rall:* *ppp*

142  Andante (♩ = 96)

Off. *c*

F. I. *c*

Ob. *1<sup>o</sup>*  
*p*

C. I. *p*

C. II *1<sup>o</sup>*  
*p*

C. II basso *c*

Fag. *p*

1<sup>o</sup> 2<sup>o</sup> Corni *c*

3<sup>o</sup> 4<sup>o</sup> *1<sup>o</sup> e 2<sup>a</sup> con Sordina*

Tr. b. *p*

Tr. b. 1<sup>o</sup> 2<sup>o</sup> *c*

3<sup>o</sup> e Tuba *c*

Timp. *c*

Trombo *c*

Tamb. *c*

(Gloria giace assopita sopra serici cuscini.  
Le c'è dappresso la donna alla cui custodia è affidata.)

LA SENESE

Prigio-nie - ra d'a-

Andante (♩ = 96)

*c*

*c*

*p*

*p*

1°

Ob.

C.I.

Cl<sup>Ho</sup>

Fag.

Tr. <sup>b</sup>e

Via Sordina

Gloria

LA SEN.

- mor....

Scru - tiam la sor - te... Morte, o gio - ie el - la a - vrà?..

(osservando la mano della dormiente)  
(a piacere)

1<sup>i</sup> Vni

2<sup>i</sup>

Viola

divisi

Celli

Bassi

Ob.

Glo.

La Sen.

1<sup>i</sup> Vni

2<sup>i</sup>

Viola

Celli

Bassi

(sognando)

Pa - dre, a tuoi pie - di so - no... E mi par - li... Che ma - i chiedi? (cupamente)

Morte!



Ofl.  
 Fli.  
 Ob.  
 C.I.  
 Cl<sup>tr</sup>  
 Cl<sup>to</sup>  
 basso  
 Fag.  
 1<sup>o</sup> 2<sup>o</sup>  
 Corni  
 3<sup>o</sup> 4<sup>o</sup>  
 1<sup>o</sup> 2<sup>o</sup>  
 Tr. <sup>b<sup>o</sup></sup>  
 3<sup>a</sup>  
 Tr. <sup>b<sup>o</sup></sup>  
 1<sup>o</sup> 2<sup>o</sup>  
 3<sup>e</sup>  
 Tuba  
 Timp.  
 Piatti  
 Tr. <sup>b<sup>o</sup></sup>  
 Tamb.  
 Cassa

*Infername*  
 Tr. <sup>b<sup>o</sup></sup>  
 Tamb.  
 Cassa

Gl.  
 La Sen.

E gli e-ser-ci-ti? E il mio fra-  
 E - cheg - gio la bom-bar-da... A fron-te...

uniti  
 animando  
 animando

Gloria



10

Citi

Fag.

Timp.

Inferamente

Trombe in sib.

Tamb.

Cassa

La Sen. (con intenzione)

O - dio è guerra sul la ter - ra! So-lo amor pa - ce da -

10

1<sup>a</sup> Vi.

2<sup>a</sup> Vi.

Viole

Celli

Bassi

11 All<sup>o</sup> agitato

Citi

Fag.

Timp.

Tamb. (in orchestra) (sul cerchio)

Inferamente

Trombe

Tamb.

Cassa Bombarda

Gl.

La Sen. (Tuona un altro colpo più lontano) O. di? Quel rombo si di-la-ta: at -

ra...

11 All<sup>o</sup> agitato

1<sup>a</sup> Vi.

2<sup>a</sup> Vi.

Viole

Celli

Bassi

Fl<sup>o</sup> Solo *p*

Ob<sup>o</sup> *p*

Cl<sup>ti</sup> *p*

Fag. *mf*

Tamb.

Gl. *ter-ra mu-ra, s'av - ven - ta sul-la mia cit - tà... Ec - co:*

1<sup>a</sup> Viol. *cresc.* *f*

2<sup>a</sup> *cresc.* *f*

Viola *f*

Celli *cresc.* *f*

Bassi *f*

12 **Meno**

Fag. *col canto*

Tr. B<sup>e</sup> *con Sordina*

Gl. *a piacere un fan - ta - sma s'è le - va - to, ed er-ra sovra i cam-pi... Che ma - i, don-na, sa-*

12 **Meno**

1<sup>a</sup> Viol. *sf pp* *arco* *col canto*

2<sup>a</sup> *arco*

Viola *sf pp*

Celli *col canto*

Bassi

Ott.  
Fl.  
Ob.  
C.I.  
Cl<sup>in</sup>  
Cl<sup>fb</sup>  
basso  
Fag.  
1<sup>o</sup>2<sup>o</sup>  
Corni  
3<sup>o</sup>4<sup>o</sup>  
1<sup>a</sup>2<sup>a</sup>  
Tr<sup>b</sup>  
3<sup>a</sup>  
Tr<sup>b</sup><sup>mi</sup>  
1<sup>o</sup>2<sup>o</sup>  
3<sup>o</sup>  
Tuba  
Timp.

GI.  
La Sen.

a tempo

-ra? Deh! mi consi - glia. f

La tuapa - tria pe - ri - glia, ... ma sal - var - la tu puoi! O - - dio è

a tempo

poco cresc:

poco cresc:

poco cresc:

poco cresc:

Fl.  
Ob.  
C.I.  
Cl. H.  
Fag.  
1<sup>o</sup> 2<sup>o</sup> Corni  
3<sup>o</sup> 4<sup>o</sup>  
Tr. ba  
1<sup>o</sup> 2<sup>o</sup>

Musical score for woodwinds and brass instruments. The Flute (Fl.) part begins with a dynamic marking of *f*. The Clarinet in B-flat (C.I.) and Clarinet in C (Cl. H.) parts have dynamic markings of *f* and *sf*. The Bassoon (Fag.) part has a dynamic marking of *f*. The Horns (1<sup>o</sup> 2<sup>o</sup> and 3<sup>o</sup> 4<sup>o</sup>) and Trumpets (Tr. ba 1<sup>o</sup> 2<sup>o</sup>) parts also feature dynamic markings of *f*.

La Sen.  
1<sup>o</sup> Vi.  
2<sup>o</sup>  
Viola  
Celli  
Bassi

guer-ra sul - la fer - ra. Non lot - tar..... con - tro il tuo

Musical score for strings and vocal line. The Violins (1<sup>o</sup> and 2<sup>o</sup>) and Viola parts have dynamic markings of *f*. The Celli (Celli) and Bassi (Bassi) parts have dynamic markings of *f*. The vocal line (La Sen.) includes the lyrics: "guer-ra sul - la fer - ra. Non lot - tar..... con - tro il tuo".

Fl.  
C.I.  
Cl. H.  
Fag.  
1<sup>o</sup> 2<sup>o</sup> Corni  
3<sup>o</sup> 4<sup>o</sup>

a piacere

Musical score for woodwinds. The Flute (Fl.), Clarinet in B-flat (C.I.), Clarinet in C (Cl. H.), Bassoon (Fag.), and Horns (1<sup>o</sup> 2<sup>o</sup> and 3<sup>o</sup> 4<sup>o</sup>) parts are shown. The instruction "a piacere" is written above the Flute part.

La Sen.

cor..... Il For-te - bran - do, per un tuo sor - ti - so, fio - rie can - to - ni

Vocal line (La Sen.) with lyrics: "cor..... Il For-te - bran - do, per un tuo sor - ti - so, fio - rie can - to - ni".

1<sup>o</sup> Vi.  
2<sup>o</sup>  
Viola  
Celli  
Bassi

a piacere col canto

Musical score for strings. The Violins (1<sup>o</sup> and 2<sup>o</sup>), Viola, Celli (Celli), and Bassi (Bassi) parts are shown. Dynamic markings include *mf*, *sf*, *f*, and *pp*. The instruction "a piacere" is written above the Violin 1 part, and "col canto" is written above the Bass part.

14

C.T. *sf* *f*

C<sup>ti</sup> *sf* *f*

Fag. *sf* *f*

Corni

G1. *f* *tristemente*  
*Ah! tu ri - po - ti il patto a. ma-ro. Eb - be - ne*

La Sen. *og-gi ti man-de - rà.*

14

1<sup>a</sup> Vni *mf* *f* *f*

2<sup>a</sup> Vni *f* *f*

Viole *mf* *f*

Celli *mf* *f*

Bassi *mf* *f*

Corni *con Sordina.*

Tr<sup>be</sup> *sempre con Sordina*

G1. *f* *a piacere*  
*vai-ne dal tu-o si - gnor..... Di - gli che a - spot to... l'ascol-te - rò!...*

1<sup>a</sup> Vni *col canto*

2<sup>a</sup> Vni *col canto*

Viole

Celli

Bassi

Cornetti  
Fag.  
Corni 1<sup>o</sup> 2<sup>o</sup>  
Tr. ba 1<sup>o</sup> 2<sup>o</sup>  
Gl.  
La Sen.  
Violini 1<sup>o</sup> 2<sup>o</sup>  
Viola  
Celli  
Bassi

Sordina

Va!

(esce dal fondo, a sinistra) (Gloria, rimasta sola, si appressa lentamente ad un balcone,

[15] Adagio

C. I.  
C. II  
Fag.  
Corni 1<sup>o</sup> 2<sup>o</sup>  
Tr. ba 1<sup>o</sup> 2<sup>o</sup>  
Gl.  
Violini 1<sup>o</sup> 2<sup>o</sup>  
Viola  
Celli  
Bassi

espressivo

via sord.

via sord.

ove si ferma a contemplare la lontana città assediata.)

Sordina

[15] Adagio

O mia

1<sup>o</sup> solo

espressivo

(Gloria)

Arpa 1<sup>a</sup> *lasciar vibrare*

GI. *cu - na, fio - ri - ta di so - gna di me - lo - di,*

1<sup>a</sup> Vni *Sordina*

2<sup>a</sup> Vni *Sordina*

Viole *Sordina*

Celli *Sordina*  
*divisi*

Bassi *Sordina*

Ob.<sup>2</sup> *a:2*

Cl.<sup>th</sup> *a:2*

Fag. *a:2*

Corne 4<sup>a</sup>

Arpa 1<sup>a</sup>

GI. *o pal - ve - se di glo - ria, o mar - ti - re cit - ta!*

1<sup>a</sup> Vni

2<sup>a</sup> Vni

Viole

Celli *pp 4 soli*

Bassi *pp*

Ort.

Fl. <sup>a2</sup> *f*

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

C.I. *f*

Cl<sup>tr</sup> *f*

Cl<sup>to</sup> *f*

Fag. <sup>a2</sup> *f*

1<sup>o</sup>° Corni *f*

3<sup>o</sup>° *f*

Tr<sup>bc</sup>

Tr<sup>bn</sup> 1<sup>o</sup>° *f*

3<sup>o</sup>° Tuba *f*

Timp.

Arpa 1<sup>o</sup> *f* *mf*

Gl. *f* *p*

Se nel san-gue ..... tu af-fon-di, e il mio pianto non o-di, possai mio va-lestre - mo

*f* *mf*

*f* *f*

*f* *f*

*f* *f*

*pizz*

*div*

*Solo* *#d.*

*gli altri*

*Solab* *mf*



Fl. *a2*

C.I.

C<sup>tr</sup> *a2*

Corni 1<sup>o</sup> 2<sup>o</sup>

Arpa 1<sup>a</sup> *p* *lasciar vibrare*

Gl. *p*

*dar ti la li - ber - ta' . . . . . Que - sta mi - a gio - vi - nez - za, ca -*

1<sup>a</sup> Vni *via sordina*

2<sup>a</sup> Vni *via sordina* *pp*

Viole *via sordina* *Tutti*

Celli *Tutti* *pizz.* *via sordina* *pp* *arco*

Bassi *via sordina* *Tutti* *pp*

*16*

Fl. *a2*

Ob.

C.I.

C<sup>tr</sup>

Fag.

1<sup>o</sup> 2<sup>o</sup> Corni *(a2)*

3<sup>o</sup> 4<sup>o</sup> Corni

Arpa 1<sup>a</sup> *mf*

Gl. *f*

*- gion del tuo do - lo - re, pel ri - scat - to che a - spet - ti, a*

1<sup>a</sup> Vni *div.*

2<sup>a</sup> Vni *mf* *div.* *uniti* *f*

Viole *div.* *uniti* *mf*

Celli *uniti* *mf* *arco*

Bassi *arco* *pizz.*





Ott.  
 Fl.  
 Ob.  
 C.I.  
 Cl.<sup>tr</sup>  
 Cl.<sup>b</sup>  
 Fag.  
 1.<sup>o</sup> 2.<sup>o</sup> Corni  
 3.<sup>o</sup> 4.<sup>o</sup>  
 Tr.<sup>ba</sup>  
 1.<sup>o</sup> 2.<sup>o</sup> Tr.<sup>ba</sup>  
 3.<sup>o</sup>  
 Timp.  
 Arpa  
 1.<sup>a</sup>

Gl.  
 - de - le, ..... sul mio dol - - ce cam - min - - - - - , m'ha fer.

Prende il Flauto

Orchestra score for measures 160-164. Instruments include Oboe, Clarinet in G, Clarinet in B, Bassoon, Horns (1st and 3rd), Trumpets (1st and 2nd), Trombones (1st and 2nd), Cymbals, Arpa (Harp), and Flute. The score features various dynamics such as *pp*, *p*, and *ppp*, and performance instructions like *rall.* and *ppp rall. e morendo*. The key signature is one flat and the time signature is 3/4.

Vocal line for the Soprano (Gl.). The lyrics are: *ma.ta..... m'ha fer-ma.ta il de - stin!*. The score includes performance markings such as *ten.*, *ppp*, and *ppp*.

String section score for measures 160-164. Instruments include Violin 1st, Violin 2nd, Viola, Cello, and Bass. The score includes performance markings such as *espress.*, *ppp leggerissimo*, *ppp*, *pppp*, *rall.*, *1<sup>a</sup> sola*, *espressivo*, *arco*, and *pizz.*. The key signature is one flat and the time signature is 3/4.

Allegro (♩=144)

18

1.<sup>a</sup> 2.<sup>a</sup> Fl. *tr. deciso*

3.<sup>a</sup> Fl. *f trmn*

Ob. *f trmn*

C.I. *f*

Cl. *f trmn*

Cl. B. *f*

Fg. *f*

Cor. *f*

Trb. *f*

Arpa 1.<sup>a</sup> *ff*

Arpa 2.<sup>a</sup> *ff*

Allegro (♩=144) Entrano dalla galleria di sinistra, in bell'ordine, donzelle re-

18

Uniti *Pizz. deciso*

Uniti *Pizz. sf*

Uniti *Pizz. sf*

Uniti *Pizz. sf*

*Pizz. sf*

*Arco trmn*

*Arco trmn*

*Arco trmn*

*Arco trmn*

*Pizz.*

*Pizz.*

*Pizz.*

*Pizz.*

(Gloria)



1.<sup>o</sup> Fl. *poco rall.* *ff* *trm* *trm* *trm* *trm* *stent.* *f* *affrett.* *rit. molto*

3.<sup>o</sup> Fl. *poco rall.* *ff* *trm* *trm* *trm* *trm* *stent.* *f* *affrett.*

Ob. *poco rall.* *f* *stent.* *f*

C. i. *f* *stent.* *f*

Cl. *f* *stent.* *f* *rit. molto*

Cl. B. *f* *stent.* *f*

Fg. *poco rall.* *ff* *stent.* *ff*

Cor. *poco rall.* *ff* *stent.* *ff*

Trb. *poco rall.* *ff* *stent.* *ff*

Arpa 1.<sup>a</sup> *poco rall.* *sf* *sf* *sf* *sf* *f* *affrett.* *rit. molto*

Arpa 2.<sup>a</sup> *poco rall.* *sf* *sf* *sf* *sf* *f* *affrett.* *rit. molto*

*poco rall.* *Arco* *trm* *trm* *trm* *trm* *stent.* *div.* *rit. molto*

*Arco* *sf* *trm* *sf* *trm* *sf* *trm* *sf* *trm* *sf* *trm* *stent.* *ff* *pizz.* *rit. molto*

*Arco* *sf* *trm* *sf* *trm* *sf* *trm* *sf* *trm* *sf* *trm* *stent.* *ff* *pizz.* *rit. molto*

*poco rall.* *stent.* *ff* *affrett.* *rit. molto*





1<sup>o</sup> e 3<sup>o</sup> Fl. *p* *poco cres.* *rall.*

3<sup>o</sup> Fl.

Ob. *1<sup>o</sup>* *p*

C. i.

Cl.

Cl. B.

Fg.

Cor. *3<sup>o</sup>* *p*

Arpa *1<sup>a</sup>* *poco cres.*

Trgl. *pp*

*rall.*

- de - - schi... do - ve ir - rag - gia... l'o - - ro il so - - le,

- de - - schi... do - ve ir - rag - gia... l'o - - ro il so - - le,

de - - schi... do - ve ir - rag - gia... l'o - - ro il so - - le,

*poco cres.* *rall.*

Arco *pp* *unifi* *Pizz.* *Arco* *Div. 3*

Arco *pp* *unifi* *Pizz.* *Arco* *Div. 3* *poco cres.* *rall.*

*poco cres.* *rall.*

rit. ....

Fl. 1<sup>o</sup> 2<sup>o</sup>  
 Fl. 3<sup>o</sup>  
 Ob.  
 C. i.  
 Cl.  
 Cor.  
 Trgl.

Trpa 1<sup>a</sup>

Teleste

poco affrett. e staccato

a tempo  
 pp  
 ti por-tiam in do - - no, ca - - ra, frutta, dolci con vi-  
 ti por-tiam in do - - no, ca - - ra, frutta, dolci con vi-  
 ti por-tiam in do - - no, ca - - ra, frutta, dolci con vi-

rit. ....

unili a tempo  
 Pizz.  
 Pizz.  
 Pizz.  
 Pizz.  
 Pizz.  
 Pizz.

20 Andante

Allegro gioioso

1.º 2.º Fl. 3.º

Ob.

C. i.

C. l.

C. l. B.

Fg.

Cor.

Arpa 1.ª

Gloria

Nessun fiore per me... dà primave - - ra!

Allegro gioioso

20 Andante

1<sup>o</sup> Fl. *2<sup>a</sup>*

3<sup>o</sup> Fl.

Ob.

C. i.

Cl. *2<sup>a</sup>*

Cl. B.

Fg.

Cor. *1<sup>o</sup>*

Arpa 1<sup>a</sup>

*p*

Arpa 2<sup>a</sup>

*p*

Sopr. 1<sup>o</sup> *sotto voce, legatiss.*

*p*

Sopr. 2<sup>o</sup>

Contr.

Ma il tu - - o vol - - to e co - - me un fio - -

Ma il tu - - o vol - - to e co - - me un fio - -

Le D onzelle

Arco *pp*

Div. *pp*

sulla tastiera

Arco *pp*

Div. *pp*

Arco *pp*

Div. *pp*

1<sup>o</sup> Fl.  
2<sup>o</sup> Fl.  
Ob.  
Cl. i.  
Cl.  
Cl. B.  
Fg.  
Cor.

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

re; e sen - - zo om - - bra il tuo can -

(Gloria)

1<sup>o</sup> e 2<sup>o</sup>  
Fl.  
3<sup>o</sup>  
Ob.  
C. i.  
Cl.  
Cl. B.

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Celeste

Comp. III

- do - - - - re - - - - ri - - - - de - - - - si -

Div. a 3

1.<sup>o</sup> Fl.  
 3.<sup>o</sup> Fl.  
 Ob.  
 C. i.  
 Cl.  
 Cl. B.  
 Fg.

Arpa 1.<sup>a</sup>  
 Arpa 2.<sup>a</sup>  
 Celeste  
 Camp. II

mag - gio e al - l'a - mor!

unite



This musical score page, numbered 172, is arranged in a standard orchestral format. The top section includes staves for the first and second flutes (Fl. 1<sup>o</sup> and 2<sup>o</sup>), oboe (Ob.), cor Anglais (C.I.), clarinet in B-flat (Cl.), clarinet in B-flat (Cl.B.), and bassoon (Fag.). The middle section contains staves for the first and second harp (Arpa 1<sup>a</sup> and 2<sup>a</sup>) and celesta. The bottom section is dedicated to the percussion ensemble, including a snare drum (Camp. III), and multiple staves for the string section (Violins I and II, Violas, Cellos, and Double Basses). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features a variety of musical notations, including melodic lines with slurs and ornaments, rhythmic patterns, and dynamic markings such as *p* (piano) and *rit.* (ritardando). The woodwinds and strings play sustained notes, while the flutes and clarinets have more active melodic parts. The percussion provides a steady rhythmic accompaniment.

21 Meno

Musical score for woodwinds and strings, measures 21-24. The score includes parts for Oboe (Ob.), Clarinet in A (Cl. A), Clarinet in Bb (Cl. B.), Bassoon (Fag.), Cor Anglais (Corni), Trumpet (Tr. 1<sup>a</sup>), Trombone (Tr. 2<sup>a</sup>), and Arpa (Arpa 1<sup>a</sup>). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Meno'. Dynamics include *mf* and *dim.*. A rehearsal mark '(a2)' is present above the Flute (Fl.) part in measure 21.

Meno

Vocal lines with lyrics. The lyrics are: *Ra - - mo - scel - li e fior di pe - schi, d'un co - lor d'al-* (top line) and *Ra - - mo - scel - li e fior di pe - schi, d'un co - lor d'al-* (bottom line). Dynamics include *mf*.

Piano accompaniment for measures 21-24. The score includes parts for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Meno'. Dynamics include *p*, *mf*, *arco*, and *pizz.*. A rehearsal mark '21' is present at the beginning of the section.

Meno

a tempo

Meno

Ott. Fl. Ob. C.I. Cl. Cl.B. Fag. Corni Tr. ba. Timp. Triang. Arpa 1<sup>a</sup>

a tempo

Meno

Sopr. 1<sup>a</sup> Sopr. 2<sup>a</sup> Contr.

- ba no - vel - - la... pp pel tuo ver-gin ca - - po, ..... mf 0 .....

- ba no - - vel - - - la... pp pel tuo ver-gin ca - - po, ..... mf 0 .....

- ba no - - vel - - - la... pp pel tuo ver-gin ca - - po, ..... mf 0 .....

mf rito

pp a tempo

Meno

pp arco arco pizz.

a tempo

Ott. Fl. Ob. C.I. C.I. Cl.B. Fag. Corni Triang. Arpa 1<sup>a</sup> Celeste.

Gloria

a tempo

Andante

bel - la, ti re - chiam in do - no an - co - ra!  
 bel - la, ti re - chiam in do - no an - co - ra!  
 bel - la, ti re - chiam in do - no an - co - ra!

Prima del - - l'al - - ba in

a tempo

Andante

pizz. div. arco

22 Allegretto

Orch. score for measures 176-180. Instruments include Oboe, Flute, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The score shows rests for most instruments in the first two measures, followed by entries in the third and fourth measures. Dynamics include *p* and *pp*.

Vocal score for Soprano 1 and Contralto. The lyrics are: *me sce - se la se - - ra!* (Colmano i vasi di fiori e depongono). The tempo is *Allegretto*.

22 Allegretto

Piano accompaniment for measures 176-180. The score includes markings for *div. a 3*, *arco*, *pp armonici*, *Sordina*, and *unite*. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Fl. *p*  
Ob. *p*  
Triang. *ppp*  
Celeste *p*

*i canestri sulla mensola).*

*diy. p*

Fl. *p*  
Ob. *p*  
Cl. *p*  
Tri. *p*  
Celeste *pp*

*p a tempo*  
*mf*

*uniti a tempo*

*pp*  
*p*  
*arco*  
*p*  
*arco*  
*p*  
*arco*  
*p*  
*pizz.*

(Gloria)

Lento

Andante

Fl. *p*

Ob. *p*

Cl. *p*

Arpa 1<sup>a</sup> *pp*

Celesta *p* *pp*

Lento

internamente  
Le Donzelle

(da lontano) *f* Sopr. 1<sup>a</sup> *dim:* Glo - - ria, in - trec - ciam le tue ghir -

Sopr. 2<sup>a</sup> *f* *dim:* Glo - - ria, in - trec - ciam le tue ghir -

(da lontano) *f* Contr. *dim:* Glo - - ria, in - trec - ciam le tue ghir -

*f* *dim:* Glo - - ria, in - trec - ciam le tue ghir -

Lento

Andante

Via le Sordine

col canto *pp*

*pizz.*

5

23 All<sup>o</sup> mod<sup>o</sup> ma deciso (♩ = 116)

C.I. *p*

Cl. *p*

Fag. *p* 1<sup>o</sup> staccatissimo

Tr. *bc* *p*

(escono) (Appare dal fondo un mercante in costume levantino.)

-lan - - de!

-lan - - del

-lan - - de!

23 All<sup>o</sup> mod<sup>o</sup> ma deciso (♩ = 116)

*pp* *cresc:*

*arco* *f* *cresc:*

Fl. *p*

Ob. *p*

C.I. *p*

Fag. *p*

Corno 3° *p*

BARDO (che avanza in attitudine guardinga e s'indirizza verso Gloria.)

*cresc:*

*arco*

*mf*

Ob. *mf. p*

C.I. *mf. p*

Fag. *mf. p*

Corni 3° *mf. p*

(a Gloria, rispettosamente)

Bar. *O ma - don - na, tra - em - mo d' O - rien - te per ri - ve - rit - va - stra Signo -*

*f*

*pizz.*

*mf*

*sf*

*pizz.*





Ofl.   
 Fl. (a2) <sup>f</sup>   
 Ob.   
 Cl. <sup>1<sup>o</sup></sup> (a2)   
 Fag. (a2)   
 Corni <sup>1<sup>o</sup></sup>   
 Bar.   
 - lar con traogni schian - to; e fe - ri - ta ri - sa - ran - te più

Musical score for the first system. It includes staves for Ofl., Fl., Ob., Cl., Fag., Corni, and Baritone. The woodwinds and brass parts feature various dynamics and articulations. The Baritone part has the lyrics: "- lar con traogni schian - to; e fe - ri - ta ri - sa - ran - te più". Below the vocal line is a piano accompaniment with dynamics like *mf* and *p*.

Ofl.   
 Fl. <sup>a2</sup> <sup>f</sup>   
 Ob.   
 Cl. (a2)   
 Fag. (a2)   
 Corni <sup>1<sup>o</sup></sup>   
 Timp.   
 Bar.   
 - tri - ste: pe' guer - rier lea - me - ti - ste, pe' ve - gli

Musical score for the second system. It includes staves for Ofl., Fl., Ob., Cl., Fag., Corni, Timp., and Baritone. The woodwinds and brass parts continue with various dynamics. The Baritone part has the lyrics: "- tri - ste: pe' guer - rier lea - me - ti - ste, pe' ve - gli". Below the vocal line is a piano accompaniment with dynamics like *mf*, *pizz.*, and *mf*.

25

Cl. *GLORIA* (interrompendo, con tristezza)

Fag.

Bar. *Il pian - to!... (pronto)*  
*l'an - bra, ..... e per le don - ne....* *Pian - to s'a - sciuga a fo - co di ru -*

25

Violini I & II

Viola

Cello

Bassi

Cl.

Fag.

Corni 3<sup>a</sup> & 4<sup>a</sup>

Gi. (Trasalisce e vacilla, avendo riconosciuto la gemma paterna)  
 (ne presceglie uno, e glielo mostra) *Gran*

Bar. *- bi - - no. Su, ma, don, net - ta, os - ser - va - to....*

Violini I & II

Viola

Cello

Bassi

Orh. *f subito, deciso*

Fl. *(a2) f subito, deciso*

Ob. *(a2) sf subito, deciso*

C.I. *sf subito, deciso*

Cl. *sf subito, deciso*

Cl.B. *sf subito, deciso*

Fag. *a2 sf*

Corni *(a2) sf*

1<sup>a</sup> Tr<sup>be</sup> *sf subito, deciso*

3<sup>a</sup> Tr<sup>be</sup>

Tr<sup>b<sup>3</sup></sup>

Timp.

Gl. *(atterrita)* *(fissandolo, trepidante)*  
*Di - o!* *(beffardo)* *Il gio - iel pa - ter - no!* *D'onde ne vieni? Chi sei?*

Bar. *Tre - mi?* *Ed ora è mio!*

*subito, deciso* *col canto*

*div* *sf* *subito, deciso* *sf*

Vivo 26 Agitato (♩=168)

Orchestral score for measures 25-28. The score includes parts for Ofl., Fl., Ob., C.I., Cl., Ch.B., Fag., Corni, Tr. Ge, Tr. B, and Timp. Dynamics include *f* and *mf*. The Flute and Oboe parts have slurs and accents. The Clarinet and Bassoon parts also feature slurs and accents.

Vivo Agitato

(con profonda sorpresa)

(con mosso)

Soprano vocal line. The melody starts with a surprise and then continues with a more measured pace.

Bar-do! sei tu?

Ah mio fra-tel-lo!

(cupamente, strappandosi la finta barba)

(sprezzante)

Baritone vocal line. The melody is characterized by a dramatic, expressive style and a scornful tone.

Guar-da mi be-ne.....

Son io!

Tu mi no-mi fra-

Vivo 26 Agitato (♩=168)

Piano accompaniment for measures 25-28. The score includes a *div.* marking and dynamics of *f* and *mf*. The piano part features complex chordal textures and rhythmic patterns.



Cornii

*ff marcato* *sf* *ff*

1<sup>a</sup> 2<sup>a</sup> Tr. *b<sub>e</sub>* *Sordina* *ff marcato* *sf* 3<sup>a</sup>

Gl.

Bar.

bel - - la: An - che la sol - da - te - sca t' a - ma. Dei ca - pi - ta - ni di ven -

Cornii

*ff* *sf* *ff*

Bar.

- tu - ra sei la mi - ra - bil e - - sca!... Tra - varcan - do le mu - ra, o - ve la morte

Ofl.  
 Fl.  
 Ob.  
 C.I.  
 Cl.  
 Cl.B.  
 Fag.  
 Corni  
 1<sup>a</sup> 2<sup>a</sup>  
 Tr. b<sup>e</sup>  
 3<sup>a</sup>  
 Tr. b<sup>ni</sup>  
 1<sup>o</sup> 2<sup>o</sup>  
 3<sup>o</sup>  
 Tuba  
 Timp.

*via la Sordina*  
*via la Sordina*  
*ff marcato*  
*3<sup>o</sup> mf*

*f sf*  
*mf sf*  
*mf sf*  
*mf sf*  
*sf p*  
*f sf*  
*mf sf*

Gl.  
 Bar.

*b<sup>2</sup>* *b<sup>2</sup>* *b<sup>2</sup>* *b<sup>2</sup>* *b<sup>2</sup>*

*Jan - za, a - scol - tai la pa - ro - la ter - ri - bi - le: " è l' a - man - te, la dru - da di lu - i,*

*b<sup>2</sup>* *b<sup>2</sup>* *b<sup>2</sup>* *b<sup>2</sup>* *b<sup>2</sup>*

*sf p*



OH.  
 Fl.  
 Ob.  
 C.I.  
 Cl.  
 Cl.B.  
 Fag.  
 Corni  
 1<sup>a</sup> 2<sup>a</sup>  
 Tr<sup>ba</sup>  
 3<sup>a</sup>  
 Tr<sup>ba</sup>  
 1<sup>a</sup> 2<sup>a</sup>  
 3<sup>a</sup>  
 Tuba  
 Timp.

Cl.  
 Bar.

*del For.te - brandi il nemi, coe se - cran - do!.. E sei tu ————— la fi-glio-la d'Aqui-*

27

Ott.

Fl.

Ob.

C.I.

Cl.

Cl. B.

Fag.

Corn

1<sup>a</sup> Tr. <sup>b<sup>e</sup></sup>

3<sup>a</sup> Tr. <sup>b<sup>e</sup></sup>

1<sup>a</sup> 2<sup>a</sup> Tr. <sup>b<sup>e</sup></sup>

3<sup>a</sup> Tr. <sup>b<sup>e</sup></sup>

3<sup>a</sup> Tuba

Timp.

(Sol=Re)

Gl.

Bar.

*f<sup>p</sup>*

Ah! ————— le atroci pa-ro - le!... A bra-no, a bra-no, tu spezzi, il mi-o

- lan - te?

27

*b<sub>0</sub>*

*b<sub>0</sub>*

*div.*

*cresc:*

*f*

*f*

*f*

1<sup>o</sup> *f*

Cl.  
Cl.B.  
Fag.  
Corni  
Tr. ba.  
Tr. ba.  
1<sup>o</sup> 2<sup>o</sup>  
3<sup>e</sup>  
Tuba  
Timp.

Gl.  
Bar.

co - re! (crudelmente)  
Non ba - sta, no: dei sa - per del ge - ni - to - re.

*dim:*  
*dim:*  
*f*  
*dim:*

arco  
*ff*  
pizz.

Cl.  
Cl.B.  
Fag.  
Timp.  
Gl.  
Bar.

(a 2) 28 Moderato (♩=69)

(trepidando) far: se fuspento?  
Si: Fummo al travaglio, ... o - ste contr'osta..... Del la Tressa.

Moderato (♩=69)

28 pesante, al tallone

*f* al tallone  
*f* al tallone  
*f* al tallone  
*div.* al tallone  
arco

Orch. score for Othello, Flute, Oboe, Clarinet in A, Clarinet in B, Bassoon, Horn, Trumpet 1st, Trumpet 2nd, Trumpet 3rd, and Tuba.

Oth.   
 Fl.   
 Ob.   
 Cl. I.   
 Cl.   
 Cl. B.   
 Fag.   
 Corni   
 1<sup>a</sup> 2<sup>a</sup>   
 Tr. 1<sup>a</sup>   
 3<sup>a</sup>   
 Tr. 2<sup>a</sup>   
 1<sup>a</sup> 2<sup>a</sup>   
 3<sup>a</sup>   
 Tuba   
 Timp.

*con Sordina*   
*con Sordina*

Baritone solo with lyrics:

— il ponte ci di-vi de-va ..... Ar-cie-ri e ba-les-tre-ri ..... sa-et-ta-van la mor-te.

Continuation of the orchestral score, featuring woodwinds and strings.

Unif.   
 div.

Poco più (♩ = 76)

Or. Fl. Ob. C.I. Cl. Cl.B. Fag. Corni Tr. be Tr. be 1. 2. 3. e Tuba Timp.

con Sordina (a2) f mf

Poco più

Ba. 12/8

Sulla fronte de' nostri, de' fratel-li tuoi, de' fie-ri patri-zî e-ra tuo padre, erto gi-gante. Dal cie - lo ru-ti-

Poco più (♩ = 76)

div. uniti

senza saltare unifi

unifi



29 Andante (♩=88)

Orch. score for measures 29-31. Instruments include Oboe, Flute, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Timpani. Dynamics range from *f* to *p*. Performance markings include *cresc. poco a poco*, *1°*, *2°*, and *(via sord.)*.

Andante

Vocal line for the Gloria. Lyrics: *pietra infocata; lo calce al fronte, ... e la ca-nu-ta te-sta.... reclinan-do.....*. Includes performance markings like *(interrompendo)* and *cres.*

29 Andante (♩=88)

Piano accompaniment for measures 29-31. Includes performance markings such as *div.*, *unifi.*, *f*, and *cresc. poco a poco*.

30 Quasi lo stesso mov<sup>to</sup> (J=J)

Orchestral score for measures 28-30. Instruments include Oth., Fl., Ob., C.I., Cl., Cl.B., Fag., Corni, Tr. 1° & 2°, 3° e Tuba, and Timp. The score shows complex woodwind and brass parts with various dynamics and articulations.

Quasi lo stesso mov<sup>to</sup>,

Vocal score for measures 28-30. Includes lyrics for Soprano (Sopr.) and Bass (B.).

Sopr.: *-re - sta! f Per pie-tà del mio do-lor, ti ba - - sti!* (con fiera ironia)

Bass: *No!* *E tu dov'è-ri? O-*

30 Quasi lo stesso mov<sup>to</sup> (J=J)

Continuation of the orchestral score from the previous page, showing measures 30-32. The woodwind and brass parts continue with complex rhythmic patterns and dynamics.



CI.  
Fag.  
Tr. b<sup>ni</sup>  
1<sup>o</sup> 2<sup>o</sup>  
3<sup>o</sup> e  
Tuba  
Bar.

*v'e-ra.no.... i fuoi casti lab.bri, e le ve-re - con.de ci-glia, e la chio - - me bian.de?*

This system contains the first four measures of the score. It includes parts for Clarinet (CI.), Bassoon (Fag.), Trumpets (Tr. b<sup>ni</sup> 1<sup>o</sup> 2<sup>o</sup> and 3<sup>o</sup> e), and Tuba. The vocal line (Bar.) has the lyrics: *v'e-ra.no.... i fuoi casti lab.bri, e le ve-re - con.de ci-glia, e la chio - - me bian.de?* The piano accompaniment features dynamic markings such as *sf* and *fp*.

Fl.  
CI.  
Fag.  
Tr. b<sup>e</sup>  
Tr. b<sup>ni</sup>  
1<sup>o</sup> 2<sup>o</sup>  
3<sup>o</sup> e  
Tuba  
Gl.  
Bar.

*sempre con Sordina*

*(celandosi il volto)*  
*Ch'io muoia! ch'io*

*So - vrai mol.li o.ri - glier' del la lus - su - ria po - sa - vi, e in braccio al tra di - tor....*

*div. cresc: mf*

This system continues the musical score from the first system. It includes parts for Flute (Fl.), Clarinet (CI.), Bassoon (Fag.), Trumpets (Tr. b<sup>e</sup> and Tr. b<sup>ni</sup> 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> e), and Tuba. The vocal line (Bar.) has the lyrics: *So - vrai mol.li o.ri - glier' del la lus - su - ria po - sa - vi, e in braccio al tra di - tor....* The piano accompaniment includes dynamic markings like *mf* and *cresc:*.

31

Or.  
Fl.  
Ob.  
C.I.  
Cl.  
Cl.B.  
Fag.  
Corni  
Tr. ba.  
Tr. ni.  
Timp.

Gl.  
B.

*muo-ia!* *Ch'io muo-ia.*

No!.... Cor - ti.nua a restar nel - - la ver - go - gna,.... contem - plando l'orrordi tuascia-

31

*unili*

*cresc.* *mf*

*mf* *cresc.*

Orchestral score for woodwinds and brass. The instruments listed are Oboe (Ob.), Flute (Fl.), Oboe (1st), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Cor Anglais (Corm.), Trumpet 1st (Tr. 1°), Trumpet 2nd (Tr. 2°), Trumpet 3rd (Tr. 3°), and Timpani (Timp.). The score shows dynamic markings such as *p* and *cresc.* across five measures.

Soprano vocal line with lyrics: *Non più! T'im-plo-ro! Non più, non più!*

Bass vocal line with lyrics: *-gu-ra, O fra-tul-te le spo-se.... e-let-ta*. The instruction *(ironico)* is written above the staff.

Piano accompaniment for the vocal lines, featuring complex rhythmic patterns and dynamic markings including *p* and *cresc.*

32

Orchestra score for measures 32-35. Instruments include Oboe (Ob.), Flute (Fl.), Clarinet in B-flat (Cl.), Bassoon (Fag.), Horns (Corni), Trumpets (Tr.), Trombones (Tr.), and Timpani (Timp.). Dynamics range from *f* to *ff*. The score shows a complex texture with many notes and rests.

Vocal parts for Soprano (S.) and Bass (B.).

S. (fieramente) *f* Sen - za mac - chia il nig ro - - - rre! (con sarcasmo) *f*

B. *f* spo - sa!... E chi lo

32

Piano accompaniment for measures 32-35. The score includes dynamic markings such as *f*, *ff*, *p*, *div.*, and *uniti*. The piano part features intricate rhythmic patterns and melodic lines.

33 Adagio

Orch. score for measures 33-36. Instruments include Oboe, Flute, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, and Cymbals. Dynamics range from *ff* to *mf*. Performance markings include *molto espressivo* and *dolce*.

Vocal line for Soprano (S) and Bass (B). The Soprano part includes the lyrics: *La ..... mi a stessa pa-*. The Bass part includes the lyrics: *foro - - va?*. A performance marking *(con profonda commozione)* is present above the Soprano line. Measure 33 is marked *Adagio*.

Continuation of the orchestral score for measures 37-40. The woodwinds and strings continue with complex rhythmic patterns. Dynamics include *ff* and *sf*. A marking *divisi* is present in the lower woodwinds.

Ob. *sf* *p* *sf*

C.I. *p*

Cl. *p*

Corni *pp* *pp*

Gl. *ro - la! Un vo - to stringe il fi - lale mio co - re Al fie - ro vin - ci - to - re m'arrende - rò purchè di -*

1<sup>a</sup> Vni

2<sup>a</sup> Vni

Viole

Celli divisi

Bassi

Ob. *rall*

C.I. *sentito* *p*

Cl. *p*

Corni *p*

Arpac 1<sup>a</sup>

Arpac 2<sup>a</sup>

Gl. *rall*  
*sarmi. Barba* *Forse, posciamavà la morte. Per la pa - tria, e per te!*  
*Vitti - ma sua? perchè? (con improvvisa tenerezza) O mia*

1<sup>a</sup> Vni *1<sup>o</sup> Solo espressivo* *rall*

2<sup>a</sup> Vni *div.* *uniti*

Viole *mf*

Celli *p* *cresc:*

Bassi

(Gloria)

34 And<sup>te</sup> appassionato (♩=72)

Ott. 1<sup>o</sup>

Fl. *p: cantabile*

Ob.

C.I.

Cl. 1<sup>o</sup>

Cl. B.

Fag.

Corni *pp*

Tr. be

Arpa 1<sup>a</sup> *pp*

Arpa 2<sup>a</sup> *pp*

And<sup>te</sup> appassionato

Gl.

B.

dol - ce mia dol - ce so - rel - la, gio - vinet - ta su - bli - me, van - to del no - stro san - gue, di no - stra

34 And<sup>te</sup> appassionato (♩=72)

Tutti

1<sup>a</sup> *pp* div.a 3

2<sup>a</sup> *pp* div.a 2

Viole *pizz. p*

Celli *pizz. p*

Bassi *pizz. p*

la metà

*riten.* *a tempo*

*Prende il Flauto*

OH.

Fl. *p* *anim. e cresc.*

Ob.

C.I. *p* *anim. e cresc.*

Cl. *riten.* *a tempo* *p* *anim. e cresc.*

Cl.B.

Fag.

1.<sup>o</sup> C. *p* *pp* *pp*

3.<sup>o</sup> C. *pp*

4.<sup>o</sup> C. *pp*

Tr. *riten.* *a tempo* *anim. e cresc.*

Timp.

Arpa 1.<sup>a</sup>

Arpa 2.<sup>a</sup> *anim. e cresc.*

B. *riten.* *a tempo*

terra fior, ..... mia dol - ce so - rel - la, or l'in - ten - do! Sei pu - ra come le bianche

*div. arco* *pp* *leggerissimo* *riten.* *a tempo* *uniti* *arco* *anim. e cresc.*

*pp* *leggerissimo* *pizz.* *unita* *arco* *anim. e cresc.*

*div. p* *pizz.* *tutti* *pizz.*





35

1<sup>o</sup> 2<sup>o</sup> Fl. *p*

3<sup>o</sup> *Riprende l' Off-no*

Ob. *p* *rall:*

C.I. *p*

Cl. *p*

Cl. B. *p*

Fag. *p* (a2) *rall:*

Corni *p* *p*

Tr. b<sup>e</sup>

Tr. b<sup>7</sup> 1<sup>o</sup> 2<sup>o</sup> *p*

3<sup>o</sup> e Tuba *p*

Timp. *p* *tr* *rall:*

G1. *rall.*

B. *O diletto fra-tel - lo, par - la an - cor... mi conso - la.* (sempre con commossa ammirazione)

*gor! —* *Ma tanta for - za come venneate?*

35

V<sup>ni</sup> 1<sup>o</sup> *ppp* *div.* *rall:*

V<sup>ni</sup> 2<sup>o</sup> *p* *cresc: e rall:*

Viola *p* *div.*

Celli *p* *legato* *cresc: e rall:*

Bassi *p*

36 a tempo

Ott.

Fl. 1<sup>o</sup> e 2<sup>o</sup> *espress.*

Ob. *pp*

C.I. *pp*

Cl.

Fag. *pp*

Coro. *pp* *cresc. ....*

Celeste *pp*

Arpa 1<sup>a</sup> *pp*

Arpa 2<sup>a</sup> *pp*

*a tempo*

Gl. *p*

Nel son - - - no e nel - la ve - glia, quasi mar - tire a - fran - to, m'ap - par - ve in su - gra - mie la ini - citta' fa -

36

Vni 1<sup>a</sup> *pp* *cresc.*

div. a 3 *pp*

Vni 2<sup>a</sup> *p* *pizz.* *cresc.* *arco* *div.*

Viole *p* *pizz.*

Celli *pp* *arco* *div.*

Bassi

*rit. . . . . a tempo*

Orchestra score for woodwinds and strings:

- Ott.** (Oboe): *mf*, *pp*
- F1.** (Flute): *mf*, *pp*
- Ob.** (Oboe): *mf*, *pp*
- C.I.** (Clarinet in C): *pp*
- Cl.** (Clarinet in Bb): *p*, *(a2)*
- Cl.B.** (Clarinet in Bb): *p*, *(a2)*
- Fag.** (Bassoon): *pp*
- Corn.** (Cornet): *3<sup>o</sup>*, *pp*, *a tempo*
- Tr. b.** (Trumpet in Bb): *rit. p*, *pp*, *a tempo*
- Celeste**

Arpa 1<sup>a</sup> (Harp): *pp*

Arpa 2<sup>a</sup> (Harp): *pp*

GI. (Guitar): *rit. . . . . a tempo*

*rit. . . . . a tempo*

*ta - le E soffer - ca - i lo stra - zio del povero mio co - re, col vo - lo al te - ro e*

*Tu prigio - niera se - i, ma sa -*

String section score:

- 1<sup>i</sup> Vni.** (Violin I): *div. a3*, *div.*, *mf*, *unifi*
- 2<sup>i</sup> Vni.** (Violin II): *mf*, *unifi*
- Viole** (Viola): *arco*, *mf*, *arco v*
- Celli** (Cello): *unifi*, *pizz.*, *mf*, *arco v*
- Bassi** (Bass): *div.*, *pizz.*, *mf*, *arco*

Ott. *p* *cresc.* (a2)  
 Fl. *f* (a2)  
 Ob. *cresc.* *f*  
 C.I. *p* *cresc.*  
 Cl. *cresc.* *f*  
 Cl.B. *p* *cresc.* (a2) *f*  
 Fag. *p* *cresc.* (a2) *f*  
 Corni *cresc.* *f*  
 Tr. 1<sup>a</sup> & 2<sup>a</sup> *p* *f*  
 3<sup>a</sup> Tuba *p*  
 Timp. *f* *trumm* *trumm* *mf*  
 Arpa *f* (a2) *f*  
 Gl. *f*  
 Bar. *f* *div.*  
*div.*

san-to d'im-mo-lar la mi-a vi-ta per la su-a li-ber-  
 -ra-i la vit-to-ria che porte-ra la pal-ma entro il pa-ter-no o-

8

37

Orchestra score for measures 37-40. Instruments include Oboe (Ob.), Clarinet in B-flat (Cl. B.), Clarinet in C (Cl.), Bassoon (Fag.), Horns (Corni), Trumpets (Tr. 1° and 2°), Trombones (Tr. 3° and Tuba), Timpani (Timp.), and Arpeggiated Harp (Arpa). Dynamics range from *ff* to *pp*. Performance instructions include *p espress:* and *pp # p*.

Vocal parts for Soprano (Sopr.) and Baritone (Bar.). The Baritone part includes the lyrics: *- stel! Ei sol dovrà morire! Col pugnale de' Bardi!*. The Soprano part includes the lyrics: *Ghe pensi?*. Dynamics include *p* and *pp*.

37

Choir parts for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). Dynamics include *div.*, *ff*, *f*, and *p*. Performance instructions include *unite* and *unite*.

(Gloria)

Ofl. Fl. Ob. C.I. Cl. Cl.B. Fag. 2<sup>o</sup> Corni 1<sup>a</sup> 2<sup>a</sup> Trb. con Sordina 3<sup>a</sup> Trb. Timp.

Musical score for woodwinds and brass instruments. The woodwinds (Ofl., Fl., Ob., C.I., Cl., Cl.B., Fag.) and brass (Corni, Trb., Timp.) parts are shown. The Fag. part includes the instruction "col canto". The Trb. parts include "con Sordina" and "col canto". The Corni part includes "con Sordina" and "(a2)".

Gl. (con orrore) *Giamma-i!* *Il sangue mi fa orrore!*  
 Bar. *Fu aguzzato pel cordi chi tradi! Non sfuggirà! Non ne-garà! Il fa-ta-le a-tti, mo giunge!*

Vocal score for Gl. and Bar. The Gl. part includes the instruction "(con orrore)" and the lyrics "Giamma-i!" and "Il sangue mi fa orrore!". The Bar. part includes the lyrics "Fu aguzzato pel cordi chi tradi!", "Non sfuggirà!", "Non ne-garà!", and "Il fa-ta-le a-tti, mo giunge!".

Musical score for strings and basso continuo. The strings (Violins, Violas, Cellos, Double Basses) and C. (Basso Continuo) parts are shown. The strings include the instruction "col canto".

Musical score for strings and basso continuo. The strings (Violins, Violas, Cellos, Double Basses) and C. (Basso Continuo) parts are shown. The strings include the instruction "col canto".





Ofl.

Fl.

Ob.

C.I.

Cl. 1<sup>o</sup>

Cl. 2<sup>o</sup>

Fag.

Corni

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

Tr. 3<sup>a</sup>

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

Tuba 3<sup>o</sup>

Timp.

Piatti

Cassa

Gl.

Car.

*per del* (le dà l'anello) *Prometto!*

Cie-co d'amor, ber-rà Prendi! È de-sti-no! Ci vendiche-rà! Tu prometti?

*ppp* *tr* *ppp* *dim...*

*mf* *mf*

*p* *p* *ppp*

*sf* *p* *ppp*

38 Largo

Ott. *ff* *tr* *tr*  
 Fl. *tr*  
 Ob. *ff*  
 C.I. *f* *espressivo*  
 Cl. *ff*  
 Cl.B. *ff*  
 Fag. *ff*  
 Corni *via Sordina* *ff*  
 1<sup>a</sup> 2<sup>a</sup> *Tr<sup>be</sup>* *via Sordina* *ff*  
 3<sup>a</sup>  
 Tr<sup>b</sup> 1<sup>a</sup> 2<sup>a</sup> *ff*  
 3<sup>e</sup> Tuba *ff*  
 Timp. *percossi con Janazza*  
 Piatti  
 Cassa  
 Gl.  
 Bar. *(si allontana.)*

38 Largo

Io nei giardini aspetto...

div. *ff*  
 div. *ff*  
 div. *ff*  
 Unifi *mf* *p*

Fl. *1<sup>o</sup>* *p*

Ob.

C.I. *pp*

G.I. *3* *3*  
*Vergi-ne san-ta ab-bi di ne pie-*

Mela *p* *pp*

Detailed description: This block contains the first system of a musical score. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet in C (C.I.), Bassoon (B.), and Violin (G.I.). The Flute part begins with a first ending bracket and a dynamic marking of *p*. The Clarinet part has a dynamic marking of *pp*. The Violin part has two triplet markings over the notes. Below the Violin staff, there is a piano accompaniment section with a dynamic marking of *p* and *pp*. The lyrics "Vergi-ne san-ta ab-bi di ne pie-" are written under the Violin staff.

Fl. *1<sup>o</sup>*

Ob. *1<sup>o</sup>* *espressivo* *p*

C.I. *1<sup>o</sup>* *espressivo* *p*

G.I. *p* *espressivo* *p*

-tà! Mio fra-tel mi'accuso; mi dis-sei-n-degna!... E ve-ra-mente ma-le-dik-ta io so - - no!... Tu

tutti *p* *mf* *p*

Detailed description: This block contains the second system of the musical score, including a vocal line. The vocal line is written on the Violin (G.I.) staff. The lyrics are: "-tà! Mio fra-tel mi'accuso; mi dis-sei-n-degna!... E ve-ra-mente ma-le-dik-ta io so - - no!... Tu". The instrumental parts for Flute, Oboe, Clarinet, and Bassoon continue. The Flute part has a first ending bracket. The Oboe part has a dynamic marking of *p* and the instruction *espressivo*. The Clarinet part has a dynamic marking of *p* and the instruction *espressivo*. The Bassoon part has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *p* and the instruction *tutti*. The piano part includes dynamic markings of *mf* and *p*.

(a2)

Fl.

Ob.

Cl.

Corni 3° 4°

Tr. ba

G1.

con Sordina

1<sup>a</sup>

*f* *p* *mf*

sai l'amor che nel mio petto re - - gna, e mi ri - volgo a Te..... per tuo per-do-no! Sì, vendi.

*f* *p* *f* *mf* *sf*

div. *mf* *sf* *pizz. > sf*

[39]

(a2)

Fl.

Ob.

Cl.

Fag.

Corni

Tr. ba 1<sup>a</sup> e 2<sup>a</sup>

G1.

*ff* *animando* *col canto* *animando*

ca - re..... il padre mio do-b-bia - - mo... ma non pos - - so! non posso, non posso! Ei

[39]

*ff* *animando* *mf* *col canto*

Sostenuto

Ob. *f*

C.I. *p cresc:*

Cl. *p cresc:*

Fag. *f*

Corni *mf*

Sostenuto

Gl. *f*  
*m'a.ma! Io l'a - mo! Ed io da que - sta di - spo - ra - ta lot - ta. Tu, Tu*

div.

uniti *f*  
*arco*

Ob.

Cl. *sf*

Fag. *1.º sf*

Corni *f*

Gl. *f*  
*Tu il sa - i, Ver - gi - ne San - ta, sol' con la mor - ta mi potrò salvar!....*

Vcl. *1.º e 2.º*

Viale *f*  
*div.*

Celli *f*

Bassi *f*

40 And<sup>te</sup> sostenuto

Arpa I<sup>a</sup> *pp*

(Rimane tristemente assorta nello spasimo dei suoi sentimenti discordi. Poi si dirige lentamente al tavolo; prende

Gl. *And<sup>te</sup> sostenuto*

1<sup>a</sup> Vni *1<sup>o</sup> solo senza Sordina*  
*p* *assai espressivo* *cresc.* *cresc. molto*

2<sup>a</sup> Vni

Viole *1<sup>o</sup> solo, senza sordina*

Celli *1<sup>a</sup> metà con sordina* *p* *assai espressivo* *poco cresc.*

Bassi *1<sup>a</sup> metà* *pp* *con sordina* *poco cresc.*

Cl. B. *1<sup>o</sup>* *pp*

Corno 1<sup>o</sup> *p*

Arpa I<sup>a</sup> *pp*

una coppa e la riempie del vino contenuto in un'anfora vicino.

Gl. *1<sup>o</sup> solo*

1<sup>a</sup> Vni *p dolce*

2<sup>a</sup> Vni

Viole *1<sup>o</sup> solo, senza sordina*

Celli *1<sup>a</sup> cresc. molto* *p dolce* *tr*

Bassi *1<sup>a</sup> metà* *p* *via sord.*

(Gloria)







42 Agitato (♩ = 160)

Fl. *p*

Corni 1:2°

Gl. *gnore, eccomita te!... (con dolce ossequio) (fa per piegare il ginocchio) No, sor-ge-te! Vin-ce-ste! -*

Lia. *Come schia-vo d'a-rno-re m'avvi-ci-no al tuo piè. Ed*

42 Agitato (♩ = 160)

*pp*

*pp*

*p*

Fl. <sup>1°</sup> *p: e staccato*

Corni 1:2°

Gl.

Lia. *ora è il vinci-tor che do-man-da mer-cè. Laspra guer-ra a-vrà fine. Non a-*

TROMBE in Sib (interne) *Vicino f*

*pp leggero*

*pp leggero*

Fl. *pp staccatiss.*

Ob. *1<sup>o</sup> p. e staccatiss.*

Cl. *1<sup>o</sup> p staccatiss.*

Corni *2<sup>o</sup> p*

Gl. *4<sup>o</sup> p*

Lio. *Che av - vie - re? - scol - ti? L'as - se - dio ..... or non e' piu!*

Trombe interne

*pp leggero*

*Adagio, ma non troppo*

Fl.

C.I.

Cl. *1<sup>o</sup>*

Fag.

Corno *2<sup>o</sup>*

Tr. *pp*

Timp.

Lio. *E il van - to di tal pa - ce, O Glo - ria, se - i tul*

Trombe interne *lontano*

*Adagio, ma non troppo*

*pp*

*plzz*

*pp*

*mettere le Sordine*

43 Andantino (♩ = 72)

Fl. *pp*

Trmp.

Lio. *p*  
 Pur do-len-te son i - - o; e quest'a - ni-ma so - - la nel-la vi-va su-a fiam-  
*p ritent.*

Trombe interne (più lontane) *p*

43 Andantino (♩ = 72)

div. *p* arco

Uniti

Ob. *a tempo* 1<sup>o</sup>

Fag. *col canto* *rall: col canto* *pp*

Timp.

Lio. *rall:* *rall:* *a tempo*  
 - ma, sen - za tregua, arde e si strug - ge! Tu non m'intendi e l'occhio tuo mi sfugge e s'in-

*a tempo* *div.*

*sf* *col canto* *rall: col canto* *p*

*sf* *col canto* *rall: col canto* *a tempo* *pizz.*

Ob. *poco rit:* *1<sup>o</sup>* *p* *mf* *Adagio*

C.I. *p* *mf*

CJ. *p* *mf*

Fag. *1<sup>o</sup>* *p* *mf* *(a2)*

Corni *p* *poco rit:* *mf*

Lio. *poco rit:* *f* *Adagio*  
 - fo - sca. Ah! non più l'om - bra..... non più l'om - bra del - l'o - d'io, ma sia

*cresc:* *ff* *Adagio*

*div.* *ff* *div.*

*Uniti* *cresc:* *ff* *div.*

*poco rit:* *ff* *sempre pizz.*

Ob. *col canto* *1<sup>o</sup>* *p* *con espressione*

C.I. *p* *espressiva*

Corni *1<sup>o</sup>* *pp* *ppp*

Lio. *rall* *pp* *ppp* *1<sup>o</sup>* *pp*  
 gra - zia d'a - mor! O Glo - ri - a,

*div.* *1<sup>o</sup> Tempo* *col canto* *p*

*div.* *Tutti* *pp* *col canto*

Fl. *1<sup>o</sup> cresc: rit: col canto*

Ob. *1<sup>o</sup> mf*

Cl. *1<sup>o</sup> mf*

Fag. *mf rit: col canto*

*col canto*

*a tempo*

Lio. *rit: rall:*

se - i la ver-gi-ne lu - cen-te co-ro-na - ta di so - le;

*rit: col canto*

*Uniti*

*col canto*

*a tempo*

*Uniti*

*div.*

*sempre pizz.*

Fl. *1<sup>o</sup> p*

Ob. *1<sup>o</sup>*

Fag. *1<sup>o</sup>*

Corni *1<sup>o</sup> p*

Lio. *cresc:*

Sal - zan d'intor-na te ..... le mi - e pa - ro - le con l'an - sia e con fer-

*div.*

*uniti*

*uniti*

animando stentando (a2) 45 a tempo

Fl. Ob. C.I. C.I. Fag. 1° 3° Corni Timp. Lia.

animando 1° 3° stentando rit. f a tempo

- vor. Ah! I-o t'ho cer-ca - ta,..... a tempo

animando e cresci - stentando mf

div. mf pizz.

animando e cresci - stentando mf pizz. arco

div. mf pizz.

Fl. a2 C.I. a2 Fag. 2° Corni Lia.

..... sfi- dando ognor la mor- te!..... T'ho a- ma- ta, e t'a- mo.....

(Gloria)

Ott. *a2*

Fl. *a2*

Oboi

C.I.

Cl. *a2*

Cl. basso

Fag.

Corni

Tr. *a2*

Tr. *a2*

Timp. *p cresc: e anim.*

Cel. *p anim.*

Arpa

Gloria

on. ....con rin-no-va - to ar, do - re! Or dimmi qua-le si - a la mia sor - te: ch'io ti leg - go nel cor.....

*p cresc: e anim.*

*sf p sf p*

*arco*

*p cresc: e anim.*

*uniti*

*arco*

*pizz.*

46 *And.<sup>te</sup> appassionato* (♩ = 60)

Orz. *12/8*

Fl. *12/8*  
*1.<sup>a</sup>*  
*pp dolce*

Ob. *12/8*

C. i. *12/8*

Cl. *12/8*  
*pp dolce*

Cl. B. *12/8*

Fg. *12/8*

Cor. *12/8*

Trb. *12/8*

Timp. *12/8*

Celeste *12/8*  
*pp*  
*dolcissimo*

Arpa *12/8*  
*1<sup>a</sup>*  
*pp dolcissimo*

Glo. *12/8*  
*La gio-vi-nez.za mi-a, sen-za spe-me e sens'al.cun con-for-to non da-*

Lion. *12/8*

46 *And.<sup>te</sup> appassionato* (♩ = 60)

*pp*

*pp cresc.*

*pp cresc.*

*pp*

*pp*

*Via sord.*

*pp cresc.*

Pizz.



Or.  
Fl.  
Ob.  
C.i.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb.  
Timp.

Viol.  
Vcllo  
Arpa

Glo.  
Lion.

scol - toa - le fra - si lu - sin - ghie - - re. Vo - stra pre - da, Vo - stra pre - da i - o son...

Non dir ca -

Via Sord.  
Via Sord.  
Via Sord.  
senza Sord.

Div





*a tempo*

*ritard.*

Orch. score for woodwinds and strings:

- Ott. (Oboe): *mf*
- Fl. (Flute): *mf*
- Ob. (Oboe): *mf*
- C.i. (Clarinet in C): *mf*
- Cl. 1<sup>o</sup> (Clarinet in Bb): *mf*
- Cl. B. (Clarinet in Bb): *mf*
- Fg. (Fagotto): *mf*
- Cor. (Corni): *mf*
- Trb. (Trombe): *mf*
- Trbri. 1<sup>o</sup> (Trombe in Bb): *mf*
- Trbri. 2<sup>o</sup> (Trombe in Bb): *mf*
- Trbri. 3<sup>o</sup> (Trombe in Bb): *mf*
- Timp. (Timpani): *mf*
- Cel. (Cembalo): *mf*
- A. 1<sup>o</sup> (Violini): *mf*
- A. 2<sup>o</sup> (Violini): *mf*

*ritard.*

*a tempo*

Vocal line (L.):

*Il mio nome è dolor!*

*- rez - za del tuo no-me, e l'a-mor, o Glo-ria!*

Piano accompaniment:

- Div. V (Violini): *f*
- Div. IV (Violini): *f*
- Div. III (Violini): *f*
- Div. II (Violini): *f*
- Div. I (Violini): *f*
- Cel. (Cembalo): *f*
- A. 1<sup>o</sup> (Violini): *f*
- A. 2<sup>o</sup> (Violini): *f*

48

Poco più mosso

Ott.

Fl.

Ob.

C.i.

Cl.

Cl.B.

Fg.

Cor.

Trb.

Timp.

Arpa 1<sup>a</sup>

Gl.

L.

Questa bellez - za mi - a fulgi - da, al - te - - ra, di se' stes - sa si soe - gnae si di -  
O mi - a Glo - ria!...

48

Poco più mosso

Div.

Div.

Div.

Div.

Psemble pizz.

Ott.  
 Fl. (a2)  
 Ob.  
 C.i.  
 Cl. (a2)  
 Cl.B.  
 Fg.  
 Cor.  
 Trb.  
 Trbn. 1°  
 " 2°  
 " 3°  
 e B.Trb.  
 C.Cassa  
 Arpa 1ª  
 Gl.  
 Li.  
 - sprez - za! D'in - gan - no m'hai ra - pi - ta, m'hai ra - pi - ta  
 O mi - a Glo - ria!  
 uniti f  
 unite f  
 arco

(Gloria)

49 Andante (♩ = 66)

Orchestra score for measures 1-4. Instruments include Oboe, Flute, Clarinet, Bass Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Timpani. The score features various dynamics such as *pp*, *f*, and *mf*, and includes performance instructions like *molto espress.* and *1°*. The key signature is two sharps (D major) and the time signature is 3/4.

Piano accompaniment for measures 1-4, showing the left and right hand parts.

Vocal line with lyrics: *nel - le brez - - - za d'un pensie - ro di brama che m'avvi - li - sce an - cor!*  
*Non bra - ma, pu - ris - si - mo a -*

Continuation of the orchestra score for measures 5-8. It includes performance instructions such as *4 cords*, *p trem. stretto*, and *pizz. p*. The key signature and time signature remain the same as in the previous section.

10

Fl.

Ob.

C. i.

Cl.

Fg.

Cor. 1° 2°

Gl.

L.

*mar io sen - to e tu dim - mi che m'a - mi. In - de - gno non so - no io di*

*unite*

*div.*

Fl.

Ob.

C. i.

Cl.

Fg. 1°

" 2°

Cor. 1° 2°

Timp.

Gl.

L.

*(cammosa)*

*con ar - mi cru - de - li hai col - pi - to mio pa - dre; la Pa - tria in la -*

*te!*

*cresc. poco a poco*

*unite*

*div.*

*pp.*

*pp.*

*pp.*

*pp.*





Ott. Fl. Ob. C.i. Cl. Cl.B. Fg. Cor. Trb. Trbn. 1° 2° 3° B.Tb. Camp. Celeste Arpa 1a

(Si staccia dal fianco la daga, e, piegando il ginocchio la spezza ai piedi di Gloriz.)

L. -mento io spezzo quest'arma al tuo piè! (Il volto della giovane esprime una profonda commozione a quel gesto di fiducia e di rispetto. Comprende che la città è veramente salva.)

V. 1. V. 2. Vle. Vc. 1. solo Cb.

51 *And.<sup>te</sup> Sost.<sup>o</sup> (♩ = 56)*

Ott.  
Fl.  
Ob.  
Cl.  
Fg.

Flauto  
Clar. tto Sib  
Triang.

**INTERNALENTE**  
Voci

Sopr.  
Il suo vol - to e co - me un fio - re. Fra gli ir - lan -

**INTERNALENTE**  
Harmonium

Arpa  
Pianoforte

con carta fra le carte  
p

L.

Non senti, o Gloria, le voci lon - tane in neggian ti al tuo

51 *And.<sup>te</sup> Sost.<sup>o</sup> (♩ = 56)*

INTERAMENTE

de e gem-me ra - re, Glo-ria ap-pre-sta-si

(tra se, con la più intensa commozione)

GI. Va-cil-lo! Mio Dio! Che fa-ro! (palpitante)

L. nome? Tremar-ti veggio, Gloria!

K. CB.

INTERAMENTE

al - l'al - ta - re! Ah

(sempre più agitata e smarrita, sentendosi sopraffatta dalla sua passione)

GI. Non proseguire... ti scon-giuro! Va!

L. Non mi respingi più? Di che mami! Dil-to per pietà! Per pietà!

K. CB.



Orchestral score for woodwinds, brass, and percussion. The score includes parts for Oboe (Ob.), Flute (Fl.), Clarinet in B-flat (Cl. B.), Clarinet in C (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Trb.), Trombone (Trbn.), and Tuba/Euphonium (E. B. Tb.). The percussion section includes Timpani (Timp.) and Gong/Cymbal (G. Cassa). The woodwinds and brass parts feature complex rhythmic patterns and dynamic markings such as *ff* and *f*. The Flute and Clarinet in C parts include a first ending marked (22).

Vocal parts for Soprano (Gl.) and Alto (L.).

Gl. *pro!* Sola io — dell'o — dio an — ti — co la vit. ti — ma sa —

L.

Piano accompaniment for the vocal parts. The score features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. It includes dynamic markings such as *ff* and *f*. The piano part is written in a key signature of one sharp (F#) and a 2/4 time signature.

(Gloria)







53 (♩ = 60)

Ott.

Fl. (a2) *gr*

Ob. *f*

C.i. *gr*

Cl. (a2) *gr*

Cl.B. *f*

Fg.

Cor. (a2) *gr*

1<sup>a</sup> Trb. *f*

3<sup>a</sup> Trb. *f*

1<sup>a</sup> Trbn. *f*

3<sup>a</sup> Trbn. *f*

e.B.T. *f*

Timp.

G.C.

T. Tam.

Gl.

Del- la Pa- tria lo strazio, la ven- det- ta dei pa- dri, con dan-

(♩ = 60)

53 *Con agitazione*

*mf*

*mf*

*mf*

*mf*

*pizz.*

Orchestral score for woodwinds and brass instruments. The instruments listed are Oboe (Ob.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpets (1<sup>a</sup> 2<sup>a</sup> Trb.), Trombones (1<sup>o</sup> 2<sup>o</sup> Trbn.), and Timpani (Timp.). The score shows musical notation for these instruments across four measures. Dynamics include *f*, *pp*, and *cresc.*. There are also markings for *2* and *2.* indicating second endings or repeats.

Vocal line with lyrics: *-na - to t'a - ve - a! Mailve - le - no mortale, che ec - colsi pel tuo danno, non la tu - a, la mia vi - ta*

Piano accompaniment for the vocal line. It features a right-hand melody and a left-hand accompaniment. Dynamics include *Div.*, *tranz.*, *pp*, and *cresc.*.

*Off.*

*Fl.*

*Ob.*

*C. i.*

*Cl.*

*Cl. B.*

*Fg.*

*Cor.*

*1<sup>a</sup> 2<sup>a</sup>*  
*Trb.*

*3<sup>a</sup>*

*1<sup>o</sup>*  
*Trbn. 2<sup>o</sup>*

*3<sup>o</sup>*  
*B. Tb.*

*Timp.*

*Campanelli*

*Gl.*

*L.*

*Spe gnerà! (buttando la coppa col veleno)*

*No. lo - mo - re! ci sal - va. Tutta la lu - ce è in te!*

*uniti*

*arco*

*f*

*cresc.*

*f*

*ff*

54 Andantino (♩ = 63)

Ott. *sf*

Fl. *sf*

Ob. *sf*

C. i. *sf*

Cl. *sf*

Cl. B. *sf*

Fg. *sf*

Cor. *sf*

1<sup>o</sup> 2<sup>o</sup> Trb. *sf*

3<sup>o</sup> Trbn. 2<sup>o</sup> *sf*

" 3<sup>o</sup> e B. Tb. *sf*

Timp. *sf*

Camp. *sf*

Arpa 1<sup>a</sup> *ff*

Gl. *ff*

L. *ff*

*Si ri-sve-glian rag-giando con ar-ma-ni-e se-re-ne le pro-mes-se d'un gior-no, i*

54 Andantino (♩ = 63)

Dir. *ff ppp*

1<sup>o</sup> Solo *ff*

Gli altri *ff*

Poco più mosso

Ott.  
Fl.  
Ob.  
C.i.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb.  
Trbn. 1°  
" 3°  
" B.Trb.  
Timp.

Arpa 1ª

Gl.  
so-gni, i sogni del pen-sier! Re-spi-ro in te.... la vi-ta sovra-mana...

Li.  
Mia di-vi-na! So-vra-na! Che in un re-gno d'az-

Poco più mosso

*col canto*

Ott.

Fl.

Ob.

C.i.

Cl.

Cl.B.

Fg.

Cor.

Trb.

Trbn. 1°

Trbn. 2°

Trbn. 3°

Timp.

Arpa 1ª

*indugiando*

Gl.

L.

Io tà-mo, tà-mo!... io tà-mo!..... per la dol-

- zuro ci conduce.

*poco rit. col canto*

*poco rit. col canto*

*col canto*

*unifi*

(Gloria)

55 *And.<sup>te</sup> appassionato*

Orf.  
Fl.  
Ob.  
C.i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbn.  
Timp.

Arpa

Gl.  
- cez - za dei gior - ni lan - ta - ni per tut - ta l'an - sia che c'in - fiamma il

L.  
per tut - ta l'an - sia che c'in - fiamma il

55 *And.<sup>te</sup> appassionato*

Orf.  
Fl. (2)  
Ob.  
C. i.  
Cl. (2)  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbn.  
Timp.  
C. e P.

Arpa  
1a

Gl.  
cor! Un' au - ro - ra di pa - ce avrem do - ma - - ni. Dammi il tuo

L.  
cor! Un' au - ro - ra di pa - ce avrem do - ma - - ni. Dammi il tuo

Div.  
Tutti



Orf. *f* *mf*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

C. i. *f*

Cl. *(a2)* *cresc.* *f*

Cl. B. *(a2)* *cresc.* *f*

Fg. *(a2)* *cresc.* *f*

Cor. *(a2)* *cresc.* *f*

Trb. *mf*

Trbn. 1<sup>o</sup> *mf*

Trbn. 2<sup>o</sup> *mf*

Trbn. 3<sup>o</sup> *mf*

Timp. *mf* *cresc.*

Arpa. 1<sup>a</sup>

GI. *f*

LI. *f*

Vl. 1<sup>o</sup> *(div.)* *a3* *cresc. molto* *f*

Vl. 2<sup>o</sup> *(div.)* *a3* *cresc. molto* *f*

Vle. *(div.)* *a3* *cresc. molto* *f*

Vc. *f*

CB. *cresc. molto* *f*

ba - cio, dammi il tuo ba - cio! Tu mi schiu - di il ciel.

ba - cio, dammi il tuo ba - cio! Tu mi schiu - di il ciel.

56 Allegro

Ort.  
Fl.  
Ob.  
C.i.  
Cl.  
Cl.B.  
Fg.  
Cor.  
Trb.  
1<sup>o</sup> 2<sup>o</sup> Trbn.  
B. 7/8  
Timp.

INTERAMENTE  
Trombe (Sib) *f squillante*  
Trbn.  
Tamburi

GL.  
L.  
Sopr. Contr.  
Tenori *ff*  
Bassi *ff*

A - scol-ta!  
La pa - ce sor -  
La pa - ce!  
La pa - ce!  
La pa - ce!

56 All.  
unite *ff*  
unite

Ott.  
Fl.  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbn.  
Timp.

INTERMAMENTE

GI.  
L.

Supr. con f. vo - la! Fi - ri - re la lotte e il fu - ra - re. Del  
Ten. La pa - ce! La pa - ce! Vi - to - ria! Vit - to - ria!  
Bar. Bassi La pa - ce! La pa - ce! Vi - to - ria! Vit - to - ria!

La pa - ce! la pa - ce! vit - to - ria! vit - to - ria!





Off.  
Fl.  
Ob.  
C. i.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Trb.  
Trbn. 1°  
Trbn. 2°  
E. B. T.  
Timp.  
Triang.  
Tamb.  
Piaffi  
Cassa  
T. Tam  
Arpa 1°  
INTERAMENTE  
Sl. e L.  
VELARIO

Glo-ria! Glo-ria! Glo-ria!  
Glo-ria! Glo-ria! Glo-ria!  
Glo-ria! Glo-ria! Glo-ria!

(Gloria)

Fine Alto 2°









1 Marcia (♩ = 126)

Orchestral score for the first system of 'Marcia'. The score is in 4/4 time with a tempo of ♩ = 126. The key signature has two sharps (F# and C#). The instruments and their parts are: Ofl. (Oboe), Fl. (Flute), Ob. (Clarinet), C.I. (Cornet I), Cl. (Clarinet), Cl.B. (Clarinet Bass), Fg. (Fagotto), Cor. (Coro), 1<sup>a</sup> 2<sup>a</sup> Tr. (Trumpet), 3<sup>a</sup> Tr. (Trumpet), 1<sup>a</sup> 2<sup>a</sup> Tmni. (Trombone), Tam-tam, Arpe. 1<sup>a</sup> 2<sup>a</sup> (Arpeggio), Celeste, and Campan. (Cymbal). The score includes various musical notations such as dynamics (p, f), articulation (acc), and performance instructions (a2, 1<sup>o</sup>, 3<sup>o</sup>).

1 Marcia (♩ = 126)

Piano accompaniment for the first system of 'Marcia'. The score is in 4/4 time with a tempo of ♩ = 126. The key signature has two sharps (F# and C#). The piano part includes various musical notations such as dynamics (f), articulation (acc), and performance instructions (div., unifi., pizz.).

Musical score for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Clarinet B. (Cl. B.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Timp.), Tambourine (Tamb.), and Triangle (Triang.). The score is in G major (one sharp) and 2/4 time. It features dynamic markings such as *sf* (sforzando), *f* (forte), and *p* (piano). Performance instructions include *1°*, *2°*, and *a2*. The bottom staff is labeled "Arpe 1° 2°".

Musical score for Violin (Viol.) and Viola (Vcl.). The score is in G major and 2/4 time. It includes dynamic markings such as *sf*, *f*, and *p*. Performance instructions include *trm* (trillo), *div* (divisi), *pizz* (pizzicato), and *arco* (arco). The word "Uniti" is written at the end of the section.



2

Ott. Fl. Ob. G.I. Cl. Cl.B. Fg. Cor. Piali Triang. Campanelli Arpa Celeste

2

divisi: pizz.

Ofl.

Fl.

Ob.

C.I.

Cl.

Cl. B.

Fg.

Cor.

Tr.

Piatti

1<sup>a</sup> Arpa

Celeste

This block contains the orchestral score for woodwinds, strings, and keyboard instruments. The instruments listed are Ofl., Fl., Ob., C.I., Cl., Cl. B., Fg., Cor., Tr., Piatti, 1<sup>a</sup> Arpa, and Celeste. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The woodwind parts feature various melodic lines and dynamics such as *pp* and *p*. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) provide harmonic support with sustained notes and rhythmic patterns. The keyboard instruments (1<sup>a</sup> Arpa and Celeste) play arpeggiated chords and textures.

This block contains the piano accompaniment score, consisting of four staves. The piano part features a complex rhythmic and melodic structure, with the right hand playing intricate patterns and the left hand providing a steady bass line. Dynamics include *pizz.* (pizzicato) in the lower register. The piano part is written in the same key and time signature as the orchestral score.

Musical score for woodwinds, strings, and harp. The score includes parts for Oboe (Oft.), Flute (Fl.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Harp (Arpa). The woodwinds and strings feature dynamic markings such as *cresc.* and *pp*. The harp part includes a *cresc.* marking. The strings are marked *pp* in the later part of the section.

Musical score for strings and piano. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) feature dynamic markings such as *p* and *cresc.*. The piano part includes markings for *div.* (divisi), *uniti* (united), and *div. arco* (divisi arco). A *pizz.* (pizzicato) marking is present in the bass line.

(Gloria)

*cresc. tutti a poco a poco*

Musical score for woodwinds and strings. The instruments listed on the left are Ofl., Fl., Ob., G.I., Gl., Gl.B., Fag., Cor., Tr., 1<sup>a</sup> Tr., 2<sup>a</sup> Tr., 3<sup>a</sup> B.T., Timp., Piali, and Arpa<sup>1</sup>. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *f*, and *pp<sup>2</sup>*. A *cresc.* marking is present above the Tr. staff.

*cresc. tutti a poco a poco*

Musical score for piano. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *pp<sup>2</sup>*, *unifi*, and *pizz*.

poco stent.º

3 a tempo

Off.  
Fl.  
Ob.  
Cl. I.  
Cl. B.  
Fg.  
Cor.  
Tr.  
1º e 2º Tr.  
3º e B.T.  
Timp.  
Arpa

1º  
2º  
1º  
a2  
mf  
a2  
mf  
a2  
mf  
tr  
tr  
cresc. molto  
ff

ff  
mf  
mf  
mf

ff

poco stent.º

3 a tempo

ff  
f  
f  
arco  
ff



This page of a musical score, numbered 268, contains the following parts and markings:

- Woodwinds:** Oboe (Ob.), Clarinet in G (Cl. G.), Clarinet in Bb (Cl. Bb.), Bassoon (Fg.), and Cor Anglais (Cor.).
- Brass:** Trumpet (Tr.), Trombone 1st (Tr. 1<sup>ni</sup>), and Trombone 3rd (3<sup>e</sup> Tr.).
- Percussion:** Timpani (Timp.).
- Piano:** Arpa (Arpa).

Key performance markings include *a2* (second ending), *cresc.* (crescendo), *p* (piano), *mf* (mezzo-forte), *pizz. cresc.* (pizzicato crescendo), and *div.* (divisi).



*cresc. molto*

*animando*

Ott.

Fl.

Ob.

G. I.

Cl.

Cl. B.

Fg.

Cor.

Tr.

Tr. ni

Piatti

Triang.

Campanelli

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Celeste

Detailed description: This block contains the musical notation for various orchestral instruments. The Oboe (Ott.), Flute (Fl.), Clarinet in G (Cl.), Clarinet in Bb (Cl. B.), Bassoon (Fg.), and Trumpet (Tr.) parts feature melodic lines with dynamic markings such as *p* and *pp*. The Trombone (Tr. ni) part has a similar melodic line. The Percussion section includes Cymbals (Piatti) with *tr* (trill) markings and Triangles (Triang.) with *ppp* markings. The Arpa (Arpa 1<sup>a</sup> and Arpa 2<sup>a</sup>) and Celeste parts provide harmonic accompaniment with *mf* and *p* dynamics.

*cresc. molto*

*animando*

divisi

Uniti

pizz.

div.

Uniti

Uniti

Detailed description: This block contains the musical notation for the piano and string sections. The piano part (top two staves) features a melodic line with *p* dynamics and a bass line with *pizz.* (pizzicato) markings. The string section (bottom three staves) is divided into *divisi* (divided) and *Uniti* (united) sections, with *p* dynamics and *div.* markings.

Ott. *p*

Fl. *p*

Ob. *p*

Ci. *p*

Cl. *p*

Clb. *p*

Fg. *a2) p*

Cor. *1<sup>a</sup>) p* *2<sup>a</sup>) p*

Timp. *mf*

Tamb. *f*

Piatti *f*

Triang. *f*

Camp. II *p*

Arpe 1<sup>a</sup> e 2<sup>a</sup> *p*

Celeste *p*

*marcatissimo* *poco stent.*

*ff*

*ff* *marcatissimo*

*ff* *marcatissimo*

*cresc.*

*cresc.*

4

*a tempo*

Orchestral score for measures 272-275. The score includes parts for Oboe (Ob.), Flute (Fl.), Clarinet (Cl.), Bassoon (Cl.b.), Trumpet (Tr.), Trombone (Trni.), Percussion (Timp., Tamb., Cassa, Patti), and strings (Campelli, Arpe). The music is in 4/4 time with a key signature of two sharps (F# and C#). The dynamic marking is fortissimo (ff). The score shows complex rhythmic patterns and melodic lines for the woodwinds and strings, with the percussion providing a steady accompaniment.

4

*a tempo*

Piano score for measures 272-275. The score includes parts for the right and left hands. The music is in 4/4 time with a key signature of two sharps (F# and C#). The dynamic marking is fortissimo (ff). The right hand features a complex melodic line with many sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Ott.  
 Fl.  
 Ob.  
 C.i.  
 Cl.  
 Cl.b.  
 Fg.  
 Cor.  
 Tr.  
 Tr.ni  
 Timp.  
 Tam-tam  
 Campani tubolari  
 Camp.lli  
 Arpe 1<sup>a</sup> e 2<sup>a</sup>  
 Celeste  
 Organo

Si apre il Velario

(Gloria)

This page of a musical score, numbered 274, contains the following parts and markings:

- Woodwinds:** Oboe (Ott.), Flute (Fl.), Bassoon (Cb.), Clarinet in B-flat (Cl. b.), and Clarinet in E-flat (Cl. i.).
- Strings:** Violin (V.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).
- Percussion:** Cor Anglais (Cor.), Tam-tam, Campana (Bells), Arpegiato (Arpe 1<sup>a</sup> e 2<sup>a</sup>), Celeste, and Organo.
- Key Signature:** Two sharps (F# and C#).
- Time Signature:** 4/4.
- Dynamic Markings:** *mf* (mezzo-forte) is present in the Cor and Arpegiato parts.
- Performance Indications:** *ppv* (pianissimo vivace) is marked at the beginning of the woodwind and string sections.
- Rehearsal Marks:** Vertical lines with numbers 1, 2, 3, and 4 are placed at the start of each measure in the woodwind and string staves.
- Notation:** The score includes various musical notations such as notes, rests, slurs, and articulation marks.



(2)

6 1° Tempo

Orch. score for Ofl., Fl., Ob., G.I., Cl., Cl.B., Fg., Cor., Timp., Tam-tam, Campana, Arpe 1<sup>a</sup> & 2<sup>a</sup>, Celeste, and Organo. The score includes dynamic markings such as *pp*, *f*, and *ppp*, and performance instructions like *div* and *pp*. A rehearsal mark **6** is present at the bottom of this section.

6 1° Tempo

Continuation of the orchestral score, featuring vocal parts with lyrics: *Unite Unite Unite*. The score includes dynamic markings such as *pp*, *f*, and *ppp*, and performance instructions like *div* and *pp*.



Orchestral score for Ofl., Fl., Ob., C. I., Cl., Cl. B., Fg., Cor., Tr., 1<sup>st</sup> and 2<sup>nd</sup> Tr., 3<sup>rd</sup> BT, and Timp. The score includes various musical notations such as clefs, key signatures, dynamics (mf, f), and articulation marks.

Lionetto *(alla moltitudine, solennemente)*  
Popo-lo, e-sul-ta! La di-vi-na spa-ce l'a-li di-sten-de,

Piano accompaniment for the vocal line, featuring complex rhythmic patterns and dynamics (f, Divisi: pizz.).

7 Sostenuto (♩=50)

Cl. B. *a 2*  
 Fg. *mp*  
 Cor.

L.  
 e del-li - ra pu - gna - ce, ec - co, spen - se la fa - ce. *p dolce*  
 Co - me fran - da d'o -

7 Sostenuto (♩=50)

*tallone ff*  
*tallone ff*  
*tallone ff*  
*tallone ff*  
*arco*  
*ppp*  
*pp*  
*pp*  
*pp*  
*pp pizz.*

C. I.  
 Cl.  
 Arpa *p*  
*p*

L.  
 - li - vo, co - me gi - glio de' cam - - pi, la mia spo - sa so - a - ve

*p* *poco cresc.*  
*p* *poco cresc.*  
*p* *poco cresc.*  
*p* *poco cresc.*  
*arco* *poco cresc.*  
*p*

col canto poco affrett.

Musical score for woodwinds and strings. The instruments listed on the left are Ofl., Fl., Ob., C.I., Cl. (with first and second endings), Cl.B., Fag., Cor., Tr., Tr. (E-flat), and 1<sup>o</sup> Arpa. The woodwinds (Fl., Ob., C.I., Cl., Fag.) play a melodic line starting in the third measure, marked *mf* and *poco affrett.* The strings (Cor., Tr., Tr. (E-flat)) play a sustained accompaniment, with the Cor. marked *mf* and *cresc.* The 1<sup>o</sup> Arpa plays a rhythmic accompaniment, also marked *mf* and *poco affrett.*

Vocal line (L.) with lyrics: *ren - ne tra l'o - dio e l'ar - mi mes - sag - ge - ra d'a - mor.* The tempo markings *poco rall.* and *poco affrett.* are placed above the notes.

col canto poco affrett.

Piano accompaniment for the vocal line, consisting of four staves (right and left hands). The music is in a minor key and features a steady accompaniment with some melodic movement in the right hand.

8 a tempo

Fl. Ob. C. I. Cl. Cor. Tr. Arpa

L. a tempo

E per le - i, pel suo fron - te, chiu - so tra le ghir - lan - de, o fra -

8 a tempo

Arpa

Fl. Ob. Cor. Arpa

L.

- tel - li il per - do - no dal - la cit - ta si span - de su tut - - - ti!

Arpa

arco

divisi



9 Sostenuto (♩ = 66)

Ofl.  
 Fl.  
 Ob.  
 Cl. I.  
 Cl. a2  
 Cl. B.  
 Fg.  
 Cor.  
 L.  
 Il Vescovo  
 Soprani  
 Contralti  
 Tenori  
 Bassi  
 Organo  
 Flauti 8e4 = Samba 16  
 Tunda Maris 8 = Concerto Viole 8

Gra - zie, Si - gnor, a  
 (Al suono dell'organo tutti si prostrano.)

9 Sostenuto (♩ = 66)

(Gloria)

Bardo (fra se, presso la tomba del padre)

IL V. *Te;* *sottavoce, mormorando ppp* *Pro - ni - sia - mo al tuo piè...* *ti ri - co - no - sco.*  
*sottavoce, mormorando ppp* *Ti pre - ghi - am, Si - gno - re,*  
*sottavoce, mormorando ppp* *pre - ghi - am, Si - gno - re,*  
*sottavoce, mormorando ppp* *Ti pre - ghi - am, Si - gno - re,*  
*sottavoce, mormorando ppp* *Ti pre - ghi - am, Si - gno - re,*

Organo

Sordina *p* *o* *o*

Cl. <sup>(a2)</sup>

B. *Sor - gi dal son - no e - ter - no!*

IL V. *Tor - na, per Te, l'a - mo - re.*  
*ppp* *Gi ser - ba pu - ro il cuo - re;*  
*ppp* *Gi ser - ba pu - ro il cuo - re;*  
*ppp* *Gi ser - ba pu - ro il cuo - re;*  
*ppp* *Gi ser - ba pu - ro il cuo - re;*

Organo

Sordina *v*





Cl. (Clarinet) *mf*

B. (Bass) *mf*

IV. (Vocal) *mf*

Org. (Organ) *cresc.*

V. Celli (Violoncello) *mf*, *uniti*, *cresc.*

Lyrics:  
sor - te, pel Dio che m'o - de, io giu - ro, i - o giu - ro: Ven - di -  
por - gi, o Da - tor di  
Si - gnor, la tua bon - ta'!  
Si - gnor, la tua bon - ta'!  
Si - gnor, la tua bon - ta'!  
Si - gnor, la tua bon - ta'!

Ott. *tr*

Fl. *tr*

Ob. *tr*

C.ing. *tr*

Cl. *tr*

Cl.b. *tr*

Fag. *tr*

Cor. *tr*

Tr.<sup>e</sup> *tr*

Tr.<sup>ni</sup> *tr*

Timp. *f*

B. *p* - ca - ta og - gi sa - ra' la tua mor - te

IV. *p* vi - ta, sem - pre ai tuoi ser - vi a - i - ta.

*ff* Si - gnor, la tua pie - ta!

*ff* Si - gnor, la tua pie - ta!

*ff* Si - gnor, la tua pie - ta!

*ff* Si - gnor, la tua pie - ta!

Org. *Fondi 8 e 4*

*rit. col canto*

*(via sord.)*

*(via sord.)*

*pizz (via sord.)*

*arco pesante*

*pesante*

11 Mosso (Prende il Flauto)

Ott.

Fl. *a 2)*

Ob. *a 2)*

C. Ing.

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

Cor.

Tr. e. *a 2)*

Tr. ni *ff*

Timp.

B. *pp*

IV. *pp*

Di-es i-sta. Quan-ti?

(4 Tenori)

(4 Bassi) *(cautamente s'appressano a Barde)*

*(a bassa voce, tutti)*

*pp* L'o-ra' giunta!

Di-es i-rae... L'i-rae' de-sta...

Org. *pp* *Viale 4-8 e 7b*

11 Mosso

*ff* *unite*

*ff*

*ff*

*pp* *div.*

*pizz.* *p*

el. *a 2)* *p*

el.b. *mf*

Fag. 1<sup>a</sup> *mf*

Fag. 2<sup>a</sup> *p stacc.*

Cor.

Tr. *con sordina sf p*

Tr. ni *p secco*

Timp. *tr*

Cassa sola *ppp*

B. *I - ner-me ven-ne?*

Ven-ti... *ppp* *Nun so-spet-to!*

...e, fuo-ri, mil-le. *ppp* *Nun so-spet-to!*

Org.

*tr* *sf p* *tr* *sf p*

*unite* *p* *pizz.* *arco* *mf*

*div.* *pizz.* *p*





Cl. <sup>a 2)</sup> *mf*  
 Cl. b. <sup>a 2)</sup> *f*  
 Fag. <sup>a 2)</sup> *f*  
 Cor. *sf p*  
 Tr. e. <sup>1<sup>a</sup></sup> *sf p* (*sempre Sord.*) <sup>2<sup>a</sup></sup> *sf p* (*sord.*) <sup>3<sup>a</sup></sup> *sf p* (*sord.*)  
 Tr. ni <sup>3<sup>a</sup></sup> *p secco*  
 Timp. *trmm*  
 Cassa *pp*  
 Tamb. *pp*  
 B. <sup>(al 1<sup>o</sup> gruppo)</sup> *p* (*con l'indice alle labbra*)  
 I Patrizi *(con grido soffocato)* "Li-ber-ta!"  
 Org. *Come prima*  
 Piano *trmm* *sf p* *trmm* *sf p* *Uniti* *mf* *pizz.* *sf* *arco* *p*

Musical score for page 290, featuring various instruments and vocal parts. The score includes dynamic markings such as *mf*, *f*, *sf p*, *p*, *pp*, *secco*, and *arco*. Performance instructions include *(sempre Sord.)*, *(sord.)*, *(via sord.)*, *(al 1<sup>o</sup> gruppo)*, *(con l'indice alle labbra)*, *(a bassa voce)*, and *Come prima*. The vocal part for the Patrizi includes the lyrics "Li-ber-ta!" and "Di-es i-sta...". The piano part features *trmm* (trumpet mutes) and *pizz.* (pizzicato) markings.

4

13 Sostenuto (♩ = 92)

Fl. Fl. 3<sup>a</sup> Ob. C.I. Cl. Cl. B. Fg. Cor. 1<sup>o</sup> e 2<sup>o</sup> Tr. III 3<sup>a</sup> B.T. Timp. G. Cassa Tam Tam Campana tubolari Arpa 1<sup>a</sup> Arpa 2<sup>a</sup> B. II V. Organo

via sordine via sordine

4<sup>o</sup>

pp ppp p

lasciar vibrare

(a) 2<sup>o</sup> gruppo (a tutti)

Di-es i-rae... Di-es i-rae.

(inbando)

Ma - - - gni - fi-cal-

Di-es i-sla... Di-es i-sla...

arco tr

Div. sf p (f#)

pizz

13 Sostenuto (♩ = 92)

tr

pizz sf p (f#)

arco tr

Div. sf p (f#)

pizz



Fl. 1<sup>a</sup>  
Fl. 3<sup>a</sup>  
Ob.  
Cl. I.  
Cl. B.  
Fg.  
Cor.  
Timp.  
Tamb.  
Campan. tub.  
Arpa 1<sup>a</sup>  
Arpa 2<sup>a</sup>  
II V.  
Organo

Ma - - - - gni - fi - cat - a - ni - ma me - a Do - - - mi -

Detailed description: This page contains a musical score for a large ensemble. The instruments listed on the left are Flute 1st and 3rd, Oboe, Clarinet I and Bass, Bassoon, Horns (two parts), Timpani, Tambores, Trumpets (two parts), Arpa (two parts), and Organ. The vocal part (II V.) has lyrics: "Ma - - - - gni - fi - cat - a - ni - ma me - a Do - - - mi -". The score is written in a key signature of one sharp (F#) and a common time signature (C). The organ part features a prominent sustained chord in the right hand and a moving bass line in the left hand. The woodwinds and brass parts are mostly marked with dynamics like *pp* and *ppp*. The timpani part includes trill markings.

Fl. 1<sup>a</sup> 2<sup>a</sup>  
 Fl. 3<sup>a</sup>  
 Ob.  
 C. I.  
 Cl.  
 Cl. B.  
 Fg.  
 Cor.  
 Timp.  
 Tam-tam  
 Campana

Arpa 1<sup>a</sup>  
 Arpa 2<sup>a</sup>

II V.  
 num.....  
 Soprani  
 Contralti  
 Tenori  
 Bassi  
 La moltitudine

Ma - gni - fi - ca il Si - gno - - re l'a - -  
 Il su - o brac - cio in - vi -  
 Ma - gni - fi - ca il Si - gno - - re l'a - -

Organo  
 Pedale  
 Fondi 4 e 8



*mf* *mf* *mf*  
Ei de-po-se  
Ei de-po-se  
i po-ten- - -  
i po-ten- - - ti di lor so-glio,  
i po-ten- - - ti di lor so-glio, e gliu-mi-

Organ

*f* *pp* *pp*  
e de-po-se i po-ten- ti e gliu-mi-li al-to le-vo:  
ti e gliu-mi-li ai fa-sti - - - gi al-to le-vo:  
e gliu-mi-li ai fa-sti - - - gi al-to le-vo:  
-li ai fa - - sti - - - gi al-to le-vo:

Organ



16] *Movimento di marcia (come prima)*

(5)

Fl. 1<sup>o</sup> 2<sup>o</sup> *ff* *a2*

Fl. 3<sup>o</sup> *ff* *Prende l'Ottavino*

Ob.

C. I.

Cl.

Cl. B.

Fag.

Cor. *(a2)* *(a2)*

Tr. 2<sup>o</sup>

Tr. 3<sup>o</sup>

Tr. 1<sup>o</sup> 2<sup>o</sup> *ff* *13*

Tr. 3<sup>o</sup> B. I.

Timp. *tr.* *tr.*

Tam-tam

Campane *p* *p* *#p* *p*

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Il V. *p* *(Il Vescovo rientra in sagrestia)*

*me - a Do - - mi - num.*

*me - a Do - - mi - num.*

*me - a Do - - mi - num.*

*me - a Do - - mi - num.*

*me - a Do - - mi - num.*

Organo

16] *ff* *Alto* *Arco*

(Gloria)





Ott. *trm*

Fl. *sf*

Ob. *sf* *a2)*

Cing.

Cl. *trm* *sf*

Cl.b.

Fag. *a2)* *sf*

Cor. *sf*

Tamb. *pp*

Triang.

Campanelli

Arpe 1<sup>a</sup> e 2<sup>a</sup>

Celeste *pp*

Lionetto

*Il mio fra-tel o - v'è: Bardo de' Bardi?*





Ott. *f*

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

Ob. *f* *sf* *sf* *sf* *solo*

C.ing. *f* *tr* *tr* *p dolce*

Cl. *f* *sf* *sf* *p con dolcezza*

Cl.b.

Fag. *ppp*

Cor. *3e* *ppp*

Triang.

Campanelli *p*

Arpe *p* *sf* *sf* *sf* *1a sola*

Arpe *1a e 2a*

Celeste *p* *sf* *sf* *sf*

B. *(appressandosi vieppiù)*

per dar-ti fe - de e per of - frir - ti o - nor!

Ten.

Coro *(La folla si apre perdere passo ai patrizi)* *I ca - va - lie-ri!*

B. *I ca - va - lie-ri!*

*tr* *tr* *tr*

*sf* *sf* *sf*

*sf* *sf* *sf*

*p* *sf* *sf*

*tr* *tr* *tr*

*ppp* *sf* *sf*

*div.* *arco* *con dolcezza* *con dolcezza* *arco* *pizz*

18

Ott.  
Fl.  
Ob.  
C.ing.  
Cl.  
Cl.b.  
Fag.  
Cor.  
Tr.<sup>e</sup>

Arpa

B.

*E' ti rechiam l'o - mag - - gio dei lau - ri, na - t'ial rag - gio di tu.o va - lor piu'*

Ott.

Fl.

Ob.

C. I.

Cl.

Cl. B.

Fg.

Cor.

Tr. 2

Arpa 1<sup>a</sup>

Lionello (ringraziando)

B.

sag - - gio, per tua pos-san - za e per co-mun van-tag - gio.

Mer - ce', si - gno - ri; e sia

div. pizz.

uniti

divisi

pp cresc.

pp cresc.

pp cresc.

pp Arco cresc.

pizz

Musical score for woodwinds and strings. The instruments listed are Oboe (Ob.), Flute (Fl.), Oboe (1st) (Ob. 1<sup>o</sup>), Clarinet in C (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Tr. 2<sup>a</sup>). The score shows various musical notations including notes, rests, and dynamic markings such as *p* (piano).

Musical score for Arpa 1<sup>a</sup> (Arpeggio). The score shows chords and arpeggiated figures in both treble and bass clefs.

Vocal line (L.) with lyrics: *vo - stra gran car - te - si - a di - fe - - sa al mio - ir!.... Ma il mio*. The lyrics are written below the staff. A performance instruction *(volgendo lo sguardo a Gloria)* is written above the staff.

Piano accompaniment (Arpa 1<sup>a</sup>) with performance instructions: *cresc. a poco a poco* and *pp arco*. The score shows complex arpeggiated patterns in both hands, with dynamic markings *p* and *pp*.

Off. Fl. Ob. C.I. Cl. Cl.B. Fg. Cor. Tr. 1<sup>a</sup> Tr. 3<sup>a</sup> B.T. Timp.

Gloria (staccandosi da Lionetto, va verso il fratello)

L. 0 Bar - do, amia le-  
 lau - ro più lie - to o - ra è la spo - sa mi - a!

(Gloria)



*stent* ..... *a tempo*

Ort. Fl. Ob. Cl. I. Cl. B. Fag. Cor. Tr. 1<sup>o</sup> & 2<sup>o</sup> Tr. 3<sup>o</sup> Timp. Arpat.

G. Soprani Contralti Tenori Bassi

La moltitudine

di - del - la cle - men - za.

*p* e *legatissimo* con *dolcezza* Go - me fran - da d'u - li - vo, co - me gi - glio dei

Co - me fran - da d'u - li - vo, co - me gi - glio dei

*p* e *legatissimo* con *dolcezza* Go - me fran - da d'u - li - vo

*stent* ..... *a tempo* Go - me fran - da d'u - li - vo

unifi Unifi



6

20 Più mosso

Orch. score for Ofl., Fl., Ob., C.I., Cl., Cl. B., Fg., Cor., Tr., 1<sup>re</sup> 2<sup>o</sup> Tr. ni, 3<sup>e</sup> B.T., Timp., Piatto, Tamb., and Arpa.

Ob., Cl., and Fg. parts include *p cresc.* markings.

Cor. parts include *cresc.* markings.

Arpa part includes *p cresc.* markings.

Drum parts include *Piatto soli* and *f* markings.

Vocal score with lyrics:

cam - pi la sua spo - - sa sor - ri - de mes - sag - ge - - ra d'a - - mor!

cam - pi la sua spo - - sa sor - ri - de mes - sag - ge - - ra d'a - - mor!

la su - a spo - sa sor - ri - de mes - sag - ge - - ra d'a - - mor!

la su - a spo - sa sor - ri - de mes - sag - ge - - ra d'a - - mor!

20 Più mosso

Continuation of the instrumental score.

Arpa part includes *p cresc.*, *pizz. cresc.*, and *arco* markings.

Drum part includes *Unii* marking.



Ob.  $1^o$   $> p$

Cl.  $a 2$  *marcato*

Cor.  $a 2$  *marcato*

L. *(schiodendo le braccia)*  
 pet - to, — che più non te - me — E' que - st'arn -

Ob.  $21$  *Lo stesso movimento*

Tr. *con sordina*  $a 2$  *cresc.*

L. *Bardo* *ples - so — glian - ti - chi er - ro - - ri ei tor - - ti ri - pa - ri... (abbracciandolo)*  $21$  *Si... col tuo*

*sempre div.* *Lo stesso movimento* *cresc.*

*incalz.*

Ott. Fl. Ob. (a 2) C.ing. Cl. Cl.b. Tr<sup>es</sup>

Gloria

L. B. (lo pugnala) Ah! tra-di-to-ri! Muo-ri!

-san-gue! Ten. f Muo-ri; dan-na-to!.. Bassi f<sup>pp</sup> Muo-ri, dan-na-to!..

*I Patrizi*

Sopr. 1<sup>a</sup> Sopr. 2<sup>a</sup> e Contr. Ten. Bassi

*La Multitudine*

Sopr. 1<sup>a</sup> Sopr. 2<sup>a</sup> e Contr. Ten. Bassi

*incalz.*

Ott.

Fl.

Ob.

C. Ing.

Cl.

Cl. b.

Fag.

Cor.

Tr. e.

Tr. ni.

Timp.

Tamburo

Piatti

Cassa

Gloria (con gioia selvaggia)

B.

Sopra.

Sopra. Contr.

Ten. Ten.

Bassi

La Multitudine

-ror! Or-ror! Vil-tà! Vil-tà!

(con gioia selvaggia, rivolto alla tomba paterna)

Mia ven-det - ta'e com-

finito

22 Mosso (♩=184)

Ott.

Fl.

Ob.

Cl. ing.

Cl.

Cl. b.

Fag.

Cor.

Tr. e.

Tr. ni.

Timp.

Tamb.

Cassa sola

(cadendo sul corpo inanimato di Lionello)

Spo-so mi - o...

piu - - ta!

(con atti di dolore e di sdegno)

Or - - ror! Sa - cri - le - - gio! sa - cri - le - - gio! Ne -

Or - - ror! Sa - cri - le - - gio! sa - cri - le - - gio! Ne -

Or - - ror! Sa - cri - le - - gio! sa - cri - le - - gio! Ne -

Or - - ror! Sa - cri - le - - gio! sa - cri - le - - gio! Ne -

22 Mosso (♩=184)

div.

div.

(Gloria)



Ott.  
Fl.  
Ob.  
Cl. I.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Tr.  
1° 2° Tr.  
3° BT.  
Timp.  
Tamb.  
Piaffi  
Cassa

Orchestral score for woodwinds, brass, and percussion. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. I.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombones (1° 2°, 3° BT), Timpani (Timp.), and various percussion instruments (Tamb., Piaffi, Cassa). The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *f* and *ff*.

SUL PALCO  
Trombe  
Trombani  
Tamburo

Stage instruments section including Trombe (Trumpets), Trombani (Trombones), and Tamburo (Drum). The music is in the same key and time signature as the orchestral score.

B.  
I Patrizi  
Tenori  
Bassi

(alla folla) *Li-ber-tà! Li-ber-tà!*

(I congiurati con le spade snu-  
-date respingano la moltitudine)

Vocal score for the chorus (I Patrizi), including Tenors (Tenori) and Basses (Bassi). The lyrics are "(alla folla) *Li-ber-tà! Li-ber-tà!*". A stage direction in parentheses reads "(I congiurati con le spade snu- -date respingano la moltitudine)".

-qui - zia! Vil - ta! Sa-cri - le - gio! Sa-cri -

-qui - zia! Vil - ta! Sa-cri - le - gio! Sa-cri -

-qui - zia! Vil - ta! Sa-cri - le - gio! Sa-cri -

-qui - zia! Vil - ta! Sa-cri - le - gio! Sa-cri -

Vocal score for the chorus (I Patrizi) with lyrics: "-qui - zia! Vil - ta! Sa-cri - le - gio! Sa-cri -".

divisi  
uniti

Piano accompaniment and vocal parts. The piano part includes *divisi* and *uniti* markings. The vocal parts continue with lyrics: "Sa-cri - le - gio! Sa-cri -".

(stringendo)

Ott.  
Fl.  
Ob.  
C.I.  
Cl.  
CLB.  
Fg.  
Cor.  
Tr.  
1<sup>o</sup> Tr.  
3<sup>o</sup> Tr.  
Timp.  
Tamb.  
Pia.  
Cassa.  
SUL PALCO  
Tr.  
Tr.  
Tamb.

B.  
(gridando) *Al - lar - mi!*  
verso la porta) (gridando) *Al - lar - mi!*  
*Al - lar - mi!*  
*Al - lar - mi!*  
*Al - lar - mi!*

-le - gio!  
-le - gio!  
-le - gio!  
-le - gio!

Sa - cri - le - gio!  
Sa - cri - le - gio!  
Sa - cri - le - gio!  
Sa - cri - le - gio!

Ne - qui - zia!  
Ne - qui - zia!  
Ne - qui - zia!  
Ne - qui - zia!

(stringendo)

unite  
uniti



Poco meno mosso 23

Ott.  
Fl.  
Ob.  
C. I.  
Cl.  
Cl. B.  
Fg.  
Cor.  
Tr.  
1<sup>a</sup> Tr.  
2<sup>a</sup> Tr.  
3<sup>a</sup> Tr.  
Timp.  
Tamb.  
Piaff.  
Cassa.  
Tr.  
SUL PALCO  
Timp.  
Tamb.

Gloria

(andando rapidamente da Gloria e cercando di trascinarla fuori)

(respingendolo disperatamente)

(con impeto sublime, risollemandosi)

No! (furibondo) Sem - pre!

B.  
-l'ar - mi!  
Vien me - co!  
Tu l'a - mi?

Vil - la!  
Vil - la!  
Vil - la!  
Vil - la!

23

Poco meno mosso

Ob.

C. I.

Cl. <sup>1<sup>o</sup></sup> *cresc. poco a poco*

Cl. B.

G. *(ferocemente)* *(Ebra di passione e d'angoscia)*

B. *Vii!* *E-glie' il*  
*La tua men-te s'e' smar-ri - ta al suo fa-sci-no in-fer-nal.*

*pp* *pp* *cresc. poco a poco* *pp* *pizz.* *pp*

Fl. <sup>a 2</sup>

Ob.

C. I.

Cl. <sup>(1<sup>o</sup>)</sup> <sup>a 2</sup>

Fg.

SUL PALCO  
 Trambe  
 Tromboni

G. *sol di mi-a vi - ta, il mio so - gno tri-on - fal.* *(tentando di trarla fuori)*

B. *No: su - a*

Voci interne  
 Tenori *Al-lar - mi!*  
 Bassi *Al-lar - mi!*

*pp* *pp* *pp* *pp* *pp*

*crescendo ed incalzando a poco a poco*

Fl.

Cl.

Cl.B.

Fg.

G.

B.

*Sul suo pet - to ch'i - o muo - ia:*

*vitti - mase - i. Ti sve - le - rò l'in - gan - no!*

*crescendo ed incalzando a poco a poco*

Fl.

Cl.

Cl.B.

Fg.

G.

B.

*nel su - o ro - ven - - te san - gue!*

*Sal - var - ti*





OH.  
Fl.  
Ob.  
C.I.  
Cl.  
Cl.B.  
Fg.  
Cor.  
1<sup>a</sup> 2<sup>a</sup> Tr.  
3<sup>a</sup> Tr.  
1<sup>e</sup> 2<sup>e</sup> Tr.  
3<sup>e</sup> B.T.  
Timp.

ff  
a2  
5  
tr  
tr  
tr

4

B. *(a Gloria) a piacere*  
-det - ta! Qui mat-ten - di, o ma-le-det - ta!

ff  
div.  
5  
col canto

4

(Gloria)

*col canto*

B. *(ad alcuni seguaci)* *a piacere*

Sian sbar-ra - te le por - te! Chiu - sa — qui den-tro

*Uniti* *col canto*



Mosso

Meno, col canto

Orchestral score for woodwinds, strings, and percussion. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ing.), Clarinet in E-flat (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet 1st (1<sup>a</sup> Tr.), Trumpet 2nd (2<sup>a</sup> Tr.), Trumpet 3rd (3<sup>a</sup> Tr.), Trombone 1st (1<sup>o</sup> Tr.), Trombone 2nd (2<sup>o</sup> Tr.), Trombone 3rd (3<sup>o</sup> Tr.), and Timpani (Timp.). The woodwinds and strings play a complex rhythmic pattern with various dynamics including *ff*, *sfz*, and *ppv*. The percussion includes timpani rolls and snare drum patterns.

Vocal line for Bass (B.) with lyrics: *si-a* *Ri-bel-le,* *a piacere* *non po-tra-i sot-trar-ti*

Mosso

Meno, col canto

Piano accompaniment score for the vocal line. The score includes parts for the right hand (RH) and left hand (LH). The RH plays a complex rhythmic pattern with various dynamics including *ff*, *sfz*, and *ppv*. The LH plays a complex rhythmic pattern with various dynamics including *ff*, *sfz*, and *ppv*. The score includes markings for *div.* and *triti*.



25 *Mosso, con impeto*

Ott. *ff appassionato*

Fl. *ff appassionato*

Ob. *ff appassionato*

Cing. *ff*

Cl. *ff appassionato*

Cl. b. *ff*

Fag. *ff*

Cor. *ff squillante*

1<sup>a</sup> Tr. *ff*

2<sup>a</sup> Tr. *ff*

3<sup>a</sup> Tr. *ff*

1<sup>a</sup> Tr. ni *ff*

2<sup>a</sup> Tr. ni *ff*

3<sup>a</sup> Tr. ni *ff*

Timp. *ff*

Tamb. *ff*

Piatti *ff*

Cassa *ff*

*percuoto con la mazza*

(La porta è violentemente chiusa.)

B. *(respinge brutalmente la sorella)*  
 a - li - ra mi - a!

25 *Mosso, con impeto*

*ff appassionato*

*ff appassionato*

*ff appassionato*

Ott.  
Fl.  
Ob.  
C. Ing.  
Cl.  
Cl. b.  
Fag.  
Cor.  
1<sup>o</sup> 2<sup>a</sup>  
Tr. E.  
3<sup>a</sup>  
1<sup>o</sup> 2<sup>o</sup>  
Tr. ni.  
3<sup>o</sup> e. B. 7.  
Timp.  
Tamb.  
Cassa

This block contains the orchestral score for measures 325 through 328. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ing.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet 1st and 2nd (1<sup>o</sup> 2<sup>a</sup>), Trumpet 3rd (Tr. E. 3<sup>a</sup>), Trombone 1st and 2nd (1<sup>o</sup> 2<sup>o</sup>), Trombone 3rd (Tr. ni. 3<sup>o</sup> e. B. 7.), Timpani (Timp.), Tambourine (Tamb.), and Cymbals (Cassa). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various dynamic markings such as *sf* (sforzando) and *tr* (trill). The woodwinds and brass parts are highly active, while the percussion provides a steady, rhythmic accompaniment.

This block contains the piano accompaniment for measures 325 through 328. It is written in a key signature of one sharp (F#) and a 4/4 time signature. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth-note patterns, mirroring the intricate textures of the orchestral score. The dynamics range from *sf* (sforzando) to *p* (piano).

Musical score for woodwinds and percussion. The score includes parts for Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in G (Cl.), Clarinet in Bb (Cl. b), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets (1<sup>a</sup> 2<sup>a</sup> Tr<sup>e</sup>, 3<sup>a</sup>), Trombones (1<sup>o</sup> 2<sup>o</sup> Tr<sup>ni</sup>, 3<sup>o</sup> B.T.), Timpani (Timp), Tambourine (Tamb), and Cassa. The woodwinds and Cor parts feature dynamic markings such as *f*, *mf*, *dim.*, *p*, and *pp*, along with articulation marks like accents and slurs. The percussion parts include *mf*, *p*, and *pp* markings. The score is written in a key signature of two sharps (F# and C#).

Musical score for strings, including Violins (Vn) and Cellos/Double Basses (Vcl). The score features dynamic markings such as *f*, *mf*, *dim.*, and *p*. The Violin parts include slurs and accents, while the Cello/Double Bass parts feature rhythmic patterns with accents. The score is written in a key signature of two sharps (F# and C#).

el. b

sf dim. p

pizz.

7

Arpa

(vuota) **26 Adagio**

ppp pp

(Una mite luce di luna, penetrando da uno dei finestroni, a poco a poco si diffonde nella Cappella, e illumina in pieno l'immagine della Madonna, trapunta nella bandiera del Comune. Il sacro luogo e' tutto confuso di mistero, palpitante di una poesia mistica e tragica insieme.)  
 Gloria penosamente e tremante d'angoscia e di passione si avvicina a Lionetto che giace sui gradini dell'altare.)

(vuota) **26 Adagio**

sordine

div: sf ff pp ppp espressivo

sordine div. 2

sordine div. 3

sordine

ppp sf



Ott.  
Fl.  
Ob.  
C.ing.  
Cl.  
Cl. b.  
Fag.  
Cor.  
1<sup>a</sup> 2<sup>a</sup>  
Tr. 2<sup>a</sup>  
3<sup>a</sup>  
1<sup>o</sup> 2<sup>o</sup>  
Tr. ni  
3<sup>o</sup>

Arpa 1<sup>a</sup>

Gloria (cercando intorno con

Lionetto (rinvenendo) Qui, pres-soa te!

Glo-ria, o-ve se-i? Mi morde, den-tro, gran fue-co...

ben marcato

(Gloria)

All<sup>o</sup> mod<sup>to</sup>

Fl. *p*

Ob.

Cing.

Cl. *p*

Cl.b.

Fag.

Cor.

1<sup>a</sup> 2<sup>a</sup> Tr<sup>e</sup> 3<sup>a</sup> *con sordine* *p* *mf*

Piatti *p* *mf*

Zampanelli *p* *mf*

Celeste *p* *mf*

Arpe *1<sup>a</sup> e 2<sup>a</sup>* *leggerissimo* *gliss.*

Do<sup>4</sup>-Re<sup>4</sup>-Mi<sup>4</sup>-Fa<sup>4</sup>  
Sol<sup>3</sup>-La<sup>3</sup>-Si<sup>3</sup>

G. lo sguardo) (corre alla pila dell'acqua benedetta e v'immerge il fazzoletto, indi ritorna al morente..  
Ah! l'ac-qua san-ta.

div: *All<sup>o</sup> mod<sup>to</sup>* *leggerissimo* *mf* *mf*

div: *leggeriss.* *mf*





Ott. Fl. Ob. C. Ing. Cl. Cl. b. Fag. Cor. 1<sup>a</sup> 2<sup>a</sup> Tr<sup>e</sup> 3<sup>a</sup> 1<sup>o</sup> 2<sup>o</sup> Tr<sup>ni</sup> 3<sup>o</sup> B. T. drpa<sup>l</sup>

gli rinfresca la bocca.)  
 Lionetto *p*  
 Oh, le-ne fre-scu-ra!... Oh, dol-ce man mi-se-ri - cor-de sul le mie ve-ne!...

div: a 3  
 div: *pppp*  
 div: *pppp*  
 1<sup>o</sup> solo  
 gli altri div: *p*  
 due soli *pppp*  
*pppp*

Ott. Fl. Ob. Cl. Cl. b. 1<sup>o</sup> 2<sup>o</sup> Tr. ni 3<sup>o</sup> B. T. Arpa

Gloria (guardando il fazzoletto e rabbrivendo)

Tut-tae ver-mi-glio del suo san-gue.

L. div: sordina Uniti 3<sup>o</sup> corda

V. Celli *esolo* *gli altri* *col'anima* *sempre 2 soli* sordina *con gli altri* sordina

29 Andte, calmo 1<sup>o</sup>

Cl. Cl. b. Faq.

G. L. Par-la, par-la mio cor... Di che mai? Spò-sa... mio cor, ti ri-sov-vie-ne... Del-la Fon-te... la

29 Andte, calmo

Uniti *dolcissimo ed espressivo assai* *Uniti* *uniti* *Tutti* *pizz. pp* *div.*

*espress.*

*indugiando a tempo*

Fl. *1<sup>o</sup>*

Ob. *1<sup>o</sup>*

Cing. *espressivo*

Cl. *espressivo*

Cl. b.

Fag.

Cor. *p*

*indugiando a tempo*

*indugiando*

G.

L. *Fon - te - lu - mi - no - sa...*  
*Fon - te - chia - ra! Fon - te - chia - ra!*  
*O Fon - te - chia - ra! Fon - te - d'a -*  
*Tra - le ver - be - re!*

*indugiando a tempo*

*indugiando*

*unifi*

*pizz. p*

*pizz*

*p*

*a tempo*

Fl. *(2)*

Ob. *mf*

Cing. *mf*

Cl. *mf*

Fag. *mf*

Cor. *mf*

*a tempo*

G. *mor!*

L. *O - ra d'eb - brezza vi ri - vi - di, gi - a, profu - ma - ta ro - sa, nel me - rig - gio d'a - pril tu - a gio - vi -*

*a tempo*

*rit<sup>o</sup>.....*

*mf*

*div. arco*

*mf*

*pizz*

*unifi*

*arco*

*dim.*

*dim.*

*piu<sup>o</sup> p*

*piu<sup>o</sup> p*

*Sempre pizz*

rall. colcanto a tempo

Ott. Fl. Ob. C.ing. Cl. Cl.b. Fag. Cor. 1<sup>a</sup> 2<sup>a</sup> Tr<sup>e</sup> 3<sup>a</sup> 1<sup>o</sup> 2<sup>o</sup> Tr<sup>ni</sup> 3<sup>o</sup> e.B.T. Timp.

Gl. Lion.

O... crudele, bie-ca  
 -mez - za, O... Glo - ria l'or - gogliosa a - ni - ma tu - a sor - ri - se in sua fie - rez - za.

rall. colcanto a tempo

*riten?*

Oboe: *f*, *mf*, *riten?*  
 Clarinet: *f*, *mf*, *riten?*  
 Bassoon: *f*, *riten?*  
 Horns: *f*, *3<sup>o</sup>*, *mf*  
 Trumpets: *mf*, *riten?*  
 Arpa: *1<sup>o</sup>*

Glo. *sor - te.*

Lio. *Che ri - pe - te per no - i: A - mo - re e mor - te! Sei la mia lu - ce il mio con -*  
*3* *3*

*riten?*

*mf*  
*arco*  
*le sor - d - ine*

Musical score for woodwinds and strings. The instruments listed are Oboe (Oboi), Clarinet in A (Cl. A), Clarinet in Bb (Cl. Bb basso), Bassoon (Fag.), and Horns (Corni). The score shows a melodic line for the Oboe and Clarinet in A, with dynamic markings of *espress:* and *fp*. The other instruments have rests.

Musical score for Arpa (Harp). The score shows a rhythmic accompaniment with dynamic markings of *fp*.

Musical score for Glo. (Globo). The score shows a melodic line with rests.

Musical score for Lion. (Lion). The score shows a melodic line with lyrics: *- for - to - l'o - no - re il van - to, il so - lo ba - ne. Deh stammi ac - can - to - di più t'ac - co - sta*. There are triplet markings over the notes.

Musical score for piano accompaniment. The score shows a complex accompaniment with dynamic markings of *fp*. The score is divided into sections labeled *divisi* and *uniti*.

Ott<sup>o</sup>  
 Ft<sup>o</sup>  
 Oboi  
 C.I.  
 Cla<sup>tti</sup>  
 Cla<sup>to</sup> basso  
 Fag.  
 Corri  
 Tr<sup>be</sup>  
 Tr<sup>ni</sup>  
 Timp.

Arpa  
 1<sup>a</sup>

Glo.  
 Lion

*ten:*  
*Tu non mor - ra - i fior di mia*

*dam-mi la man, reg-gi-mi sal - do, vi-ver vo' an - cor!*

1<sup>o</sup>  
 Violini  
 2<sup>o</sup>  
 Viole  
 Celli divisi  
 Bassi

*1<sup>o</sup> Solo*  
*gli altri*  
*espressivo*





Fl.

Fg.

G.

L.

*mf*

*mf*

Uniti

Fl.

Cl.

Fg.

G.

L.

*affannoso*

*cresc.,.....*

*div.*

*molto*

*molto f*

*mf marcato affannoso*

*mf marcato affannoso*

Fl.

Ob.

G.I.

Cl.

Tr.

G.

L. *-men - to!* *(estrapae il pugnale dalla cintura)* *Non de - li - rar...*  
*Ma - nal - lac - ciar. O vi - li... vi - li... vi - li!* *Por - tai la pa - ce, tra voi, ti - ran - ni...*

*10* *con sordina* *1<sup>a</sup> marcato* *affannoso*

*div. #* *Uniti*

Fl.

Ob.

Fg.

Tr.

G.

L. *Gal - ma - ti,* *(vacilla e lascia cadere il pugnale.)* *Fa co - re!... Spe - ra....*  
*E' trop - pa la mia for - tu - ra... E' trop - pa!.. Non pos - so!*

*1<sup>a</sup>* *marcato* *1<sup>a</sup>* *affannoso* *pp* *via sordina* *a2* *p*

*3* *3* *3*

*uniti* *cresc.* *cresc.*

Ott. Fl. Ob. C.I. Cl. Cl.B. Fg. Cor. 1<sup>a</sup> 2<sup>a</sup> Tr. 3<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> Tr. 3<sup>a</sup> B.T. Timp.

*p* *a 2* *3* *p* *2<sup>o</sup>* *3* *p* *a 2* *3* *2<sup>o</sup> solo* *3* *p* *cresc. a poco a poco* *f* *cresc. a poco a poco* *f* *mf* *tr*

G. L.

*poco rit.....*

*E' Di - o con no - i... Tor - naal - la vi - ta... Tor - na al - l'a - bru - cio!.. Va - no è spe - ra - re... La vi - ta fug - ge.....*

*poco rit.....*

*cresc.*

33 Sostenuto (1° Tempo)

Ott. *cresc.*

Fl. *f appassionato*

Ob. *f appassionato*

G. I. *cresc.*

Cl. *f appassionato*

Cl. B. *cresc.*

Fg. *cresc.*

Cor. *f appassionato* *cresc.* *f* *con anima*

1<sup>a</sup> Tr. *mf*

3<sup>a</sup> Tr. *mf*

1<sup>o</sup> Tr. *mf*

3<sup>e</sup> B.T. *mf*

Timp. *tr*

Gassa *mf* *p*

Arpa *mf*

G. *mo - ra. a mio di - let - to. Fa ch'io ti strin - ga qui - sul mio pet - to l'a - mor ti*

L. *Tu mio con - for - to - Su - pre - mo van - to... so - lo mio be - ne!*

33 Sostenuto (1° Tempo)

Viol. I *f appassionato* *div.* *cresc.*

Viol. II *f appassionato*

Viole *div.* *meta f* *cresc.*

V. Celli *div. l'altra meta* *f appassionato* *cresc.* *con anima*

C. Bassi *f* *cresc.*

Ott. Fl. Ob. G.I. Gl. Gl.B. Cor. Timp. Celeste Arpa 1<sup>a</sup> Arpa 2<sup>a</sup>

G. L.

*sal - va, l'amor c'è gio - ia. Sil - ti ri - po - - sa*

*A te - d'appres - so è dol - ce ma - ri - re. Fa - chio ri - po - - si*

(con abbandono)

Viol. 1<sup>a</sup> divisi a3 Viol. 2<sup>a</sup> Viole V.Celli div. C. Bassi

*Meno*



Ott.<sup>o</sup>  
Fl.<sup>o</sup>  
Ob.  
Cl.<sup>o</sup>  
Cl.<sup>o</sup>  
basso  
Fag.  
Corni  
Tr.<sup>o</sup>  
Tr.<sup>o</sup>  
Timp.  
Piatto  
Cassa  
Celeste  
Arpa  
1.  
Gl.  
Lion  
Viol. 1.  
Viol. 2.  
Viola  
Celli  
Bassi

*Che an - cor ti stringa tra le mi - e*  
*- gliocchi... si stende un ve - lo Con le tue ma - ni mi - al - lac - cia.*

Ott.<sup>o</sup>  
 Fl.<sup>o</sup>  
 Oboi  
 C. I.  
 Cla.<sup>ti</sup>  
 Cla.<sup>o</sup> basso  
 Fag.  
 Corri  
 1<sup>o</sup> 2<sup>o</sup>  
 Tr.<sup>o</sup>  
 3<sup>o</sup>  
 Tr.<sup>o</sup> 1<sup>o</sup> 2<sup>o</sup>  
 3<sup>o</sup> e  
 Tuba  
 Timp.  
 Tamb.  
 Piatti  
 Cassa  
 Celeste  
 Arpa  
 1<sup>a</sup>  
 Cl.  
 Lion.

35 *Largamente*

Viol. 1<sup>a</sup>  
 divisi  
 Viol. 2<sup>a</sup>  
 divisi  
 Violenze  
 Celli  
 Bassi



col canto

Orchestra score for the first system, measures 1-4. The score includes staves for Oboe, Flute, Clarinet in C, Clarinet in Bb, Bassoon, Fagotto, Horns, Trumpets (1st and 2nd), Trombones (1st, 2nd, and 3rd), Timpani, Cymbals, and Arpa. The music is in 2/4 time. Dynamics include *a2 sf > pp*, *sf pp*, and *pp*. The instruction *col canto* is present above the Flute and Trombone 3rd staves.

(con ansia dolorosa)

Vocal staves for Gioiello (Gl.) and Lionello (Lion.). The lyrics are: *Non reggo più. Mi rio! Muoio!... Sel.va. ti! Ad. dio— Ah!.....* and *Lio. netto! Spo. so mio!... rispondi... rispondi per pie- (misura)*. The music is in 2/4 time with a key signature of one sharp (F#).

col canto

String section score for the second system, measures 1-4. It includes staves for Violin 1, Violin 2, Viola, Cello, and Bass. Dynamics include *pp*, *ppp*, and *sf > p*. The instruction *col canto* is present above the Violin 1 and Bass staves. The word *uniti* is written below the Cello and Bass staves, and *arco* is written below the Bass staff.





Ott.

Fl.

Ob.

Cl. I

Cl. B.

Piatti

Tam-tam

Campanelli

Celeste

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Camp.

G.

*mormorando come in un'estasi nuziale: (con un fil di voce)*

Guar - da!.. guar - da!..

1<sup>o</sup>

pp

ppp

pp



Ofl.  
 Fl.  
 Ob.  
 C. I.  
 Cl.  
 Cl. B.  
 Fg.  
 1<sup>a</sup> 2<sup>a</sup>  
 Tr.  
 3<sup>a</sup>  
 Timp.  
 Piali  
 Tam-tam  
 Campanelli  
 Celeste  
 Arpa 1<sup>a</sup>  
 Arpa 2<sup>a</sup>  
 Camp.  
 G.

(muore)

per l'e-ter-ni-tà!...

Il Velario si chiude lentamente

(Gloria)

rall. -----

Ott.

Fl.

Ob.

C. I.

Cl.

Cl. B.

1<sup>a</sup> 2<sup>a</sup>

Tr.

3<sup>a</sup>

Piatti

Tam. Tam.

Campanelli

Celeste

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Camp.

rall. -----

Fine dell'Opera