

ANNA BOLENA

SINFONIA

GAETANO DONIZETTI

Allegro

Violini I. *f*

Violini II. *f*

Viole *f*

Violoncelli *f*

Contrabbassi *f*

Vni I.

Vni II.

Vle

Vc. Cb.

10

tr

p

10

Fl.

Vni I.

Vni II.

Vle *p*

Vc. Cb. *d* *p*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Trp.

Tmb.
G.C. e P.

I.
Vni

II.

Vle

Vc.

Ch.

p

f

trb

20 Larghetto

calando

Cl. I. *psf*

Fg. I. *psf*

Cor. Re I. *psf*

20 Larghetto

calando

Vni I. *psf*

Vni II. *psf*

Vle *psf*

Vc. *p*

Cb. *p*

Cl. I. *p fz*

Fg. *p fz*

Vni I. *p fz*

Vle *p fz*

Vc.

Ch.

30

Ob. *p*

Fg. *p*

Trbn. *p*

30

Vni I. *p*

Vni II. *pp*

Vle

Vc.

Cb. *p*

Detailed description: This system of musical notation covers measures 30 to 33. It includes parts for Oboe (Ob.), Bassoon (Fg.), Trombone (Trbn.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). Measure 30 is marked with a circled '30'. The Oboe and Bassoon parts feature melodic lines with slurs and dynamic markings of *p*. The Trombone part has a long note in measure 31. The Violin I part has a dynamic marking of *p* in measure 31. The Violin II part has a dynamic marking of *pp* in measure 30. The Viola, Violoncello, and Contrabass parts provide harmonic support with chords and moving lines.

Fl.

Ob. *sf*

Cl. Do *p*

Fg.

Trbn. *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This system of musical notation covers measures 34 to 37. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trombone (Trbn.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature remains two sharps. Measure 34 is marked with a circled '30'. The Oboe part has a dynamic marking of *sf* in measure 34. The Clarinet in D part has a dynamic marking of *p* in measure 34. The Trombone part has a dynamic marking of *p* in measure 34. The Violin I part has a dynamic marking of *p* in measure 34. The Violin II part has a dynamic marking of *pp* in measure 34. The Viola, Violoncello, and Contrabass parts provide harmonic support with chords and moving lines.

40

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.
Vni

II.

Vle

Vc.

Ch.

Cl. Do

Fg.

Re

Cor.

La

I.

calando

fp

fp

calando

p

I.

Vni

II.

Vle

Vc.

Cb.

fp

fp

calando

div.

fp

calando



I.

Cl. Do

Fg.

Re

Cor.

La

IV.

Tp.

p

sempre calando

I.

Vni

II.

Vle

Vc.

Cb.

p

p

50 Allegro

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.

Fl.

Ob.

Cl. D_o

Fg.

Cor. Re

Cor. La

Trh. Re

Trbn.

Tp.

Tmh. G.C. e P.

I. Vni

II. Vni

Vle

Vc. Cb.

Musical score for Violins I and II, Viola, and Violoncello/Double Bass. The score is in G major (one sharp) and 3/4 time. The Violin I part features a melodic line with triplets and a *cresc.* marking. The Violin II, Viola, and Violoncello/Double Bass parts provide harmonic support with rhythmic patterns and a *cresc.* marking.



60

Musical score for Oboe, Flute, Clarinet in D, Bassoon, and Cor Anglais. The score is in G major and 3/4 time. The Oboe and Flute parts feature melodic lines with triplets and a *p* marking. The Clarinet in D and Bassoon parts provide harmonic support with rhythmic patterns and a *p* marking. The Cor Anglais part features a rhythmic pattern with a *p* marking.

60

Musical score for Violins I and II, Viola, and Violoncello/Double Bass. The score is in G major and 3/4 time. The Violin I part features a melodic line with triplets and a *p* marking. The Violin II, Viola, and Violoncello/Double Bass parts provide harmonic support with rhythmic patterns and a *p* marking.

Musical score for measures 1-3. The score includes parts for Flute (Fl.), Flute/Guitar (Fg.), Trumpets (Re, Cor.), Trombones (I.a), Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The first measure features a flute solo with triplets and a dynamic marking of *p*. The second measure continues the flute solo with triplets. The third measure features a flute solo with triplets and a dynamic marking of *p*, with other instruments providing harmonic support. A double bar line is present at the end of the section.

Musical score for measures 4-8. The score includes parts for Flute (Fl.), Flute/Guitar (Fg.), Trumpets (Re, Cor.), Trombones (I.a), Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The first measure features a flute solo with triplets and a dynamic marking of *p*. The second measure continues the flute solo with triplets. The third measure features a flute solo with triplets and a dynamic marking of *p*. The fourth measure features a flute solo with triplets and a dynamic marking of *p*. The fifth measure features a flute solo with triplets and a dynamic marking of *p*. The sixth measure features a flute solo with triplets and a dynamic marking of *p*. The seventh measure features a flute solo with triplets and a dynamic marking of *p*. The eighth measure features a flute solo with triplets and a dynamic marking of *p*. A double bar line is present at the end of the section.

70

Ott. *f* *p* 3

Fl. *f* *p* 3

Ob. *f*

Cl. *f* *p*

Fg. *f* *p*

Re *f* *p*

Cor. *f* *p*

La *f* *p*

Trb. *f*

Trbn. *f*

Trp. *f*

Tmb. *f*

G.C. e P. *f*

70

I. *f* *p* 3

Vni *f* *p* 3

II. *f* *p*

Vle *f* *p* 3

Vc. *f* *pizz.*

Cb. *f* *p*

crescendo -----

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

crescendo -----

I.
Vni

II.

Vle

Vc.

Ch.

A musical score for orchestra, page 12, featuring various instruments including woodwinds, brass, strings, and percussion. The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The instruments are arranged in staves from top to bottom: Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns (Re and La), Trumpets (Trb. Re and Trbn.), Trombones (Tmb. G.C. e P.), Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation like accents (*v*). A dashed line is present above the woodwind and string staves. The bottom of the page features a double bar line and a *ff* marking.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.
Vni

II.

Vle

Vc.

Ch.

This page of a musical score, numbered 14, contains the following instruments and parts:

- Ott.** (Oboe): *ff*, playing a melodic line with triplets.
- Fl.** (Flute): *ff*, playing a melodic line with triplets.
- Ob.** (Oboe): *ff*, playing a melodic line with triplets.
- Cl. Do** (Clarinet in D): *ff*, playing a melodic line with triplets.
- Fg.** (Fagotto): *ff*, playing a melodic line with triplets.
- Re Cor.** (Trumpet in C): *f*, playing a melodic line with triplets.
- La Cor.** (Trumpet in A): *f*, playing a melodic line with triplets.
- Trbn. Re** (Trumpet in C): *f*, playing a melodic line with triplets.
- Trbn.** (Trumpet in A): *f*, playing a melodic line with triplets.
- Tp.** (Trombone): *f*, playing a melodic line with triplets.
- Tmb. G.C. e P.** (Tuba): *f*, playing a melodic line with triplets.
- Vni I.** (Violin I): *ff*, playing a melodic line with triplets.
- Vni II.** (Violin II): *ff*, playing a melodic line with triplets.
- Vle.** (Viola): *ff*, playing a melodic line with triplets.
- Vc.** (Violoncello): *ff*, playing a melodic line with triplets.
- Ch.** (Contrabbasso): *ff*, playing a melodic line with triplets.

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. It features a complex texture with multiple woodwinds, brass instruments, and strings, all playing melodic lines with triplets. The dynamics are marked *ff* (fortissimo) for most instruments, and *f* (forte) for the trumpets and tuba. The woodwinds and strings play a melodic line with triplets, while the brass instruments play a melodic line with triplets. The woodwinds and strings play a melodic line with triplets, while the brass instruments play a melodic line with triplets.

This page of a musical score, numbered 15, contains the following parts and staves:

- Ott.** (Oboe): Treble clef, playing a melodic line with triplets in the second measure.
- Fl.** (Flute): Treble clef, playing a melodic line with triplets in the second measure.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets in the second measure.
- Cl. Do** (Clarinet in D): Treble clef, playing a melodic line with triplets in the second measure.
- Fg.** (Bassoon): Bass clef, playing a melodic line with triplets in the second measure.
- Cor. Re** (Trumpet in C): Treble clef, playing a melodic line with triplets in the second measure.
- Cor. La** (Trumpet in B-flat): Treble clef, playing a melodic line with triplets in the second measure.
- Trb. Re** (Trumpet in C): Treble clef, playing a melodic line with triplets in the second measure.
- Trbn.** (Trombone): Bass clef, playing a melodic line with triplets in the second measure.
- Tp.** (Tuba): Bass clef, playing a melodic line with triplets in the second measure.
- Tmb. G.C. e P.** (Timpani): Bass clef, playing a rhythmic pattern with triplets in the second measure.
- Vni I** (Violin I): Treble clef, playing a melodic line with triplets in the second measure.
- Vni II** (Violin II): Treble clef, playing a melodic line with triplets in the second measure.
- Vle** (Viola): Treble clef, playing a melodic line with triplets in the second measure.
- Vc.** (Violoncello): Bass clef, playing a melodic line with triplets in the second measure.
- Ch.** (Cello): Bass clef, playing a melodic line with triplets in the second measure.

The score is written in a key signature of two sharps (D major) and a common time signature. It features a complex rhythmic structure with many triplets and dynamic markings such as *v*, *a2*, and *a*.

Ott. *v*

Fl. *v*

Ob. *v*

Cl. *v*
Do

Fg. *v*

Re *v*
Cor. *v*
La *v*

Trb. *a 2 v*
Re *v*

Trbn. *v*

Tp. *v*

Tmb. *v*
G.C. e P. *v*

I. *v*
Vni *v*

II. *v*

Vle *v*

Vc. *v*

Cb. *v*

90

This page of a musical score, numbered 17, contains measures 90 through 92. The score is for a symphony orchestra and includes the following parts:

- Ott.** (Oboe)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. Do** (Clarinet in D)
- Fg.** (Bassoon)
- Cor. Re** (Horn in E-flat)
- Cor. La** (Horn in C)
- Trb. Re** (Trumpet in E-flat)
- Trbn.** (Trombone)
- Tp.** (Trumpet)
- Emb. G.C. e P.** (Percussion: Gong, Cymbal, and Snare Drum)
- Vni I** (Violin I)
- Vni II** (Violin II)
- Vle** (Viola)
- Vc.** (Violoncello)
- Ch.** (Double Bass)

The score features various musical notations, including triplets, accents, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A rehearsal mark '90' is present in a box at the beginning of measure 90. The bottom of the page shows the beginning of measure 91, also marked with a '90' in a box.

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

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line with triplets in the second and third measures.
- Ob.** (Oboe): Plays a rhythmic pattern of eighth notes with accents.
- Cl. Do** (Clarinet in D): Features a melodic line with accents and a triplet in the second measure.
- Fg.** (Bassoon): Plays a melodic line with accents and triplets.
- Cor. Re** (Trumpet in C) and **La** (Trumpet in B-flat): Both parts play a rhythmic pattern of eighth notes with accents.
- Trbn.** (Trombone): Plays a rhythmic pattern of eighth notes with accents.
- Trp.** (Trumpet): Plays a rhythmic pattern of eighth notes with accents.
- Tmb. G.C. e P.** (Timpani, Gong, and Cymbal): Plays a rhythmic pattern of eighth notes with accents.
- Vni I** (Violin I): Plays a melodic line with accents and triplets.
- Vni II** (Violin II): Plays a melodic line with accents and triplets.
- Vle** (Viola): Plays a melodic line with accents and triplets.
- Vc.** (Violoncello): Plays a melodic line with accents and triplets.
- Cb.** (Contrabasso): Plays a melodic line with accents and triplets.

The score includes various musical notations such as accents (*acc.*), dynamics (*f*), and triplets (*3*). The woodwinds and strings play melodic lines, while the brass and percussion play rhythmic patterns.

This page of a musical score, numbered 19, contains the following parts and details:

- Woodwinds:**
 - Ott. (Oboe):** Features triplet patterns in the first two measures and a melodic line in the third.
 - Fl. (Flute):** Mirrors the Oboe's triplet patterns and melodic line.
 - Ob. (Oboe):** Remains silent.
 - Cl. Do (Clarinete soprano):** Features a melodic line with accents and triplets.
 - Fig. (Fagotto):** Features a melodic line with accents and triplets.
- Brass:**
 - Re (Corni):** Features a melodic line with accents.
 - La (Corni):** Features a melodic line with accents.
 - Trb. Re (Trombe):** Features a melodic line with accents.
 - Trbn. (Tromboni):** Features a melodic line with accents.
 - Ip. (Tromba):** Features a melodic line with accents.
 - Tmb. G.C. e P. (Timpani):** Features rhythmic patterns with accents.
- Strings:**
 - Vni I. (Violini I):** Features a melodic line with accents and triplets.
 - Vni II. (Violini II):** Features a melodic line with accents and triplets.
 - Vle (Viola):** Features a melodic line with accents.
 - Vc. (Violoncello):** Features a melodic line with accents.
 - Ch. (Contrabbasso):** Features a melodic line with accents.

The score includes various musical notations such as accents (*v*), dynamics (*f*), and triplets (*3*). The woodwinds and strings play melodic lines, while the brass and timpani provide rhythmic support.

This musical score page features the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with slurs and accents.
- Ob.** (Oboe): Plays a supporting part with slurs and accents.
- Cl. Do** (Clarinet in D): Plays a melodic line with slurs and accents.
- Fg.** (Bassoon): Plays a supporting part with slurs and accents.
- Cor. Re** (Cor Anglais) and **Cor. Lu** (Corno): A pair of horns playing a melodic line with slurs and accents.
- Trb. Re** (Trumpet in B-flat): Plays a melodic line with slurs and accents.
- Trbn.** (Trombone): Plays a supporting part with slurs and accents.
- Tp.** (Tuba): Plays a supporting part with slurs and accents.
- Tmb. G.C. e P.** (Timpani): Shows drum patterns with slurs and accents.
- Vni I** (Violin I): Plays a melodic line with slurs and accents.
- Vni II** (Violin II): Plays a supporting part with slurs and accents.
- Vle** (Viola): Plays a supporting part with slurs and accents.
- Vc.** (Violoncello): Plays a supporting part with slurs and accents.
- Cb.** (Contrabasso): Plays a supporting part with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte). A box containing the number **100** appears in the upper left and lower left corners of the page.

This page of a musical score, numbered 21, contains the following parts and markings:

- Woodwinds:** Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re/La).
- Brass:** Trumpet in B-flat (Trb. Re), Trombone (Trbn.), and Trombone in C (Tpb.).
- Strings:** Violin I (Vnj I), Violin II (Vnj II), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.).
- Percussion:** Timpani (Tmb. G.C. e P.).

Key markings and performance instructions include:

- Dynamic:** *f* (forte) is indicated at the beginning of several staves.
- Articulation:** *a2* (accents) are placed above notes in the woodwind and brass sections.
- Phrasing:** *mf* (mezzo-forte) is used in the string sections.
- Tempo/Character:** *cr* (crescendo) is written above the first violin staves.
- Technical:** Trills and triplets (marked with '3') are present in the woodwind and brass parts.

Cl. Do

110

p dolce

Vni II.

110

Vle

Vc. Ch.



Ott.

Ob.

Cl. Do

Re

Cor. Ia

I.

Vni

II.

Vle

Vc. Ch.

12c

Ott.

Ob.

Cl.
Do

Fg.

Re
Cor.
La

Musical score for measures 117-120 and 121-124. The Oboe part has a first ending bracketed 'I.' in measures 121-124. The Clarinet in D part has a first ending bracketed 'I.' in measures 121-124. The Bassoon part has a first ending bracketed 'I.' in measures 121-124. The Trumpet and Trombone parts have a first ending bracketed 'III.' in measures 121-124.

120

I.
Vni

II.

Vle

Vc.
Cb.

Musical score for measures 121-124. The Violin I part has a first ending bracketed 'I.' in measures 121-124. The Violin II part has a first ending bracketed 'I.' in measures 121-124. The Viola part has a first ending bracketed 'I.' in measures 121-124. The Cello/Double Bass part has a first ending bracketed 'I.' in measures 121-124.



Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.
La

Musical score for measures 125-128. The Oboe part has a first ending bracketed 'I.' in measures 125-128. The Flute part has a first ending bracketed 'I.' in measures 125-128. The Clarinet in D part has a first ending bracketed 'I.' in measures 125-128. The Bassoon part has a first ending bracketed 'I.' in measures 125-128. The Trumpet and Trombone parts have a first ending bracketed 'III.' in measures 125-128.

I.
Vni

II.

Vle

Vc.

Ch.

pizz.

Musical score for measures 129-132. The Violin I part has a first ending bracketed 'I.' in measures 129-132. The Violin II part has a first ending bracketed 'I.' in measures 129-132. The Viola part has a first ending bracketed 'I.' in measures 129-132. The Cello/Double Bass part has a first ending bracketed 'I.' in measures 129-132. The Contrabass part has a first ending bracketed 'I.' in measures 129-132. The Viola part has a *pizz.* marking in measure 129.

calando

Ott. *fp*

Fl. *fp*

Ob. *fp*

Cl. *fp*

Do *fp*

Fg. *fp*

Re

Cor. *p*

Lu *fp*

Trb. *fp*

Re *fp*

Trbn. *fp*

Tp.

Imb. G.C. e P.

calando

I. *fp*

Vni *fp*

II. *p*

Vle *p*

Vc. *sf p*

Cb. *sf p*

d

Detailed description: This is a page of a musical score for a symphony orchestra, page 24. The tempo is marked 'calando'. The score is divided into two systems. The first system includes woodwinds (Oboe, Flute, Clarinet in D, Bassoon, and Contrabassoon), brass (Trumpets in C, Trombones, and Tuba), and percussion (Cymbals, Gong, and Snare Drum). The second system includes strings (Violins I and II, Viola, Violoncello, and Contrabass). The woodwinds and strings play a rhythmic pattern of eighth notes with accents. The brass instruments have rests until the final measure, where they play a chord. Dynamic markings include *fp* (fortissimo piano), *p* (piano), and *sf* (sforzando). The string parts have a *d* (divisi) marking at the beginning.

130

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Lu

Trb.
Re

Trbn.

Tp.

Tmb.

130

I.

Vni

II.

Vle

Vc.

Ch.

cresc. a poco a poco

Cl. Do

Fg.

Re Cor.

Lu

Tmb.

cresc. a poco a poco

I. Vni

II. Vni

Vle

Vc. Cb.



rinforzando

Ob.

Cl. Do

Fg.

Re Cor.

Lu

Tp.

Tmb. G. C.

p e rinf. a poco a poco

pp

rinforzando

I. Vni

II. Vni

Vle

Vc. Cb.

arco

arco

arco

140

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.

Trbn.

Tp.

Tmb.
G. C.

140

I.
Vni

II.

Vle

Vc.

Ch.

----- *f e crescendo*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

G.C. sola

mf e cresc.

f e crescendo

a2

I.

Vni

II.

Vle

Vc.

Ch.

This musical score page, numbered 29, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a melodic line consisting of eighth-note triplets, with some notes marked with accents.
- Ob.** (Oboe): Provides harmonic support with chords and single notes.
- Cl. Do** (Clarinet in D): Provides harmonic support with chords and single notes.
- Fg.** (Fagotto/Bassoon): Provides harmonic support with chords and single notes.
- Re** (Corni in F): Provides harmonic support with chords and single notes.
- Cor. La** (Corni in C): Provides harmonic support with chords and single notes.
- Trb. Re** (Trumpets in F): Provides harmonic support with chords and single notes.
- Trbn.** (Trumpets in Bb): Provides harmonic support with chords and single notes.
- Tp.** (Tromba/Tuba): Provides harmonic support with chords and single notes.
- Tmb. G.C. e P.** (Timpani): Features a rhythmic pattern of eighth-note triplets.
- Vni I.** (Violin I): Plays a melodic line with eighth-note triplets.
- Vni II.** (Violin II): Plays a melodic line with eighth-note triplets.
- Vle.** (Viola): Provides harmonic support with chords and single notes.
- Vc.** (Violoncello): Provides harmonic support with chords and single notes.
- Cb.** (Contrabbasso): Provides harmonic support with chords and single notes.

The score is written in a key signature of two sharps (D major or F# minor) and includes various musical notations such as triplets, accents, and dynamic markings.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.
La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.

Vni

II.

Vle

Vc.

Cb.

ff

a2

ff

150

150

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

This musical score page, numbered 31, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re, La). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), Trumpet (Tp.), and Timpani (Tmb. G.C. e P.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as accents and slurs. The key signature is one sharp (F#).

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

160

160

Detailed description: This page of a musical score, page 32, covers measures 157 through 160. The key signature is two sharps (D major or F# minor). The score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpets (Trb. Re), Trombones (Trbn.), and Trombones (Tp.). The percussion section (Tmb. G.C. e P.) features a rhythmic pattern of eighth notes. The string section includes Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a melodic line with triplets in measures 157 and 158, followed by a more complex rhythmic pattern in measures 159 and 160. The percussion part provides a steady eighth-note accompaniment. The score is marked with dynamics such as *v* (forte) and *mf* (mezzo-forte).

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Re
 Cor.
 La
 Trb.
 Re
 Trbn.
 Tp.
 Tmb.
 G.C. e P.
 I.
 Vni
 II
 Vle
 Vc.
 Ch.

The score is written for a full symphony orchestra. The woodwinds (Ott., Fl., Ob., Cl., Do, Fg.) and strings (Re, Cor., La, Trb., Trbn., Tp., Vni I & II, Vle, Vc., Ch.) are all present. The percussion section includes G.C. (Gong/Cymbal) and P. (Percussion). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The key signature is one sharp (F#), and the time signature is 3/4. The page number 33 is located in the top right corner.

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

- Woodwinds:**
 - Ott.** (Oboe): Treble clef, key signature of two sharps (F# and C#). Features a melodic line with slurs and accents.
 - Fl.** (Flute): Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - Ob.** (Clarinet in Bb): Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - Cl. Do** (Clarinet in C): Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - Fg.** (Bassoon): Bass clef, key signature of two sharps. Features a melodic line with slurs and accents.
- Brass:**
 - Re Cor.** (Trumpet): Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - La Cor.** (Trumpet): Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - Trb. Re** (Trumpet): Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - Trbn.** (Trombone): Bass clef, key signature of two sharps. Features a melodic line with slurs and accents.
 - Tp.** (Tuba): Bass clef, key signature of two sharps. Features a melodic line with slurs and accents.
- Other:**
 - Tmb. G.C. e P.** (Timpani): Features a rhythmic pattern of notes and rests.
- Strings:**
 - Vni I.** (Violin I): Treble clef, key signature of two sharps. Features a rhythmic pattern of notes and rests.
 - Vni II.** (Violin II): Treble clef, key signature of two sharps. Features a rhythmic pattern of notes and rests.
 - Vle** (Viola): Treble clef, key signature of two sharps. Features a rhythmic pattern of notes and rests.
 - Vc.** (Violoncello): Bass clef, key signature of two sharps. Features a rhythmic pattern of notes and rests.
 - Ch.** (Contrabasso): Bass clef, key signature of two sharps. Features a rhythmic pattern of notes and rests.

Key signature: Two sharps (F# and C#). The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *f* for forte).

170

VUOTA

Ott.

Fl.

Ob. *a2*

Cl. *Do*

Fg.

VUOTA

Re *a2*

Cor. *a2*

La

VUOTA

Trb. *Re*

Trbn. *a3*

Tp.

Tmb. G.C. e P.

170

VUOTA

I.

Vni *p*

II. *p*

Vle *p*

Vc. *pizz.* *p*

Ch. *pizz.* *p*

d

VUOTA

I. Vni

II. Vni

Vle

Vc. Cb.



Ob.

Cl. Do

Fg. I.

Co. I.

Cor. III.

La

I. Vni

II. Vni

Vle

Vc. arco

Cb. arco

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Lu

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.
Vni

II.

Vle

Vc.

Cb.

190

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.
La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

190

I.

Vni

II.

Vle

Vc.

Ch.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
I.a
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
Vni
I.
II.
Vle
Vc.
Cb.

f *a2* *a2*

3 3 3 3

This page of a musical score, numbered 40, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The percussion section includes Timpani (Tmb.), Gong/Cymbal (G.C.), and Snare Drum (P.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) and *a2* (accents) are present. The key signature is two sharps (F# and C#), and the time signature is 3/4. The page concludes with a double bar line and repeat dots.

200

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

ff

200

Detailed description: This is a page of a musical score for a symphony orchestra, page 41, measures 200-204. The score is written for a variety of instruments, including woodwinds (Oboe, Clarinet, Bassoon, Flute, Piccolo), brass (Trumpet, Trombone, Horn, Tuba), strings (Violin I and II, Viola, Violoncello, Contrabass), and percussion (Gong/Cymbal and Snare Drum). The key signature is one sharp (F#), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics are marked with *ff* (fortissimo) in several places. A box containing the number '200' is placed above the staff for the Flute part at the beginning of the page and above the Violin I staff at the start of measure 204. The score is arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, strings in the lower staves, and percussion at the bottom.

Musical score for the first system, measures 195-200. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Re), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The key signature is two sharps (F# and C#). The first system shows the beginning of a melodic phrase in the Flute and Clarinet, with a dynamic marking of *p* (piano). The strings provide a rhythmic accompaniment.



Musical score for the second system, measures 205-210. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re). The key signature remains two sharps. Measure 210 is highlighted with a box containing the number "210". The Flute part features a complex melodic line with slurs and accents. The Clarinet part also has a melodic line with a first ending bracket labeled "I.". The strings continue their accompaniment.

Musical score for the third system, measures 215-220. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The key signature is two sharps. Measure 215 is marked with a box containing the number "210". The Violin I part has a melodic line with a slur and an accent. The strings provide a steady accompaniment.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Re

Trb.
Re

I.
Vni

II.
Vni

Vle

Vc.
Cb.



220

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

220

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

The musical score for page 44 includes the following instruments and parts: Oboe (Ott.), Flute (Fl.), Clarinet (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpet (Trb. Re), Cor Anglais (Cor. La), Trombone (Trbn.), Trombone (Tp.), Tuba (Tmb.), Glockenspiel and Percussion (G.C. e P.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in G major and 2/4 time. The woodwind section has complex melodic lines with many slurs and accents. The brass section provides harmonic support with chords and some melodic fragments. The string section plays a steady rhythmic pattern. Dynamics include *mf*, *p*, *f*, and *z*.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Tp.
Vni I.
Vni II.
Vle
Vc.
Cb.

230

Fg.
Cor.
Re
Tp.

230

Vni I.
Vni II.
Vle
Vc.
Cb.

p crescendo a poco a poco

Ob. *I.*
p 3 3 3
Cl. *Do*
p
Fg.
Cor. *Re*
Tp.
Tmb. *cassa sola pp*
G. C.

p crescendo a poco a poco

I.
Vni 3 3 3 3
II.
Vle
Vc. *arco*
Cb.

Fl.
Ob. *I.*
Cl. *Do*
Fg.
Cor. *a2*
a2
Tp.
Tmb. *cassa sola pp*
G. C.

Vni 3 3 3 3
II.
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G. C.

G.C. e P.

I.
Vni

II.
Vni

Vle

Vc.

Ch.

240

This page of a musical score, numbered 48, contains parts for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in E-flat (Ho), and Cor Anglais (Cor. Lu). The brass section consists of Trumpet (Trb. Re), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Trombone (Tmb. G.C. e.P.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings feature prominent triplet patterns. The brass parts are primarily rhythmic accompaniment. A dynamic marking of *mf* is present at the beginning of the Horn and Cor parts.

This musical score page, numbered 49, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with triplets and accents.
- Ob.** (Oboe): Provides harmonic support with a steady eighth-note pattern.
- Cl. Do** (Clarinet in D): Plays a rhythmic accompaniment.
- Fg.** (Fagotto/Bassoon): Provides a steady eighth-note accompaniment.
- Re** (Cornet) and **Cor. Ia** (Trumpet): Play a melodic line with accents and dynamic markings like *ff* and *a2*.
- Trb. Re** (Trumpet): Provides harmonic support.
- Trbn.** (Trombone): Provides harmonic support.
- Tp.** (Tuba): Provides a steady eighth-note accompaniment.
- Tmb. G.C. e P.** (Timpani): Provides a steady eighth-note accompaniment.
- Vni I.** (Violin I): Plays a melodic line with triplets and accents.
- Vni II.** (Violin II): Provides harmonic support.
- Vle.** (Viola): Provides harmonic support.
- Vc.** (Violoncello): Provides harmonic support.
- Cb.** (Contrabbasso): Provides harmonic support.

The score includes various musical notations such as triplets, accents, and dynamic markings like *ff* (fortissimo). The woodwinds and strings play a rhythmic accompaniment, while the brass instruments play a melodic line.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Lu

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

250

250

The musical score is arranged in a standard orchestral format. The woodwind section (Ott., Fl., Ob., Cl., Fg.) and brass section (Re, Lu, Trb., Trbn., Tp.) are positioned in the upper half of the page. The string section (Vni I & II, Vle, Vc., Cb.) is in the lower half. The percussion part (Tmb., G.C. e P.) is located between the brass and string sections. The score features various musical notations including dynamics (e.g., *a2*, *v*), articulation (accents, slurs), and complex rhythmic patterns such as triplets and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 4/4. The page number '50' is in the top left, and the measure number '250' is boxed in the top center and middle of the page.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor. a 2
La
Trb. Re
Trbn.
Tp.
Tmb. G.C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

The musical score is arranged in a standard orchestral layout. The top staff is for the Oboe (Ott.). Below it are the Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns (Re and Cor. a 2, La), Trumpets (Trb. Re), Trombones (Trbn.), Timpani (Tp.), and Percussion (Tmb. G.C. e P.). The string section at the bottom consists of Violins (I. and II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with various dynamics and articulation symbols such as accents, staccato marks, and hairpins. The woodwind and string parts have dense, textured passages, while the brass and percussion parts provide rhythmic support and harmonic reinforcement.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.
Vni

II.

Vle

Vc.

Cb.

260

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.
Vni

II.
Vni

Vle

Vc.

Ch.

260

This page of a musical score, numbered 54, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts play a complex, rhythmic pattern of eighth notes, often in triplets, with various articulations like accents and slurs.
- Ob.** (Oboe): Similar to the first Oboe part, playing a rhythmic eighth-note pattern.
- Cl. Do** (Clarinet in D): Plays a rhythmic eighth-note pattern, often in triplets.
- Fg.** (Fagotto/Bassoon): Plays a rhythmic eighth-note pattern, often in triplets.
- Cor. Re** (Trumpet in C): Plays a rhythmic eighth-note pattern, often in triplets.
- Cor. La** (Trumpet in B-flat): Plays a rhythmic eighth-note pattern, often in triplets.
- Trb. Re** (Trumpet in C): Plays a rhythmic eighth-note pattern, often in triplets.
- Trbn.** (Trombone): Plays a rhythmic eighth-note pattern, often in triplets.
- Tp.** (Tuba): Plays a rhythmic eighth-note pattern, often in triplets.
- Tmb. G.C. e P.** (Timpani, Gong, and Cymbal): Features a rhythmic pattern with a triplet of eighth notes followed by a quarter note, and a cymbal roll.
- Vni I.** (Violin I): Plays a rhythmic eighth-note pattern, often in triplets.
- Vni II.** (Violin II): Plays a rhythmic eighth-note pattern, often in triplets.
- Vle** (Viola): Plays a rhythmic eighth-note pattern, often in triplets.
- Vc.** (Violoncello): Plays a rhythmic eighth-note pattern, often in triplets.
- Cb.** (Contrabbasso): Plays a rhythmic eighth-note pattern, often in triplets.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It features extensive use of triplets and various articulations such as accents, slurs, and dynamic markings like *a2* and *v*.

ff sempre

270

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

Tmb.
G.C. e P.

I.

Vni

II.

Vle

Vc.

Cb.

270

271

272

273

The image shows a page of a musical score for orchestra and strings, measures 270-273. The score is written in G major (one sharp) and 4/4 time. The tempo and dynamics are marked *ff sempre*. The instruments are arranged in the following order from top to bottom: Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. Do), Bassoon (Fg.), Horns (Re, Cor., La), Trumpets (Trb. Re), Trombones (Trbn.), Trombones/Drum/Cymbals (Tmb. G.C. e P.), Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the string and woodwind sections. A boxed measure number '270' appears at the top right and in the middle of the string section. The page number '55' is in the top right corner.

This page of a musical score, numbered 56, contains the following parts and their musical content:

- Ott.** (Oboe): Starts with a whole note chord, followed by a melodic line.
- Fl.** (Flute): Starts with a whole note chord, followed by a melodic line.
- Ob.** (Oboe): Starts with a whole note chord, followed by a melodic line.
- Cl. Do** (Clarinet in D): Starts with a whole note chord, followed by a melodic line.
- Fg.** (Fagotto): Starts with a whole note chord, followed by a melodic line.
- Re** (Corni in Re): Starts with a whole note chord, followed by a melodic line.
- Cor. La** (Corni in Fa): Starts with a whole note chord, followed by a melodic line.
- Trb. Re** (Tromba in Re): Starts with a whole note chord, followed by a melodic line.
- Trbn.** (Tromboni): Starts with a whole note chord, followed by a melodic line.
- Tp.** (Tromba): Starts with a whole note chord, followed by a melodic line.
- Tmb. G.C. e P.** (Timpani): Features rhythmic patterns with 'x' marks.
- Vni I.** (Violini I): Features a triplet of eighth notes.
- Vni II.** (Violini II): Features a triplet of eighth notes.
- Vle.** (Viola): Features a triplet of eighth notes.
- Vc.** (Violoncello): Features a triplet of eighth notes.
- Cb.** (Contrabbasso): Features a triplet of eighth notes.

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

- Ott. (Oboe):** Features a melodic line with a triplet in the third measure.
- Fl. (Flute):** Features a melodic line with a triplet in the third measure.
- Ob. (Clarinet):** Features a melodic line with a triplet in the third measure.
- Cl. Do (Clarinete do):** Features a melodic line with a triplet in the third measure.
- Fg. (Fagotto):** Features a melodic line with a triplet in the third measure.
- Re (Corni Re):** Features a melodic line with a triplet in the third measure.
- La (Corni La):** Features a melodic line with a triplet in the third measure.
- Trb. Re (Trombe Re):** Features a melodic line with a triplet in the third measure.
- Trbn. (Tromboni):** Features a melodic line with a triplet in the third measure.
- Tp. (Tromba):** Features a melodic line with a triplet in the third measure.
- Tmb. G.C. e P. (Tamburi, Gonghi e Pande):** Features a rhythmic pattern with a triplet in the third measure.
- I. Vni (Violini I):** Features a melodic line with a triplet in the third measure.
- II. Vni (Violini II):** Features a melodic line with a triplet in the third measure.
- Vle (Viola):** Features a melodic line with a triplet in the third measure.
- Vc. (Violoncello):** Features a melodic line with a triplet in the third measure.
- Cb. (Contrabbasso):** Features a melodic line with a triplet in the third measure.

280

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

280

Detailed description: This is a page of a musical score for a full orchestra. The page is numbered 58 in the top left corner and features a boxed number '280' at the top center. The score is divided into two systems. The first system includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in E-flat (Re), Horn in C (Cor. La), Trumpet in E-flat (Trb. Re), Trombone (Trbn.), Trumpet (Tp.), and Timpani/Drum/Cymbal/Plate (Tmb. G.C. e P.). The second system includes staves for Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score contains various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte). There are several instances of triplets, indicated by a '3' above the notes. The page concludes with a second boxed number '280' centered above the string staves.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
Tmb.
G.C. e P.
I.
Vni
II
Vle
Vc.
Cb.

The musical score for page 59 is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems of staves. The first system includes the woodwind section: Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. Do), and Bassoon (Fg.). The second system includes the brass section: Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The third system includes the percussion section: Timpani (Tmb.) and Gong/Cymbal/Plate (G.C. e P.). The fourth system includes the string section: Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. The score concludes with a final cadence in the key of D major.

ANNA BOLENA

ATTO I.

N. 1 Introduzione

SCENA PRIMA Sala nel Castello di Windsor, negli appartamenti della Regina.

Larghetto

Musical score for the first system of the introduction. It includes parts for Cor. Sib, Trb. Sib, Vni I & II, and Vle. The music is in 3/4 time and features a key signature of two flats. The tempo is marked *Larghetto*. Dynamics include *p* (piano).

Musical score for the second system of the introduction. It includes parts for Cl. Sib, Fg., Cor. Sib, Trb. Sib, Trbu., Vni I & II, Vle, Vc., and Cb. The music continues in 3/4 time with the same key signature. Dynamics include *p* (piano).

Cl. Sib. 10 I.

Fg. I.

Cor. Mi 10 *pont.*

I. Vni *pp*

II. Vni *ppc.*

Vle. *p* *pp*

Vc. *p*

Cb. *p*

Detailed description of the upper section of the score for measures 10-12. Measure 10 is marked with a boxed '10' and 'I.'. The Clarinet in Si B-flat and Flute parts have a rest in measure 10. The Cor Anglais part has a dotted quarter note in measure 10, followed by two eighth notes in measure 11, and a whole note in measure 12, with the instruction 'pont.' above. The Violin I part plays a sixteenth-note figure in measure 10 and has a rest in measure 11 and 12, with 'pp' written above. The Violin II part has a dotted quarter note in measure 10 and rests in measures 11 and 12, with 'ppc.' written above. The Viola part has a sixteenth-note figure in measure 10 and a dotted quarter note in measure 11, with 'p' and 'pp' written below. The Violoncello and Contrabass parts have sixteenth-note figures in measure 10 and dotted quarter notes in measure 11, with 'p' written below.

Fl. *p*

Ob. *p*

Cl. Sib. *p*

Fg. I. *p*

I. Vni

II. Vni

Vle.

Vc.

Cb.

Detailed description of the lower section of the score for measures 10-12. Measure 10 is marked with a boxed '10'. The Flute, Oboe, Clarinet in Si B-flat, and Flute parts have rests in measure 10 and play a dotted quarter note in measure 11, with 'p' written below. The Violin I part plays a sixteenth-note figure in measure 10 and a dotted quarter note in measure 11, with a slur over measures 10-11. The Violin II part has a dotted quarter note in measure 10 and rests in measures 11 and 12. The Viola part has a dotted quarter note in measure 10 and rests in measures 11 and 12, with a slur over measures 10-11. The Violoncello and Contrabass parts have sixteenth-note figures in measure 10 and dotted quarter notes in measure 11.

Musical score for the first system, measures 19-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horns in B-flat (Mi b, Cor. Sib), Trumpets in B-flat (Trb. Sib), Trombones (Trbn.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.).

Measure 19: Flute and Oboe play whole notes. Clarinet and Bassoon play a melodic line starting with a first ending (I.) and a fermata. Horns and Trombones play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Measure 20: Flute and Oboe play whole notes. Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns and Trombones play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Measure 21: Flute and Oboe play whole notes. Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns and Trombones play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Measure 22: Flute and Oboe play whole notes. Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns and Trombones play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Dynamic markings include *p* (piano), *pizz.* (pizzicato), and *arco* (arco).



Musical score for the second system, measures 23-26. The score includes parts for Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horns in B-flat (Mi b, Cor. Sib), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.).

Measure 23: Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Measure 24: Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Measure 25: Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Measure 26: Clarinet and Bassoon play a melodic line with a first ending (I.) and a fermata. Horns play eighth notes. Violins play eighth notes. Viola plays a sixteenth-note pattern. Cello and Double Bass play eighth notes.

Dynamic markings include *p* (piano) and *I.* (first ending).

I. 30

Fl.
Ob.
Cl. Sib
Fg.
Mip
Cor. Sib
Tp.
I. Vni
II. Vni
Vle
Vc.
Cb.



Cl. Sib
Fg.
Mip
Cor. Sib
Ten.
Bassi

Nē venne il Re?
Si-len - - zio. An-cor non venne.

I. Vni
II. Vni
Vle
Vc.
Cb.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

CORO

Ne gema in cor, ma si - mula.
SHE Weeps a - lone IN - cess - ent - ly,
Ma simu - la.
But hides her grief.

I. Vni

II. Vni

Vle

Vc.

Cb.

40

arco

misurate

misurate

pizz.

Cl. Sib

Fg.

Cor. Mib

CORO

bra - mon - ta omai sua stel - la. D'En -

bra - mon - ta omai sua stel - la. D'En -

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

arco

arco

arco

arco

[F7]

Fl.

Ob. I.

Cl. Sib

Fg.

Mi. I.

Cor. III.

Sib

Trb. Sib

Trbn.

CORO

-ri - coilcor vo-lu-bi-le ar - de d'unal-troamor. Iramonta o-

-ri - coilcor vo-lu-bi-le ar - de d'unal-troamor.

Detailed description: This block contains the musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Trumpet in C (Mi.), Cor Anglais (Cor.), Trumpet in B-flat (Trb. Sib), and Trombone (Trbn.). The vocal line (CORO) is also present with lyrics in Italian. The score includes various musical notations such as dynamics (sf, p), articulation (accents), and performance instructions (I., III., a2, a3).

50

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This block contains the musical score for the string section. The instruments listed are Violin I (Vni), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score includes various musical notations such as dynamics (sf, p), articulation (accents), and performance instructions (I., V.).

Fl.

Ob.

Cl. *Sib*

Fg.

Cor.
M. *b*
Sib

Trb. *Sib*

Trbn.

Ten. I.

Ten. II.

CORO

Bassi

Vni I.

Vni II.

Vle

Vc.

Ch.

ma - i, omai sua stel - la D'En - ri - coilcor vo -

D'En - ri - coilcor vo -

ramonta omai sua stel - la D'En - ri - coilcor vo - lu - bile

pp

pp

pp

pp

pp

calando

Cl. Sib

Fg. I.

Mib

Cor. Sib

CORO

-lu-bi-le arde d'un al - tro a-mor, d'Enri-co il cor ar - de d'un al - tro a -
 ar - de d'un altro amor. Enri-co ar - de d'un al - tro a -

I. Vni

II. Vni

Vle

Vc. *misur.*

Cb.

60

Cl. Sib

Fg.

Mib

Cor. Sib

CORO

-mor. Fors'è serbata, ahi mi-se-ra, a duol mag-gior, fors'è serba-ta, ahi mi-se-ra! a duol, a
 -mor. Fors'è ser - ba-ta, ahimise-ra! for - s'è serbata, ahi mi-se - ra! ad onta e duol e

p staccatiss.

60

I. Vni

II. Vni

Vle

Vc. Cb.

pizz.

pizz.

pizz.

pizz.

Ob. *p*

Cl. Sib *p*

Fg.

Mib Cor. *p*

Sib *p*

Tp. *p*

CORO

duol mag - gior fors'è ser - bata,ahi mise - ra! for - s'è ser bata,ahi mise -

duol mag - gior, fors'è serba-ta,ahi mi-se-ra, ah duol mag-gior, fors'è ser-bata,ahi

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. I.
Si \flat

Fg.

Mib
Cor.
Si \flat

Trb.
Si \flat

Trbn.

Tp.

CORO

-ra! Oh ciel ad onta e duol e duol mag - gior! Mi - se -

mise-ra! a duol, a duol mag - gior! Mi - se -

I.
Vni

II
Vni

Vle

Vc.

Ch.

arco

arco

arco

arco

arco

arco

p

Ob.
Cl. Sib
Fg.
Cor. Sib
Trbn.
Tp.
CORO
I. Vni
II. Vni
Vle
Vc.
Ch.

-ra!
her

Mi - se-ra!
Mi - se-ra!

Oh!
Oh!

pp

23

2

Detailed description: This is a page of a musical score, page 70. It features a variety of instruments and a vocal choir. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.). The brass section includes Cor Anglais in B-flat (Cor. Sib), Trombone (Trbn.), and Trumpet (Tp.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). A vocal choir (CORO) is also present. The score is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The vocal parts have lyrics in Italian: '-ra! her', 'Mi - se-ra!', and 'Oh!'. The instrumental parts include various rhythmic patterns, including a triplet in the Trombone part. Dynamics like *pp* (pianissimo) are indicated. There are some handwritten annotations like '23' and '2'.

80

Fl.

Ob.

Cl.
Sopr.

Fg.

Mib
Cor.
Sib

Trbn.
a 3

Tp.

CORO

Ciel a duol mag - gior! _____

Ciel a duol mag - gior! _____

cambia in Lab

80

I.

Vni

II

Vle

Vc.

Ch.

pp

pp

arco

arco

pp

N. 2 Sortita
Giovanna Seymour

Larghetto

GIOV. 
El-la di me sol-le - ci-ta più dell'u-sa-to, ha chiesto.

Larghetto

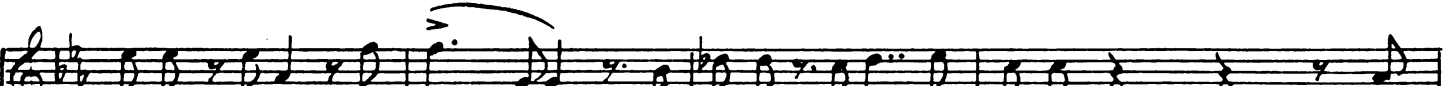
I. 
Vni *fp* *fp* *fp*

II. 
Vni *fp* (*fp*) *fp*

Vle 
Vle *fp* (*fp*) *fp*

Vc. 
Vc. *fp* (*fp*) (*fp*)

Cb. 
Cb. *fp* (*fp*) (*fp*)

GIOV. 
El-la... perchè? qual pal - pito! qual dubbio in me si è desto! qual

I. 
Vni *fp* *fp* *fp*

II. 
Vni *fp* *fp* *fp*

Vle 
Vle *fp* *fp* *fp*

Vc. 
Vc. *fp* *fp* *fp*

Cb. 
Cb. *fp* *fp* *fp*

10

GIOV. *dubbio in me si è de - sto! In - nan - zi al - la mia vit - tima — perde ogniardi - re il*

I. Vni *fp*

II. Vni *fp*

Vle *fp*

Vc. Cb. *fp*

p

GIOV. *cor. Ah! sor - da al rimorso ren - dimi o in sen — ti estinqua-*

I. Vni

II. Vni

Vle

Vc. Cb.

fp *p*

rall. marcate

GIOV. *-mor, o in sen t'è - stin - gui a - mor sorda al rimor - so ren - di - mi, o in sen ti estingui, a-*

20 *col canto*

I. Vni

II. Vni

Vle

Vc. Cb.

d

Fl.

Cl. Sib

Fg.

a tempo

GIOV.

-mor, in sen in sen tiestingui, amor, t'estin-qui, a - mor, in sen, in sen,

a tempo

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

GIOV.

in sen t'estin-gui, a - mor, a - mor,

I. Vni

II. Vni

Vle

Vc. Cb.

N. 3 Scena e Romanza

Smeton

Cavatina

Annu

Maestoso

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Trumpet in C (Trb. Sib), and Trombone (Trbn.). The music is in common time (C) and begins with a forte (f) dynamic. The woodwinds play a melodic line with grace notes and accents, while the brass instruments provide harmonic support. A dynamic marking of *f* is present at the start of each part. The score is divided into four measures.

cambia in Do

Maestoso

Musical score for string instruments. The score includes parts for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The music is in common time (C) and begins with a forte (f) dynamic. The strings play a rhythmic accompaniment with grace notes and accents. A dynamic marking of *f* is present at the start of each part. The score is divided into four measures.

Fg. *p*

Cor. Mi *p*

ANNA *(Osserva intorno e dice a Giovanna Seymour)*
Si taci-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

ANNA
-tur-na e me-sta mai non vi-diassem-ble-a... Tu stessa, un tempo lie-
a 77 the sha-dow of some un-spo-ken trou-ble? you who were ev-er smile-

Cb.

ANNA
-ta co-tanto, ri-chiamar non sa-i sul tuo lab - bro un sor-
ing-ly merry now seen quite un-able To be gay in my

Cb.

20

ANNA *-ri-so!*

GIOV. *Pre-sence*

E chi po-tri-a se-ren mo-strarsi quando afflit-ta ei ve-de la sua Re-

Musical score for ANNA and GIOV. ANNA has a vocal line with lyrics "-ri-so!". GIOV. has a vocal line with lyrics "E chi po-tri-a se-ren mo-strarsi quando afflit-ta ei ve-de la sua Re-". There is a handwritten "Pre-sence" above GIOV.'s first measure.

20

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Musical score for string instruments: I. Vni, II. Vni, Vle, Vc., and Cb. Each part starts with a dynamic marking of *f* (forte).

ANNA Af-flit-ta, è ver soni-o, nē so perchē... Smania in quieta, i-gnota, a me la

GIOV. *-gi-na?*

Musical score for ANNA and GIOV. ANNA has lyrics "Af-flit-ta, è ver soni-o, nē so perchē... Smania in quieta, i-gnota, a me la". GIOV. has lyrics "-gi-na?".

I. Vni

II. Vni

Vle

Vc.

Cb.

Musical score for string instruments: I. Vni, II. Vni, Vle, Vc., and Cb. The strings play a rhythmic accompaniment.

ANNA *pace da più giorni in-vo-la.*

GIOV. *(Io tremo ad ogni sua pa-*

SMETON *(Mi - se - ra!)*

I. Vni

II. Vni

Vle

Vc. Ch.

30

Fl.

Ob.

Cl. Si b

Fg.

Mi b Cor.

Do Cor.

Trb. Si b

Trbn.

cambia in Sol

ANNA *Smeton dov'è? A me t'ap-*

GIOV. *-ro-la.) come here.*

SMETON *Re-gi-na!*

30

I. Vni

II. Vni

Vle

Vc. Ch.

Moderato

Recitativo

ANNA *Si - lent*
 -pressa. Non vuoi tu per poco de' tuoi concerti rallegrar mia Corte,

GIOV.

Moderato

Recitativo

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

ANNA fin che non giunga il Re? Loco Le-di pren-

GIOV. (Mio cor, re - spi-ra.)

I. Vni

II. Vni

Vle

Vc.

Cb.

40

(Siedono tutti. Un'arpa vien recata a Smeton)

ANNA -de-te.

SMETON (A-mor, m'in - spi - ra.)

40

I. Vni *tr*

II. Vni *tr*

Vle

Vc. Cb.

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sol.

Trb.
Sib

Trbn.

A.

a piacere

(Anna siede, circondata dalle Dame. Giovanna è in piedi, al fianco)

I.
Vni

II

Vle

Vc.

Cb.

Andantino

50

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor.

Sol

Trb. Sib

Trbn.

A.

Detailed description: This section of the score covers measures 49-52. The woodwind parts (Flute, Oboe, Clarinet in B-flat, Bassoon) and string parts (Midi-Corn, Soprano-Corn, Trumpet in B-flat, Trombone) are mostly silent, with notes appearing only at the end of measure 52. The piano part (A.) features a complex rhythmic pattern in the right hand, including sixteenth-note runs and chords, while the left hand plays a steady eighth-note accompaniment.

Andantino
pizz.

50

I.

Vni

II.

Vle

Vc.

Cb.

a

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

f

arco

f

arco

f

arco

f

arco

f

arco

f

Detailed description: This section of the score covers measures 49-52 for the string ensemble. All parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked *pizz.* (pizzicato) and *p* (piano) throughout measures 49-51. In measure 52, they switch to *arco* (arco) and *f* (forte). The strings play a rhythmic accompaniment of eighth notes, with some melodic movement in the upper parts.

Cl. Sib

Cor. Mi b

A.

SMETON

Deh! non voler co - strin - ge - re a finta gio - ia il vi - so:

I. Vni

II. Vni

Vle

Vc. Cb.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

//

Cl. Sib

Cor. Mi b

A.

SMETON

bel - la è la tua me - sti - zia siccome il tuo sor - ri - so — bel -

I. Vni

II. Vni

Vle

Vc.

Cb.

60

Cl. Sib

Fg.

Cor. Mi b

A.

SMETON

- la. Cin - ta di nu - bi an - co - - ra bel - la è co - si l'au -

60

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Sib

Fg.

Cor. Mi b

A.

SMETON

- ro - - ra, la lu - nama - lin - co - - ni - ca

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *a 2*
 Ob. *a 2*
 Cl. *Sib*
 Fg.
 Mi \flat
 Cor.
 Sol.
 Trb. *Sib*
 Trbn.
 A.
 SMETON *f a tempo* *3 3* (*Ana diviene piü pensosa*)
 bel-la è nel suo pal - lor.
 I. *arco*
 Vni *arco*
 II. *arco*
 Vle *arco*
 Vc. *arco*
 Ch. *a*

70

Cl. Sib

Cor. Mi⁹

A.

SMETON

(Smeton, piú animato, dice:

Chi pen-siero-sa e ta - ci-ta star-ti co-sì ti mi - ra, ti

p

I. II.

70

I. Vni

II. Vni

Vle

Vc. Ch.

pizz.

p

Cl. Sib

Cor. Mi⁹

A.

SMETON

cre-de inge-nua ver-gi - ne che il primo amor so'- spira, il primo - a -

I. Vni

II. Vni

Vle

Vc. Ch.

80

Cl. Sib

Fg.

Cor. Mi \flat

A.

SMETON

-mor; ed o-bli-a-to il ser-to on-d'è il tuo crin co-

80

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Sib

Fg.

Cor. Mi \flat

A.

SMETON

-per-to te-co sospira e sem-bra-

I. Vni

II. Vni

Vle

Vc. Cb.

col canto

a tempo

Fl.

Ob.

Cl. Si b

Fg.

Cor. Mi b

Cor. Sol

Trb. Si b

Trbn.

A.

SMETON

lento *a tempo*

- gli es - ser, es - ser quel pri - mo a - mor...

col canto

a tempo
arco

I.

Vni

II.

Vle

Vc.

Ch.

arco

arco

arco

arco

d

a 2

90 Allegro

Fl.

Ob.

Cl. Sib

Fg.

Mib
Cor.

Sol

Trb. Sib

Trbn.

A.

ANNA
(sorge commossa)
Ces - sa... deh! ces - sa...

GIOV.
Re - ai - na!

SMETON
quel primo amor che... Oh

p cresc.

90 Allegro

I. Vni.

II. Vni.

Vle

Vc.

Cb.

fp cresc.

fp cresc.

fp cresc.

fp cresc.

fp

fp

Fl.
 Ob.
 Cl. Sib
 Fg.
 Cor. Mi b
 Cor. Sol
 Trb. Sib
 Trbn.
 Tp.
 SMETON
 Ten. ciel!
 CORO
 Bassi
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

cambia in Do
f
mf
p
 (El - lae tur - ba - ta, op - pres - - sa.)
 (El - lae tur - ba - ta, op - pres - - sa.)

(*fra sè*)

ANNA (Co-me innocen-te gio - va - ne, co - me m'hai scosso il

Larghetto 100

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

ANNA co - - re! Son cal - de ancor le ce - ne - ri

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I. *p*

Fg. I. *p*

Cor. Sol III. *p*

ANNA del mio pri-mie - re a - mo - re! Ah! non a-ves - si il

I. Vni

II. Vni

Vle

Vc. Cb.

Cor. Sol

ANNA

pet - - to a - per - to ad al - tro af - fet - - to,

110

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

ANNA

io non sarei si - - mi - - se-ra, ah no, - - non sare-i si mi - - se-ra nel

I. Vni

II. Vni

Vle

Vc. Cb.

rall:

Cl. Do

ANNA

va - - no mio splen-dor, no, non sare-i, sarei si misera nel vano mio splen-

cresc.

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. D_o

ANNA

-dor, nel va - no splen - dor no, non sare-i, sarei si

120

I. Vni

II. Vni

Vle

Vc. Ch.

cresc.

f p

cresc.

f p

cresc.

Cl. D_o

ANNA

mi-se-ra, nel vano mio splen - dor, nel va - no

I. Vni

II. Vni

Vle

Vc. Ch.

rall.

f p

p

rall.

f p

p

f p

p

Cl. D_o

Fg.

Cor. Sol.

ANNA

mi-o splen - dor.)

III. IV.

cambia in Sib

I. Vni

II. Vni

Vle

Vc. Ch.

p

p

p

p

Allegro

Fl. *a2*

Ob.

Cl. *Sib*

Fg. *a2*

Cor. *Mib*

Sib

Trb. *Sib*

Trbn.

Tp.

ANNAI *(scuotendosi) (agli astanti) a piacere*

Ma poche omai ri - man - go - no

Allegro

I.

Vni

II.

Vle

Vc. *Ch.*

This page of a musical score, numbered 94, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.). The brass section consists of Horns in B-flat (Mib Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). Two vocal soloists, ANNA and GIOV., are featured with lyrics in Italian. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is marked with a forte (*f*) dynamic throughout. The vocal parts have lyrics: ANNA: "o-re di not-te, io cre - do Si-"; GIOV.: "L'alba e vic - na a sor-gere...". The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent rests.

Fl.

Ob.

Cl. Sib

Fg.

Mi²

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

-gno-ri, io vi con-ge-do. E va-na spe-me at-ten-de-re che o-

I.

Vni

II.

Vle

Vc.

Ch.

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

-mai piū giun-ga il Re.

I. Vni

II. Vni

Vle

Vc.

Cb.

The musical score is for page 96 and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Trombone in C (Tp.), and a vocal line for ANNA. The woodwind and string sections (Vni I & II, Vle, Vc., Cb.) are also present. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line for ANNA has the lyrics "-mai piū giun-ga il Re." written below it. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The flute and clarinet parts have some specific markings like *pp* and *mf*. The brass parts are mostly sustained notes with some rhythmic movement. The strings provide a steady accompaniment with various textures.

col canto

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Trb.
Sib

Trbn.

Tp.

(*Si appoggia a lei*)

ANNA

Andiam, Seymour

a piacere

Legger potes-si in.

GIOV.

Che v'a-gi-ta?

col canto

I.

Vni

II.

Vle

Vc.
Cb.

Moderato

150

Musical score for woodwinds and voice. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fag.), Trumpet in B-flat (Trb. Sib), and Voice (ANNA). The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Moderato' and the rehearsal mark is '150'. The woodwinds play a melodic line starting at measure 150, with dynamics ranging from piano (p) to fortissimo (ff). The voice part has the lyrics 'me!'.

Moderato

150

Musical score for strings. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Moderato' and the rehearsal mark is '150'. The strings play a rhythmic accompaniment of eighth notes, with dynamics ranging from piano (p) to fortissimo (ff).

This page of a musical score, numbered 99, contains the following parts and staves:

- Fl.** (Flute): Two staves. The top staff has a melodic line with a slur and a fermata. The bottom staff is mostly rests.
- Ob.** (Oboe): One staff with a melodic line.
- Cl. Si⁹** (Clarinet in B-flat): Two staves. The top staff has a melodic line with a slur and a fermata. The bottom staff has a similar melodic line.
- Fg.** (Bassoon): One staff with a melodic line.
- Wob** (Wagner Horn): One staff with a melodic line.
- Cor. Si⁹** (Cor Anglais): One staff with a melodic line.
- Trb. Si⁹** (Trumpet in B-flat): One staff with a melodic line.
- Trbn.** (Trombone): One staff with a melodic line.
- Ip.** (Trumpet): One staff with a melodic line.
- Vni I.** (Violin I): One staff with a melodic line.
- Vni II.** (Violin II): One staff with a melodic line.
- Vle** (Viola): One staff with a melodic line.
- Vc. Ch.** (Violoncello/Double Bass): One staff with a melodic line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features various musical notations including slurs, fermatas, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Fl.

Ob.

Cl. Sib

Fg. *a2*

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

Non v'ha squar- - do, cui sia

I. Vni

II. Vni

Vle

Vc. Ch.

p

p

p

p

a

p

Detailed description: This page of a musical score, numbered 100, contains ten staves of instrumental music and one vocal staff. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg. *a2*). The brass section includes Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The vocal line is for a character named ANNA. The score is in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal line features a melodic phrase with lyrics. Dynamic markings include *p* (piano) and *a* (accia). The page is divided into measures by vertical bar lines.

Cl. Si² I. *p*

Cor. Mi²

ANNA

da - to pe-ne-trar nel me - sto co - - re; mi con dan - na cru-do

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Si²

Cor. Mi²

ANNA

fa - - to, so-li-ta-ria, a so - spi - rar. Ah! se mai di re - gio

I. Vni

II. Vni

Vle

Vc. Cb.

170

Cor. *Mio*

oppure

ANNA

so - glio ti se - du - ce lo splen - do - - re, ti ram-

170

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. *Sib*

pp

Fg.

I. *pp*

Cor. *Mio*

pp

ANNA

-men-ta il mio cor - do-qlio, non la-sciarti, non lasciarti lu-sin-gar, non la

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sop
Fg.
Cor. Mip
ANNA
-sciar - - - - - ti lu - sin -
I. Vni
II. Vle
Vc. Ch.

// *rall.* ----- *a tempo*

ANNA
-gar, no, non la - sciar-ti lu - sin - gar, non la - sciarti lu - sin -
180

I. Vni
II. Vle
Vc. Ch.

//
ANNA
-gar, non la - - sciar - ti lu - - sin - -
I. Vni
II. Vle
Vc. Ch.

Alle. ro

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib Cor. *f*

Sib *f*

Trb. Sib *f*

Trbn. *f*

Tp. *f*

ANNA

GIOV. (Al-zar gioc - - chin lei non

SMETON (Al - zar gli oc, chin lei, non o - so)

Sopr.

Ten. (Qual-chei-stan - te di ri-po-so,

CORO

Bassi { Qualchei-stan - te di ri - -

Allegro

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Ch. *f*

Fl.

Ob.

Cl. *S₂*

Fg.

M₂

Cor. *S₂*

Trbn.

Trbn.

Ip.

GIOV.
o - -so, non ar - di - -sco fa - -vel -

SMELON
non ar-di - sco fa - vel-lar.)

CORO
pos - sa il son - no a lei re - car.)

{ po - -so pos-sa il son - no a lei re - -

I.

Vni

II

Vle

Vc.

Ch.

d

a 2

Fl.

Ob.

Cl.
Si \flat

Fg.

Mi \flat
Cor.

Si \flat

Trb.
Si \flat

Trbn.

Tp.

GIOV.

-lar.

CORO

Si possail son-no a lei re - car, a
car, possail son - no a lei, a lei re - car, a

I.
Vni

II.
Vni

Vle

Vc.

Ch.

a2

Fl.

Ob.

Cl.
Sopr.

Fg.

Mtr
Cor.

Sr.

Trb.
Sopr.

Trbn.

Tp.

CORO

lei re - - car, a lei re - -

lei re - - car, a lei re - -

I.

Vni

II

Vle

Vc.

Ch.

200

Fl. *f*

Ob. *f*

Cl. *f*
Si b

Fg. *f*

Mi b
Cor. *f*
Si b

Trb. *f*
Si b

Trbn. *f*

Tp. *f*

ANNA

Ah! Non v'ha

CORO

-car.)
-car.)

200

I.
Vni

II

Vle

Vc. *f*

Ch. *f*

I. Tempo (Moderato)

Cl. Sib

Cor. Mi 2

ANNA

suar - do cui sia da - to pe-ne-trar nel me - sto co - - re, mi con-

I. Tempo (Moderato)

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Cor. Mi 2

ANNA

- dan - na crudo fa - to, so-li - ta-ria, a so - spi - rar. Ah! se

210

I. Vni

II. Vni

Vle

Vc. Cb.

210

Cor. Mi^b *p*

oppure *ff*
-du - ce lo splen -

ANNA
mai di - re - gio so - glio ti se - du - ce - lo - splen -

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the first vocal entry and instrumental accompaniment. The Cor. Mi^b part begins with a piano (*p*) dynamic. The ANNA vocal line starts with the lyrics 'mai di - re - gio so - glio ti se - du - ce - lo - splen -'. An instrumental line above the ANNA part, marked 'oppure' and *ff*, contains the lyrics '-du - ce lo splen -'. The instrumental accompaniment includes staves for Violins I and II, Viola, and Cello/Double Bass.

Cl. Si^b *p*

Cor. Mi^b *pp*

ANNA
- do - re, ti rammen - ta il mio cor - do - glio, non la,

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system continues the vocal and instrumental parts. The Cl. Si^b part has a piano (*p*) dynamic. The Cor. Mi^b part has a pianissimo (*pp*) dynamic. The ANNA vocal line continues with the lyrics '- do - re, ti rammen - ta il mio cor - do - glio, non la,'. The instrumental accompaniment continues with Violins I and II, Viola, and Cello/Double Bass.

Cl. Si²

Fg.

Cor. Mi²

ANNA

-sciarti, non lasciarti lu-sin-gar, non la-sciar-

I. Vni

II. Vni

Vle

Vc. Ch.

rall: -----

ANNA

-ti lu-sin-gar, no non la-sciar-ti lu-sin-

220

I. Vni

II. Vni

Vle

Vc. Ch.

rall: -----

ANNA

-gar, non la-sciarti lu-sin-gar non la-sciarti lu-sin-

I. Vni

II. Vni

Vle

Vc. Ch.

a tempo

a tempo

Allegro

230

Fl. *f*
 Ob. *f*
 Cl. *f*
 Sib
 Fg. *f*
 Mip
 Cor. *f*
 Sib *f*
 Trp. *f*
 Sib
 Trbn. *f*
 Tp. *f*
 ANNA
 -gar. Non la - sciar - ti lu - sin -
 GIOV.
 non ar - di - sco fa - vel -
 METON
 Sopr.
 Ten. { Qual - che i - stan - te di ri - po -
 CORO
 Bassi
 (Ah! qualche i - stan - te di ri - po - so possa il son - no a lei re -

230

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

Fl.
 Ob.
 Cl.
 Sr. 2
 Fg.
 Mip
 Cor.
 Sib
 Trb.
 Sr. 2
 Trbn.
 Ip.
 ANNA
 GIOV.
 SMETON
 CORO
 I.
 Vni
 II.
 Vle
 Ver.
 Ch.

-gar, ah! no, no, non la - sciar - ti lu - si -
 -lar. no, fa - vel -
 so a lei re -
 -car, a lei re -

Musical score for page 113, featuring woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Flute in C), brass (Trumpet in D, Trombone in B-flat, Horn in F, Trombone in C), strings (Violin I, Violin II, Viola, Violoncello/Double Bass), and vocal soloists (ANNA, GIOV., SMETON) and a chorus (CORO). The score includes dynamic markings (p, f), articulation (accents), and phrasing slurs. The vocal parts have lyrics in Italian.

I.^a VOLTA

II.^a VOLTA

rall. un poco

240

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

brave

-ga; no non la - sciar-ti lu - sin - gar, non la -

GIOV.

KNOWN?
-lar.

-lar.

SMETON

CORO

car, qualche i - car,

-gone, MAY *KNOWN* re -

-car, qualche i - car,

rall. un poco

240

I. Vni

II. Vni

Vle

Vc. Cb.

I.^a VOLTA

II.^a VOLTA

a tempo

Fl. *f*

Ob. *f*

Cl. *f*

Si²

Fg. *f*

Mi *f*

Cor. *f*

Si²

Trb. *f*

Si²

Tron. *f*

Tp. *f*

ANNA
-sciar-ti lu - sin - gar, no, lu-sin - gar, no, lu-sin - gar no, — lu - -

GIOV.
no, non ar-di-sco fa-vel - lar, no, fa - -

METON

CORO
si, possa il sonno a lei re - car, a lei

si, possa il sonno a lei re - car, a lei

a tempo

I. *f*

Vni *f*

II. *f*

Vlc *f*

Vc. *f*

Ch. *f*

Fl. *lolo*

Ob.

Cl. *8*
Sib

Fg. *9*

Mib
Cor. *8*

Sib *8*

Trb. *8*
Sib

Trbn. *8*

Tp. *8*

ANNA *(partono)*

GIOV. *-sin - gar*
The Turone.

SMETON *-vel - lar) known?*
Be

CORO
re - car.)
-re - car.)
Be

I. *1*

Viii

II

Vle

Vc.

Ch.

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

- Fl.** (Flute): Four staves with notes and rests.
- Ob.** (Oboe): Four staves with notes and rests.
- Cl. Sib** (Clarinet in B-flat): Four staves with notes and rests.
- Fg.** (Fagotto): Four staves with notes and rests.
- Cor. Sib** (Cor Anglais in B-flat): Two staves with notes and rests.
- Trb. Sib** (Trumpet in B-flat): Four staves with notes and rests.
- Trbn.** (Trombone): Two staves with notes and rests.
- Tp.** (Tromba): Four staves with notes and rests.
- Vni I** (Violin I): Four staves with notes and rests.
- Vni II** (Violin II): Four staves with notes and rests.
- Vle** (Viola): Four staves with notes and rests.
- Vc.** (Violoncello): Four staves with notes and rests.
- Cb.** (Contrabbasso): Four staves with notes and rests.

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings such as *f* (forte) and *p* (piano). The woodwind and brass sections have specific articulation marks above their notes. The string section includes a *d* (divisi) marking at the bottom left.

This page of a musical score, numbered 118, contains ten staves of music. The instruments are listed on the left side of each staff: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in E-flat (Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Trombone in C (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is organized into four measures. The woodwind and string parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The brass parts (Horn, Trumpet, Trombone) play sustained chords. The Flute part has a melodic line with a slur and an accent. The Oboe part has a melodic line with a slur and an accent. The Clarinet part has a melodic line with a slur and an accent. The Bassoon part has a melodic line with a slur and an accent. The Horn part has a melodic line with a slur and an accent. The Trumpet part has a melodic line with a slur and an accent. The Trombone part has a melodic line with a slur and an accent. The Violin I part has a melodic line with a slur and an accent. The Violin II part has a melodic line with a slur and an accent. The Viola part has a melodic line with a slur and an accent. The Violoncello part has a melodic line with a slur and an accent. The Contrabass part has a melodic line with a slur and an accent. The score is written in a standard musical notation style with a vertical bar line separating the first and second measures.

N. 4 Scena e Duetto

Giovanna ed Enrico

A poco a poco, la scena si sgombra e, dei lumi, non rimane che una sola lampada che rischiarava la galleria.

Andantino

III. IV.

Cor. I^o

Andantino

Vni I.

Vni II.

Vle

Vc.

Ch.

Cor. I^o

Vni I.

Vni II.

Vle

Vc.

Ch.

10

10

Vni I.

Vni II.

Vle

Vc.

Ch.

d

1. Vni II Vle Vc. Ch.



20

Fl. Ob. Cl. Do Fg. Mi b Cor. Do Trb. Do Trbn.

1. Vni II Vle Vc. Ch.

Musical score for the first system, measures 1-4. The instruments are:

- Fg. (Flute): Measures 1-2 have a melodic line with a slur, measures 3-4 have rests.
- Cor. Do (Cor Anglais): Measures 1-2 have a rhythmic pattern of eighth notes, measures 3-4 have rests.
- Vni I (Violin I): Measures 1-2 have a melodic line with a slur, measures 3-4 have a sixteenth-note pattern.
- Vni II (Violin II): Measures 1-2 have a dotted quarter note, measures 3-4 have rests.
- Vle (Viola): Measures 1-2 have a dotted quarter note, measures 3-4 have rests.
- Vc Cb. (Violoncello/Contrabasso): Measures 1-2 have a melodic line with a slur, measures 3-4 have rests.

There is a double bar line at the end of measure 4.

Musical score for the second system, measures 5-8. A box containing the number "30" is positioned above measure 5. The instruments are:

- Ob. (Oboe): Measures 5-7 are silent, measure 8 has a melodic line starting with a slur and a *p* dynamic marking.
- Cl. Do (Clarinete in Do): Measures 5-7 are silent, measure 8 has a long note with a slur.
- Fg. (Flute): Measures 5-8 have a melodic line with a slur and a *p* dynamic marking.
- Cor. Do (Cor Anglais): Measures 5-8 have a melodic line with a slur and a *p* dynamic marking.

Musical score for the third system, measures 9-12. A box containing the number "30" is positioned above measure 9. The instruments are:

- Vni I (Violin I): Measures 9-12 have a melodic line with a slur and a *p* dynamic marking.
- Vni II (Violin II): Measures 9-12 have a sixteenth-note pattern with a *p* dynamic marking.
- Vle (Viola): Measures 9-12 have a melodic line with a slur and a *p* dynamic marking.
- Vc Cb. (Violoncello/Contrabasso): Measures 9-12 have a melodic line with a slur.

Fl. I. *tr*

Ob. I. *tr*

Cl. Do

Fg. *p*

Cor. Do

Trbn. *a3 p*

Vni I. *tr*

Vni II.

Vle

Vc. Cb.

Fl. I. *f*

Ob. I. *tr*

Cl. Do *tr*

Fg. *f pp*

Cor. Do

Trbn. *a3*

Vni I. *f*

Vni II.

Vle

Vc. Cb.

40

Vni I. *sf pp*

Vni II.

Vle

Vc. Cb. *d p*

40

Cor. Do

Vni I.

Vni II.

Vle

Vc.

Ch.

SCENA IV.

Recitativo

Cor. Do

(sola ed agitata)

UIOV.

Oh! qual parlar fu il su - o! Come il cor mi col-
 Each word she spoke ac-cused me! in her grief is my

Recitativo

Vni I.

Vni II.

Vle

Vc.

Ch.

pp

pp

pp

GIOV. *-pi! Tradita forse, scoperta io mi sa-re-i? Sul mio sem-biante avria letto il mi-*

50

I. Vni

II. Vni

Vle

Vc. Cb.

Andantino

GIOV. *-stat - to?*

Andantino

I. Vni

II. Vni

Vle

Vc. Cb.

Recitativo

GIOV. *Ah no; mi strinse te-neramen-te al pet-to riposa i-gnara che il serpente ha*

60

I. Vni

II. Vni

Vle

Vc. Cb.

Allegro

Recitativo

Fl. *c*

Ob. *c*

Cl. *c*
Do

Fg. *c*

Mib
Cor. *c*

Do *c*

Trb. *c*
Do

Trbn. *c*

GIOV. *c*
stretto. Po-tessialmen ri -

Allegro

Recitativo

I. *c*

Vni II *c*

Vle *c*
p

Vc. *c*
p

Ch. *c*

GIOV. *c*
-trarre da questo a-bis-so il piede e far che il tempo corso non fosse!
En-ter than times un-wav-er-ing pro-gress is my am-bi-Tion's pi-ti-less pur-pose!

Vni II *c*

Vle *c*
p

Vc. *c*
p

GIOV. *f*
 A-hi! la mia sorte è fis-sa, fis - sa nel Cie - lo

70

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

GIOV. *(è battuto ad una porta segreta)* *(va ad aprire)*
 co-meil di tre-men - do... Ec-co, Ecco il Re

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

Fl. I. *cresc.*
 Ob. *p*
 Cl. Do *mp*
 Fg. *p*

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

SCENA V. (Entra Enrico)

80

Ott. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

Vni *f* *p*

Vle *f* *p*

Ve *f* *p*

Ch *f* *p*

Trbn. *f*

GIOV. *(confusa)*
 Sì... tre - mo.

ENRICO
 Tremate vo-i? Che fa co-

p calando

p calando

p calando

Allegro

GIOV. *f* *>*
 Ripo - sa. Ri - po - so io for - se? Ul - ti - mo si - a
 ENRICO
 - le - i? Non - o

Allegro

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

GIOV. *p*
 questo colloquio nostro, ul - timo, o Sire, ve - ne scongiuro
 will I con - sent to see you se - cret - ly, sire. God heard me SWear it.
 ENRICO
 E tal sa -

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

ENRICO

-rā, sī, tal sa - rā. Ve - der - ci al - la faccia del So - le o - mai dob -

I. Vni

II. Vni

Vle

Vc. Cb.



100

Ott.

Fl.

Ob.

Cl. D_o

Fg.

Mi b

Cor. D_o

Trb. D_o

Trbn.

ENRICO

-biamo: La terra e il Cie - lo han da sa - per ch'io

100

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Mi b

Cor.
Do

cambia in Re

cambia in Re

Trb.
Do

Trbn.

cambia in La

GIOV.

ENRICO

Giamma-i... giam-ma-i... Sot - ter - ra vorrei ce -
v'a - - mo.

I.

Vni

II.

Vle

Vc.

Cb.

fp

fp

fp

fp

fp

GIOV. *-lar là mia ver - go - gna.*

ENRICO *E' glo - ria l'amor d'En - ri - co... Ed e - ra tal per*

I. Vni *mf*

II. Vni *mf*

Vle *mf*

Vc. *mf*

Ch. *mf*

GIOV. *Dopol'Imene ei l'era dopol'Imene*

ENRICO *Anna agli occhi pur dell'Inghilterra in - te - ra.*

110

I. Vni

II. Vni

Vle

Vc.

Ch.

GIOV. *so-lo.* E il Re così pur

ENRICO E in questa guisa m'a-ma Seymour?

I. Vni

II. Vle

Vc.

Cb.



GIOV. *m'ama?* A-mo-re e
love me.

ENRICO In-gra-ta, e che bra-ma-te?

I. Vni

II. Vle

Vc.

Cb.

Allegro

120

col canto

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do

Fg. *f*

Re

Cor. *f*

Re

Trb. *f*

Lu

Trbn. *f*

Tp. *f*

GIOV.

ENRICO *fa - glo - ma. - ry! a piacere Fa - ma!*

Allegro

120

col canto

I. *f*

Vni

II. *f*

Vle

Vc. *f*

Ch. *f*

a tempo

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.
Re

Trb.
La

Trbn.

Tp.

a tempo *f*

ENRICO

Sì, l'a-vrete o ta - - le che nel mon - do e - qual non

a tempo

I.

Vni

II.

Vle

Vc.

Ch.

130

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
La

Trbn.

Tp.

ENRICO

fi - a: l'a - vre - te, l'a - vre -

130

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Dn

ENRICO
-te.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

alla punta

p

alla punta

p

Div. alla punta

p

alla punta

p

pizz.

p



Cl. Dn

Cor. Re

I.
Vni

II.
Vni

Vle

Vc.

Cb.

p

I. II.

p

pizz.

arco

arco

140

Ott.

Fl.

Ob.

Cl.
Dn.

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn.

Tp.

ENRICO

f *sf* *p* *I.* *p*

sf *p*

sf *f*

f

sf *p*

f

Tut - ta in vo - i la

140

I.

Vni

II.

Vle

Vc.

Ch.

f *p*

f *p* *unite* *Div.*

f *p*

pizz. *arco* *pizz.*

f *pizz.* *arco*

f *p*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
La

Trbn.

Tp.

ENRICO

lu - ce mi - - a, tut - ta in voi, tut - tain

I.
Vni

II.
Vni

Vle

Vc.

Cb.

arco *pizz.* *arco*

pizz. *arco*

f *p* *f* *p* *voite* *f* *p* *f* *f*

Cl. Do

Fg.

Cor. Re

ENRICO

voi si spande - rà Non a - vrà Sey -

Vni I.

Vni II.

Vle

Vc.

Cb.

pizz.

p

arco

pizz.

arco

pizz.

p

D/V.

150

Cl. Do

Cor. Re

ENRICO

-mour ri - va - le co - me il

150

Vni I.

Vni II.

Vle

Vc.

Cb.

arco

pizz.

arco

pizz.

arco

pizz.

arco

d

Cl. D_o

Cor. Re

ENRICO

Sol — ri — val — non ha, non a —

I. Vni

II. Vni

Vle

Vc. pizz. arco

Cb. pizz. arco

Fg.

ENRICO

-vrā Sey - mour ri - va - le, co - me il Sol — ri - val — non

I. Vni

II. Vni

Vle

Vc. Cb.

160

Ott.

Fl.

Ob.

Cl.
D_o

Fg.

Re
Cor.
Re

Trb.
La

Trbn.

Tp.

ENRICO

ba. ŝut - tain voi la lu - ce mi - a so - lo in

160

I.

Vm

II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.

Re

Trb.
La

Trbn.

Trp.

ENRICO

voi so - lo in voi si — span - - de - -

I.

Vni

II.

Vle

Vc.
Cb.

Detailed description of the musical score: This page of a musical score, numbered 142, contains a full orchestral arrangement and a vocal soloist. The top section of the score is for the woodwinds and brass, including parts for Oboe (Ob.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), Trumpets (Re), Cornets (Cor.), and Trombones (Trb. La, Trbn.). The bottom section features the string ensemble (I. Vni, II. Vni, Vle, Vc. Cb.) and the vocal soloist ENRICO. ENRICO's part is written in a bass clef with a key signature of two sharps (F# and C#). His lyrics are: 'voi so - lo in voi si — span - - de - -'. The score is written in a common time signature and uses a variety of dynamics, including forte (f) and piano (p). The woodwinds and strings play rhythmic patterns, often marked with 'f'. The vocal line has some rests and dynamic markings like '>' and '>f'.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
R.
R.

Trb.
La

Trbn.

Tp.

ENRICO

-rà. Co - me il sol rival non ha.

I.

Vm
II.

Vle

Vc.
Cb.

d

Detailed description: This page of a musical score, numbered 143, features a vocal line for a character named ENRICO and a full orchestral accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "-rà. Co - me il sol rival non ha." The orchestration includes woodwinds (Oboe, Flute, Clarinet in D, Bassoon), brass (Trumpets in C, Trombones, Trumpet), and strings (Violins I and II, Viola, Violoncello, and Contrabass). The woodwinds and strings play a rhythmic, eighth-note pattern, while the brass instruments provide harmonic support. The score is divided into three measures, with a dynamic marking of *d* (piano) at the beginning of the first measure.

Ott.

Fl.

Ob.

Cl.
D_o

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn.

Tp.

ENRICO

a piacere

co - me il Sol, co - me il Sol - ri - val - non

I.

Vni

II.

Vle

Vc.
Cb.

p

p

p

p

Cl. Do *p*

Cor. Re I. II.

GIOV. *p* La mia fama è a' piè del-

ENRICO ha.

I. *p*

Vni II. *p*

Vle *Div. p* *Unite*

Vc. Ch. *p*



Cl. Do

Cor. Re I. II.

GIOV. l'a ra; on-ta altrove è a me ser-

I. *Div. Unite*

Vni II.

Vle *Div. Unite*

Vc. Ch.

180

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. *f*

Trb. La *f*

Trbn. *f*

GIOV.
-ba - ta, on-ta altrove   ame-ser-ba - ta: la mia fa - ma   a pi  del-

180

Vni I *f* *p* *f*

Vni II *f* *p* *f*

Vle *f* *p* *f*

Vc. Cb. *f* *p* *f*

Ott.
Fl.
Ob.
Cl.
Do
Fg.
R.
Cor.
R.
Trb.
La
Trbn.
GIOV
I.
Vai
II.
Vle
Vc.
Cb.

-l'a - - ra e - - quel - l'a - ra è a

p
p
Div.
p
pizz.
p
p

Detailed description: This is a page of a musical score, page 147. It features a vocal soloist (GIOV) and a full orchestra. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trb.), Trombone (Trbn.), and Horns (R.). The string section includes Violin I (Vai I), Violin II (Vai II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist (GIOV) has the lyrics: "-l'a - - ra e - - quel - l'a - ra è a". The score includes various musical notations such as rests, notes, and dynamic markings like *p* (piano) and *pizz.* (pizzicato). The key signature has two sharps (F# and C#), and the time signature is 4/4.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn.

Tp.

GIOV.

me — vie — — ta — — ta; lo sa il Cielo, lo — sa il

I.

Vni

II

Vle

Vc.

Ch.

pizz.

arco

arco

f p

f p

f p

Unito

f p

f

Cl. Do

Fg.

Cor. Re

GIOV.

Cie - lo, il Re lo sa. Ah! s'è

Vni I.

Vni II.

Vle

Vc.

Ch.

p

I.

I. II.

dolce

pizz.

arco

p

pizz.

arco

p

Cl. Do

Cor. Re

GIOV.

ver che al Re son ca -

Vni I.

Vni II.

Vle

Vc.

Ch.

p

I. II.

pizz.

arco

pizz.

arco

pizz.

pizz.

arco

pizz.

Cl. *Do*

Cor. *Re* I. II.

GIOV.
-ra, l'o - nor mi - o l'o - nor mi - o più ca-ro a -

I. Vni

II. Vni

Vle

Vc. *arco* *pizz.* *arco*

Cb. *arco* *pizz.* *arco*



200

Cl. *Do*

Fg. I. *p*

Cor. *Re* I. II.

GIOV.
-vrà. E' quel - l'a-ra a - me - vie - ta-ta, lo sa il Cie-lo, il - Re - lo -

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Re *f*
Cor.

Re *f*

Trb. *f*
La

Trbn. *f*

Tp. *f*

GIOV.
sa lo sa il Cie - lo, il Re lo sa,

I. *f*
Vni

II *f*

Vle *f*

Vc. *f*
Cb. *f*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
La

Trbn.

Tp.

GIOV.

Si, lo sa il Ciel, il Re lo

I.
Vni

II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Tib.
La

Trbu.

Tp.

GIOV.

sa. L'o - nor mio piüca - roa - vrâ

I.

Vni

II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn.

Trp.

GIOV.

si, l'o - nor mi - o piü ca-ro, piü ca - ro a'

I.
Vni

II.

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.
Re

Trb.
Lu

Trbn.

Tp.

GIOV.
vr̄a.
(risentito) *p*

ENRICO

Oh Cie-lo! Si-re!

Si, v'in - ten-do! V'in -

I.
Vni

II

Vle

Vc.

Cb.

p

pizz.

arco

d

Detailed description of the musical score: This page contains a full orchestral score with vocal parts. The woodwind section includes Oboe, Flute, Clarinet in D, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, and Tuba. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The vocal parts are for GIOVANNI and ENRICO. The score is in G major and 4/4 time. The vocal parts have lyrics in Italian. The orchestration includes various dynamics and articulations such as *p*, *pizz.*, and *arco*.

220

Cl. D_o

Fg. I.

Cor. Re I. II.

GIOV.

ENRICO

tan - to, tan - to è in voi lo
Sovereign, are you

-ten - do!

220

I. Vni

II. Vni

Vle

Vc. pizz. arco pizz. arco

Cb. pizz. arco pizz. arco

Cl. D_o

Fg. I.

Cor. Re

GIOV.

ENRICO

sde - gno? Si - re!
~~Scorn - ful?~~

Ei sde - gno e duo - lo!

I. Vni

II. Vni

Vle

Vc. pizz. arco pizz. arco

Cb. pizz. arco

230

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn.

Tp.

GIOV.

ENRICO

I - o! I - o! Si - re!

Amate il Re sol-tanto: vi preme il trono so-lo, il solo so-lo tro-no. V'in-
I

230

I.

Vni

II.

Vle

Vc.
Cb.

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Re. *f*

Cor. *f*
Re

Trb. *f*
La

Trbn. *f*

Tp. *f*

GIOV. *f*

ENRICO *f*

cambia in Do

cambia in Do

No, Si-re.

-ten - do, v'in-ten - do V'in - ten -

I. *f p*

Vni *f p*

II. *f p*

Vle *f p*

Vc. *f p*
Cb.

ENRICO

-do! An-na

Vni I. *fp*

Vni II. *fp*

Vle *fp* *div. fp*

Vc. *fp* *fp* *fp*

Cb. *p*

240 *Larghetto*

Cl. *p*

Fg. *p*

ENRICO

pure, amar moffria, va-gheggian-do il soglio ingle-se... el-la

240 *Larghetto*

pizz. *arco*

Vni I. *p*

Vni II. *pizz.* *arco*

Vle *pizz.* *Div. arco* *Uniti* *p*

Vc. *pizz.* *arco* *p*

Cb. *p*

Cl. D_b
Fg.
ENRICO
pure il ser^{to} am-bi-a dell'al-te-ra dell'al-tera A-ra-go-nese L'ebbe al-

I. Vni
II. Vni
Vle
Vc. Cb.
pizz. *arco* *pizz.* *arco* *pizz.* *Div. arco* *unili pizz.* *arco*

Cl. D_b
Fg.
Cor. D_b
Tbn.
ENRICO

250

fp *I.* *p* *sfp* *p* *I.II.* *p* *p*

ENRICO
-fin; ma l'eb-be ap-pe - - na, che sul crin leva - cil-lo'. Per suo

I. Vni
II. Vni
Vle
Vc.
Cb.

250

fp *fp* *fp* *fp* *fp* *p* *f* *Uniti* *f* *f* *f* *p* *f* *f*

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

ENRICO

dan-no, per suo danno, persua pena, d'al - tra don - na, d'al - tra don - nail cor ten-

I.
Vni
II
Vle
Vc.
Cb.

uniti p

Cl.
Do
Do
Cor.
Do

I.

GIOV.
ENRICO

Ah! noni-o, nonio v'of-fri-a questo cor a tor-toof-fe-so... Il mio Re me lo ra-
by My ring my heart is

I.
Vni
II
Vle
Vc.
Cb.

260

Cl. Do

Cor Do

GIOV.

- pi-a; dal mio Re mi venga reso; più infelice, più infelice di Bo- lena, più da piangere sa-

cresc.

260

I. Vni

II. Vni

Vle

Vc. Cb.

I.

Cl. Do

Fg.

Cor. Do

GIOV.

- ro. Di un ripudio avrò la pe-na, nè un mari-to offe-so a-vrò Ah! non

ENRICO

Ella pure amor m'offri - -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob. I.

Cl. *Do*

Fg.

Do

Cor. *Do*

GIOV.

ENRICO

Vni I.

Vni II.

Vla.

Vc. Ch.

i-o non io v'of-fri-a questo co-re a torto of-

-a, vagheggiando il soglio inglese - se l'ebbe alfin, ma l'ebbe appe-na

calando

Fl.

Cl. in D

Fg.

Cor. in D

Trbn.

Tp.

GIOV.

ENRICO

I. Vm.

II. Vm.

Vle.

Vc. e Cb.

calando

p

f p

f p

f calando

f p

ff

calando

f

f

calando

p

calando

ff

ff

ff

f p calando

fe so... più d'apian - qe-re sa - rò. Di un ri - pu - dio avro la pe - na, ne un maritò offeso a -
che sul crin le vacillò. le vacil - lo l'ebbe al fin, ma l'ebbe appena che sul crin le va - cil -

270

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Tp.

GIOV.
-vrò *rall.* d'un ri-pu-dia--vrò la

ENRICO
-lò, l'eb-beal-fin, ma l'eb-beap-pe, na che sul crin le va-cil-lò, le va-cil-

col canto

270

I.
Vni

II

Vle.

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Trp.

GIOV. *(si allontana piangendo)*
pena, ne un mari-~~to~~ orie- so a- vro, no, no, no, no, no, no, no of- fe- so a - vro.

ENRICO
- lo'. le va- cil - - lo'.

I.
Vni

II.

Vle

Vc.
Cb.

Allegro

col canto

280

a tempo

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do. *f*

Fg. *f*

Do. *f*

Co. *f*

Do. *f*

Tb. *f*

Do. *f*

I. II. *f*

Iron. *f*

III. *f*

Tp. *f*

GIOV. *a piacere*

ENRICO *a piacere* Il deggio. *a piacere* Io non No I

Tu mi la-sci? Ar-re - - - sta.

cambiano in LA

Allegro

col canto

280

a tempo

I. *f*

Vii *f*

II. *f*

Vie *f*

Vc. *f*

Ch. *f*

Fig.

Do
Cor.
Do

GIOV.

ENRICO

posso
CAN-NOI

A-scol-ta: il vo - - - glio. Già l'al-tar per te si ap-

I.
Vni
II

Vle

Vc.
Cb.

290

Ob.

Fig.

Do
Cor.
Do

Fib.
Lu

Tp.

GIOV.

ENRICO

cambiano in RE

cambiano in RE

Cie - lo!... ed

-pre - - sta: a-vrai sposo e scet-tro e so - glio.

290

I.
Vni
II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
D_b

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn.

Tp.

GIOV.
An - na? Ah! Si - re...

ENRICO
Io l'o - - dio... Giun - to è il giorno di pu -

I.
Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
D_u

Fg.

Re
Cor.

Re

Trb.
La

Trbn.

Trp.

GIOV.

Ah! qual col-pa?

ENRICO

-ni - re. Sa più ne -

V. 2

I.

Vni

II.

Vle

Vc.

Ch.

e

300

Ott.

Fl.

Ob.

Cl.
D_o

Fg.

Re
Cor.

Re

Trb.
Lu

Trbn

Tp.

GIOV.

ENRICO

-ra! Diem - mi un co - re che

300

I.
Vni

II

Vle

Vc.

Ch.

e

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re.
Cor.

Re.

Trb.
Lu

Trbn.

Tp.

GIOV.

ENRICO

su - o non — e - ra...m'in-gan- no' pria d'esser moglie: mo'

I.
Vni

II.

Vle

Vc.
arco. pizz. arco

Ch.
pizz. arco

e

p crescendo gradatamente

The musical score on page 173 includes the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in D), Bassoon (Fg.), and Cor Anglais (Cor. in A). The Flute and Clarinet parts feature *p* dynamics and *crescendo gradatamente* markings. The Oboe and Bassoon parts have long sustained notes.
- Brass:** Trumpets (Trb. I, II, III), Trombones (Trb. I, II, III), and Trombones (Trb. I, II, III). The Trombones have *p* dynamics and *crescendo gradatamente* markings. The Trumpets have *p* dynamics and *crescendo gradatamente* markings.
- Strings:** Violins (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The strings have *p* dynamics and *crescendo gradatamente* markings.
- Vocal Parts:** GIOV (Young Man) and ENRICO (Enrico). The lyrics include: "Ei suoi no - di?", "- co - ra m'in - gan - no.", and "Il Re . li".
- Other:** The score includes dynamic markings such as *p*, *a 2*, *p cresc. a poco a poco*, and *crescendo gradatamente*. There are also performance instructions like *p* and *crescendo gradatamente* written below the staves.

Ott.

Fl.

Ob.

Cl.
D_b

Fg.

Re
Cor.

Re

Trb.
La

Trbn.
I.
II. III.

Tp.

GIOV.

ENRICO

Con qual mezzo?
seio - glie. Io sol lo

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re
Cor.

Re

Trb. Lu

Trb. a3

Trp.

GIOV

Ma quale? Ah! qual

ENRICO

so, Io sol lo so.

I.
Vni

II

Vle

Vc.

Cb.

Handwritten annotations: a2, a3, I., II., III., f, a2, a3.

Moderato

320

Cor. I. II. *p*

GIOV.

sia — cercar non o - - so... nol con-sen-te il cor op-pres-so... ma spe-

Moderato

320

I. *p*

II. *p*

Vle *p*

Vc. *p*

Ch. *p*



Cor. I. II.

GIOV.

- rar — mi fia con-ces - so che non fi - a di crudel-tà. Non mi

ENRICO *T'ac-que-ta.*

I. *p*

II. *p*

Vle *p*

Vc. *p*

Ch. *p*

e



Cl. Do

Fg.

Cor. Re I. II.

GIOV.

ENRICO

co - stiunre - gio spo - so più ri - mor - si, per pie - tà!

Ah! Ras-si-

330

I. Vni

II. Vni

Vle

Vc. Cb.

uniti

Cl. Do

Fg.

Cor. Re I. II.

GIOV.

ENRICO

Ah! spe - rar mi fia con - ces - so

- cu - ra il cor tur - ba - to: nel tuo Re la men - te ac - que - ta; ch'ei ti

I. Vni

II. Vni

Vle

Vc. Cb.

e

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Re

GIOV.

ENRICO

che non sia di cru - del - ta. Non mi
veg - qa o-mai più lie-ta del - - l'a - mor che sua ti fa. Ras-si-cu - -

I. Vni

II. Vni

Vle

Vc.
Cb.

340

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Re

GIOV.

ENRICO

co - sti un re-gio sposo piu ri - mor - si, per pie-tà! ah! —
fra il cor turba - - to, nel tuo Re lamente acque - - ta... ch'ei ti

I. Vni

II. Vni

Vle

Vc.
Cb.

340

Ott.

Fl.

Cl.
Do

Fg.

Cor.
Re

I. II.

GIOV.

ENRICO

piu ri - - mor - si, piu ri - mor - si, per pie - ta. non mi
veg - ga mai piu lie - ta del - l'a - mor che sua ti fa, ch'ei ti

I.
Vni

II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Re

I. II.

GIOV.

ENRICO

co - sti piu ri - morsi, ah! piu ri - mor - si, per pie -
veg - ga o - mai piu lie - ta del - - l'a - mor che sua ti

I.
Vni

II

Vle

Vc.
Cb.

e

350

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
La

Trbn.

Tp.

GIOV.

ENRICO

fa. A-vrai fa-ma. No. A-vrai

350

I.
Vni

II.

Ce

Ch.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.
Re

Trb.
La

Trbu.

Ip.

GIOV.

ENRICO

so - gliò. Ah! ras-si-

Vni
I.

Vni
II.

Vle

Vc.

Cb.

Cl. Do

Fg.

Cor. Re I. II.

GIOV.

ENRICO

Ah! spe - rar mi fia con - ces - - so
 -cu ra il cor tur - ba - to, nel tuo Re la men - teac - que - - ta; che i ti

Vni I.

Vni II.

Vle

Vc. Ch. *uniti*

Ott.

Ob.

Cl. Do

Fg.

Cor. Re LII.

Trh. La

GIOV.

ENRICO

che non sia di cru - del - tà. Non mi
 veg - ga o - mai più lie - ta del l'a - mor che sua, ti fa. Rassicu -

Vni I.

Vni II.

Vle

Vc. Ch.

Ott.

Ob.

Cl. Do

Fg.

Cor. Re

GIOV.

ENRICO

I. Vni

II Vni

Vle

Vc. Cb.

cresc.

p

cresc.

p

cresc.

p subito

cresc.

cresc.

co - sti un re - gio sposo più ri - mor - si, per pie - ta! ah!

- ra il cor barba - to, nel tuo Re lamenteacque - ta, ch'ei ti

cresc.

p subito

cresc.

cresc.

cresc.

cresc.

p subito

370

Ott.

Fl.

Cl. Do

Fg.

Cor. Re

GIOV.

ENRICO

I. Vni

II Vni

Vle

Vc. Cb.

p

W

più ri - mor - si, più ri - mor - si, per pie - ta! non mi

veg - gao - mai più lie - ta del - l'a - mor che sua ti fa, ch'ei ti

370

I. Vni

II Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl.
B \flat

Fg.

Hr.

Cor.

Hr.

Trb.
Lu.

Trbn.

Tp.

GIOV.

co - sti piu ri - morsi, ah! — più ri - mor - si, per pie - tà! più ri -

ENRICO

veg - gao - mai più lie - ta del - l'a - mor che sua ti, fa, ^{may!} del - l'a -

I.

Vni

II

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Re

Trb.
La

Trbn.

Tp.

GIOV.

- morsi, per pie-tà! più ri-mor-si, per pie-tà! ah! più ri-mor-si, per pie-

ENRICO

- mor chesua ti fa, del-l'a-mor chesua ti fa, che sua ti fa, che sua ti

I.
Vni

II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Eg.

Re
Cor.

Trb.
La

Trbn.

Tp.

GIOV.

ENRICO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

-tà! ah! per pie - - tà!

fa che sua ti fa

(Enrico parte dalla porta segreta,
Giovanna entra negli appartamenti)

This page of a musical score, numbered 187, contains the following instruments and parts:

- Ott.** (Oboe): Melodic line with a trill in the first measure.
- Fl.** (Flute): Melodic line with a trill in the first measure.
- Ob.** (Oboe): Melodic line with a trill in the first measure.
- Cl. D^b** (Clarinet in B-flat): Melodic line with a trill in the first measure.
- Fg.** (Fagotto): Melodic line with a trill in the first measure.
- Cor. Re** (Trumpet in C): Melodic line with a trill in the first measure.
- Cor. Fa** (Trumpet in F): Melodic line with a trill in the first measure.
- Trb. Lu** (Trombone): Melodic line with a trill in the first measure.
- Trbu.** (Tuba): Melodic line with a trill in the first measure.
- Trp.** (Trombone): Melodic line with a trill in the first measure.
- Vni I** (Violin I): Melodic line with a trill in the first measure.
- Vni II** (Violin II): Melodic line with a trill in the first measure.
- Vle** (Viola): Melodic line with a trill in the first measure.
- Vc.** (Violoncello): Melodic line with a trill in the first measure.
- Ch.** (Cello): Melodic line with a trill in the first measure.

The score is written in a key signature of two sharps (D major or F# minor) and a common time signature (C). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a trill in the first measure of each part. The page is divided into two systems, with the first system containing the woodwinds, brass, and strings, and the second system containing the strings.

N. 5 Scena e Cavatina

Percy

Andantino

The first system of the score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time (C) and begins with a piano (*p*) dynamic. The notation includes various note values, rests, and articulation marks such as accents and slurs.

The second system features two staves: Clarinet (Cl.) in the upper staff and Bassoon (Fg.) in the lower staff. A box containing the number '10' is positioned above the Clarinet staff. The music continues with a piano (*p*) dynamic.

The third system features three staves: Violin I (Vni I.), Violin II (Vni II.), and Cello/Double Bass (Cb.). A box containing the number '10' is positioned above the Violin I staff. The music is marked *Pizz.* (pizzicato) and begins with a piano (*p*) dynamic. A small 'R' is visible at the bottom left of the system.

Fl. *r.*

Cl. Sib *r.*

Fg.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *r.*

Cl. Sib *r.*

Fg.

rall: - - - - -

Cor. Fu *r.*

rall: - - - - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Arco

p

Arco

p

Arco

p

Arco

p

20 *a tempo deciso*

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. Fa *f*

Cor. Mi *f*

Trb. Sib *f*

Trbn. *f*

Tp. *f*

ROCH. *pp*

Chi veg-go?... In In-ghil-ter-ra?, tu, mio Per-

20 *a tempo deciso*

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Allegro

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Mib

Trb. Sib ²²

Trbn.

Tp.

PERCY

ROCH.

(Si abbracciano)

-cy?

Mi viri-chia-ma, a-

Allegro

I. Vni

II. Vni

Vle

Vc.

Cb.

Div.

cresc.

cresc.

cresc.

cresc.

cresc.

PERCY *mi-co, d'En-ri-co un cen-no... El al suo pas-sag-gio of-frir-mi, quan-do al-la cac-cia ei mo-va, è mio con-*
Hen-ry at last has called me. I've come to make a favour *when he was out hunting he was, and my con-*

Vc.

Cb.

Moderato

PERCY *-si-glio. Do-po si lun-go e-si - - glio re-spi-rar-l'au-ra-anti-ca e il ciel na-*

Moderato

Vni I. *Pizz.*

Vni II. *Div.*

Vle *p*

Vc *Pizz.* *Arco*

Cb. *Pizz.* *Arco*

PERCY *-ti-o, ad o-gni co-re è dol-ce, a-ma-ro al mi-o.*

ROCH. *Ca-ro Per-cy! mu-ta-to il*

Vni I. *Arco*

Vni II.

Vle

Vc

Cb.

PERCY *Non è duo-loil mi-o, che in fron-te ap-*

ROCH. *duol non t'ha co-si, chea rav-vi-sar-ti pron-to io non fos-si.*

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Calmo

PERCY *-pa-ja: ra-du-na-toè tut-to nel cor pro-fon-do. Io non ar-di-sco-a-*

Calmo

I. Vni *p*

II. *p*

Vle *p*

Vc. *p* *Div.*

Cb. *p*

50

PERCY *-mi-co, del-la tua su-o-ra av-ven-tu-rar-in-chie-sta...*

ROCH. *El - la è Re-gi-na... O-gni sua gio-jàè*

50

I. Vni

II. Vni

Vle

Vc.

Cb.



movendo legg. col canto

Cl. Sib

Fg.

Cor. Fa

PERCY *E il ver par-lò la fa-ma?... El - la è in - fe-*

ROCH. *que-sta.*

movendo legg. col canto

I. Vni *Pizz.*

II. Vni *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Cb. *Pizz.*

R *p*

60

Presto

Cl. Sib

Fg.

Cor. Fa

PERCY
- li-ce?... il Remu-ta-to?... Ben di-ci...bendi-ci...Ei

ROCH.
E du-ra a-morconten-to ma-i?

60

Presto

I. Vni

II. Vni

Vle

Vc.

Ch.

Arco

f

Andante

PERCY
vi - ve pri - vo dispe-me co-me vi-veil mi - E che te-mer deg-

ROCH.
som-messo par - la

Andante

I. Vni

II. Vni

Vle

Vc.

Ch.

70 Allegro giusto ♩ = 112-116

Cl. Sib

Fg.

Cor. Fa

Cor. Mib

Trb. Sib

Trbn.

Tp.

PERCY

-gi - o?

70 Allegro giusto ♩ = 112-116

I. Vni

II. Vni

Vle

Vc

Cb.

f

p

cresc.

mf

Ott. *f* *VUOTA*

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. *f* *22*

Trb. Sib *f* *22*

Trbn. *f*

Tp. *f*

PERCY

Da quel

I. *f* *VUOTA*

II. *f*

Vle *f*

Vc. *f*

Ch. *f*

R

Detailed description: This is a page of a musical score for orchestra and strings, page 197. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais (Cor.). The brass section includes Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The percussion section is labeled PERCY. The score features dynamic markings such as *f* (forte) and *V* (accents). Performance instructions include *VUOTA* (vacant) and *Da quel* (from that). The string parts are marked with *R* (ritardando) at the beginning and end of the section. The woodwind and brass parts have various articulations and slurs.

Cl. Sib

Fg.

PERCY

di che, lei ner - du - ta, di - spe - ra - to in ban - do an -

I. Vni

II. Vni

Vle

Vc.

Cb.

80

Cl. Sib

Fg.

PERCY

- da - i, da quel di che il mar pas - sa - - i, la mia

80

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Sib

Fg.

Cor. Fa

PERCY

mor-te, la mia mor-te co-min- ciò o- gni lu - cea-me fu mu - ta, dai vi-

Detailed description: This system contains the beginning of the piece. It features staves for Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais in F (Cor. Fa). The woodwinds play sustained notes with long slurs. The vocal line (PERCY) begins with the lyrics 'mor-te, la mia mor-te co-min- ciò o- gni lu - cea-me fu mu - ta, dai vi-'. The bassoon part has a 'p' (piano) dynamic marking.

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with eighth and sixteenth notes. A double bar line is present at the end of the system.

Fg.

Cor. Fa

PERCY

- ven - ti io mi di - vi - si: o- gni ter-ra o- v'i- o m'as-si- si la mia

Detailed description: This system continues the woodwinds and vocal line. It includes staves for Bassoon (Fg.) and Cor Anglais in F (Cor. Fa). The vocal line (PERCY) continues with the lyrics '- ven - ti io mi di - vi - si: o- gni ter-ra o- v'i- o m'as-si- si la mia'. The woodwinds play sustained notes with long slurs.

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Detailed description: This system continues the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with eighth and sixteenth notes. A 'R' (ritardando) marking is present at the bottom left of the system.

90

rall.

Cl. Sib

Fg.

Cor. Fa

PERCY

tem - ba mi sem - brò, o - gni ter-ra, o v'iom'as-si - si la mia tom-ba mi sem -

90

rall.

I. Vni

II. Vni

Vle

Vc.

Cb.



a tempo

Cl. Sib

Fg.

Cor. Fa

PERCY

-brò, o - gni ter-ra, o v'iom'as-si - si la mia tom-ba mi sem-brò, la mia

a tempo.

I. Vni

II. Vni

Vle

Vc.

Cb.

PERCY *f* tom - ba, la mia tom ba mi sem-brò.
 ROCH. *hope* less, yet more *hope* less have I *know!*
 E ve-ni-sti a far peg-

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

100 *calando*

Fg.
 Cor. Ia *fp*
 PERCY *fp*
 ROCH. *Senza*
 - gio-re il tuo sta-to a lei vi- ci-no, e ve-ni-sti a far peg-gio-re il tuo sta-to a lei vi- ci-no?

100 *calando*

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

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Trbn.

PERCY

men - te sen - za co - re, cie - co io se - guo il mio de - sti - no, ma

I. Vni

II. Vni

Vle

Vc.

Ch.

PERCY

Fur tal - vol - ta in duol si fie - - ro mi sor -

I. Vni

II. Vni

Vle

Vc.

Ch.

110

Cl. Sib

Fg.

PERCY

-ri-de, mi sor-ri-de nel pen-sie-ro la cer-tez-za che for-tu-na i miei

110

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Sib

Fg.

Cor. Fa

PERCY

ma-li, i miei ma-li ven-di-co pur tal vol-ta in duol si

ROCH.

E ve-ni-sia far peg-gior

I. Vni

II. Vni

Vle

Vc.

Cb.

rall.

120

Fl. *I.*

Cl. *Sib*

Fg.

Cor. *Fu* *I.*

PERCY
fie-ro mi sor-ri-de nel pen-sie-ro la cer-tez-za che for-tu-na i miei ma-li ven-di-

ROCH.
il tuo sta-to lei vi-ci - no?

rall.

120

I.

Vni

II.

Vle

Vc.

Cb.

a tempo

Ott.

Fl.

Ob.

Cl.
Si \flat

Fg.

Fa
Cor.

Fa

Trb.
Si \flat

Trbn.

Tp.

PERCY

- cò, la cer-tez-za che for-tu-na i miei ma-li ven-di-cò, i miei ma

a tempo

I.
Vni

II.

Vle

Vc.

Cb.

Allegro

(Odonsi suoni di caccia)

PERCY *f* *3* *3*
 - li i miei ma - li ven - di - cò.

Allegro

Vle *p*
 Vc.

130

Cor. I^a sul palco
 ROCH. Già la cac - cia si ra -

130

Vle
 Vc.

Cor. I^a sul palco
 ROCH. - du - na... Ta - - ci

Vle
 Vc.

140

Cl. *Sib*

p

Fg.

p

Cor. *Fa*
sul *palco*

I-II.

ROCH.

al-cu - nou-dir ti può

Ten.

CORO

o - là

ve - lo - ci ac - cor-ro - no

Bassi

o - là

ve - lo - ci ac - cor-ro - no

140

I.

Vni

p

II.

p

Vle

Vc.

Ch.

sempre cresc.

I.

Ob.

Cl.
Si \flat

Fg.

Fa
Cor.
Fu

CORO

i pag - gi e li scu - die - ri
i pag - gi e li scu - die - ri

sempre cresc.

I.

Vni

II.

Vle

Vc.

Cb.

R

150

I.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

CORO

i vel - tri si di - spon - go - no

S'in-
ter

150

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Trbn.

Tp.

CORO

-sel-li-no i de-strie-ri... Più che giam-mai sol-
Più che giam-mai sol

I. Vni

II. Vni

Vle

Vc.

Cb.

R

160

Ott. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. Sib *f* *p*

Fg. *f* *p*

Cor. Fa *f* *p*

Cor. Fa *f* *p*

Trb. Sib *f* *p*

Trbn. *p*

Ip. *p*

CORO

-le - ci - to e - sce sta - ma - ne il Re

-le - ci - to e - sce sta - ma - ne il Re ve

160

I. Vni *f*

II. Vni *f*

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Si b

Fg.

Cor.
Fa

Trb.
Si b

Trbn.

Tp.

CORO

Ve - lo - ci ac - cor - ra - no .

lo - ci ac - cor - ra - no i pag - gi e li scu -

Vni.
I.

Vni.
II.

Vle

Vc.

Cb.

R

166

Ott.

Fl.

Ob. *22*

Cl. Sib

Fg.

Cor. Fa *22*

Trb. Sib *22*

Trbn.

Tp.

CORO

i pag-gieli scu-die - ri. Più che giam-mai sol - le - ci - to

- die - ri Più che giam-mai sol - le - ci - to

170

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

CORO

e - sce il Re. Più che giammai sol-le-ci-to sta-ma-ne e - sce il Re.

e - sce il Re. Più che giam-mai sol-le-ci-to sta-ma-ne e - sce il Re.

I. Vni

II. Vni

Vle

Vc. Cb.

R

180

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Fa Cor.

Trb. Sib

Trbn.

Tp.

PERCY
Ed An-na-an-ch'el - la? an - ch'el - la?...

ROCH.
ah! ac -

180

I. Vni

II Vni

Vle.

Vc. Cb.

Ott.

Fl.

Ob.

Cl.
Si \flat

Fg.

Tr \sharp
Cor.

Tr \flat
Fa

Trb.
Si \flat

Trbn.

Trp.

ROCH.

- que - - ta - ti Ric - car - do

I.

Vni

II.

Vle

Vc.
Cb.

R

190

Ott.

Fl.

Ob.

Cl.
Si b

Fg.

Cor.
Fa

Trb.
Si b

Trbn.

Tp.

PERCY

ROCH.

ah!... ah!...
Anne! Anne!

Ric - car - do.

190

I.

Vni

II.

Vle

Vc.
Cb.

Moderato ♩ = 108

Fl. *I.* *p* *f* *a2*

Ob. *p* *f*

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

Fg. *p* *f*

Cor. *Fa* *p* *f*

Trb. Sib *f*

Trbn. *f*

Moderato ♩ = 108

Vni I. *p* *f*

Vni II. *p* *f*

Vle *Pizz.* *Arco* *f*

Vc. *Pizz.* *Arco* *f*

Cb. *Pizz.* *Arco* *f*

a tempo

200

Cl. Sib

Cor. Fa

PERCY

Ah! - co - si nei di - ri - den - ti del pri - mier - fe - li - ce a -

200

a tempo

I.

II.

Vle

Vc. Cb.

rall.

Cl. Sib

Cor. Fa

PERCY

- mo - re, pal - pi - tar sen - ti - va il co - re nel do - ver - la, nel do - ver - la ri - ve -

rall.

I.

II.

Vle

Vc. Cb.

a tempo

Cl. Sib

Fg.

Cor. I. II. a 2

PERCY

-der. Di quei dol-cie bei mo-men-ti. Ciel pie-to-so, un sol mi ren-di, poi la

a tempo

I. Vni

II. Vni

Vle

Vc. Cb.

210

Cl. Sib

Fg.

Cor. I.

PERCY

vi-ta mi ri-pren-di, per-ch'io mo-ra di pia cer, si per-ch'io

210

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. I. *p*

Cl. Sib I. *p*

Fg. *p*

Cor. Fa I. II.

PERCY *pp*

mo - ra - di - pia - cer — poi - la —

I. Vni

II. Vni

Vle

Vc. Cb.

220

Cl. Sib

Fg.

Cor. Fa

PERCY

vi - ta mi ri - pren-di, per- ch'io mo - ra di - pia - cer, — per- ch'io —

220

I. Vni

II. Vni

Vle

Vc. Cb.

Più allegro

Cl.
Sib

Musical notation for Clarinet in B-flat (Cl. Sib) and Flute (Fg.). The Clarinet part features a melodic line with grace notes and slurs. The Flute part has a rhythmic accompaniment with a *p* dynamic marking.

Cor.
Fa

Musical notation for Cor Anglais (Cor. Fa), marked *I. II.* and *p*. It features a rhythmic accompaniment with grace notes.

Trb.
Sib

Musical notation for Trumpet in B-flat (Trb. Sib), marked *p*. It features a rhythmic accompaniment with grace notes.

Tp.

Musical notation for Trombone (Tp.), featuring a sustained low note with a *b* (basso) marking.

PERCY

Musical notation for Percussion (PERCY), featuring a melodic line with slurs and accents.

mo-ra di pia-cer.

ROCH.

Musical notation for Recorder (ROCH.), featuring a melodic line with slurs and accents.

ta - ci,

Più allegro

I.
Vni

Musical notation for Violin I (Vni I.), featuring a melodic line with slurs and accents.

II.

Musical notation for Violin II (Vni II.), featuring a rhythmic accompaniment with slurs and accents.

Vle

Musical notation for Viola (Vle), featuring a rhythmic accompaniment with slurs and accents.

Vc.

Musical notation for Violoncello (Vc.), featuring a rhythmic accompaniment with slurs and accents.

Cb.

Musical notation for Contrabasso (Cb.), featuring a rhythmic accompaniment with slurs and accents.

Fl.

Ob.

Cl.
Si \flat

Fg.

Cor.
Fa I. II.

Trb.
Si \flat

Trbn.

Trp.

ROCH
ta ci; al-cu - nou-dir ti può.

Vni I

Vni II

Vle

Vc.

Cb.

R

230

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

ROCH

vie - ni, vie - ni, o Ric -

230

I Vni

II Vni

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
Si^b

Fg.

Cor.
Fu

Trb.
Si^b

Trbn.

Tp.

PERCY

ROCH

- car-do!...

I.
Vni

II.
Vni

Vle

Vc.
Cb.

R

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

PERCY

el - la stes - sa?

I. Vni

II. Vni

Vle

Vc. Ch.

R

Detailed description: This page of a musical score, numbered 226, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.). The brass section consists of two French Horns (Cor. Fa), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). A vocal line for a character named Percy is positioned between the brass and string staves, with the lyrics "el - la stes - sa?". The score is written in a key signature of one sharp (F#) and a common time signature (C). The percussion parts (Ott., Fl., Ob., Cl. Sib, Fg., Trb. Sib, Trbn., Tp.) feature rhythmic patterns of eighth and sixteenth notes, often with accents. The string parts provide harmonic support with sustained notes and moving lines. The vocal line is simple, with a question mark at the end of the phrase.

[10]

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Fa

Cor.

Fa

Trb. Sib

Trbn.

Tp.

PERCY

ROCH.

Ah!

Vie - - ni al - cu - no u - dir ti può.

[240]

I.

Vni

II

Vle

Vc. Ch.

I. Tempo

Cl. *Sib*

Cor. *Fa*

PERCY

Ah! — co — si nei di ri — den — ti del pri — mi — er... fe — li — ce a —

I. Tempo

I. Vni

II. Vni

Vle

Vc. Cb.

p

pizz.

pizz.

p

Cl. *Sib*

Cor. *Fa*

PERCY

mo — re, pal — pi — tar sen — ti — vai il co — re nel do — ver — la, nel do — ver — la, ri — ve —

rall.

I. Vni

II. Vni

Vle

Vc. Cb.

rall.

arco

arco

R

a tempo 250

Fg.

Cor. I, II. *a 2*

PERCY
-der Di quei dol cie bei mo- men- ti, ciel pie- to - so, un sol mi

a tempo 250

I. Vni

II.

Vle

Vc. Cb.

//

Cl. Sib I.
p

Fg.

Cor. Fa I.
p

PERCY
ren- di, poi la vi - ta mi ri- pren- di, per- ch'io mo - ra di pia-

I. Vni

II.

Vle

Vc. Cb.

R

Fl.

Cl. Sib

Fg.

Cor. Fa

PERCY

-cer-si, per ch'io mo - ra di pia - cer

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. Sib

Fg.

Cor. Fa

PERCY

poi la vi - ta mi ri - pren-di, per- ch'io mo - ra di - pia-

I. Vni

II. Vni

Vle

Vc. Cb.

Più mosso

Ob.

Cl. Sib

Fg.

Cor. Fa

Trb. Sib

Tp.

PERCY

ROCH.

- cer, — per — ch'io — mo-ra di — pia — cer, poi la vi . ta mi ri-

Ta — ci. Vie — ni: al-

Più mosso

I Vni

II Vni

Vle

Vc. Cb.

p cresc.

p cresc.

p cresc.

p

270

Ott. *f*

Fl. *a2* *f*

Ob. *a2* *f*

Cl. Sib *f*

Fg. *a2* *f*

Cor. Fa *f*

Trb. Sib *f*

Trbn. *f*

Tp. *f*

PERCY
 pren - di per - ch'io mo - ra di pia - cer.

ROCH.
 - cu - no u - dir ti può.

270

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Tp.

PERCY

ROCH.

I. Vni

II. Vni

Vle

Vc. Ch.

di pia-cer poi la vi - ta mi ri-

Ta - ci. Vie - ni: al-

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

-pren-di, per-ch'io mo-ra di pia-cer
-cu - no u-dir ti puo.

R

Detailed description: This is a page of a musical score, page 234. It features a full orchestral arrangement and a vocal line. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Horns in F (Cor. Fa.), Trumpet in B-flat (Trb. Sib.), Trombone (Trbn.), Trombone (Tp.), Percussion (PERCY), and Cymbals (ROCH.). The vocal line is for a male voice (ROCH.) with lyrics in Italian. The score is divided into three measures. The first measure shows the vocal line starting with a melodic phrase. The second measure shows the vocal line continuing with a more rhythmic pattern. The third measure shows the vocal line ending with a final note. The orchestral parts provide accompaniment for the vocal line. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

280

Ott.

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Fa

Trb.
Si \flat

Trbn.

Tp.

PERCUY

di pia-cer - - - - - I si - - - - - di - - - - - pia - - -

280

Vni
I

Vni
II

Vle

Vc.
Cb.

R

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Fa

Cor. Fa

Trb. Sib

Trbn.

Trp.

PERCY

-cer si — di pia - cer si di pia - cer si di pia - cer si di pia -

Vni I

Vni II

Vle

Vc. Cb.

R

290

Musical score for measures 290-294. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Fa Cor.), Trumpet (Trb. Sib), Trombone (Trbn), and Trombone (Tp.). The Percussion part (PERCY) is marked with a fermata and the instruction "-cer." below the staff. The woodwinds and brass parts feature rhythmic patterns and dynamic markings such as $\frac{1}{2}$ and accents.

290

Musical score for measures 290-294, featuring string parts: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with various articulations and dynamics. A small 'R' is visible at the bottom left of the page.


Scena VIII. Tutti gli astanti si dispongono in due file. Rochefort trae seco in disparte Percy. Entra Enrico e passa in mezzo alle file, ed Anna si presenta frammezzo alle sue Damigelle. Percy si colloca in modo da esser veduto da Enrico. Hervey e Guardie.

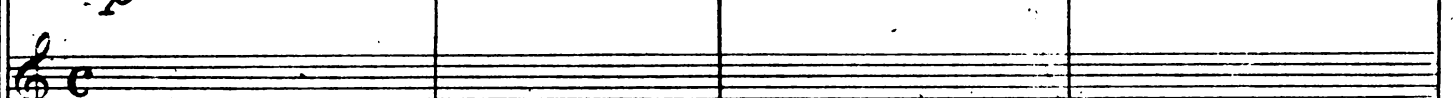
Recitativo

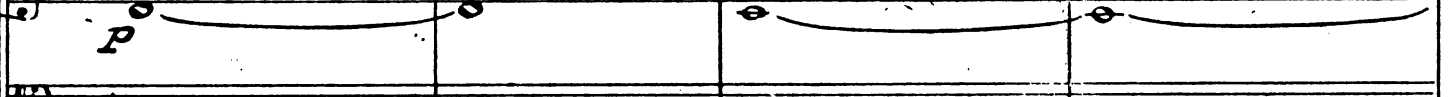
ANNA  In me po-tea piü for-te che il de-sio del ri-

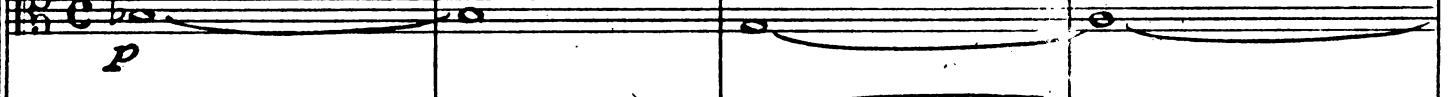
ENRICO  De-sta si to-sto, e tol-ta og-gia i ri-po-so?


Recitativo


I.  *p*

II.  *p*

Vle  *p*

Vc.  *p*

Ob.  *p*



ANNA  -po-so quel di ve-der-vi. O ma-i piü di son cor-si ch'io non go-de-a del mio Si-gnor l'a-

I. 

II. 

Vle 

Vc. 

Ob. 



10

Moderato

ANNA

spet-to.

ENRICO

Mol-te mi stan-no in pet-to e gra-vi cu-re pur mia - men-te o -

col canto

10

Moderato

Vni I

pp

Vni II

pp

Vle

pp

Vc.

pp

Cb.

pp



ENRICO

-gnor a voi fu vol - - ta: nè un mo-mento so-lo da voi ri-

Vni I

p

Vni II

p

Vle

p

Vc.

p

Cb.

p

R

Allegro

20

Fl. *p*

Ob. *p*

Cl. *p*
Do

Fg. *p*

Cor. *p*
Do

Trb. *p*
Do

Trbn. *p*

Tp. *p*

ENRICO
-trassi il mio ve-glian-te-Sguardo. Voi qua, Per-

20

Allegro

I. Vni

II Vni

Vle

Vc.

Cb.

Fig. *p*

Cor. *Do* I. II. *p*

ANNA (Ciel chi veg-g'i - o... Ric-car - do!)

PERCY *a* *h.* *Io*

ENRICO -cy! Ap-pres-sa-te-vi.

Andante

(tremolo)

I. Vni *p* (tremolo)

II. *p* (tremolo)

Vle *f* (tremolo)

Vc. *p* (tremolo)

Cb. *p* (tremolo)

Recit.

Fig.

Cor. *Do*

PERCY tre - mo.) *lento* Un so-loi-stan-te, o Si-re, che in-du-gia-to mi

ENRICO Fron - to ven-to-ste...

Recit.

I. Vni *p*

II.

Vle

Vc.

Cb.

30

PERCY

fos-si a far pa-le-se il gra-to a - ni-mo mi-o, sa-ria sem-brato er-ro-ri ad al-tri, a

30

I. Vni *fp*

II Vni *fp*

Vle *fp*

Vc. *fp*

Cb. *fp*

PERCY

me sem-brò ^{a treabr.} de-lit-to. La man che me pro-scritto al-la pa-tria ri-do-na e al tet-toan-

I. Vni *f* *p*

II Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

PERCY *ti-co, de-vo-toio ba-cio...* *(ritirandola)*

ENRICO *Non-la mand'En-ri-co.*

Andante

I. Vni *f* *p*

II Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

40 *Recit.*

ENRICO *Del-l'in-no-cen-za vo-stra, già da gran-tem-po se-cur-tà mi die-de chi nu-dri-to con*

40 *Recit.*

I. Vni

II Vni

Vle

Vc.

Cb. *fp*

ENRICO *vo-i, con voi cre-sciu-to, co-no-sce del-la vo-stral-ma il can-*

I. Vni

II Vni

Vle

Vc.

Cb.

col canto 50

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Ip.

ANNA

PERCY

ENRICO

lento

(Ah! non tra-dir-mi, o co-re!)

An - - na!...

-do-re, An-na al-fin.

col canto 50

I.

Vni

II

Vle

Vc.

Ch.

Maestoso

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Ip.

PERCY

Voi Re-gi - na!...E fia pur ve - ro che di me pen - sier vi

Maestoso

I
Vni

II

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

ANNA

PIERRE

In - no - cen - teil Re - gno inte - ro vi cre - det - tee vi di -
pre - se? vo - i?

I.
Vni

II
Vni

Vle

Vc.

Ch.

p

I.

p

I.

p

I.

p

I.

p

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Ott., Fl., Ob., Cl. Do, Fg.), brass (Cor. Do, Trbn., Trbn.), and strings (Tp., Vni I., Vni II., Vle, Vc., Cb.). The vocal parts for ANNA and ENRICO are positioned in the middle. The bottom section contains the string ensemble (Vni I., Vni II., Vle, Vc., Cb.).

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in D-flat (Cl. Do), Bassoon (Fg.), and Oboe d'Amore (Ott.).

Brass: Trumpets in D-flat (Cor. Do), Trombones (Trbn.), and Trombone in C (Trbn.).

Strings: Trumpet (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

Vocal Parts: ANNA and ENRICO.

Lyrics:
-fe - - - se...
E in-no-cen - te io vi cre-

Performance Markings: The score includes various dynamics such as *f*, *ff*, *p*, and *R* (ritardando). It also features articulation marks like accents (>) and slurs. The string parts have specific bowing or playing techniques indicated by *R* and *p*.

60

Cl. Do

ENRICO

- de - i, per - chè ta - le sem - bra - ste a

I. Vm

II

Vle

Vc.

Cb.

Cl. Do

ENRICO

le - - i... Tut - to il Re - gno, tut - to il Re - gno, a me il cre-

I. Vni

II

Vle

Vc.

Cb.

R

Allegro

Ott.

Fl.

Ob.

Cl.
D_b

Fg.

Do
Cot.

Do

Trb.
D_b

Trbn.

Trp.

PERCY

ENRICO

(si prostra a' suoi piedi e le bacia la mano)

Ah! Re -
- de - te, tut-toil Re - gno v'e-rain-van, v'e-rain-van mal-le-va-dor.

Allegro

Vni.

Vla.

Vcl.

Cb.

70

Cl. *D_o*

Fg. I.

Cor. *D_o* I. *(Cambia in Mi b)*

Tib. *D_o*

ANNA

PERCY

Oh Di - - o! sor - ge - te, sor -
- gi - na!

70

I. Vni

II Vni

Vle

Vc.

Ob. I.

Cl. *D_o*

Fg.

ANNA

ENRICO

- ge - - te oh Di - o!

(Ei si per - de!)

I. Vni

II Vni

Vle

Vc.

Ch.

R

P

Ott.
 Fl.
 Ob.
 Cl.
 Do.
 Fg.
 M^o
 Cor.
 M^o
 Trb.
 Trbn.
 Tp.
 PERCY

(Si per - - de!) Her-

I.
 Vni
 II
 Vle
 Vc.
 Cl.

80

ANNA *Io sen-*

HERVEY *Si-gnor.*

ENRICO *(lo chiama a sè) (Percy si appressa a Roc., Enr. si trattiene dal lato opposto con Her., Anna è nel mezzo, sforzandosi di celare il turbamento)*
-vey.

80

I. Vni

II. Vni

Vle

Vc.

Cb.

Larghetto

ANNA *- ti - i sul-la mia ma - no la sua la-gri-ma, la sua la-gri-ma cor-ren - te... del-la*

Larghetto

Vni *Pizz.*

II. *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Cb. *Pizz.*

R *P*

90

Cl. Sib

Fg.

Cor. Mio

ANNA

ENRICO

fiam-ma più co-cen-te si dif-fon-desul mio cor. (ad Ervey)
 won-try but re-MIND me of what NOW can be no more!

A te

90

I. Vni

II Vni

Vle

Vc.

Ch.

(Pizz.)

I. Fg.

Cor. Mio

ANNA

ENRICO

Io senti-a la sua la-gri-ma...
 spet-ta il farche va - no non ri-è - sca il gran-deinten-to: d'o - gni

I. Vni

II Vni

Vle

Vc.

Ch.

R

I.

Fl.

Fg.

Cor.
 Mid
 I. II.

ANNA
 del-la fiam-mapiù co-cen-te

PERCY
 Ah! pen-sa - va a me lon-
 (2 Rec.)

HERVEY
 (ad Enrico)
 (Non in-dar-no il mio so-vra - no in me
 (2 Per.)

ROCH
 Ah! che fa-i!

ENRICO
 pas-so, d'o-gni ac-cen-to sii co - stan - tee-splora-tor.)
 f *p*

I
 Viii
 arco

II
 arco

Vle
 arco

Vc.
 (pizz.)

Cb.

Fl.

Cl. Sib

Fg.

Cor. M: 2

II.

PERCY

-ta - no; me ra-min - go non sof-fri - a; o-gni affan - no il co-reob-

HERVY

fi - da non in-dar-no il suo di-se-gno:

ROCH

ti fre-nain sano: o-gni sguardo è in te ri-vol-to: hai pa-le-se, hai scritto in vol-

I.

Vni

II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl. ^{I.} _{Si²}

Fg.

Mi² Cor.

Mi^b

Trb. _{Do}

Trbn.

Tp.

PERCY

HERVY

ROCH.

ENRICO

CORO

Bassi

I. Vni

II Vni

Vle

Vc.

Cb.

-bli - a: io ri - na - sco e spe-ro an-cor, io ri - na-sco
proce - me I find - cour - age I hope once more, io sa-ro, ma te neim-
-to lo scom-pi-glio del tuo cor ci tre-nain-
lay To del-try what you ad-ore a te sret-ta with-out the
Ten. Che mai fia? Si mi-teeu-

Pizz.
Pizz.
Pizz.
Pizz.
Pizz.
arco
arco
Pizz.
Pizz.
Pizz.

Musical score for the top half of the page, featuring orchestral instruments and vocal parts. The instruments listed on the left are Ott. (Oboe), Fl. (Flute), Ob. (Oboe), Cl. Sib. (Clarinet in B-flat), Fg. (Fagotto/Bassoon), Vi 1 (Violin I), Vi 2 (Violin II), Trb. Do (Trumpet in D), Trbu (Tromba/Trombone), T.p. (Tromba/Trombone), ANN (Annunciatrice), PERCY (Percy), HIRTY (Hirty), ROCH (Roch), and ENRICO (Enrico). The CORO (Chorus) is represented by two staves. The lyrics are: *Io sen- e spe-roan-cora, gno, de suoi cen-ni e-se-cu-tor, ac-ti-va pa-le-se lo scom-pi-glio del-tuo non ri-e-sca il gran-de in ten-to: non r-eg-ge il so-no, si-lic-ko in vi-so?*

Musical score for the bottom half of the page, featuring string and double bass parts. The instruments listed on the left are I. Vni (Violin I), II. Vni (Violin II), Vle (Viola), Vc. (Violoncello), and Ch. (Contrabbasso). The score includes markings for *arco* (arco) and *pizz.* (pizzicato).

Fl.

Ob. I.

Cl. Si²

Fg.

Cor. M² I. II.

ANNA
-tii sul-la mia ma - no la sua la-gri-ma, la sua la-gri-ma cor-

PERCY
io ri - na - - - sco e

HERVEY
io sa-rò mia fè ne im-pe-gno. d'o - gni cen - no -

ROCH.
cor; ti fre - - - na, in -

ENRICO
d'o - - - gni ac - - - cen -

CHORO
men - ti - toj e il suo sor -

I Vni arco

II Vni arco

Vle arco

Vc.

Cb.

prende il Flauto

Flauto II.

Ott.
Fl.
Ob.
Cl. Sib.
Fg.

Cor. M.
ANNA
PERCY
HURVEY
ROCH.
ENRICO
CORO

-ren - te... del - la fiam - ma più co - cen - te si dif - fon - de in mez - zo al
spe - - ro si ri - na - sco e spe - ro an -
e - se - cu - tor, mia fe ñeim - pe - gno. de' suoi cen - nie - se - cu -
-sa - - no! hai pa - le - se lo scom - pi - glio del tuo
-to, su co - stan - te e - spo - ra -
-ri - so, e fo - rie - ro del tu -

I
Vni
II
Vle
Vc.
Cb.

prende l'Ottavino 120

Fl.

Ob.

Cl. Si²

Fg. *2 2*

Cor. Mi^b

ANNA
cor, del - - la fiam-ma piü co - cente si dif - fon

PERCY
- cor Ah pen-sa-va amelon-ta-no: me ra-min-gg non so-fai-a: io ri-na-sco e spero ancor.

HERVEY
- tor, io sa-rò de' suoi cen-ni e-se-cu-

ROCH.
cor, ta - ci, ta - - -

ENRICO
- tor, co - stan - - - te e - splo - - - ra -

CORO

120

I. Vni

II. Vni

Vle

Vc. Cb.

R

Fl.

Ob. *p*

Cl. Sib *p*

Fg. *p*

Cor. I. II.

ANNA
in mez - zoal cor, si dif-

PERCY
si - ra - sco si ro e spe-roam-cor, io ri -

HURLEY
-tor, cu-tor.

ROCH
deh! tá ci

ENRICO
-tor, e - plo - ra - tor, d'o-gniac

I. Vni

II. Vni

Vle

Vc. Ch.

Ott.
Fl.
Ob.
Cl.
Sop.
Fg.
Mib.
Cor.
Mib.
Trb.
Do.
Trbn.
Tp.

ANNA
- fon-de' in mez-zo al cor, si dif-fon-de in mez zoal cor,
PERCY
- na-sco e spe-roan-cor, io ri-na-sco e spe-roan-cor.
HERVY
ROCH.
ENRICO
- cen-to e-splo-ra-tor, d'o-gnac-cen-to e-splo-ra-tor, e

I.
Vni
II
Vle
Vc.
Cb.

pizz.
pizz.
pizz.
pizz.

arco
arco
arco
arco

*Cambia
in Do*

Cl. Sop.
Fg.

*Cambia
in Do*

Cor. Mio
Tp.

ANNA
al _____ cor. _____)

PERLY
an - - - - - cor. _____)

HERVY
- se - - - - - cu - tor. _____)

ROCH
del _____ tuo cor. _____)

ENRICO
- splo - - - - - ra - tor. _____)

I Vni
II Vni
Vle
Vc. Cb.

Allegretto

Fg. *f*

Cor. Do

Allegretto

I. Vni

II. Vni

Vle

Vc.

Cb.

140

Fl.

Cl. Do

Cor. Do I. II.

140

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Tp.

ENRICO

f
a Percy cantata

Or che

I
Vni

II

Vlc

Vc.

Ch.

R
p

Fg. I. p

Cor. Do I. II. p

ENRICO *si pu' un' ome a-gain huc vult se frotto an' rap*

re-soai pa-trii li-di, e as-so-lu-to appien voi sie-te,

I. Vni

II. Vni

Vle

Vc.

Cb. *allegro* *ff*

150

Fl. I. p

Cl. Do I. p

Fg. I. p

Cor. Do

ENRICO *si pu'*

in mia Cor-te, fra i piü fi-di, spe-ro

I. Vni

II. Vni

Vle

Vc.

Cb. *R*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Tp.

PERCY

ENRICO

Me-stoo Si - re, per na-
ben, spe - ro ben che ri - mar-re-te.

I.
Vni

II.
Vni

Vle

Vc.

Ch.

R

Detailed description: This is a page of a musical score, page 267. It features a large orchestral ensemble and two vocal soloists. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Do Cor.), Trumpet in D (Trb. Do), Trombone (Trbn.), Trumpet (Tp.), Percussion (PERCY), and two vocal soloists (ENRICO and PERCY). The vocal parts have lyrics in Italian. The instrumental parts include strings (Violin I and II, Viola, Violoncello, Contrabasso) and woodwinds. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. A rehearsal mark 'R' is present at the bottom left.

160

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

PERCY

tu - ra, de-sti-na - - to a vi-tao-scu - ra... malsa-pre-i...

ENRICO

No, no, lo

160

I

Vni

II

Vle

Vc.

Cb.

Ott.

Fl.

Ob.
a2

Cl.
Do
a2

Fg.
a2

Cor.
Do

Trb.
Do

Trbn.

Tp.

ENRICO

bra - mo. Ro-cho-ford, loaf-fi - doa

I.
Vni

II
Vni

Vle

Vc.

Cb.

R

Detailed description: This is a page of a musical score, page 269. It features a full orchestral arrangement and a vocal line. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Do), Trumpet (Trb. Do), Trombone (Trbn.), and Trumpet (Tp.). The vocal line is for a character named ENRICO. The lyrics are "bra - mo. Ro-cho-ford, loaf-fi - doa". The score includes various musical notations such as dynamics (p), articulation (accents), and phrasing slurs. The bottom section includes staves for Violin I and II, Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Detailed description: This block contains the woodwind and bass drum parts. The Oboe (Ott.) part begins in the fourth measure with a series of sixteenth-note runs marked *p*. The Flute (Fl.) part starts in the second measure with a melodic line marked *p*. The Clarinet in D (Cl. Do) part begins in the second measure with a melodic line marked *I.*. The Bassoon (Fg.) part starts in the second measure with a bass line. The Bass Drum (Do) part is shown as a single line with rests.

Cor.
Do

Detailed description: This block contains the Cor Anglais part, consisting of two staves. The upper staff has a melodic line with a long note in the second measure. The lower staff has a bass line with rests.

ENRICO

te. Per la cac-cia mai par- tia - mo... An - na, ad -

(con disinvoltura)

Detailed description: This block contains the vocal line for Enrico. The lyrics are: "te. Per la cac-cia mai par- tia - mo... An - na, ad -". The performance instruction "(con disinvoltura)" is placed above the final notes of the line.

Vni

Vle

Vc.

Cb.

Detailed description: This block contains the string parts. The Violin I (Vni I.) part has a melodic line with sixteenth-note runs. The Violin II (Vni II.) part has a supporting line. The Viola (Vle) part has a melodic line. The Violoncello (Vc.) part has a bass line. The Contrabass (Cb.) part has a bass line.

170

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do *f*

Fg. *f*

Do *f*

Cor. *f*

Do *f*

Trb. *f*

Do *f*

Trbu. *f*

Tp. *f*

AVV1 *(s'inchina)*

ENRICO *(Son - fuer - di - me.)*

- di - o. Al - la

170

I. *f*

Vni *f*

II *f*

Vle *f*

Vc. *f*

Ch. *f*

R *f*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.
Do

Trb.
Do

Trbn.

Tp.

ANNA
(Son — fuor — di — me.) (a Percy) (Ohi — mè!)

ROCH.
(Hai pa-ze - se nel tuo 'vol. vo lo scom-

ENRICO
cac - cia.

I
Vni

II

Vle

Vc.

Ch.

R

180

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Tv.

ANNA
(Ohi - mè!)

ROSA
-pi - gliodel tuo cor.)

ENRICO
Par-tiam. par-tiam.

sul Palco a2

180

I
Vni

II

Vla

Vc.

Cb.

R

Allegro

lunga *Allegro vivace*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Tp.

G. C.

ANNA

PERCY
HERVEY

ROCH.
ENRICO

CORO

lunga *in Arch.*

Que-sto di — per

Que-sto di — per

Que-sto di — per

may the pro — mise

Allegro

lunga

Allegro vivace

I.

Vni

II

Vle

Vc.

Cb.

190

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

C. C.

ANNA
 voi spun - ta - to con. si lie - tie fau - stiau -

PERCY
 HERVEY
 noi spun - ta - to con si lie - tie fau - stiau -

ROCH
 ENRICO

CORO
 noi spun - ta - to

190

I.
Vni

II.

Vle

Vc.

Ch.

pizz.

pizz. P

pizz.

F

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

G. C.

ANNA
-spi-ci, dai suc-ces-sii piü fe-li-ci

PERCY
HERVEY
-spi-ci, dai suc-ces-sii piü fe-li-ci

ROCH.
ENRICO

CORO
con si-lie-tie fau-stiau-spi-ci,

I.
Vni

II.
Vni

Vle

Vc.

Cb.

200

Fl. *p*

Ob. *p*

Cl. *p*
Do

Fg. *p*

Cot. *p*
Do

LYNN
co - - ro - na - - to splen - de - rà,

PERCY
co - - ro - na - - to splen - de - rà,

HURVEY
co - - ro - na - - to splen - de - rà,

ROCH
co - - ro - na - - to splen - de - rà,

ENRICO
co - - ro - na - - to splen - de - rà,

200

I *p*

Vii *pizz.*

II *p*

Vle *pizz.*
p

Vc. *pizz.*
Cb. *p*

Ott. *p*

Fl. *f*

Ob. *f*

Cl. *f* I.

Fg. *f* I.

Cor. *f* I. II.

Trb. *f* 22

ANNA *p* dai suc - ces - si piú fe - li - ci

PERCY *p*

HERVEY *p* dai suc - ces - si piú fe -

ROCH. *p* dai suc - ces - si co - ro -

ENRICO *p* dai suc - ces - si co - ro -

Ten. *p* dai suc - ces - si co - ro -

CORO *p* Basso dai suc - ces - si piú fe -

Vni I. *f* arco

Vni II. *f* arco

Vle. *f* arco

Ve. Ch. *f* arco

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbu.

Tp.

G. C.

ANNA
co to splen - de rà

PERCY

HERVEY
-li - ci co - ro - na - to co - ro -

ROCH
-na - to splen - de - rà si co - ro -

ENRICO

CORO
-li - ci co - ro - na - to co - ro -

I.
Vni

II.

Vle

Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Do
Cor.
Do
Trb.
Do
Trbu.
Tp.
G. C.
ANNA
PERCY
HERVEY
ROCH.
ENRICO
CORO
I.
Vni
II
Vle
Vc.
Cb.

cresc.

si splen - de - rà.
- na - to splen - de - rà.
- na - to splen - de - rà.
- na - to splen - de - rà.

cresc.

cresc.

cresc.

cresc.

Ott.

Fl.

Ob.

Cl.
D_o

Fg.

Co.
D_o

Trb.
D_o

Trbn.

Tp.

G. C.

ANNI

PERCY
(Ah! per me non sia tur-

HERVEY

ROCH.

ENRICO

CORO

I.
Vni

II
Vni

Vle

Vc.
Cb.

pizz.

p pizz.

p pizz.

p pizz.

p

220

I.
Cl. Do

Fg.

PERCY

-ba - to quan - doin Ciel - tra - mon - te - rà,

220

I.
Vni

II

Vle

Vc. Cb.



Cl. Do

Fg.

I.II.
Cor. Do

ANNA

PERCY

Ah! per - me non - sia tur - ba - to
no, non - sia tur - ba - to -

I.
Vni

II

Vle

Vc. Cb.

230

Ott.

Ob. I.

Cl. D_b

Fg.

Cot. D_b I. II.

ANNA

quan - - do in ciel, quan - do in - ciel tra -

PERCY

quan - do quan - do in ciel quan - do in Ciel tra -

HERVEY

Dai suc - ces - si.

ROCH

Ah! per lor non.

ENRICO

Al - tra pre - daa -

230

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

Ott.
Fl.
Ob.
Cl. Do
Fg.
Do Cor.
Do
Trb. Do
ANN.
PERCY
HERVY
ROCH
ENRICO
I. Vni
II. Vni
Vle
Vc.
Cb.

p
I.
a2
p
-mon te - rà, quan - do in - ciel tra -
- mon - te - rà, quan - do in - ciel tra -
più fe - li - ci co - ro - na - to
- sia ty - ta - - to quan - do in - ciel tra -
- mi - co fa - to ne' miei lac - ci

R

240

Fl.

Ob.

Cl.
Do

Fg.
a2

Do
Cor.

Do

Trb.
Do

ANNA
-mon - te rà, non sia tur - ba - to quando in

PERCY
-mon - te - rà, non sia tur - ba - to - quan - do in

HILVEY
splen - de - rà. si da suc - ces - si i pit fe - li -

ROCH.
-mon - te - rà, non sia tur - ba - to quan . do in

ENRICO
qui - de - rà, si ne miei lac - ci u - n'al - tra pre - da qui - de -

240

I.
Vni

II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

ANNA
ciel ah! quan - do in Ciel tra - mon - te -

PERCY
ciel ah! quan - do in Ciel tra - mon - te -

HERVEY
Eh! ro na to splen - de

ROCH.

ENRICO
-ra si nè miei lac - ci gui de -

I.
Vni

II

Vle

Vc.
Cb.

250

Ott.

Fl.

Ob.

Cl. Do

Fg.

Do

Cor. Do

Trb. Do

Trbn.

Ip.

ANNA
-rà, ah! quan - do — in Ciel — tra-mon - te-rà.

PERCY

HERVEY
-rà si na - splen - de *light* *May the*

ROCH.
-rà, ah! quan - do — in Ciel — tra-mon - te-rà.

ENRICO
ten-rà, si ne' miei lac - ci qui - de rà.

CORO
Bassi
Que - sto

250

I.

Vni

II

Vle

Vc. Ch.

f arco

f arco

f arco

f arco

Ott.

Fl.

Ob. ²²

Cl. ²²
Do

Fg.

Do
Cor.

Trb. ²²
Do

Trbn.

ANNA

PERCY

HERVEY

ROCH

ENRICO

CHORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Que - sto di per noi spun - ta - to
Mary - the pro-mise of the morn-ing

Que - sto
Mary - the

di per noi spun - ta - to
pro-mise of the morn-ing

Que - sto di per noi spun - ta - to

di per noi spun - ta - to

R

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Do

Cor.

Do

Trb.

Do

Trbn.

Tp.

ANNA con si

PLECY di per noi spun-ta-to

HERVEY *ma-ri-ug-* con si lie-tie fau-stiau-spi-ci

ROCH. di per noi spun-ta-to

ENRICO con si

CORO con si lie-tie fau-stiau-spi-ci

I.

Vni

II

Vle

Vc.

Ch.

260

Cl. Do

Fg.

Cor. Do

Tp.

G. C.

ANNA
lie - tie fau - stiau - spi - ci

PERCY
con si lie - tie fau - stiau - spi - ci

HERVEY
Dai Be

ROCH.
con si lie - tie fau - stiau - spi - ci

ENRICO
Ten. lie - tie fau - stiau - spi - ci Dai suc -

CORO
Baasi Dai

260

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
D_o

Fg.

Cor.
D_o I. II.

Tp.

G. C.

ANNA
Dai suc-ces-si e piü fe - li ci

MERCY
Dai suc-ces-si i piü fe -

HERVEY
sue - ces - si piü fe -

ROCH.
Dai suc - ces - si piü fe -

ENRICO
ces-si i piü fe - li - ci

CORO
suc - ces - si i piü fe - -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

R

270

Ott. Fl. Ob. Cl. Do Fg. Do Cor. Do Trbn. Tp. G. C. PERCY ERVEY ROCH. NRICO CORO

-li - ci - ed
 -li - ci - ed
 -li - ci - ed
 -li - ci - ed
 -li - ci - ed
 co - ro - na - to splen - de -
 co - ro - na - to splen - de -
 co - ro - na - to splen - de -
 co - ro - na - to splen - de -

cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

270

I. Vni II. Vle Vc. Ch.

cresc.
cresc.
cresc.
cresc.

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Cor.

Do

Trbn.

Tp.

G. C.

ANNI

PERCY

HURVEY

ROCH.

ENRICO

CORO

I.

Vni

II

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Do

Cor. Do

Trb. Do

Trbu.

Tp.

G. C.

PERCY

HERVEY

ROCH.

ENRICO

CORO

I. Vni

II Vni

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
Do

Fg.
22

Do
Cor.

Do

Trb.
Do

Trbn.

Trp.

G. C.

ANNA
co - ro - na - to splen - de - rà

PERCY
Con - tinte - ment de nuit
co - ro - na - to splen - de -

HERVEY
And
- na - to splen - de -

ROCH
And
na - - to splen - - de -

ENRICO

CORO
- na - to splen - de - rà sì splen - de -

I.
Vni

II.

Vle

Vc.

Ch.

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

ANNA
 Ah! per me non sia tur- ba - -
 PERCY
 -rà Ah! per me non sia tur- ba - -
 ERVEY
 -rà Da suc- ces - si i piu fe- li - -
 ROCH
 -rà. Ah! per lor non sia tur- ba - -
 ENRICO
 may al- tra pre-da a- mi- co
 CORO
 -rà. si co- ro- na- to splen- de-

I.
Vni
II.
Vle
Vc.
Cb.

290

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Ip.

ANNA

PERCY

HURVEY

ROCH.

ENRICO

CORO

-to quan - do in ciel quan - do in
 -to quan - do in ciel quan - do in
 -ci splen - de - rà si splen - de -
 non tu - to quan - do in
 fa - to - nè miei lac - - - ci gui - de - rà
 -rà si splen - de - rà si splen - de -

290

I.

Vni

II.

Vle

Vc.
Cb.

R

Ott. Fl. Ob. Cl. Do. Fg. Cor. Do. Trb. Do. Trbn. Tp. G. C. ANNA PERCY HERVEY ROCH. ENRICO CORO I. Vni II. Vle Vc. Ch.

Ott. Fl. Ob. Cl. Do. Fg. Cor. Do. Trb. Do. Trbn. Tp. G. C. ANNA PERCY HERVEY ROCH. ENRICO CORO I. Vni II. Vle Vc. Ch.

ciel quan - doin ciel si nuan
 ciel si quan-doin cie *in air de lo light* si quan -
 -rà si splen-de - rà si in coaur -
my own sing heart si si
tra thon-tes si si
 si nei miei lac - - - ci a
 For oth-er quar *ing a*
 -rà si co-ro-na - - to co -

Ott.

Fl.

Ob.

Cl.
Dn

Fg.

Do
Cor.
Do

Trb.
Do

Trbn.

Tp.

G. C.

ANNA
-do in Ciel tra - mon - te

PERCY
-do in Ciel tra - mon - te

HERVEY
ro - na to splen - de

ROCH.
quan - do in Ciel tra - mon - te

ENRICO
-mi - co fa - to qui - de

CORO
-ro - na - to splen - de

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

G. C.

ANNA
-rà ah! per me heart's non sia tur- ba
right may my heart's *is there time warn*

PERC
-rà ah! — per me non sia tur - ba

HERVEY
-rà da be suc- ces si the più fe - li
light da be full-filled *When the stops end*

ROCH.
-rà ah! per lor non sia tur - ba

ENRICO
-rà al - tra pre-da a - mi - co
sight! *Oh or quarry* *IN: Oh - er*

CORO
-rà si co - ro - na - to splen - de -

I.
Vni

II
Vni

Vle

Vc.
Cb.

R

310

Ott.

Fl.

Ob.

Cl.
D_o

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Tp.

ANNA
-to quan - doin ciel quan - doin

PERCY
-to quan - doin ciel quan - doin

HERVEY
-ci si splen-de - rà si splen-de

ROCH.
-to non sia tur - ba - - to quan-doin Ciel

ENRICO
fa - to . nè miei lac - - ci splen-de - rà

CORO
-rà si splen-de - rà si splen-de -

310

I.
Vni

II.
Vni

Vle

Vc.
Ch.

Ott. *pp*

Fl. *pp*

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Do Cor. *pp*

Trb. Do *pp*

Trbn. *pp*

Tp. *pp*

G. C. *pp*

ANNA
Ciel, *heart's in stine* quan - do in Ciel si quan -

PERCY
Ciel si quan - do in Cie *warm ing* si quan -

HERVEY
light - ra si splen - de - ra *lo blight* si co -

ROCH.
tra - mon - te - ra *beaut* si *prone* si

ENRICO
si ne' miei lac ci a -

CORO
for att-ly - ra si co - ro - na - to co -

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *pp*

Ott. *p* *#p* *ff* *f* *pp*

Fl. *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff*

Do *ff* *ff* *ff* *ff* *ff*

Cor. *ff* *ff* *ff* *ff* *ff*

Trb. *ff* *ff* *ff* *ff* *ff*

Trbn. *ff* *ff* *ff* *ff* *ff*

Tp. *ff* *ff* *ff* *ff* *ff*

G. C. *ff* *ff* *ff* *ff* *ff*

ANNA *p* *p* *p* *p* *p*
- do in Ciel tra - mon - te -

PERCY *p* *p* *p* *p* *p*
- do in Ciel tra - mon - te -

HERVEY *p* *p* *p* *p* *p*
- ro - na - to splen - de -

ROCH. *p* *p* *p* *p* *p*
quan - do in Ciel tra - mon - te -

ENRICO *p* *p* *p* *p* *p*
- mi - co fa - to qui - de -

CORO *p* *p* *p* *p* *p*
- ro - na - to splen - de -

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

Vni *pp* *pp* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

II. *pp* *pp* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

Vle *pp* *pp* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

Vc. *pp* *pp* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

Cb. *pp* *pp* *pp* *pp* *pp* *pp* *p* *p* *p* *p*

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

Fl.

Ob.

Cl. *Do*

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

Tp.

G. C.

ANNA

PER

HERVEY

ROCH.

ENRICO

CORO

I. *ff* *ff* *f* *f* *f* *f* *f* *f* *ff* *ff* *f* *f*

Vni

II.

Vle

Vc.

Ch.

R

The musical score is arranged in a standard orchestral format. The woodwind section (Ott., Fl., Ob., Cl., Fg.) and brass section (Cor., Trb., Trbn., Tp., G.C.) are at the top. The string section (Vni I & II, Vle, Vc., Ch.) is at the bottom. The vocal soloists (ANNA, PER, HERVEY, ROCH., ENRICO) and the Chorus (CORO) are in the middle. The score is divided into six measures. Dynamic markings are placed above the woodwind and string staves. Lyrics are written below the vocal staves. A rehearsal mark 'R' is located at the bottom left.

330

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a2

Do
Cor.

Do

Trb.
Do

Trbn.

Trp.

G. C.

ANNA
- mon - te - rà tra - mon - te - rà tra - mon - te -

PERCY
lone go right and lone go right and lone go

HERVEY
splen - de - rà si splen - de - rà si splen - de -

ROCH.
auri de - light in our de - light in our de -

ENRICO
my's in sight, my's in sight, my's in
guy's - de - rà si guy's - de - rà si guy's - de -

CORU
splen - de - rà si splen - de - rà si splen - de -

330

I.
Vni

II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
Dn

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

G.C.

ANNA
-rà tra - mon - te - rà tra - mon - te - rà tra - mon - te -

PERCY
right and low go right and low go right and low go

HERVEY
light, si splen - de - rà light splen - de - rà light splen - de -

ROCH.
-rà tra - mon - te - rà tra - mon - te - rà tra - mon - te -

ENRICO
-rà si gui - de - rà gui - de - rà gui - de -

CORO
-rà si splen - de - rà splen - de - rà splen - de -

I.
Vni

II.
Vni

Vle

Vc.

Cb.

340

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a2

Do
Cor.

Do

Trb.
Do

Trbn.

Tp.

G. C.

ANNA
-rà tra-mon te rà.

PERCY

HERVEY
-rà splen de rà

ROCH.
-rà tra-mon - te - rà.

ENRICO
-rà gui - de - rà.

CORO
-rà splen - de - rà.

340

I.
Vni

II

Vle

Vc.

Cb.

R

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Do
Cor.

Do

Trb.
Do

Trbn.

Trp.

G. C.

I.
Vni

II.

Vle

Vc.
Cb.

R

Detailed description of the musical score: This page of a musical score, numbered 308, features 15 staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), and two Horns (Do Cor.). The brass section consists of Trumpets (Trb. Do), Trombones (Trbn.), Tuba (Trp.), and Glockenspiel (G. C.). The string section includes Violins (Vni I and II), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The score is written in a common time signature (C) and includes dynamic markings such as *p* and *ff*. The woodwinds and brass play sustained notes with some articulation, while the strings play a rhythmic accompaniment. The bottom left corner of the page is marked with a stylized 'R'.

N. 7 Scena e Cavatina

Smeton

SCENA IX. Gabinetto nel Castello che mette all'interno delle stanze di Anna.

Larghetto
solo, entra guardingo.

SMETON

Larghetto

I. Vni

II. Vni

Vlc

Vc.

Ch.

Pizz.

I. Fl.

p

I. Vni

II. Vni

Vlc

Vc.

Ch.

simili

simili

simili

R

Fl. I. *p*

Cl. Sib I. *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

///

Detailed description: This system contains the first two measures of the piece. The Flute I part begins with a melodic line marked *p*. The Clarinet in B-flat I part enters in the second measure with a melodic line, also marked *p*. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Contrabass parts provide a simple harmonic accompaniment with quarter notes.

Fl. I. *p*

Cl. Sib I. *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This system contains the next two measures. The Flute I part continues its melodic line. The Clarinet in B-flat I part continues its melodic line. The Violin I and II parts continue their rhythmic accompaniment. The Viola part continues its rhythmic pattern. The Violoncello and Contrabass parts continue their harmonic accompaniment.

10 I.

Fl.

Cl. Si b

Fg.

p espress.

10

I. Vni

II. Vni

Vle

Vc.

Cb.

I. Fl.

Ob.

Cl. Si b

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

R

I.

Fl.

Ob.

Cl. Sib

Fg.

I. II.

Cor. Mib

p

I. II.

Vni

più leggero

Vle

Vc.

Cb.

prende il Flauto

Fl.

Ob.

Cl. Sib

Fg.

I. II.

Cor. Mib

I. II.

Vni

Vle

Vc.

Cb.

20

prende l'Ottavino

Recit.
prende il Flauto

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. *f*

Mib *f*

Trb. Do *f*

Trbn. *f*

Tp. *f*

SMETON *f*

E sgom-bruil

20

Recit.

I. Vni *f*

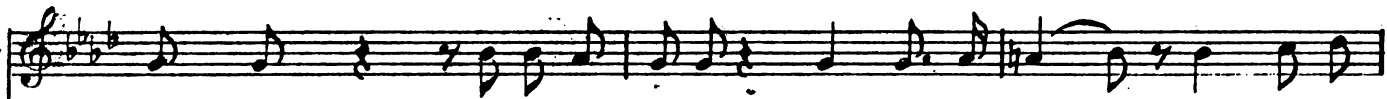
II. Vni *f*

Vle *f*

Vc. *f*


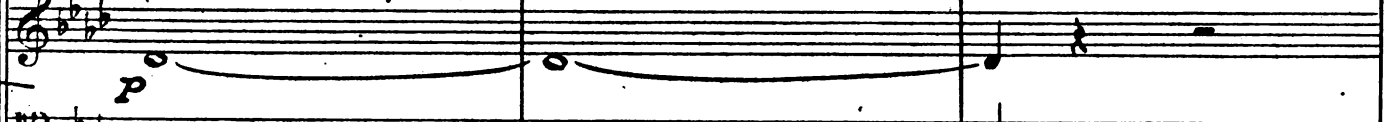
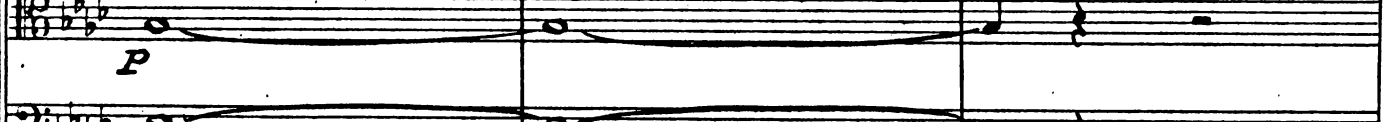
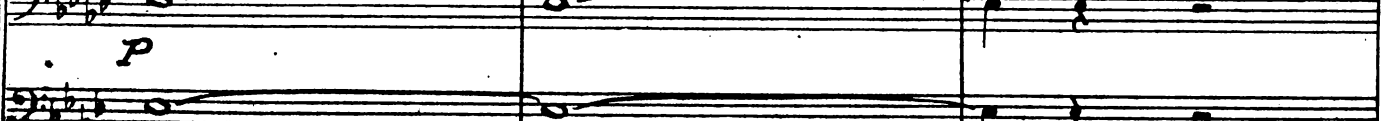
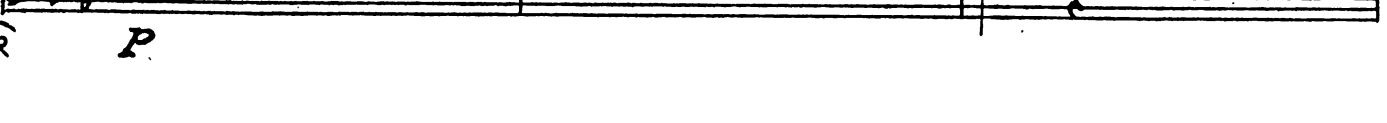
Cb. *f*

METON 
 lo-co... Ai lo-ro uf-fi-ci in-ten - te stan-sial-tro-ve le an-
 Cb. 

METON 
 - cel - le... e do-ve al-cu-na me qui ve-des-se, el - la pur

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

METON 
 sa che in quel-le più re-con-di-te stanze, an-cotal-vol-ta ai pri-va-ti con-

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

30

Ob. I. *p*

SMETON

-centi -- An na min-vi-ta

30

I. Vni

II. Vni

Vle

Vc. *pizz.*

Cb.

Ob.

(si cava dal seno un ritratto) *lento*

SMETON

Que-sta da me ra-pi-ta ca-raim-ma-gi-ne su - a ri-por deg-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *arco p*

Cb. *p*

lento

R

Larghetto

SMETON

-g'i- o pria che si sco- pra l'ar-di-men-to mi- o. Un

Detailed description: This block contains the vocal line for the character Smeton. The music is written on a single staff in a treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto'. The lyrics are '-g'i- o pria che si sco- pra l'ar-di-men-to mi- o. Un'. There is a small 'x' above the second measure of the vocal line.

Larghetto

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This block contains the instrumental accompaniment for the first system. It includes staves for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The music is in the same key signature and tempo as the vocal line. The strings play a rhythmic pattern of eighth notes. Dynamics include 'p' (piano) and '>' (accent). A double bar line is present at the end of the system.

SMETON

ba - - cio, un ba- cio an- co - - ra a - do-

Detailed description: This block contains the vocal line for the character Smeton. The music is written on a single staff in a treble clef with a key signature of two flats. The lyrics are 'ba - - cio, un ba- cio an- co - - ra a - do-'. The melody is more melodic and includes a long note with a slur.

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This block contains the instrumental accompaniment for the second system. It includes staves for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The music continues the rhythmic pattern from the first system. Dynamics include 'p' (piano). A double bar line is present at the end of the system.

40

Cl.
Si b

SMETON

- ra - - - te sem - bian - ze... Ad-

Vni

I.

II.

Vle

Vc.

Cb.



SMETON

- di - - - o, ad- dio, bel- ta - - - de che

Vni

I.

II.

Vle

Vc.

Cb.

R

col canto

Cl. Sib

Cor. Mi b

I.
p

a piacere

SMETON

sul mio cor - po - sa - vi, e col mio co - re pal - pi - tar sem -

Detailed description: This system contains the vocal line and woodwinds. The vocal line (SMETON) is in a treble clef with a key signature of two flats. It features a melodic line with triplets and dynamic markings like *p* and *a piacere*. The woodwinds include Clarinet in B-flat and Cor Anglais in B-flat, both with first parts indicated by 'I.'. The Clarinet part has a *p* dynamic marking.

col canto

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This system contains the string parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin parts have first and second endings. The Viola part is in a lower register. The Violoncello and Contrabasso parts are in a lower register. The strings play a rhythmic accompaniment with some melodic movement.

SMETON

bra - vi, àd - - - di -

Detailed description: This system contains the vocal line (SMETON) for the phrase 'bra - vi, àd - - - di -'. The vocal line is in a treble clef and features a melodic line with a fermata over the final note.

I.

Vni

II.

Vle

Vc.

Cb.

R

Detailed description: This system contains the string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) for the phrase 'bra - vi, àd - - - di -'. The strings play a sustained accompaniment with a *p* dynamic marking. A 'R' (ritardando) marking is present at the bottom left of the system.

50

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Sib), Trumpet in D (Trb. D), and Trombone (Trbn.). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). A conductor's baton is visible at the beginning of the first staff.

SMETON

-0.

Moderato

Musical score for string instruments, including Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). A conductor's baton is visible at the beginning of the first staff.

R

p

This musical score page features the following instruments and parts:

- Fl.** (Flute): Treble clef, starting with a rest in the first measure and playing a complex melodic line with many accidentals in the subsequent measures.
- Ob.** (Oboe): Treble clef, marked "I." and *p*, playing a melodic line with many accidentals.
- Cl. Sib** (Clarinet in B-flat): Treble clef, marked "I." and *p*, playing a melodic line with many accidentals.
- Fg.** (Bassoon): Bass clef, marked *p* and "2 2", playing a rhythmic accompaniment.
- Mib Cor.** (Mellophone in B-flat): Treble clef, marked *p*, playing a rhythmic accompaniment.
- Sib Cor.** (Cornet in B-flat): Treble clef, playing a rest.
- Trb. Do** (Trumpet in D): Treble clef, playing a rest.
- T.** (Trombone): Bass clef, playing a rest.
- Vni I.** (Violin I): Treble clef, playing a rhythmic accompaniment.
- Vni II.** (Violin II): Treble clef, playing a rhythmic accompaniment.
- Vle** (Viola): Treble clef, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Contrabass): Bass clef, playing a rhythmic accompaniment.

The score includes various musical notations such as rests, dynamics (*p*), articulation marks (accents), and fingerings (e.g., "2 2"). A rehearsal mark "R" is located at the bottom left of the page.

60

Fl.

Ob.

Cl.
Si^b

Fg.

Mi²
Cor.
Si^b

Trb.
Do

Trbn.

SINETON

Ah! pa-re - a che per in - can - to ri - spon - des - sial mio sof-

60

I.
Vni

II.

Vle

Vc.

Cb.

R

Cl. Sib

SMETON

-fri - re; che o - gni stil - la del mio pian - to ri - sve-

I. Vni

II. Vni

Vle

Vc. Cb.

col canto

Ob.

Cl. Sib

Fg.

Cor. Mi b

SMETON

glias - se un tuo so - spir, ri - sve - glias - se un tuo so - spir a tal

col canto

I. Vni

II. Vni

Vle

Vc. Cb.

70

Cl. Sib.

Fg.

Cor. I. II. Vi^b

SMETON

vi-sta il co-reau-da - ce pien di spe - me e di de-

70

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib.

Fg.

Cor. Vi^b

SMETON

-sir, — ti sco - pri-a l'ar-dor vo - ra - ce che non

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Fg.

Cor. Mib

SMETON

o so a lei sco-prir. A tal vi - sta il co - reau-

Detailed description: This system contains the vocal line and woodwind parts. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are "o so a lei sco-prir. A tal vi - sta il co - reau-". The woodwind parts include Clarinet in B-flat, Flute, and Cor Anglais in C. The flute part has a first ending bracket labeled "I.". The Cor Anglais part has a first ending bracket labeled "I. II.". The vocal line has a dynamic marking of *p* (piano) starting on the second measure.

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the string parts. It includes two Violin staves (I and II), Viola, and Violoncello/Double Bass. The strings are playing a rhythmic accompaniment of eighth notes. The key signature remains two flats and the time signature is 4/4.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mib

SMETON

-da - ce pien di spe - me e di de - sir, ti sco-

Detailed description: This system continues the woodwind and vocal parts. It includes Flute, Oboe, Clarinet in B-flat, Flute, and Cor Anglais in C. The vocal line continues with the lyrics "-da - ce pien di spe - me e di de - sir, ti sco-". The flute part has a first ending bracket labeled "I.". The Cor Anglais part has a first ending bracket labeled "I. II.". The vocal line has a dynamic marking of *p* (piano) starting on the second measure.

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system continues the string parts. It includes two Violin staves (I and II), Viola, and Violoncello/Double Bass. The strings continue with their rhythmic accompaniment of eighth notes. The key signature remains two flats and the time signature is 4/4.

80

SMETON

pri - a l'ar-dorvo-ra-ce che non o - so a lei sco-prir, - ti sco-

80

Vni I

Vni II

Vle

Vc.

Cb.



SMETON

pri - a l'ar-dorvo-ra - ce che non o - so a lei sco -

Vni I

Vni II

Vle

Vc.

Cb.

R

Poco più mosso

Ob. *p*

Cl. Sib *p*

Fg. *p*

Mib *p*

Cor. Sib III. *p*

Trb. Do I. *p*

Trbn.

SMETON

-pirir. Ad - dio, _____ bel-

Poco più mosso

I. Vni

II. Vni

Vle

Vc.

Cb.

R

90

Fl. *p*

Ob.

Cl. Sib

Fg.

Mib
Cor.

Sib

Trb. Do

Trbu. *p*

SMETON
-ta-de che sul

90

I.
Vni

II.

Vle

Vc.

Cb.

R

22

Fl.

Ob.

Cl.
Si^b

Fg.

Mi^o
Cor.
Si^b

Trb.
Do

Trbn.

Tp.

SMETON

cor ————— po - sa - vi, ad - dio, bel -

I.
Vni

II

Vle

Vc.
Cb.

R

Fl.
Ob.
Cl. Sib
Fg.
Mi b
Cor. Sib
Trb. Do
Trbn.
Tp.

22

Detailed description: This section of the score covers woodwinds and brass. The Flute (Fl.) and Oboe (Ob.) parts feature rapid sixteenth-note passages. The Clarinet in B-flat (Cl. Sib) and Bassoon (Fg.) parts provide harmonic support with sustained notes and rhythmic patterns. The Trumpets (Trb. Do) and Trombones (Trbn.) play rhythmic accompaniment. The Trombone part includes a '22' marking. The Trumpet part includes a 'v' marking. The Trombone part includes a 'v' marking.

SMETON

-ta - de, bel - ta - de, ad - di - o. Ah! —

Detailed description: This block contains the vocal line for Smeton. The lyrics are '-ta - de, bel - ta - de, ad - di - o. Ah!'. The melody is written in a single staff with a treble clef and a key signature of two flats. The lyrics are placed below the notes.

I.
Vni
II.
Vle
Vc. Ch.

R

Detailed description: This section of the score covers the string instruments. Violin I (Vni I.) and Violin II (Vni II.) parts play rhythmic accompaniment. The Viola (Vle) part provides harmonic support. The Violoncello and Double Bass (Vc. Ch.) parts play a steady bass line. The Violin I part includes a 'v' marking. The Violoncello and Double Bass part includes a 'p' marking. The Violoncello and Double Bass part includes a 'p' marking.

100

I. Tempo

Cl. Sib

METON

ah! pa-re-a che per in-can-to ri-spon-des - sial mio sof-

100

I. Tempo

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Sib

Fg.

Cor. Mi b

SMETON

- fri - re; che o-qui stil - la del mio pian-to ri-sve-glias-se un tuo so -

I. Vni

II. Vni

Vle

Vc. Cb.

110

col canto

Ob.

Cl. Sib

Fg.

Cor. Mi b

METON

- spir ri - sve - glias - se un tuo so - spir. A tal

col canto 110

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sib

Fg.

Cor. Mi b

SMETON

vi - sta il cor au - da - ce pien di spe - me e di de -

I. Vni

II. Vni

Vle

Vc. Cb.

R

Cl. Sib

Fg.

Cor. Mi b

SMETON

-sir, — ti sco - pria l'ar - dor vo - ra - ce che non

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the first three measures of the score. The woodwinds (Clarinets in B-flat, Flute, and Cor Anglais in B-flat) play a rhythmic pattern of eighth notes. The strings (Violins I and II, Viola, and Violoncello/Double Bass) play a steady eighth-note accompaniment. The vocal line (SMETON) begins with a melodic phrase, followed by the lyrics: "-sir, — ti sco - pria l'ar - dor vo - ra - ce che non".

Cl. Sib

Fg.

Cor. Mi b

SMETON

o - so a lei sco - prire. A tal vi - sta il co - reau-

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This system contains the next three measures. The woodwinds continue their rhythmic patterns. The strings maintain their accompaniment. The vocal line (SMETON) continues with the lyrics: "o - so a lei sco - prire. A tal vi - sta il co - reau-". A dynamic marking of *p* (piano) is present above the vocal line in the second measure of this system. The system concludes with a double bar line and a fermata over the final note.

120

Fl. *I.*

Ob.

Cl. Sib

Fg. *I.*

Mib

Cor. Sib

SMETON
- da - ce pien di spe - me e di de - sir, ti sco-

120

I.

Vni

II.

Vle

Vc.

Cb.

SMETON

-pri - a l'ar-dorvo-ra-ce che non o - so a lei sco-prir, - ti sco-

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first four measures of the piece. The vocal line (SMETON) begins with a melodic phrase: a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The lyrics are "-pri - a l'ar-dorvo-ra-ce che non o - so a lei sco-prir, - ti sco-". The string accompaniment consists of five staves: Violins I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of quarter notes and eighth notes, providing harmonic support for the vocal line.

SMETON

pri - a l'ar-dorvo-ra - ce che non o - so a lei sco -

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Detailed description: This system contains the next four measures of the piece. The vocal line (SMETON) continues with: quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. The lyrics are "pri - a l'ar-dorvo-ra - ce che non o - so a lei sco -". The string accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and a fermata over the final note of the vocal line. A rehearsal mark 'R' is located at the bottom left of the system.

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. *f*

Trb. Do *f*

Trbn. *f*

Tp. *f*

SMETON

-prir, no, non o - so sco - prir, no, non o - so sco -

130 *Più mosso*

I. *f p*

Vni II. *f p*

Vle *f p*

Vc. Ch. *f p*

R

Fl. *p* *f* *p*

Ob.

Cl. *p*

Si^o

Fg.

Mi^o

Cor.

Si^o

Trb. *f*

Do

Trbn. *f*

Tp.

SMETON

-prir non o - so sco - prir, non

I. Vni *f*

II.

Vle *f*

Vc. *f*

Ch. *f*

R

139

a2

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor.

Sib

Trb. Do

Trbn.

Tp.

SMETON

o - so sco - pri - no, no, no, no, non o - so a lei sco -

140

Vni

II

Vle

Vc. Cb.

R

Allegro

Fl.

Ob.

Cl. Sib

Fg.

Mi b
Cor.

Si b

Trb. Do

Trbn.

Tp.

SMETON

(Va per entrare nell'appartamento)

-prir.

Allegro

I.

Vni

II.

Vle

Vc.

Ch.

fp

fp

150

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Do

Trbn.

Tp.

SMETON

O - do ru-mor...

150

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Do

Trbu.

Tp.

SMEIUN

Si ap-pressa a que-ste stanze al-cun...1

I. Vni

II. Vni

Vle

Vc.

Cb.

(si cela dietro una cortina)

SMEIUN

trop- po in-dugia-i...7

I. Vni

II. Vni

Vle

Vc.

Cb.

N. 8 Scena e Duetto

Anna e Percy

Agitato

Musical score for strings, measures 1-4. The score includes parts for Violini I, Violini II, Violenze, Violoncelli, and Contrabbassi. The tempo is *Agitato*. The first violin part begins with a *p* dynamic. The second violin, viola, and cello parts also begin with a *p* dynamic. The double bass part is mostly silent in the first two measures.



Musical score for woodwinds, measures 1-4. The score includes parts for Flauto, Oboe, Clarinetto in Do, and Fagotto. The flute part begins with a *p* dynamic in measure 4. The oboe and bassoon parts also begin with a *p* dynamic in measure 4. The clarinet part begins with a *p* dynamic in measure 4.

Musical score for strings, measures 5-8. The score includes parts for Violini I, Violini II, Violenze, Violoncelli, and Contrabbassi. The first violin part continues with a *p* dynamic. The second violin, viola, and cello parts also continue with a *p* dynamic. The double bass part is mostly silent in the first two measures.

R

10

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.

Fa

Trb.
Lu

Trbn.

Tp.

10

I.

Vni

II.

Vle

Vc.

Ch.

R

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
Fa
Trb.
La
Trbn.
Tp.

This section of the score covers woodwind and brass instruments. The Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Trumpet (Tp.) parts are active from the second measure, marked with *sfz* and *v*. The Bassoon (Fg.) has a first ending (I.) starting in the fourth measure. The Horns (Re, Cor., Fa) are mostly silent, with the French Horn (Fa) having a third ending (III.) in the fifth measure. The Trombone (Trbn.) and Trumpet (Tp.) parts are also active from the second measure.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score covers the string instruments. The Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.) parts are active throughout. The strings play a rhythmic pattern of eighth notes, marked with *sfz* and *v* in the second measure, and *p* in the fourth measure. A rehearsal mark 'R' is located at the bottom left of this section.

20

Ob.
Cl.
Do.
Fg.
Re.
Cor.
Fa.
Trb.
I.a.
Trb.
Tp.

I.
II. >
I.
III.
I.

Detailed description: This block contains the musical notation for woodwind and brass instruments. The Oboe (Ob.) and Clarinet in D (Cl. Do.) parts are in the treble clef, while the Bassoon (Fg.), Trumpet in E-flat (Trb. I.a.), and Trombone (Trb.) parts are in the bass clef. The Horns (Re. and Cor. Fa.) are grouped together. The Flute (Fl.) part is present but contains no notation. The Trumpet (Tp.) part is also present but contains no notation. The score includes first and second endings (I., II., I.) and a third ending (III.) for the Horns. Vertical bar lines and dynamic markings (V) are visible throughout the score.

20

I.
Vni
II.
Vle
Vc.
Cb.

R

Detailed description: This block contains the musical notation for string instruments. It includes the Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.) parts. The Violin parts are in the treble clef, while the Viola, Violoncello, and Contrabass parts are in the bass clef. The score features a variety of rhythmic patterns and melodic lines. A 'R' marking is present at the bottom left of the page.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.

Fa

Tp.

I.

II.

Vni

II

Vle

Vc.

Ch.

R

Detailed description: This page of a musical score, numbered 345, features ten staves. The top five staves are for woodwinds: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The next three staves are for brass: Trumpet (Re), Cor Anglais (Cor.), and Trombone (Fa). The bottom four staves are for strings: Violin I (Vni), Violin II (II), Viola (Vle), and Cello/Double Bass (Vc. and Ch.). The score is in a key with one sharp (F#) and a 4/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play sustained chords and melodic lines. The woodwinds have first and second endings marked 'I.' and 'II.'. The string parts include dynamic markings like 'p' and 'f', and articulation like accents and slurs. A rehearsal mark 'R' is located at the bottom left.

30

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Fa

Trbn.

Tp.

30

I.

Vii

II

Vle

Vc.

Ch.

Recit.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Fa

Trb.
Lu

Trbn.

Tp.

ANNA

Ces - sa... ces - sa... tropp'ol-tre va-i...trop-poinsi-stio fra-

Recit.

I.

Vni

II.

Vle

Vc.

Cb.

40

ANNA -tel-lo...

ROCH. Un sol mo-men-to ti piac-cia u-dir-lo: al-cun pe-

I. Vni

II. Vni

Vle

Vc. Cb.

Adagio

ROCH. -ri-quo, il cre-di, cor-re non puo-i... ben-si lo cor-ri, e gra-ve, se fai col tuori-

Adagio

I. Vni

II. Vni

Vle

Vc. Cb.

ROCH. -go-re che il duol so-ver-chi o-gni ra-gio-ne in lu-i.

I. Vni

II. Vni

Vle

Vc. Cb.

50

ANNA

Las -

I. Vni

II. Vni

Vle

Vc. Cb.

p

ANNA

- sa! e ca-gion del suor tor-noio fu-i!

I. Vni

II. Vni

Vle

Vc. Cb.

ANNA

Eb-ben... mel gui-da e ve-glia at-tento

I. Vni


II. Vni

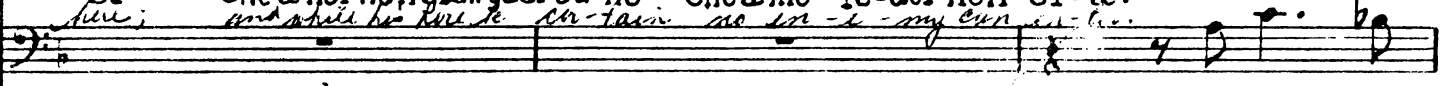
Vle

Vc. Cb.

pp

60

ANNA  *si* che a noi non giun-gaal-cu-no che a me fe-del non si-a.

ROCH.  *me;* *and still he has the cr-tain de-ter-mi-ned my cur-sion.* Ri-po - sain

60

I.  Vni

II.  Vni

Vle  Vle

Vc.  Vc.

Cb.  Cb.

Fg.  I. *p*

ROCH.  *(parte)* me.

I.  Vni

II.  Vni

Vle  Vle *p*

Vc.  Vc. *p*

Cb.  Cb. *p*

Lento

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*
I.

Re
Cor. *f*

Trb. *f*
Lu

Trou. *f*

Tp. *f*

ANNA

SMETON

(affacciandosi guardingo).

(Nèu-scir pos-

Lento

I.
Vni

II.
Vni

Vle

Vc.

Ch.

R

70

Cl. Do

Fg.

ANNA

De-bo-leio fu-i! do-ve-a fer-ma-ne-gar... non ma-ive-der-lo...

Why did I weaken? I'm certain I should be free to see or see him.

SMETON

-s'i-o!...

70

I. Vni

II. "

Vle

Vc. Cb.

Cl. Do

Fg.

ANNA

Ahi! va-no di mi-ra-gion-con-si-glio; non ne-a-scol-ta la vo-ce il cor co-

I. Vni

II. "

Vle

Vc. Cb.

Allegretto

80

Fg. *mf*

Cor. Fa *III. IV. a2*

ANNA *-dar-do... Ec-co-lo!...*

80

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. *cresc.*

Ch. *cresc.*

f

Fg.

Cor. Fa *III.*

ANNA *io tre-mo!... io ge-lo!...*

I. Vni

II. Vni

Vle

Vc.

Ch.

R

Larghetto

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.

Fa

Trb.
La

Trbn.

ANNA

PERCY

Ric-car-do! Sien bre-viidet - ti no-stri,

An - na!...

Larghetto

I.

Vni

II

Vle

Vc.

Cb.

R

pizz.

90

Recit.

Cl. Do

Fg.

Cor. Fa III.

ANNA

cau-ti, som-mes-si. A rin-fac-ciarmiforse vie-ni la fe tra-

I. Vni

II. Vni

Vle

Vc.

Cb. arco

Cl. Do I.

Fg. I.

ANNA

-di - ta? Am-men-da, il ve-di, am-piaam-men-da ne

I. Vni

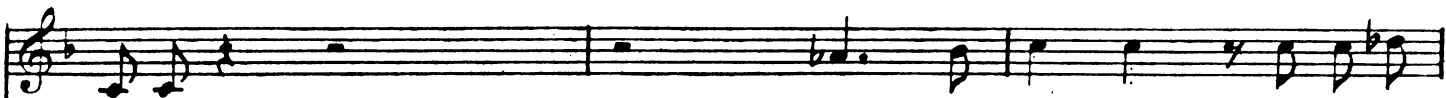
II. Vni

Vle

Vc.

Cb.

Andante

ANNA  fe-ci: am - bi - zio - sa, un ser-toio

Andante

I.  *p*

II.  *p*

Vle  *p*

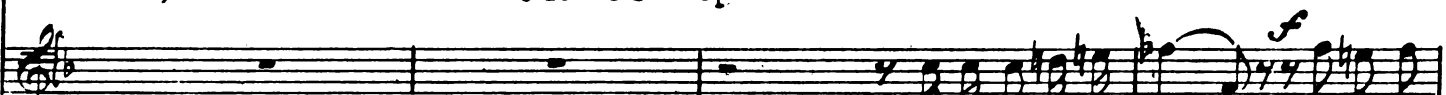
Vc.  *p*

Cb.  *p*

||

100

ANNA  vol-li, e un ser-to eb - bio di spi-ne

PERCY  Io ti veg-go in fe - li - ce, e l'i-raha

100

I. 

II. 

Vle 

Vc. 

Cb. 

Andante

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cof.

Fa

Trb.
La

Trbn.

PERCY

fi - ne. La fron-temia sol - ca - ta

Cambia in Si b

Andante

I.

Vni

II.

Vle

Vc.
Cb.

110

Fl. I. *p*

Ob. I. *p*

Cl. Do I.

Fg. *p*

PERCY

ve - di dal duo - lo... io tel per- do-no; io sen-to cheatevi-

110

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

PERCY

-ci-no, de mie passa-ti qua-i po-trei scor-dar-mi, co-me, giun-to a ri-va, il nau-fra-go noc-

I. Vni

II. Vni

Vle

Vc. Cb.

120

PERCY 
 -chier i flut-ti o-bli-a. O-gni tem-pe-sta mi-a in te s'ac-que-ta e vi-en-da te-mia

120

I. 
 Vni 
 II. 
 Vle 
 Vc. 
 Cb. 

Allegro

I. 
 Fl. 
 Ob. 
 Cl. *Cambia in Sib*
 Do 
 Fg. 
 Re *Cambia in Mi b*
 Cor. 
 Fa *Cambia in Sib*


ANNA 
 PERCY 
 lu - - - ce.
 Mi-se-ro! e qua-le spe-me or ti se-

Allegro

I. 
 Vni 
 II. 
 Vle 
 Vc. 
 Cb. 

ANNA
-du-ce? Non sa-i che mo-glie io so-no? che son Re-gi-na?

PERCY
Ah! non lo

I. Vni
II. Vni
Vle
Vc. Cb.

130 *Lento*

PERCY
dir. No! deb-bo, nol vo' sa per no, no, no,

I. Vni
II. Vni
Vle
Vc. Cb.

Andante

PERCY
An - na per me tu se - i, An - na sol - tan

I. Vni
II. Vni
Vle
Vc. Cb.

PERCY

- to. Ed i - o non son l'i - stes - so Ric - car - do tu - o ? ...

I. Vni

II. Vni

Vle

Vc. Cb.

PERCY

quel che t'a - mò co - tan - to ... quel che da - ma - re t'in - se - gnò pri - mie - ro ? ...

140

I. Vni

II. Vni

Vle

Vc. Cb.

ANNA

Mi a - bor - re, è

PERCY

E non t'a - bor - re il Re ...

(còl pita)

I. Vni

II. Vni

Vle

Vc. Cb.

Moderato

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

ANNA
ve - ro.

PERCY
S'ei t'a-bor-re, ip t'a-moan-co-ra, qual'ta-

dolce

Moderato

I. Vni II. Vle Vc. Cb.

Ott.

Fl.

Ob.

Cl.
Sop.

Fg.

Trp.
Cor.

Trbn.
Sib

Trp.

PERCUY

-ma-va in bas-so sta-to, qual'ta-ma-va in bas - so sta-to, qual t'a-

I
Vni

II
Vni

Vle

Vc.

Cb.

1

Oboe

Flute

Oboe

Clarinet

Bassoon

Trumpets

Trombones

Percussion

Violins

Viola

Cello/Double Bass

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

R *p*

-ma - va ta - mo an-co - ra;

Fl. *I.* *p*

Ob. *I.* *p*

Cl. *Sopr.* *p*

Cor. *Mit.* *I.* *p*

PERCY

me - co ob-

I. Vni

II. Vni

Vla

Vc. *Cb.*

160

Cl. *Sopr.*

Fg.

PERCY

-bli-a di spo - so in-gra-to il - di - sprezzo ed il - ri -

160

I. Vni

II. Vni

Vla

Vc. *Cb.*

R

rall. *a tempo*

Cl.
Sop.

Fg.

PERCY

-gor. Un a-man-te che ta-do-ra non po-spor-re a-ri-o Si-gnor, no, no, no, no, An-na,-

rall. *a tempo*

I.
Vni

II.
Vni

Vle

Vc.

Cb.

PERCY

— un — a — — man — te che ta — do — ra, non — po —

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Sopr.

Fg.

Trp.
Sopr.

Trbn.

Tu.

PICCY

-sporre a rio—Si - gnor. S'ei t'abbor-re, io t'a-moan-co - - ra,euna-

Vni
I

Vni
II

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Soprano

Fg.

Coro
I.
p

Trb.
Soprano

Tromb.

Tp.

PERCUSSIONE

mante — che — t'a-do — ra non — po-spor — re a rio — Si — gnor, no, non po-

Vni
I.

Vni
II.

Vle

Vc.
Cb.

R

Ott.

Fl. I.

Ob.

Cl. B \flat

Fg.

Trb. I

Trb. II

Trb. III

Trp.

PERCY

Vni. I.

Vni. II.

Vle.

Vc. Ch.

-spor - rea rio Si - gnor, no, non po - spor, un a - man - te che l'a-

180

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Vi^o

Cor. Sib

Trb. Sib

Trbn.

Tp.

PERCUY

-do-ra non po-ssor re a rio Si-gnor.

180

I.

Vni

II

Vle

Vc. Ch.

R

p *f* *p*

Ob.

Cl. Sop.

Cor. Mi b

ANNA

Ah! non sa-i che imiei le - ga - mi,

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Sop.

Cor. Mi b

Trbn.

ANNA

co - me sa-cri, or-ren - di

I. Vni

II. Vni

Vle

Vc. Cb.

190

Ott. *f*

Fl. *f* 1. *be*

Ob. *f*

Cl. *f* *Sto*

Fg. *f*

Vi. *f*

Cor. *f* *Sto*

Trb. *f* *Sto*

Trbn. *f* *b*

Tp. *f*

ANNA *opp.* *a tempo* *p* (con orrore)

so-no co - me sa - cri, so - no or-ren-di... che con

190

I. *f*

Vni *f* II

Vle *f*

Vc. *f* *Cb.*

Cl. Sop.
Fg.
Cor. V. 1.
ANNA
I. Vni
II. Vni
Vle
Vc. Cb.

p *opp.*

me s'as-si - de in tro - no il so - spet - to ed il ter -

Cl. Sop.
Fg.
Cor. V. 1.
ANNA
I. Vni
II. Vni
Vle
Vc. Cb.

rall. *a tempo*

rall. *a tempo*

-ror. Ah! mai più, s'è ver che m'a-mi, non par-lar con me d'a-mor, no, no, no, Ric-

200

ANNA

- car - do — Ah! mai piü, s'è ver — che —

a tempo

200

I. Vni

II. Vni

Vle

Vc.

Cb.

p

p

p

p

p

Cor. I.

II.

p

ANNA

m'a - mi non — par - lar — con me d'a - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott. *f*

Fl. I. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib. Cor. *f*

Sib *f*

Trb. Sib *f*

Trbn. *f*

Tp. *p*

ANN. *f* *p*

- mor. I miei le-qa - mi so-noor-ren - - di, e mai

Vni I. *f* *p*

Vni II. *f* *p*

Vle. *f* *p*

Vc. Cb. *f* *p*

Ott.

Fl.

Ob.

Cl.
Si b

Fg.

Mib
Cor.

Si b

Trb.
Si b

Trbn.

Tp.

ANNA
più, — s'è ver — che m'a — mi, non — par. lar — con me — d'a — mor, no, non par.

PERCY

An — na,

I.
Vni

II.

Vle

Vc.
Cb.

210

Ott.

Fl.

Ob.

Cl.
Si²

Fg.

M.²
Cor.

Si²

Trb.
Si²

Trbn.

Tp.

ANN.

PERCY

-lar, no, non par-lar, no, non par-lar, ah! maipiù, maipiù, se
t'a - m... An - na!...

210

I.

Vni

II.

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Trb.
Sib

Trbn.

Tp.

ANNA
 m'a - mi, non par - lar con me d'a - mor. For - sen -

PERCY
 Ah! cru - de - le!...

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Detailed description of the musical score: This page contains the musical score for page 378. It features a full orchestral ensemble and two vocal parts. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Bassoon in B-flat (Mib Cor.), and Clarinet in B-flat (Sib). The brass section includes Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Ch.). The vocal parts are for Anna and Percy. Anna's part has lyrics: "m'a - mi, non par - lar con me d'a - mor. For - sen -". Percy's part has lyrics: "Ah! cru - de - le!...". The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and performance instructions (vibrato, hairpins).

Ott.

Fl. I.

Ob.

Cl. Si²
f p

Fg.
f p

Cor. I. II.
f p *2 2*

ANNA
-na-to! Fug-gi... va... ten fo - pre - ghie-ra.

PERCY
No, giam-

Vni I.
p *f*

Vni II.

Vle

Ve.

C.

220

Ott.

Fl.

Ob.

Cl.
Si^b

Fg.

Cor.
Mi^b

ANNA

PERCY

Neop-poneil fa - to in - vin - ci - bi - le — bar -
-ma-i.

220

I.

Vni

II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mi b I. II.

Trb. Sib

Trbu

Tp.

ANNA

PERCY

-rie - ra. In In-ghil-ter-ra non ti tro-vi il nuo - vo al-

lo la sprez - zo.

I.

Vni

II.

Vle

Vc.

Cb.

7

I.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mib

Trb. Sib

Trbn.

Tp.

ANNA

PERCY

P f

forte!

-bor. (con forza)

Ah! ca - da - ve - re sot - ter - ra / ei mi

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

PERCY

I.

Vni II

Vle

Vc.

Ch.

Fug - gi Ric-car-do...

tro - vi... o te - co an - cor. No. Sot-

Meno Allegro

Ott.

Fl. I. #

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA

PERCY

(nel massimo disordine)

Ah!... per pie-tà del mio spa-ven - to, del-l'or-ter - ra

Meno Allegro

pizz.

fp pizz.

fp pizz.

fp pizz.

fp pizz.

fp

240

Cl. Sib

I. II.

Cor. Mib

ANNA

-ro-re in cui mi ve - di. ce - diai prie - ghi, al pian - to

opp

240

I.

Vni

II.

Vle

Vc. Cb.

Cl. Sib

I.

rall.

p

Fg.

p

Cor. Mib

a2

ANNA

-ce - di, ci di - vi - da e ter - ra e mar./ Cercaal-

rall.

arco

I.

Vni

arco

II.

arco

Vle

arco

Vc. Cb.

arco

ANNA

-tro - - ve un cor con-ten - - to, cui non sia — de-lit-ta-

I. Vni

II. Vni

Vle

Vc. Cb.

col canto

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mid

ANNA

-mar, per pie-tà, per pie-tà ah! cerca al-tro ve un cor con-ten - - to, cui — non

rall. a tempo

col canto

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.
Fl.
Ob.
Cl. Sib
Fg.
Cor. Mi♭ I. II.
ANNA
PERCY

sia de-lit - to a-mar.
Al tuo piè tra-fit-toe

I.
Vni
II.
Vle
Vc. Cb.

pizz.
p
pizz.
p
pizz.
p
pizz.
p
fp
fp
fp

Cl. Sib
Cor. Mi♭
PERCY

spen - to io ca-drò, — se tu lo chie-di; ma ch'io

I.
Vni
II.
Vle
Vc. Cb.

R

rall.

Cl. Sib

Fg.

Cor. Mi b

PERCY

I.

re - sti mi con - ce - di so - la - men - te a so - spi -

rall.

I.

Vni

II

Vle

Vc. Cb.

260

Fl.

Ob.

Cl. Sib

PERCY

I.

- rar. Pres - so ate mi fia con - ten - - to il sof.

260

I.

Vni

II

Vle

Vc. Cb.

arco

rall. a tempo

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Mib

Cor.

Sib

rall. a tempo

PERCY

- frir — ed il pe-nar, pres-so a te, pres-so a te, si pres-so a te mi fia con-ten - to il — sof-

rall. a tempo

I.

Vni

II.

Vle

Vc.

Ch.

Ott.

Fl. I.

Ob.

Cl. Sib

Fg. *2 2*

Cor. Sib I. II.

Trb. Sib

Tp.

ANNA

PERCY

I.

Vni

II

Vle

Vc.

Ch.

p

pp

p

p

p

p

p

p

p

p

Por - ti...

-frir — ed il — pe - nar. cru-

R

270

Ott. *cresc.*

Fl.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Sib

Trbn.

Tp. *cresc.*

ANNA Va... il vo - glio ten fo pre-

PERCY - de - le! Ah! ca - da - ve - re sot - ter - ra ei mi

cresc.

I. Vni

II. Vni

Vle

Vc.

Ch.

R

Ott. I.

Fl.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA
-ghiera. Va. Va.

PERCY
tro - vi, o te - coan - cor, o te - coan - cor. o te - coan -

I. Vni

II. Vni

Vle

Vc.

Ch.

R

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Sib

Trbn. Sib

Trbn.

Tp.

ANNA
Deh! no, no, no, no, no, per pie-tà del mio spa-ven - to, del-l'or-ro-re in cui mi

PERCY
Ah cru-de-le!

Vni I.

Vni II.

Vle

Vc. Ch.

fp

fp

fp

fp

fp

R

280

Cl. Si_b

Fg.

Cor. Mi₂ I. II. I.

ANNA
ve-di, ce - di a pri-ghi, al pian - to ce - di, ci di - vi - da e ter - ra e

PERCY
No, non pos-so, no, ocu - da - le!

280

I. Vni

II. Vni

Vle

Vc. Ch.

ANNA
mar. Cer-ca al-tro - - ve un cor con-ten - to, cui non sia de-lit-toa-

PERCY
Pres-soa te - - mi fia con-ten - to il sof-frir - - ed il pe-

I. Vni

II. Vni

Vle

Vc. Ch.

Ott.

Fl. I.

Ob.

Cl. Si^b I.

Fg. *p* *f* 22

Cor. Mi^b I. I.II.

ANNA
-mar, per pie-tà, per pie-tà, si cerca un con-ten - to, cui — non sia — de lit - to a-

PERCY
-nar, il sof-frir, il pe - nar, sì, pre-soate mi sia con-ten - to il, — sof - frir — ed il — pe-

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

R

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Sib ²²

Trb. Sib

Trbn.

Tp.

ANNA
-mar. Ah per pie-tà, ten fo pre-ghie-ra, ah cer-ca un co-re, -cui non-

PERCY
-nar. Sì, presso a te mi fia con-ten-to, mi, fia con-ten-to il -sof-

I. Vni

II. Vni

Vle

Ve.

Ch.

R

a tempo

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Sib. *f*

Fg. *f*

Cor. Mio. I. II. *f*

Trb. Sib. *f*

Trbu. *f*

Tp. *f*

ANNA
sia — de — lit — to a — mar. Ah perpie-tà, ten fo pre-

PERCY
-frir — ed — il pe — na. Sì, presso a te, mi fia con-

a tempo

Vni I *f*

Vni II *f*

Vie *f* DIV.

Vc. Ch. *f*

200

col canto

a tempo

Ort.

Fl. I.

Ob.

Cl. Sop.

Fg.

Cor. Mio. I. II. a 2

Trb. Sop.

Trbu.

Tp.

ANNI

PERCY

rall.

f a tempo

-ghie - ra, ah cer-caun-co-re, cui non sia — e - lit-to a -

-ten - to, mi, fia con-ten-to il sof-fri - re ed il pe -

300

col canto

a tempo

Vni I.

Vni II.

Vle.

Vc. Ch.

p

p

p

p

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Mib I. II.

Trb. Sib a2

Tbn.

Tp.

ANNA
mar, cui non si-a de-lit-to a-mar, cui non

PERCY
-nar ed il pe-nar ed

Vni I.

Vni II.

Vle

Vc. Cb.

R

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. I. II. Mi b

Trb. Sib

Trbn.

Tp.

ANNA
si-a de-lit-to a-mar, un cor con - ten - to cui non

PERCY
il pe - nar, mi fia con - ten - to il sof-

Vni I.

Vni II.

Vle

Vc.

Cb.

310

Ott.

Fl. I.

Ob.

Cl. Sib

Fg. *22*

Cor. Sib

Trb. Sib

Trbn.

Tp.

ANNA
sia de - lit - toa - mar.

PERCY
-frir ed - il pe - nar.

Detailed description: This block contains the musical score for measures 310 through 313. It includes staves for Oboe, Flute I, Clarinet in B-flat, Bassoon (marked '22'), Horn in B-flat, Trumpet in B-flat, Trombone, and Trombone. The vocal parts for ANNA and PERCY are also shown with their respective lyrics. The woodwinds and brass play sustained chords and rhythmic patterns, while the vocalists sing the lyrics.

310

I.

Vni II

Vle

Vc.

Ch.

Detailed description: This block contains the string parts for measures 310 through 313. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic accompaniment with some melodic lines, particularly in the Violin I and Viola parts.

Moderato a tempo

Musical score for woodwinds and strings. The instruments listed are: Ott., Fl. (I.), Ob., Cl. Sib, Fg., Cor. (I. II.), Trb. Sib, Trbn., and Tp. The score shows the first few measures of the piece, with dynamics like *p* and *f* indicated. The woodwinds play a melodic line, while the strings provide harmonic support.

ANNA

Al-cunpo-tri-a a-scol-tar-tiinque-ste mu - ra.

Moderato a tempo

Musical score for strings. The instruments listed are: Vni (I. and II.), Vle, Vc., and Ch. The score shows the first few measures of the piece, with dynamics like *p* and *f* indicated. The strings play a rhythmic accompaniment, with the violins and violas playing a melodic line.

320

Ott. *f*

Fl. I. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. Mio I. II. *f*

Trb. I. *f*

Trbn. *f*

Tp. *f*

PERCUY

Par-ti-rò... madim-mi pri-a: ti ve-

320

I. *p*

Vni II *p*

Vle *p*

Vc. *p*

Cb. *p*

Ott. *f*

Fl. *f*
I. *b e e e e e e*

Ob. *f*

Cl. *f*
St. 2

Fg. *f*

Cor. *f*
Mi. 2 I. II.

Trb. *f*
St. 2 I.

ANNA *b e v*
No. Mai più.

PERCY *v*
-drò?... pro-met-ti... giu-ra. Mai

Vni *f*
I. *INO R*

Vni *f*
II. *INO R*

Vle *f*
INO R

Vc. *f*
INO R

Cb. *f*

R

330

Ott.

Fl. I.

Ob.

Cl. Sib

Fg.

Cor. Mib I, II.

Trb. Sib I.

PERCY

più! Mai più! Sia que-sta la ri-spo-sta al tuo giu-

330

I.

Vni

II.

Vle

Vc.

Cb.

Ott. *p*

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *p*

Cor. Mi 2 I. II. *p*

Trb. Sib *p*

Trbn. *f*

ANNA *(gettando un grido)*
(snuda la spada per Ah! *che fa-i!* *trafiggersi)* Spie-

PERCY -rar. No...

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Ch. *f*

Detailed description: This is a page of a musical score, page 406. It features a full orchestral arrangement and two vocal soloists. The orchestral parts include Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mi 2), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal soloists are ANNA and PERCY. ANNA's part includes the instruction *(gettando un grido)* and the lyrics *(snuda la spada per trafiggersi)* Ah! che fa-i! Spie-. PERCY's part includes the lyrics -rar. No... The score is written in a key signature of one flat and a 4/4 time signature. Dynamics range from *p* (piano) to *f* (forte). The woodwinds and strings play sustained notes or rhythmic patterns, while the vocalists perform their respective parts.

340

Ott.

Fl. *fp*

Ob. *fp*

Cl. Sib *fp*

Fg. *fp*

Cor. I. II. *fp* *22* *Cambiano in Re*

Trb. Sib *fp* *22* *Cambiano in La*

Trbn. *f*

Tp. *f*

ANNA *-ta - to!* *Giu-sto cie - lo!*

SMETON *Ar - re - sta!*

PERCY *Non t'ap-pres-*

340

Vni I. *fp*

Vni II. *fp*

Vle *fp*

Vc. *fp*

Cb. *fp*

R *f* *p*

Fg. *p*

ANNA
Deh! fer - ma - te... fer - ma - te... io

PERCY
-sar.

I. Vni

II. Vni

Vle

Vc.

Ch.

Fg.

ANNA
son, io son per-du - ta, son per-

I. Vni

II. Vni

Vle

Vc.

Ch.

Cl. Sib

Fg. *2 2*

Cor. Re *p stacc.*

Tp. *p*

ANNA

- du - ta: giun-ge al-

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

350

Cl. Sib

Fg. *2 2*

Cor. Re

Trbn. *III. p*

Tp.

ANNA *(sviene)*

-cu - no... io più non reg - go.

cresc. sempre

350

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Ob.

Cl.
Si^b

Fg.

Cor.
Re

Trb.
La

Trbn.

III.

Tp.

SMETON

ROCH.

El - la è sve -

Ah! so - rel - la...

I.
Vni

II.

Vle

Vc.

Cb.

R

Detailed description: This is a page of a musical score, page 410. It features a full orchestral arrangement and two vocal parts. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. Si^b), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Re), Trombone (Trb. La), Trombone III (Trbn. III.), and Trumpet (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Smeton and Roch. The score is in a key with two flats and a 4/4 time signature. The vocal parts have lyrics: 'El - la è sve -' and 'Ah! so - rel - la...'. The woodwinds and strings play complex rhythmic patterns, while the brass plays a steady accompaniment. The vocal parts enter in the second measure of the system.

Lento

Ott.

Fl.

Ob.

Cl. Si^b

Fg.

Cor. Re

Trb. La

Trbn.

SMETON
-nu-ta. Il Re!...

PERCY
Il Re!...
Il Re!

ROCH.
Giun-ge il Re

ENRICO
Che veg-go? De-strear

Lento

I. Vni

II Vni

Vle

Vc.

Cb.

R

360

Andante

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Re

Trb.
La

Trbn.

PERCY

ENRICO

Av-ver-sa
Normal 10

ma-teingue-ste so-glie! In mia reg-gjanu-diac-ciar! O-là., guar - die. /

360

Andante

I.

Vni

ii.

Vle

Vc.

Cb.

R

Ott.

Fl. I.

Ob.

Cl. B.

Fg.

Cor. Re.

Trh. La.

Trbn.

SMILTON

PERCY

Ten. sor - te! / Chedir? che far? / Av - ver - sa

CORO

Bass. Chemai fu?

Vni. I.

Vni. II.

Vle.

Vc. Cb.

Detailed description: This is a page of a musical score, page 413. It features a full orchestral arrangement with woodwinds (Oboe, Flute I, Clarinet Bb, Bassoon), brass (Trumpet, Trombone), strings (Violin I & II, Viola, Violoncello, Contrabasso), and vocal parts. The woodwinds and strings play complex rhythmic patterns, often in triplets. The vocal parts include a Tenor soloist (Percy) and a Chorus (Coro). The lyrics are in Italian and include the phrases "Chedir? che far?", "Av - ver - sa", and "Chemai fu?". The score is written in a standard musical notation with various clefs and time signatures.

370 *Andante*

Ott.

Fl. I.

Ob.

Cl. Du

Fg.

Cor. Re I. II. a 2

Trb. Lu

Trbn.

Ip.

PERCY
sor - te!

ENRICO
Ta-ceo-

370 *Andante*

Vni I.

Vni II.

Vle

Vc. Cb.

ENRICO

- gnu - no, è o-gnun tre-man - te!

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Cl. Do

Fg.

ENRICO

Qual mi-ste-ro, qual mi-sfat-to or qui s'or-

I. Vni

II. Vni

Vle

Vc.

Ch.

R

Fl. I.

Cl. Do

Fg. I.

Cor. Re I. II.

Tp.

ENRICO

- di - a? lo già leg - go nel sem-

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Cor. Re I. II.

ENRICO

- bian - - te, io vi leg-go che com-

Vni I.

Vni II.

Vle

Vc.

Cb.

380

Fl. *I.* *p*

Ob. *I.*

Cl. *Do* *2 2*

Fg. *2 2*

Cor. *Re*

Trb. *La*

Trbn.

ENRICO

- piu-ta, che com-piu-ta è l'on-ta mi-a: | te - sti-mo-nio è il Re-gno in-te-ro che co-

380

I.

Vni *p*

II.

Vle

Vc. *3* *3*

Cb. *R*

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Re

Trb. Lu

Trbn.

Tp.

SMETON

ENRICO

Si-re ah! Si-re... non è ve-ro... non è -stei tradi-vail Re.

I.

II.

Vni

Vle

Vc.

Cb.

R

Cl. Do

Fg.

Cor. Re I. II.

Trb. La

Trbn.

Tp.

SMETON

ve-ro, non è, ve-ro, non è ve-ro: io lo giu-ro al vo-stro piè.

ENRICO

Tan-to ar-

Vni I.

Vni II.

Vle.

Vc.

Cb.

Cl. Do *p*

Tp.

ENRICO
 - di - sci! fan - to ar - di - sci! Al - tra - di -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Cl. Do

Fg.

ENRICO
 - men - to già si e - sper - to, già si e - sper - to, o gio - vi -

I. Vni

II. Vni

Vle

Vc.

Cb.

mf

Fl. I.

Cl. Do

Fg.

Cor. Re

SMETON
Uc - ci.de - te mi s'io men.to, uc - ci.de - te mi s'io

ENRICO
 - net - to?

I. Vni

II. Vni

Vle

Vc.

Ch.

Cl. Do

Cor. Re

SMETON
moment. Do your word I bare my person!
 men.to: nu - doiner - meiov'of - froil per.to.

ENRICO
 Co - sie.

I. Vni

II. Vni

Vle

Vc.

Ch.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Cor. Re

Trbn.

Tp.

(nell'aprir l'abito gli cade il ritratto di Anna)

SMETON

ENRICO

Si, nu . do, i . ner . me io v'of . fro il petto. *Mère mort!* Oh! Ciel!

- sper . to Qual moni . le? Che

I.

Vni

II.

Vle

Vc.

Ch.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
Do

Fg. *ff*

Cor. *ff*
Re

Trbn. *ff*

Tp. *ff*

SMETON

Oh! Ciel!..

ENRICO

ve-do!.. Al mio sguar.do ap-pe - na ti cre-do. Del suo

I. *ff*

Vni

II *ff*

Vle *ff*

Vc. *ff*
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Re

Trb.
La

Trbn.

Ip.

ENRICO

ne - ro ira - di - men - to ec - co il ve - ro ac - cu - sa -
 por - trait ar - re - cu - so That can slight - ly be ig -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ott.

Fl. *I.*

Ob.

Cl. *Do*

Fg.

Cor. *Re*

Trb. *La*

Trbn.

Tp.

SMETON

PERCY

ENRICO

An. na... Oh an - go - scia!...

Smeton her lov - er!

Oh mio spavento

I.

Vni

II.

Vle

Vc.

Ch.

410

Ott.

Fl. I.

Ob.

Cl. Du.

Fg.

Cdr. Hr.

Trb. Lu.

Tbn.

3p.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute I (Fl. I.), Oboe (Ob.), Clarinet in D (Cl. Du.), Bassoon (Fg.), Horn in C (Cdr. Hr.), Trumpet in C (Trb. Lu.), Trombone (Tbn.), and Percussion (3p.). The notation includes staves with clefs, key signatures, and rhythmic markings. The woodwinds play chords and melodic lines, while the brass instruments provide harmonic support with chords and rhythmic patterns.

SMETON

-ven - to! / Oh spa-

PERCY

An - na! An - na!

Detailed description: This block contains the vocal lines for Smeton and Percy. Smeton's part is in a higher register, starting with a rest followed by the lyrics "-ven - to! / Oh spa-". Percy's part is in a lower register, starting with a rest followed by the lyrics "An - na! An - na!". The lyrics are written below the notes, and there are some handwritten-style corrections or markings above the notes.

410

I. Vni

II

Vlc

Cb.

Detailed description: This block contains the musical notation for string instruments. The instruments listed are Violin I (I. Vni), Violin II (II), Viola (Vlc), and Cello (Cb.). The notation includes staves with clefs, key signatures, and rhythmic markings. The strings play a complex rhythmic pattern with many sixteenth and thirty-second notes, providing a dense harmonic texture.

Ott.

Fl.

Ob.

Cl.
Do

Fg. *a2*

Cor.
Re *a2*

Trb.
La

Trbn.

Tp.

ANNA *(inviene)*
O - ve so - no?.. O - ve

SMETON

ENRICO *(tremante per rabbia)*
- ven - to!
Ec.coiltradimento.

I.
Vni *p*

II.
Vni *p*

Vle *p*

Vc. *p*

Cb.

Cantabile

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Cor. Re

Trb. La

Trbn.

Tp.

ANNA

(vede il Re) (Enrico è fremente)

so.no?.. Ah mio Si.gnor!.. In que.gli sgar. di im.pres.so il

Cantabile

I. Vni

II. Vni

Vle

Vc.

Cb.

420

Cl.
Do

ANNA

tuo sospetto io ve - do; ma, per pietà lo chie - do,

420

I.
Vni

II.

Vle

Vc.
Cb.

Cl.
Do

Fg.

ANNA

non condannar mi, o Re, no, no, no, no, deh! per pietà, non condannar mi o Re...

I.
Vni

II.

Vle

Vc.
Cb.

Cor. Re

ANNA *judicio*
La - stia che il co - re op - pres - so for - ni fra po - co in

ENRICO
Del

I. Vni

II. Vni

Vle

Vc. Cb.

430

Fl. *zrb*

Cl. Do *I. zrb*

Fg.

Cor. Re

Trbn. *I. zrb*

ANNA *se. ny!*

ENRICO
Iuo nefan.do ec.ces - so ve - di in mia man la pro - va. II

430

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Re

ENRICO

I.

I. Vni

II. Vni

Vle

Vc.

Ch.

la - grimar non gio - va: fug - gi lon - tan - da



Cl. Do

Fg.

Cor. Re

ENRICO

I. Vni

II. Vni

Vle

Vc.

Ch.

incalz. e cresc.

I. Tempo

incalz. il tempo

me. Poter mo - ri - re a - desso me - glio, me - glio sa - ria per te, poter mo - ri, poter mo -

Cl. Do

Fg.

Cor. Re

GIOV.

SMETON

PERCY

ROCH.

ENRICO

(Al - l'in - fe -

(Ah!

(Cie - lo! un riva - le in

(Ah! l'ho perduto a io stes - -

- rir meglio sa - ria, sa - ria per te.

I.

Vni

II.

Vle

Vc. Cb.

Ott.

Ob.

Cl.
Do

Fg.
I.

Cor.
Re

ANNA

GIOV.

SAIETON

PERCY

ROCH

ENRICO

I.
Vni

II.
Vni

Vle

Vc.
Cb.

No, non con dan - nar - mi.

- li - ce appres - so pos - s'io Iro - var - mi, o

l'ho per - du - - - ia io stes - so.

es - so, un mio rival fe - li - ce! e me l'in - gan - na -

- - so, col - ma ho la su - a ven -

Del tuo nefando ec - ces - so

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Re

Trbn.

ANNA

GIOV.
 Ah, you can - not de - lieve this, my dear, but I am not con -

SMETON
 Cie - lo! Ah, preso d'or -

PERCY
 col ma ho la sua syen - tu - ra! il

ROCH.
 - iri - ce vo - lea bandir da se? ah

ENRICO
 - tu - gradid ra! il gior

ve - diin miamanla pro - va.

I. Vni

II. Vni

Vle

Vc. Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Cor.
Re
Trb.
La
Trbn.
Tp.

ANNA
GIOV.
SMETON
PERCY
ROCH.
ENRICO

-narmi. no, o Re.
ror. di ge lo ah co-meil mio
giorno ame s'oscara, non mi so s'ie ne so
lutta ti sfoğa. ah lut.ta ti sfo_ğa. des - so.
no ame s'oscara non mi so
Fuggi lontan da me, lontan, va, fug_ği. lon.

I.
Vni
II
Vle
Vc.
Ch.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Cor.
Re
Trb.
La
Trbn.
Tp.

ANNA
GIOV.
SMETON
PERCY
ROCH.
ENRICO
I.
Vni
II.
Vle
Vc.
Cb.

La - scia che il co - re, che il co - re op -
 diast cor non è. Spen - se *my heart of an* il mo - re ec -
 - stie - ne il piè, non mi
 i - ra del fa - to, in me si si
 - stie - ne il piè. Po - to, ter - mo - rir,
 - tan da - met. fuo - gi lon - tan,

fast *de - su - met* *could* *de -*

pizz. pizz. pizz. pizz.

Ott.
Fl.
Ob.
Cl. Do
Fg.
Cor. Re
Trb. Lu
Trbn.
Tp.
G. C.

ANNA
GIOV.
SMETON
PERCY
ROCH.
ENRICO

pre- sion?
-pres - so
-hi - ces - so tion;
so - - conforza sion,
in te - me. Poter mori - re a - des - so
mo - ri - fe a - desso
lontan - da - me, !
Just all de - mi!

This is you
for - ni per
me - gli or vir.
non mi so -
could me - gli or sa -
fu - gi - gi - lon -
Just quit in

I.
Vni
II.
Vle
Vc. Cb.

arco
arco
arco
arco

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Cor.
Re
Trb.
La
Trbn.
Tp.
G. C.

ANNA
GIOV.
SMETON
PERCY
ROCH.
ENRICO

I.
Vni
II.
Vle
Vc.
Cb.

po - co in sé, no, no, non con dan - nar - mi, o
- fu - de in me *bu - òni vir - tu - de in*
sen - site - ne il pie, non mi so, site - ne il
no - ria per me, *no - ria* per me,
- ria per me,
- ian da me,

pp
pp

Cl.
Do

Fg.

Cor.
Re

Trb.
La

ANNA
Re,

GIOV.
me, spenseilde.

SMETON
non mi so - stie - ne il piè, non mi so -

ROCH.
me - glio sa - ri - a per me

ENRICO
me - glio mo - rir sa - ria per te, po. ter morir

I
Vni

II

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Re

Trb.
La

Trbn.

Tp.

ANNA
non condannarmi o Re, non condannarmi o

GIOV.
- lit - - - - - to *world only* mer - - - - - deih

SMETON
- sie - - - - - ne, non miso sie - - - - - ne il

PERCY
knowing I was re-ju- ted, the king the queen son
tutta ti sfoga a - des - so, l'ira del fa- to, in

ROCH.
Il miglior le best
meglio sa - ria per

ENRICO
meglio saria per

I.
Vni

II.
Vle

Vc.

Cb.

calando

Fl. I. *f*

Ob. I.

Cl. Do *p*

Fg. *p*

Cor. Re *p*

Trb. La *a2 p*

Trbn. I.

Tp. *tr*

ANNA *lie!*

GIOV. Re

SMETON *cry me*

PERCY *pie*

ROCH. *die! me,* *per* *die! me.)*

ENRICO *te.*

I. *pizz.*

Vni II.

Vle

Vc. *pizz.*

Cb. *pizz.*

N. 9 Finale Primo

Moderato

Musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in E-flat (Re), Horn in C (La), Trumpet in E-flat (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked *Moderato*. The dynamics are marked *f* (forte) for the woodwinds and *f* for the brass instruments. The woodwinds play a melodic line with some grace notes and slurs. The brass instruments play a more rhythmic accompaniment.

Moderato

Musical score for string instruments. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked *Moderato*. The dynamics are marked *f* (forte) for the beginning and *p* (piano) for the end of the section. The strings play a rhythmic accompaniment with some slurs and accents.

ENRICO

In se - pa - ra - to car - ce - re

I. Vni

II. Vni

Vle

Vc.

Cb.



Cl. Do

Fg.

Cor. Re

ANNA

ENRICO

tut - ti costor sian tra - ti.

I. Vni

II. Vni

Vle

Vc.

Cb.

(atterrito)

Tutti?..

10

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

ANNA

Deh! Si re... Un detto sol... Ah

ENRICO

Si. Sco stati! Ri tratti!

10

I.

Vni

II.

Vle

Vc.

Cb.

cresc.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.
La

Trb.
Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH

ENRICO

Si-re!

(E' scrit-to il suo mo -

Sco - sta - ti! In, se - pa - ra - to

I.

Vni

II

Vle

Vc.
Ch.

Ott.

Fl. I.

Ob.

Cl. Du

Fg.

Re. Cor. Ia

Trb. Re a2

Trbu.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH

ENRICO

Un del . to . . un del - to so / - lo!

-rir, è scrit . to il suo _____ mo - rir!)

-rir, è scrit . fo il suo _____ mo - rir!)

-rir, è scrit . to il suo _____ mo - rir!)

-rir, è scrit . to il suo _____ mo - rir!

car - ce . re. Non

I. Vni

II. Vni

Vle

Vc. Ch.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re

Cor.

La

Trb. Re

Trbn.

ENRICO

i - o, sol den. noi ġiu - di - ci, sol den. noi

I.

Vni

II.

Vle

Vc. Cb.

Ott. *f*

Fl. I. *f*

Ob. *f*

Cl. Do *f*

Fg. *p* *f*

Cor. I. *p* *f*

La III. *p* *f*

Trb. Re *f*

Trbn. *f*

ANNA

a piacere *Giudici!*, ad

ENRICO

giu. di. ci la tu - a di - scol - pa' u - dir.

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. Cb. *f*

Detailed description of the musical score: This page of a musical score (page 448) features an orchestra and two vocal soloists, ANNA and ENRICO. The orchestral parts include Oboe, Flute I, Clarinet in D, Bassoon, Horn I, Trumpet in C, Trombone, Violin I, Violin II, Viola, and Violoncello/Double Bass. The vocal lines for ANNA and ENRICO are positioned above the string sections. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include piano (*p*) and forte (*f*). The lyrics for ENRICO are: "giu. di. ci la tu - a di - scol - pa' u - dir." and ANNA has the phrase "Giudici!", ad.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re Cor.

La

Trb. Re a2

Trbn.

ANNA
An - na!./ Giu.dici!... ad An - na!... ad An - na!./ Giu.dici!./ Ah!...

GIOV.
(Ahi mi - sera!)

PERCY
(Ahi mi sera!)

I. Vni

II. Vni

Vle

Vc. Ch.

All^o vivace 30

Cl. Do

Fg.

Cor. Re

ANNA

(disperata)

(Ah! se - ñna - ta è la mia sor - te,

All^o vivace 30

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

Cor. Re

I. II.

ANNA

se miac - cu - - sa chi..... con dan - na.

I. Vni

II. Vni

Vle

Vc. Cb.

40

Cl. Do

Fg.

Cor. Re I. II.

ANNA

Ah! di leg - ge si - - ran - na

40

I. Vni

II. Vni

Vle

Vc. Cb.



Cl. Do

Fg.

Cor. Re I. II.

ANNA

al - po - ter - soc - com - be - rō.

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *p cresc.* *p*

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

Fg. *cresc.* *p*

Re. *cresc.* *p*

Cor. *III.* *p*

La. *p*

ANNA *p* *cresc.* *p*
 Ma scol - pa - ta do - po mor - te eas - so -

GIOV. *p* *p*
 (Ah! se - ñna - ta e' la mia sor - te: a sfug -

SMETON *p* *p*
 (Ah! se - ñna - ta e' la mia sor - te; a sfug -

PERCY *p* *p*
 (Ah! se - ñna - ta e' la mia sor - te; a sfug -

ROCH. *p* *p*
 (Ah! se - ñna - ta e' la mia sor - te; a sfug -

I. *cresc.* *p*

Vni. *cresc.* *p*

II. *cresc.* *p*

Vle. *cresc.* *p*

Vc. *cresc.* *p*

Cb. *cresc.* *p*

50

cresc.

I. *p* *f* *b^b* *b^b*

Fl. *p*

Ob. *cresc.* *p*

Cl. *cresc.* *p*

Fg. *cresc.* *p*

Re *p*

Cor. III. *cresc.* *p*

La *p*

cresc.

p

ANNA - lu - ta un di sa - ro'. Ma scol - pa - ta

GIOV. - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

SMETON - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

PERCY - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

ROCH. - gir - la o - gni o - pra e va - na: ar - te in ter - ra o

50

cresc.

I. *cresc.* *p*

Vni II. *cresc.* *p*

Vle *cresc.* *p*

Vc. Ch. *cresc.* *p*

cresc.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re

Cor.

La

cresc.

ANNA

GIOV.

SMETON

PERCY

ROCH

eas - so - lu - ta ap - - rien - - sa - -

ior - zau - ma - na mi - ti - gar - la o - mai non

for - zau - ma - na mi - ti - gar - la o - mai non

for - zau - ma - na mi - ti - gar - la o - mai non

for - zau - ma - na mi - ti - gar - la o - mai non

cresc.

I.

Vni

II.

Vie

Vc. Cb.

60

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Re
Cor. *f*

Trb. *f*
Re

Tp. *f*

ANNA *f*
- rò ap - - pien sa -

GIOV. *f*
- love! *f* *f* *f*
può no *f* *f* *f* non

SMETON *f*
- love! *f* *f* *f*
può no *f* *f* *f* non

PERCY *f*
- love! *f* *f* *f*
può no *f* *f* *f* non

ROCH *f*
- love! *f* *f* *f*
può no *f* *f* *f* non

60

I. *f*
Vni

II. *f*

Vle *f*

Vc. *f*
Cb.

Ott. *fp*

Fl. *fp*

Ob. *p*

Cl. *p*

Do. *p*

Fg. *p*

Re. *p*

Cor. *p*

La. *p*

Trb. *p*

Re. *p*

Trbn. *p*

Tp. *p*

G. C. *p*

ANNA *p*

GIOV. *p* *può.* *può. lone!*

SMETON *p* *può.*

PERCY *p* *può.*

ROCH. *p* *può.*

ENRICO *p* *Ten. (Si, c'è)* *se* *gnà* *ta e* *la* *tu* *a*

CORO *Bassj* *Ah! non* *di che* *quan - ti av* *ver - sa*

Ah! di quan - ti av - ver - sa

I. *fp*

Vni *fp*

II. *p*

Vle *p*

Vc. *p*

Vc. *p*

Cb. *p*

1. *tr*

Fl.

Ob.

Cl. *Do*

Fg.

Re

Cor. *La*

Trb. *Re* *22*

Trbn.

Tp. *tr*

G. C.

GIOV. *o*

SMETON *be*

PERCY *so*

ROCH. *o*

ENRICO *bo*

Sopr. *fa - sor*

leu. *Ah! Non*

Bassi *te*

te, te

quan - ti av - ver - sa

te

70

Vni I.

Vni II

Vle

Vc.

Ch.

Nel mio cor è già la

Nel mio cor è già la

Nel mio cor è già la

Nel mio cor è già la

sor - te

sor - te

cresc:.....

Ott. *(h)*

Fl. *3. (h)*

Ob.

Cl. Do

Fg.

Re

Cor. Lu

Trb. Re

Trbn.

Tp.

G. C.

GIOV.

SMETON

PERCY

ROCH.

ENRICO

mor - - - te,

mor - - - te,

mor - - - te,

se un - - - so - - - spi - - - ro a - - - ver pos -

CORO

sor - - - te tid,

ma - - - li af - flis - seil so - gliom -

ma - - - li af - flis - seil so - glioin -

cresc:.....

I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl. I.

Ob.

Cl. Do

Fg.

Re. Cor. Lu

Trb. Re

Trbn.

Tp.

G. C.

GIOV.

SMETON

PERCY

ROCH.

ENRICO

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

e la mor - tean - cor non

e la mor - tean - cor non

e la mor - tean - cor non

e la mor - tean - cor non

ma - li af - flis - seil so - glio in -
gle - se,

gle - se,

80

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
Lu
Trb.
Re
Trbu.
Tp.
G. C.
GIOV.
SMYTON
PERCY
ROCH.
ENRICO
CORO

ho
ho
ho
ho
From se an Mu so sper ment to a ver.... pos
gle mit - se, quan ti are
si ah quan ti
si ah quan ti

80

I.
Vni
II.
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re

Cor.
La

Trb.
Re

Trbn.

Tp.

G. C.

GIOV.
e la mor-tean-cor non

SMETON
e la mor-tean-cor non

PERCY
e la mor-tean-cor non

ROCH.
e la mor-tean-cor non

ENRICO
-si - - - -
- - - - -
- - - - -

CORO
ma
ma
ma

I.
Vni

II.
Vle

Vc.

Cb.

Ott.
 Fl. ⁸
 Ob.
 Cl. ^{a2}
 Do
 Fg. ^{a2}
 Re
 Cor. ^{a2}
 La
 Tib. ^{vollo}
 Re
 Trbn. ^{tr}
 Tp. ^{tr}
 G. C.
 ANNA
 GIOV. ^{ho. own!}
 SMETON ^{ho. own!} Ah ^{all that shall} se - gna - ta e non la mia ^{span}
 PERCY ^{ho. own!} Ah se gna ta e la mi - a
 R. CH. ^{ho.} Ah se - gna - ta e la - mi - a
 ENRICO ^{Chi di - vi - de il so - glio}
 CORO ^{li, ed.} un fu - ne - sto in lui non
 - li, un - fu - ne - sto in lui non
 - li, un - fu - ne - sto in lui non.

90

I.
 Vni
 II
 Vle
 Vc.
 Ch.

Ott.

Fl. *I. o.*

Ob.

Cl. *Do*

Fg. *a2*

Re

Cor. *a2*

La

Trb. *a2*

Re

Trbn.

Tr.

Trp.

G. C.

ANNA
- gna - ta è la mi - a sor - te; a sfug -

GIOV.
con - gna - ta è al - tra - mi - a sor - te; a sfug -

SMETON
for. 1. o. 2. o. 3. o. 4. o. 5. o. 6. o. 7. o. 8. o. 9. o. 10. o. 11. o. 12. o. sor - te; a sfug - gir - la o - gn'o - pra e

PERCY
sor - te; a sfug - gir. o - gn'o - pra e

ROCH.
sor - te; a sfug - gir - la o - gn'o - pra e

ENRICO
mi o mac - chia in ter - ra a - ver non

CORO
sce - se pa - ria quel - lo - che - scop -
sce - se pa - ria quel - lo - che - scop -
sce se pa - ria quel - lo - che - scop -

I.
Vni

II

Vle

Vc. Ch.

Ott.

Fl. *I. s...*

Ob.

Cl. *Do*

Fg.

Cor. *Re*
Lu

Trb. *Re*

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

ENRICO

gi - gir - la o - gn'o - pra e va - na.)

gi - gir - la o - gn'o - pra e va - na.)

va.na, a stu - gir - la o - gn'o - pra e va - na:

va.na. a stu - gir - la o - gn'o - pra e va - na:

va.na, a stu - gir - la o - gn'o - pra e va - na:

puo, macchia inter - ra a ver non puo.)

CORO

-più!

-più,

-più.

pa - ri a quel - lo - che - scop - piò.

pa - ri a quel - lo - che - scop - piò.

pa - ri a quel - lo - che - scop - piò.

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *I. p*

Ob.

Cl. Do *p*

Fg. *I. p*

Re *I.*

Cor. *2.2 p*

La *p*

ANNA
Un det - to so - lo... deh!

GIOV.
ar - te in ter - ra,

SMETON
ar - te in ter - ra o for - za u - ma - na

PERCY
na: no

ROCH.
ar - te in ter - ra o for - za u - ma - na

ENRICO
Sco - sta - ti.

I. Vni *p*

II.

Vie *p*

Vc. *p*

Ott.

Fl.

Ob.

Cl.
Du

Fg.

Re
Cor.

La

Trb.
Re

Trbu.

Tp.

G. C.

ANNA
deh per pie - ta - de!

GIOV.
for - zau - ma - na

SMLTON
mi - ti - gar - la! o - mai - non - puo no

PERCY
no

ROCH.
mi - ti - gar - la o - mai - non - puo

ENRICO
va!

CORO
In - no - no -
in - no -
In - no -

I.
Vni

II
Vni

Vle

Vc.
Vc.
Cb.

110

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Lu

Trb.
Re

Trbu.

Trp.

G. C.

ANNI

GIOV.
mi - ti - gar - la o - mai non puo

SMITON
mi - ti - gar - la o - mai non puo, no

PERCY
no no non puo

ROCH
no no mai non puo no

ENRICO

CORO
- cen - za ha qui la mor - te che il de - lit - to mac - chi no si Oh
- cen - za ha qui la mor - te che il de - lit - to mac - chi no
- cen - za ha qui la mor - te che il de - lit - to mac - chi no

110

Vni
I
II

Vie

Vc.
Cb.

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

Fl. I. *pp* *pp* *f* *f* *pp* *pp*

Ob. *pp* *pp* *f* *f* *pp* *pp*

Cl. *pp* *pp* *f* *f* *pp* *pp*

Do *pp* *pp* *f* *f* *pp* *pp*

Fg. *a2* *pp* *pp* *f* *f* *pp* *pp*

Re *a2* *pp* *pp* *f* *f* *pp* *pp*

Cor. *a2* *pp* *pp* *f* *f* *pp* *pp*

La *pp* *pp* *f* *f* *pp* *pp*

Trb. *pp* *pp* *f* *f* *pp* *pp*

Re *pp* *pp* *f* *f* *pp* *pp*

Trbn. *pp* *pp* *f* *f* *pp* *pp*

Tp. *pp* *pp* *f* *f* *pp* *pp*

G.C. *pp* *pp* *f* *f* *pp* *pp*

ANNA *pp* *pp* *f* *f* *pp* *pp*
 - ciar - mi... non con - dan - nar - mi...

SMILTON *pp* *pp* *f* *f* *pp* *pp*
 mi - ti - - - gar - - - la o -

ROCH. *pp* *pp* *f* *f* *pp* *pp*
 mi - ti - - - gar - - - la o -

ENRICO *pp* *pp* *f* *f* *pp* *pp*
 va!

CORO *pp* *pp* *f* *f* *pp* *pp*
 che il de - lit - - -
 si che il de - -
 si che il de - -

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

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

Vle *pp* *pp* *f* *f* *pp* *pp*

Ve. *pp* *pp* *f* *f* *pp* *pp*

Cb. *pp* *pp* *f* *f* *pp* *pp*

Ott. *f* *be* *f* *be*

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

Ob. *f* *be* *f* *be*

Cl. Do *f* *be* *f* *be*

Fg. *a2* *f* *be* *f* *be*

Cor. Re *a2* *f* *be* *f* *be*

Cor. La *f* *be* *f* *be*

Trb. Re *f* *be* *f* *be*

Trbn. *f* *be* *f* *be*

Tp. *f* *be* *f* *be*

G. C. *f* *be* *f* *be*

ANNA a - scol - ta... ah! Spo - sol..

GIOV. no *Chor* mi - ti *and* gar - *but* - *full* la o -

SMETO. - ma - i a - loni - ma - i ur non

PERCY. no mi - ti gar - la o -

ROCHE. - ma - i o - ma - i non

ENRICO va! *sol* ri - frat - ti! *the perso will*

ORO - to - no - mac - chi - *thrown* to

lit - to - mac - chi -

Vni I *f* *be* *f* *be*

Vni II *f* *be* *f* *be*

Vle *f* *be* *f* *be*

Vc. Cb. *f* *be* *f* *be*

120

Ott. *I.*

Fl.

Ob.

Cl. Do

Fg.

Re Cor.

la

Trb. Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

ENRICO

CORO

mai fate non a -

può - one, o by - mai fate non a -

-mai o - mai non

può o - mai non

mai fia pe - nala tua mor - te, ma la mor - teate da -

si mac - chi -

-no si mac - chi -

-no si mac - chi -

120

I.

Vni

II.

Vle

Vc. Cb.

Ott. *ff*

Fl. *I. 8*

Ob.

Cl. *Do*

Fg. *2 2*

Re *V*

Cor. *V*

La *V*

Trb. *Re* *a 2*

Trib. *V*

Tp. *V*

G. C. *V*

ANNA *p* non con . den . nar . mi ! m ' a - scol - ta ...

GIOV. *p*

SMETON *p* può . lone . non può

PERCY *p* può . lone . non può

ROCH. *p* può non può

ENRICO *p* può non può

CORO *p* - no ! - ro ... va ! no

- no - si mac -

- no - si mac -

- no - si mac -

I. *ff* *p* *ff* *p* *ff*

Vni *ff* *p* *ff* *p* *ff*

II *ff* *p* *ff* *p* *ff*

Vle *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff*

Ch. *ff* *p* *ff* *p* *ff*

130

Ott. *ff*

Fl. *I. sfz* *ff*

Ob. *ff*

Cl. *ff*

Do

Fg. *ff*

Re

Cor. *ff*

La *ff*

Trb. *ff*

Re *ff*

Trbn. *ff*

Tp. *ff*

G. C. *ff*

ANNA
un sol det - to, un det.to so - lo...

GIOV.
non *u-* può *ne*

SMETON
non può.

PERCY
non può.

ROCH.
non può.

ENRICO
f. sco - stad ti, va. *Ma!*

CORO
chi - no.
chi - no.
chi - no.

130

I. *p* *ff* *p* *ff*

Vni *p* *ff* *p* *ff*

II *p* *ff* *p* *ff*

Vle *p* *ff* *p* *ff*

Vc. *ff*

Cb. *ff*

(affannosa segue Enrico, egli la guarda bieco.)

ANNA

ah!... sì... m'a - scol - ta...

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb.



rall 140

Cl. Do *p*

Fg. *p*

Cor. Re I. II. *p*

ANNA *rall.* *porta la voce e rinforza*

ah! ah! Ah! se - gna - ta è la mia

rall. 140

I. Vni

II. Vni *p*

Vle *p*

Vc. *p*

Ch. *p*

Cl. Do

Fg.

Cor. Re I.II.

ANNA
sor - te, se - m'ac - cu, - sa chi - con - dan - na.

I. Vni

II. Vni

Vle

Vc. Cb.



150

Cl. Do

Fg.

Cor. Re I.II.

ANNA
Ah! di leg - ge si - ti - ran - na al - po -

150

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *p cresc.*

Cl. *p cresc.*

Fg. *cresc.*

Re

Cor. *cresc.*

Lu *p III.*

ANNA *p cresc.*
 ter soc - com - he - rō. Ma scol - pa - tu do - po

GIOV. *p*
 Ah! se - ñna - ta è la mia

SMEYON *p*
 Ah! se - ñna - ta è la mia

PERCY *p*
 Ah! se - ñna - ta è la mia

ROCH. *p*
 Ah! se - ñna - ta è la mia

I. *cresc.*

Vni *cresc.*

II. *b cresc.*

Vle *cresc.*

Vc *cresc.*

Cb. *cresc.*

160

Fl. *p*

Ob. *p* *cresc.* *p*

Cl. Do *p* *cresc.* *p*

Fg. *p* *p*

Re *p* *cresc.* *p*

Cor. III. *p* *cresc.* *p*

La *p*

ANNA
mor-te eas - so - lu - ta un di sa - ro. Ma scol-

GIOV.
sor-te: sfug-gir - la o - gni o - praē va - na: ar - te in

SMETON
sor-te; a sfug-gir - la o - gni o - praē va - na: ar - te in

PERCY
sor-te; a sfug-gir - la o - gni o - praē va - na: ar - te in

ROCH.
sor-te; a sfug-gir - la o - gni o - praē va - na: ar - te in

160

I. *p* *cresc.* *p*

Vni II *p* *cresc.* *p*

Vle *p* *cresc.* *p*

Vc. Ch. *p* *cresc.* *p*

Ott.
Fl.
Ob.
Cl.
Do
Fg.

Re
Cor.
La

ANNA
cresc.
-pa - ta eas - so - lu - ta ap - - rien

GIOV.
ier - rao for - zau - ma - na mi - ti - gar - la o -

SMETON
ier - rao for - zau - ma - na mi - ti - gar - la o -

PERCY
ier - rao for - zau - ma - na mi - ti - gar - la o -

ROCH
ier - rao for - zau - ma - na mi - ti - gar - la o -

cresc. 170
I.
Vui
II
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Tp.

ANNA

GIOV.

SMETON

PERCY

ROCH

sa - ro ap - pien sa -
 - mai non pug no non
 - mai non puo, no non
 - mai non puo no no no no non
 - mai non puo non

I.
Vni

II.
Vni

Vle

Vc.
Cb

Più mosso

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re

Cor. a2

La

Trb. Re

Trbn. I. II. III.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

Sopr.

CORO

Ten.

Bassi

ro, ma scol - pa - ta do - po

può, nel *Quarto* cor - già - la

può, nel mio cor e già - la

può, nel mio cor e - ve già - la

può! nel mio cor e già - la

In no cen - zaha qui la mor -

In no cen - zaha qui la

In - - no - cen - zaha qui la

Più mosso

I.

Vni II.

Vle

Vc.

Cb.

180

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Re

Cor.

Lu

Trb.

Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMEYON

PERCY

ROCH.

CORO

180

I.

Vni

II.

Vle

Vc.

Cb.

Ott. *f.* *ff* *f.* *ff* *f.* *ff* *f.* *ff*

Fl. *I. 8*

Ob.

Cl. *Do*

Fg.

Re

Cor. *a2*

La

Trb. *Re*

Trbn.

Tp. *tr*

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

I. Vni

II. Vni

Vle

Vc.

Ch.

no *si* *as* *so*

no *an* *cor* *an*

no *e* *la* *mor* *fe* *an* *cor* *an* *cor* *non*

no *si* *che* *il* *de*

no *si* *che* *il* *de*

no *si* *che* *il* *de*

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re Cor.

La

Trb. Re

Trbn.

Tp.

G. C.

ANNA
 GIOV.
 SMETON
 PERCY
 ROCH.
 CORO
 lit - to mac - chi -

I. Vni

II. Vni

Vle

Vc. Cn.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Re Cor.

La Cor.

Trbn.

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

I. Vni

II. Vni

Vle

Vc. Ch.

ho la mor - te la mor - te an - cor non no -

houn laun mor te la mor te an - cor non ho

ho la mor te la mor an - cor non ho

ho la mor te an - cor an - cor non

no si che il de - lit - to mac - chi - no

no si che il de - lit - to mac - chi -

no si che il de - lit - to mac - chi -

Ott. Fløy

Fl. I. *ff*

Ob. *ff*

Cl. *ff*

Cl. Du.

Fg. *ff*

Re. *a2*

Cor. *a2*

La.

Trb. Re.

Trbn.

Tp.

G. C.

ANNA

GIOV. an - - - - - as - - - - - so - - - - -

SMETON la mor te an - - - - -

PERCY la mor - - - - - te an - - - - - cor - - - - - an - - - - -

ROCH. ho - - - - - an - - - - - cor - - - - - an - - - - -

CORO il de lit - - - - - to
- no - - - - - mac chi - no - - - - - il de
- no - - - - - il de - - - - -

I. Vni

II. Vni

Vle

Vc. Ch.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

Lu

Trb.
Re

Trbn.

Tp.

G. C.

ANNA
- la - - - ta - - - sa - ro -

GIOV
- cor non ho la mor - te la mor -

SMETON
- cor non ho la mor - te la mor -

PERCY
- cor non ho la mor - te la mor -

ROCH.
- cor non ho la mor - te an -

CORO
- lit fo mac - chi - no si che il de -

- lit fo mac - chi - no si che il de -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Ott.
 Fl.
 Ob.
 Cl.
Du
 Fg.
 Re
 Cor.
 Lu
 Trb.
 Re
 Trbn.
 Tp.
 G. C.
 ANNA
 GIOV.
 SMETON
 PERCY
 ROCH.
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

-te an - cor - - non ho
 -te an - cor - - non ho
 -te an - cor - - non ho
 - cor an - cor non ho
 - - to mac - - chi - no si cheil de -
 - lit - - to mac - - chi - no il de -
 - lit - - to mac - - chi - no il de -

tr *tr*
la *mor - te an -*
ho

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Re

Trbn.

Tp.

ANNA

GIOV.

SMETON

PERCY

ROCH.

CORO

as - so - lu - ta ap -

an -

an -

an -

no - no - la - mior - - te - an -

- lit - - fo - il - de -

- lit - - fo - il - de -

- lit - - to - il - de -

I.
Vni

II
Vni

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Re
La

Trb.
Re

Trbn.

Tp.

G. C.

ANNA
- pien ap - - - pien sa - ro' si

GIOV.
- cor non ho

SMETON
- cor non ho

PERCY
- cor non ho

ROCH.
- cor non ho

CORO
- lit - - - to mac chi no'
- lit - - - to mac - chi - no'

I.
Vni

II

Vle

Vc.
Ch.

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Re

Cor.

Lu

Trb.

Re

Trbn.

Tp.

G. C.

ANNA

GIOV.

SMETON

PERCY

ROCH

CORO

si che il de - - lit - - to

si che il de - - lit - - to

si che il de - - lit - - to

I.

Vni

II

Vle

Vc.

Cb.

Ott.
Fl.
Ob.
Cl. *Do*
Fg.
Cor. *Re*
Cor. *La*
Trb. *Re*
Trbn.
Tp.
G. C.

ANNA
GIOV.
SMETON
PERCY
ROCH.
CORO

-rien sa - ro sa - ro
-cor non ho an - cor
-cor non ho an - cor
-cor non ho an - cor
-cor non ho an - cor
mac - qui - chi - no mac - chi - no
mac - chi - no mac - chi - no
mac - chi - no mac - chi - no

I.
Vni
II.
Vle
Vc.
Cb.

Ott.

Fl. I.

Ob. *a2*

Cl. *a2*

Do

Fg. *a2*

Re

Cor. *a2*

Lu

Trb. *a2*

Re

Trbn.

Tp.

G. C.

ANNA

sa - - ro as - so - lu - ta ap - pien

GIOV.

non ho no

SMETON

non ho an - cor an - cor

PERCY

non ho no

ROCH.

non ho nel mio core e già la mor - te

CORO

ma - chi - no - che il de - lit - to che il de - lit - to

mac - chi - no - che il de - lit - to che il de - lit - to

I.

Vni

II

Vle

Vc.

Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Re
Cor.
La
Trb.
Re
Trbn.
Tp.
G. C.
ANNA
GIOV.
SMETON
PERCY
ROCH.
CORO
I.
Vni
II.
Vle
Vc.
Cb.

sa - ro.
non h
non ho.
non ho.
e la mor - te an - cor non ho.
chi - no.
- to mac - chi - no.
- to mac - chi - no.

This page of a musical score, numbered 493, contains the following parts and their musical details:

- Ott.**: Oboe part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of chords across five measures.
- Fl.**: Flute part, starting with a treble clef, a key signature of one sharp, and a common time signature. It begins with a first ending bracket (I.) and contains a series of notes.
- Ob.**: Oboe part, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Cl. Do**: Clarinet in D part, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Fg.**: Bassoon part, starting with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Cor.**: Horns part, consisting of two staves. The top staff is for Horn in A (a2) and the bottom for Horn in Bb (b2). Both start with a treble clef, a key signature of one sharp, and a common time signature.
- Trb. He**: Horn in E part, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Trbn.**: Trombone part, starting with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Tp.**: Trumpet part, starting with a bass clef, a key signature of one sharp, and a common time signature. It features trills (tr) in each measure.
- G. C.**: Gong/Cymbal part, consisting of a single staff with a common time signature and a series of notes.
- Vni**: Violins, consisting of two staves (I and II) with a treble clef, a key signature of one sharp, and a common time signature. They play a rhythmic pattern of eighth notes.
- Vle**: Viola part, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Vc.**: Violoncello part, starting with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of notes.
- Cb.**: Contrabass part, starting with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of notes.

240

Musical score for woodwinds and brass instruments. The score includes parts for Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Lu), Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The music is in 2/4 time with a key signature of one sharp (F#). The woodwinds play a melodic line with various articulations, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

240

Musical score for string instruments. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time with a key signature of one sharp (F#). The strings play a rhythmic accompaniment with sustained notes and some melodic movement, particularly in the Violin I and Viola parts.

Ott.

Fl. ⁸

Ob.

Cl.
Do

Fg.

Re

Cor.
La

Trb.
Re

Trbn.

Trp.

G. C.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Detailed description: This page of a musical score, numbered 495, contains 15 staves of music. The instruments are arranged as follows: Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Re, Cor. La), Trumpets (Trb. Re), Trombones (Trbn.), Trumpet (Trp.), Glockenspiel (G. C.), Violins (Vni I, Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. A dotted line with the number '8' above it spans the first two staves, likely indicating a measure rest for the flute. The notation includes various note values, rests, and articulation marks.

250

Musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl. I.), Clarinet in D (Cl. Du), Bassoon (Fg.), Horn in E-flat (Cor. La), Trumpet in E-flat (Trbn.), Trombone (Trbn.), and Trombone in C (Tp.). The score consists of eight staves. The music is in 2/4 time and features a melodic line in the woodwinds and a harmonic accompaniment in the brass. The key signature has one sharp (F#).

250

Musical score for strings. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello (Vc. Cb.). The score consists of four staves. The music is in 2/4 time and features a melodic line in the violins and a harmonic accompaniment in the viola and cello. The key signature has one sharp (F#).

Fine dell' Atto 1^o