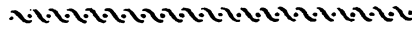


IL CONTE ORY.



PRELUDIO

Gioacchino Rossini

Allegro $\text{♩} = 120$

Flûte.

Pétite-Flûte.

Hautbois.

Clarinettes
en LA.

Cors en SOL.

Cors en RE.

Trompettes
en LA.

Bassons.

Trombones.

Timballes
en RE.

Grosse-Caisse
Cimballes
et Triangle.

Violons.

Altos.

Violoncelles.

Contre-Basse.

The musical score is arranged in a standard orchestral format. It features 15 staves, each corresponding to a different instrument or section. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff (Flute) and the last staff (Double Bass) both begin with the tempo marking 'Allegro' and the tempo indicator '♩ = 120'. The score is divided into measures by vertical bar lines, and the instruments play in unison for much of the piece, with some individual lines for the strings and woodwinds.

Allegro $\text{♩} = 120$

FF

Stringendo poco a poco.

Stringendo poco a poco.

Hautb.

Clar.

Crescendo.

Crescendo

Crescendo.

p

rinforz.

rinforz.

rinforz.

rinforz.

Ritenuendo

fino

al

Tempo.

Moderato ♩ = 92.

The musical score consists of 16 staves. The first system includes a treble clef staff with a melodic line, followed by two violin staves and two viola/cello staves. The second system includes a bass clef staff with a melodic line, followed by two violin staves and two viola/cello staves. The score is marked with dynamics such as *F* (forte) and *tr* (trill). There are also markings for *div.* (divisi) and *trms.* (trills).

Ritenuendo

fino

al

Tempo

Moderato

Ritenuendo

fino

al

Tempo

Moderato ♩ = 92.

This page of musical score contains the following elements:

- Staff 1-4:** Vocal lines with lyrics. The word "Unite" is written across the bottom of these staves.
- Staff 5-10:** Piano accompaniment. The word "Solo." is written above the staff in two locations.
- Staff 11-13:** Additional piano accompaniment staves.
- Staff 14:** Bass line with the marking "I-II." above it.
- Staff 15-16:** Further piano accompaniment staves.
- Staff 17:** Bass line with the marking "fms." above it.
- Staff 18:** Final piano accompaniment staff.

Dynamic Markings: *p*, *F*, *Solo.*, *sf*, *f*, *sf*, *sf*, *sf*, *f*.

This page of musical notation consists of 16 staves, organized into four systems of four staves each. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first system (staves 1-4) begins with a treble clef and a key signature of one flat. The second system (staves 5-8) includes a bass clef and dynamic markings such as *sf* and *sf*. The third system (staves 9-12) continues with a bass clef and dynamic markings like *sf* and *sf*. The fourth system (staves 13-16) concludes with a bass clef and dynamic markings including *sf*, *sf*, *sf*, and *sf*. The notation is dense and detailed, with many notes and rests.

This page of musical score consists of 18 staves. The top 14 staves are for a string ensemble, with each staff starting with a dynamic marking of *f*. The bottom 4 staves are for a vocal soloist. The vocal line includes the word "unite" at the end. The score is written in a key signature of one flat and a 4/4 time signature. The music features complex rhythmic patterns and melodic lines for the strings, and a more melodic line for the voice.

This page of musical score contains 16 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key markings include:

- Dynamic markings:** *f* (forte), *sf* (sforzando), *p* (piano), and *pp* (pianissimo).
- Performance instructions:** *Solo.* (Solo).
- Other markings:** *Finis* (End) in the bottom staff.

The score is arranged in a multi-staff format, with some staves containing complex rhythmic patterns and others providing harmonic support. The bottom staff features a series of vertical lines, likely indicating a final cadence or the end of a section.

The musical score consists of 12 staves. The first 11 staves are in treble clef, and the 12th staff is in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into two main sections by a double bar line. The first section contains 11 measures, and the second section contains 11 measures. The first section features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The second section features a similar pattern but with a change in dynamics and performance markings. Dynamics include *sf* (sforzando), *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). Performance markings include *pizz.* (pizzicato) and *Tempo.* (Tempo). The score is written in a clear, professional style with standard musical notation.

Hautb.

Clar.

C^{tr}

C^{tr}

Tromp.

B^{tr}

Tronib.

Solo.

Solto voce.

Solto voce.

pizz.

pizz.

pizz.

arco.

F arco.

F

arco.

F arco.

F

P pizz.

string.

string.

poco a poco. Smorzando

poco a poco. Smorzando.

poco a poco. Smorzando.

This system contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes. The first staff has a dynamic marking of 'poco a poco.' and a 'Smorzando' instruction at the end. The second staff has a 'Smorzando.' instruction. The third staff has a 'poco a poco.' marking. The fourth staff has a 'Smorzando.' marking. The fifth staff is mostly empty with some faint markings.

Ritardando poco a poco.

p

p

p

p

Ritardando poco a poco.

This system contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a 'Ritardando poco a poco.' instruction. There are four dynamic markings of '*p*' (piano) on the staves. The fifth staff has a 'Ritardando poco a poco.' marking.

Moderato.

pizz.

pizz.

pizz.

pizz.

pizz.

Moderato.

This system contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music is marked 'Moderato.' and includes five 'pizz.' (pizzicato) markings on the staves. The music consists of rhythmic patterns of eighth and sixteenth notes.

ATTO I.

I. Introduzione

15

Allegro moderato. $\text{♩} = 69.$

Flûte.

Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timbales.
en SOL.

Violons.

Alto.

ALICE.
RAGONDE.

LE COMTE ORY.

ROBERT.

Dessus.

Ténors.

Basses.

Violoncelles.

Contre-Basse.

CHŒUR.

Allegro moderato. $\text{♩} = 69.$

Fl.

Pico Fl.

Hautb.

Cl.

C.

B.

Timb.

ff

Sotto voce.

ff

ff

This musical score is for a string quartet, consisting of four staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is divided into measures by vertical bar lines. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is labeled 'Violins' and has a double bar line. The third and fourth staves are also treble clefs. The fifth and sixth staves are bass clefs. The seventh and eighth staves are also bass clefs. The ninth and tenth staves are treble clefs. The eleventh and twelfth staves are bass clefs. The thirteenth and fourteenth staves are also bass clefs. The fifteenth and sixteenth staves are treble clefs. The score includes dynamic markings such as **FF** (fortissimo) and **ff** (fistissimo). There are also markings for **8^{va} 11^{va}** (octave and eleventh octave). The score is written in a style typical of classical music manuscripts.

Cl.

C¹ en SOL.

B²

pp

pp

pp

pp

dim:

V¹ et C-B.

V¹ e

V¹ e

(4)

C¹ en SOL.

C¹ en UT.

pp

pp

pp

pp

pp

V¹ e

pp

C-B.

pp

pizz.

con brio

Fl. Solo. *p*

P^o Fl. *p* *Finis* //

Hautb. *p* Solo. *p*

Cl. Solo. *p* *stacc.* *pp* *3*

C^o *stacc.*

B^o

pizz. unist.

Finis //

Solo. *p*

Fl.

P^{re} Fl.

Cl.

C^o.

B^{as}.

Tromb. Solo.

Timb.

V.^{lle} et C-B.

arco.

Detailed description: This is a page of a musical score for a symphony orchestra, page 18. The score is written in G major and 3/4 time. It features several staves: Flute (Fl.), Piccolo Flute (P^{re} Fl.), Clarinet (Cl.), Oboe (C^o), Bassoon (B^{as}), Trombone Solo (Tromb. Solo.), Timpani (Timb.), and Violin and Cello (V.^{lle} et C-B.). The Flute part has trills in the first measure and triplet runs in the second. The Clarinet part has triplet runs in the second measure. The Trombone Solo part has a melodic line starting in the second measure. The Timpani part has a rhythmic pattern starting in the second measure. The Violin and Cello part has a rhythmic pattern starting in the second measure. The score is divided into four measures by vertical bar lines.

Fl. *cres.* *FF*

Pic Fl. *cres.* *Finis* //

Hautb. 3 I. *mf* *cres.* *FF*

Cl. *cres.* *Finis* //

C¹ *cres.* *FF*

Tromp. *FF*

B¹ *cres.* *FF* *Finis* //

Tromb. *cres.* *FF*

Timb. *cres.* *FF*

cres. *FF*

cres. *FF*

cres. *FF*

cres. *FF* *unite*

cres. *FF* *FF* *FF* *FF*

This musical score is arranged in a system of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The score is divided into four measures. The first measure contains a dense texture of notes, including a prominent sixteenth-note run in the top staff. The second measure features a large double bar line in the top two staves, indicating a section break. The third measure includes dynamic markings such as *sf* and *sf* in the lower staves, and a *f* marking in the middle. The fourth measure contains a *div.* marking and a triplet of notes in the top staff. At the bottom of the page, there are additional dynamic markings: *f sf sf sf* under the first two measures and *f sf* under the last two measures.

5

The musical score is arranged in a system of 14 staves. The top staff is a vocal line with a circled number '5' above it. The second staff is a piano accompaniment line. The third and fourth staves are vocal parts. The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are vocal parts. The ninth and tenth staves are piano accompaniment. The eleventh and twelfth staves are vocal parts. The thirteenth and fourteenth staves are piano accompaniment. The score includes dynamic markings such as *sf sf*, *p*, and *p.*. There are also performance instructions like *unite* and *Robert. (ai Contadini che lo circondano)*. The lyrics are in Italian: *Giova. notti or si ve-*.

Robert. (ai Contadini che lo circondano)

Giova. notti or si ve-

sf sf

p

p.

p.

p

C¹ en SOL.

C² en UT.

pp

pp

con brio

pp

pp

pp

- nite

ad u - dic - - lo or che passagiol' Eremita a noi farà

V^{llc} et C-B.

v^{llc}

F

p

pizz.

Fl.

P¹ Fl.

p

Unis.

Hautb.

Solo.

p

Cl.

Solo.

C²

B²

pp

E rientrando al suo soggiorno ricchi doni gli offeri - te, ch'ei di cor li accette - rà.

This musical score page contains the following elements:

- Staff 1 (Top):** Instrumental part with a treble clef and a key signature of one sharp (F#).
- Staff 2:** A vocal line with the instruction "unis." (unison).
- Staff 3:** Instrumental part with a treble clef.
- Staff 4:** Instrumental part with a treble clef.
- Staff 5:** Instrumental part with a treble clef.
- Staff 6:** Instrumental part with a bass clef, marked "Solo.".
- Staff 7:** Instrumental part with a treble clef.
- Staff 8:** Instrumental part with a treble clef.
- Staff 9:** Instrumental part with a bass clef.
- Staff 10:** Instrumental part with a bass clef.
- Staff 11:** Vocal line for "Alicc." with lyrics: *Oer la rara sua sapienza avrem gioia do-pu-len-za, belli sposi, alto sa-*
- Staff 12:** Vocal line for "TUTTI R." with lyrics: *L'on res-pec-te sa sci-en-ce car il don-ne l'o-pu-lence le savoir et des é-*
- Staff 13:** Instrumental part with a treble clef.
- Staff 14:** Instrumental part with a bass clef.
- Staff 15:** Instrumental part with a bass clef.

Alice.
 poux.
 Robert.
 O beti, ami - ci, silen - ziate; Ne suo ser - voris pettate; tenni ognun del mio pp -
 - per.
 poux.
 poux.
 arco

C^{mo} 1^a B^{mo}
 C^{mo} 1^a B^{mo}
 (ridono)
 Ch'ognun te-ni il suo po-te-re. E-sul-tia-mo di pia-
 -ter! (sdegnato) Voi ri-de-te!.
 (ridono) E-sul-tia-mo di pia-
 Il faut craindre sa puis-san-ce ah ah ah ah quel plai-
 tutti. Il faut craindre sa puis-san-ce ah ah ah ah quel plai-

The musical score is arranged in a standard orchestral layout. It features the following parts:

- String Section:** Violins I, Violins II, Violas, Cellos, and Double Basses.
- Woodwinds:** Flutes, Oboes, Clarinets, and Bassoons.
- Brass Section:** Trumpets and Trombones.
- Vocal Soloists:** A soprano and a tenor.
- Chorus:** A mixed chorus consisting of soprano, alto, tenor, and bass parts.

The score is divided into four measures. The first measure is marked *F*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The vocal parts have the following lyrics:

Italian Lyrics:
 -cer. Deh calmatevi, o si- gnor. Vi prestiamo omaggio
 Se di me vi de-ri- de- te Egli è il cielo che offen- dete

French Lyrics:
 -cer. sir Robert ah calmez- vous nous al- lons o- bé- ir
 sir tutti. sir Robert ah calmez- vous nous al- lons o- bé- ir

The musical score consists of 15 staves. The first 10 staves are for piano accompaniment, and the last 5 are for the voice. The piano part features complex textures with many sixteenth notes and chords. Dynamic markings include *ff* (fortissimo) and *p* (piano). The voice part includes the lyrics: "nor, no, non vi armate di ri-gor, no, non vi armate di ri-gor. tous-mais appai-sez vo-tre cour, tous-mais appai-sez vo-tre cour, tous. tous-mais appai-sez vo-tre cour, tous-mais appai-sez vo-tre cour, tous. tous-mais appai-sez vo-tre cour, tous-mais appai-sez vo-tre cour, tous." The score concludes with a *p* marking and a double bar line.

ff Alice.
 -nor, no, non vi armate di ri-gor, no, non vi armate di ri-gor.

tous-mais appai-sez vo-tre cour, tous-mais appai-sez vo-tre cour, tous.

tous-mais appai-sez vo-tre cour, tous-mais appai-sez vo-tre cour, tous

tous-mais appai-sez vo-tre cour, tous-mais appai-sez vo-tre cour, tous.

con brio

ff

p

Fl.

P

P^o Fl.

Finis //

Hautb.

Solo.

p

Cl.

Solo.

p

C.

B^o

pp

Robert.

Là ponete al suo passaggio

scelte frutta e buon formaggio

The musical score consists of several staves. At the top, there are instrumental parts with various markings: *Unis* and *Solo.* The word *simili* appears in several places, likely indicating similar performance techniques. The vocal parts include:

- Alice:** *Lesti andiamo ci pre-stiamo, sotto l'ombra di quel faggio scelte frutta prepa-*
- CHŒUR:** *Allons vi-te a l'ou-vra-ge prépa-rons sous ce feuil-la-ge nos fruits les plus dé-li-*
- CHŒUR:** *Lesti andiamo ci prestiamo sotto l'ombra di quel faggio scelte frutta prepa-*
- CHŒUR:** *Allons vi-te a l'ou-vra-ge prépa-rons sous ce feuil-la-ge nos fruits les plus dé-li-*

The score includes complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings.

Fl.

P¹ Fl.

Cl.

C¹

B¹

Tromb. Solo.

P

Timb.

P

riamo. (incamminandosi) Soffe-ren-za Pa-ti-

Presto andia-mo Ma più le-sti

-riamo. Soffe-ren-za Pa-ti-

cat. pa-ti-en-ce pa-ti-

cat. pa-ti-en-ce pa-ti-

arco.

Detailed description: This is a page of a musical score, page 50. It contains multiple staves for various instruments and voices. The woodwind section includes Flute (Fl.), Piccolo Flute (P¹ Fl.), Clarinet (Cl.), and Cor Anglais (C¹). The brass section includes Bassoon (B¹) and Trombone Solo (Tromb. Solo). Percussion includes Timpani (Timb.). The vocal parts have lyrics in Italian. The score includes dynamic markings like 'p' and 'P', and performance instructions like '(incamminandosi)' and 'Presto andia-mo'. There are also triplets and slurs in the woodwind parts.

The musical score consists of ten staves. The top two staves are for the vocal line, with lyrics in French. The remaining eight staves are for the piano accompaniment, including parts for the right and left hands. The score is marked with various dynamics such as *cres.* (crescendo) and *FF* (fortissimo). There are also markings for *unite* and *Robert*. The piano part features intricate rhythmic patterns, including many triplets and sixteenth-note runs.

- enza buon amico soffre - renza, vicalmate per pietà Grossi fiaschi de po. rete di vin vecchio al buon fra.

en ce sir Robert pa ti en ce surtout ne vous fâchez pas.
 en ce sir Robert pa ti en ce surtout ne vous fâchez pas.
 en ce sir Robert pa ti en ce surtout ne vous fâchez pas.

Grossi fiaschi de par-remo di vin vecchio al buon fratel che un pre-sente egli del ciel, che un pre-
 -tel Si di vin vieux car c'est un present des cieux car c'est
 Grossi fiaschi de par-remo quelques flacons de vin vieux car c'est un present des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un present des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un present des cieux car c'est

Musical score for instruments. The score consists of multiple staves for various instruments, including strings, woodwinds, and brass. The music is characterized by complex rhythmic patterns, often using sixteenth and thirty-second notes. Dynamic markings such as *sf* (sforzando) and *FF* (fortissimo) are used throughout. The score is divided into measures by a vertical bar line.

- sen- ta gli è del ciel e gli è del ciel e gli è del ciel e gli è del ciel.

Vocal score with lyrics. The lyrics are repeated across four voices. The music is in a simple, rhythmic style. Dynamic markings include *sf* and *ff*. The score is divided into measures by a vertical bar line.

un présent des cieux un présent des cieux un présent des cieux un présent des cieux.

un présent des cieux un présent des cieux un présent des cieux un présent des cieux.

un présent des cieux un présent des cieux un présent des cieux un présent des cieux.

un présent des cieux un présent des cieux un présent des cieux un présent des cieux.

Vc.
Cb. *ff*

This page of musical notation consists of 15 staves. The top staff features a dense, repetitive melodic line with many notes. The second staff has a few notes with rests. The third and fourth staves contain sustained chords with long horizontal lines above them. The fifth and sixth staves show moving lines with some slurs. The seventh and eighth staves have rhythmic patterns of eighth notes. The ninth staff has a few notes with rests. The tenth staff has a dense, repetitive melodic line similar to the top staff. The eleventh staff has a few notes with rests. The twelfth and thirteenth staves have rhythmic patterns of eighth notes. The fourteenth and fifteenth staves have a few notes with rests. Dynamics like 'pp' are indicated in the fourth and tenth staves.

Cl.

Cl. en Sol. *pp*

B. Solo. *pp*

pp

f *pp*

pp *f* *pp*

pp

Cl.

10

B. Solo. *P*

P

Tragédia (sortendo dal castello)

O-mi-a-da-ma-la cae-te-sa si abban-do-na-al

pizz.

Clar:

Bⁿ

p

Organo

- la . . . tri-ster-ra; qua-li gri - - da di al-le-
 uniti

Detailed description: This system contains the first four staves of the musical score. The top staff is for Clarinet (Clar:) in B-flat. The second staff is for Bassoon (Bⁿ) with a piano (*p*) dynamic marking. The third staff is for Organ. The fourth staff is for the vocal line, with lyrics: "- la . . . tri-ster-ra; qua-li gri - - da di al-le- uniti". The bottom two staves show the bass line.

Clar:

solo

Cr: sottovoce solo

Bⁿ

Tromb: sotto voce.

- grex - - - ra! Dei vas-sal - - li, deivassal - - li alnoo-do-lar, se la

Detailed description: This system contains the next four staves of the musical score. The top staff is for Clarinet (Clar:) with a "solo" marking. The second staff is for Bassoon (Cr:) with "sottovoce" and "solo" markings. The third staff is for Bassoon (Bⁿ). The fourth staff is for Trombone (Tromb:) with a "sotto voce." marking. The fifth staff is for the vocal line, with lyrics: "- grex - - - ra! Dei vas-sal - - li, deivassal - - li alnoo-do-lar, se la". The bottom two staves show the bass line.

Clar:

C²

B⁷

Tromb:

s'a - - ma e la si ap - preia si con - tur - ba e attrista il cor, si con - tur - ba e attrista il

arco.

11

Clar:

C²

B⁷

Tromb:

solo

P

solo

P

cor si con - tur - ba e attrista il cor.

pizz.

The musical score consists of 13 staves. The top two staves are for a woodwind instrument (likely flute or clarinet), marked with *solo.* and *p*. The third staff is for a string instrument (likely violin), also marked with *solo.* and *p*. The fourth staff is for a string instrument (likely viola), marked with *solo.* and *p*. The fifth and sixth staves are for a string instrument (likely cello), marked with *solo.* and *p*. The seventh and eighth staves are for a string instrument (likely double bass), marked with *solo.* and *p*. The ninth and tenth staves are for a keyboard instrument (likely piano), marked with *solo.* and *p*. The eleventh and twelfth staves are for a keyboard instrument (likely piano), marked with *solo.* and *p*. The thirteenth staff is for a vocal line, with the lyrics: *Ella bramal'Exe-mita visitar quest'oggi ancora;*

The musical score is arranged in a system of 15 staves. The top 14 staves are for instruments: Flute (1), Flute (2), Clarinet (1), Clarinet (2), Bassoon (1), Bassoon (2), Trumpet (1), Trumpet (2), Trombone (1), Trombone (2), Tuba, and Snare Drum. The 15th staff is for the vocal soloist. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *p*. A section labeled "solo." begins in the second measure. The vocal soloist has two lines of lyrics: "vuol d'innalzar si l'accora" and "h'ei la possa bolle - var.". A "CHOIR" section begins in the final measure, with lyrics "Qual pia -", "quel - bon", and "quel - bon". The score concludes with a *rit.* marking and a *ff* dynamic.

vuol d'innalzar si l'accora

h'ei la possa bolle - var.

CHOIR

Qual pia -

quel - bon

quel - bon

rit. ff

ff
ff
ff
ff
ff
ff
ff
ff

Alice.

Ah qual piacer qual bel desio vienle il cielo ad i spi-rar.

L'inf

Ah si daver la contessina non puo meglio capi-tar.

-cer qual bel de-si-o vienle il cie-lo ad i - spi-rar.

-heur quelle a le-gres-se le ciel vient de l'ins - pi-rer

-heur quelle a le-gres-se le ciel vient de l'ins pi-rer

ff 3 ff ff

The musical score is arranged in a standard orchestral format. At the top, there are staves for woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tuba, euphonium). Below these are the string sections (violins I & II, violas, cellos, and double basses). The vocal line is positioned above the double bass staff. The lyrics are written below the vocal line.

Lyrics (Italian):
 - ni - - ta sua sapienza qual'è a - - zeca d'opere
 Se alla ra - - ra sua sapienza qual'è vedea d'affi

Dynamic markings include **F** (forte) and **FF** (fortissimo).

The musical score consists of 14 staves. The top two staves feature complex rhythmic patterns with triplets and dynamic markings like *cresc.* and *p*. The middle staves show a steady rhythmic accompaniment with *cresc.* markings. The bottom staves include a vocal line with lyrics and a piano accompaniment. The lyrics are: *mi o, ... dertou velo, e il ...*

mi o, ... dertou velo, e il ...

-trà, no, nè e-gua-gliarsi a lui po-trà, nè e-gua-gliarsi a lui potrà, s.o, nè e-gua-gliarsi a lui po-
 -rà, sì ai miei vo-ti arri-de-rà ai miei voti arri-derà, sì, ai miei vo-ti arri-de-
 -trà, no, nè e-gua-gliarsi a lui po-trà, nè e-gua-gliarsi a lui potrà, s.o, nè e-gua-gliarsi a lui po-
 -trà a lui potrà
 voir son pou voir
 voir son pou voir.
 Vc. Cb. sf sf

The musical score consists of several systems of staves. The top systems are for piano accompaniment, with various instruments (likely strings and woodwinds) indicated by clefs and dynamics such as *sf* (sforzando). The lower systems are for vocal parts, with lyrics written below the notes. The lyrics are in French and Italian, and include the word "unite" at the bottom. The score is divided into measures by a vertical bar line.

ra, ne equagliarsi in lui po- tra, ne e-qua-gliar-sia lui po- tra ne e-qua
 ra, ai miei voti arri-de-ra ai miei vo- tri arri-de-ra ai miei
 tra ne equagliarsi in lui po- tra ne e-qua-gliarsi, ne equagliarsi in lui po- tra ne e-qua
 a lui po- tra ne e-qua-gliar-sia in lui po- tra ne e-qua
 son pou- voir rien ne ga- le son pou- voir rien ne
 son pou- voir rien ne ga- le son pou- voir rien ne
 unite

-glar - sia lui po - trã a lui po - trã a lui po - trã a lui po - trã.

so - larii - de - ra, aride - ra aride - ra arri - de - ra.

- gliarsi, ne cono gliarsi a lui po - trã a lui po - trã a lui po - trã.

- gliar - sia lui po - trã, a lui po - trã a lui po - trã a lui po - trã.

- ga - le son pou - voir rien ne - ga - le rien ne - ga - le son pou - voir

- ga - le son pou - voir rien ne - ga - le rien ne - ga - le son pou - voir

Musical score for a piano piece, page 48. The score consists of 15 staves. The top staff features a complex, rapid melodic line. The middle staves contain various textures, including sustained chords and moving lines. The bottom staves feature a rhythmic accompaniment. The score is divided into four measures. A *pp* dynamic marking is present in the fourth measure of the fifth staff, and another *pp* marking is present in the fourth measure of the eleventh staff.

A musical score for 15 staves, arranged in two systems of seven staves each. The score is written in treble and bass clefs. The first system includes dynamics *pp* and *PP*. The second system includes dynamics *pp* and *ff*. The word "Solo." is written above the eighth staff in the second system. The score features various musical notations including notes, rests, and slurs.

CAVATINA E CORO

CONTE

50

Allegretto. $\text{♩} = 76$

Solo.

Musical score for the first system, measures 50-54. The score includes staves for P^{ra} Fl., Cl., C.F., B[♭], and strings. The P^{ra} Fl. part has a 'Solo.' marking above measure 51. The Cl. part has a 'Solo.' marking above measure 52. The C.F. part has a 'Solo.' marking above measure 53. The B[♭] part has a 'Solo.' marking above measure 54. The strings are marked with 'pizz.' and 'arco.' throughout the system.

Musical score for the second system, measures 55-60. The score includes staves for Fl., P^{ra} Fl., Ob., Cl., strings, and a lower string part. The Fl. part has a 'Solo.' marking above measure 55. The P^{ra} Fl. part has a 'Solo.' marking above measure 56. The Ob. part has a 'Solo.' marking above measure 57. The Cl. part has a 'Solo.' marking above measure 58. The strings are marked with 'pizz.' and 'arco.' throughout the system.

This page of musical score, page 51, contains 15 staves of music. The notation includes various dynamics such as *ff* (fortissimo) and *p* (piano), as well as performance markings like *tr* (trill) and *Solo.* (solo). The score is organized into measures, with some measures containing complex rhythmic patterns and triplets. The bottom of the page features the markings *FF* and *P* centered under the final staves.

This page of musical notation, numbered 52, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The top system includes a grand staff (treble and bass clefs) and five additional staves. The bottom system includes a grand staff and three additional staves. The music is characterized by dynamic contrasts, with **FF** (fortissimo) markings at the beginning of several staves and **P** (piano) markings at the start of others. A **tr.** (trill) is indicated in the second staff of the top system. Multiple **Solo.** markings are placed above various staves, indicating solo passages. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and various articulation marks like slurs and accents. The bottom system concludes with **PP** (pianissimo) markings in several staves.

Musical score for a string ensemble and vocal soloist. The score consists of 14 staves. The first 10 staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The 11th staff is for a vocal soloist. The 12th staff contains the lyrics. The 13th staff is for the vocal soloist's accompaniment. The score includes dynamic markings such as 'F' (forte), 'p' (piano), and 'pizz.' (pizzicato). There are also performance instructions like 'Solo' and 'Fms.' (Fermata).

le Conte. (travestito d'bremita con lunga barba)

astro sereno brili di gio-ia di con-

Violin I: *F*

Violin II: *F*

Viola: *F*

Vocal: Solo. *P* >

Violoncello I: *pp*

Violoncello II: *pp*

Violoncello I: *pp*

Violoncello II: *pp*

Violoncello I: *arco.* *pizz.* *F* *arco* *p*

Violoncello II: *arco.* *pizz.* *F* *arco* *p*

Vocal: -ten - - to di pa - ce in se tranquil - li scor - ran fe - lici i di, di!

Violoncello I: *arco* *F* *pizz.* *p*

Violoncello II: *arco* *F* *pizz.* *p*

col canto

a tempo

I.

The musical score is arranged in 14 staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice. The music is in 3/4 time. The score includes dynamic markings such as 'F' (forte) and 'a piacere' (ad libitum). The tempo is marked 'a tempo'. The piece begins with a first ending bracket. The lyrics are: '-quilli sooran fe - - li - - ci i di'.

Col canto.

a tempo

Col canto.

a piacere

-quilli sooran fe - - li - - ci i di

Col canto.

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a prominent pizzicato (pizz.) texture. The lyrics are: "Io, non saran le stelle cru-de-li a' vostri affanni; a me... venite o belle, ma-ri-toi o vi da-".

Musical score for the second system. It includes woodwind and string parts. The woodwind parts are marked "Solo." and "P". The string parts are marked "pizz.". The lyrics are: "ro Congiun-go le fa-mi-glie, con-giun-go le fa-mi-glie e spo-si a-vran le figlie... piu".

C¹ en SOL

C² en UT.

Col canto.

a piacere

va-ghi dell'amor, e spo - -siavan le figlie, ma - -rito io vi da-rò io vi da-rò su, via, su

Col canto. X

C¹ en SOL.

C² en UT.

B²

a Tempo.

a Tempo.

rallent.

uniss.

a Tempo.

pp

pp

pp

pizz.

pizz.

arco

pizz.

pizz.

via. si A-stro sereno brilli di gio - -ia ed con-ten - -to, di

Musical score for a string ensemble, consisting of 12 staves. The score includes dynamic markings such as *F*, *FF*, *sf*, and *arco.*. It features a section marked "Col canto." and a vocal line at the bottom with lyrics: "pa - ce in sen tranquilla scor. ran fe - li - ci i Dò". The page number 59 is in the top right, and a circled "17 a2" is at the top center.

Musical score for piano and voice, page 60. The score is divided into four measures. The piano accompaniment features various textures, including triplets and sixteenth-note runs. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The vocal line includes the lyrics: "non sa-ran le stel-le cru-de-li ai vostri a".

The image shows a page of a musical score, page 62. It consists of 14 staves. The first 13 staves are for instruments, and the 14th staff is for a vocal line. The music is divided into two measures by a vertical bar line. The first measure is marked with a piano (*P*) dynamic, and the second measure is marked with a fortissimo (*FF*) dynamic. The vocal line has the following lyrics: *belle... ma - ri - to io vi da - rò... su via ma - ri - to io vi da - rò... su via ma - ri - to io vi da -*. There is a small 'x' mark at the bottom right of the page.

rò io vi darò io vi darò marito io vi darò
 Rag: Récit.
 Io dir po-

-tro?
 le Conte.
 E voi... Da - ma verro-da ca-ri fi-gli di-letti, parla-te io vi ri-

-spondo, tutto possono accordar da me che ricercate? Io vi secundo.

All.
 Rag:
 Ma di grazia, ma di grazia, non par.
 Qualcun si que personaggio protet - tor... è del vil laggio
 Ah quel saint person na - ge, c'est le bien - faiteur du vil la - ge
 Ah quel saint person na - ge, c'est le bien - faiteur du vil la - ge
 All.
 Ma di grazia, ma di grazia, non par.

le conte.
 -lia - mo ad una vo - ce Qual de - si - o qui vi con - du - ce? or che da me si

Fl.
P. Fl.
Hautb.
Cl.
Cl.
Tromp.
B.
Tromb.
Timb.

soffo voce assai

soffo voce assai

soffo voce assai

Alice.

Non parliamo ad una voce si- len- zio se si può si- len- zio si- len- zio.

Par- lons l'un après l'autre si- lence tai- sez vous si- len- ce si- len- ce

Le Conte

voilà! quel ser- vice qui se conduit, se- r- vice si- lence?

Non parliamo ad una voce si- len- zio se si può si- len- zio

Par- lons l'un après l'autre si- lence tai- sez vous si- len- ce

Par- lons l'un après l'autre si- lence tai- sez vous si- len- ce

Par- lons l'un après l'autre si- lence tai- sez vous si- len- ce

(additando un bilico)

a voce

Vivace 2. 72

sotto voce assai

Hautb. solo. p

Cl. solo. p

simili

Conte. Eb... eben... eb...

- la - ma che la sua spo - sa si ser - bi sag - gia, sempre amoro - sa

Detailed description: This system contains the first five staves of a musical score. The top staff is for Horn (Hautb.) with a 'solo.' marking and a dynamic of 'p'. The second staff is for Clarinet (Cl.) also with a 'solo.' marking and 'p'. The third staff is for Flute, with the word 'simili' written below it. The fourth and fifth staves are for Voice (Conte.), with the lyrics 'Eb... eben... eb...' written above the notes. The bottom two staves are for piano accompaniment, with the lyrics '- la - ma che la sua spo - sa si ser - bi sag - gia, sempre amoro - sa' written below the notes.

Alice.

Io cerco e bra - mo che a me in mari - to si dia Giu - lia - no, che il stringe
- ben... eben... eben...

Detailed description: This system contains the next five staves of the musical score. The top three staves are for woodwinds (Flute, Clarinet, and Horn), each with a 'V' marking. The fourth and fifth staves are for Voice (Alice.), with the lyrics 'Io cerco e bra - mo che a me in mari - to si dia Giu - lia - no, che il stringe' written above the notes. The bottom two staves are for piano accompaniment, with the lyrics '- ben... eben... eben...' written below the notes.

solo.

p

This system contains the first six measures of the score. It features a vocal line with lyrics and a piano accompaniment with various markings.

sen..

Da voi s'implo-ra piacer ben

Ebben... ebben... ebben... eb-ben... Eb.

This system contains the next six measures of the score. It continues the vocal line and piano accompaniment.

P^{te} H

p

gran-de, che fra bre-vio-ra l'amato spo-so ovi-ri-tor-ni, dolce affet-tuo-so. Questom'i attendo u-ni-co

-ben... Ebben... Ebben...

solb. *P¹ Fl.*

ben.

Ben veni o-re-um a si o-nora e pre-gia, se si con-si-glia molto si pre-gia se m-b-re-mi-ta si o-nora e

simili

simili

simili

simili

gia, se si con-si-glia molto si pre-gia. Giovine fi-glia che ben si appingia, nel mio soggiorn-o si reche-

Fl.
 F^o Fl.
 Hautb.
 Cl.
 C^o les Hautb.
 P
 C^o P
 B^o
 P
 Timb.
 P
 sul ponticello.
 sul ponticello
 sul ponticello

ra
 Rob: (additando il Conte)
 Propizia stella nel mio sog
 Letti cer-riamo tutti a quel saggio, e ognun o- maggio tribute-ra.
 CIMPUR.
 Voi vi cer-chia-ino, buon E-re-mi-ta pace gra-
 Qui bon er-mi-te je sol-li-ci-te fa-veur bien
 Qui hon er-mi-te je sol-li-ci-te fa-veur bien
 vl.

Fl.
Hautb.

cres. *p*
cres a poco a poco.

cres.
cres.
cres. solo *p*
cres.
cres a poco a poco.

Alice.
cres a poco a poco.

Illegible
Illegible
Illegible
Illegible
Illegible

-giorno giovine bella si recherà .
-di - - ta ben lun - ga vi - ta noi vi cer - chia - mo buon o - re -
gran - de et je de - man - de de la ten - dres - se de la jeu -
gran - de et je de - man - de de la ten - dres - se de la jeu -

Illegible

Illegible
Illegible
Illegible
Illegible

Illegible

cres 273 a poco a poco.

P. Fl.

stacc.

P.N.

P.N.

P.N.

Sesti cor-rivamo tutti a quel

ra.

-mi - - ta, pa - ce gra - di - ta ben lun - ga vi - ta gio - ia, fre -

- ci - te la - veur bien gran - de et je de - man - de de la ten

Propizia stella... nel mio soggiorno giovine. bella si recche rà Propizia stella! nel mio

- ra.

-mi - - ta pa - ce gra - di - - ta ben lun - ga vi - ta, gio - ia fre -

- nes - se de la ri - ches - se e - xau - cez nous tout le vil -

- nes - se de la ri - ches - se e - xau - cez nous tout le vil -

The first system of the musical score consists of ten staves. The top four staves are vocal parts, and the bottom six staves are piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and two additional staves for the right and left hands. The music is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

-schaez - - za, brio, gio-vi-ner - - za, gio-ia, ric-elber - za tutto sa-

-dres - se de la jeu-nes-se de la ri-ches-se e-lan-ces

-giamo giovine bella si reccherà Propria stella nel mio soggiorno giovine bella si reccherà

Saggio e ogni u o-maggi tri-ute-ri Sesti corriamo tutti a quel saggio, e ogni u o-maggi tri-ute-ri

-schaez - - za brio, gio-vi-ner - - za gio-ia ric-elber - za tutto sa-

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

- la - ge vous rend hom - ma - ge a l'er - mi - ta - ge nous i - rons

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings like 'ff' and 'f'. The score includes various rhythmic patterns and articulation marks.

ra tout le vil-laggio vi rende o-maggio e al ro-nitaggio

mus tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

stir. tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

voix tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

tous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

tous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

ton tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

275

This page of musical notation is for a choir and orchestra. It consists of the following parts:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass staves with lyrics:

si recré-ra si re - crée - - ra si re -
nous i - rons tous nous i - - rons tous nous i - -
nous i - rons tous nous i - - rons tous nous i - -
nous i - rons tous nous i - - rons tous nous i - -
- Instrumental Parts:**
 - Violins I and Violins II: Similar melodic lines with dynamic markings like *ff*.
 - Violas: Similar melodic lines.
 - Cellos/Double Basses: Similar melodic lines.
 - Conducting staff: Includes dynamic markings like *ff* and *cresc. da rit.*

Hautb.

Fl

Cl

Fg

Fg

pp

pp

pp

sottovoce

sottovoce

sottovoce

- diam lesti audiam

tous al - lous tous

- andiam L'indopo l'at - tro, l'indopo l'at - tro, miei cari figli :

Rob:

A voi re -

- sti an - diam.

i - sons tous

i - sons tous

pp

sotto voce.

Hautb. solo. p

Cl. solo. p

Conte.

Vo. Eb-berri... eb.

- la - ma che la sua spo - sa si ser - bi sag - gia, sempre amo - ro - sa

UNITI

stacc.

Alice.

Vo. Vo. Vo.

Io cerco bra - vio che a me in mari - to si dia Giu - lia - no, che il stringa ad

- ben... ebben... zbben...

solo.

This system contains the first five measures of the score. It includes a vocal line with lyrics "Da voi s'implora piacer ben", a piano accompaniment with chords and arpeggios, and a cello/bass line. Performance markings include "solo.", "simili", and "Rag:". The word "Ebben..." is repeated in the vocal line.

This system contains the next five measures. It features a piano part with a flute entry marked "P^o Fl." and "Picc". The vocal line continues with the lyrics "gran-de, che fra brev'o-ra l'amato spo-sognivi ri-torni, dolce affettuos, Duostoni attendo u-ri-ca". The word "Ebben..." is repeated in the vocal line.

solb. *solb.*

P.¹ Fl.

solb.

ben.

Ben veun o-re-um-a si onora e pre-gia, se si con-si-glia mollo si pre-gia Sem b-re-mi-ta oi o-nora e

simili

simili

simili

simili

simili

o-gia, se si con-si-glia mollo si pre-gia. Giovine fi-glia che ben o bap-pi-glia, nel mi-sog-gior-no si re-be-

Fl.

P¹ Fl.

Hautb.

Cl.

C¹ P

B¹

Timb.

sul ponticello.

sul ponticello

sul ponticello

-rà.

Rob:

(additando il Conte)

Propizia stella! nel mio sog-

Lesti cor - riamo tutti a quel saggio, e ognun o - mag - gio tribu - terà.

CIMBURI

Où vi cer - chia - - mo, buon È - re - mi - - ta pa - ce gra -

Où hon - er - mi - te . je sol - li - ci - te fa - veur bien .

Où hon - er - mi - te . je sol - li - ci - te fa - veur bien .

V¹

Fl.

Hautb.

p *cres.*

cres *a poco a poco.*

cres.

cres.

cres. solo.

cres.

cres. *a poco a poco.*

cres *a poco a poco.*

Alice.

Rag:

Noi vi cer-chia - - mo buon E-re -
 oui bon er - ni te je sol - li -
 - giorno giovine bella si recherà!

Lesti cor-riamo tutti a quel saggio e ognun o-maggio tribui-
 - di - - ta ben lun-ga vi - ta noi vi cer-chia - - mo, buon E-re
 gran - de et je de - man - de de la ten - dres - se de la jeu -
 gran - de et je de - man - de de la ten - dres - se de la jeu -

cres 273 *a poco a poco.*

P.¹ Fl.

- mi - ta pace gra - di - - ta ben lun - ga vi - - ta, gioia gre -
 - ci - te fa - veur bien gran - de et je de - man - de de la ten -
Propizia stella nel mio sa - gior no - giovine bella si re - che - rà Propizia stel - la nel mio
- ra *Le sti cor - no no - tut - ti a - quai*
 - mi - ta pace gra - di - - ta ben lun - ga vi - - ta gioia gre -
 - nes - se de la ri - ches - se e - xau - cez nous tout le vil -
 - nes - se de la ri - ches - se e - xau - cez nous tout le vil -

The first part of the musical score consists of approximately 14 staves. The top four staves are treble clefs, and the bottom four are bass clefs. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

Riches - - ra brio, gio - vi - ner - ra gio - va ric - ches - ra tut - to sa -

- tres - se de la jeu - nes - se de la ri - ches - se e - rau - ces.

The second part of the musical score consists of approximately 14 staves, continuing the musical notation from the first part. It includes treble and bass clefs, a common time signature, and various rhythmic and melodic elements.

- gido, giovane bel. la si rebera Propria stella nel mio giorno giovane bella si rebera

saggio eognun omaggio tributerà. Lesti cor - riamo tutta quel saggio eognun o - maggio tribu - te.

The third part of the musical score consists of approximately 14 staves, continuing the musical notation. It includes treble and bass clefs, a common time signature, and various rhythmic and melodic elements.

- cher - - ra brio, - vi - ner - ra gio - va ric - ches - ra tut - to sa -

- la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

The fourth part of the musical score consists of approximately 14 staves, continuing the musical notation. It includes treble and bass clefs, a common time signature, and various rhythmic and melodic elements.

- la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

The fifth part of the musical score consists of approximately 14 staves, continuing the musical notation. It includes treble and bass clefs, a common time signature, and various rhythmic and melodic elements.

- la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

The sixth part of the musical score consists of approximately 14 staves, continuing the musical notation. It includes treble and bass clefs, a common time signature, and various rhythmic and melodic elements.

- la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

The seventh part of the musical score consists of approximately 14 staves, continuing the musical notation. It includes treble and bass clefs, a common time signature, and various rhythmic and melodic elements.

- la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

The musical score consists of several staves. At the top, there are piano accompaniment staves for the right and left hands, marked with **FF** (fortissimo) and *a2*. The piano part features a complex rhythmic pattern with many sixteenth notes. Below the piano part, there are vocal staves. The first vocal line is for **Alice**, with lyrics: *-ra Buon perso-nag-gio tuttoil villag-gio tri-bu-tio-maggio alla vir-*. The second vocal line is for **le Comte**, with lyrics: *nous saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver-*. The third vocal line is for **le Chorus**, with lyrics: *-ra Tuttoil villag-gio tributi o- maggio nel ro- uni- tag-gio al- la vir-*. The fourth vocal line is for **le Chorus**, with lyrics: *-ra Buon per- so- nag- gio tut- toil vil- lag- gio tri- bu- ti o- mag- gio al- la vir-*. The fifth vocal line is for **le Chorus**, with lyrics: *tous saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver-*. The sixth vocal line is for **le Chorus**, with lyrics: *tous saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver-*. The piano accompaniment continues throughout the vocal parts, with some staves marked *a2* and **FF**.

tu tri - bu - ti o - mag - gio al - la ver -
 tus vient rendre hom - ma - ge a vos ver -
 tus tri - bu - ti o - mag - gio al - la ver -
 tus vient rendre hom - ma - ge a vos ver -
 tus

tri. un - - tu o - - mag - - gio al - la vir -
 - tu. vult rendre homi ma - ge a vos ver -
 - ti o - - mag - - gio al - - la vir -
 un - - tu o - - mag - - gio al - la vir -
 - tus vult rendre homi - - ma - ge a vos ver -
 - tus vult rendre homi - - ma - ge a vos ver -

The musical score is arranged in a system of 14 staves. The top two staves are for woodwinds, both labeled "1^{re} le Hautb." with a double bar line. The next two staves are for woodwinds, both labeled "2^e le Hautb." with a double bar line. The following four staves (5-8) are for strings. The next four staves (9-12) are for woodwinds, with the 10th staff labeled "1^{re} le Basson" and a double bar line. The bottom four staves (13-16) are for voices, with lyrics written below the notes. The lyrics are: "la vir-tu al-la vir-tu al-la vir-tu. . . vos ver-tus à vos ver-tus à vos ver-tus." The score includes various musical notations such as notes, rests, beams, and slurs.

This page of musical notation consists of 14 staves. The top two staves are empty, each containing a double bar line with repeat dots. The third and fourth staves contain melodic lines with slurs. The fifth staff contains the lyrics "Comme les Chérubins" and is followed by two empty staves with repeat signs. The sixth staff contains the lyrics "Unis" and is followed by two empty staves with repeat signs. The bottom staves contain rhythmic accompaniment with eighth and sixteenth notes.

This page of musical notation consists of 14 staves. The top two staves are mostly empty, with double bar lines indicating rests. The third staff contains rhythmic patterns, possibly for a keyboard instrument. The fourth staff is labeled "C. les Hautb." and contains double bar lines. The fifth through eighth staves show complex chordal textures, likely for a string ensemble or woodwinds. The ninth and tenth staves are bass lines. The eleventh and twelfth staves have rhythmic patterns. The thirteenth and fourteenth staves are bass lines.

Recit

Rag: (trattenendo il Conte)

Di grazia ancorstante si tratta di ma-dama Ilentre i guerrieri

nostri, che amor di gloria infiamma, nei campi Ilbusselman colgonovalor, le congiunte, le spose

Genchè nel primo fiore, ha giurato con me restarsi insonnolier per serbar ai ma-ri-ti eterna fe

Conte. (a Ragonda additando il castello) Rag: P

(Ove bella e amor so-no pri-gioni) là nel castel della gentil contessa? Il cui bravo ger-

Musical score system 1, featuring vocal line and piano accompaniment. Dynamics include *p* and *P*.
 Lyrics: *una pagna coi piedi Agitata ed oppressa sopra incognito mal che si... l'ar-*

Musical score system 2, featuring vocal line and piano accompaniment. Dynamics include *F*, *p*, and *PV*.
 Lyrics: *cora con sigliarvide si - a quest'oggi ansiosa (Oh piacer, oh can-ter-to Di*

Musical score system 3, featuring vocal line and piano accompaniment. Dynamics include *f*.
 Lyrics: *con l'assistere; tutto da me si attenda sol- lievo al suo tormento Re- ca- te- vi da lei; ogni*

Musical score system 4, featuring vocal line and piano accompaniment. Dynamics include *F* and *P*.
 Lyrics: *altro partira' Io la l'attendero; vngua al mio letto umile (Quel'ora rara beltà più vaga dell'aprile.)*

Allegro

Fl. **ff**

Ob. **ff**

Cl. **ff**

Corn **ff**

Tronip. **ff**

Tromb. **ff**

Timb. **ff**

ff

Allegro

Alice

Buon perso-naggio, tutto il villag-gio tribu-ti o-maggio alla vir-tu...

Comte. saint per-son-na-ge tout le vil-la-ge vient rendre hom-nia-ge à vos ver-tus

Rob. Tutto il villag-gio tribu-ti o-maggio nel no-mi-tag-gio alla vir-tu...

Dessus. Buon perso-nag-gio, tutto il vil-lag-gio tri-bu-ti o-mag-gio alla vir-tu tri...

Tenores. saint per-son-na-ge tout le vil-la-ge vient rendre hom-nia-ge à vos ver-tus

Basses. saint per-son-na-ge tout le vil-la-ge vient rendre hom-nia-ge à vos ver-tus

ff

This page of musical score contains multiple staves. The top section includes piano accompaniment with chords and melodic lines. Below this, there are several vocal staves. The lyrics are written in French and Latin. The first line of lyrics is:

tri - bu - tio - mag - gio al - la vir - tu al - la vir -
 vient rendre hom - ma - ge à vos ver - tus à vos ver -
 - bu - tio - mag - gio al - la vir - tu al - la vir -
 tri - bu - tio - mag - gio al - la vir - tu al - la vir -
 vient rendre hom - ma - ge à vos ver - tus à vos ver -
 vient rendre hom - ma - ge à vos ver - tus à vos ver -

F-tu al la vir-tu al-la vir-tu!...
 tus a vos ver-tus a vos ver-tus
 tus a vos ver-tus a vos ver-tus
 tus a vos ver-tus a vos ver-tus

(Entrano nel romitaggio, Ragonda nel castello)

II. SCENA ED ARIA

AJO

Allegro.

sotto voce.

sotto voce.

sotto voce.

V^{lle}

V^{nc}

C.B.

UNITI

FF

le Gouverneur.

Isolier.

« C'è che di più in d'è trarsi viaggjar sempre alla sorte? Signor, deh non vi spiaccia posar qui alla penombra -

Gouv:

Isol:

« E perchè mi s'indrisse lasciar le no- stre scorte e smarrire i miei pro- ggetti?

Giunti oramai al castello dell'amata ingiur.

Se potessi vederla non soffrirei d'amor ma lunge di scemar, l'ardor che mi martella

(L'ajo si asside)
essa è meco crudel sic-co-me è bella. Ed-è-ue, mio signor ri-p-

ve-te co-raggio Del-la più vana impresa io son messaggio S'alterca vostro prence, a cui sommessor.

Andantino. ♩ = 92.

Flûtes.

Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Trompettes
en SI ♯.

Bassons.

Violons.

Alto.

Le GOUVERNEUR

CHŒUR
de
Femmes.

Violoncelle.

Contre-Basse.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flûtes, Petite-Flûte, Hautbois, Clarinettes en UT, Cors en FA, Trompettes en SI ♯, Bassons, Violons, Alto, Le GOUVERNEUR (likely a vocal line), CHŒUR de Femmes, Violoncelle, and Contre-Basse. The score features various musical notations including notes, rests, and dynamic markings such as *F* (forte), *P* (piano), and *PP* (pianissimo). Several instruments have a *Solo.* marking above their staves. The tempo is marked as *Andantino* with a quarter note equal to 92 beats per minute. The score is divided into measures by vertical bar lines, and there are repeat signs and a *Fine* marking at the bottom right.

Andantino. ♩ = 92.

This musical score consists of 11 staves. The first seven staves are for the right hand, and the last four are for the left hand. The music is in a 4/4 time signature and features a variety of dynamic markings: *P* (piano), *F* (forte), and *pp* (pianissimo). The score includes several measures of complex rhythmic patterns, including sixteenth-note runs and chords. A section marked *a2* begins in the seventh measure of the seventh staff. The lyrics "Vegliai mai sempre tremar co." are written in the eighth measure of the eighth staff. The piece concludes with a final *pp* marking in the last measure of the eleventh staff.

The musical score consists of 11 staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice and a lower piano part. The score is divided into measures by vertical bar lines. Dynamic markings such as *F*, *FF*, *PP*, and *F* are placed throughout the score. The word *Solo.* is written above the piano part in the first and fourth measures of the second system. The lyrics are written below the voice staff in the fourth measure of the second system.

Solo.

F

F

F

F

F

F

F

F

Solo.

Solo.

FF

PP

FF

PP

FF

PP

F

- si per il mispren-ce per i miei di d'auio fadel di misgrausignor que - st'è la gloria la

FF

PP

F

The musical score consists of 12 staves. The top six staves are for instruments, and the bottom six are for a vocal line and a basso continuo line. The vocal line includes the lyrics: *-nor... e l'o-nor e l'o-nor d'io fe-del di-vi si nor d'a-io fe-del di un gran si-gnor, d'a-io fe-del di un gran si-*. Dynamic markings include *f*, *P*, *f*, *Div.*, and *fms.*. The score features various musical notations such as slurs, ties, and triplets.

sf *f* *simili*
sf *f* *simili*
sf *f* *simili*
sf *f* *simili*
p *sf*
sf *sf*
p
P *sf* *P* *sf* *P* *sf* *P* *sf* *P* *sf*
 Unite *sf* *sf* *simili*
sf *sf* *simili*
 - gran *Senza guerra* *si' alla caccia il peri- gli. olom...*
sf *sf* *simili*

-nac - cia io lo do: vrò daverò seguir . . . io lo daverò . . . daverò se- quir se ne vorrà a pe- rir an- cor pe-

The musical score consists of 13 staves. The top 12 staves are for piano accompaniment, and the 13th staff is for the vocal line. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *sf*, *f*, and *pp* are used throughout. The vocal line includes the lyrics: *-ur...io lo doviò...doviò se-guir se stessi a pe-ri-r a pe-ri-r Vegliar mai sempre tremar co-*

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top four staves are vocal parts, with "Solo." markings above the first and third staves. The bottom four staves are instrumental parts. The bottom two staves contain lyrics in Italian. Dynamics include *F*, *FP*, and *PP*.

- ti per il mio presen. ce per i miei di. D'iofe. del Dum gran signor que - st'è la gloria e lio

The image shows a page of a musical score, page 108. It consists of 14 staves. The top seven staves are in treble clef, and the bottom seven are in bass clef. The music is written in a single system. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *f* (forte), *p* (piano), and *f div.* (forte diviso). The lyrics are written below the bottom two staves. The lyrics are: "nor... e l'o-no-re l'o-nor d'io fe-del di un gran signor, d'io fe-del di un gran si".

nor... e l'o-no-re l'o-nor d'io fe-del di un gran signor, d'io fe-del di un gran si

The musical score consists of 12 staves. The top staves (1-4) feature complex rhythmic patterns with triplets and dynamic markings of *pp*. The fifth staff has a *Solo.* marking and a *pp* dynamic. The sixth staff continues with *pp* dynamics. The seventh staff includes *pizz.* and *sim.* markings. The eighth staff has *pp* dynamics and a *6* marking. The ninth staff contains the vocal line with lyrics: *-gnor De rapi-torinima bel-la darrò star con luion ella? Thonissa-ro preset-*. The tenth staff has *pp* dynamics and a *6* marking. The eleventh staff has *pp* dynamics and a *pizz.* marking. The twelfth staff has *pp* dynamics and a *pizz.* marking.

The musical score consists of 12 staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It features a complex rhythmic pattern with many triplets, indicated by a '3' above the notes. The second staff is a treble clef, mostly empty, with the word 'Solo.' written above it. The third staff is a treble clef with a long, sustained note. The fourth staff is a treble clef with a complex rhythmic pattern. The fifth staff is a treble clef with a long, sustained note. The sixth staff is a bass clef with a long, sustained note. The seventh staff is a treble clef with a complex rhythmic pattern. The eighth staff is a treble clef with a complex rhythmic pattern. The ninth staff is a bass clef with a complex rhythmic pattern. The tenth staff is a bass clef with a complex rhythmic pattern. The eleventh staff is a bass clef with a complex rhythmic pattern. The twelfth staff is a bass clef with a complex rhythmic pattern.

Solo.

-tor; ei andreb - - be dell'o - nor se rapito in una bel - la dond star con lui con

The musical score consists of 14 staves. The first 13 staves are instrumental parts, likely for strings and woodwinds. The 14th staff contains the vocal line with lyrics. The score is divided into three measures. Dynamics include *F*, *FF*, *PP*, and *f*. The word *arco.* is used in the 10th and 14th staves. The lyrics are: *ella? No, mio caro pre - cet - tor ci andreb - - be dell'o - nor Vegliar mai sempre tremar co.*

Musical score for piano and voice, page 112. The score is arranged in 12 staves. The top four staves are for the piano, the bottom four for the bass, and the middle four for the voice. The music is in a minor key and 3/4 time. The piano part features complex textures with triplets and dynamic markings like *ff* and *pp*. The voice part has lyrics in Italian. The score includes various musical notations such as notes, rests, and articulation marks.

-ò per il mio pen- ce per i miei di d'a- io fe del di un gra signor que - - st'è la gloria l'a.

A complex musical score for multiple instruments. The score consists of 14 staves. The top staves (1-4) appear to be for strings, with various articulations like *tr* and *p*. The middle staves (5-8) likely represent woodwinds, with dynamics such as *p* and *f*. The bottom staves (9-14) include brass instruments, with a prominent *f* dynamic and a *tr* marking. The score is filled with rhythmic patterns, including sixteenth and thirty-second notes, and rests.

- nor... e l'o-nor-re l'o-nor d'ai o-fe-del di-um si-gnor da-io fe-del di un gran signor, da io fe-del di un gran si-

The bottom portion of the page shows a vocal line and a bass line. The vocal line is on a staff with a treble clef and contains the lyrics from the previous block. The bass line is on a staff with a bass clef and includes a *tr* marking and a *f* dynamic. The music continues with rhythmic patterns similar to the rest of the score.

This musical score is for a large ensemble, likely a symphony or concert band, with a vocal soloist. The score is written on 14 staves. The first 13 staves are for the ensemble instruments, and the 14th staff is for the vocal soloist. The music is in a 2/4 time signature and features a variety of dynamic markings and articulations. The lyrics are in Italian and describe the qualities of a faithful servant of God.

Unite

-quor, d'a-is fedel di un gran si quor di in gran si. quor

Dynamic markings: p, P, ff, f, ff^{tr}

Triang: Allegretto. ♩-96.

sof. voce assai.

Uniti

Fl: solo sotto voce assai.

P.¹ Fl.

Hautb: solo.

Triang:

stacc.

Fl:

P.¹ Fl.

Hautb:

Clar. en LA.

Cors. en MI.

B¹

Triang:

stacc.

This system of musical notation includes a trumpet part and a woodwind section. The trumpet part is labeled "Tromp. en LA. FF" and features a melodic line with several trills and slurs. The woodwind section consists of four staves, each with a melodic line and a corresponding bass line. The dynamics are marked as *ff* (fortissimo) throughout the system. The notation includes various note values, rests, and articulation marks.

This system continues the orchestral arrangement with a focus on the woodwind and string sections. It features a complex texture with multiple melodic lines in the woodwinds and dense rhythmic patterns in the strings. The dynamics are marked as *p* (piano) at the end of the system. The notation includes many sixteenth and thirty-second notes, as well as rests and slurs.

Fl: solo.

P^{te} Fl.

Hautb: solo.

Triang:

(osservando alla parte del romitaggio)

Paesane, che sortono dall'eremitaggio)

Voi carol con siete o signor La Dio merce mercè. . . con voi con voi sa

vous not re appui et not re ami La Dio merce

Fl: #

P^{te} Fl.

Hautb: solo

Triang:

- rō con voi con voi da - rō . . . con voi con voi da rō buon b. re - mi - ta . . .

con voi da - rō j. re - ve

-rò, con voi sa - rò vi ri - ve - drò con voi sa - rò;
 voir toujours, vous voir j'i - rai vous voir tou - jours vous voir

Detailed description: This is a page of a musical score, page 119. It features a voice line at the bottom with French lyrics and a piano accompaniment consisting of ten staves above. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part includes complex textures with many beamed sixteenth notes and chords. The lyrics are: '-rò, con voi sa - rò vi ri - ve - drò con voi sa - rò; voir toujours, vous voir j'i - rai vous voir tou - jours vous voir'. There are some ink smudges and a vertical line on the left side of the page.

il solo. *P*

Hautb:

Clar:

Cor:

Triang:

pp

p

p

p

saggio pro - fe - ta vi ser - bi il ciel saggio pro - fe - ta
 o saint pro - phè - te sy - ez le - ni puissant pro - phè - te

pizz.

Fl:

P^{le} Fl.

Hautb:

Clar:

Cor:

Triang:

p

p

p

vi ser - bi il ciel Buona fi - glio - la mercè il ro -
 sy - ez le - ni jeu - ne fil - let - te a gra - ce a

Fl.
8^{va}

P^{re} Fl.
FF

FF

FF

FF

FF

FF

FF

FF

FF

a 2.

F

FF

FF

FF

8^{va} H

8^{va} H

mi - to. sor - tee ma - ri - to ri - tro - ve - ra sor - tee ma -
 lui for - tu - ne fai - te et bon na ti for - tu - ne

arco. FF

FF

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom two are for a vocal line. The vocal line includes the lyrics: "Gouverneur", "Seigneur ve-do gentil douzella,", "ri-to ri-tro-ve-ra", and "l'ite et bon ma-ri". The score includes various musical notations such as notes, rests, dynamics (*p*), and articulation marks.

Musical score for a vocal and instrumental piece, page 125. The score features multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from fortissimo (ff) to piano (p). The vocal line includes the lyrics "contail pa-drone la se-gura la se-gura" and "Mie gio-ivi". The tempo is marked "(alle paesane)".

Fl: P
P^o Fl: P
Hautb: solo. P
B^o: P
dol.

-not - te, di gra - ria, di - te: come giunt'è quando pe - rse: que - ste cen - ta, di te lo a

Hautb: dol.
B^o: dol.

me. che intera biniè ben dotto di Che a noi dispa - ve, che a noi fug.
Ben dotto di che qui compar - ve.
voilà huit jours pas davan - ta ge

The musical score consists of multiple staves. The top staff is the vocal line, starting with a piano (*P*) dynamic. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. There are two key change instructions: "Changez en FA." and "Changez en SI b." The lyrics are in French and appear in two systems. The first system includes the words: "-gü, sono oblo di. sono sotto di? Sono sotto di che a noi di-". The second system includes: "Signor mio sì che qui compare.", "oui c'est huit jours pas davan la ge". The score concludes with a final piano accompaniment line.

P

Fms

Changez en FA.

Changez en SI b.

P

P

P

P

P

P

-gü, sono oblo di. sono sotto di? Sono sotto di che a noi di-

Signor mio sì che qui compare.

oui c'est huit jours pas davan la ge

This musical score is a page from a manuscript, numbered 426. It features a complex arrangement of multiple staves. The top section consists of several staves with various musical notations, including notes, rests, and dynamic markings such as *F* (forte) and *FP* (fortissimo piano). The notation includes treble and bass clefs, and various rhythmic values. A vocal line is present, with the lyrics: *- sparve, che a noi disparve che a noi fuggì.* The score is enclosed in a large rectangular frame, and the bottom section continues with more musical notation, including a prominent *F* marking.

All.^o $\text{♩} = 112.$
II.^{na} Sotto voce.

Musical score for the first system. It consists of seven staves. The top staff is a bass line with chords. The second staff is a vocal line with the instruction "Sotto voce." The third and fourth staves are piano accompaniment. The fifth staff is a vocal line with the lyrics "Quest'innaf-fa - - re beu sin-go - la - - re che mi star - di . . . Qui v'haunni -". The sixth staff is a piano accompaniment line. The seventh staff is a bass line with chords.

Sotto voce.

pizz.

All.^o $\text{♩} = 112.$

Musical score for the second system. It consists of seven staves. The top staff is a bass line with chords and the instruction "stacc.". The second and third staves are piano accompaniment. The fourth staff is a vocal line with the lyrics "- ste - ro! Quest'è re - mi - ta cheo-guuno o - no - ra, che o guuno im - plo - - ra di cor sin-". The fifth staff is a piano accompaniment line. The sixth and seventh staves are bass lines with chords.

stacc.

- ste - ro! Quest'è re - mi - ta cheo-guuno o - no - ra, che o guuno im - plo - - ra di cor sin-

C¹

1^{ra} Sotto voce

- ce - ro ci che sia. Do - - - ra, fo - - - ra gli ma - - - i fosse il mio caro con.

32

pizz.

a Tempo

pizz. Suivez la voix. *a Tempo*

pizz.

- te d'o - ry?... Quel malan-dri - - - no m'e qui vi - ci - - - no; certo che i

pizz. *a Tempo*

The musical score consists of several staves. The top staves are for string instruments, with various dynamics such as *F* (forte) and *P* (piano) marked. There are also performance instructions like *arco.* (arco) and *div.* (divisi). The vocal parts are positioned below the strings, with lyrics in Italian: "son... si certo, qui na-ascosto e- si cer - to son qui na-ascosto e - gli e". Below the Italian lyrics are the French lyrics: "Che volgein" and "Mais qu'a-t-il". The bottom staves continue the string accompaniment with dynamics *F*, *P*, and *F*.

Fl. *pp* *f*

Cl. *pp* *f*

Fl. *pp* *f*

Vn. *pp* *f*

Vla. *pp* *f*

Vcl. *pp* *f*

Cb. *pp* *f*

Ob. *pp* *f*

Vox *pp* *f*

UNITE

DIV. f

f (fissando)

pp *f*

pp *f*

E - i abbe si a - do - ra ch'ognun im - plo - ra,

can po quel viator! tetron' appare, di trist'umor. Che volge in capo quel viator! tetron' appare di trist'umor. Partir cor

donc ce voy - ageur il n'a pas l'air de bonè humeur mais qu'at-il donc ce voy - ageur il n'a pas l'air de bonè humeur il faut nous

a2

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin I and II), and the bottom six for strings (violin I, violin II, viola, cello, double bass, and a low woodwind instrument like bassoon or contrabass). The music features complex rhythmic patterns and melodic lines.

fos-se il mio caro con-te d'Ory! fosse il mio caro con-te d'Ory? si

partiam sortiam partiam sortiam partiam sortiam partiam di qui, par.

partons sortons partons sortons partons sortons partons di ci par.

Musical score for vocal parts, including a vocal line and a basso continuo line. The vocal line features lyrics in French and Italian. The basso continuo line provides harmonic support with a steady bass line.

to qua ... nasco - sto e gli è na - sco - sto, e gli è

ti - tiam di qui par - tiam di qui

tions di ci par - lions di ci.

Questo un af...

Sotto voce.

P Sotto voce

P Sotto voce

Sotto voce.

pizz.
P

Fl. Solo

Cl. Solo.

B^{no} P

stacc.

-fa - - re ben sin-go - - la - - re che mi stor - - di . . . Qui v'haumiste - ro!

pizz.

Quest'è - - mi - - ta che oggummo - - no - - ra, che oggum in - plo - - - ra di cor sim

Fl.
Cl.
C^{tr}
B^{tr}

stacc.

- ce - ro; ei che si a - do - - ra, fosse gli ma - - i fosse il mio ca - ro con -

col canto

a tempo

pizz.

pizz.

pizz.

pizz.

te - - ry? ... Quel malandri - - no mi è qui si - ci - - no; certo ch'io

pizz.

The image shows a page of a musical score, numbered 136. It features a complex arrangement of staves. The top section consists of ten staves, likely for string instruments, with various dynamics such as *F* (forte), *FF* (fortissimo), and *P* (piano) indicated. The bottom section includes vocal lines with lyrics in Italian: "non... si certo, qui nascosto egli è, si cer... son qui nascosto e - gli è". Below the lyrics are two staves for the vocal parts, with the instruction "Sortiam di" and "son lon soli". The score is written in a key signature with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

si certo nasco, sto egli, si certo son, si certo son, non sto. sto. ki'

qui Partiam di qui Sortiam di qui par-tiam di ni sortiam di

ci partons d'i ci sor-tons d'i ci par-tons d'i ci sortons d'i

si cer-to sou na-sco sto e-glie, si cer-to sou si cer-to sou, na-sco sto e-glie
 qui Sortiam di qui par-tiam di qui
 ci partons d'i-ci sor-tons d'i-ci par-tons d'i-ci

na - sco - sto e - gli e... qu... na - - sca - sto e... li e - na - sco sto e - gli e - na -
 par - tiam di qui par tiam di ni par tiam di qui par
 sor - tons di ci sor - tons di ci par

The musical score consists of ten staves. The top two staves are vocal parts with lyrics. The middle six staves are instrumental accompaniment, including a piano part with triplets and a cello/bass part with a 'Finis' marking. The bottom two staves are additional vocal parts.

Finis

-scosto egliè na- sco- sto e- gli è.

tiam di qui par- tiam di qui.

tons d'i ci par- tons d'i - ci.

Récit.

Violons.

Alto.

Le Gouverneur.

Alice.

Isolier.

Basses.

Le Gov. (*andando incontro ad Alice, che esce dal Romitaggio*)
 L'Eremita mia bella ove potrò veder? Tra breve qui sarà, De qui ve-

Isolier. (*con gioia*)
 Alice
 mi No' adama la contessa lo brama consigliar Davver? Sopra di quon mal che si la tiene oppressa

Le Gov. Isolier. Le Gov.
 Grazie una buona figlia (si farà dunque veder.) Ella vien qual gioia e pia-cer! Questa bella contessa dal

quando de Dittor mi raffermia nel cor una prova più forte
 No' attendi, io vado intruciarle nostre xorte, con lor a-

Allegro

(Vllo parte, e fluce su ritua d'altra parte)

- sieme ritornero per confermarci indubbi, o almen li strug-ge-ro

Vllo C.B. P

Rallent

Isolier.

Uniti

Io mi vedro la bella che mi e cara. ma come di disarmar quella virtu si

Andante

Andiam forse non son paggio del Conte Oriz

si era e come in mio favor piegarla io tentero? Se l'Ermita quel povero padre mi assistera, allora d'ardire io m'armerò

Mod^o

Andantino.

F pizz.

P pizz.

P pizz.

(va a suonare la campa-

F pizz.

arco. *p* *Div.* arco. *Unite* *F*

-nella del remi: *Isolier* *Le Conte. (con un gesto di sorpresa)* *F*

Parlo e ne esce il Conte Orty) *Sal - ve, saggio eremita (È il mio paggio; suo priamo qual disegno lo invita.)*

arco. *P* *F*

Allegro.

Sotto voce.

Sotto voce. Isolier. (attonito) *Le Conte.*

Noi qui? Che mai vi adduce, o verroso Iso-lier? Sa ch'io mi sia Tale è l'ef-

Sotto voce.

Isolier. *(offre una borsa)*

-fetto della mia sapienza Un sì gran saper non puossi compensare e quest'of-ferta è ben debite o-

Le Conte. (prende la borsa) *FF*

-maggio *È' importa; a me ti, puoi fi-dar; di pur; parla, bel paggio.* *FF*

FF

All.^o moderato. $\text{♩} = 60.$
Solo.

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en MI.

Trompettes
en LA.

Bassons.

Violons.

Alto.

ISOLIER.

Le COMTE.

Violoncelle.

Contre-Basse.

The musical score is arranged in 13 staves. The top staff is for Flutes, followed by Oboes, Clarinets in A, Horns in E, Trumpets in A, Bassoons, Violins (two staves), Viola, Soloist, Count, Cello, and Double Bass. The tempo is marked 'All. moderato' with a quarter note equal to 60 beats. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *mf*, *f*, and *dolce*. There are also articulations like 'Solo.', 'arco.', and 'Pizz.'. The bottom of the page repeats the tempo marking 'All. moderato. $\text{♩} = 60.$ '.

All.^o moderato. $\text{♩} = 60.$

a2

Musical score for a vocal and instrumental piece, page 145. The score consists of 12 staves. The top two staves are for the vocal line, and the remaining ten are for the piano accompaniment. The music is in 3/4 time and features various dynamics and articulations. The vocal line includes the lyrics: "dama in questo se - no dell'annora s'imbrò il ve - ro e uacce - si a sua bel -".

mf \rightarrow *p*
Solo.

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

dama in questo se - no dell'annora s'imbrò il ve - ro e uacce - si a sua bel -

sF

x

col canto

col canto

The musical score is arranged in 11 staves. The top five staves are for string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabbasso. The bottom six staves are for vocal parts: Soprano, Alto, Tenor, Bass, and two additional parts. The music is in 3/4 time and features dynamic markings such as *sf*, *sfz*, *p*, and *pizz.* The vocal lines include the lyrics: "-tà e miac-ce-si a sua bel-tà e miac-ce-si a sua beltà. Finqui non v'ha poi mai".

a tempo

Fl. Solo. *P*

Hautb. Solo. *P*

Cl. Solo. *P*

C² Solo. *P*

B¹ Solo. *P*

arco. *P*

arco. *P*

arco. *P*

Le Comte. *pro-ced*

- tiam. *sen-tiam*

ville

Isoliers

9^{me} cre.

Hautb. Solo. *mf*

Cl. *mf*

C² *mf*

B¹ *mf*

arco. *mf*

- dea di destar-le pieta - - de, ma quel cor abi-me! si cru - - de - - le pui si

col canto

col canto

col canto

col canto

re - se a me fatal, piu si re - se a me fa - tal piu si re - se a me fatal

Io non vi scargo

sf, *sf*, *P*, *sf*, *sf*, *sf*

Fl. Solo. *a tempo*

Hautb. Solo. *P*

Cl. Solo. *P*

C¹ Solo. *P*

B¹ Solo. *P*

a tempo
arco.

pizz. *P*

P pizz.

P pizz.

Div. Unite

And. Sentiam sentiam...

E finché quell'assen-te gen-

pizz. *P*

C¹

B¹

ma - so ne - miei combatti se - ro - ce, un a - mante a lei fe - del non am-

C¹

musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The vocal line includes the lyrics: *(accennando il castello)* met-te al suo ca-stel Berve-verla escire di quello della lanterna? oh ciel!

musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with similar rhythmic patterns and includes dynamic markings such as *Solo*, *p*, *f*, and *SF*. The vocal line includes the lyrics: *facine, un pensier mista nel capo, ma dif-fi-ci-le ad-divie-ne*. The system concludes with the word *Sentiam* and a fermata over the final notes.

Solo.

Solo.

Solo.

Solo.

Solo.

dolce

dolce

...tians, un bel garron, un bel garron.

Vcl. pizz.

Cb. pizz.

Uniti

Vlle arco

F

P

P

P

This musical score is for a string quartet, consisting of four staves for violins, two violas, and two cellos/contrabass. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes dynamic markings such as *Solo.*, *mf*, *p*, *mf*, *mf*, and *sF*. It features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. The lyrics are in Romanian and Italian, with the Romanian text appearing in the lower vocal line and the Italian text in the upper vocal line. The Romanian lyrics are: *-rei di pal-le - gri - na vestir cap-pae manticele, e introdurnia al noștr castel.* The Italian lyrics are: *O den bers vaga idea... che ti sta*. The score concludes with a final *sF* marking.

col canto a tempo col canto a tempo

col canto a tempo col canto a tempo

sf *P* *F* *sf* *sf* *sf* *pp* *pizz.*

col canto *a tempo* *col canto* *a tempo*

sf *P* *F* *sf* *sf* *sf* *pp* *pizz.*

sf *P* *F* *sf* *sf* *sf* *pp* *pizz.*

sf *P* *F* *sf* *sf* *sf* *pp* *pizz.*

ben... vaga i... Dux che ti ota ben vaga de a clo ti ota ben, em vein a spul ore do

sf *P* *sf* *sf* *sf* *pp* *pizz.*

sf *P* *sf* *sf* *sf* *pp* *pizz.*

Cl.

col canto

Musical score for the first system. It includes staves for Clarinet (Cl.), C Trumpet (C^{tr}), Bassoon (B^{aa}), and vocal parts. The tempo is marked *col canto*. The vocal line includes the lyrics: "You sur page of Count O-ry his worthy peer one day may be his worthy". Below the vocal line, the Italian lyrics are: "Glo-ria, o - - nor dei più bei di tu sa-rai di. ne O-ry si tu sa-". The instrumental parts include a bassoon solo and various woodwind accompaniments.

a tempo

Musical score for the second system. It continues the vocal and instrumental parts. The tempo is marked *a tempo*. The vocal line includes the lyrics: "sarai Conte O-ry. (Vedi là quel tradi- to- - re vuol lot- tar col suo si". The instrumental parts include various woodwind and string accompaniments with dynamic markings like *stacc.*, *p*, *sf*, *arco.*, and *stacc.*.

37

The musical score consists of 12 staves. The top five staves are for instruments, and the bottom seven staves are for a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The vocal line includes the following lyrics: "Alla spe-rie ed alla- mo- re in be-ro-ri ri- na- se, il re- ce- gra- re Si ta- ce". Dynamic markings include *sf* (sforzando), *p* (piano), and *sf* (sforzando) throughout the piece.

Musical score for voice and piano. The score consists of 12 staves. The first six staves are for the piano accompaniment, and the last six are for the voice. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte), and articulation markings like accents and slurs. The lyrics are in Italian and are written below the vocal line.

Lyrics:
 si dell'oscuro or si vedrà se il saper mi servirà or si vedrà or si vedrà... se il sa
 - rò... ma si vedrà... chi fra noi... la vincerà si tacerò ma si vedrà chi fra

Rallentando ----- fino ----- al ----- Tempo.

The musical score is arranged in a system of staves. The top section features instrumental parts with dynamic markings such as *F*, *P*, *PP*, and *Solo*. A tempo marking *Rallentando* is indicated above the first staff, followed by *fino* and *al*, and *Tempo.* at the end of the section. The bottom section includes vocal lines with lyrics in Italian. The lyrics are:
 -rà sì se il sa-per ni ser-vi - rà sì se il saper ni ser-vi - rà Ma fa.
 -rà sì si doifra noi la vin-ce - rà sì si doifra noi la vin-ce - rà!
 The bottom of the page features another tempo marking: *Rallentando* ----- fino ----- al ----- Tempo.

Musical score for the first system. It includes a vocal line with lyrics: "...che il progetto re-clamo ed allora sic-se-gui-ra". The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

Musical score for the second system. It includes a clarinet part labeled "Hautb. cl." and a vocal line with lyrics: "...dante qui vorra consiglic-ra". The piano accompaniment continues with the sixteenth-note pattern.

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and two vocal lines with Italian lyrics. Dynamic markings include "F" (forte) and "Solo. mf" (mezzo-forte solo). Performance instructions include "arco." (arco) and "Solo. mf".

lei che la freddex - ra è cagion... del suo dolor
 È ver è ver non vi pai mal non vi poi

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and two vocal lines. It features dynamic markings such as *p*, *f*, and *f³*, and performance instructions like *pizz.* and *arco.* The lyrics are in Italian: "Per qua-rir: . . se tosto il bra-mi dite a lei souvien che mi'ami. mal È ver, è-".

Solo. ³

p *f* *p*

Solo. ³

mf *f* *p*

p Solo.

f *p*

Solo.

p *f* *p*

³

p *f* *p*

dolce

p *f* *p*

dolce

p *f* *p*

p

pizz. *p*

f *p*

pizz. *p*

arco. *f* *p*

arco. *p*

ver, non s'è poi qual, non è poi entel.

de di

Solo. $\overset{3}{\text{trill}}$

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

pizz.

pizz.

pizz.

(additando Isoliero) Dite a lei com vien ch'ell'a - mi

no ch'è ben ch'el - l'a - mi (Son il tri - sto e mio ri - val.)

pizz.

Cl.

col canto

Musical score for the first system, featuring Clarinet (Cl.), C♯, and B♯ staves. The score includes vocal lines with lyrics: "Cylo - riva o - - nor dei più bei di tu sa - rai del conte Ory si tu". The music is marked with dynamics such as *Solo.* and *P*.

Musical score for the second system, featuring various instrumental staves. The tempo is marked *al tempo*. The score includes dynamics such as *stacc.*, *sf*, *arco.*, and *P*. The lyrics continue: "rai del con - te O - ry. . . (Vedi là quel tradi - to - - re vuol lot - tar col suo si -".

The musical score consists of 12 staves. The top five staves are for instruments, and the bottom seven staves are for a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. Dynamic markings include *sf* (sforzando), *p* (piano), and *sfz* (sforzando). The vocal line includes the following lyrics: "Alla spe-nced all'a- no- -re in seno mi ri- na- sce il co- re: - gno- re! (Si- tace-".

Musical score for a vocal and piano piece, page 166. The score consists of 12 staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as "pp" (pianissimo) and "f" (forte), and performance instructions like "divise." and "unis.". The lyrics are in Italian and describe a scene of a duel.

pp

pp

pp

divise.

f

f

f

f

f

f

f

f unis.

f

f

f

unis //

(Si dello scaltro or si vedrà se il saper mi servirà or si vedrà or si vedrà... se il sa-
 -rò... ma si ve-drà... chi fra noi... la vincerà si tacerò ma si ve-drà... chi fra

pp

f

stringendo un poco

The musical score consists of ten staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom two staves are for vocal parts. The score is in 3/4 time and G major. Dynamics include *pp* (pianissimo), *sf* (sforzando), and *sf p* (sforzando piano). The tempo marking *stringendo un poco* is present at the beginning and in the middle of the page. The vocal lines contain the following lyrics:

• per mi ser-vi-rà del-lo scialto or or si ve-drà, si ve-drà or si ve-drà se il sa-per se il sa-per mi ser-vi-
 noi la vin-ce-rà ta-cerò ta-cerò ta-cerò ma si vedrà chi fra noi chi fra noi la vin-ce-

The bottom of the page features the following markings: *pp*, *Stringendo un poco.*, *sf p*, *sf p*, *sf p*, *sf p*.

22

The musical score consists of ten staves. The first seven staves are instrumental, with dynamic markings such as *mf stacc.*, *f*, *ff*, and *p*. The eighth staff contains the vocal line with the lyrics: "rà si vedrà si ve-drà si vedrà si ve-drà se il sa-per ni ven-ni-rà ma... si ve-drà se il sa-". The ninth staff continues the vocal line with the lyrics: "rà si vedrà si ve-drà si vedrà si ve-drà ma si ve-drà si chi fra noi ma... si ve-drà si chi fra". The tenth staff is a bass line with dynamic markings *ff*, *f*, *ff*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

rà si vedrà si ve-drà si vedrà si ve-drà se il sa-per ni ven-ni-rà ma... si ve-drà se il sa-

rà si vedrà si ve-drà si vedrà si ve-drà ma si ve-drà si chi fra noi ma... si ve-drà si chi fra

ff *f* *ff* *p*

- per mi ser- vi- rã. Si vedrà si vedrà oi vedrà si ve nã se il sa- per mi ser- vi- rã ma
 noi la vin- ce- rã Ca- ce- rã ta- ce- rã ta- ci- rã ma si ve- drã oi cbi fra noi ma

Musical score with multiple staves. Dynamic markings include *rF*, *F*, *FF*, *sf sf sf sf*, *ff sf sf sf sf*, *div.*, and *ff*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

Più mosso

sF sf *P* *F*

sF sf *P* *F*

P *P* *P*

P *P* *P*

P *P* *P*

sF sf *P* *F* **Più mosso**

P *F*

P *F*

P *F*

unite

si ve-drà se il sa-per mi ser-ve. i bello scaltro si ve-drà se il saper mi ser-ve

... si ve-drà si c'oi fra noi la vin-ce. è si tacerò ma si ve-drà si c'oi fra noi la vincè.

sF sf *P* *F*

-rà si dello scaltro si ve. Dià se il saper mi servi. à mi servi - rà mi servi - rà mi ser. vi-
 -rà. Si tacerò ma si vedrà si obliano ila vince à la vin- ce - rà la vin- ce - rà la vin- ce -

This page of musical notation consists of 12 staves. The top seven staves are filled with dense instrumental notation, featuring numerous sixteenth and thirty-second notes, slurs, and dynamic markings. The eighth staff is a vocal line with the lyrics "ra" and "ra." and contains several measures of rests. The bottom three staves are also filled with musical notation, including a bass line with rests and a final staff with a melodic line.

IV. MARCIA, RECITATIVO ED ARIA

CONTESSA

Moderato.

Bassons.

Trombones.

Violons.

Altos.

Violoncelles

Contre Basses.

pp
sotto voce
P pizz:
P pizz:
Moderato.
P pizz:

DIV. UN. DIV. UN.

sotto voce.

Musical score for the first system, featuring five staves. The top staff is in B[♭] major. The score includes various musical notations such as slurs, accents, and dynamic markings. The word "DIV." is written above the third staff, and "UN." is written above the fourth staff. The number "2" appears at the end of the first and fourth staves.

39 *Recit.*

Musical score for the second system, including vocal lines and instrumental accompaniment. The system starts with a *pp* dynamic marking for the Tromba. The Comtesse's line is marked *ad Isoliero scoprendolo*. The Isola line includes the lyrics: "I. so. lie. ro voi qui? Sopra un mal che m'accura voglio qui consultar quest'Ere." The word "Recit." is written below the lyrics. Dynamic markings include *pizz.*, *arco.*, and *pp*.

Musical score for the third system, featuring vocal lines and instrumental accompaniment. The system includes the lyrics: "Of-fro a tut-ti, cui'l duol fero c'ruccia il cor, consiglio, a ita!". The Comtesse's line is marked *Comte.*. The system includes various musical notations and dynamic markings such as *p*.

Andante $\text{♩} = 100.$

Flûtes.
 Hautbois.
 Clarinettes
 en si b.
 Cors en mi b.
 Cors en mi b.
 Trompettes
 en si b.
 Bassons.
 Trombones.
 Violons.
 Altos.
 la COMTESSE.
 ISOLIER.
 le COMTE.
 CHOEUR
 de Paysans
 et toutes les femmes
 de la suite de la Comtesse.
 Violoncelles
 Contre-Basses.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones) are in the upper staves. The string section (Violins, Violas, Cellos, Double Basses) is in the lower staves. The vocal parts (Chorus, Comtesse, Isolier, Comte) are on the far left. The score is marked with various dynamics and performance techniques. The tempo is Andante with a quarter note equal to 100 beats per minute. The key signature has two flats. The score is divided into four measures. Dynamics range from fortissimo (ff) to pianissimo (pp). Performance instructions include pizzicato (pizz.), arco, and solo. There are first and second endings marked '1.' and '2.'.

Hautb. solo. **F**

C^o **F**

B^o solo.

pizz:

pizz:

La Comtesse. (*avvicinandosi al Conte Orty*) pizz:

unis. In de- uo alla tri terra non v'ha per me che affanno; nel

pizz:

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

arco **F**

arco **F**

arco **F**

arco **F**

arco **F**

arco **F**

arco **F**

fior di gio- vi- nex - - - za soffrir... de- sti- ti- ran- - - no qu.

F **F** **F** **F** **F** **F**

ARCO 273

The musical score consists of 13 staves. The first 12 staves are instrumental accompaniment. The 13th staff is a vocal line with lyrics. The score is divided into four measures. The first measure contains a dense texture of chords and arpeggios. The second measure continues this texture. The third measure features a 'solo' section for the upper strings, marked 'P' (piano), with a 'V' (crescendo) marking. The fourth measure continues the solo section. The vocal line enters in the third measure with the lyrics: '-st'è que-st'è mo-rir Deplorar laghmar part.en.te nè spe.rar impetrar cheilmio. The score includes various dynamic markings: 'F' (forte) in the first two measures of most staves, and 'P' (piano) in the third and fourth measures of most staves. There are also 'V' (crescendo) markings and 'P >' (piano accent) markings.

col Canto.

a tempo

Musical score for the first system, measures 1-4. It consists of seven staves. The first two staves are vocal lines with lyrics. The remaining five staves are instrumental accompaniment. Dynamics include FF and PP. The tempo is marked 'a tempo'.

col Canto.

a tempo

Musical score for the second system, measures 5-8. It consists of seven staves. The first two staves are vocal lines with lyrics. The remaining five staves are instrumental accompaniment. Dynamics include F, FF, PP, and p. The tempo is marked 'a tempo'. The lyrics are: "fin; ahimè! ahimè quel soffe-ren-za Oh pena or-renda vostra pietà di-".

fin; ahimè! ahimè quel soffe-ren-za Oh pena or-renda vostra pietà di-

The musical score consists of 13 staves. The first seven staves are instrumental accompaniment, with dynamics *ff* in the first measure and *p* in the second measure. The eighth staff is the vocal line for the first character, with lyrics: "lor la pace a me rie da, la pi ce a me, sau a t e mi di guor, pla ca te il mio do lor il no do lor (al Conte)". The ninth staff is the vocal line for the second character, with lyrics: "Oh si la vostra". The tenth and eleventh staves are vocal lines for a third character, with lyrics: "Calmez tant de souff". The twelfth and thirteenth staves are instrumental accompaniment, with dynamics *ff* and *p* in the first measure, and *pizz:* in the second measure. There are also some specific performance markings like *solo* and *P sottovoce* in the right-hand section.

lor la pace a me rie da, la pi ce a me, sau a t e mi di guor, pla ca te il mio do lor il no do lor

(al Conte)

Oh si la vostra

Calmez tant de souff

Calmez tant de souff

pizz:

sof. voce.
sof. voce.

science le ren. da il lieto amor
 Abime abime qu'el sol. fe. renza
 science le ren. da il lieto amor
 Abime abime la vostra scienza le ren. da il lieto amor

france calmez tant de dou leur
 et que votre science lui ren. de le bon. heur
 france calmez tant de dou leur
 et que votre science lui ren. de le bon. heur

-mi! non v'ha speranza
 Ciel.
 Ciel o! pena arreuda...
 Ce - da tanto do - lor, ce - da tanto do - lor
 calmez tant de dou - leur calmez tant de dou - leur
 calmez tant de dou - leur calmez tant de dou - leur
 arco.

pizz. p

p

Vo. tra pietà di-fer - da dal duol il cor ne sia la pa - - - ce sem. pre per me fal. la - re; ah! deb

pizz: p

Fl:

Clar:

Cors:

sotto voce.

sotto voce.

arco.

pizz:

(*pizz:*)

pizz:

fa - - te. mi guarir plaate il mio dolor, sanatemi Signor la pace rieda a me, la pace a.

Ce - da il do - lor ce. da il dolor

ah / .cal. mez ah / .cal. mez

ah / .cal. mez ah / .cal. mez

pizz:

me, place te il mio do-lor, la pace a me sa-ni-te mi, signor, rie-da la pace a me place te il mio do-lor il mio do-lor, si tant de dou-leur oui tant de dou-leur oui

ARCO.

FF P

All. Hautb:

Clar.

Cors.

sotto voce.

sotto voce.

sotto voce.

Alleg. d=66

Quai commoventi precii? Quest'ultima non fate con

22

sotto voce.

le Conte.

iei mie veci Se unte - - rai me po - ne - te la vo - - stra confi - den - za, io

The musical score consists of 14 staves. The top five staves are for a vocal line, with lyrics written below. The remaining nine staves are for a piano accompaniment, featuring intricate rhythmic patterns and textures. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout to indicate volume changes. The score is divided into measures by vertical bar lines, and the overall structure is organized into a clear musical framework.

po- - - so in mia coe - - - ra qua - - - rir - - - vi dal do - - - lor, Dal mal esse di vi ac -

A musical score for piano, page 188. The score consists of 12 staves. The first 11 staves are for the piano accompaniment, and the 12th staff is for the vocal line. The piano part features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the lower register. Dynamics are marked with *p* (piano) and *f* (forte). The vocal line includes the lyrics: "ca - sa. Il mi - sta nel cor; a - mate amando - co - ra si u -".

ca - sa. Il mi - sta nel cor; a - mate amando - co - ra si u -

The image shows a page of a musical score, page 190. It features a complex arrangement of staves. At the top left, there is a key signature of one flat (B-flat) and a common time signature. The score includes several staves of piano accompaniment, with dynamic markings such as *p* (piano) and *f* (forte) scattered throughout. The lower portion of the page contains a vocal line with lyrics in Italian: "vol-se abbi di dov'è trar? Meglio è, meglio è pe- rir Abbi!". The music is written in a style characteristic of 19th-century Italian opera or lieder.

Musical score for page 191, featuring piano accompaniment and vocal line. The score includes various dynamics such as *p*, *f*, *ff*, and *fp*. The lyrics are in Italian:

li dovò tradir? Mbratio è, meglio è pe- rir, meglio è pe-

Musical score for a vocal and piano piece, page 192. The score consists of multiple staves. The top staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *ff* and *sf sf sf sf*. The bottom staves are for the vocal line, with lyrics in Italian: "rir, meglio è pe- rir, meglio è pe- rir, meglio è pe- rir!". The vocal line includes dynamic markings like *fp* and *fp leggero*, and a performance instruction "le Conté." at the end. The bottom-most staff shows the bass line with dynamics *fp*, *ff*, and *fp*.

col Canto.

col Canto. And.^{te} ♩ = 92

The musical score consists of multiple staves. The upper staves (treble clef) contain piano accompaniment with dynamic markings *FF* and *sF*. The lower staves (bass clef) contain the vocal line with lyrics: "...ca esulta il cor per tuade-men... Buon Ere." The score includes performance instructions such as "col Canto.", "a piacere.", and "pizz: P". The tempo is marked "And.^{te} ♩ = 92".

col Canto.

col Canto pizz: P

And.^{te} ♩ = 92

The musical score consists of ten staves. The top five staves are for the vocal line, and the bottom five are for the piano accompaniment. The vocal line includes lyrics in Italian. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamic markings include *pp* (pianissimo) and *p* (piano), with several instances of *solo* for the vocal line. The score is in a minor key, indicated by the key signature of one flat.

mi - ta, fucbe avrò vi - - ta sa - re - us si - ca - - ro a' miei di Sem - pre co - -

solier.

co - - si.

le Conte

Sem - pre

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for Clarinet (Cl), Cello (C^o), Bassoon (B^o), and strings. The vocal line has lyrics: "sì; che il vostro mer - to salvi mi di, salvi mi di, ah! sì! I - so - lier la tua pre -".

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes staves for Clarinet (Cl), Cello (C^o), Bassoon (B^o), and strings. The vocal line has lyrics: "sen - - za, I - so - lier, la tua pre - sen - za mi ral - le - gra in se - no il".

Musical score for piano and voice. The score consists of 12 staves. The piano part includes multiple staves for the right and left hands, featuring complex rhythmic patterns and dynamic markings such as *ff*, *p*, and *stacc.*. The vocal line is written on a single staff with lyrics in Italian and French. The lyrics are:

mar abe ce. Io sento il cor... Di dentea
 Il mal che l'addolora si sente ella calmar
 Il mal che l'add
 le malgrà la de

The score concludes with a *ff* marking in the piano part and a *p* marking in the vocal line.

This page contains a musical score for a vocal and instrumental work. The score is organized into several systems of staves. The top system includes a vocal line and several instrumental staves. The vocal line features the following lyrics:

- mor . . . Di giovinezza Di tenerezza tutto insieme
 (additando l'Eremita)
 Il suon della sua voce. la seppe ravvivar
 (additando l'Eremita)
 - lora si sente ella calmar... Il suon della sua
 - so le commenciò se calmar le mal qui la de-

Performance markings and dynamics include:

- cres* (crescendo)
- mf* (mezzo-forte)
- stacc.* (staccato)
- additando l'Eremita* (ritardando)
- cres a poco a poco* (crescendo poco a poco)

The score also includes a section for the Violoncello I (Cello I), marked *Cello I. V. 8^{va} b^{2^{da}}*, with repeat signs (//) indicating repeated rhythmic patterns.

C^{mo} lo P^{ro} V^{er}o B^uo has. // // //
 mar. So sento il con la dolce a-mor Di giovi na, di te me.
 Il mal che li do-tora si sente ella calmar
 voce la scoppa ranvi-va- il suon della sua
 -sole comincia se cal-mer ma qui la de-

The musical score consists of 14 staves. The top seven staves are for instruments, and the bottom seven are for voices. The lyrics are in Italian and describe a scene of a storm at sea.

Lyrics:
 ... come le si lungre ...
 ... mis ...
 ... a piacere ...
 ... rex - - ra tutto in fiam - - mar ... si
 ... la seppe ravvi - var, la seppe ravvi - - var!
 ... vo - ce la sep - pe ravvi var a se - cal - nier a se cal - nier
 ... - so - le com - mence a se cal - nier a se - cal - nier a se cal - nier

Dynamic markings: *ff* (fortissimo) is used frequently throughout the score, particularly in the instrumental parts.

11 *Andante come prima*

Musical score for the first system. It includes vocal lines with lyrics and piano accompaniment. The tempo is marked *Andante come prima*. Dynamics include *pp* and *pizz*. The lyrics are: *Buon G-re-mi-ta, finché avrò vi - - ta sa-re-te, ah si! ca - roa' miei di Sem-pre co -*

Musical score for the second system. It continues the vocal and piano parts. The tempo changes to *Allegro*. Dynamics include *f*, *fz*, *arco.*, and *p*. The lyrics are: *- si che il vostro mer - to salvii miei e sal-vii miei di ah! si! I-so-lier la tuca pro -*

The musical score is arranged in a system of staves. From top to bottom, the staves are:

- Flute (Fl.)
- Clarinet (Cl.)
- Trumpet (Tromp.)
- Bassoon (B.)
- Vocal line with lyrics: *-sen... -za I-so-lier la tua pre-sen-za mi ral-le-gra in se-no il*
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal line is written in a soprano or alto clef. The instrumental parts include woodwinds, brass, and strings. The lyrics are written in Italian. The score is divided into four measures by vertical bar lines.

Musical score for piano and voice, page 204. The score consists of 12 staves. The first six staves are for piano accompaniment, and the last six are for voice. The music is in 3/4 time and features dynamic markings such as *f*, *p*, and "col Canto". The lyrics are in Italian: "cor. Ca - ro I - so - lier, sii fi - do a me, non vo - glia a - mar che te a - mar che".

cor. Ca - ro I - so - lier, sii fi - do a me, non vo - glia a - mar che te a - mar che

- mer

- no r

- mer

col Canto.

Musical score page 205, featuring 14 staves. The notation includes various dynamics such as *ff*, *p*, and *tutti*. The bottom section contains vocal lines with lyrics: *te a* and *mar che*. The score includes complex rhythmic patterns and slurs.

The musical score consists of several staves. The upper staves feature piano accompaniment with dynamic markings of *P* and *stacc.*. The lower staves feature a vocal line with lyrics in Italian. The lyrics are:

- si tut - to in - frammario sen - to il cor - - d'ar den - te amor di gio - vi - na -

sep - pe la sep - pe ravvi - sar, il suon del - la sua vo - ce si la sep - pe

mal com - mence à se cal - mer com - mence com - mence com - mence à se cal - mer com - mence com -

mal com - mence à se cal - mer com - mence com - mence com - mence à se cal - mer com - mence com -

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *V P*.

ff

V P

-ra, di te - ne, rea - ra tutto in - fiam - mar si tut - to in - fiam - mar tut -
 rav - vi - var si rav - vi - var la sep - pe la seppe ravvi var si
 - n me commence à se cal - mer le mal com - mence à se cal - mer
 - mence commence a se cal - mer le mal com - mence a se cal - mer à
 unis.

-to in-fiam-mar tut-to infiam-mar tut-to infiam-mar tut-to infiam-mar si in-fiam-
 rav-vi-var si rav-vi-var, si rav-vi-var si rav-vi-var si rav-vi-var si rav-vi-
 se cal-mer à se cal-mer à se cal-mer à se cal-mer à se cal-
 se cal-mer à se cal-mer à se cal-mer à se cal-mer à se cal-

fp fp fp fp fp fp ff
 fp fp fp fp fp fp ff
 fp fp fp fp fp fp ff
 fp fp fp fp fp fp ff

The page contains 14 staves of musical notation. The first 13 staves are instrumental parts, likely for a string quartet or similar ensemble, featuring complex rhythmic patterns and textures. The 14th staff contains vocal lines with lyrics: '- mar!', '- var!', '- mic', and '- mic'.

Récit.

Isol: *pp*
Comle. *pp* (a parte alla Contessa)

Or-ben contento io sono U-na parola in grazia l'avve-nir in minaccia, ve'

All^o

Contesse. *pp* Comle. *pp* Contesse. *pp* Comle. *pp*

ve. no prevenir; d'un non bastiamer ve' chi? Del giovin' so-lier O ciel! E il tristo e fido'

raggio del terribil conte Orz del galante campione; ma a lui dinanzi qui mi tacerò sonoprudente

Contesse. *f*

raggio Entriamo nel castel (Oh marabbiar me!, tradita fe!) Tu mia guida fedel. Debviemi a'

(al Conte che manda per mano incantata minandosi con esso al castello seguita dalla Contessa)

Moderato

me

Gouverneur (ai Cavalieri)

Voilà saprem benruvisar lo, noi sa-

CHOEUR des Cavaliers

Nous saurons bien le reconnaître nous saurons

Nous saurons bien le reconnaître nous saurons

Nous saurons bien le reconnaître nous saurons

me la basse

All^o

p *pizz.* *arco.* *cres.*

Récit.

(scoprendo Roberto)

-pim-benruvi-sar-lo Avanziam, avan-ziam.

bien le recon-nai-tre avan-çons avan-çons

bien le recon-nai-tre avan-çons avan-çons

bien le recon-nai-tre avan-çons avan-çons

Récit.

F *FF* *FF* *FF*

All^o

Rainb: (*piano all' Op.*)
 Non soggiunger di più (Si mi scopri)
 Comte
 Tremas fellow, del mio fu- rore.
 -dione?
 Più seccato non v'è; Qual gioia al core! Il mio di- gnor è qui

FF
 Comte
 Gov:
 È il conte O-ry!
 tutte-les femmes:
 È il conte Ory! È il conte Ory!
 le conte O-ry le conte O-ry
 c'est le conte O-ry
 c'est le conte O-ry
 FF

CH. L. L.

And^{te} maestoso. $\text{♩} = 65.$

Flûtes.

Petite-Flûte.

Hautbois.

Clarinettes
en LA.

Cors en MI².

Cors en RÉ.

Trompettes
en LA.

Bassons.

Trombones.

Timbales
en LA.

Grosse-Caisse,
Triangle
et Cymballes.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

ALICE.

RAGONDE.

LE COMTE.

RAIMBAUD.

LE GOUVERNEUR.

CHŒUR de la
Comtesse.
Chœur du Comte.

Violoncelle et
Contre-Basse.

The musical score is arranged in a standard orchestral format. The woodwinds and brass sections are marked with *ff* (fortissimo) dynamics. The vocal soloists (La Comtesse, Isolier, Alice, Ragonde, Le Comte, Raimbaud, Le Gouverneur) and the chorus (Chœur de la Comtesse, Chœur du Comte) have parts with lyrics in both French and Italian. The French lyrics are: "Ciel, ô terreur, ô peine ex trê me quel in di gne stra ta". The Italian lyrics are: "Ciel, o terrore, o pena estrema, quale in di gno stra ta". The score concludes with a *ff* marking and a fermata over a final chord.

-gem - ma!

meil cor, ge - lô d'or - ror

Ob terror, ob pe - nae - stre - ma mon cœur bat - d'ef - froi d'hor - reur

-gem - ma!

- gê - me ô ter - reur ô peine ex - trê - me mon cœur bat d'ef - froi d'hor - reur

Ob do - lor, ob pe - nae - stre - ma; tutto sparve; è crudo a - mor

Plus d'es - poir ô peine ex - trê - me tout s'op - pose à son bon - heur; Il rancor si ac - crece an -

-gem - ma!

Tutto sparve; è giu - sto amor

Abi! qua - le orror!

Abi! qua - le orror mi -

ah! quel ef - froi

strin - ge il mio cor: mi -

qua - le orror! Ciel!

S'in - vo - lò, fug - gi la spe - - - - - me; Ciel!

- co - - - ra!

Ob do - lor! Ciel!

Ciel!

stringe il cor! *Ob* terror, *ob* pe-nae-stra-ma! *freme* il cor, *gelo* l'orrer!

-it mon cœur: ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur *Pia-le or-*

ô ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur *quel ef-*

ô ter-reur ô peine ex-trê-me mon cœur bat d'effroi d'horreur *quel ef-*

Ob do-lor,

plus des-poir ô peine ex-trê-me tout s'op-pose à son bon-heur *Abi qual do-*

Ob pia-cer, *ob* gio-ia e-trê-me tout s'op-pose à son bon-heur

Ob ter-ror *ob* pe-nae-stra-ma!

Ob pia-cer, *ob* gio-ia e-trê-me tout s'op-pose à son bon-heur

ô bon-heur plus des-poir ô peine ex-trê-me tout s'op-pose à son bon-heur

Abi! qua-le or-ror! *Abi* -- me!

-ror!

-froi *Abi!* qua-le or-ror! *Abi* --

Abi -- me *strin-ge* il

Abi! qua-le or-ror hé-las *Abi!* qua-le or-

La spe-rie *Abi* -- me! *Abi* --

-lor plus des-poir

con-ten-to-bo nel cor.

mi strin - - in se - no il cor!
 - mè!
 cor
 - - cor
 - mi s'in - vo - la dal suo cor si dal suo cor! ah qua - le or -
 s'in - vo - la dal suo cor
 il cor
 bon - heur
 dou - leur
 bon - heur
 dou - leur

Abbi. quale or - ror! Abbi - mè mi strin -
 - ror!
 Abbi! quale or - ror! Abbi - mè!
 - froi
 abi - mè! strin - ge rit cor
 - froi
 qua - le orror! abi - mè abi quale or - - ror!
 Dal mio cor!
 abi - mè abi - mè! s'in vola
 - ror
 Dal suo cor!
 le - poit fait
 con - ten - to bo nel cor!
 le - poit fait

in se poil cor! mi stringe in se il cor mi stringe il
 moi stringe il cor!
 mi - - - stringe il cor! s'empare de mon cœur
 sai - - - sil mon cœur s'empare de mon cœur
 dal mio cor! da rabbia e il fu-ror la rabbia e il fu-
 dal suo cor di dal suo cœur la rage est dans son cœur la rage la fu-
 dal
 suo
 hon - heur
 dou - leur la rage est dans son cœur
 hon - heur
 dou - leur la rage est dans son cœur

cor di mi stringe in se poil cor! il cor!
 mi stringe il cor.
 sai - - - sil mon cœur
 sai - - - sil mon cœur
 m'op - pri - mo - - - no il cor!
 - reur vient a gi - ter son cœur
 me d'a - mor il mi - me d'a - - - mor
 suo cor!
 son cœur
 son cœur

Allegro vivace. ♩ = 120.

Allegro vivace. ♩ = 120.

ff

11

Solo.

Hauth

Cl

Rag.

Unis.

pp

pp

pp

pp

pp

pp

(un Araldo reca un foglio a Ragonda. This report
 un fo-glio nobil mes-sal-)

pp

la-va • s'in- via ... da lun- ge a qui Che ci appor- ti nuo- va io

Clarinet

Corn

Bassoon

(p)

(p)

(alla Contessa)

(Osservando il Conte)

Abbi no. leggasu in grazia

Li-sez cedez de grace

(porge un foglio)

Li-sez cedez de grace

a-notter complicata

Se fosse una disgrazia! se fosse una disgrazia

Abbi no. leggasu in grazia

Li-sez cedez de grace di-

Li-sez cedez de grace

Li-sez En-cor une disgracie

Li-sez En-cor une disgracie

Del concianti, e gli spoo-si in questo di

Musical score for instruments including strings, woodwinds, and piano. The score consists of 11 staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of rhythmic patterns and dynamics, with several instances of *ff* (fortissimo) and *p* (piano). The piano part is marked *Isol.* (isolated).

Alice:

U diavolo che cos'è abbi u - dia - mo che co - s'è.

Rag:

Ce - dez a mon de - sir ce - dez / ce - dez a mon de - sir

Ce - dez a mon de - sir ce - dez / ce - dez a mon de - sir

Il faut se con - te - nir il faut / il faut se con - te - nir

(al Conte, piano)

Il faut se con - te - nir il faut / il faut se con - te - nir

- quorgioia spari

Il faut se con - te - nir il faut / il faut se con - te - nir

Ce - dez a mon de - sir ce - dez / ce - dez a mon de - sir

Ce - dez il faut se con - te - nir il faut / il faut se con - te - nir

Ce - dez Il faut se con - te - nir il faut / il faut se con - te - nir

This page contains a musical score for a string ensemble and a vocal line. The top section features ten staves of strings, each marked with *ff* (fortissimo). The bottom section features a vocal line with lyrics: "Unite p pizz." and a piano accompaniment marked with *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

This page contains a musical score for a Cello and Double Bass. The top section features a Cello solo marked with *Solo.* and *p* (piano). The bottom section features a Double Bass part with lyrics: "La Cont. (apre il foglio e legge forte) Madre mia e mia sorella si unita e la crociata; alla patria adorata ritornerem al". The score includes various musical notations such as slurs, accents, and dynamic markings.

Hautb:

solo

Fi-nita è la crociata, finita è la crociata alla patria adorata ritorreranno al fin.

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

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La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

La croisade est finie la croisade est finie et tous dans leur patrie ils reviennent en fin

FF

Clar:

solo

CP

Bⁿ

-cen;

Si vide fulminando, purgar la Palestina, il loro biando lingersi nel sangue barac en

on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin

on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin fa

on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin fa

on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin

On on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin

On on les a vus sans crainte purger la terre sainte et leur epee est teinte du sang du sarra zin

ff arco.

Fl. Solo

Pte Fl.

Ob.

FF

P

F

ff

P

ff

P

(continuando a leggere)

Par-tiam per le Gallie; che fia del vostro fato, l'intender em le spero, d'a-vel di messag-

-sto de-stin!

-tal des-tin.

pizz.

FF

p

Fl. *Fl.*

P.¹ Fl. *Fl.*

Tromp: *Solo.*

-gier.

Cal è la loro speme, verran verso la francia, incontreranno presto, messaggi ve-ri-tie

Telle est notre espérance ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain

Telle est notre espérance ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain

Abiani non v'ha più speme ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain

Per lui non v'ha più speme, ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain

ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain

Cal fu la nostra speme, ritorneranno francia; esul-teremo in sie-me di gioia di piacer.

Telle est notre espérance
He-las plus d'espérance ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain

Telle est notre espérance
He-las plus d'espérance ils suivent vers la france à deux jours de distance ce mes-sa-ge cer-tain *arco*

Plus lent.

contessa (al Conte motteggiandolo)

Ver - re - te, e aggradi - re - te Di sentir qual gio - ia ho in cor.

Div. unite

Plus lent.

51

Solo.

1. Tempo.

C^o

Tromp:

B^o

La Contesse.

Le Comte.

Di sentir... qual gio - ia ho in cor.

Ben comprendo il vo - stromor.

Van.

2. Tempo.

The musical score consists of 15 staves. The top 14 staves are for instruments: Flute (1), Clarinet (1), Violin I (1), Violin II (1), Viola (1), Cello (1), Double Bass (1), and a double bass line (1). The 15th staff is for the vocal line, starting with the character 'Le Comte'. The lyrics are: 're - - sta anco - ra un gior - no, mi ba - sta pen - se - rò.' Below the vocal line are parts for 'Raimb:' and 'Le Gouv:'. The 'Raimb:' part has lyrics 'Parliam, par -' and 'allon? par -'. The 'Le Gouv:' part has lyrics 'Parliam, par -' and 'allon? par -'. The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings.

Le Comte.

re - - sta anco - ra un gior - no, mi ba - sta pen - se - rò.

Raimb:

Parliam, par -

Le Gouv:

allon? par -

Quando pal - pi - to... an - cara D'un tri - sto tra - di - tor
 Quand'el - la tre - mi ancora D'un tri - sto ingan - na - tor
 Quand mon cœur tremble en core D'un tri - sto se - ductor
 Quando il cor... tremi... ancora
 Ah! di... mi re - sta ancora - sta andrò - mi allor!
 - ti non par - liam? Parliam parliam, non parliam?... Parliam par -
 - tons allons par - tons allons par - tons allons par - tons allons par
 Ahimè!... ch'io tre - mo ancora del tri - sto tra - di - tor!
 he las jour nous ré - te en core qu'il serve à nos pro - jets
 he las jour nous ré - te en core qu'il serve à nos pro - jets

quei cose da me si o-nora
 l'a-man-te cose... l'a-dora
 Il hotel - - lo, che l'a onora
 lo spo- so cose... si a-dora
 Ah mi re- - sta ancora
 - tramo non parliam
 - tous allons par- tons
 Ah mi re- - sta ancora.
 he- las / me reste en core
 he- las / me reste en core

rie- da conten- - toim car, con-
 ren- da la pa- ce al cor, la
 le ren- da la pace al cor, le
 ren- da la pa- ce al cor, la
 un ra- - sta, n' dram- mi alor u-
 parliam parliam non parliam par-
 allons par- tons allons par- tons
 sui
 Del tri- sto tra- di- tor, d'un
 qu'il serve a mes pro- jets, qu'il
 qu'il serve a mes pro- jets, qu'il

ten-tein cor con-ten-tein cor in cor in cor!

pa-ce al cor la pa-ce al cor ol cor ai cor.

ren-da pa-ce pa-ce al cor

pa-ce al cor la pa-ce al cor ren-dre la paix.

-vram-mi allor, u- il-lor in-au-al-

-tiam par-tiam e non par-tiam non par-tiam?

veil-lous ses pro-jets sur-veil-lous ses pro-jets

tra-di-tor d'un tra-di-tor d'un tra-di-tor!

serve a nos pro-jets qu'il serve a nos pro-jets

serve a nos pro-jets qu'il serve a nos pro-jets

Cl: Allegro spiritoso. $\text{♩} = 120$.

Cl: *sotto voce.*

P sotto voce

P sotto voce

Le Conte. (ai suoi)

sotto voce.

F *PP* *F* *P* *stacc.* *F* *P* *stacc.* *F* *P* *stacc.*

An. diam orsù! ci ri-ti-riam, e nel-la mia ma-gian' la pre-da as-si-cu-

Fl. *solo.* *P*

Cl: *solo.* *P*

Isolier.

Le Conte.

Il suo pen-sier sco-primam, allor co-si noi ci op-por-

-riam, ma del de-stin ciò che vi vuol. Di not - - te al

Clar:

sottovoce

sottovoce

sottovoce

La Comtesse.

La sor-te già col suo ri-gor mel-l'ha di più per me; spe-ram-ra più non

Isol:

- prem.

Le Comte.

- prem.

sotto voce.

F

PP

F

P

stacc.

F

P

stacc.

F

P

stacc.

Fl:

Solo.

Cl:

Solo.

v'è. Oer te, I-so-lier, pal-pitò il cor . spe - me non

Ed ei che mi di fe-rim-mil cor si ren-da al-fin a

o'è Per te I-so-lar, pal-pi-to il cor
 me ch'ar-do per lui da-mor, di già per lui mi

This system contains the first two systems of the musical score. It features a vocal line (soprano) and a piano accompaniment. The vocal line begins with the lyrics 'o'è Per te I-so-lar, pal-pi-to il cor' and continues with 'me ch'ar-do per lui da-mor, di già per lui mi'. The piano accompaniment consists of a right-hand melodic line and a left-hand bass line. The key signature has one sharp (F#) and the time signature is common time (C).

Alò palpi-to il cor... d'af-fanno, di do-lor... e... di... do-lor e di do-
 bat-te il cor di spe-me e di ti-mor... e... di... ti-mor e di ti-

This system contains the second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: 'Alò palpi-to il cor... d'af-fanno, di do-lor... e... di... do-lor e di do- bat-te il cor di spe-me e di ti-mor... e... di... ti-mor e di ti-'. The piano accompaniment includes dynamic markings such as *stacc.*, *P.*, and *F.*. The system concludes with a double bar line and a *rit.* marking.

Fl

P

C^{ra} en RE.

P

stacc.

B^{as}

P

stacc.

Timb:

P

P

La Contesse.

-lor.

Rag:

-mor.

Bamb:

An - di - am sor - tiam au - di - am sor - tiam au - di - am

Le Couv:

Gomiam a far si - leuzio, con calma e con prudenza, s'eviti la ven - detta del nostro castellan che

P

Detailed description: This is a page of a musical score, page 259. It contains ten staves of music. The first five staves are for instruments: Flute (Fl), Clarinet in E-flat (C^{ra} en RE.), Bassoon (B^{as}), Timpani (Timb.), and another Flute. The sixth staff is for the Cello/Double Bass (Cmb.). The seventh staff is for the Violin (Vcl.). The eighth staff is for the Contrabass (Cb). The ninth staff is for the Bassoon (Bamb.). The tenth staff is for the Bass (B). The score includes various musical notations such as dynamics (piano *P*, staccato *stacc.*), articulation (accents), and phrasing slurs. There are also lyrics in Italian for the vocal parts, including 'La Contesse.', 'Rag:', and 'Le Couv:'. The lyrics are: 'An - di - am sor - tiam au - di - am sor - tiam au - di - am' and 'Gomiam a far si - leuzio, con calma e con prudenza, s'eviti la ven - detta del nostro castellan che'.

22

cresc. poco a poco

Finis
cresc. poco a poco

Poco a poco *stacc.*

Poco a poco *stacc.*

cres. poco a poco *stacc.*

cres. poco a poco *stacc.*

cres.

cresc. poco a poco

cresc. poco a poco

Al - lons ren -

al - lons ren -

Al - lons ren -

al - lons ren -

al - lons sor - tons

sort - tiam an - tiam en - tiam sort - tiam *Torniamo a far di - lenzio, con calma e con pru*

non pa - ven - toe te - - moin - vall. re - par - tons en si - len - ce il faut avec pru

cres a poco a poco.

Fl.

P^{ce} Fl.

Clar:

C^{es}

B^{ns}

Timb:

triam an-diam rien-triam audiam rientriam an-
trons al-lons ren-trons al-lons ren-trons al-
audiam rientriam audiam rientriam audiam
al-lons ren-trons al-lons ren-trons al-lons
al-lons sor-tons al-lons sor-tons al-lons

-Den-ra s'e-viti la ven-detta del nostro Castel-lan. doe non pa-ven-toe....
den-ce e-vi-ter la ven-gean-ce du seigneur chate. J'ain je crains le sei-gneur

stacc.

stacc.

stacc.

stacc.

-diam rientriam au-diam rientriam au-
 -lons ren-trons al-lons ren-trons al-
 rientriam audiam rientriam audiam
 rientriam rientriam al-lons ren-trons al-lons
 sortiam audiam sortiam al-lons
 to non van Corniamo a farsi-levario, con calma con prudenza, se vi to la ven-
 cha-te-lain re-partons en si-len-ce il faut a-vec pru den-ce e-vi-ter la ven-

-dian rien-triam a-diam rien-triam audiam rien-
 -lous ren-trens al-lous re-ctrens al-lous ren-
 rien-triam audiam rien-triam audiam an-diam rien-
 ren-tien al-lous ren-trens al-lous al-lous ren-
 son-triam audiam son-triam audiam audiam son-
 -Dei-ter del nostro Cestel-lan che non pa-ven-toe te-noin-
 -jean-ee du-seigneur chate-lain je crois le sei-gneur che-te

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

glo - ria, le gestaabsi cantiam, al suon della vit-to-ria la vo-ceabsi scio

gloire et les brillants exploits aux chants de la vic-toi-re al-lons nieler nos

gloire et les brillants exploits aux chants de la vic-toi-re al-lons nieler nos

gloire et les brillants exploits aux chants de la vic-toi-re al-lon nieler nos

lo-ria, ga-lantieroi noi siam, a noi della vit-to-ria il drittoassi-cu

gloire dans nos galants exploits sa-chons par la vic-toi-re les sou-mettre à nos

gloi-re dans nos ga-lants ex-ploits sa-chons par la vic-toi-re les sou-mettre à nos

glo-ri-e st-abi cantiam, al suon della vit-to-ria la vo-ceabsi scio

gloi-re dans galants exploits sa-chons par la vic-toi-re les sou-mettre à nos

gloi-re dans galants exploits sa-chons par la vic-toi-re les sou-mettre à nos

-gliani, de nostri eroi la glo-ria, le gesta abbi can-tiam can-tiam can-tiam.
 voix des preux chantons la gloi-re et les brillants ex-ploits chantons chantons.
 voix des preux chantons la gloi-re et les brillants ex-ploits can-tiam can-tiam can-tiam.
 voix des preux chantons la gloi-re et les brillants ex-ploits chan-tions chan-tions.
 -riam -et- abbi così la glo-ria, ga-lanti eroi noi diam par-tiam, par-tiam.
 loix on trouve aussi la gloi-re dans nos ga-lants ex-ploits par-tions par-tions.
 loix on trouve aussi la gloi-re dans nos ga-lants ex-ploits par-tions par-tions.
 um, de nostri eroi la glo-ria, le gesta abbi can-tiam can-tiam can-tiam.
 loix on trouve aussi la gloi-re dans les galants ex-ploits al-lons par-tions.

The musical score consists of 15 staves. The top 10 staves are for instruments, and the bottom 5 are for voices. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are in French and include phrases like 'cantiam', 'chantons', 'par-tiam', and 'ra de nos ex-pleits'. The score includes various musical notations such as notes, rests, and dynamic markings like 'FF'.

cantiam. cantiam...

cantiam di lor...

chantons chantons

tous leursex-pleits

-tiam di lor can-tiam.

Cant am cantiam cantiam di lor...

- tous chan - tons chan - tons

chantons chantons leursex-pleits

- tiam par-tiam par-tiam par-tiam par-tiam di nos cantiam... or cantiam...

- tous par - tons par - tons allous par - tons par-tous par - tons on par - lera de nos ex - pleits

- tiam di lor can - tiam

cantiam di lor...

- tous al - tous par - tous

tous nouveaux ex - pleits

FF

Cl.

sotto voce.

p sottovoce

p sottovoce

Le Comte. (ai suoi).

Am-diam or-sù! ci ri-ti-riam, e nel-la mia ma-gion la pre-das-si-cu-

sotto voce.

f *p* *stacc.*

Fl.

solo.

p

solo.

Cl.

Collier.

Le Comte.

Il suo pensier sco-priam, al lor co-sì noi ci ap-por-

-riam, via del de-stin ciò che si vuol! Di not-te al

- rem; Il sus-pen-sier sco-riam, ar-lor co-si noi
 vel. i-l'ri-val po-trem po-trem tur-bar.

22

stacc. *F*
stacc. *F*
P. *stacc.* *F*
stacc. *F*
F
F
F
F
F
f

ci-op-por-rem De-ber-mir-cia lu-i sa-prem a... lu-i sa-prem a lu-i sa-
 di-eb-san-far-ve-drem san-far-ve-drem san-far-ve-drem san-far-ve-

Clar:

Clarinet and Bassoon parts. The Clarinet part is marked *sottovoce* and features dynamic markings *F*, *PP*, and *stacc.*. The Bassoon part is also marked *sottovoce* and includes *stacc.* markings. The lyrics for the Bassoon part are: "La sorte già col suo ri-gor null'ha di più per me; ope-ran-za più non".

Viol:

- prim.

Le Conte.

- dram.

sotto voce.

Fl:

Solo.

Cl:

Solo.

vie. Per te I-so-lar bal-pi-tou cor.

ope - - me non

Rag:

Ed ci che un di fe-rim-mi il cor si renda al-fina

ve. Per te, I-solier, palpi-tò il cor.

me, ch'ar-do per lui d'a-mor, di già per lui un

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics in Italian. The second staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

Ab pal-pi-tò il cor... daf-fanno, di do-lor... e... di... do--lor... e... di... do-

bat-te il cor. di spe-mie e di... ti-mor... e... di... ti-mor e... di ti-

Detailed description: This system continues the musical score from the first system. It features the same vocal and piano parts. The lyrics continue across the staves. The piano accompaniment includes dynamic markings such as 'P.' (piano) and 'F' (forte). The music concludes with a final cadence in the piano part.

Fl.

P^{re} Fl.

Clar:

C^{or}

B^{on}

Timb:

stacc.

stacc.

stacc.

-triam an - diam rientriam audiam rientriam au -

-trons al - lons ren - trons al - lons ren - trons al -

audiam rientriam audiam rientriam audiam

al - lons ren - trons al - lons ren - trons al - lons

al - lons

al - lons

al - lons

-denza, se vili la ven - det la Del nostro Castellani 'cbe. non pa - ven - toe

The musical score consists of 15 staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The score is divided into four measures. The first measure contains the lyrics: "Diam rien-triam au-diam rien-triam an-". The second measure contains: "- lons ren - trons al - lons ren - trons al -". The third measure contains: "rien-triam au-diam rien-triam au-diam". The fourth measure contains: "rien-triam rien-triam au - diam ren - trons al - lons". Below the vocal line, there are two lines of lyrics in French and Italian. The first line is: "te - moin - van Corniamo a farsi - len - zio, con calma e con prudenza, s'ev - ti la ven -". The second line is: "cha - te - - lain re-partons en si - len - ce il faut a-vec pru den - ce e - vi - ter la ven -".

dium rientrais audiam rientra au-diam rien-
 lous ren-trons al-lous rientrais audiam rientra au-diam rien-
 lous ren-trons al-lous rientrais audiam rientra au-diam rien-
 lous ren-trons al-lous rientra au-diam rientra al-lous al-lous dor-
 de la del nostro Castellau abe non pa-ver-toe te-moin-

-triam di lor di lor cantiam va. lor di lor di lor can. tiam va. lor di lor di lor can-
 triam
 -triam audiam cantiam audiam can - tiam
 tiam audiam... audiam... di noi... cantiam... cantiam... va lor...
 -van di noi can. tiam cantiam va lor di noi can. tiam cantiam va. lor di noi cantiam di noi can-
 -van (u. diam audiam di noi cantiam cantiam va-

(105.)

cantiam valor di lor cantiam cantiam cantiam cantiam

ploitschant chant tous leurs exploits tous leurs exploits tous leurs exploits

di noi... di noicantiam noi noi

lor si noi di lor cantiam noi

amour ou rit a nos exploits nos exploits a nos exploits

div. unite

The musical score consists of approximately 18 staves. The top staves are for instrumental accompaniment, featuring piano (P) and crescendo (cres.) markings. The lower staves are for vocal parts, with lyrics in French. The lyrics include: "lor di lor can-tiam va-lor di lor di lor can-tiam va-lor di lor di lor can-tiam", "plais chantons chan-tons tous les ex-plais chantons chan-tons tous les ex-plais", "lor di noi can-tiam can-tiam va-lor di noi can-tiam can-tiam va-lor di noi can-tiam di noi can-tiam", and "Andiam andiam can-tiam can-tiam can-tiam va-lor". The score concludes with a piano (PP) marking and a crescendo (cresc.) instruction.

PP

cresc.

The musical score consists of approximately 15 staves. The top staves contain instrumental parts with various rhythmic patterns and dynamics. The lower staves feature a vocal line with lyrics in French. The lyrics are:

... tiam, cantiam valor di lor cantiam can- tiam va- lor... di... lor... au- tiam ... can - - tiam ... va -
 - ploits chant chant tous leur ex ploits tous leurs ex ploits tou leurs ex ploits chan - tons chan - tons tous, leurs ex -
 tous leur ex ploits tous leurs ex ploits tous leurs ex ploits chan - tons chan - tons tous leurs ex -
 tous leur ex ploits tous leurs ex ploits tous leurs ex ploits chan - tons chan - tons tous leurs ex -
 ... tiam di noi can - iam can -
 - lor di noi lor can - iam can -
 ... tiam di noi
 l'amour sou rit a nos ex ploits a nos ex ploits a nos ex ploits a nos ex
 ...

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *div.* and *unite*.

-lor ... eau - tiam va - lor eau - tiam vit -
 ploits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits à nos ex ploits à nos ex
 ploits à nos ex ploits à nos ex
 ploits ploits os ex ploits ploits ploits
 ploits ploits à nos ex

sf > sf > sf > sf > 273. sf > sf > sf > sf >

Musical score for the first part of the page, featuring multiple staves with notes, rests, and dynamic markings like 'ff'.

- Por can-tiam va - or can-tiam va - lor - lor can-tiam va - lor

- ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits

- ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits

- ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits

- pl / ts la - mour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits la - mour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits la - mour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits la - mour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits la - mour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits la - mour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

This page of musical notation is for a string quartet, specifically measures 265 through 272. The score is arranged in a system with four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Violin I part features a melodic line with various note values and rests, often marked with a piano (*p*) dynamic. The Violin II part provides harmonic support with sustained notes and some rhythmic patterns. The Viola and Cello/Double Bass parts are primarily composed of sustained notes, with the Cello/Double Bass part showing some rhythmic activity in the lower register. The notation includes various note heads, stems, and rests, along with dynamic markings and articulation marks. The page concludes with a double bar line at the end of measure 272.

Fine dell'Atto 1.^o

ATTO II.

VI. INTRODUZIONE

Andante grazioso. $\text{♩} = 108.$

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en SI.

Bassons.

Trombones.

Timbales
en FA.

Violons.

Alto.

LA COMTESSE.

RAGONDE.

CHŒUR
de
femmes.

LE COMTE.
CORIPHÉE.

RAIMBAUD.

LE GOUVERNEUR.

Violoncelle.

Contre-Basse.

Andante grazioso. $\text{♩} = 108.$

PP

F

This page of musical notation consists of 14 staves. The notation is written in treble and bass clefs. The key signature is one sharp (F#). The music features several dynamic markings: *Solo.*, *P*, *pp*, *pizz.*, and *arco*. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots at the end of the final staff.

This musical score is for a string quartet, consisting of four staves for violins and two for violas and cellos. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The first system includes a piano introduction with a complex rhythmic pattern of sixteenth notes. The main piece begins with a forte (*ff*) dynamic. The first violin part features a melodic line with a *p* dynamic marking. The second violin part has a *pizz.* (*p*) marking. The viola and cello parts are marked *arco* and *ff*. The bass part has a *pizz.* (*p*) marking. The score continues with various dynamic markings and articulations throughout the piece.

Cl.
C² en FA.
B.
C.
C.
C.
C.

Fl. a2
Hautb.
Cl. p
C. Solo. p
Tromp.
B.³ a2
Tromb. Solo. p
arco.
arco.
arco.
Tms. //
arco.

This page of musical score, numbered 270, is arranged in a system of 12 staves. The notation is as follows:

- Staff 1:** Treble clef, marked *Rinforzando* and *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 2:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 3:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 4:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 5:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 6:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 7:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 8:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 9:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 10:** Treble clef, marked *Rinforzando* and *stacc.*. It begins with a dynamic of *F* and later increases to *FF*. It includes a section with a repeat sign and a *6^{va}* marking.
- Staff 11:** Treble clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.
- Staff 12:** Bass clef, marked *stacc.*. It begins with a dynamic of *F* and later increases to *FF*.

Musical score for a piece, page 272. The score consists of 14 staves. The first 10 staves are instrumental, with a piano (*p*) dynamic marking. The 11th and 12th staves contain vocal lines with French lyrics. The 13th staff is a double bass line with a *pizz.* (pizzicato) marking. The 14th staff is a double bass line with a *pizz.* marking. The lyrics are: "Deux-uni qui di pace in seno seruo - la- noi di, la... Dans ce sé- jour calme et tran- quille sé- cou- lent nos jours nos".

-pie - no, a che tre - mar dei tra - di - - tor? Se-re-ni qui se-re-ni qui,
 can - tate ap - pieno, a che tre - mar... dei tra - di - - tor? Se-re-ni qui,

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom two are for vocalists. The music is in a major key with a 4/4 time signature. Dynamics range from piano (p) to fortissimo (ff). The vocal parts have lyrics in Italian. The instrumental parts include woodwinds, strings, and a basso continuo line.

C^o en FA. sotto voce.

B.^o

P sotto voce.

leggero

P

a che tre-mar dei tra-di-tor?

les en tre pri-ses des mé-chants sotto voce.

Se-re-ni qui, contente ap-

Et nous bra-vons dans cet a-

Uniki pizz.

pizz.

Fl.

Cl. solo.

C^o

sf *sf* *sf* *sf* *P*

sf *sf* *P sf* *P sf* *P*

arco

-piero, a che tre-mar dei tra-di-tor? Si dei

si le a che tre-mar dei tra-di-tor? oui oui

arco

Musical score for a symphony with vocal soloist. The score includes multiple staves for strings, woodwinds, brass, and a vocal line. Dynamics range from piano (*p*) to fortissimo (*ff*). The vocal line includes the lyrics: "tra - di - tor? Si dei tra - di - tor? des me chants oui oui des me chants. Io fremo ancor quando vi passo; qual'

Cl.

C^o

Tromp.

solo. > p

solo. > p

solo. > p

solo. > p

non v'è mai quel Conte Orzy? O ba il de-sti-no a noi pro-pen-so presto a noi lo di-seo-pri

Ragone.

Tradisci co-

Fl.

solo

p

The musical score consists of ten staves. The top staff is for Flute (Fl.), marked 'solo' and 'p'. The second staff contains a long melodic line with a slur. The third staff contains a long chordal line with a slur. The fourth and fifth staves are for woodwinds, with 'v' markings. The sixth staff is for strings, with a slur. The seventh and eighth staves are for piano accompaniment, with 'v' markings. The ninth staff contains the vocal line with lyrics: *ciel! possiamo ancora sostenerci in queste mura. Ode al ciel! possiamo ancora sostenerci in queste*. The tenth staff is for the basso continuo or bass line.

This page of musical score contains the following elements:

- Woodwinds:** Multiple staves for woodwinds, including flutes, oboes, and bassoons, with dynamic markings ranging from *P* to *FF*.
- Strings:** Staves for violins, violas, cellos, and double basses, with dynamic markings including *P*, *f*, and *FF*.
- Vocal Line:** A vocal line with lyrics in Italian: "ann - ra; si v'ha chi sal - vai no - stri di... si v'ha chi".
- Other:** A double bass line with the instruction "arco." and dynamic markings *P* and *FF*.

Allegro

Col Canto.

pizz. p

pizz. p

pizz. p

- dal - vai nostri di. Se - re - ni qui di pa - cin se - no sen vo - - la noi, di... La...

Dans ce sé - jour calme et tran - quil - le sé - cou - lent nos jours nos

Col Canto.

pizz. p

Cl. Solo.

C¹ en FA. Solo.

B¹

FP *FP* *F*

FP *FP* *F*

FP *FP* *F*

cal - - ma deb cor Qui noi go - diam

jours in - no - cents qui noi go - diam

Qui noi go - diam ... contente appie - - ro a esse tre -

et nous bra - vons dans cet a - si - - le le - en tre

FP *FP* *F*

Fl.

Hautb.

Solo.

Cl.

pp

F^o C^o

B^o

P

pp

P

arco

pp

Solito voce.

a che tremar... dei traditor? De-re-ni qui, con tutte appie-no a che tre-

les entrepri... ses des méchants De-re-ni qui con-tente appieno

-mar dei tra-di-tor... qui noi go-diam

-pri... ses des mé-chants et nous bra-vons

7

C.B. p

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte) and *arco* (arco) are present throughout the system.

-mar dei tra-di-tor? se-re-ni qui se-re-ni qui a che tre-

a che tre-mar... dei traditor? les en-tre-

que noi go-diam su a che tre-

oï les nê-chant oui les en-tre-

arco. F arco. F

Fins //

F pizz. P

The second system of the musical score contains vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano part continues with complex rhythmic patterns and dynamic markings, including *f*, *arco*, and *pizz.* (pizzicato).

Fl.

Cl.

C² en FA.

B¹

Solo

Solo.

Sotto voce.

Legg.

Arco

pizz.

-mar... dei tra-di-tor? Se-re-ni-tà contente ap-pie-u a

-pi-se des mé-chants et nous bra-vons dans cet a-si-le a-bet-re.

-mar dei tra-di-tor? et nous bra-vons dans cet a-si-le les

-pi-se des mé-chants et nous bra-vons dans cet si-le a

Musical score for a symphony, featuring multiple staves with musical notation, dynamics (p, ff), and lyrics in French. The score includes a vocal line with lyrics and a string section.

Dynamics: *p*, *ff*

Lyrics:

-tor? si! si! si! Se-re-ni qui, a che tremar di tra - di -
 -tor? si! si! si! oui nous bra-vons les en-tre-pri-ses des nic
 -tor? si! si! oui nous bra-vons les en-tre-pri-ses des nic
 -tor? si! si! oui nous bra-vons les en-tre-pri-ses des nic

arco.

tor?... Se-re-ni qui, a che tremar dei tra - - di - - tor? Se - re - ni

chants oui nous bra- vous les en- tre- pri- ses des mé - chants oui des mé -

chants oui nous bra- vous les en- tre- pri- ses des mé - chants oui des mé -

chants oui nous bra- vous les en- tre- pri- ses des mé - chants oui des mé -

Fin. //

FF

The musical score consists of several systems of staves. The upper systems feature piano accompaniment with various rhythmic patterns and textures. The lower systems include vocal lines with lyrics in French. The lyrics are: "qui, a ose tremar dei tradi-tor, dei tradi-tor?" followed by "chants oui des me-chants oui des me-chants oui des me-chants." repeated three times. The score includes dynamic markings such as **F** and **FII**, and tempo markings **Allegro. $\text{♩} = 76.$** . There are also markings for first and second endings: **I. II. $\text{♩} = 2$** and **III. $\text{♩} = 2$** .

C^o en FA.

B^o *P*
 Tromb^a *P*
 Timb. *P*
 F.^o *P*
 Vll^{le} *P*
 F. cou. *lez.*

Qual fragor!
F. cou. lez.

C.B.

P
P
P
P
P
 La Comtesse.
Qual minaccia!
 Le ciel gronde
P

Récit.
Veh! come irato è il ciel! Io tremo di terror; si rovescia il ca-

A Tempo

FF

F

F

FF

FF

Udis.

FF

FF

FF

A Tempo

FF

FF

FF

FF

D'ornar

tutta com

FF

The image shows a page of musical notation, page 291, consisting of 16 staves and four measures. The notation is arranged in a system with four measures per staff. The top staves (1-10) contain complex musical notation with various notes, rests, and clefs. The bottom two staves (11-12) contain lyrics: "-pre-sa!" and "D'error... tutta com." The notation is in black ink on a white background.

-presa!
 Rag.
 del cor si cal-me-ra il ciel... ciassioe

de il cor si cal-me-rai il ciel ciassi-ste-
 Ap-pai-se ton cour-roux grand Dieu pro-te-ge

sf sf sf sf sf sf sf sf

This page of musical score, numbered 244, features a complex arrangement of instruments and a vocal soloist. The top section consists of ten staves for the orchestra, including strings, woodwinds, and brass. The bottom section features a vocal line with French lyrics. The score is marked with various dynamics, including *sf* (sforzando) and *grand*.

Lyrics:

Il *ciel* *ciassi* *ste-ra* *il*

nous *grand* *Dieu* *pro* *te* *ge* *nous* *grand*

il *ciel* *grand* *Dieu*

This page of musical score, numbered 295, features 18 staves. The upper 14 staves are arranged in a grand staff format, with two staves per instrument group: strings (violin and viola), woodwinds (flute, oboe, and bassoon), and brass (trumpet and trombone). The lower 4 staves are for the choir, with two staves per voice part (soprano and tenor/bass). The lyrics are in French and are distributed across the choir staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' and 'grand'.

The lyrics for the choir parts are as follows:

- Staves 13-14: *il ciel*
- Staff 15: *grand Dieu*
- Staff 16: *ciel il ciel... ci assistera*
- Staff 17: *il ciel il ciel... ci assiste-*
- Staff 18: *grand Dieu... pro-te-ge nous*

De il cor si cal-me-rà, il ciel ci assi-ste
 ap-pai-se ton cour-roux grand Dieu pro-te-ge
 -rà: ap-pai-se ton cour-roux grand Dieu pro-te-ge
 nous ap-pai-se ton cour-roux grand Dieu pro-te-ge

Smorz. a poco a poco.

smorz. a poco a poco

sf smorz. a poco a poco

Smorz a poco a poco.

smorz. a poco a poco

mf nous grand Dieu

mf nous grand Dieu

mf nous grand Dieu

sf Smorz a poco a poco.

mf nous grand Dieu

mf nous grand Dieu

mf nous grand Dieu

sf Smorz a poco a poco.

ciel!

mf nous grand Dieu

mf nous grand Dieu

mf nous grand Dieu

This musical score is for a piano and voice piece. It consists of 14 staves. The first 10 staves are for the piano accompaniment, and the last 4 are for the voice. The piano part features a complex texture with multiple voices in both hands, including arpeggiated figures and sustained chords. The voice part is a single melodic line with lyrics in Italian. The score is marked with a piano (*p*) dynamic and includes performance instructions such as *Unis.* and *Rag.* (Ritardando). The lyrics are: "Sotto l'ombra di placido tetto astro lie to per noi splende".

p

p

p

p

p

p

p

p

p

p

Unis.

Rag.

Sotto l'ombra di placido tetto astro lie to per noi splende

p

Solo.

pp

pp

pp

p

p

p

p

p

p

p

p

p

Rag

ai

La Contesse.

Allor esolate

Solto voce.

Fl.

Hautb.

C³

PP

PP

PP

PP

-pe- sta im- per- versar i senten- za in fan- doal cor in fan- doal

Fl.

Solo.

Hautb.

Cl.

PP

C³

B³

pizz.

arco

arco

UNIS

pizz.

arco.

Fin. //

This block contains the final musical score on the page. It features a piano part with a treble and bass clef, and a string part with a treble and bass clef. The piano part includes a 'Fin.' marking and a double bar line. The string part consists of rhythmic accompaniment. The page concludes with a double bar line.

And.^{no} 66

Le Comte

Où la gloire no-stra de. De. te qual perda; s'ha. te pie-tosa, simple...

Coryphée

Noble cha-te-lai-ne vo-yez notre pei-ne et dans ce do-mai-ne dame de bon-

Raimbaud

Noble cha-te-lai-ne vo-yez notre pei-ne et dans ce do-mai-ne dame de bon-

Le Gouverneur

Noble cha-te-lai-ne vo-yez notre pei-ne et dans ce do-mai-ne dame de bon-

-té... S'insère sien place. te quest'au-ne fu-ren-ti vi pre-go accor-da-te l'ospitali-

-té pour faire la dis-gra-ce dont on nous me-na-ce don-nez nous par grâ-ce l'hospi-ta-li-

-té pour faire la dis-gra-ce dont on nous me-na-ce don-nez nous par grâ-ce l'hospi-ta-li-

-té pour faire la dis-gra-ce dont on nous me-na-ce don-nez nous par grâ-ce l'hospi-ta-li-

ta... Vi-tre-go accor-da-te l'ospitali-té... l'ospitali-té... l'ospitali-té...

-té don-nez nous par grâ-ce l'hospi-ta-li-té l'hospi-ta-li-té l'hospi-ta-li-té

-té don-nez nous par grâ-ce l'hospi-ta-li-té l'hospi-ta-li-té l'hospi-ta-li-té

-té don-nez nous par grâ-ce l'hospi-ta-li-té l'hospi-ta-li-té l'hospi-ta-li-té

Cl. Allegro. ♩ = 116.

Solo.

C¹ p

Tromp.

B¹

Tromb. Solo.

pizz.

pizz.

pizz.

La Conlasc.

Ob. Dio! che sarà mai, che si cer-ca a quest'ora? Se un in-fe-li-ce ci fosse pom-

pizz.

pizz. Allegro. ♩ = 116.

Cl.

C¹ p

B¹

- in-vo-ca-bi-tur, veni pater, non ha-bi-ta in tet-rae.

I^o Tempo.

Cl.

The musical score is arranged in a system of staves. From top to bottom, the staves are:

- Cl. (Clarinet):** Treble clef, common time. Dynamic markings: *FF*.
- C. (Cello):** Treble clef, common time. Dynamic markings: *FF*.
- B. (Bassoon):** Treble clef, common time. Dynamic markings: *FF*.
- B. (Bass):** Bass clef, common time. Dynamic markings: *FF*, *fp*.
- Tromb. (Trumpet):** Bass clef, common time. Dynamic markings: *FF*, *fp*.
- Timb. (Timpani):** Bass clef, common time. Dynamic markings: *FF*, *fp*.
- Violins:** Treble clef, common time. Dynamic markings: *arco.*, *unite*.
- Violas:** Treble clef, common time. Dynamic markings: *arco.*, *div.*, *unite*.
- Celli/Double Basses:** Bass clef, common time. Dynamic markings: *arco.*, *F*, *unite*.
- Double Basses:** Bass clef, common time. Dynamic markings: *F*.

I^o Tempo.

The musical score consists of multiple staves. The upper staves are for the orchestra, with dynamic markings such as *FF* (fortissimo) and *arco* (arco). The lower staves are for the voices, with lyrics in French and Italian. The lyrics include "Grand Dieu!" and "per tua bontà".

Orchestra Dynamics: *FF*, *arco*

Vocal Parts:

- La Comtesse:** (Lyrics in French)
- Coriphée:** (Lyrics in French)
- Chœur:** (Lyrics in French)

Lyrics:

Grand Dio! *Grand Dio!* per tua bontà su
 Grand Dieu grand Dieu dans ta bonté su
 Grand Dieu grand Dieu dans ta bonté su
 Grand Dieu grand Dieu dans ta bonté su

-pre-ma Deb cal-ma, Deb ce lma degli a stri il ri -
 -pre me ap pai - se ap pa - se cel o - rage af -
 -pre me ap pai - se ap pai - se cel o - rage af -
 -pre me ap pai - se ap pai - se cel o - rage af -

-gare; puote soffrir, abi! pena estrema, quel obe ci stringe in dolce laccio
 - ficus en ce mo-ment ce lui que j'ai - me est peut être aus - si mal heu-
 - ficus puote soffrir abi! pena estrema qui obe ci stringe.
 - ficus en ce moment l'epoux que j'ai - me est peut être

- mor *puote sof-frir, ah! pe - na e - strema* *puote sof-frir, ah! pe - na e -*
 - reux en ce mo - ment ce lui que j'ai - me / en ce mo - ment ce lui que
in amur *puote sof-frir ah! pe - na e - strema, puote sof-*
malheureux en ce mo - ment le - poux que j'ai - me en ce mo -

strema, 'Quei che ci stringe in dolce laccio amor gran

j'ai me est peut-etre ausi malheureux grand

-fais ah pe-nae-strema

ment le-pou que j'ai-me est peut-etre ausi malheureux

Dieu *Grand Dieu* *Dieu*
Dieu *grand Dieu*

Grand Dieu per tua . . bon-té su - pre-ma
grand Dieu d'aus ta . . bon-té su - pré - me

This musical score consists of 14 staves. The top six staves are for instruments, including a woodwind section (flute, oboe, bassoon) and a string section (violin I, violin II, viola, cello, double bass). The bottom six staves are for vocal parts, with lyrics in French. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *sF* and *F*. The lyrics are:

... grand Dieu ...
 ... grand Dieu ...
 ... grand Dieu ...
 ... grand Dieu ...
 ... grand Dieu ...
 ... grand Dieu ...

Grand Dieu ...

grand Dieu

... colina de - gli astri il ri - gon; ... grand Dieu

... pai - se oel ... o - rage af - freux grand Dieu

B[♭]

Tromb. *P*

Le Conte, Chœur *FP*

Oh voi ge-ne-ro-sa, ve-de-te qual pe-na,

No-ble cha-te-lai-ne voy-er no-tre pei-ne

Detailed description: This system contains the first four staves of the musical score. The top staff is for Trombone, marked with a dynamic of *P*. The second staff is for the vocal parts, marked with *FP*. The lyrics are written below the vocal staves. The music is in a key with two flats and a 3/4 time signature. The first staff has a *B[♭]* marking above it. There are some handwritten annotations and a slash with a 2/2 time signature above the second staff.

B[♭]

B[♭]

B[♭]

B[♭]

sia-te pie-to-sa, sim-plo-ra bon-

et dans ce do-mai-ne da-ne de bon

Detailed description: This system contains the next four staves of the musical score. The lyrics continue from the previous system. The music is in the same key and time signature. There are several *B[♭]* markings above the staves. The bottom staff has a 3/4 time signature marking.

The musical score consists of 14 staves. The top two staves are for vocal parts, with lyrics in French and Italian. The remaining staves are for instrumental accompaniment, including piano and bass. The score is marked with 'FF' (fortissimo) and 'FE' (forzando) throughout. The lyrics are as follows:

<i>Gran Dio</i>	<i>gran Dio</i>	<i>per tua bontà su-</i>
Grand Dieu	grand Dieu	dans ta bon.té su-
Grand Dieu	grand Dieu	dans ta bon.té su-
Grand Dieu	grand Dieu	dans la bon.té su-

- pre-va-ri Debs calma Debs calma de-gli-a-stri il ri-
 - pre-ⁿⁱ ap-pa-^{se} ap-pai-^{se} cet o-rage af-
 - pre-ⁿⁱ ap-pa-^{se} ap-pai-^{se} cet o-rage af-
 - pre-ⁿⁱ ap-pai-^{se} ap-pai-^{se} cet o-rage af-

-gor;... *puote soffrir, ah! pena extrema* *puote soffrir, ah! pena e-*
 - l'roux en ce moment ce lui que j'ai me en ce moment ce lui que
 - l'roux *puote soffrir, ah! pena extrema* en ce moment l'epoux que
 - l'roux en ce moment ce lui que j'aimie en ce moment l'epoux que
 F FP FP FP FP FP FP FP FP FP FP FP

Loco

Tutta forza.

Smorz.

pizz.
P

loco.

The musical score is arranged in a system with five staves for strings and one for voice. The string parts are labeled 'Tutta forza.' and 'Smorz.' at the beginning of the system. The vocal line includes the lyrics: '-stremu, quei che ci stringe in dolce laccio amor, quei che ci stringe in dolce laccio a - mor che... ci stringe ci stringe a...'. The lyrics are repeated on three staves. The score includes various performance markings such as 'P' (piano), 'Legg.' (leggiero), and 'pizz.' (pizzicato).

-stremu, quei che ci stringe in dolce laccio amor, quei che ci stringe in dolce laccio a - mor che... ci stringe ci stringe a...

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être / aus - si mal - heu -

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être / aus - si mal - heu -

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être / aus - si mal - heu -

pizz.
P

The musical score consists of several systems of staves. The upper systems are for string instruments (Violin I, Violin II, Viola, and Cello/Double Bass), each with dynamic markings such as *F*, *P*, and *PP*. The lower systems include vocal lines with lyrics in French and Italian. The lyrics are: *-mor, che in strin - - ge in laccio amor, che ci strin - - ge in laccio amor, si pro-* and *- reux est peut être aus si malheu reux est peut être aus - si malheu reux oui en*. The score also includes performance instructions like *arco.* and *pizz.* (pizzicato).

- te suf- fir, ahi! pe- nae- stre- ma, quei ebein dol- ce luccio a-
 ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-
 ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-
 ce no- ment ce- lui que j'ai- nie est peut être aus- si mal- heu-

The musical score consists of the following parts and markings:

- Violins I:** *FF*
- Violins II:** *FF*
- Violas:** *FF*
- Violoncellos:** *FF*
- Contrabass:** *FF*
- Flutes:** *FF*
- Clarinets:** *FF*
- Bassoons:** *FF*
- Trumpets:** *FF*
- Trombones:** *FF*
- Timpani:** *FF*
- Drum Major:** *FF*
- Woodwinds (Piccolo):** *FF*
- String Ensemble:** *FF* *Tutta forza.*
- Vocal Soloist:** *FF* *Tutta forza.*
- Accompaniment:** *FF* *arco.*
- Other markings:** *- mar*, *reux.*, *Fms.*, *arco.*

This page of musical notation consists of 14 staves, arranged in two systems of seven staves each. The notation is handwritten and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system (staves 1-7) features a series of rhythmic patterns, primarily quarter and eighth notes, with some slurs. The second system (staves 8-14) includes more complex rhythmic figures, including sixteenth-note runs and slurs, as well as dynamic markings like accents and slurs. The notation is presented on a grid of five-line staves, with a key signature of one flat and a common time signature.

VII. SCENA E DUETTO

CONTESSA E CONTE

322

All.^o

ff

ff

ff

Ragone.

(torna agitata)

Sull'empio, e non ca-

(sdegnata)

Contesse.

Ragone.

Contesse

-dran li - re di - vine? quale orror Che mai fu? Che mai s'u di Parla, ti spiega

Opce

Ragone.

-mai Triste adpa e poggion d'contelny Ab quante l'exasurate pellegrine che l'infame persegue abt -

p

Pb

p

Contesse.

Ragone.

-mi! giunser fin qui; e per la notte al nuovo oricetto Outtoot - l'ongan da me Vi seppi prevenir;

p

p

tut - to vis posi. Serbiamoci lor martir qual esse merce *Comtesse* *Rag.*
 Amate saremo a - mica le meo cloine? Non sca
 F

P *FF* *P* *FF*
P *P* *FF*
Comtesse. *Ragonde.* *F* *Comtesse.* *Ragonde.* *Comtesse.* *Rag.*
 - rann Alti troppo! E forse più. Quale contegno! *Gli amilor?* Quaranta la figura *Or -*
P *FF* *P* *FF*

Alto voce.
sotto voce
 - randa Quel Conte Dry mi detti or Chete l'ho fatto con tra in pacesofferunt Esce tremam ancor di freddo di ter -
solo voce.

Mod^{to}
p pizz.
pizz. *p*
p pizz.
 - or Tribu tarvi una vuol la sua riconoscenza Di vedervi in istante Ricerca osail favor.
pizz.
D

Hautb.

(attonita)

pizz. *arco* *P pizz.* *P pizz.* *P*

(corregendosi)

- Don - la tua bontà - de la tua bell'al - ma a noi salvò l'o - nor la tua bontà - de la tua bel

arco *arco* *arco* *arco* *pp* *pp* *pp* *pp* *pp* *pp*

l'al - ma a noi salvò ... l'o - nor a noi salvò l'onor la tua bell'al - ma a noi sal

Musical score for the first system, consisting of ten staves. The top staff is marked *solo.* and contains a melodic line with various dynamics including *FF*, *F*, and *P*. The lower staves feature rhythmic accompaniment with dynamics such as *FF*, *P*, and *F*. A *leggero* marking appears in the sixth staff, and *pizz.* markings are present in the seventh and eighth staves. The system concludes with a vocal line in the ninth staff marked *ff* and *pizz.*

Musical score for the second system, consisting of ten staves. The top staves continue the instrumental accompaniment with dynamics like *ff* and *pp*. The bottom staff is a vocal line with the lyrics: "arco Di me su - per ba io so - no de mi al - ma vil do - ma i,". The vocal line is marked with *ff*, *pp*, and *arco*. The system ends with a final *ff* dynamic marking.

Musical score for the first system. It includes a vocal line with lyrics: "om- ne la se sal- va i si- cu- bi- le vir- tu- (tra se, sorridendo)".
 The piano accompaniment features a complex texture with triplets and sixteenth notes. Dynamics include *p* (piano) and *sol* (solo).

Musical score for the second system. It includes parts for Clarinet (Clar), Corno (Cox), and vocal lines. The vocal line continues with lyrics: "A questo co- re or- no- la cal- - ma ne lan- gi- ni- - mi- - fa- - a questo co- re tor- no la- - tu".
 The piano accompaniment includes sections marked *pizz.* (pizzicato) and *arco* (arco). Dynamics include *f* (forte) and *ppizz.* (pianissimo).

Musical score for the first system, featuring multiple staves with dynamic markings (F, PP, FF) and the lyrics:

 cal - ma ne languira mai piu, ne languira mai piu toro la cal - ma ne languira...

21

Musical score for the second system, including the instruction "D. tub." and the lyrics:

 Nel mio core se sempre impresso te-stera colui. lo a. me. re. questo ma - nosul mio

(con qualche risentimento ritira la mano)
 Che fate occl! vi prego
 co-re sempre sem-pre re-ste-ria Di... mia ricano

solo.
 solo.
 -sen-ria io v'offro il sol... tru-bu-to e sen-zai vostro aiu-to, chime! qualor io

sal - - vo cil vo - - stio o - nor è l'aur salvo qui.

sf sf sf sf sf sf

pizzicato leggermente

pizzicato

pizzicato leggermente

(da se) Di qua - le ar dor. s'ac - ceu - do? la man ra man le.

(da se) Sou - vien l'ar - dor ehe pro - vo so -

pizzicato leggermente

Fl.

Hautb:

Cl:

C¹:

sotto voce. *stacc.*

sotto voce. *stacc.*

sotto voce. *stacc.*

tremu la man la man se. tremi l'oppro - me ancor. lo te - - ma, tran -
 - pic nel pet - to mi - o, un sol pen - sie - - zo, oh Di - - o! sol -

(al Conte)

(alla Contessa)

-quil - la an - cor non è, Qui voi potete al fin al - fin sfidare il conte Orz *sfi -*
 - tan - to re - - qua in me Qui voi potete (i)ta sfidare il conte.

-dar, qui voi potete al fine qui si-dar... qui voi po-te-te al-fi-ne po-te-te si-
 -ry qui voi potete lieta qui si dar... qui voi po-te-te lie-ta po-te-te si-

-da-re, si-dar il conte Orly qui voi potete al fin al-lin si dar il Conte Orly si-
 -da-testi dar il conte Orly qui voi potete lieta sfidare il Conte B

-dar, qui voi potete al fine qui sfi-dar... qui voi po-te-te al-i-ve po-te-te sfi-
-ry. Qui voi pote-te lieta qui sfidar... qui

col Canto.

col Canto.

col Canto.

a piacere.

-da-re sfi-dal il conte ory sfidar sfidar sfi-dar il conte o.
-sez hia-ver-le conte o sfidar sfi-dar le Conte o.

arco. 2.

col canto

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of multiple staves with various dynamics including *ff* and *fp*. The vocal line includes the lyrics: "ry sfidar. sfidar... il con te Ory" and "ry sfidar sfidar spi-dar... Il con te Ory."

All. $\text{♩} = 138.$

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings such as *p* and *stacc.*. The vocal line includes the lyrics: "sotto voce." and "Abbiscece de il contrario!" and "Lo diceu temerario!"

All. $\text{♩} = 138.$

p

Di crede ch'egli v'ami!

Oh! invan li chelo brami

Per ottener

ce. de s'ei vi cades-se al pie'... che mai... fareste allor?

Laudaia

me) r. v. l. in

F' sua d'un pun-to sa-pre-i punire allor, p. saprei pa.

Detailed description: This system contains the first four measures of a musical score. It features a vocal line on a single staff and piano accompaniment on five staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamic markings such as 'p' (piano) and 'f' (forte) are present.

-vir y. puni-re allor.

Detailed description: This system contains the next four measures of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a treble clef and a key signature of one sharp. The lyrics are written below the vocal staff. The piano accompaniment continues with similar textures. Dynamic markings like 'p' and 'f' are used throughout.

All.^{mo} - 108.

pizz:
p

pizz:
p

pizz:
p

All.^{mo} - 108

pizz:
p

Quel vile che in molta la no-stra pa - ce, tre-mor l'au-dace del ciel do-

3^a C^o
pp

pp

vra

A me fia ca-ro quel so-long-get-to, che il focco in pet-to

Musical score for the first system, featuring vocal lines and instrumental accompaniment. The score includes a vocal line with lyrics and several instrumental staves. The lyrics are: *la no-stra pace, tre- - mar l'au- da- ce del ... ciel do- vrà, tremar ... l'au-*

Performance markings include: *sotto voce.*, *sotto voce*, *arco. sottovoce*, *arco.*, *arco. sottovoce*, and *arco. sottovoce*.

Musical score for the second system, featuring vocal lines and instrumental accompaniment. The score includes a vocal line with lyrics and several instrumental staves. The lyrics are: *- da- ce del ciel ... do- vrà ... tre- mar ... del ciel ... tre- mar ... do- vrà.*

Performance markings include: *pizz. p*, *pizz. p*, *pizz. p*, and *pizz.*.

Conte
 Come se-ve-ra, cru-del tu se--i, mai lacci mie-i son te-sia

Detailed description: This system contains the first six measures of a musical piece. It features a vocal line on a single staff and piano accompaniment on three staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the word 'Conte' and continues with the lyrics 'Come se-ve-ra, cru-del tu se--i, mai lacci mie-i son te-sia'. The piano accompaniment consists of chords and moving lines in the right and left hands.

pp
 te. Io già la veg-go sma-nosa i-ra-ta, già scou-so-la-ta

Detailed description: This system contains the next six measures of the musical piece. It features a vocal line on a single staff and piano accompaniment on three staves. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the word 'te.' and continues with the lyrics 'Io già la veg-go sma-nosa i-ra-ta, già scou-so-la-ta'. The piano accompaniment continues with chords and moving lines. The first measure of this system has a 'pp' (pianissimo) dynamic marking.

Cl.

ca. der miai piè Poi d'un sor-ri-so mi mostra appieno che il suo bel.

pp

pp

pp

pp

se-no cru-del non è, no no... crudel non è Can me se-ve-ra,

f

p

f

p

f

p

f

p

f

p

f

p

Musical score for the first system, featuring a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: *cru-del tu sei; ma... i lac-ci miei - i san- te - si a te, ma i lac - - ci*.

Performance instructions for the piano part:

- sollo voce.
- sollo voce.
- sollo voce.
- arco.
- sottovoce
- arco.
- arco.
- sottovoce
- arco.
- sottovoce

Musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: *miei - i san te - - si a te... i lac - - ci miei... san te - si a*.

Performance instructions for the piano part:

- arco.
- sottovoce

Musical score for voice and piano. The score consists of 11 staves. The top six staves are for the piano accompaniment, and the bottom five staves are for the voice. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo), and articulation like *solo*. There are also triplets and slurs throughout the piece.

Lyrics:

A me fia ca-ro quel so-log-get-to che il fo-co in pet-to
 te. Io già la ve-do smaniosa, i-ra-ta, già scon-so-la-ta

col Canto.

col Canto.

me lo pre vo lo que las

ce. lar sa pra... che il fo in pet - to ce lar sa - pra la... a piacere

ca der mi al pie... gia sou - la - ta ca der mi al pie al col Canto.

f

-pià
 Quis sì ti insulta. la nostra pa- ce temer l'audace del ciel do-
 -piè
 Co-me se nera crudel tu sei mai baci miei

pizz:
P
 pizz:
P
 pizz:
p
 pizz:
P

-vra
 A me fia ca-ro quel so-loog-get-to che il fuoco in petto
 son te-sia te Io già la vedo smansosa irata già seuso-

pp
pp

Cl:

ce-lar sa-pria Non chialla for-ra s'affi-dai in-sa-no pre-tende in-
-lata ca-dermi al pie Poi d'un sorriso mi mostra appieno

-va-no la mia pie-ta la mia... pie-ta Quel vile che insulta
che il suo bel seno cru-del non è cru-del non è Io gia la'

sotto voce.
 sotto voce.
 sotto voce.
 arco
 sotto voce
 arco
 arco
 sotto voce
 la nostra pace tre- - - mar l'au-da - ce del cielo - vrà tre-
 vedo smansiosa i rata già scouo - la - ta la vedo
 arco
 sotto voce

mar... l'au-da - ce del ciel... do - vrà tre-mar... l'au da ce del
 la vedo smansio - sa smansiosa i - ra - ta caderni caderni

The upper portion of the page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of rhythmic patterns, primarily eighth and sixteenth notes, often grouped with beams. Dynamic markings are placed below the staves, including 'FP' (for *forzando piano*) and 'F' (for *forte*). The patterns are repeated across the staves, with some variations in the later staves.

ciel do- ra, tre- mar do- ra... tre- mar do- ra tremar do-

al: ... pie ca- der- mi al pie... ca- der- mi ad nie ca- der mi al

The bottom of the page features a single staff of musical notation in bass clef, corresponding to the lyrics above. It contains rhythmic patterns similar to those in the piano accompaniment, with dynamic markings 'FP' and 'F' placed below the staff.

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second measure. The second staff is a piano accompaniment with a treble clef, showing chords and melodic lines. The third staff is a piano accompaniment with a bass clef, providing a harmonic foundation. The fourth staff is a piano accompaniment with a treble clef, containing more complex rhythmic patterns. The fifth staff is a piano accompaniment with a bass clef. The sixth staff is a piano accompaniment with a treble clef. The seventh staff is a piano accompaniment with a bass clef. The eighth staff is a piano accompaniment with a treble clef. The ninth staff is a piano accompaniment with a bass clef. The tenth staff is a piano accompaniment with a treble clef. Dynamic markings include 'F' (forte) and 'F^o' (forzando). There are also some markings that look like '3' above notes, indicating triplets.

con la prima volta

||

||

||

vra, tremar dovrai. tre - mar do - vra!

pie, ca - der mi al pie ca - der - mi al pie!

The second system of the musical score continues with ten staves. The notation is highly detailed, with many beamed notes and complex rhythmic figures. The vocal line (top staff) continues with the lyrics. The piano accompaniment (staves 2-10) is dense and intricate, with many sixteenth and thirty-second notes. There are several double bar lines (||) used throughout the system, indicating the end of phrases or sections. The overall texture is very busy and rhythmic.

Récit.

Contessa: *Don qui le vobstrefive campagne* *(So li seu-to es-si son)* *Ab si, san esse*

Conte: *(osservando nel fondo della scena e ridendo)*

Contessa: *In veste femminil i casa tier: To vò che vi si appresti del latte e delle frutta. Qual bontà ce-*

Conte: *(fa un cenno, e si appronta una tavola con latte e frutta)* *(bacia la mano della Contessa, Conte.)*

che sorte osservandolo con interesse. Il conte la segue cogli occhi, indi accennando la tavola)

-leste! L'ordinario è fugal, ed il cibo è modesto; Così non è fatal.

Allegro brillante.

112

Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Triangle.

Timballes.
en UT.

Violon.

Alto.

Le COMTE.

Choriphé.

Choriphé.

Le GOUVERNEUR.

CHŒUR
de
Chevaliers.

Violoncelle et
Contre-Basse.

The musical score is written for a full orchestra and voices. It features the following parts and markings:

- Flûte et Petite Flûte:** Starts with a *p* dynamic, includes a *Solo* section, and ends with a *Flûte* marking.
- Hautbois:** Includes a *Solo* marking.
- Clarinettes en UT:** Features *F* and *P* dynamics, and a *Solo* marking.
- Cors en FA:** Features *F* and *P* dynamics.
- Cors en UT:** Features *F* and *P* dynamics.
- Trompettes en UT:** Features *F* and *P* dynamics.
- Bassons:** Features *F* and *P* dynamics, and a *Solo* marking.
- Trombones:** Features *F* and *P* dynamics.
- Triangle:** Features *F* and *f* dynamics.
- Timballes en UT:** Features *F* and *f* dynamics.
- Violon:** Features *F* and *f* dynamics.
- Alto:** Features *F* and *f* dynamics.
- Le COMTE:** Features *F* and *f* dynamics.
- Choriphé:** Features *F* and *f* dynamics.
- Le GOUVERNEUR:** Features *F* and *f* dynamics.
- CHŒUR de Chevaliers:** Features *F* and *f* dynamics.
- Violoncelle et Contre-Basse:** Features *F* and *f* dynamics.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*F*, *P*, *f*, *p*). The tempo is marked *Allegro brillante* and the time signature is 2/4.

This page of musical score, numbered 556, is a complex arrangement for a string quartet. It consists of 14 staves, with the first six in treble clef and the last eight in bass clef. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) are used throughout to indicate changes in volume. Articulation symbols, including accents and slurs, are present to guide the performer's phrasing. The score is densely packed with notes and rests, creating a rich and textured sound.

The musical score consists of several staves. The top two staves are for the piano accompaniment, featuring complex rhythmic patterns with triplets and dynamic markings such as *f*, *P*, and *fz*. The middle section of the score is for the vocalists, with lyrics written below the notes. The lyrics are: "der cer - - chiamo di go - der cer - - chiamo di go - der cer -", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin", "tin à ce joyeux fes - tin à ce joyeux fes tin". There are also some additional markings like "pizz." and "cer - choian". The bottom staves continue with piano accompaniment, including a *pizz.* marking.

-chiam di go-der La pace con voi si-a ... cerchiamo di go-der
 c'est du vin le plaisir nous con-vi-e a ce joyeux fes-tin
 c'est du vin le plaisir nous con-vi-e a ce joyeux fes-tin di go-
 c'est du vin le plaisir nous con-vi-e a ce joyeux fes-tin cer-chiamo
 le plaisir nous con-vi-e ce joyeux fes-tin
 le plaisir nous con-vi-e a ce joyeux fes-tin

stacc.

stacc.

stacc.

divisé.

unis.

Al - la buo - na fol - li - a al - la buo - na fol - li - a

ah la bon - ne fo - li - e ah la bon - ne fo - li - e

ah la bon - ne fo - li - e ah la bon - ne fo - li - e

ah la bon - ne fo - li - e ah la bon - ne fo - li - e *cer.*

ah la bon - ne fo - li - e ah la bon - ne fo - li - e

ah la bon - ne fo - li - e ah la bon - ne fo - li - e

cer. chsiam di goder la pace con noi si. a... cer. chsiam di goder.
c'est charmant c'est divin le plaisir nous con. vi. e à ce joyeux les. tin
di goder c'est divin le plaisir nous con. vi. e à ce joyeux les. tin
chsiam c'est divin le plaisir nous con. vi. e à ce joyeux les. tin
le plaisir nous con. vi. e à ce joyeux les. tin
le plaisir nous con. vi. e à ce joyeux les. tin

UNIS.
arco.
pizz.
F
PP
P
F
P

cer-chiam di goder La pace con noi si ra... cer-chiam di go-der cer-

arco
pizz.
p
arco
Cb.
ff

Les Hauts

This section contains the instrumental introduction for the piece. It features a complex arrangement of staves, including a woodwind part labeled 'Les Hauts' and a piano accompaniment with numerous triplets and sixteenth-note patterns.

-chacun de vous cer - - chacun de vous cer - chacun de vous.

ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.

ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.

ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.

ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.

ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.

ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.

This section contains the vocal entries for the chorus. It features multiple vocal staves with the lyrics 'ce joyeux fes. tin à ce joyeux fes. tin à ce joyeux fes. tin.' and a piano accompaniment with triplets.

Recit.

Violons.

Alto.

Le Conte. Le Gouverneur.

Basses.

(all' Stjo)

AJO

L'attentura è quariota. Dimmi se i verò mio s'atquod auor? Così la penso come voi, signor; ma se il

Le Conte. AJO

Le Conte.

Duca? Mio padre. Entende la parvia quaffala son... le mia? E mestier che vi pensi Segui gli uffizi.

All. mod.

tua? Tu veglierai per noi noi riderem di te, Nulla vi mancherà: calma e pazienza.

Andante

P col Canto. *F*

P *F*

P *F*

(all. Sajo)

Tutto dispori all'opra In miei fidi alla gioia Tu guida e direttore per la puden - ra Ch'io vi po - - - te ispirar tale str

P *F*

Le Conte.

-neara? Il mio paggio Isoler, il mio rival, che ignaro del mio cor qual fosse il caro oggetto, questo mi consi

P *F* *F*

P *F* *F*

P *F* *F*

Se Gouv. *Se Conte.*

gliò muliebre vestimento perchè glielo immolassi al suo progetto. Ed il ciel lo puni... e me rese con tanto

P *F* *F*

The musical score consists of several systems of staves. The top system includes a grand staff with piano accompaniment (pp, p, f) and a vocal line. The second system continues the piano accompaniment with dynamic markings (pp, p, f) and includes a section marked 'pizz.' (pizzicato) and 'arco.' (arco). The third system features a vocal line with lyrics in French: 'Ah la bonne folie c'est charmant' and 'le plaisir nous convie à ce joyeux festin'. The bottom system continues the piano accompaniment with dynamic markings (pizz., p, f) and includes a section marked 'arco.'.

alla buona folli- a *sua goder* *La pa- ce con noi* *si- a cer- chiamo di go-*

Ah la bonne fo- li- e C'est di- vin le plai- sir nous con- vi- e à ce joyeux fes-

Ah la bonne fo- li- e *sua goder* le plai- sir nous con- vi- e à ce joyeux fes-

Ah la bonne fo- li- e c'est char- mant le plai- sir nous con- vi- e à ce joyeux fes-

Ah la bonne fo- li- e le plai- sir nous con- vi- e

Ah la bonne fo- li- e le plai- sir nous con- vi- e

pizz.
p

arco.
f

The musical score consists of several staves. The top two staves are for the piano accompaniment, featuring complex rhythmic patterns with triplets and dynamic markings such as *F* (forte) and *P* (piano). The middle section includes a staff for the Cello and Double Bass, marked "Cello les Hambt". Below this are several more staves for piano accompaniment, including some with pizzicato (*pizz.*) markings. The bottom section contains vocal staves with lyrics in French. The lyrics are: "Der cer - ebiamodi go - Der cer - ebiamodi go - der Cer -", "tin a ce joyeux les - tin a ce joyeux les - tin c'est chan", "tin a ce joyeux les - tin a ce joyeux les - tin di go - der", "tin a ce joyeux les - tin a ce joyeux les - tin Cer - ebiam", "a ce joyeux les - tin a ce joyeux les - tin", and "a ce joyeux les - tin". The score concludes with a *pizz.* marking and dynamic markings *F* and *P*.

Violins I: *F*, *3*

Violins II: *F*, *3*

Violas: *F*, *3*

Cellos/DB: *F*, *3*

Flutes: *F*, *PP*

Oboes: *F*, *PP*

Clarinets: *F*, *PP*

Bassoons: *F*, *PP*

Contrabass: *F*, *PP*

-chiam di go-der La pace con noi si - a . . . cer - chiam di go-der.

chant c'est di vin le plaisir nous con - vi - e a ce joyeux fes - tin

c'est di vin le plaisir nous con - vi - e a ce joyeux fes - tin *di go-*

c'est di vin le plaisir nous con - vi - e a ce joyeux fes - tin *cerchiam*

le plaisir nous con - vi - e a ce joyeux fes - tin

le plaisir nous con - vi - e a ce joyeux fes - tin

arco

F *pizz* *P*

Violin I: *F*, *F*, *F*, *F*, *PP*, *P*

Violin II: *F*, *F*, *F*, *F*, *PP*, *P*

Viola: *F*, *F*, *F*, *F*, *PP*, *P*

Cello/Double Bass: *F*, *F*, *F*, *F*, *PP*, *P*

Soloist: *Solo.*, *p*, *3*

Violin I/II: *arco*, *3*, *arco*, *3*, *pizz.*, *arco*, *pp*, *arco*, *pizz.*, *pp*

Lyrics:

cer-cbiam di-go-der. La pace con voi di-a... cer-cbiam di-go-der.
 c'est charmant c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin
 -der. c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin
 c'est di-vin le plaisir nous con-vi-e à ce joyeux fes-tin
 le plaisir nous con-vi-e à ce joyeux fes-tin
 le plaisir nous con-vi-e à ce joyeux fes-tin

Violin I/II: *F*, *pizz.*, *p*, *arco*, *Ve.*, *CB*

The musical score is arranged in a system of 12 staves. The top two staves are for a melodic instrument, likely a flute or violin, featuring intricate triplet and sixteenth-note passages. The next three staves are for a keyboard instrument, with the left hand playing a steady accompaniment and the right hand mirroring the melodic lines. The bottom section consists of six vocal staves, with the lyrics written below the notes. The lyrics are: "Al - la buo - na fol - li - a" and "ah - la bon - ne fo - li - e". The score includes performance markings such as "stacc." (staccato) and "divise" (divisi). The page number "371" is located in the top right corner.

Al - la buo - na fol - li - a

al - la buo - na fol - li - a

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e cer -

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

ah - la bon - ne fo - li - e

Cer- di-~~vin~~ vi-go-der La pace nous con-~~vi~~-e... cer-biam di go-der
c'est charnant c'est di-~~vin~~ le-plaisir nous con-~~vi~~-e à ce joyeux fes-tin
Vi-go-der c'est di-~~vin~~ le-plaisir nous con-~~vi~~-e à ce joyeux fes-tin
ob-lis- c'est di-~~vin~~ le-plaisir nous con-~~vi~~-e à ce joyeux fes-tin cer-
le-plaisir nous con-~~vi~~-e à ce joyeux fes-tin
le-plaisir nous con-~~vi~~-e à ce joyeux fes-tin

unis.

P

Ces charmans digo der La pace con voi si a... ce charmans digo der cer-

Digo der

charm

F pizz. arco ff, tutta forza cb.

ROBERTO

Récit.

Violons.

Alto.

Le Comte.
Le Gouverneur.
Raimbaud.

Le Gouv. (Osservando) Le Comte. (marcato)

M'a qual tri - sta in - conve - nienza! Altro che latte e frutta non ha in fin!... E questo il giorno.

Basse.

Allegro.

Le Gouv. Tous. Raimb. (tenendo un panier sotto il mantello)

hier dell'innocente, madama... Non c'è vin! Non c'è vin! Amici eccomi a

f

Tous. Raimb.

Vai.. Roberto! Il prode che ha tentato un'abbellitura che divide con voi la tua cat-tura.

f

arco sotto voce assai.

arco sotto voce assai.

arco sotto voce assai.

V^{lle}

sottovoce assai

C.B.

sottovoce assai

Hautb. solo.

Cl. solo.

C^{ra}

B^{ra}

In questo soli-tario asi-lo del mi-sterio in orio, a dir il

vero, la noia mi colpì. Quel genio d'intrapresa che si mi ferve in seno ra-pido qual ba-

32

le no di ri destansiardi. Pensai fra me che cuore me ne verria uon
 Deh sentiam qual pianoardi
 Quoi Babuhand sen mele aus si

sotto voce. *solo.*
sotto voce.
sottovoce
sotto voce.

Fl.

D'o-ro se-zie-be stoffin-tano, e, di tessulo a-dano, il roma-nziere ispan Ni ri trovai co-

Fl.

Clar. solo.

Cors.

B^{as} solo.

-set, te per-cam-balo ri dot-te, le mil-le e una notte dell'arabo ul-tan.

Oh qual genio! ge-mio

quoi vrainent un ro-

Cor.

Vado deserta mensa, mi volgo alla dispensa spero di trovar mol. to, eppur non fu ca-

stran-

- ntu

Detailed description: This system contains the vocal line and piano accompaniment for the first section. The vocal line is in a soprano or alto clef, with lyrics written below it. The piano accompaniment consists of two staves: the right hand plays chords and arpeggiated figures, while the left hand plays a rhythmic bass line. The lyrics are: "Vado deserta mensa, mi volgo alla dispensa spero di trovar mol. to, eppur non fu ca-".

Hautb.

Clar.

Cors.

B^o

- si Il bavaro alla ventura sottouna volta osu - ra: ferrata porta arre stami, ma il braccio mio la

Detailed description: This system contains the woodwind parts and the vocal line for the second section. The woodwind parts are for Horn (Hautb.), Clarinet (Clar.), Cor Anglais (Cors.), and Bassoon (B^o). The vocal line continues with the lyrics: "- si Il bavaro alla ventura sottouna volta osu - ra: ferrata porta arre stami, ma il braccio mio la". The piano accompaniment continues with similar textures to the first system.

Hautb. solo. *pp*

Clar. *pp*

Cor. *pp*

Bⁿ. *pp*

pp

pp

- pri. *pp*

Verauo tai bel terre che con tra spm lo ad or, amici, che te -

Ob. ben che ve-ra li?

un af freux sou - ter - rain

Fl.

Hautb.

Clar.

f

f

f

f

f

- so - ro, che xena di piacer! Ompia cantina è questa, che mostra all'apparen - ra la rigi - da asti -

-ro ce, per ci tentar l'a. tro-ce tremendo daracem Armata bella in mossa, che dal adino il

forte non mosse allorché morte spiusca i nemici i sen
 Qui l'Alemagna
 Ber-rem contenti appien
 c'est char-mant c'est di vin

Fl.

bril. la, l'è il Reuo, qua la Spagna, qui fame lo Sciam-pagna che chiu so non può otar Deivini d'Aqui-

Fl.

Clar.

Cors.

B^{no}

34

solo.

solo.

PP

PP

div. unite

-tania di vini di Eurenna, qualmente fà se. renapò il numm'arrari

Oh liquor che fa be-ar

est divin / est charmant

Vareggion non ad

Clar.

Fre-uo di schiere tali a vista; e pronto alla conquista di quel nemico altier, mi slancio nell'a-

Cors. solo.

-gone, Reno e Currena sfi-do, all'acco, unto conquis il li-qui-do drappel, mi slancio nell'a-

arco.

- go - ue, Reue Curruca sfi - do, attaccanto con - quido il liqui - do drappel, il liqui - do drap -

All.^o ♩ = 80

Ennis

(accenna d'essere un po' ebbro)

-pel, il li-qui-do drappo.

Piena vit.

All.^o ♩ = 80

Detailed description: This system contains ten staves. The first six staves are piano accompaniment. The seventh and eighth staves are vocal lines with lyrics. The ninth and tenth staves are piano accompaniment. Dynamics include *ff* and *pp*. The tempo is marked *All.^o ♩ = 80*.

-tonia per mes'appresta, ma qual m'arresta. cupo fia-

PP

PP

PP

PP

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *pp*. The tempo is marked *All.^o ♩ = 80*.

-resta, gli altri: ce-de-te Da quelle soglie conquete spoglie io fug-go allor senza ti-mor.

sof. voce.

sof. voce.

sof. voce.

sof. voce.

sof. voce.

Di gio - ia e festa, a - mici, è il di, Di gio - ia e fe - - - sta,

sof. voce.

Detailed description: This system contains five staves. The top four staves are vocal lines, each labeled 'sof. voce.' (sotto voce). The bottom staff is a piano accompaniment line. The lyrics are written across the vocal staves. The music is in a minor key and features a mix of eighth and sixteenth notes.

Fl. solo.

p

Cl. solo.

p

Div. sp

Unite

a - mici, è il di. Ah!... so - lo per questa il cor tut - to ar - di ar -

Detailed description: This system contains six staves. The top two staves are instrumental solos for Flute (Fl. solo) and Clarinet (Cl. solo), both marked 'p' (piano). The third staff is a vocal line with lyrics 'a - mici, è il di. Ah!... so - lo per questa il cor tut - to ar - di ar -'. The fourth staff is a piano accompaniment line with dynamics 'Div.' and 'sp' (sforzando). The fifth staff is another vocal line with the word 'Unite' above it. The bottom staff is a piano accompaniment line. The music continues with various rhythmic patterns and dynamics.

Musical score for a symphony, featuring multiple staves for strings, woodwinds, and brass. The score includes dynamic markings such as *p*, *P*, *f*, and *FF*. The lyrics are:

Di Di gio-ia e festa, a-mi-ci è il di, si, di gio-ia e fe-sta, a-mi-ci è il di!

Vc. *p* *ff*
 Cb. *p* *ff*

C¹

pp

B^m

pp

P pizz.

P pizz. Div.

P pizz.

Oh! di gio-ia e fe-sta, di gio-ia e fe-sta, a-mi-ci, è il dì, è il

pizz.

P

Fl.

P

Cl.

C¹

Do. - - lo per questa il cor tutto ar-di, sì, il cor tutto ar-

sotto voce.
 sotto voce
 sotto voce
 sotto voce.
 sotto voce.
 arco.
 sotto voce.
 arco.
 sotto voce
 arco
 sotto voce.
 -di Orena vit-to-ria per me s'appresta, ma qual mi'arresta fra-
 Delle sue ge-sta go-diam... noi qui... Delle sue ge-sta go-diam noi qui
 de sa con-que-te pre-nons les fruits de sa con-que-te pre-nons les fruits
 arco
 sotto voce

-stouu'. traballa il suo lo, il rianno-ssu rasi, non sou piu so - -
 Di gioia e festa è que-sto il di... Di gioia e fe-sta e questo il di...
 de sa con- què- te pre-nous les fruits / de sa con- què- te pre-nous les fruits

-fo Di mille vo-ci già sento il suo-no, Di mille vo-ci il
 (Delle sue gesta go-diam... noi qui Di gioia e fe-sta È questo il di...
 de sa con-que-te pre-nous les fruits de sa con-que-te pre-nous les fruits

The musical score consists of ten staves. The first seven staves are instrumental, with the first six marked *ff*. The seventh staff is a vocal line with lyrics. The eighth staff is a bass line with lyrics. The ninth staff is a bass line with lyrics. The tenth staff is a bass line with triplets and marked *ff*.

Lyrics:

unite
 suon. L'un grida: ar-resta, gli altri ce-de-te. Da quelle or-glie
 è questo il di, di gioia e fe-sta è questo il di Delle sue
 de sa con-que-te de sa con-que-te de sa con-que-te de sa con-que-te

con queste spoglie io fug goal-lor sen-ra ti-mor Di gioia e
 que-sta go-diam go - - diam noi qui
 - que - te pre - nous les fruits les fruits

sotto voce.
sotto voce.
sotto voce.
sotto voce.

fe-sta, a-mi-ci, e il di... di gio-ia e fe - - - sta;

Fl solo
p

Cl solo
p

Div.
UNITE

a - - - mi-ci, e il di... Ah! so-lo per questa il cor tut-to ar-di ar-

-Di. Di gio-ia e festa, a-mi-ci il Di, oì Di gio-ia e fe-sta, a-mi-ci, il Di
 Di gio-ia e festa Di gio-ia e festa, Di gio-ia e festa è il Di.
 de sa con-que-te de sa con-que-te pre-nons les fruits tous les fruits
 Vc. UNITI
 Cb. p

C¹

B^{na} *pp*

pp

pizz.

p *div.*

pizz.

ah di gio-ia e festa, di gio-ia e fe-sta, a-mi-ci, è il di, è il
 si è que - - sto è que - - sto il di
 oui pre - - nons pre - - nons les fruits

pizz.

Fl.

Cl.

di Do - - lo per que sta il cor tutto an di si il cor tut to
 questo è il di è que - - sto è que - - sto il
 mes a mis pre - - nons les fruits oui

-di di gio.ia e festa, a. mi. ni. e il di. So. lo per que. sta so. lo per que. sta il cor tu. to. ca.
 di, gio.ia e festa è que. sto il di, que. sto è il di è que. - sto è que. - - sto il
 de. sa. con. que. te de. sa. con. que. te pre. nons les fruits o. ni les fruits

C. la B.

Di Di gio:iae festa a-mi-ci-il di So-lo per questa, so-lo per que-sta il cor tut-to ar-
 di gio:iae festa è questo il di, questo il di, è que-sto è que-sto il.
 de sa con-que-te de sa con-que-te pre-nous les fruits oui les fruits

Musical score for piano accompaniment, consisting of 12 staves. The notation includes various rhythmic values, rests, and dynamic markings such as 'pp' (pianissimo). The score is divided into two systems by a vertical bar line.

- di si il co-re, il cor tuttoardi, si il co-re, il cor tuttoardi, il cor tuttoa

di è que- sto il di è que- sto il di è que- sto il

fruits pre- nous les fruits pre- nous les fruits pre- nous le

Musical score for vocal parts, including lyrics and musical notation on staves. The lyrics are: "di si il co-re, il cor tuttoardi, si il co-re, il cor tuttoardi, il cor tuttoa", "di è que- sto il di è que- sto il di è que- sto il", and "fruits pre- nous les fruits pre- nous les fruits pre- nous le". The notation includes notes, rests, and dynamic markings.

di, il cor tuttoardi... il cor tuttoardi.

di, e que. sto il di, e que - sto il di

fruits pre - nons les fruits / pre - nons les fruits.

A complex musical score for a choir and orchestra. It consists of ten staves. The top five staves are vocal parts, and the bottom five are instrumental. The music is written in a common time signature. The vocal parts have lyrics written below them. The instrumental parts include piano accompaniment and a cello/bass line. The word "unite" is written in the vocal part.

X. RECITATIVO E CORO

Récit.

A musical score for a recitative and chorus. It consists of three staves. The top staff is the vocal line, and the bottom two are piano accompaniment. The music is written in a common time signature. The vocal part has lyrics written below it. The word "le Conte." is written in the vocal part.

le Conte.

S' amor della vittoria tribu' un aggio all' inimici per le sue gesta e per la gloria siam pace e savita.

Allegro moderato. $\text{♩} = 104$.

Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en FA.

Bassons.

Trombones.

Timballes
en FA.

Grosse-Caisse
et Triangle.

Violons.

Alto.

LE COMTE.

CHORISÉ.

RAIMBALD.

LE GOUVERNEUR.

CHŒUR.

Violoncelle et
Contre-Basse.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are in the upper staves. The percussion section (Timpani, Snare and Triangle) is in the middle. The string section (Violins, Viola, Cello/Double Bass) is in the lower staves. The vocal parts (Count, Chorus) are interspersed among the strings. The score features a variety of musical notations, including notes, rests, dynamics (e.g., *f*), and articulation marks. The lyrics for the chorus are written below the vocal staves.

Beviam... beviam... beviam, beviam almen...

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

... ci lascio del buon vin il signor castellan, e non lo lascio in un il signor castellan. Or che l'invita al...

qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain pendant qu'il fait la

qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain pendant qu'il fait la

qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain pendant qu'il fait la

qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain pendant qu'il fait la

qu'il avait de bon vin le seigneur chate-lain qu'il avait de bon vin le seigneur chate-lain pendant qu'il fait la

v.lla unis.

pp
Cb.

F

Musical score for piano and orchestra, measures 1-10. The score includes multiple staves for piano and various orchestral instruments. Dynamics include p, f, and pp.

- l'ar - mi il Turco il Saracen, or che l'invita al - l'ar - mi il Turco il Sara - cen... al

Musical score for vocal soloists and choir, measures 11-15. The score includes staves for vocal soloists and a choir. Lyrics are written below the staves.

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la guer - re au Turc, au Sar - ra - zin .

Clar.

Cors en FA.

Musical score for Clarinet and Horn in F, and three strings (Violin I, Violin II, Viola) with pizzicato markings.

duo valor be-vi-a-mo, or-si se-ura con-fin al suo valor be-vi-a-mo or-si se-ura con-fin.

à sa san-té si chè-re bu-vons ce jus di-vin.

à sa san-té si chè-re bu-vons ce jus di-vin.

sa san-té si chè-re bu-vons ce jus di-vin à sa san-té si chè-re bu-von ce jus di-vin.

Vocal and string accompaniment for the lyrics, including Violin I, Violin II, and Viola parts with pizzicato markings.

pp Unis.

pp

pp

pp

pp

arco. pp

arco. pp

div. arco pp

pp

beviau

beviau

beviau

beviau

be

be

unis.

unis.

Ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castellan ci lascio del buon
 qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 - vian qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 - vian qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 qu'il a_vait de bon
 qu'il a_vait de bon
 unis.

vell.
 arco.
 Cb.

Musical score for instruments including strings, woodwinds, and brass. The score consists of 12 staves. It features various musical notations such as notes, rests, and dynamic markings like *f* and *sf*. The music is arranged in a multi-measure rest section in the final measures.

vin il signor castellan... beviain... beviain... beviain sura carfin... fino al mat-

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

vin le seigneur châte... ain... bu_vons... bu_vons... bu_vons ce jus di_vin... jusqu'à de

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like 'sf' (sforzando).

-tin... beviau... beviau... beviau senza confin... fino al mattino.

main buvons buvons bu_vons ce jus di_vin jusqu'à de main .

main buvons buvons hu_vons ce jus di_vin jusqu'à de main .

main buvons buvons hu_vons ce jus di_vin jusqu'à de main .

main buvons buvons hu_vons ce jus di_vin jusqu'à de main .

main buvons buvons hu_vons ce jus di_vin jusqu'à de main .

seura confin

fino al mattino.

Qualeam.

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

quelle

jusqu'à de-main

jusqu'à de-main

jusqu'à dez main

jusqu'à de-main

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top six staves are for instruments (likely strings and woodwinds), and the bottom six staves are for voices. The music is in 4/4 time and features various dynamics and articulations. The lyrics are in French and describe a "douce ambrosie".

Instrumental parts (top 6 staves):
 - Staff 1: Treble clef, dynamics include *f*, *p*, *pizz.*
 - Staff 2: Treble clef, dynamics include *p*
 - Staff 3: Treble clef, dynamics include *solo.*, *dol.*
 - Staff 4: Treble clef, dynamics include *solo.*, *dol.*, first and second endings (1.^o, 2.^o)
 - Staff 5: Treble clef, dynamics include *p*, *dol.*
 - Staff 6: Bass clef, dynamics include *dol.*

Vocal parts (bottom 6 staves):
 - Staff 7: Treble clef, dynamics include *sotto voce..*, *α2*
 - Staff 8: Treble clef, dynamics include *sotto voce.*, *solo.*
 - Staff 9: Treble clef, dynamics include *sotto voce.*
 - Staff 10: Bass clef, dynamics include *sotto voce.*
 - Staff 11: Bass clef, dynamics include *div.*
 - Staff 12: Bass clef, dynamics include *unis.*

Lyrics:
 - bro. sia de - li - ca - - ta! douce unior... ebe l'al - ma ac - cen - - - - De Cele - briamodi
 - dou - ce am - broi - si - - e quelle dou - ce am - broi - si - - - - e Cé - lebrons tour - à
 - dou - ce am - broi - si - - e quelle dou - ce am - broi - si - - - - e Cé - lebrons tour - à
 - dou - ce am - broi - si - - e quelle dou - ce am - broi - si - - - - e Cé - lebrons tour - à

Articulations and Dynamics:
 - *f* (forte)
 - *p* (piano)
 - *pizz.* (pizzicato)
 - *solo.* (solo)
 - *dol.* (dolce)
 - *sotto voce.* (sotto voce)
 - *div.* (diviso)
 - *unis.* (unison)

cor il vino alla follia, al genio al genio dell'amor dell'amor *ce-le-briamo di cor*
 tour, le vin et la fo-li-e, le plaisir, ou le plaisir et l'amour. Cé-lebrons tour-à-tour
 tour, le vin et la fo-li-e, le plaisir, ou le plaisir et l'amour. Cé-lebrons tour-à-tour
 tour, le vin et la fo-li-e, le plaisir, ou le plaisir et l'amour. Cé-lebrons tour-à-tour

ce-le-bria-mo *cele-*
 Cé-le-brons arco *ce-le-* arco
 Cb. *sf pizz. p*

Hautb.

The musical score consists of several staves. The top five staves are for the Hautbois instrument, with dynamics marked *p*. The next two staves are for piano accompaniment, marked *pizz.* and *p*. The vocal lines are in French, with lyrics such as "ai al genio dell'amor celebriamo di car il vino alla follia, al genio al genio dell'amor dell'a-". The score includes various musical notations like triplets, slurs, and dynamic markings like *div.* and *unite*.

ai al genio dell'amor celebriamo di car il vino alla follia, al genio al genio dell'amor dell'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brions. cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brions cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

pizz.
p

Musical score for piano and solo voice. The piano part consists of multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte). The solo voice part is on a single staff with lyrics in Italian.

-mor Ce-le-briam al genio dell'amor ce-le-briam al genio dell'a-

-mor *celebriam si al genio dell'amor* *celebriam si al genio dell'a-*

mour cé-le-brons le plaisir et l'amour. cé-le-brons le plaisir et l'a-

mour cé-le-brons le plaisir et l'amour. cé-le-brons le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

mour le plaisir et l'amour. le plaisir et l'a-

Musical score for instruments, including strings, woodwinds, and brass. The score consists of multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *sf* (sforzando) are indicated throughout the piece.

Fine //

tin. beviam... beviam. beviam senza confin. fino al mattino.

main buvons buvons buvons ce jus di vin jusqu'à de main.

main buvons buvons buvons ce jus di vin jusqu'à de main.

main buvons buvons buvons ce jus di vin jusqu'à de main.

main buvons buvons buvons ce jus di vin jusqu'à de main.

main buvons buvons buvons ce jus di vin jusqu'à de main.

main buvons buvons buvons ce jus di vin jusqu'à de main.

sf

Vocal score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The lyrics are in French and French-Canadian dialect. The music features a mix of rhythmic values and melodic lines.

- riera Si leuza in carità po- netevi in preghiera, o di noi che sarà?

Andantino

Le Comte. Coriphé.
dol.

tu che si- no- ra, ascol- ta mia prece: al- tu che si- no- ra ti accor- da pietà de-... salva im-
Raimb. cont.

Tu que je re- ve- re, entends ma pri- re o Dieu tué- la- re viens dans ta bon- té sau- ver l'in- no-

- cen- za di dif- fen- di clemen- ra un di ricom- pen- sa l'ospita- li- tà... un di- ricompen- sa

cen- ce, et que ta pas- sa- ce un jour recom- pen- se. l'ospita- li- té, un jour recompen- se

smorzando. *piu assai mo.*
l'ospita- li- tà... l'ospita- li- tà... l'ospita- li- tà...
l'ospita- li- te, l'ospita- li- te, l'ospita- li- te.
Raimb.
Rit.
Essa si ne part i Miori di Pacesco o lo.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'sf' (sforzando). There are also some wavy lines above the staves, possibly indicating vibrato or a specific performance technique.

I. Tempo

The second system continues the instrumental accompaniment. It features similar rhythmic complexity to the first system. Dynamic markings include 'sf' (sforzando) and 'f' (forte). There are some double bar lines with repeat signs in the middle of the system.

Beviam .. beviam .. beviam senza confini ... fino al mattino .. beviam .. be-

The vocal score for the second system includes lyrics in French. The lyrics are: "Beviam .. beviam .. beviam senza confini ... fino al mattino .. beviam .. be-". Below the lyrics, there are five vocal staves, each with its own line of lyrics. The lyrics are: "buons buons buons ce jus di vin / jusqu'à demain buons bu-", "qui . . . buons buons buons ce jus di vin / jusqu'à demain buons bu-", "Buons buons buons ce jus di vin / jusqu'à demain buons bu-", "Buons buons buons ce jus di vin / jusqu'à demain buons bu-", and "Buons buons buons ce jus di vin / jusqu'à demain buons bu-". Dynamic markings include 'sf' (sforzando) and 'f' (forte).

This section of the score contains instrumental parts for various instruments. The top staves feature woodwinds (flutes, oboes, and bassoons) with melodic lines and some trills. Below them are string parts (violins, violas, cellos, and double basses) providing harmonic support with rhythmic patterns and sustained notes. The bottom staves include brass instruments (trumpets and trombones) with rhythmic accompaniment. Dynamics such as *sf* (sforzando) are indicated throughout.

viam... beviamsenzaconfir... sinoal mattin senzaconfir sinoal matt-

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

vous buvons ce jus di - vin jusqu'à demain jusqu'à demain jusqu'à de -

This section contains the vocal parts for a choir or soloists. The lyrics are in French and describe drinking wine until tomorrow. The score includes vocal staves with lyrics and corresponding musical notation. Dynamics like *sf* are also present.

Flutes
Clarinet
Bassoon
Trumpet
Trombone
Cym.

- tin Ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castellan... beviam... be-

main qu'il a vait de bon vin le seigneur châte - lain qu'il avait de bon vin le seigneur châte - lain bu vons bu -
 main qu'il a vait de bon vin le seigneur châte - lain qu'il avait de bon vin le seigneur châte - lain bu vons bu -
 main qu'il a vait de bon vin le seigneur châte - lain qu'il avait de bon vin le seigneur châte - lain bu vons bu -
 main qu'il a vait de bon vin le seigneur châte - lain qu'il avait de bon vin le seigneur châte - lain bu vons bu -

Cb. sf sf sf f

-viam... be-viam fino al mattino, ci lascio del buon vin il signor castellan, ci lascio del buon vin il signor castel.
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-
 vous bu- vous jusqu'à demain qu'il a- vait de bon vin le seigneur châte- lain qu'il avait de bon vin le seigneur châte-

The image shows a page of a musical score, page 429. It features a complex arrangement of staves. The top section consists of ten staves of instrumental music, including a piano introduction with a wavy line indicating tremolo. Below this is a vocal section with lyrics in French. The lyrics are: "-lan... beviem... beviem... beviem jusqu'al mattin jusqu'al mattin, jusqu'al mattin jusqu'al mat-". This is followed by four staves of vocal parts with the lyrics: "l'air bu_vous bu_vous bu_vous jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-". The word "UNITI" is printed at the bottom of the page.

-lan... beviem... beviem... beviem jusqu'al mattin jusqu'al mattin, jusqu'al mattin jusqu'al mat-

l'air bu_vous bu_vous bu_vous jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

l'air bu_vous bu_vous bu_vous jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

l'air bu_vous bu_vous bu_vous jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

l'air bu_vous bu_vous bu_vous jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

l'air bu_vous bu_vous bu_vous jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

UNITI

The musical score is arranged in a system of 14 staves. The top 10 staves are for the instrumental ensemble, including strings and woodwinds. The bottom 4 staves are for the vocal ensemble. The vocal parts are written in four parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The lyrics for the vocal parts are: *-tin fino al mattino* (on the first staff), *main jusqu'à demain.* (on the second staff), *main jusqu'à demain.* (on the third staff), *main - jusqu'à demain.* (on the fourth staff), *main jusqu'à demain.* (on the fifth staff), and *main jusqu'à demain.* (on the sixth staff). The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like *f* and *mf*. A double bar line with repeat dots is present in the middle of the score.

All.^o Récit. Mod.^o

le Conte.

Essa torna si. leuxio

42 All.^o Mod.^o

Contesse.

Oh qual raccoglimento! mi è ragion che le ammiri. Di si.

...poso ecco il momento che ci a-xuna di voi madame, si ritiri nel proprio appartamento.

Compte

Ad-dio nobil scuterra! ah tant'volta il cielo, l'ora verra verra l'i-

- Maule che vi dimostri il cor, d'ama d'ama, cio che prova per voi, per voi ricano - stente :

Clarinettes en Ut.

Cors en Fa.

Bassons.

Violons.

Altos.

Violoncelles

Contre Basses

And.^{mo}

ff

ff

ff

mf pizz.

pizz. mf

pizz. mf

And.^{mo}

mf pizz.

mf



The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are in a different clef, likely alto or tenor. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several dynamic markings, including *pp* (pianissimo) and *f* (forte), and some slurs. The notation is dense and detailed, with many accidentals and articulation marks.



The second system of the musical score also consists of eight staves, continuing the composition from the first system. It features similar rhythmic complexity and dynamic markings, with *pp* and *f* being prominent. The notation includes many slurs and articulation marks, particularly in the upper staves. The overall texture is dense and intricate, with a focus on rhythmic precision and dynamic contrast.

Récit.

All. Vivace.

arco.
F
arco.
F
arco.
F

Comtesse.
si, que-st'è il do-ver no-stro, e chi nel no-stro ze-lo al ben al-trui si a-do-pra...

f
f
f

RAG.
(Ragonda va a vederlo)

CONTESSA

Chi ma-i, chi mai sa-rà?... chi vie-ne an-co-ra? Un pag-gio... Un pag-gio! ed a que-

ISOL:

o-ra nel che-to a-si-lo a-ghuo-mi-ni in-ter-det-to?... Co-no-sce-rò co-lu-i che si ar-vi-ci-na... Io son, bel-la cu-

CONTESSA

ISOL:

gi-na; nè vi fac-cia di-spet-to. Brillise-re no il vol-to, e cal-maal cor. Che vi con-dusse qui? Il Du-ca mio si-gnor.

Et in-im-po-se di ren-der an-co no-to al-le da-me, ed a vo-i, che i ma-ri-ti...il ger-ma-no...og-gi-di...que-sta not-te... a mez-za not-te, sa-ran-notra no-i.

All. *Recit.*
 Fia ver? Qual mai con-ten-to! *ISOL.* Rie-don di Pa-le-sli-na. Di sor-pre-sa e in se-gre-to ve-ran-via ri-tro-

All. *Recit.*
 -var. Oh qual con-ten-to al cor! I vo-ti s'av-ve-rar... Lo cre-de il Du-ca an-cor;

ma il pen-sier lo co-glie che un ma-ri-to pru-den-te pre-vien sem-pre la mo-glie: un'im-prov-vi-sa gio-ja can-giar si può in do-lor.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *pp*, *p*, and *f*. A *Rag:* marking is present above the piano part.

Verran verran uol fin ritumeranno oh lo doteva il uel al uol puro affetto So carro a prelan

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *pp*, and *f*. Markings include *Isol:* and *Rag:*.

un le ospiti nostre Oh no! Tanto virtù che il cuore dry per regno fin qui

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *f*, and *pp*. Markings include *Isol:* and *Rag:*.

Lo qelo di ter-ror-i Oh folle. Bate-quite al cum pletto in d'oh

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *fp*, *pp*, and *f*. A *Isol:* marking is present.

vero uale per un Bonetti di havi in si stes. uole con, oh, d'ant d'utti qui con i suoi e acca

All.
Recit.

Tutti
Comtesse: Rag:
P
P
P
P

Non! Oh ciel! Terrore estremo Che dirò mio marito trovando ai focolari di questa ufosa ar-

All.
Recit.

Tutti
Comtesse: I sol:
P
P
P
P

- Non di tanto stuporate! A quel pe-niglio non riser-vate! In'ora solamente, e voi

b e e e

Tutti
Comtesse:
P
P
P
P

Non salvate. Vi si soccorra - ra mi' ora bestia - Ahimè! Ah

b e e e

Recit.

Bassons.
Comtesse:
P
P
P
P

Me che tutta io bramo Via dell'alt'ri fatali inferno a strapparci il core Oh cielo! e qui

P
 Altos. P
 Isol:
 lo scudo Lungo, lungo il trionfo della vita al pe- rigo- roso dipanarsi ha-

ar. in la and.
 in la sotto voce
 B.^a P
 sotto voce.
 Récit.
 Contesse.
 And.
 Qual peccato qui il cor tutto in' opprime!

Isol:
 O Voi! per un bel ten- fido il cor ti scorbò, non vi turbò il trionfo con l'oscurità.

Adagio. ♩ = 56.

solo.

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en MI.

Cors en LA grave.

Trompettes
en LA.

Bassons.

Trombones.

Timballes
en LA.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

LE COMTE.

Violoncelle.

Contre-Basse.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Horns, Bassoons, Trombones) and strings (Violins, Viola, Cello, Double Bass) are on the left. The vocal soloists are on the right. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. The woodwinds and strings have more active parts, while the vocal soloists have sparse, melodic lines. The overall mood is slow and dramatic due to the Adagio tempo.

pizz.
pp



Musical score system 1, featuring multiple staves with various musical notations including notes, rests, and dynamic markings such as *solo*, *p*, *Div.*, and *arco*. The system includes several triplets and a *Div.* marking in the lower staves.



Musical score system 2, continuing the notation from the first system. It includes *solo* markings, triplets, and a *div.* marking. The notation is dense with many notes and rests across the staves.

Musical score for page 47, featuring multiple staves with piano (P) and dynamic markings, including "solo." and "dol.". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

UNIS. DIV. *Chetial favor di notte tene-bro-sa moviam il piè.. lieti aauriam e senza ellade.*

UNIS.

P

Clar.

solo.

Cors en Mi.

dol.

solo

f *p*

f *p*

f *p*

f *p*

- star: chi o ceda ben al - l'alma crucio - - sa! amar mi col - se ne potra' nipoar.

div.

Cors.

solo.

dolce

p

Licti avauziam.

e senza ella destar chi o ceda ben al - l'alma crucio

uniti

Musical score for the first system, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *pp*, and *f*, and performance instructions like *solo.* and *UNIS.*. The lyrics *-cip - - sa amor in col-se ne potrei riposa* are written below the vocal line.

Musical score for the second system, starting with a *Clar.* (Clarinet) section. It includes piano accompaniment and a vocal line with the lyrics *D'amor e di speranza in sen mi bat - te il*. The score contains various musical notations including triplets and dynamic markings like *pp* and *f*.

-ran-ra in sen mi batte il cor. La notte di silenzio mi accresce il terror,
 si raddoppia il suo error si raddoppia il suo error.
 cor, la notte di silenzio mi cala suon cor mi infonda lieto u - mor mi fonda lieto u mor si lie - to u -

Clar.

Cors en mi

La notte ed il silenzio si m'accrescono il ter-
 reur / la nuit et le silence rad-doppiano il suo ter-
 reur / la notte ed il silenzio mi calmano il cor, mi calmano il cor, mi calmano il

solo.
 solo.
 arco DIV.
 arco.
 Vc.
 CB. arco

3

solo.

P

P

P

arco.

-ror, mi'accresco - vil terror.

(fiano alla Bontessa)

Chi valà?

-ror, rad. Doppia. no il suo error.

Sar. la. te.

cor, mi cal. ma uil cor, mi calma uil cor

DIY.

49

(Et.

UNITE

pp

-l'è!) Suora Giacchetta m... questa stama sola, o ve non può dormir Ah! tutto languis, tutto l'inquieta, tant'è ti -

UNITE

Clar.
C.¹ en M¹ solo.
pp
solo.

- non permettete, mi permettete ch'io possa a voi venir, mi permettete, mi permettete ch'io possa a voi ve-

solo.
pp

(E coltonellarete!)

(Infame traditore!)

- vir?
Vc.
Cb.

Ob. dolce ca. no i.

Clar.

sotto voce.
Com on ut.

sotto voce.

sottovoce

sottovoce

sottovoce
solier.

50

(Si in due voi siam!)

- stante se in due voi siam! qual gioia al cor! non si ha timor... Ah!....

cres.

cres.

cres.

cres.

cres.

cres.

cres.

Hautb.

solo.

Solo

la Comt^e

Che fate voi?

... non si ha timor

Vc. div.

Stanno ha non ha timor, non ha timor se questa man ni preme il

237 F P CB.

This musical score page, numbered 451, features a vocal solo and piano accompaniment. The score is written on 12 staves. The top staff contains the vocal line with the following lyrics: *gio-ja! oh qual pia- cer! oh ciel! qual gioja! oh qual pia- cer! D'amor e di speranza in sen mi... bat- te il*. The second staff is a piano solo, marked "solo. 3" and "p". The piano accompaniment includes various textures, such as triplets and sixteenth-note patterns. Dynamic markings include "p", "F", and "PP". The key signature has two sharps (F# and C#), and the time signature is 3/4.

The first part of the musical score consists of ten staves. The top two staves feature intricate melodic lines with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamics markings of 'F' and 'P' are used throughout to indicate volume changes. Some notes are grouped with '3' above them, indicating triplets.

-ran - ca in sen mi bat.te il cor. La notte di silen.zio m'accreosco il terror.

si, raddoppiano il suo error si. La notte di silenzio raddoppiano il suo error.

cor, la notte il silenzio m'accreosco il cor, m'infondon lieto u-mor, m'infondon lieto u-mor si lie - to - u -

The second part of the musical score continues the composition with similar complex rhythmic patterns. It features vocal lines with lyrics and instrumental accompaniment. Dynamics markings of 'F' and 'P' are present. The score concludes with a final melodic flourish in the upper staves.

Clar. *f* *pp*

Cors en MI *f* *pp*

f *pp* *pizz.*

f *pp* *pizz.*

f *pp* *pizz.*

52

La not-teed il si-len-zio si miac-cresco no il ter-
 - il duo er-ror - La not-teed il si-len-zio rad-dop-piano il suo er-
 -mor... La not-teed il si-len-zio mi cal-ma no il

f *pp* *pizz.*

3 solo.

3 solo.

3 *3*

arco. *div.*

arco.

-ror La not-teed il si-len-zio si... m'accre-sco no il ter-ror m'ac-cre-sco no il ter-
 -ror raddoppia no il suo er-ror rad-dop-pia no il suo er-
 rar. La not-teed il si-len-zio mi cal-ma no il cor mi cal-ma no il cor mi cal-ma no il

Vc. *3* *3*

CB. arco

3

p *solo.*

p

arco.

P

P

P

UNITI

P

DIV.

UNIS.

P

-ror, m'accrescon il ter.ror. Di lasciarvi con

-ror, rad-doppiano il noerror.

cor, mi calmano il cor, mi calmano il cor.

Giusto ciel, qual traditor! giusto ciel... qual traditor.

-Dona.

L'amor che offusca la ragion m'otterra da voi per

Hautb.

Cors en MI.

UNIS.

E' troppo amelo stringe amor. O beta orsi!

-Don lasciate, a voi iotare clamo, que stamanda visid bramo

Un nume ancor puote amarmi egli di

(Oasi lontano suono di Trombe)

Allegro. $\text{♩} = 116$.

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 characterized by a steady, rhythmic pattern of eighth notes. Dynamic markings include *ff* (fortissimo) on the first, second, and third staves. The bottom-most staff has the instruction *più!* written below it.

The second system of the score consists of ten staves. The top four staves are in treble clef, and the bottom six are in bass clef. The music continues with rhythmic patterns, including some sixteenth-note passages. Dynamic markings include *p* (piano), *cres.* (crescendo), and *rit.* (ritardando). The instruction *pp sans sourdines* is written above the seventh staff. The bottom-most staff has a *p* marking.

Musical score for the first system, consisting of 11 staves. The notation includes various dynamics such as *F*, *sf*, and *pp*. There are also performance instructions like *a2* and *pp*. The score features complex rhythmic patterns, including triplets and slurs, across the different staves.

Musical score for the second system, including vocal and instrumental parts. The vocal lines are marked with *sotto voce.* and *solo.*. The instrumental parts include markings for *pizz.* (pizzicato) and *arco.* (arco). The lyrics at the bottom of the system are:

Qual sen - to mi ni fra - go - ne di . . . trom - be ad

The system concludes with a page number *237* at the bottom center.

The musical score consists of 14 staves. The top five staves are for piano accompaniment, with the first staff containing chords marked with 'F'. The sixth staff is a vocal line with the instruction 'solo' and dynamic markings 'p' and 'solo.'. The seventh staff is another vocal line with 'solo.' and 'p'. The eighth staff is a piano accompaniment line with 'F' and 'p' markings. The ninth and tenth staves are piano accompaniment lines with 'F' and 'p' markings. The eleventh staff is a piano accompaniment line with 'F' and 'p' markings. The twelfth staff is a piano accompaniment line with 'F' and 'p' markings. The thirteenth staff is a vocal line with the lyrics 'c - - ebey-giar ad c. ebey-giar, di tranfrade ebeggjar' and dynamic markings 'F' and 'p'. The fourteenth staff is a vocal line with the lyrics 'Quel sen - to mai fra-go - ire' and dynamic markings 'F' and 'p'.

c - - ebey-giar ad c. ebey-giar, di tranfrade ebeggjar

Quel sen - to mai fra-go - ire

solo.
 p
 solo.
 p
 solo.
 p
 solo.
 p
 F
 p
 F div.
 unis.
 Isolier.
 Tuba
 di... tram... beat e... deeg-giar... eebeggian di trombeadeebeggian
 F
 p

Musical score for a symphony, page 462. The score consists of multiple staves for various instruments and a vocal line. The key signature is one sharp (F#). The score includes dynamic markings such as *sf*, *p*, *pp*, and *sfz*, and performance instructions like "solo." and "Non più ti-". The vocal line includes the lyrics: "den-to mai fra-go-re di... trom-be ad ce-seg-giar ad ce-seg-giar".

-mor non più timor ci ven-gono a libe-rar ci ven-gono
 Oh non più timor non più ti-mor. ci ven-gono a libe-rar.
 Oh! qual pe-ri-glio! E va--no lo

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top two staves are vocal parts with lyrics in Italian. The remaining staves are instrumental parts, including strings and woodwinds. The score includes dynamic markings such as *pp*, *cres.*, *f*, and *F*. The lyrics are:

-no ci vengono a li-berar. Qual sento mai fragor, qual sento mai fra-gor di
 ci vengo-no qual sen-to di
 spe-rar spe-rar Qual sento mai fragor qual sen-to mai fra-gor di

The image shows a page of musical notation, likely a score for a vocal or instrumental piece. It features multiple staves of music, with lyrics written below the lower staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are in French and appear to be a religious or historical text. The page is numbered 465 in the top right corner.

div. unis.

le clai - ron vient de re - ten - tir j'en tends d'i - ci le bruit des ar - mes oui le clai -
le clai - ron vient de re - ten - tir j'en tends d'i - ci le bruit des ar - mes oui le clai -

gier di trouba de chogier qual sen-to mai fragon, qual sen-to mai... fa-gar di trouba de chogier di

ron vient de re-ten-tir j'entends d'i-ci le bruit des ar... mes oui le clai-ron vient de

ron vient de re-ten-tir j'entends d'i-ci le bruit des ar... mes oui le clai-ron vient de

div. unis.

trambouche beggar si si e - - cloeg - giar si e - cloeg giar si e - cloeg -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

-giat! Non più... timor... non più... timor... ci ven-gonoi pro-di a
 tir plus de fra-yeur et plus d'a-lar-mes on vient en fin nous
 tir Oh! quoul... peri-glio! fu-ga si... è va-no lo... spe

li - - berar a li - - be - - rar

se - - cou - - rir nous se - - cou - - rir.

-rar :... é va - - no lo spe - - rar

Unis **ff** **ff** **ff** **ff** **ff** **ff**

pp

pp

pp

sotto voce.

sotto voce.

solo.

sotto voce.

pp

p pizz.

p pizz.

p pizz.

pp arco.

pp arco.

pp arco.

p pizz.

pp arco.

Cors.

solo.

solo.

sen - - - to mai fra - go - re di - - - - - tram - - - bea

Musical score for a vocal and instrumental piece, page 471. The score includes vocal lines with lyrics and multiple instrumental staves. Key markings include 'F', 'p', 'solo.', 'DIV.', and 'UNIS.'.

Lyrics:

e - chieg-giar ad e - chieg-giar di trombe ad e chieg-giar
 ... Qual ven - to mai fra-ga re

Musical score for a symphony, featuring multiple staves with various instruments and vocal lines. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *solo*, *div.* (divisi), and *unis.* (unison). The bottom staff contains the Italian lyrics: *Di... trom-be ad e- - cho-g-giar... e chieg-giar, Di trom-be ad e chieg-giar*.

The musical score consists of 14 staves. The top 13 staves are instrumental, with various parts including woodwinds, strings, and a basso continuo. The 14th staff is the vocal line. The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. Dynamic markings include *pp*, *cres.*, and *f*. The vocal line includes the following lyrics:

-mor, non più timor; ci vengono a liberar Non più timor, più di timor; ci vengono a li-be-
 yeur plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-
 ... pe-ri - - glio' Jug- ga- si . . . i va - - no lo . . . sperar . . . sperar

The musical score consists of 12 staves. The top five staves are for instruments, likely strings and woodwinds. The bottom three staves are for vocal parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal staves.

sf *sf* *sf* *sf* *sf* *tutta forza.*

sf *sf* *sf* *sf* *sf* *tutta forza.*

F *tutta forza.*

F *tutta forza.*

F *tutta forza.*

sf *sf* *sf* *sf* *sf* *tutta forza*

F *tutta forza.*

sf *sf* *sf* *sf* *sf* *uniss.*

F *tutta forza*

sf *sf* *sf* *sf* *sf* *tutta forza.*

uniss. *tutta forza.*

F *tutta forza.*

-rar ah! si al- fin a li- be- rit- ah...

rir on vient on vient nous se- cou- rir.

uniss. *è van spe- rar è van spe- rar...!*

F *tutta forza.*

Musical score page 476, featuring 15 staves. The top staves contain instrumental parts with various dynamics like 'F' and 'pp'. The bottom staves contain vocal lines with lyrics in French: "Non piū ti - a li - - ber pias de - fra - e van . . . spe ar oh qual,". The page includes musical notation such as notes, rests, and dynamic markings.

The musical score consists of multiple staves. The upper staves feature complex rhythmic patterns with frequent sixteenth and thirty-second notes. Dynamic markings include *cres.*, *f*, and *pp*. A section of the score is marked *a 2*. The lower staves include vocal lines with lyrics in French. The lyrics are: *...mor, non più timor, ci vengano a li-berar, non più timor, non più timor, ci vengano a li-be-yeur plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-pe-ri - - glio! Fug-ga-si... è va - - no lo... sperar... sperar*. The score concludes with dynamic markings *pp*, *cres.*, and *f*.

Cornets V. & Basses

...mor, non più timor, ci vengano a li-berar, non più timor, non più timor, ci vengano a li-be-

yeur plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-

pe-ri - - glio! Fug-ga-si... è va - - no lo... sperar... sperar

pp

cres.

f

The musical score consists of 14 staves. The top five staves are for vocal parts, with lyrics written below them. The bottom nine staves are for instrumental parts, including a double bass line at the bottom. The score is marked with various dynamics such as *sf* (sforzando), *f* (forte), and *tutta forza* (with all force). The lyrics are in Italian and French, with some words appearing in both languages. The piece concludes with a *tutta forza* instruction.

-rar ah si al - fin a li - be - rare... ah...

rir on vient on vient nous se - cou - rir.

è van spe - rar è van spe - rar....

tutta forza.

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top staves (1-6) are instrumental parts, likely for strings or woodwinds, featuring various dynamics such as *p* (piano) and *f* (forte). The bottom staves (7-12) are vocal lines with lyrics in Italian. The lyrics are:

ah si al-fin a.
 a li - - be ar ah si al-fin a.
 è van... sperar, è van sperar è van

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written in a cursive hand. The page number 479 is located in the top right corner.

li - be - rar ah si al fin a li - be - rar, ci ven - go - no a li - be - rar, ci ven - go -
 se - - cou - rir on vient en - fin nous se - cou - rir on vient en - fin nous se - cou - ir on vient en -
 sperar, è van sperar è van sperar è vano lo sperar spe - ri, è vano

sf sf sf sf sf

Musical score for page 56, featuring multiple staves with musical notation and lyrics in French. The score includes various instruments and vocal parts. The lyrics are:

(jour.)
 -no a li-be-rar... a li-be-rar...
 fin nous se_cou_rir nous se_cou_rir.
 r-vano lo operar... si lo operar...

This page of musical notation consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes various note values, rests, and dynamic markings. The music is organized into measures by vertical bar lines. There are several instances of repeated notes and rests, particularly in the upper staves. The notation is dense and detailed, typical of a professional musical score.

Allegro vivace.

Violons.

Alto.

Isolier.

Le Comte.

Basse.

Comte.

Oh ciel... quale rumor!

ff sf sf sf

Récit.

Isolier.

Comte.

È l'ora del ri-tiro, è d'uopo di parlar, o mio signor.

E il mio paggio

sf sf sf sf sf

Isolier.

Comte.

Isolier.

-lier... Quegli che al sen vi strinse, e che voi sopponeste la con-tesa. Ah! che traditor son; temi il mio sdegno... Non vi ren-

I. II. Cors en Sol

MODERATO

RECIT.

Trompettes en Ut

Trombones

(Odesi di nuovo squillo di Trombe più vicino)

-dete à vostro padre in-degno...

Ei giunge qui, o-do l'a-

f

Comte Comtesse

-ralolo... Oh ciel! Voi che fa-te guerra alle donne siete dunque di noi prigio

Comte

nier. A vostri piè, ma dama, favor aavri ti kama per tutti i caval-lier Per lor riscatto, che mai vi si può offrir?

Comtesse, Isolier

Il pegno è di par-tir, d'evita-re il do-lor ai loro sposi. Per segreto pas-saggio vi può quidar il

Comte

paggio; ed ei più destro schiuderà l'ingresso al di fuor. E-gli è fra noi più destro giocator.

Moderato. ♩ = 88.

Flûtes.
Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timbales
en UT.

Grosse-Caisse.

Cimballes
et Triangle.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

RAGONDE.

CHOEUR.

Violoncelle et
Contre-Basse.

Cb.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, followed by percussion. The bottom staves are for strings and a double bass. The Alto part is positioned above the string staves. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is indicated as Moderato with a quarter note equal to 88 beats per minute. The key signature is not explicitly shown but appears to be C major or F major based on the notes. The score is for a full orchestra and a choir.

Flûte. ^{a2}

The musical score consists of multiple staves. The top staff is for Flute a2, starting with a treble clef and a dynamic marking of *p*. Below it are several staves for other instruments, including strings, also marked with *p*. The bottom section features a vocal line for Comt. with the lyrics: *Cin. biliamo alldman di vitto - ri. a, o - no re ai prodi vincitor che il de. sire d'ou - ree de*. The score includes various musical notations such as notes, rests, and dynamic markings.

Comt.°

Cin. biliamo alldman di vitto - ri. a, o - no re ai prodi vincitor che il de. sire d'ou - ree de

ni a londe-ter-ni fa-mae splendor

ante.

All'innocediaula vittoria, celsa regni purgiora el a-

Musical score for voice and piano. The score consists of 14 staves. The first three staves are piano accompaniment. The fourth staff is the vocal line, starting with a *pp* dynamic and a *solo.* marking. The fifth and sixth staves are piano accompaniment. The seventh staff is the vocal line, starting with a *pp* dynamic and a *solo.* marking. The eighth and ninth staves are piano accompaniment. The tenth staff is the vocal line, starting with a *pp* dynamic. The eleventh and twelfth staves are piano accompaniment. The thirteenth staff is the vocal line, starting with a *pp* dynamic and a *sotto voce* marking. The lyrics are: *-mor... lasciam.. lasciam.. il so-li-tari-orror... La-sciam La-sciam... quit-tons quit-tons*. The final staff is piano accompaniment, starting with a *pp* dynamic.

The main musical score consists of 14 staves. The top two staves are for Violins I and II, both marked with a forte (f) dynamic. The next two staves are for Violas I and II, also marked with f. The following two staves are for Cellos I and II, marked with f. The bottom two staves are for Double Basses I and II, marked with f. The score is filled with intricate rhythmic patterns, including many triplets and sixteenth-note runs. There are also some woodwind parts visible in the lower staves, including a Bassoon (Cb.) and a Clarinet (Cl.).

So. li. ta. ri. o. sa. na.

lieux hospita - liers.

Vc.

Cb.

The bottom of the page features vocal and woodwind parts. The vocal line is written in a single staff with lyrics. Below it are the parts for the Violoncello (Vc.) and Contrabasso (Cb.), both marked with a forte (f) dynamic. The woodwind parts include a Bassoon (Cb.) and a Clarinet (Cl.), with various rhythmic markings and dynamics.

Comtesse.

Ragonde.

Gloria lo-de ai figli del-la

Hon-neur aux fils de la vic-

Musical score for instruments including strings, woodwinds, and brass. The score consists of 12 staves. The top staves feature complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings such as 'F' (forte) and 'PF' (pianissimo) are present. The bottom staves show a more rhythmic accompaniment with eighth and sixteenth notes.

glo-ria onor ai pro-di-vin-ci-tor e se il de-si-re do-no-ree di glo-ria lo-ro e-
 que l'amour ain-si que la gloi-re ont ra-me-
 toi-re honneur aux bra-ves che-va-liers que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 que l'amour ain-si que la gloi-re ont ra-me-
 Vc.
 Cb.

Vocal and basso continuo parts of the musical score. The vocal parts are written in a cursive script with lyrics in French. The basso continuo part is written in a simplified notation. The lyrics describe the glory of the victors and the love of the knights.

dor, fa - ma e splendor fa - ma e splendor, fa - ma e splendor.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.
 yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

sf sf sf sf

This page of musical notation consists of 14 staves. The top seven staves are in treble clef, and the bottom seven are in bass clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including *mf* (mezzo-forte) and *ff* (fortissimo). The piece features complex textures with multiple voices or instruments. Notable features include:

- Staff 1: Treble clef, starting with a series of eighth notes.
- Staff 2: Treble clef, similar to staff 1 but with different rhythmic groupings.
- Staff 3: Treble clef, featuring a dense texture of sixteenth notes.
- Staff 4: Treble clef, starting with a series of eighth notes.
- Staff 5: Treble clef, similar to staff 4.
- Staff 6: Treble clef, similar to staff 4.
- Staff 7: Bass clef, featuring a series of eighth notes.
- Staff 8: Bass clef, featuring a series of eighth notes.
- Staff 9: Bass clef, featuring a series of eighth notes.
- Staff 10: Bass clef, featuring a series of eighth notes.
- Staff 11: Treble clef, featuring a series of eighth notes.
- Staff 12: Treble clef, featuring a series of eighth notes.
- Staff 13: Bass clef, featuring a series of eighth notes.
- Staff 14: Bass clef, featuring a series of eighth notes.