

durata : minuti 8

# La Battaglia di Legnano

## SINFONIA

GIUSEPPE VERDI

**Allegro marziale maestoso** ♩=120

Ottavino

Flauto

2 Oboi

2 Clarinetti in La

2 Fagotti

4 Corni  
in Re  
in La

2 Trombe in Re

3 Tromboni  
I. II.  
III.

Cimbasso

Timpani in La

G. Cassa

Detailed description: This block contains the musical notation for the woodwind and percussion parts of the first movement. The instruments listed are Ottavino, Flauto, 2 Oboi, 2 Clarinetti in La, 2 Fagotti, 4 Corni (two in Re and two in La), 2 Trombe in Re, 3 Tromboni (I, II, and III), Cimbasso, Timpani in La, and G. Cassa. The music is in 3/4 time with a key signature of one sharp (F#). The Trombe and Tromboni parts feature a melodic line starting in the second measure, marked with a forte dynamic (mf) and an accent (>). The Cimbasso part provides a rhythmic accompaniment with a similar melodic line. The woodwinds and strings (not shown in this block) are mostly silent in this section.

**Allegro marziale maestoso** ♩=120

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Detailed description: This block contains the musical notation for the string section of the first movement. The instruments listed are Violini I., Violini II., Viole, Violoncelli, and Contrabbassi. The music is in 3/4 time with a key signature of one sharp (F#). All string parts are silent throughout this section, indicated by whole rests on each staff.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*a 2*

*cresc.*

*f*

*ff*

*I. II.*

*III.*

*f*

*ff*

*f*

*ff*

This page of a musical score, numbered 3 in the top right corner, features a series of staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in A (Cl. in LA), and Bassoon (Fg.), with some parts marked *p*. The brass section consists of Cor Anglais (Cor. in RE and LA), Trumpet (Trb. in RE), and Trombones I, II, and III. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.), with the lower strings playing a pizzicato passage marked *p*. The score is written in G major with a 3/4 time signature, and the key signature is indicated by two sharps (F# and C#).

**Woodwinds:**  
 Ott. (Oboe)  
 Fl. (Flute)  
 Ob. (Oboe)  
 Cl. in LA (Clarinet)  
 Fg. (Bassoon)  
 in RE  
 Cor. (Cor Anglais)  
 in LA  
 Trb. in RE (Trumpet)

**Brass:**  
 Trbn. I. II. III. (Trombones)  
 Cimb. (Cymbal)  
 Tp. (Tuba)  
 G. C. (Gong/Cymbal)

**Strings:**  
 Vni I. (Violin I)  
 Vni II. (Violin II)  
 Vle (Viola)  
 Vc. (Violoncello)  
 Cb. (Double Bass)

*p* (piano) dynamic marking is used throughout the score.

A

Ott.

Fl.

Ob. *ppp*

Cl. *ppp*  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
,, III.

Cimb.

Tp.

G. C.

A

Vni I. *ppp*

Vni II. *ppp*

Vle. *Pizz.* *ppp*

Vc. *Pizz.* *pp*

Cb.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*p*

*f*

*pp*

*mf*

*f*

*pp*

*p*

*ppp* *morendo*

*p*

*pp*

*ppp* *morendo*

*f*

*pp*

*Arco*

B

Musical score for woodwinds and percussion. The score includes parts for Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in A (Cl. in LA), Bassoon in RE (Fg. in RE), Cor Anglais (Cor. in LA), Trumpet in RE (Trb. in RE), Trumpets I, II, and III (Trbn. I. II. III.), Cymbals (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). The music is marked with a forte dynamic (*ff*) and includes first and second endings (labeled '1.' and 'a 2').

B

Musical score for strings. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The music is marked with a forte dynamic (*ff*) and includes a *Tutti* marking.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
.. III.

Gimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is written for a full symphony orchestra. It features 12 staves, each representing a different instrument. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with each measure containing a full orchestral texture. The instruments are arranged in a traditional orchestral layout, with woodwinds and brass in the upper staves and strings in the lower staves. The score is a page from a larger work, as indicated by the page number '7' in the top right corner.

tr

Ott. *fff*

Fl. *fff*

Ob. *fff*

Cl. in LA *fff*

Fg. *fff*

in RE  
Cor. *fff*

in LA *fff*

Trb. in RE *fff*

Trbn. I. II. *fff*

„ III. *fff*

Cimb. *fff*

Tp. *fff*

G. C. *fff*

Vni I. *fff*

Vni II. *fff*

Vle *fff*

Vc. *fff*

Cb. *fff*



Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Trp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

VUOTA

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.  
in RE

Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

**Andante sostenuto** ♩ = 54

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

**Andante sostenuto** ♩ = 54

Vni I.

Vni II.

Vle

Vc.

Cb.

D

Ott.

Fl. *pp*

Ob. *con espress.*

Cl. *in LA*

Fg. *con espress.*

*in RE*  
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

**D**

Vni I. *Arco* *Pizz.*

Vni II. *Arco* *Pizz.*

Vle. *Arco* *Pizz.*

Vc. *Arco* *Pizz.*

Cb. *Arco* *Pizz.*

Ott.

Fl.

Ob.

Cl. *in LA*

Fg.

*in RE*  
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.  
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*ppp staccate*

*ppp staccate*

*ppp staccate*

*ppp staccate*

*ppp staccate*

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.  
I.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

u

E

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
.. III.

Cimb.

Tp.

G. C.

E

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.  
pp

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
,, III.

Cimb.

Tp.

G. C.

Vni I.  
pp

Vni II.  
pp

Vle  
pp

Vc.  
pp

Cb.  
pp

Atr.

cresc.

Arco

cresc.



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

- Woodwinds:** Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The woodwinds play a melodic line with accents and slurs. The bassoon part includes triplet markings (3).
- Brass:** Trumpet in RE (Trb. in RE), Trombones I, II, and III (Trbn. I, II, III), and Trombone (Tp.).
- Percussion:** Cymbals (Cimb.) and Gong/Cymbal (G. C.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).
- Performance Markings:** The score features a dynamic marking of *ff* (fortissimo) across most parts. The string section is marked *Arco* (arco). The woodwinds and strings have various articulation marks such as accents (*>*) and slurs.
- Other:** The score includes first and second endings (1. and 2.) for the bassoon and first clarinet parts.

F

Ott.

Fl.

Ob.

Cl.  
in L.A.

Fg.

in RE  
Cor.  
in L.A.

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

F

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in L.A.

Fg.

in RE  
Cor.  
in L.1

Trb.  
in RE

Trbn. I, II  
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*Pizz.*

*p*

*e*

Detailed description: This is a page of a musical score, page 19, featuring a variety of instruments. The woodwind section includes Oboe, Flute, Clarinet in LA, and Bassoon, all playing a rhythmic pattern of eighth notes starting in the second measure, marked *pp*. The brass section includes Trumpet in RE, Trombone I, II, and III, and Tuba, all of which are silent throughout the page. The percussion section includes Cymbals and Gong/Cymbal, also silent. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Violin I and Violoncello play a rhythmic pattern of eighth notes starting in the second measure, marked *p* and *Pizz.* (pizzicato). The other string parts are silent. The score is written in 4/4 time with a key signature of one flat.

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg. I.

in RE  
Cor.  
in LA

Trb. in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I. Arco pp

Vni II. Arco pp

Vle Arco pp

Vc. Arco pp

Cb. Arco pp

e

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg. I.

in RE  
Cor.  
in LA

Trb. in RE

Trbn. I. II  
„ III.

Cimb.

Tp.

G. C.

Vni I. Pizz. p

Vni II. Pizz. p

Vle Pizz. p

Vc. Pizz. p

Cb. Pizz. p

Detailed description: This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes Oboe (I), Clarinet (I, in LA), Bassoon (I), and Flute. The brass section includes Trumpet (in RE), Trombone (I, II, III), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing a rhythmic pattern of eighth notes, with the strings marked 'Pizz.' and 'p'. The woodwinds have some melodic lines, particularly the Flute and Clarinet. The brass instruments are mostly silent, indicated by rests.

Ott.

Fl.

Ob.  
*p*

Cl.  
*in LA*

Fg.  
*1.*

*in RE*  
Cor.  
*in LA*

Trb.  
*in RE*

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score for page 22 is arranged in two systems. The upper system contains woodwind and brass parts: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), Horn in RE (Cor.), Trumpet in RE (Trb.), Trumpets I, II, and III (Trbn.), Cymbals (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). The lower system contains string parts: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are active throughout the page, while the brass and percussion parts are mostly silent, indicated by rests.

Ott.

Fl.

Ob.  
I.

Cl.  
in LA  
I.

Fg.  
I.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This is a page of a musical score, page 23. It features a woodwind section with Oboe, Clarinet in LA, and Bassoon, each with a first part. The brass section includes Cor Anglais in RE, Trumpet in RE, and Trombones I, II, and III. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing active parts, while the brass and percussion are mostly silent. The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks.

Ott.

Fl.

Ob. I.

Cl. I. in *LA*

Fg. I.

*in RE*  
Cor. *in LA*

Trb. *in RE*

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*e*

Detailed description: This is a page of a musical score, page 24. It features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet (Cl. I. in LA), Bassoon (Fg. I.), Cor Anglais (Cor. in LA), and Trumpet (Trb. in RE). The brass section includes Trumpets (Trbn. I, II, III), Trombone (Tb.), and Timpani (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is divided into two systems. The first system contains the woodwinds, brass, and strings. The second system contains the strings. The notation includes various musical symbols such as clefs, notes, rests, and dynamics. The key signature is one flat (B-flat), and the time signature is 4/4. The string parts are written in a simplified style, with many notes represented by stems and flags. The woodwind parts are more complex, with many notes and rests. The brass parts are mostly rests, with some notes in the trumpet part. The timpani part has a few notes. The double bass part has a few notes. The overall style is that of a classical orchestral score.



Ott.

Fl. *3* *tr.* *3*

Ob. *I.* *pp*

Cl. *I.* *pp*  
*in LA*

Fg. *I.* *pp*

*in RE*  
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

Detailed description: This is a page of a musical score, page 25, featuring a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet (Trb. in RE), Trombone (Trbn. I, II, III), and Trompano (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The score is divided into three measures. The Flute part features a triplet of eighth notes, a trill, and another triplet. The Oboe, Clarinet, and Bassoon parts play a rhythmic pattern of eighth notes, with the Clarinet and Bassoon parts marked *pp*. The strings play a steady eighth-note accompaniment. The woodwinds and strings are in the key of D major.

The musical score is arranged in two systems. The first system includes the woodwind section: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in LA), Bassoon (Fg.), Cor in E (in RE), Cor in A (in LA), Trumpet (Trb. in RE), Trumpets I and II (Trbn. I. II. III.), Cymbals (Cimb.), Trombone (Tp.), and Glockenspiel (G. C.). The woodwinds feature rhythmic patterns with dynamics of *p* and *ppp*, and a tempo change instruction of *dim. ed allarg.* The strings section in the second system includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamics of *p* and *ppp*, also marked with *Arco* and *dim. ed allarg.*

G Allegro  $\text{♩} = 126$   
VUOTA

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in L1

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

*grandioso*  
a 2

*f*

*mf*

3

G Allegro  $\text{♩} = 126$   
VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in RE). The brass section (middle) includes Trumpet in B-flat (Trb. in RE), Trumpets I, II, and III (Trbn. I. II., III.), Trombone (Tb.), and Trompani (Tp.). The percussion section (bottom) includes Gong/Cymbal (G. C.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score shows a variety of musical notations, including rests, notes, and triplets. The Trompani part features prominent triplet patterns. The woodwinds and brass parts are mostly silent, with some notes appearing in the later measures.

H

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

H

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl. *tr.*

Ob. *I. tr.*

Cl. *I. tr.*  
*in LA*

Fg.

*in RE*  
Cor. *in LA*

Trb. *in RE*

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*e*

Detailed description: This is a page of a musical score, page 30, featuring a variety of instruments. The score is organized into systems. The first system includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), Horns (Cor. in RE and in LA), Trumpet (Trb. in RE), Trumpets (Trbn. I. II. and III.), Cymbals (Cimb.), and Trombone (Tp.). The second system includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and brass sections are active, with many notes and rests. The strings are mostly silent, indicated by horizontal lines. There are several trills (tr.) marked above notes in the Flute, Oboe, and Clarinet parts. The page number '30' is in the top left corner.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

The musical score for page 31 includes parts for Oboe, Flute, Clarinet in LA, Bassoon, Horns in RE and LA, Trumpet in RE, Trombones I, II, and III, Cymbals, Snare Drum, and a Grand Cymbal. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is present but has no notation on this page. The woodwind parts feature melodic lines with trills and slurs, while the brass and percussion parts provide rhythmic accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

I

Musical score for woodwinds and percussion. The score includes parts for Oboe (Ob.), Clarinet in LA (Cl. in LA), Bassoon (Fg.), Cor in RE (in RE), Cor in LA (in LA), Trumpet in RE (Trb. in RE), Trumpets I and II (Trbn. I. II., III.), Cymbals (Cimb.), and Tom-tom (Tp.). The music is in 2/4 time and features a dynamic shift from *mf* to *ff* with trill ornaments. The woodwinds play melodic lines, while the percussion provides a rhythmic accompaniment.

I

Musical score for strings. The score includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a dynamic shift from *p* to *ff* with trill ornaments. The strings play a rhythmic accompaniment with some melodic movement.



Ott.

Fl.

Ob.  
a 2

Cl.  
in LA  
a 2

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
" III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score contains 18 staves for various instruments. The woodwind section includes Oboe (a 2), Clarinet in LA (a 2), Bassoon, and Cor Anglais (in RE and in LA). The brass section includes Trumpet (in RE), Trombone (I, II, III), and Trompano. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a common time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings such as accents and hairpins are present throughout the piece.

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

- Ott.** (Oboe): Staff 1, includes trills.
- Fl.** (Flute): Staff 2, includes trills.
- Ob.** (Oboe): Staff 3, includes trills and a  $^a 2$  marking.
- Cl. in LA** (Clarinet in B-flat): Staff 4, includes trills and a  $^a 2$  marking.
- Fg.** (Fagotto/Bassoon): Staff 5.
- Cor. in RE** (Horn in E-flat): Staff 6.
- Cor. in LA** (Horn in B-flat): Staff 7.
- Trb. in RE** (Trumpet in E-flat): Staff 8.
- Trbn. I. II. III.** (Trumpets): Staff 9.
- Cimb.** (Cymbals): Staff 10.
- Tp.** (Tambourine): Staff 11.
- G. C.** (Gong/Cymbal): Staff 12.
- Vni I.** (Violin I): Staff 13, includes trills.
- Vni II.** (Violin II): Staff 14, includes trills.
- Vle** (Viola): Staff 15.
- Vc.** (Violoncello): Staff 16, includes trills.
- Cb.** (Contrabasso): Staff 17.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex rhythmic texture with frequent trills and sixteenth-note patterns across the woodwind and string sections.

**L**

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in LA *ff*

Fg. *ff*

in RE  
Cor. in LA *ff*

Trb. in RE *ff*

Trbn. I. II. III. *ff*

Cimb. *ff*

Tp. *ff*

G. C. *ff*

**L**

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
,, III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 36, contains 18 staves of music. The top section includes woodwind instruments: Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Horns (Cor. in RE and in LA). The middle section features brass instruments: Trumpet in B-flat (Trb. in RE), Trumpets I, II, and III (Trbn. I. II., III.), and Trombone (Tb.). The bottom section contains string instruments: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play sustained notes with various articulations, while the strings play a rhythmic accompaniment of eighth and sixteenth notes.

Ott.

Fl.

Ob.

Cl.  
in E-flat

Fg.

in RE  
Cor.  
in E-flat

Trb.  
in RE

Trbn. I, II  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*f*

*ff*

*M*

Ott. *mf*

Fl. *mf* *p* *tr.*

Ob. *mf* *p* *tr.*

Cl. *mf* *p* *tr.*

in LA *mf* *pp*

in RE *mf*

Cor. *mf*

Trb. *mf*

Trbn. I. II. *mf*

„ III. *mf*

Cimb. *mf*

Tp. *mf*

G. C. *mf*

Vni I. *dim.* *p* *Pizz.*

Vni II. *mf* *p* *Pizz.*

Vle *mf* *p* *Pizz.* *Div.*

Vc. *mf* *p* *Pizz.*

Cb. *mf* *p*

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 39, contains parts for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in LA (Cl. in LA), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. in RE and in LA), Trumpet (Trb. in RE), and Trombone (Trbn. I. II., III.). The percussion section includes Cymbals (Cimb.), Tom-tom (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The Flute, Oboe, and Clarinet parts feature dynamic markings such as *ff* and *ff* with a wavy line above the notes. The Bassoon part has a long, sustained note in the first measure. The string parts are mostly rhythmic accompaniment with some melodic lines.

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg.

in RE

Cor. in LA

Trb. in RE

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

The image shows a page of a musical score for a symphony orchestra, page 40. The score is arranged in systems. The top system includes woodwind parts: Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet (Cl. I. in LA), Bassoon (Fg.), and Horns (in RE, Cor. in LA, Trb. in RE). The middle system includes Trumpets (Trbn. I. II. III.), Cymbals (Cimb.), Trombones (Tp.), and Glockenspiel (G. C.). The bottom system includes Violins (Vni I., Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings are playing in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds have various ornaments and trills. The strings play a rhythmic pattern of eighth notes.



N

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg.

in RE  
Cor.

in LA

Trb. in RE

Trbn. I. II.

„ III.

Cimb.

Tp.

G. C.

N

Arco

Arco

Arco

Arco

Arco

ff

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 42, contains staves for woodwind and string instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), Cor Anglais in E-flat (Cor. in RE in LA), Trumpet in E-flat (Trb. in RE), and Trombones I, II, and III. The string section includes Cymbals (Cimb.), Trompani (Tp.), and a Grand Cymbal (G. C.). Below these are staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'e' (pizzicato) and 'v' (accents).

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score, numbered 43, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpet in B-flat (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), and Trombone in B-flat (Trb. in RE). The percussion section includes Cymbals (Cimb.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes with slurs in the brass and woodwinds. A dynamic marking 'e' is present at the bottom left.

O

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*  
in LA

Fg. *ff*

in RE  
Cor. *ff*  
in LA

Trb. *ff*  
in RE

Trbn. I. II. *ff*  
" III.

Cimb. *ff*

Tp. *ff*

G. C. *ff*

O

Vni I. *ff* *dim.*

Vni II. *ff* *dim.*

Vle *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 44, contains two systems of staves. The first system, starting with a 'C' clef and a common time signature, includes parts for woodwinds and percussion: Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in LA), Bassoon (Fg.), Cor Anglais (Cor. in RE and in LA), Trumpet (Trb. in RE), Trombone (Trbn. I, II, III), Cymbal (Cimb.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). All instruments in this system are marked with a fortissimo (*ff*) dynamic. The second system, starting with a 'C' clef and a common time signature, includes parts for strings: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Violin I and II parts are marked with *ff* and then *dim.* (diminuendo) towards the end of the system. The Viola, Violoncello, and Double Bass parts are marked with *ff*. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

Ott.

Fl. *tr*  
*p*

Ob.

Cl. *tr*  
*p*  
in LA

Fg. *dim.*  
*pp*  
*p*

in RE

Cor. *tr*  
in LA

Trb. *tr*  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I. *p* *dim.*

Vni II. *tr*  
*p* *tr*

Vle *tr*  
*p* *tr*

Vc. *dim.* *pp* *dim.*

Cb. *dim.* *pp* *dim.*

Detailed description: This is a page of a musical score, page 45. It features a woodwind section with Oboe, Flute, Clarinet in LA, Bassoon, and Cor Anglais in LA. A brass section includes Trumpet in RE, Trombone I, II, and III, and Trombone in RE. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing melodic lines with various dynamics and articulations. The Flute and Clarinet parts include trills. The Bassoon part has a long note with a decrescendo. The Violin I part has a steady sixteenth-note accompaniment. The Violoncello and Contrabass parts have long notes with decrescendos. The page is numbered 45 in the top right corner.

Ott.

Fl. *tr*

Ob.

Cl. *1.* *tr* *tr* *tr* *tr*  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II. *tr*

Vle *tr* *tr*

Vc. *tr*

Cb. *tr*

*dim.* ..... *sempre*

*dim.* ..... *sempre*

*dim.* ..... *sempre*

*dim.* ..... *sempre*

*dim.* ..... *sempre*

*dim.* ..... *sempre*

Detailed description: This is a page of a musical score for a symphony orchestra, page 46. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in LA (Cl.), Bassoon (Fg.), Cor Anglais (Cor. in LA), and Trumpet (Trb. in RE). The brass section includes Trumpets I, II, and III (Trbn. I. II. „ III.), Trombones (Cimb.), Trumpet (Tp.), and Trombone (G. C.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features various musical notations, including rests, notes, and trills (tr). Dynamic markings such as *dim.* and *sempre* are present in the string parts. The woodwinds have some trills and specific articulations. The overall layout is clean and professional, typical of a printed musical score.

P

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

P

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. I. in LA

Fg.

in RE  
Cor. in LA

Trb. in RE

Trbn. I. II. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II. Arco

Vle

Vc.

Cb.

a 2

*f*

*f*

*f*

*f* II. III. a 2

Detailed description: This page of a musical score (page 48) contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl. in LA), Bassoon (Fg.), and Cor Anglais (Cor. in LA). The brass section includes Trumpets (Trb. in RE), Trombones (Trbn. I, II, III), and Trompani (Tp.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score shows complex rhythmic patterns and dynamics, with markings such as *f* (forte) and *a 2* (second ending). The woodwinds and strings play intricate passages, while the brass instruments provide harmonic support and melodic lines. The percussion parts (Cimb., Tp., G. C.) are also clearly visible.



1

Ott. *tr.* *ff*

Fl. *tr.* *ff*

Ob. *a 2* *tr.* *ff*

Cl. *a 2* *tr.* *ff*  
in LA

Fg. *a 2* *ff*

in RE  
Cor. *ff*

in LA  
Trb. *ff*  
in RE

Trbn. I. II.  
„ III. *ff*

Cimb. *ff*

Tp. *ff*

G. C. *ff*

Vni I. *tr.* *ff*

Vni II. *tr.* *ff*

Vle *ff* Arco

Vc. *ff* Arco

Cb. *ff* Arco

XRU

Ott.

Fl.

Ob. <sup>a 2</sup>

Cl. <sup>a 2</sup>  
in LA

Fg. <sup>a 2</sup> <sup>3</sup> <sup>3</sup>

in RE  
Cor. <sup>3</sup>  
in LA <sup>ff</sup>

Trb. <sup>ff</sup>  
in RE <sup>3</sup>

Trbn. I. II. <sup>ff</sup>  
" III. <sup>3</sup>

Cimb. <sup>ff</sup>

Tp. <sup>ff</sup>

G. C.

Q

Vni I. <sup>pp</sup>

Vni II. <sup>pp</sup>

Vle <sup>ff</sup>

Vc. <sup>ff</sup> <sup>3</sup>

Cb. <sup>ff</sup> <sup>3</sup>

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in I I

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Ch.

*p*

*p*

*p*

*e*

*p*

Detailed description: This page of a musical score, numbered 51, contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet in LA (Cl.), Bassoon (Fg.), and Cor Anglais (Cor. in RE, in I I). The brass section includes Trumpet (Trb. in RE), Trombones I, II, and III (Trbn. I. II. „ III.), and Trompani (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The woodwinds and strings play sustained chords with some melodic movement. The brass instruments play rhythmic patterns, including triplets. The string section features a dense texture of sixteenth notes in the violins and a triplet pattern in the cellos and double basses. Dynamic markings include *p* (piano) and *e* (accents).

**Ott.** *tr.* *ff*

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

**Ob.** *cresc.* *a poco* *a poco* *ff*

**Cl. in LA** *ff*

**Fg.** *ff*

**Cor. in RE** *ff*

**Cor. in LA** *ff*

**Trb. in RE** *ff*

**Trbn. I. II.** *ff*

**Trbn. III.** *ff*

**Cimb.** *ff*

**Tp.** *ff*

**G. C.** *ff*

**Vni I.** *cresc.* *a poco* *a poco* *ff*

**Vni II.** *ff*

**Vle** *cresc.* *a poco* *a poco* *ff*

**Vc.** *ff*

**Cb.** *ff*

*e* *cresc.* *a poco* *a poco* *ff*

R

Ott.  
Fl.  
Ob.  
Cl. in LA  
Fg.  
in RE  
Cor. in LA  
Trb. in RE  
Trbn. I. II. III.  
Cimb.  
Tp.  
G. C.

*p*  
*ff* 3  
*ff* 3  
*ff* 3  
*ff* 3  
*ff*

Detailed description: This block contains the musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. in LA), Bassoon (Fg.), Horn in E-flat (in RE), Horn in A-flat (Cor. in LA), Trumpet in E-flat (Trb. in RE), Trombones I, II, and III (Trbn. I. II. III.), Cymbal (Cimb.), Trombone (Tp.), and Gong/Cymbal (G. C.). The score is divided into four measures. The first two measures show woodwinds playing a melodic line with a dynamic marking of *p*. The third and fourth measures show the brass instruments (Horns, Trumpets, Trombones, and Cymbal) playing a rhythmic pattern with a dynamic marking of *ff* and a triplet of eighth notes.

R

Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

*pp*  
*pp*  
*ff* 3  
*ff* 3  
*ff*

Detailed description: This block contains the musical score for string instruments. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is divided into four measures. The first two measures show the Violins playing a melodic line with a dynamic marking of *pp*. The third and fourth measures show the Viola, Violoncello, and Double Bass playing a rhythmic pattern with a dynamic marking of *ff* and a triplet of eighth notes.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

*p*

*p*

*p*

*p*

*e*

Detailed description of the musical score: The score is for page 54 and includes parts for woodwinds (Oboe, Clarinet in LA, Bassoon), brass (Trumpets in RE, Trombones I, II, and III, Trumpet, Trombone, and Cymbal), and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The woodwinds and brass sections feature a melodic line with triplets and slurs. The string sections feature a dense texture of sixteenth-note patterns, with triplets and slurs. Dynamics include piano (*p*) and a marking *e* at the bottom left.

Ott. *tr*

Fl. *tr*

Ob. *cresc.* *a poco* *a poco* *ff*

Cl. in LA *ff*

Fg. *ff*

in RE

Cor. in LA *ff*

Trb. in RE *ff*

Trbn. I. II. „ III. *ff*

Cimb. *ff*

Tp. *ff*

G. C.

Vni I. *cresc.* *a poco* *a poco* *ff*

Vni II. *ff*

Vle *cresc.* *a poco* *a poco* *ff*

Vc. *ff*

Cb. *cresc.* *a poco* *a poco* *ff*

*e*

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.  
in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
„ III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.



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

- Ott.** (Oboe)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in LA** (Clarinet in B-flat)
- Fg.** (Fagott/Bassoon)
- in RE Cor. in LA** (Trumpet in D and Clarinet in B-flat)
- Trb. in RE** (Trumpet in D)
- Trbn. I. II. III.** (Trumpets I, II, and III)
- Cimb.** (Cymbal)
- Tp.** (Tom-tom)
- G. C.** (Gong)
- Vni I.** (Violin I)
- Vni II.** (Violin II)
- Vle** (Viola)
- Vc.** (Violoncello/Cello)
- Cb.** (Contrabasso/Double Bass)

The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *ff* (fortissimo) and *S* (Sforzando). The woodwind and brass sections have complex rhythmic patterns, while the strings provide a steady accompaniment. The percussion parts are indicated by rhythmic symbols.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.  
in RE

Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
.. III.

Cimb.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 59, contains the following instruments and parts:

- Ott.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Cl. in C** (Clarinet): Treble clef, playing a melodic line with grace notes.
- Fg.** (Fagotto): Bass clef, playing a melodic line with grace notes.
- Cor. in RE** (Cor Anglais): Treble clef, playing a melodic line with grace notes.
- Cor. in LA** (Cornet): Treble clef, playing a melodic line with grace notes.
- Trb. in RE** (Trumpet): Treble clef, playing a melodic line with grace notes.
- Trbn. I, II, III.** (Trumpets): Treble clef, playing a melodic line with grace notes.
- Cmb.** (Corno): Bass clef, playing a melodic line with grace notes.
- Tp.** (Tromba): Bass clef, playing a melodic line with grace notes.
- G. C.** (Glockenspiel): Treble clef, playing a melodic line with grace notes.
- Vni I.** (Violin I): Treble clef, playing a melodic line with grace notes.
- Vni II.** (Violin II): Treble clef, playing a melodic line with grace notes.
- Vle.** (Viola): Treble clef, playing a melodic line with grace notes.
- Vc.** (Violoncello): Bass clef, playing a melodic line with grace notes.
- Cb.** (Contrabbasso): Bass clef, playing a melodic line with grace notes.

The score is written in a common time signature and features a variety of musical notations, including grace notes, slurs, and dynamic markings. The woodwind and brass sections are primarily playing melodic lines, while the string section provides a harmonic accompaniment.

Ott.

Fl.

Ob.

Cl.  
in LA

Fg.

in RE  
Cor.  
in LA

Trb.  
in RE

Trbn. I. II.  
,, III.

Cimb.

Trp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

# ATTO I

## EGLI VIVE

PARTE DELLA RIEDIFICATA MIL. NO. IN VICINANZA DELLE MURA

Da una parte della città s'inoltrano i militi Piacentini, ed alcune centurie di Verona, di Brescia, di Novara e di Vercelli. La contrada è gremita di popolo, come i soprastanti veroni, da cui pendono arazzi variopinti e giulive ghirlande.

### N. 2 Coro d'Introduzione

*Allegro marziale, assai moderato* ♩ = 108

Clarineti in Sib

Fagotti

Tamburo

Contrabbassi

The first system of the musical score includes parts for Clarinets in Bb, Bassoons, Drum, and Contrabasses. The Clarinet and Bassoon parts are in treble and bass clefs respectively, with a key signature of one flat and a common time signature. The Drum part is on a single staff with a common time signature. The Contrabass part is in bass clef with a common time signature. The tempo is marked 'Allegro marziale, assai moderato' with a quarter note equal to 108 beats per minute. The music features a rhythmic pattern of eighth and sixteenth notes, with triplets and accents. The Clarinet and Bassoon parts are marked 'pp' (pianissimo).



*Allegro marziale, assai moderato* ♩ = 108

Cl.

Fg.

Cb.

The second system of the musical score includes parts for Clarinet, Bassoon, and Contrabass. The Clarinet and Bassoon parts are in treble and bass clefs respectively, with a key signature of one flat and a common time signature. The Contrabass part is in bass clef with a common time signature. The tempo is marked 'Allegro marziale, assai moderato' with a quarter note equal to 108 beats per minute. The music continues with the same rhythmic pattern as the first system, featuring triplets and accents.



Cl.

Fg.

Tam.

The third system of the musical score includes parts for Clarinet, Bassoon, and Drum. The Clarinet and Bassoon parts are in treble and bass clefs respectively, with a key signature of one flat and a common time signature. The Drum part is on a single staff with a common time signature. The tempo is marked 'Allegro marziale, assai moderato' with a quarter note equal to 108 beats per minute. The music continues with the same rhythmic pattern as the previous systems, featuring triplets and accents.

Cl. Sib

Fg.

Tmb.

Cb.

Cl. Sib

Fg.

Tmb.

Cb.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib Cor.

Cmbs.

Tp. Sib-Mib

Tmb.

Cb.

1

*p cresc.*

*p cresc.*

*a 2 p cresc.*

*a 2 p cresc.*

*p cresc.*

*p cresc.*

1

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Cmbs.

Tr.

Tmb.

Cb.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Cmbs.

Tr.

Tmb.

Cb.

Fl. *p cresc.*

Ott. *p cresc.*

Ob. *p cresc.*

Cl. Sib *p cresc.*

Fg. *p cresc.*

Mib Cor. Sib *p cresc.*  
*a2*  
*p*

Trb. Mib *p cresc.*  
*a2*

Trbn. I.II. *p cresc.*

Trbn. III. Cmbs. *p*  
*a2*  
*3*

Tp. *p cresc.*

Tmb. *p cresc.*

Vc.

Cb.



Fl.  
Ott.  
Ob.  
Cl. Sib  
Fg.  
Mib Cor.  
Sib  
Trb. Mib  
Trbn. I. II  
Trbn. III. Cmbs.  
Tp.  
Tmb.  
Vc.  
Cb.

The musical score is written for a full orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The Flute (Fl.) part features a melodic line with triplets and slurs. The Oboe (Ott.) and Clarinet in B-flat (Cl. Sib) parts play a similar melodic line. The Bassoon (Fg.) part provides harmonic support with a melodic line. The Trumpet (Trb. Mib) and Trombone (Trbn. I. II) parts play a rhythmic pattern. The Trombone III (Trbn. III. Cmbs.) part plays a similar rhythmic pattern. The Tuba (Tmb.) part plays a rhythmic pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts are mostly silent, with some notes in the first measure. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'a2'.

2

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Mib. Cor. Sib *a2f*

Trb. Mib. *f*

Trbn. I. II. *f*

Trbn. III. Cmb. *f*

Tp. *f*

Tmb. G. C. *Sola p*

2

I. Vni *f*

II. Vni *f*

Vle *Div. f*

Vc. Cb. *f*

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Trbn. I, II

Trbn. III. Cmb.

Trp.

Tmb. G. C.

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Trumpet (Trp.), Trombone (Trbn. I, II, III. Cmb.), and Horn in C (Tmb. G. C.). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *mf*. The key signature is B-flat major, and the time signature is 4/4.

*Un grido universale*

I.

Vni

II.

Vle

Vc. Cb.

Musical score for string instruments. The score includes parts for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *mf*. The key signature is B-flat major, and the time signature is 4/4.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trbn. I, II

Trbn. III Cmb.

Trp.

Tmb. G. C

This section of the score covers the woodwind and brass instruments. The Flute and Oboe parts feature intricate sixteenth-note passages with triplets. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic patterns. The Bassoon part includes dynamic markings such as 'a2' and 'b2'. The Cor Anglais and Trumpet parts play sustained chords and rhythmic patterns. The Trombone and Trombone/Guitar parts provide a steady accompaniment with rhythmic figures.

*di esultanza, un prolungato batter di palme ed un nembo di fiori cadente*

I. Vni

II. Vni

Vle

Vc. Ch.

This section of the score covers the string instruments. The Violin I and Violin II parts play melodic lines with triplets and sixteenth-note figures. The Viola part provides harmonic support with similar rhythmic patterns. The Violoncello and Double Bass parts play a steady accompaniment with rhythmic figures.

Fi.  
Ott.  
Ob.  
Cl.  
Sib.  
Fg.  
Mib.  
Cor.  
Sib.  
Trb.  
Mib.  
Trbn. I. II.  
Trbn. III.  
Cmbs.  
Tp.  
Tmb.  
G. C.

This section of the score covers woodwinds and brass instruments. The Flute (Fi.) and Oboe (Ob.) parts feature complex rhythmic patterns with triplets and slurs. The Clarinet (Cl.) and Bassoon (Sib.) parts have similar rhythmic structures. The Bassoon (Fg.) part includes a dynamic marking of *a2*. The Trumpet (Trb.) and Trombone (Trbn.) parts are marked with *a2* and feature rhythmic patterns with slurs and triplets. The Horn (Tmb.) and Glockenspiel (G. C.) parts are marked with *a2* and feature rhythmic patterns with slurs and triplets.

*dall'alto sulle Squadre, attesta le festevoli accoglienze ad esse prodigate.*

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

This section of the score covers string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts feature complex rhythmic patterns with triplets and slurs. The Viola (Vle) part has a similar rhythmic structure. The Cello (Vc.) and Double Bass (Cb.) parts are marked with *a2* and feature rhythmic patterns with slurs and triplets.

This page of a musical score, numbered 70, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, featuring a complex melodic line with many triplets and slurs.
- Ott.** (Oboe): Treble clef, playing a melodic line with triplets.
- Ob.** (Clarinet): Treble clef, playing a melodic line with triplets.
- Cl. Sib** (Clarinete Sib): Treble clef, playing a melodic line with triplets.
- Fg.** (Fagotto): Bass clef, playing a melodic line with triplets.
- Mib Cor.** (Corni Mib): Treble clef, playing a melodic line with triplets.
- Sib Cor.** (Corni Sib): Treble clef, playing a melodic line with triplets.
- Trb. Mib** (Trombe Mib): Treble clef, playing a melodic line with triplets.
- Trbn. I.II.** (Trombe I.II): Bass clef, playing a melodic line with triplets.
- Trbn. III. Cmbs.** (Trombe III. Cmbs.): Bass clef, playing a melodic line with triplets.
- Tp.** (Tromba): Bass clef, playing a melodic line with triplets.
- Tmb. G. C.** (Tromba G. C.): Bass clef, playing a melodic line with triplets.
- Vni I.** (Violini I): Treble clef, playing a melodic line with triplets.
- Vni II.** (Violini II): Treble clef, playing a melodic line with triplets.
- Vie** (Viola): Treble clef, playing a melodic line with triplets.
- Vc. Cb.** (Violoncelli): Bass clef, playing a melodic line with triplets.

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features extensive use of triplets and slurs throughout the woodwind and string parts.

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb  
Mib

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

Tmb.  
G. C.

(Arrigo è fra i guerrieri Veronesi)

I.  
Vni

II.

Vle

Vc.  
Cb.

**3** *Grandioso*

*ten.*

CORO

*mf* *mf*

Vi - va I - ta - lia! Sa - croun pat - to tut - ti strin - gei fi - gli

**3** *Grandioso*

Cb.

CORO

*dim.* *mf* *portando la voce*

suoi: es - soal - fin di tan - ti ha fat - to un sol po - po - lo d'e -  
po - po - lo d'e -

Cb.

CORO

*con forza* *ff*

- roi! Le ban - die - rein cam - po spie - ga, o Lom - bar - dain - vit - ta

*con forza*

Cb.

CORO

*pp* *ff* *ben legato e p*

Le - ga, e di - scor - ra un gel per l'os - sa al fe - ro - ce Bar - ba -

*pp* *ff* *ben legato e p*

Cb.



CORO

*f*

{ ros - sa. Vi - va I - ta - lia for - te ed u - na col - la spa - dae col pen -

Cb.

CORO

*dim.* *f* *portando la voce*

{ - sier! — Que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra -

*dim.* *portando la voce*

Cb.

Sopr. (dall'alto dei balconi) *portando la voce*

Ten. *portando la voce*

Bassi { - nier! que - sto suol chea noi fu cu - na, tom - ba fi - a — del - lo stra -

*portando la voce*

Cb.

**4** *Allegro assai moderato* ♩ = 108 (come prima)

Flauto

Ottavino

Oboi

Clarineti in Sib

Fagotti

Corni in La<sub>b</sub> III. IV.

Trombe in Mi<sub>b</sub>

Tromboni I. - II.

Trombone III. Cimballo

Sopr.

Ten. -lia!

CORO

Bassi -nier!

-nier!

**4** *Allegro assai moderato* ♩ = 108 (come prima)

I. Violini

II. Violini

Viola

Violoncelli Contrabbassi

*Recit.*

ARRIGO

O ma-gna-ni-ma, e pri-ma del-le cit-tà Lom-bar-de, o Mi-lan va-lo-

*Recit.*

Vc.

Ch.



ARRIGO

-ro-sa, i-o ti sa-lu-to, io dal-la tom-ba sor-to al par di

I. Vni

II. Vni

Vle

Vc.

Ch.



ARRIGO

te! S'ac-ce-se al-l'om-bra del-le sa-cretue-ri-na-scenti

I. Vni

II. Vni

Vle

Vc.

R

ARRIGO

mu - ra il fo - co, on - d'i - o e - ter - na - men - te av - vam - pe -

Vc.

Cb.

ARRIGO

- rò. Di - vi - na ca - gion de' miei — so - spi - ri,

*Adagio dolce*

*Adagio*

Vni I.

Vni II.

Vle

Vc.

Cb.

ARRIGO

io be - vo l'au - real - fin che tu che tu re - spi - ri!

*dim.*

Vni I.

Vni II.

Vle

Vc.

Cb.

5 Andante sostenuto ♩ = 58

*allarg.*

Fl. *p*

Ob. *p* I.

Cl. Sib *p* I.

5 Andante sostenuto ♩ = 58

Vc.

Ch.



Fl. *p*

Ob. *p* I.

Cl. Sib *p* I.

ARRIGIO *dolciss. ed espress.* *dolce*

La pi - - a ma-ter-na ma - - no

Vni I. *pizz.* *p*

Vni II. *pizz.* *p*

Vle *pizz.* *p*

Vc. Ch. *pizz.* *p*

Fl.

Ob.

Cl. Sib

ARRIGO   
 chiu - - se la mia fe - ri - - ta... ep - pur - - - - - da te lon-

I. Vni

II. Vni

Vle

Vc. Cb.



Fl.

Ob.

Cl. Sib

Fg.

Mib Cor.

Lab

ARRIGO   
 -tan da te lon - ta - no io non senti-a la vi - ta: *morendo*

I. Vni

II. Vni

Vle

Vc. Cb.

*allarg.*

Fl. *3*

Ob. I.

Cl. Sib *3*

Fg. *p*

ARRIGO *cupo*

co - me in un mar — di pian - to pa - rea se-pol-to se-pol-to il

Vni I. *allarg.*

Vni II.

Vle

Vc.

Cb.



**6**

Fl. *3*

Ob. *3*

Cl. Sib I. *6*

Fg. I. *3*

ARRIGO

cor. Ah! — ah! so-loa te a te d'ac-can - to, so - loa te — d'ac-

**6**

Vni I. *pizz.*

Vni II. *pizz.*

Vle *pizz.*

Vc. Ch. *pizz.*

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mib

ARRIGO

*dim, dolciss., allarg.*

*dolciss.*

- can - - to sa - prò ch'io vi - vo an - cor: co - me in un mardì

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. Sib

Fg.

Mib Cor.

Lab

ARRIGO

pian - to pa - rea se - pol - to il cor. — Ah! so - lo a te d'ac

I. Vni

II. Vni

Vle

Vc. Cb.



Fl. *bb* *3*

Ob.

Cl. Sib I.

Fg. I.

Mib Cor. I. III.

Lab

ARRIGO *bb* *3* *dim.*

-can - to ah! so - la te d'ac-can - to sa-prò ch'io vi - vo

I. Vni *3*

II. *3*

Vle *3*

Vc. Cb.

Fl.

Ob.

Cl. Sib I.

Fg. I.

Cor. Mib I.

ARRIGO *pp*

ah! sa-prò che vi-vo che vi-vo an-cor.

I. Vni

II.

Vle

Vc. Cb.

R

## Scena e Romanza

ROLANDO

**7** *I. Tempo*  
*(Allegro marziale assai moderato ♩ = 108)*

ARRIGO

Ten. *(Voci interne che a poco a poco s'avanzano)* Ec-co Ro-

CORO interno  
 Bassi { Vi-va I-ta - lia for-te ed u - na col-la spa-dae col pen-

**7** *I. Tempo*  
*(Allegro marziale assai moderato ♩ = 108)*

Violoncelli

Contrabbassi

ARRIGO

-lan-do! *(entrano in scena Rolando ed i Milanesi)*

CORO interno  
 {-sier! — Questo suol che noi fu cu - na, tom-ba fi - a — del-lo stra-

*cresc. sempre*

Vc.

Cb.

R

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib  
Cor.

Lab

Trb  
Mib

Tron. I. I.

Trbn. III.  
Cmbs.

Lab - Mib  
Tp.

G. C.  
G.C. e P.

Sopr. *(dall'alto dei balconi)*

CORO  
Ten. Vi-va! - - - - - lia, vi - - - - - va vi - - - - - va vi - - - - - va

Bassi - nier! que-sto suol che a noi fu cu - - - - - na, tom-ba

I.  
Vni Arco

II.  
Vni Arco

Vle Arco

Vc.  
Cb. Arco

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib  
Cor.

Lab

Trb. Mib

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

ARRIGO

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

in Sib

A - mi - co...

si - va I - ta - li - a!

fi - va del - lo stra - nier!

8

8

*Allegro agitato*  $\text{♩} = 88$

(stringendo gli  
la destra)

ARRIGO

Son

ROL.

Ciel!.. non de-li-ro?.. non è so-gno il mi-o?.. Vi-vi!.. Sei tu?

*Allegro agitato*  $\text{♩} = 88$

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO

i - - o. Fer-ri-to cad-di, — non e-

I. Vni

II. Vni

Vle

Vc.

Ch.

9

Fg. *I.* *trm*  
*p*

ARRIGO  
 -stin-to: a lun-go pri-gion di guer-ra

9

Vni I. *trm*

Vni II. *p*

Vle *p*

Vc. Cb. *p* *trm*

Fg. *I.* *trm*

ARRIGO  
 fu-i, ma re-so quin-di al-la na-tia Ve-

Vni I. *trm*

Vni II.

Vle

Vc. Cb. *trm*

Ob. I.

Cl. Sib

Fg. I. *tr*

ARRIGO

-ro - na, ma - ter - na cu - ra m'in-fon-dea nel

Vni I.

Vni II.

Vle

Vc. Ch. *tr*



Ob. I.

Cl. Sib

Fg. I.

ARRIGO

pet - to nuo-va sa - lu - te.

ROL.

Spen-to tra le fiam-me di

10

10

Vni I.

Vni II.

Vle

Vc. Ch.

ROL. *h<sub>2</sub>*

Su - sa la fa - mati nar - rò... La - gri - me

I. Vni *p* *habe*

II. Vni

Vle *p*

Vc. *pp*

Cb.



ROL.

spar - si, cui l'a - ma - rez - ze non tem - prâr d'l -

I. Vni

II. Vni

Vle

Vc.

R



ROL. *p*  
 - me - ne per me le ac-ce - se fa - ci,

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



Ob.  
 Cl. Sib  
 Fg.

Mib Cor. *a2*  
 Sib Cor. *in Sib*

Cmbs.

ROL. *dim.* *p* *(con entusiasmo)*  
 - nè sul par-go-lo mi - o gli im-pres-si ba - ci... Ah! m'ab-brac - - cia, m'ab-

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

11 Allegro animato = 120

Fl. *p* *pp*

Ott. *p*

Ob. I. *p*

Cl. Sib I. *p*

Fg. I. *pp* *ppp*

Mib *p*

Cor. Sib *p*

ROI. *- braccia.* *Ah! m'ab-*

11 Allegro animato ♩ = 120

I. *div.* *leggerissimo* *pizz.*

Vni II. *pp* *pizz.*

Vle *p* *pizz.*

Vc. Cb. *uniti* *p* *pizz.*

Fl.

Cl. Sib

Fg.

ROL.

- braccia... d'e-sul - tan-za tut-ta ho l'a-ni-ma com-pre-sa... in te

Vni I.

Vni II.

Vle

Vc. Ch.

Fl.

Ob.

Cl. Sib

Fg.

ROL.

vi - ve, in te miè re - sa u - na par - te del mio cor! O buon

*allarg.*

Vni I.

Vni II.

Vle

Vc. Ch.

Meno mosso

ROL. *p*

Di - o, la tua pos - sanza a - do - rando io be - ne - di - co,.. tu ri -

I. (pizz.)

Vni

II. (pizz.)

Vle (pizz.)

Vc. (pizz.)  
Cb.



Cl. *p*  
Si<sup>b</sup>

ROL.

- do - ni a me l'a - mi - co al - l'is - ta - lia al - l'is - ta - lia un di - fen -

I.

Vni

II.

Vle

Vc.  
Cb.

12 I. Tempo

Fl.

Cl. Sib

Fg.

ROL.

The first system of the score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and the Role of the Soprano (ROL.). The Flute, Clarinet, and Bassoon parts begin with a whole note rest, followed by a melodic line starting in the second measure. The Soprano part begins with a melodic line in the first measure. The key signature has two flats, and the time signature is 4/4.

-sor! Ah! m'ab-braccia, m'abbrac - cia — Ah! m'ab - braccia... d'e - sul -

I. Vni

II. Vni

Vle

Vc. Ch.

12 I. Tempo pizz.

The second system of the score includes parts for Violin I (Vni), Violin II (Vni), Viola (Vle), and Violoncello/Contrabass (Vc. Ch.). The Violin and Viola parts are marked 'arco' and play a rhythmic accompaniment. The Violoncello/Contrabass part is marked 'pizz.' and plays a rhythmic accompaniment. The key signature has two flats, and the time signature is 4/4.



Fl.

Cl. Sib

Fg.

ROL.

The second system of the score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and the Role of the Soprano (ROL.). The Flute, Clarinet, and Bassoon parts continue their melodic lines. The Soprano part continues with a melodic line. The key signature has two flats, and the time signature is 4/4.

-tan-za tut-ta ho l'a-ni-ma com-pre-sa... in te vi-ve, in te miè

I. Vni

II. Vni

Vle

Vc. Ch.

The second system of the score includes parts for Violin I (Vni), Violin II (Vni), Viola (Vle), and Violoncello/Contrabass (Vc. Ch.). The Violin and Viola parts continue their rhythmic accompaniment. The Violoncello/Contrabass part continues its rhythmic accompaniment. The key signature has two flats, and the time signature is 4/4.

Fl.

Ob.

Cl. Sib

Fg.

ROL.

re - sa u - na par - te del mio cor! in te m'è re-sa, in te, in te m'è

I. Vni

II. Vni

Vle

Vc. Cb.

arco

arco

arco

arco

Fl.

Ob.

Cl. Sib

ROL.

re - - sau-na par - te del mi-o

I. Vni

II. Vni

Vle

Vc. Cb.

12

# Giuramento

**13** *Allegro animato* ♩ = 120

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn. I, II.

Trbn. III  
Cmbs.

Trb. Mib  
interne

ROL.

Tenori cor.  
(odesi uno squillo di trombe)

Bassi

I Con-so-li.

Giu-li - ve trom-be!..

Giu-li - ve trom-be!..

**13** *Allegro animato* ♩ = 120

I.

Vni

II.

Vle

Vc.  
Ch.

*col canto*

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. Sib *pp*

Fg. *pp*

Mib Cor. Sib

Trb. Mib

Trbn. I. II

Trbn. III. Cmb. *v*

Trb. Mib interne *ff*

*Largo*

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

Sal - ve, guer-rie-ri.

2<sup>o</sup> CONS.

A voi fia d'ac-co-glien-xe

*col canto*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. Ch. *v*



*x tempo*

2<sup>o</sup> CONS. *pro - di - ga, sic - co - me a fi - gli suo - i, Mi - lan, che dal - la*

*a tempo*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

2<sup>o</sup> CONS. *pol - - ve - re già ri - al - za - - -*

I. Vni *p*

II. Vni *v*

Vle *Div. p*

Vc. Cb. *e*

14 *Andante sostenuto* ♩ = 60

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Sib *ff*

Fg. *ff*

Mib Cor. Sib *ff*

Trb Mib *ff*

Trbn. *ff*

Cmbs. *ff*

ARRIGO *f*  
Ed o - ra tutti giuriam di-fenderla col sangue nostro an-

2<sup>o</sup> CONS. *f*  
ste.

14 *Andante sostenuto* ♩ = 60

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. Ch. *ff*

ARRIGO) *-co-ra.*

SCUD. *f ff dim.*  
Tutti giuriam di-fen-derla col san-gue nostro an-co-ra.

ROL. *f ff dim. f*  
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra. S'appressa un di che al-

1<sup>o</sup> CONS. *f ff dim.*  
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

2<sup>o</sup> CONS. *f ff dim.*  
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

CORO *f ff dim.*  
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

*f ff dim.*  
Tutti giuriam di-fen-derla col san-gue no-stro an-co-ra.

ARRIGO *f dim.*  
S'ap-pres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

SCUD. *f dim.*  
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

ROL. *f*  
-l'Au-stro fu-ne-sto sor-ge-ra'.

1<sup>o</sup> CONS. *f dim.*  
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

2<sup>o</sup> CONS. *f dim.*  
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

CORO *f dim.*  
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

*f dim.*  
S'appres-sa un di che al-l'Au-stro fu-ne-sto sor-ge-

ARRIGO  
-rà, in cui di tante in-giurie

SCUD.  
-rà, in cui di tante in-giurie

ROL.  
in cui di tante in-giu - - rie a noi ragion da-

1<sup>o</sup> CONS.  
-rà, in cui di tante in-giurie

2<sup>o</sup> CONS.  
-rà, in cui di tante in-giurie

CORO  
rà, in cui di tante in-giurie  
-rà in cui di tante in-giurie

ARRIGO *ff* a noi ragion da-rà! *string.-----poco-----* Giu-riam! Giu-

SCUD. *ff* a noi ragion da-rà! Giu-riam! Giu-

ROL. -rà! Giu-riam! Giu-riam!

1<sup>o</sup> CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

2<sup>o</sup> CONS. *ff* a noi ragion da-rà! Giu-riam! Giu-

CORO  
a noi ragion da-rà! Giu-riam! Giu-  
a noi ragion da-rà! Giu-riam! Giu-

--- a --- poco *portando la voce* *ff* *f*

ARRIGO -riam! Giu-riam! Tut - ti giuriam di - fen - de - re giu-

SCUD. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

ROL. Giu-riam! Ah! tut - ti giu-riam di - fen - de - re giu-

1<sup>o</sup> CONS. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

2<sup>o</sup> CONS. -riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

CORO  
-riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-  
-riam! Giu-riam! Tut - ti giu-riam di - fen - de - re giu-

ARRIGO -riam giuriam giuriam giuriam giu-riam giu-riam giu-

SCUD. -riam giuriam giuriam giuriam giu-riam giu-riam giu-

ROL. -riam giuriam giuriam giuriam giu-riam giu-riam giu-

1<sup>o</sup> CONS. -riam Milan di - fendere tutti giu-riam giu-riam giu-

2<sup>o</sup> CONS. -riam Milan di - fen - dere tutti giu-riam giu-riam giu-

CORO  
-riam giuriam giu-riam giu-riam giu-  
-riam giuriam giu-riam giu-riam giu-

15 Allegro (d.=72)

Fg. *a2*  
*pp*

ARRIGO *pp* *legato sempre*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

SCUD. *pp*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

ROL. *pp*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

1<sup>o</sup> CONS. *pp*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

2<sup>o</sup> CONS. *pp*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

CORO *pp*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

*pp*  
 -riam. Do-mandan ven-det-ta gli-al-ta-ri spo-

15 Allegro (d.=72)

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *pp*

Ch. *pp*

cresc. - poco - - - a - - - - poco

cre - - - scen -

Fl. *p*

Ott. *p*

Ob. *p*

Cl. Sib *p*

Fg. *p*

Mib Cor. *p*

Sib *p*

Trb. Mib *p*

Cmbs. *p*

Tp. *p*

cresc. - poco - - - a - - - - poco

*p*

ARRIGO  
-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

SCUD.  
-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

ROL.  
-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

1<sup>o</sup> CONS.  
-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

2<sup>o</sup> CONS.  
-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

CORO  
-glia-ti, le don-ne, i fan-ciul-li dal-l'em-pio sve-na-ti... sul-l'I-stro na-

cresc. - poco - - - a - - - - poco

cre - - - scen -

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *uniti*

Ch. *p*

cresc. - poco - - - a - - - - poco

cre - - - scen -

-do - - - - sempre - - - - sino - - - - al - - - -

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. I.

Mib II.

Cmbs.

Tp.

ARRIGO

SCUD.

ROL.

1<sup>a</sup> CONS.

2<sup>a</sup> CONS.

CORO

I.

Vni II.

Vle

Vc. Cb.

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

-do - - - - sempre - - - - sino - - - - al - - - -

-do - - - - sempre - - - - sino - - - - al - - - -

Detailed description: This is a page of a musical score, page 104. It contains staves for various instruments and vocal parts. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in B-flat (Mib Cor.), Horn in F (Sib), Trumpet (Trb. I), Trombone (Mib II), Cymbals (Cmbs.), and Trompano (Tp.). There are also vocal parts for ARRIGO, SCUD., ROL., 1st CONSOLO (1<sup>a</sup> CONS.), 2nd CONSOLO (2<sup>a</sup> CONS.), and a CHORUS (CORO). The lyrics are: "-ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le". Above the vocal parts, there are markings: "-do - - - - sempre - - - - sino - - - - al - - - -". The score includes dynamic markings like 'p.' and 'f.', and articulation like 'acc.' and 'rit.'. The key signature has one flat (B-flat) and the time signature is 4/4.



*ff tutta forza*

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor.

Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.

ROL.

CORO

I. Vnt

II. Vnt

Vle

Vc. Cb.

no - stre cit - - ta' le no - - stre cit -

no - stre cit - - ta' le no - - stre cit -

no - stre cit - - ta' le no - - stre cit -

no - stre cit - - ta' le no - - stre cit -

*ff tutta forza*

16

Fl.

Ott.

Ob. *a2*

Cl. *a2*  
Si $\flat$

Fg. *a2*  
*pp*

Mib  
Cor. *a2*  
Si $\flat$

Trb. *Mib*

Trbn.

Cmbs.

Tp.

G.C. e P.

*legato sempre*  
*unisono*  
*pp*

ARRIGO  
SCUD.  
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

ROL.  
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

CORO  
-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

-tà. Do - man - dan ven - det - ta glial - ta - ri spo - glia - ti, le

16

I.  
Vni *p*

II.  
Vni *p*

Vle *p*

Vc.  
Cb. *pp*

*cresc. poco a poco*

*cre - - - scen -*

Fl. *p*

Ott.

Ob. I. *p*

Cl. Sib *p*

Fg. *a2*

Mib. Cor. *a2* *p*

Sib *a2*

Trb. Mib *I.*

Cmbs.

Tp.

*cresc. poco a poco*

ARRIGO SCUD. don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

ROL. don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

CORO don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

CORO don - ne, i fan - ciul - li d'al - l'em - pio sve - na - ti... sul - l'I - stro na -

*cresc. poco a poco*

*cre - - - scen -*

Vni I.

Vni II.

Vle

Vc. Cb.

*cresc. poco a poco cre - - - scen -*

do - - - - - mp pre - - - - - sino - - - - - al - - - - -

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Cmbs.

Tp.

ARRIGO  
SCUD.

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

ROL.

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

CORO

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

- ti - o cac - ciam que - ste fie - re, sian li - be - ree no - stre le

do - - - - - sempre - - - - - sino - - - - - al - - - - -

I.

Viii

II.

Vle

Vc.  
Cb.

e do - - - - - sempre - - - - - sino - - - - - al - - - - -

*ff tutta forza*

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib

Trh. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO  
SCUD.

ROL.

CORO

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

no - stre cit - - tà le no - - stre cit -

*ff tutta forza*

I.

Vni

II.

Vle

Vc. Ch.

*ff tutta forza*

*Piu mosso*  $\text{d.} = 100$   
*stringendo*

Fl.

Ott.

Ob.

Cl. Sib

Fg. <sup>a2</sup>

Mib. Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.  
-ta' si' giu - riam giu - riam far nostre le

ROL.  
-ta' si' giu - riam giu - riam far nostre le

1<sup>o</sup> CONS.  
2<sup>o</sup> CONS.  
-ta' si' giu - riam giu - riam far nostre le

CORO  
-ta' si' giu - riam giu - riam far nostre le

*Piu mosso* ( $\text{d.} = 100$ )  
*stringendo*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.  
 Ob.  
 Cl. Si<sup>b</sup>  
 Fg.  
 Cor. Mi<sup>b</sup>  
 Cor. Si<sup>b</sup>  
 Trb. Mi<sup>b</sup>  
 Trbn.  
 Cmbs.  
 Tp.  
 G.C. e P.  
 ARRIGO SCUD.  
 no - - stre cit - ta' si' giu - - riam giu - -  
 ROL.  
 no - - stre cit - ta' si' giu - - riam giu - -  
 1<sup>o</sup> CONS.  
 2<sup>o</sup> CONS.  
 no - - stre cit - ta' si' giu - - riam giu - -  
 CORO  
 no - - stre cit - ta' si' giu - - riam giu - -  
 I.  
 Vni  
 II.  
 Vle  
 Vc. Cb.

Fl.

Ott.

Ob.

Cl. Sib

Fg.

Mib Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD.  
- riam far no - stre le no - stre cit -

ROL.  
- riam far no - stre le no - stre cit -

1<sup>o</sup> CONS.  
2<sup>o</sup> CONS.  
CORO  
- riam far no - stre le no - stre cit -

I. Vni

II. Vni

Vle

Vc. Cb.



Fl.   
 Ott.   
 Ob. I.   
 Cl. Sib I.   
 Fg.   
 Mib   
 Cor. Sib a2   
 Trb. Mib   
 Trbn.   
 Cmbs.   
 Tp.   
 G.C. e P.   
 ARRIGO SCUD.   
 -tà. Giu - riam! giu - riam!   
 ROL.   
 -tà. Giu - riam! giu - riam!   
 1<sup>o</sup> CONS.   
 2<sup>o</sup> CONS.   
 -tà. Giu - riam! giu - riam!   
 CORO   
 -tà. Giu - riam! giu - riam!   
 I.   
 Vni   
 II.   
 Vle   
 Vc.   
 Cb.

Fl. VUOTA

Ott.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib VUOTA

Trb. Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

ARRIGO SCUD. VUOTA  
 giu - riam sì giu - ria - mo giu - riam!

ROL.  
 giu - riam sì giu - ria - mo giu - riam!

1<sup>o</sup> CONS.  
 2<sup>o</sup> CONS.  
 CORO  
 giu - riam sì giu - ria - mo giu - riam!  
 giu - riam sì giu - ria - mo giu - riam!

I. VUOTA

Vni

II.

Vle

Vc. Cb.

17 All.<sup>o</sup> marziale Mod.<sup>to</sup> (♩ = 108)

Fl. *p* *ff* 3

Ott. *p* *ff* 3

Ob. *p* *ff* 3

Cl. Sib *p* *ff* 3

Fg. *p* *ff*

Mib. *p* *ff*

Cor. Sib *p* *ff* 2

Trb. Mib *p* *ff* 3

Trbn. *p* *ff*

Cmb. *p* *ff*

Tp. *p* *ff*

G.C. e P. *p* *ff*

ARRIGO SCUD. *p* *ff* *J Consoli muovono i primi, tengendietro*

ROL. *p* *ff*

1<sup>o</sup> CONS. *p* *ff*

2<sup>o</sup> CONS. *p* *ff*

CORO *p* *ff*

I. *p* *ff* 3

Vni *p* *ff* 3

II. *p* *ff* 3

Vle *p* *ff* 3 *div.*

Vc. Ch. *p* *ff*

Fl.

Ott.

Ob.

Cl.  
Sib

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

G.C. e P.

*le schiere, quindi il popolo. Arrigo è condotto da Rolando.*

I.

Vni

II.

Vle

Vc.  
Cb.

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

- Fl.** (Flute): Treble clef, featuring a melodic line with triplet markings.
- Ott.** (Oboe): Treble clef, mirroring the flute's melodic line.
- Ob.** (Oboe): Treble clef, playing a similar melodic line.
- Cl. Sib.** (Clarinet in B-flat): Treble clef, playing a rhythmic accompaniment.
- Fg.** (Bassoon): Bass clef, playing a rhythmic accompaniment.
- Cor. Sib.** (Coronet in B-flat): Treble clef, playing a rhythmic accompaniment. A marking "a 2" is present.
- Trb. Sib.** (Trombone in B-flat): Treble clef, playing a rhythmic accompaniment with triplet markings.
- Trbn.** (Trombone): Bass clef, playing a rhythmic accompaniment.
- Cmbs.** (Cymbal): Bass clef, playing a rhythmic accompaniment.
- Tp.** (Trumpet): Bass clef, playing a rhythmic accompaniment.
- G.C. e P.** (Gong, Cymbal, and Percussion): A line with rhythmic notation.
- Vni. I.** (Violin I): Treble clef, playing a melodic line with triplet markings.
- Vni. II.** (Violin II): Treble clef, playing a melodic line with triplet markings.
- Vle.** (Viola): Bass clef, playing a melodic line with triplet markings.
- Vc. Cb.** (Violoncello/Bass): Bass clef, playing a rhythmic accompaniment.

Fl. *mf dim.*

Ott. *mf dim.*

Ob. *mf dim.*

Cl. Sib *mf dim.*

Fg. *mf dim.*

Mib Cor. *mf dim.*

Sib *mf dim.*

Trb. Mib *mf dim.*

Trbn. *mf dim.*

Cimbs. *mf dim.*

Tp. *mf dim.*

G.C. e P.

Vni I.

Vni II.

Vle

Vc. Cb.

This page of a musical score, numbered 119, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Sib), and Trumpet (Trb. Sib). The brass section includes Trumpet (Trb. Sib), Trombone (Trbn.), and Trombone (Trbn.). The percussion section includes Cymbals (Cmbs.) and Snare Drum (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The woodwinds and brass play rhythmic patterns, often in groups of three (trios). The strings play a steady accompaniment. Dynamics such as *p* (piano) and *a2* (second attack) are indicated. The bottom of the page features a large, stylized letter 'e'.

Ob.

Cl. Sib

Fg.

Mib

Cor. Sib a2

Cmbs.

Tp.

Vc.

Cb.

Ob.

Cl. Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.



18

Ob.

Cl. Sib

Fg.

Cmbs.

Tp.

Vc.

Cb.

18

Cl. Sib

Fg.

Cor. Mib

Vc.

Cb.

Cl. Sib

Fg.

Vni I.

Vc.

Cb.

perdendosi

pizz.

pp

VUOTA

pizz.

## SITO OMBREGGIATO

da gruppi d'alberi in vicinanza delle fossate colme d'acqua che circondano i muri; essi veggonsi torreggiare nel fondo. Lida si avvanza assorta in profondi pensieri, le sue donne la seguono, ella siede al rezzo, ed ivi rimane estatica, figgendo gli occhi al cielo.

## N. 3 Coro di Donzelle

19 *Allegro assai moderato* ♩ = 108

Flauto  
 Ottavino  
 Oboi  
 Clarinetti in Do

*p leggero*

Fl.  
 Ott.  
 Ob.  
 Cl. Do

Fl.  
 Ott.  
 Ob.  
 Cl. Do

Fl.  
Ott.  
Ob.  
Cl.  
Do

Double bar line

This system contains the first three staves of a musical score. The Flute (Fl.) staff has a treble clef and a key signature of one flat. The Oboe (Ott.) staff has a treble clef and a key signature of one flat. The Clarinet (Cl.) staff has a treble clef and a key signature of one flat. The Clarinet (Do) staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns with eighth and sixteenth notes. A double bar line is located at the end of the system.

Fl.  
Ott.  
Ob.  
Cl.  
Do

Double bar line

This system contains the next three staves of the musical score. The Flute (Fl.) staff has a treble clef and a key signature of one flat. The Oboe (Ott.) staff has a treble clef and a key signature of one flat. The Oboe (Ob.) staff has a treble clef and a key signature of one flat. The Clarinet (Cl.) staff has a treble clef and a key signature of one flat. The Clarinet (Do) staff has a bass clef and a key signature of one flat. The music continues with rhythmic patterns. A double bar line is located at the end of the system.

20

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

This system contains the final five staves of the musical score. The Flute (Fl.) staff has a treble clef and a key signature of one flat. The Oboe (Ott.) staff has a treble clef and a key signature of one flat. The Oboe (Ob.) staff has a treble clef and a key signature of one flat. The Clarinet (Cl.) staff has a treble clef and a key signature of one flat. The Clarinet (Do) staff has a bass clef and a key signature of one flat. The Bassoon (Fg.) staff has a bass clef and a key signature of one flat. The Cor (Fn.) staff has a treble clef and a key signature of one flat. The Cor (Do) staff has a bass clef and a key signature of one flat. The music includes dynamic markings such as *p* and *v*. A box containing the number 20 is positioned above the Flute staff.

This page of a musical score, numbered 124, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D-flat (Cl. Do), Bassoon (Fg.), Cor Anglais in F (Cor. Fa), and Clarinet in D-flat (Cl. Do). The brass section consists of Trumpet in D-flat (Trü. Do), Trombone I and II (Trbn. I, II), and Trombone III (Trbn. III). The string section includes Cymbals (Cmbs.), Trombone (Tp.), Violin I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled "CORO di Donna", is featured with the lyrics "Plau-de al-l'ar - ri - - vo". The score is written in a common time signature with a key signature of one flat. Dynamic markings range from fortissimo (ff) to piano (p), and performance instructions include accents and pizzicato (pizz.).

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Cor. Fa  
Cl. Do  
Trü. Do  
Trbn. I, II  
Trbn. III  
Cmbs.  
Tp.  
CORO di Donna  
Plau-de al-l'ar - ri - - vo  
Vni I  
Vni II  
Vle  
Vc.  
Cb.

Ob.

Cl.  
Do

Fa  
Cor.

Do

CORO  
di Donne

Mi - lan dei for - ti,      cui si com - met - to - no

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.  
Ott.

Ob.

Cl.  
Do

Fa  
Cor.

Do

CORO  
di Donne

le no - stre sor - ti;      sui pro - dia spar - ge - re

I.  
Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.  
Do

Fa  
Cor.  
Do

CORO  
di Donne

I.  
Vni

II.

Vle

Vc.

Cb.

nem - bi di ro - se cor - ron fe - sto - se le

Fl.  
Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

CORO  
di Donne

I.  
Vni

II.

Vle

Vc.

Cb.

don - ne an - cor. Tu so - la fug - gi.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

CORO  
di Donne

si lie - ta vi - sta, co - me da sce - na

Vni  
I.  
II.

Vle

Vc.

Cb.

*arco*

Detailed description: This page of a musical score, numbered 127, features a variety of instruments and a vocal choir. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of two Horns (Cor.) in F major and D minor. The string section includes Violins (Vni) in two parts, Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal choir of women (CORO di Donne) is also present. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The vocal line has the lyrics 'si lie - ta vi - sta, co - me da sce - na'. The woodwinds and strings play melodic and harmonic parts, while the brass and choir provide harmonic support. The contrabass part includes the instruction 'arco'.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

CORO  
di Donne

or-ri-da e tri-sta: pur del-la Pa-tria sen-ti l'af-

I.  
Vni

II.

Vle

Vc.

Cb.

*pizz.*

*pizz.*

*pizz.*



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Detailed description: This block contains the first five staves of the musical score. From top to bottom: Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Bass Drum (Fg.). The Flute and Oboe parts feature complex rhythmic patterns with many slurs and accents. The Clarinet and Bassoon parts have a more melodic line with some slurs. The Bass Drum part is mostly silent, with a few notes.

Cor.  
Do

Do

Detailed description: This block contains the next two staves. The top staff is for Horn in F (Cor. F) and the bottom staff is for Horn in D (Do). Both parts have a rhythmic, melodic line with slurs and accents. The Horn in D part has a '2' written above it, possibly indicating a second ending or a specific articulation.

CORO  
di Donne

-fet - to, t'ar - de nel pet - to i - ta - lo cor!

Detailed description: This block contains the vocal line for the Chorus of Women (CORO di Donne). The lyrics are: "-fet - to, t'ar - de nel pet - to i - ta - lo cor!". The melody is in a soprano range with slurs and accents.

I.

Vni

II.

Vle

Vc.

Cb.

arco

arco

arco

Detailed description: This block contains the string section staves. From top to bottom: Violins I (I.), Violins II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violins and Viola parts have a rhythmic, melodic line with slurs and accents. The Violoncello and Contrabass parts have a more rhythmic line. The word 'arco' is written above the Viola, Vc., and Cb. staves, indicating that they are to be played with the bow.

21

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fn  
Cor.  
Do

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*pizz.*

*punta d'arco*

*arco*

*pppp*

*arco*

*punta d'arco*

*pppp*

Fl.

Ob.

Cl.  
Do

Fg.

Fn  
Cor.  
Do

CORO  
di Donne

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*arco*

*(pizz.) pp*

*(pizz.) pp*

Plau - deal - l'ar - ri - vo Mi - lan dei


Fl. 

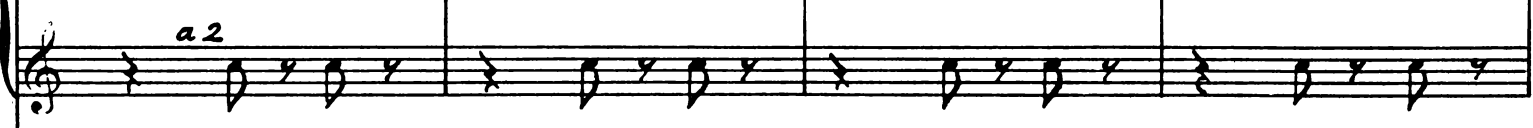
Ott. 

Ob. 

Cl. Do 

Fg. 

Cor. Fa 

Cor. Do 

CORO di Donne   
for - ti, cui si com - met - to - no le no - stre

Vni I. 

Vni II. 

Vle 

Vc. 

Cb. 

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

*a 2*

**CORO**  
*di Donne*

sor - ti; sui pro - dia spar - ge - re nem - bi di

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fr  
Cor.

Do

CORO  
di Donne

ro - se cor - ron fe - sto - se le don - ne an -

I.  
Vni

II.

Vle

Vc.

Ch.

4

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

CORO  
di Donne

- cor, cor - ron fe - sto - se

Vni  
I.  
II.

Vle  
*arco*

Vc.  
*arco*

Cb.  
*arco*

The musical score is for page 134 and includes the following parts:

- Flute (Fl.):** Treble clef, playing a melodic line with grace notes and a trill at the end.
- Oboe (Ott.):** Treble clef, playing a rhythmic pattern of eighth notes.
- Clarinet (Cl. Do):** Treble clef, playing a rhythmic pattern of eighth notes.
- Bassoon (Fg.):** Bass clef, playing a rhythmic pattern of eighth notes.
- Cor Anglais (Cor.):** Treble clef, playing a rhythmic pattern of eighth notes.
- Viola (Vle):** Alto clef, playing a rhythmic pattern of eighth notes, marked *arco*.
- Violoncello (Vc.):** Bass clef, playing a rhythmic pattern of eighth notes, marked *arco*.
- Contrabasso (Cb.):** Bass clef, playing a rhythmic pattern of eighth notes, marked *arco*.
- Vocal Soloist (CORO di Donne):** Treble clef, singing the lyrics: "- cor, cor - ron fe - sto - se". The melody is marked with accents and a slur.
- Violini (Vni):** Treble clef, with two staves (I and II) showing rests and melodic entries.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fn  
Cor.

Do

CORO  
di Donne

le don - ne an - cor, cor - ron fe -

I.  
Vni

II.

Vle

Vc.

Cb.

*tr*

*a2*

*a*

Detailed description: This page of a musical score, numbered 135, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of French Horn (Fn) and Trumpet in D (Cor. Do). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, labeled 'CORO di Donne', has a line with lyrics: 'le don - ne an - cor, cor - ron fe -'. The score is divided into three measures. The woodwinds and strings play rhythmic patterns, while the brass and vocal soloist have more melodic lines. Dynamic markings like *a2* and *a* are present. The vocal line has a long note in the third measure.

Fl. *tr.*  
 Ott.  
 Ob.  
 Cl. *tr.*  
 Do  
 Fg.  
 Fa  
 Cor. *tr.*  
 Do  
 Trb. *tr.*  
 Do  
 Trbn. I.II.  
 Trbn. III.  
 Cmbs.  
 CORO *tr.*  
 di Donne  
 -sto - se le don - ne an - cor, an -  
 I.  
 Vni *tr.*  
 II. *tr.*  
 Vle  
 Vc.  
 Cb.

Musical score for orchestra and vocal soloist. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa Do), Trumpet (Trb. Do), Trombone (Trbn. I.II., Trbn. III.), Cymbals (Cmbs.), and a vocal soloist (CORO di Donne). The vocal soloist part includes the lyrics: "-sto - se le don - ne an - cor, an -". The score features various musical notations including trills (tr.), dynamics (ff), and articulation marks. The woodwinds and strings play rhythmic patterns, while the brass and cymbals provide harmonic support. The vocal soloist enters with a melodic line.



Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
Trbn. Do  
Trbn. I. II  
Trbn. III  
Cmbs.  
CORO di Donne  
- cor an - cor an - cor, corron le donne ancor.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Fa, Cor. Do). The brass section includes Trumpet (Trbn. Do), Trumpets I and II (Trbn. I. II), and Trombone (Trbn. III). The string section consists of Violins I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist, the CORO di Donne, is featured with lyrics: "- cor an - cor an - cor, corron le donne ancor." The score is divided into four measures, with dynamic markings such as *a2* and *ff* visible. The woodwinds and strings play complex rhythmic patterns, while the vocal soloist provides a melodic line.

## Scena e Cavatina

LIDA

22 *Recitativo*

LIDA

Voi lo di-ce - ste, a - mi-che, a - mo la Pa-tria, immensamente io

Contrabbassi

LIDA

*f* l'a - mo! Ma dove span-de un ri-so la gio - - ia, per me

I. Vni

II. Vni

Vle

Vc.

Cb.

*Andante*

Fg.

*pp*

LIDA

lo - co i - vi non è. Sotterra giaccio-no i miei fra-

*Andante*

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

Fg. *I* *p* *v*

LIDA  
-tel - li, ambo i pa-ren - ti, e... troppe in sen m'aper-se orren-do

I. Vni  
II. Vni  
Vle  
Vc. Cb.

LIDA  
fa-to in-sa-na-bi-li piaghe! A me sol-tan-to è re-tag-gio il do-

I. Vni  
II. Vni  
Vle  
Vc. Cb.

LIDA  
-lor, confor - - - - - to, confor to il pian - - -

*Adagio*

I. Vni  
II. Vni  
Vle  
Vc. Cb.

(I suoi occhi riempionsi di lagrime: le donne, onde concedere libero sfogo al suo cordoglio, si aggruppano in fondo.)

LIDA -to!

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

23 *Andante* ♩ = 50

*con espressione*

LIDA

Quan-te vol - te co-me un

23 *Andante* ♩ = 50

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

*leggero*

LIDA

do - - no al Si-gnor la - - mor-te ho chie - - sta! L'e-si-

I. Vni *pp*

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

LIDA

*p*

*p*

*portando la voce*

*dolce*

-sten - za è a me — fu - ne - sta... è la tom - ba il mi - o so -

I.

Vni

II.

Vle

Vc. Cb.

Detailed description: This system contains the first two systems of the score. The first system features the Clarinet in D (Cl. Do) and Flute (Fg.) parts, both starting with a piano (*p*) dynamic. The vocal line (LIDA) begins with the lyrics "-sten - za è a me — fu - ne - sta...". The vocal line includes performance instructions: *portando la voce* (carrying the voice) and *dolce* (sweetly). The instrumental accompaniment includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.).

Cl. Do

LIDA

*con dolore*

-spir. Ma son ma - dre!.. ma - dre ioso - no dar-mi un

I.

Vni

II.

Vle

Vc. Cb.

Detailed description: This system contains the next two systems of the score. The first system of this block features the Clarinet in D (Cl. Do) and the vocal line (LIDA). The vocal line includes the performance instruction *con dolore* (with pain) and the lyrics "-spir. Ma son ma - dre!.. ma - dre ioso - no dar-mi un". The instrumental accompaniment continues with Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.).

Cl. Do

Fg.

LIDA

fi - glio Iddi - o vo - le - a!.. Ah! — ah! per me di - -ven-ne

I. Vni

II. Vni

Vle

Vc. Cb.

*p*

*p*

*dolciss.*

Cl. Do

Fg.

LIDA

re - a — fin la bra - ma la bra - ma di mo - rir! ah si, per me divenne

I. Vni

II. Vni

Vle

Vc. Cb.

*lunga*

*rall.-----*

*cresc.*

*p*

Cl. No

Fg.

LIDA

*p*

*dolciss.*

re - - a fin la bra - - ma - - la - -

I. Vni

II. Vni

Vle

Vc. Cb.

*opp.*

*dolciss. a tempo*

LIDA

*cresc.*

bra - - ma la bra - - ma - - di - mo -

bra - - ma la bra - ma - - di - mo - - rir! ah si, per me - - divenne

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

LIDA

re - - a fin la bra - - - ma - - - la - - -

I. Vni

II. Vni

Vle

Vc. Ch.

*p*

*dolciss.*

Cl. Do

Fg.

LIDA

bra - - - ma la bra - - - - ma di mo -

I. Vni

II. Vni

Vle

Vc. Ch.

*legg.*

*d*

*pp*



24 *Allegro agitato mosso* (d = 72)

Cl. No. *pp*

Fg. *pp*

LIDA -rir!

24 *Allegro agitato mosso* (d = 72)

I. Vni *pp*

II. *pp*

Vle *pp*

Vc. Ch. *pp*

Fl. *p*

Cl. No. *p*

Fg. *p*

Cor. Fa *p*

Cor. Do *p*

LIDA *p* (indignata a veder Marcovaldo)  
Che,... Si-gnor! tu qui?.. tu stes - so?

MARCOV. Del - - la

I. Vni *p*

II. *p*

Vle *p*

Vc. Ch. *p*

Fl. *I.*

Cl. *I.*  
Do

Fg. *I.*

Cor. *Fa*  
Do

MARCOV.

tor - - reame le por - te sol con-fin, t'è no - - to, ha

I. Vni

II. Vni

Vle *Unite*

Vc. Cb.

Fl.

Cl. *I.*  
Do

Fg. *I.*

Cor. *Fa*  
Do

LIDA

MARCOV.

mes - so ge - - ne-ro - - so il tuo con-sor - te. *(fremete di sdegno)*

I. Vni

II. Vni

Vle *div.*

Vc.

Cb.

Fl. *I.*

Cl. *I.*  
Do

Fg. *I.*

Cor. *Fa*  
*Do*

LIDA  
- di - - sci, ingra - - ta - men - te, sguar - dia lzar frattan - to au.

I. Vni.

II. Vni.

Vle. *Unite*

Vc.

Cb.

Fl.

Cl. *I.*  
Do

Fg. *I.*

Cor. *Fa*  
*Do*

LIDA  
- da - ci sul - - la sposa!

MARCOV.  
(sommessamente) Un cieco a - more per te nu - tro... Ces - - sa,

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

(in atto d'allontanarsi)

25

LIDA

ta - ci... I-melda, eb-

IMELDA

(accorrendo frettolosa)  
Ah! si - gno-ra!..

25

Vni

*f*

Vni II.

*f* *pp*

Vle

*f*

Vc.  
Cb.

*f*

Fl.

*p*

LIDA

-be - ne?...

IMELDA

Fe - de al ver non pre - ste - ra - i... Il tuo

Vni

*p*

Vni II.

*p*

Vle

*p*

Vc.

*p*

**Fl.** [Musical notation]

**LIDA**  
Par-la... Ciel!.. chi

**IMELDA**  
spo-so... Ei vie-ne... e lo se-gue...

**I. Vni** [Musical notation]

**II. Vni** [Musical notation]

**Vle** [Musical notation]

**Vc.** [Musical notation]



**Fl.** [Musical notation]

**Ob.** [Musical notation]

**Cl. Do** [Musical notation]

**Fg.** [Musical notation]

**LIDA**  
ma-i? Chi?.. ri-son - di...

**IMELDA**

Ar-

**I. Vni** [Musical notation]

**II. Vni** [Musical notation]

**Vle** [Musical notation]

**Vc.** [Musical notation]

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

Trb.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.  
Fa-Do

LIDA

IMELDA

-ri - - - - go! Ah

E - gli vi - - -

I.  
Vni

II.

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn. I.II.

Trbn. III.

Cmbs.

Tp.

LIDA  
-ve!... (Vi - -ve! oh gioia!... qui fra

IMELDA  
si... (parlante)

MARCOV.  
(Quel no-me la scuo - te-a!...

Vni  
I.  
II.

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 151 and includes parts for Flute, Oboe, Clarinet in D, Bassoon, Cor Anglais (F and D), Trumpet in D, Trombones I, II, and III, Contrabass, Trombone, Trumpet, and strings (Violins I and II, Viola, Violoncello, and Contrabass). It also features three vocal parts: LIDA, IMELDA, and MARCOV. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics in Italian. The instrumental parts include various dynamics such as p (piano) and pp (pianissimo), and some parts have first endings marked with 'I.'. The string parts have some sustained notes with dynamics p and pp.

Fl.

Ott.

Ob.

Cl. Do

Fg. I.

Cor. Fa

LIDA

IMELDA

I. Vni

II. Vni

Vle

Vc.

Cb.

*poco...*

*qui*

*fia ver?..*

*lo ri-ve -*

*di vi-vo fo - - co il suo vol - to ros-seg-giò!)*

*con estrema gioia a piacere*

*sottovoce*

*ppp*

*ppp*



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.

LIDA  
- drö?...

Vni  
I.  
II.

Vle

Vc.

Cb.

26 *Allegro brillante*  $\text{♩} = 66$

Fl. *tr*

Ob. *tr*

Cl. *tr*

Cor. *p a2*

Do. *p*

26 *Allegro brillante*  $\text{♩} = 66$

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *tr*

Ob. *I. tr*

Cl. *I. tr*

Cor. *a2*

Do. *a2*

I. Vni

II. *tr*

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fa  
Cor.  
Do

LIDA

A fre - nar - ti, o cor nel pet - to più po -

I.  
Vni

II.

Vle

Vc.

Cb.

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*tr*

*tr*

Fl.

Cl. I.  
Do

LIDA

- te - re in me non tro - vo... sì quei pal - ti ch'io

I.  
Vni

II.

Vle

Vc.

Cb.

*tr*

*tr*

27

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fn

LIDA

pro - vo so - no pal - pi - ti d'a - - - mor! Ah! se

I. II.

27

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Cl.  
Do

LIDA

col - pa è que - staf - fet - to che mi par - la un so - loi -

I. *tr*

I. *tr*

I. Vni

II. Vni

Vle

Vc.

Cb.

This musical score page, numbered 157, features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), and Bassoon (Fg.). The brass section consists of Trumpet (Trb. Do), Trombone I and II (Trbn. I, II), Trombone III and Contrabass (Trbn. III, Cmb.), and Trombone (Tp.). The string section includes Violin I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line (LIDA) is also present. The score is written in a key signature of two flats and a common time signature. It includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like *tr* (trills) and *acc2* (accents). The vocal line has the lyrics: *-stan - te, a pu - nir - la sia ba - stan - te u - na*. The page is divided into four measures, with various musical notations including triplets, slurs, and breath marks.

Ob.

Cor.  
Fa

LIDA

I. II.

vi - ta di do - lor. Ah! se col - pa è que - st'af - fet - to che mi

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

Cor.  
Fa

Cor.  
Do

LIDA

par - la un sol i - stan - te — a pu - nir - la — si - a ba - stan - te u - na

opp:

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *I.*

Do *pp*

Fg. *cresc.*

Cor. *a2*

Trb. *I.*

Do *cresc.*

LIDA *dolcissimo pp cresc.*

vi - ta di do - lor u - - - na vi - ta di do - lor u - - - na

Vni *I.* *pp cresc.*

Vni *II.*

Vle

Vc.

Cb.

28

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn. I. II

Trbn. III. Cnbs.

Tp.

LIDA

vi - - - ta di do - lor!)

IMEIDA

Par che tre - gua un bre - ve i - stan - te le con -

MARCOV.

Leg - - ge - - rò nel tuo sem - bian - te i se -

CORC

Par che tre - gua un bre - ve i - stan - te le con -

28

I.

Vni

II.

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Trb.  
Do

Trbn. I. II

Trbn. III.  
Cmbs.

Trp.

IMELDA  
- ce - da il suo do - lor si le con - ce - da il suo do - lor il suo do - -

MARCOV.  
- gre - ti del tuo cor si i se - gre - ti del tuo cor, leg - ge - rò nel tuo sem -

CORO  
- ce - da il suo do - lor si le con - ce - da il suo do - lor il suo do - -

I.  
Vni

II.

Vle

Vc.

Ch.

29

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

IMELDA  
lor il suo do - lor.)

MARCOV.  
- biente i se - gre - ti del tuo cor.)

CORO  
lor il suo do - lor.)

29

Vni  
I.  
II.

Vle

Vc.

Cb.

Cl. Do

LIDA

Vni I.

Vni II.

Vle

Vc.

Ch.

*sempre*

*pp*

*tr*

A fre-nar-ti, o cor, nel pet-to più po-

Fl.

Cl. Do

LIDA

Vni I.

Vni II.

Vle

Vc.

Ch.

*tr*

*tr*

te - re in me non tro - vo... sì quei pal - pi - ti ch'io

30

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

I. II.

LIDA

pro - vo so - no pal - pi - ti d'a - - - mor! Ah! se

30

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Cl.  
Do

LIDA

col - pa è que - st'af - fet - to che mi par - la un so - lo i

I.  
Vni

II.

Vle

Vc.

Cb.

Fl. *tr.*  
 Ott. *tr.*  
 Ob. I. *tr.*  
 Cl. I. *tr.*  
 Do  
 Fa  
 Cor. *p*  
 Do *p*  
 Trb. Do  
 Trbn. I. II *p*  
 Trbn. III *p*  
 Cmbs.  
 Tp. *mf*  
 LIDA *tr.*  
 stan - te, a pu - nir - la sia ba - stan - te u - na  
 I. *tr.*  
 Vni *f p*  
 II. *f p*  
 Vle *f p*  
 Vc. *f p*  
 Cb. *f p*

I.

I. II.

Ob.

Cor. Fa

LIDA

vi - ta di do - lor. Ah se col - pa è que - st'af - fet - to che mi

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Cor. Do

opp.

LIDA

par - la un sol i - stan - te — a pu - nir - la — si - a ba - stan - te u - na

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *pp*

Ott. *pp* *cresc.* 3 3 3

Ob. I. *pp* *cresc.* 3 3 3

Cl. I. *cresc.* 3 3 3

Fg.

Cor. Fa *a2*

Cor. Do

Trb. Do

LIDA *dolciss.* *pp* *cresc.* 3 3 3  
 vi - ta di do - lor u - - na vi - ta di do - lor u - - - na

Vni I. *pp* 3 *cresc.* 3 3 3

Vni II. *cresc.*

Vle

Vc.

Cb.

31

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

LIDA  
vi - - - ta di do - lor, u - - - - - na

IMELDA  
(Par che tre - gua un bre - ve i - stan - te le con -

MARCOV.  
Leg - gerò nel tuo sembian - - - - te i se - gre - - -

CORO  
(Par che tre - gua un bre - ve i - stan - te le con -

31

I.  
Vni

II.  
Vle

Vc.

Ch.



Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn. I, II  
 Trbn. III.  
 Cmb.  
 Tp.  
 LIDA  
 IMELDA  
 MARCOV.  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

vi - ta di do - lor u - - - - - na  
 - ce - da il suo do - lor, par che tre - - - - - gua un bre - vei - stan - te le con -  
 - ti del tuo cor, leg - gerò nel tuo sembian - - - - - te i segre - - - - -  
 - ce - da il suo do - - - - - lor, par che tre - - - - - gua un bre - vei - stan - te le con -

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trbn.  
Do

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

LIDA  
vi - ta di do - lor di do - - lor di do - lor di

IMELDA  
- ce - da il suo do - lor il suo do - lor il suo do - lor il suo do -

MARCOV.  
ti del tuo cor del tuo cor del , tuo cor i se -

CORO  
- ce - da il suo do - lor il suo do - lor il suo do - lor il suo do -

I.  
Vni

II.

Vle

Vc.

Ch.

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

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. Do** (Clarinete)
- Fg.** (Fagotto)
- Cor. Fa** (Corni)
- Cor. Do** (Corni)
- Trbn. Do** (Trombe)
- Trbn. I.II.** (Trombe)
- Trbn. III. Cmbs.** (Trombe)
- Trp.** (Tromba)
- LIDA** (do - lor!)
- IMELDA** (-lor il suo do - lor!)
- MARCOV.** (-gre - ti del tuo cor!)
- CORO** (-lor il suo do - lor!)
- Vni I.** (Violini)
- Vni II.** (Violini)
- Vle** (Viola)
- Vc.** (Violoncello)
- Ch.** (Contrabbasso)

The score features complex woodwind and string passages with triplets and slurs, and vocal lines with Italian lyrics. Dynamics such as *p* (piano) and *a2* are indicated throughout.

This musical score page, numbered 172, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), and Cor in D (Cor. Do). The brass section consists of Trumpet in D (Trb. Do), Trumpets I and II (Trbn. I, II), Trumpet in C (Trbn. III), Trombones (Cmbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one flat and a 3/4 time signature. It begins with a first ending (I.) for the Clarinet and Bassoon. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a steady accompaniment. The score concludes with a double bar line and repeat signs.

# N. 4 Scena e Duetto

LIDA e ARRIGO

*RECITATIVO*

LIDA (Oh mo - men - to!)

ARRIGO (*entrando*) (Li - da!)

ROLANDO Spo - - - sa... Il tuo bel cor di.

*RECITATIVO*

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

ROL. (*presto*)

-vi.da la gio - ia del cor mi-o... Vi-ve l'a-mico lagri-ma-to, co-tanto! Ec-co.lo...

I. Vni

II. Vni

Vle

Vc.

Cb.

LIDA *(ad Arrigo)* (Oh Di-o!...)

ROL. Ciel! che fu?... tremi!.. sco-lo-ri!.. *(osservando Lida e Arrigo)*  
*(prestissimo)*

MARCOV. (No, non m'in-

I. Vni *f* *p*

II. Vni *f* *p*

Vle *f* *p*

Vc. *f* *p*

Ch. *f* *p*

ARRIGO *(a Rolando)*  
Ti rassi-cu-ra... un brivi-do tal - volta... di mie fe-ri-te a-van-zo mi scor-re in

MARCOV. - ganno...)

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

LIDA  (Qual terror m'inva - se!..)

ARRIGO  sen...ma passegger... Lo ve-di cessò. *(accennando Lida)*

ROL.  Del pa.dre

MARCOV.  (Men-ti-sci!)

I. Vni 

II. Vni 

Vle 

Vc. 

Ch. 



ROL.  su.o nell'ospi.ta.li ca-se, messaggier di Ve.ro.na, soggiorna-stial-tra volta, or dell'a-

I. Vni  *p*

II. Vni  *p*

Vle  *p*

Vc.  *p*

Ch.  *p*

32

*Allegro*

*interno*

Trb. Do

Tmb.

*p* *cresc.*

*(ad un cenno di Rolando le donne e Marcovaldo si ritirano)*

ROL.

- mi - co a te fia stan-za la ma-gion... Chi viene?

32

*Allegro*

I.

Vni

II.

Vle

Vc. Cb.



*interno*

Trb. Do

Tmb.

*ff*

*ff* *(entra un Araldo)*

ARALDO

Giun - ser dall'Al-pie-splo-ra - to-ri: a-vanza d'impe-

ROL.

Eb-ben?

Vni



ARALDO

-ria - li e.serci.to pos - sente. Ad as.sembrar Ducie Se - nato un cenno de'Conso.li prov.

I. Vni

II. Vni

Vle

Vc.

Cb.

ARALDO

-ve.de.

ROL.

Ti la-scio,Arri-go... il mio dover lo chie.de!

33 *Allegro*

(parte precipitosamente, seguito dall'Araldo)

33 *Allegro*

I. Vni

II. Vni

Vle

Vc.

Cb.

*Allegro* ♩ = 120

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa  
 Cor.  
 Sib.  
 Trb.  
 Mi<sup>b</sup>  
 Trbn. I, II.  
 Trbn. III.  
 Cmbs.  
 Tp.

Sib - Fa  
 ff

(Lida è rimasta, come incatenata al suolo.  
 Arrigo si accosta vivamente ad essa,  
 scuotendola d'un braccio.)

*Allegro* ♩ = 120

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

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Sib

Trb.  
Mi b

Trbn. I. II

Trbn. III  
Cmbs.

Tp.

ARRIGO

E ver?.. Sei d'al - tri?.. Ed

I.  
Vni

II.

Vle

Vc.

Ch.

Detailed description: This page of a musical score, numbered 179, features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D-flat (Cl. Do), and Bassoon (Fg.). The brass section consists of Cor Anglais (Fa and Sib), Trumpet (Trb. Mi b), Trombones I and II (Trbn. I. II), Trombone III and Contrabass (Trbn. III Cmbs.), and Trumpet (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal part, labeled 'ARRIGO', has lyrics: 'E ver?.. Sei d'al - tri?.. Ed'. The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play mostly rests, while the vocal line and strings have active parts. The strings play a rhythmic pattern of eighth notes, starting in the second measure.



Cl. Do *p*

Fg. *p*

ARRIGO  
 fran - ge - re      quel giuramen - to - sasti!      D'al - tri sei

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

ARRIGO  
 tu?      Per cre - dere      a ve - rità sì or.

I. Vni *pp* *tr*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

ARRIGO

ren - - - da è duo - - - po che ri - pe - - - te.re da'

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line and the first five staves of the string ensemble. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with a fermata over the first measure and a dynamic marking of *f* at the end. The lyrics are "ren - - - da è duo - - - po che ri - pe - - - te.re da'". The string ensemble consists of two violin staves (I and II), a viola staff, a violincello staff, and a double bass staff. The strings play a rhythmic accompaniment of eighth notes, with trills marked "tr" in the first violin part.

ARRIGO

lab - - - brituoi l'in-ten-da. Dil-lo... dil-lo... Che

34

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the vocal line and string accompaniment. The vocal line starts with a fermata over the first measure, followed by the lyrics "lab - - - brituoi l'in-ten-da. Dil-lo... dil-lo... Che". A rehearsal mark "34" is placed above the vocal line. The string ensemble continues with the same rhythmic accompaniment, including trills in the first violin part. The system concludes with a double bar line and a repeat sign.

This page contains a musical score for a full orchestra and a vocal soloist. The instruments listed on the left are: Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa), Cor in B-flat (Sib), Trumpet in B-flat (Trb. Mib), Trumpet in E-flat (Trbn. I. II), Trumpet in B-flat (Trbn. III. Cmbs.), Trombone (Tp.), and strings (Vni, Vle, Vc., Cb.).

The score is divided into three measures. The woodwinds and brass sections play a rhythmic pattern of eighth notes, marked with a forte (*ff*) dynamic. The strings play a similar rhythmic pattern. The vocal soloist, ARRIGO, has the following lyrics: "tar-di? dil-lo... Ah! che tardi?... che tardi?... Ue...".

Key musical details include:
 

- Dynamic markings: *ff* (fortissimo) is used throughout the instrumental parts.
- Tempo/Character markings: *ff ag.* (fortissimo agitato) is marked above the vocal line.
- Performance instructions: "a 2" is written above the Cor parts in the second measure.
- Articulation: Accents and slurs are used to indicate phrasing and emphasis.

35

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Sib

Trb.  
Mi b

Trbn. I, II

Trbn. III  
Cmbs.

Tp.

LIDA  
Spen - to unfa - lla - ce an - nun - zio ti

ARRIGO  
- ci - - di - miè pie - tà, è pie - tà!

35 molto leggero

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

*pp*

*pp*

*pp pizz.*

*p*

*pizz.*

*p*

*tr*

*tr*



Fl.

Cl.  
Do

Fg. I.

LIDA

*p*

dis - - - se in a. supra guer - - - ra... manca - - - va il pa.dreed

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Cl.  
Do

Fg.

LIDA

or - fa - na io ri-manevain ter - - - ra...

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I.

Cl. Do I.

Cor. Fa I.

LIDA

Ei fra gliestre - - - mia - ne - - - li - ti for.mò le mie ri-

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Cor. Sib

LIDA

- tor - te... Pe - - - - so la vi - - - ta, il

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ob. I.

Cl. *p*

Fg. *p*

Cor. *a 2*

Sib. *a 2*

Cmbs. *v*

LIDA  
\_ta - lamo let - to mi fu di morte! Mai soppor - ta - - - to u. n'a - - - -

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *arco*

Cb. *arco*

36

Fl.

Ob.

Cl.  
Do

Fg.

Fa

Cor.

Sib

LIDA

ni.ma più del - la mia non ha!

ARRIGO

(in tono di virulenta ironia)

Quanto la nuo.va in - fa - usta di

36

I.

Vni

II.

Vle

Vc.

Cb.

Cl. *Do*

Fg.

Cor. *Fa*

ARRIGO *(sempre più ironico)*

mi - a ca-du - ta, oh! quan - - - to al-l'al - - - matua sen.

I. Vni

II. Vni

Vle

Vc.

Cb.

Cor. *Fa*

ARRIGO

- si - bi.le lut - to costa - - - va e pianto! Al - - - ta n'è

I. Vni

II. Vni

Vle

Vc.

Cb.

This musical score page includes parts for the following instruments and vocalists:

- Cl. Do**: Clarinet in D-flat
- Fg.**: Bassoon
- Cor. Sib**: Cor Anglais in B-flat
- Trbn. I.II.**: Trumpets I and II
- Trbn. III. Cmb.**: Trumpets III and Cornets
- Tp.**: Trombone
- LIDA**: Vocal soloist
- ARRIGO**: Vocal soloist
- Vni I.**: Violin I
- Vni II.**: Violin II
- Vle**: Viola
- Vc.**: Violoncello
- Ch.**: Contrabasso

The score features several performance markings and dynamics:

- III. IV.**: Third and fourth endings for the instrumental parts.
- a2**: Second ending or repeat sign.
- (singhiozzante)**: A performance instruction for the vocal soloist LIDA.
- Ar.ri - go...**: The vocal line for LIDA.
- prova il su-bi-to I-me-ne! E fe - de nebbi da te... rammentalo....**: The vocal line for ARRIGO.
- p**: Piano dynamic marking.

Cl. D<sub>o</sub> *a2*

Fg. *a2* *p*

Cor. Fa I. II.

Trbn. I. II. *a2*

Trbn. III. Cmb. *a2*

Tp.

ARRIGO

che dell'E-ter-no al pie - - - de il di-fensor d'i- ta - lia raggiunge. re - - - sti, o.

I. Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fg. *a2* *p* 37

LIDA *(coprendosi il volto con ambo le mani)*

ARRIGO

- ves - - - so per lei per lei ca-dreb-be!

Ahi

I. Vni 37

II. *p*

Vle *p*

Vc. *p*

This musical score page features the following instruments and vocal parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. Do** (Clarinete)
- Fg.** (Fagotto)
- Cor. Fa** (Corni)
- Cor. Sib** (Corni)
- Trb. Mi b** (Trombe)
- Trbn. I. II.** (Tromboni)
- Trbn. III. Cmbs.** (Tromboni)
- Tp.** (Tromba)
- LIDA** (Vocal soloist)
- ARRIGO** (Vocal soloist)
- Vni I.** (Violini)
- Vni II.** (Violini)
- Vle** (Viola)
- Vc.** (Violoncello)
- Ch.** (Contrabbasso)

The score includes dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), and *f* (forte). It also features performance directions like *(furente)* and the instruction *I.* (first ending). The vocal parts include lyrics: "mi... se-ra!" for LIDA and "Parla... rispondi a-desso... Scolparti" for ARRIGO.



Fl.

Ob.

Cl.  
Do

Fa  
Cor.  
Stb

Trbn. I. II

Tp.

(volgendo gli occhi al cielo, con fremito angoscioso)

LIDA  
Pa - - - dre!

ARRIGO  
puoi?.. Ri - spondi-mi. Lo stil dè-re-i ec - co! in al-trui ri -

Vni  
I.  
II.

Vle

Vc.

Ch.

Detailed description of the musical score: This page contains a full orchestral score for page 193. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Cor Anglais (Fa Cor. Stb). The brass section includes Trumpets I and II (Trbn. I. II) and Trombones (Tp.). The string section includes Violins I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabass (Ch.). The vocal parts are for LIDA and ARRIGO. The score shows a dramatic moment where the woodwinds and brass play sustained notes with a tremolo effect, indicated by the instruction '(volgendo gli occhi al cielo, con fremito angoscioso)'. The vocal parts enter with the lyrics 'pa... dre!' and 'puoi?.. Ri - spondi-mi. Lo stil dè-re-i ec - co! in al-trui ri -'. The string section provides a rhythmic accompaniment with a tremolo effect.



Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Fa  
 Cor.  
 Sib  
 Trb.  
 Mi b  
 Trbn. I. II.  
 Trbn. III.  
 Cmbs.  
 Tp.  
 LIDA  
 ARRIGO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

piu' del mio fa - to an - cor! (in atto d'allontanarsi) M'o di... (nel colmo dell'ira)  
 Spergiura!.. Va... tu mi de - stior

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Cor. Fa  
Sib  
Trb. Mi b  
Trbn. I.II.  
Trbn. III. Cmb.  
Tp.  
ARRIGO  
-ror!

*ff*

This section of the score covers woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts begin with a dynamic marking of *ff*. The Clarinet in D (Cl. Do) and Bassoon (Fg.) parts also start with *ff*. The Horns (Cor.) in F major and Eb (Sib) are marked *ff*. The Trumpet (Trb.) in Bb and Trombone I & II (Trbn. I.II.) are marked *ff*. The Trombone III and Contrabass (Trbn. III. Cmb.) are marked *ff*. The Trumpet (Tp.) is marked *ff*. The vocal part (ARRIGO) has the lyrics "-ror!".

I.  
Vni  
II.  
Vle  
Vc.  
Cb.  
*ff*  
*dim.*  
*p*  
*pp*

This section of the score covers string instruments. The Violin I (Vni I.) and Violin II (Vni II.) parts start with *ff* and then gradually decrease to *pp* through a *dim.* (diminuendo) marking. The Viola (Vle) part starts with *ff* and decreases to *pp*. The Violoncello (Vc.) and Contrabass (Cb.) parts start with *ff* and decrease to *p* through a *dim.* marking.

38

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

ARRIGO

T'a - ma - - - i, t'a - mai qual an - - - gelo

38

*un poco marcato*

I. *p*

Vni *p*

II. *p*

Vle *pizz. p*

Vc. *pizz.*

Cb.

Ob. I.

Cl. *p*

Do *p*

Fg. *p*

LIDA

ARRIGO

A co - si lun - - - go

or qual demon t'a - bor - ro!..

I.

Vni

II.

Vle

Vc.

Cb.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

LIDA  
stra - - - zio reg - ger può dun - que un cor?.. No,

ARRIGO  
Per me - - - la vita è or.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa

LIDA  
non - - - è ver che uoi - dono gli ec - ces - si del do - - - lor.

ARRIGO  
- ri - bi - le... nel cam - - - - - poa morte io cor - ro... Ah! - - - - - In

I.  
Vni

II.  
Vni

Vle

Vc. arco

Cb. arco

Cl. D<sub>o</sub>  
Fg.

*largo e spiegato p*

ARRIGO  
tua \_\_\_\_\_ di fe - sa, o Pa - - - tria, ca - drò \_\_\_\_\_ squarcia - to il

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Ob.  
Cl. D<sub>o</sub>  
Fg.

ARRIGO  
se - - - no... fia be - nedet - to al - me - - - no il

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*Più animato*

Fl.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Si b

Cmb.

LIDA  
ARRIGO

Son re - - - a „ pu - ni - - - sci - mi... quel  
san - gue il sanguemio da te!...

**39** *Più animato*

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.



Fl. I.   
 Ott.   
 Ob. I.   
 Cl.   
 Do   
 Fg.  $a_2$    
 Cor.  $a_2$    
 Sib   
 Trb.   
 Mib   
 Trbn.   
 Cmbs.   
 Tp.   
 LIDA   
 fer... roin sen mi scen... da... d'u... ne.sisten... za or.   
 ARRIGO   
 Sper. giu... ra!   
 I. Vni   
 II.   
 Vle   
 Vc.   
 Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fn

Cor.  
Sib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

LIDA  
- ren - - - da me - - - glio è spi - rar - - - ti al

I.  
Vni

II.

Vle

Vc.

Cb.

*allarg. col canto*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

D<sub>o</sub>

Fg. *ff* *p*

Cor. *ff* *pp* *a2*

Sib

Trb. *ff*

Mib

Trbn. I, II. *ff*

Trbn. III. *ff*

Cmbs.

Tp. *ff*

LIDA  
 piè! Sonre - - - a sonre - - - a.... ah! son re - a, son rea... pu.

ARRIGO  
 Va tu mi de - - - stior.ror! va, tu mi de - - - stior.ror!

*allarg. col canto*

I. *ff* *pp*

Vni

II. *ff* *pp*

Vle

Vc. *ff* *p*

Ch. *ff* *pp*

Fg. *I. li. a2*

Cor. Fa

LIDA  
- ni - sci - mi... me - - - glio me - glio è spirar - ti al piè!

ARRIGO  
T'a - ma - - - i, t'a.

*un po' marcate*

I. Vni

II. Vni

Vle

Vc. *p pizz.*

Cb. *pizz.*

Ob.

Cl. Do

Fg. *I. p*

ARRIGO  
mai qual an - - - ge - lo, or qual demon t'ab.

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob: I.

Cl. D<sub>o</sub>

Fg. I.

LIDA

ARRIGO

A co - si lun - - - go stra - - - zio

- bor - ro!..

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I.

Cl. D<sub>o</sub>

Fg.

Cor. F<sub>a</sub> I. II.

LIDA

ARRIGO

reg - ger può dun - que un cor? No, non è ver cheuc.

Per me la vita è orri - bi.le... nel

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Ob. I.

Cl. I.

Do

Fg. I.

Cor. I. II.

Fa

LIDA

ARRIGO

- ci - do - no gli ec - ces - si del do - lor.

cam - - - poa morte io corro. Ah! In tua - - - di fe - sa, o

I. Vni

II. Vni

Vle

Vc. arco

Cb. arco

Cl. Do

Fg.

LIDA

ARRIGO

Sonre - - - a pu - ni - scimi... sonre - - - a pu - ni - scimi

Pa - - - tri - a, ca - drò - - - squarciato il se - - - no... fia be - nedet - to al -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Sib

Trb.  
Mib

Trbn. I. II.

Trbn. III  
Cmbs.

Tp.

LIDA

ARRIGO

me - - - glio me - glio è spirar - ti al piè son re - - - -

me - - - - no il san - gue il san - gue mio da te! fia be - ne - detto al -

41 Poco più vivo

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Sib

Trb.  
Mib

Trbn. I.II.

Trbn. III.  
Cmbs.

Tp.

LIDA  
-a, son re - - - a pu - ni - sci - -

ARRIGO  
- men il san-gue mio da te da te il san-gue mio da

I.  
Vni

II.

Vle

Vc.

Cb.



Fl.  
 Ott.  
 Ob.  
 Cl.  
*D<sub>o</sub>*  
 Fg.  
 F<sub>o</sub>  
 Cor.  
 Sib  
 Trb.  
*Mi<sub>b</sub>*  
 Trbn. I. II.  
 Trbn. III  
 Cmbs.  
 Tp.  
 LIDA  
 mi... son re - - - a, son re - - - a pu - -  
 ARRIGO  
 te! fia bene det. to al men il sanguemioda te da te il  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

Fl.

Ott.

Ob.

Cl.  
Dn.

Fg.

Cor.  
F<sub>a</sub>  
Sib

Trb.  
Mib

Trbn. I, II.

Trbn. III  
Cmbs.

Tp.

LIDA  
- ni - sci - mi... sonrea son re.a... pu. ni - sci - mi

ARRIGO  
san.gue mio da te! Va va va va... mi de - sti or - ror!... or

I.  
Vni

II.  
Vni

Vle

Vc.

Ch.

Fl.  
 Ott.  
 Ob.  
 Cl. Do  
 Fg.  
 Cor. Fa  
 Sib  
 Trbn. Mib  
 Trbn. I. II.  
 Trbn. III. Cmbs.  
 Tp.  
 LIDA  
 ARRIGO  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

*son re - - - a!*  
*mi de - - - sti or - ror!*

*(Arrigo la respinge ed esce velocemente; ella si allontana nella più viva desolazione.)*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Sib  
Trb.  
Mib  
Trbn. I. II  
Trbn. III.  
Cimbs.  
Tp.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

The musical score is arranged in two systems. The first system contains staves for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do), Bassoon (Fg.), Horns (Fa, Cor., Sib), Trumpets (Trb., Mib), Trombones (Trbn. I. II, Trbn. III.), and Cymbals (Cimbs.). The second system contains staves for Trumpet (Tp.), Violin I (I., Vni), Violin II (II., Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a common time signature. It features a variety of musical notations including melodic lines, chords, and rhythmic patterns. The piece concludes with a double bar line and a fermata over the final notes.