

O R C H E S T R A

Flauto I. (Fl.)

Flauto II. e Ottavino (Ott.)

2 Oboi (Ob.)

Corno inglese (C. i.)

2 Clarinetti (Cl.)

2 Fagotti (Fag.)

4 Corni (Cor.)

2 Trombe (Trb.)

3 Tromboni (Trbn.)

Cimbasso (Cimbs.)

Timpani (Tp.)

Campana (Cmp.)

Tamburo (Tmb.)

Gran Cassa (G. C.)

Piatti (P.)

Arpa (A.)

~

3 Trombe *interne* (Trb.)

Violini $\begin{array}{c} \text{I.} \\ \text{II.} \end{array} \left\{ \begin{array}{l} | \\ | \end{array} \right. \text{ (Vni)}$

Viole (Vle) ,

Violoncelli (Vc.)

Contrabbassi (Cb.)

GIUSEPPE VERDI

R

Fl. *pp*

Ob. *pp*

Cl. Sib *pp*

Fg. *a2*

Vc. *pizz.*

Cb. *pizz.*

Ob.

Cl. Sib

Fg. *I.*

Vc.

Cb.

[illegible]

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The staves are arranged vertically, with the following instruments listed on the left: Fl. (Flute), Ott. (Oboe), Ob. (Oboe), Cl. Si b (Clarinet in B-flat), Fg. (Bassoon), Trb. (Trumpet), Trbn. (Trombone), Cmbs. (Horn), Tp. (Trumpet), Vni. (Violin), Vle. (Viola), Vc. (Violoncello), and Cb. (Double Bass). The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). There are also articulation marks like accents and slurs. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. The score is divided into measures by vertical bar lines. Some staves have first and second endings marked with '1' and '2'. The bottom of the page has a page number '1' in a box.

Flg. *I.* *pp*

Cor. *pp* *a2* *a2.*

Trb. *Do*

Trbn.

Cmbs.

Vni *I.*

Vni *II.*

Vle *pp*

Vc.

Cb. *pizz.* *pp*

Detailed description: This is a page of a musical score, page 5. It contains staves for various instruments. The Flute (Flg.) part is in the first staff, marked with a first ending bracket and a piano-piano (*pp*) dynamic. The Clarinet (Cor.) part is in the second staff, also marked *pp*, with two different articulations labeled *a2* and *a2.*. The Trumpet (Trb.) and Trombone (Trbn.) parts are in the third and fourth staves respectively, both showing rests. The Cymbals (Cmbs.) part is in the fifth staff, also showing rests. The Violin (Vni) parts are in the sixth and seventh staves, with the first violin (I.) and second violin (II.) both playing melodic lines. The Viola (Vle) part is in the eighth staff, playing a sustained chord marked *pp*. The Violoncello (Vc.) part is in the ninth staff, playing a melodic line. The Contrabass (Cb.) part is in the tenth staff, playing a rhythmic pattern marked *pizz.* and *pp*. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time, key of B-flat major (two flats), and features a complex, fast-paced melody with many slurs and accents. The Violoncello and Contrabasso parts are marked 'arco'.

Fl.
Ott.

Ob.

Cl.
Sib

Fg.

Cor.
Mi b
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

a2

a2

a2

a3

p

p

p

p

p

Fig. I. *p*

Cor. *Mi b* *a 2 p*

Do *a 2*

I. Vni *dim.*

II. *dim.*

Vle *p*

Vc. *dim.*

Cb. *Pizz. p*

Fl. *p*

Ob. I. *p*

Cl. I. *p*

Si b

Fig. I.

Cor. *Mi b*

Do *a 2*

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.
S^b

Fg. I.

Cor. *Mib*
Do

Vni I.

Vni II.

Vle

Vc.

Cb.

a 2

a 2

p

p

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Mi b Do

Trb. Do

Trbn.

Cmbs.

Tp.

Vni I.

Vni II.

Vle

Vc.

Cb.

Cambia in Do

Cambia in Fa

arco

PROLOGO

11

PIAZZA DI AQUILEJA

La notte vicina al termine è rischiarata da una grande quantità di torce. Tutto all'intorno è miserando cumulo di rovine. Quà e là vedesi ancora tratto tratto sollevarsi qualche fiamma, residuo di un orribile incendio di quattro giorni.

N.2 INTRODUZIONE

La scena è ingombra di Unni, Eruli, Ostrogoti, ecc.

Allegro assai vivo

Flauti

Oboi

Clarineti
Do

Fagotti

Fa
Corni
Do

Trombe
Do

Tromboni

Cimbasso

Timpani

Tamburo
G. Cassa e Piatti

CORO

Unni, Eruli, Ostrogoti

Allegro assai vivo

I.
Violini

II.
Violini

Viole

Violoncelli

Contrabbassi

Trb. *Do*

Trbn.

Cmbs.

CORO

ff con fierezza

Ur-li, ra-pi-ne, ge-mi-ti,
Ur-li, ra-pi-ne, ge-mi-ti,

Cb.



Trb. *Do*

Trbn.

Cmbs.

CORO

san-gue, stu-pri, ro-vi-ne, e stra-gie fuo-co d'At-ti-la è
san-gue, stu-pri, ro-vi-ne, e stra-gie fuo-co d'At-ti-la è

Cb.

Trb. *Do* *a 2* *I.*

Trbn. *II. III.* *pp*

Cmbs. *pp*

CORO

gio - co. *p* *Oh lau - ta men - sa, che a noi si*

gio - co. *p* *Oh lau - ta men - sa, che a noi si*

I. *mf*

II. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Trb. *Do*

Trbn.

Cmbs.

CORO

ric - co suol di - spen-sa! *ff* *Wo-dan non fal - la, ec-coil Va -*

ric - co suol di - spen-sa! *Wo-dan non fal - la, ec-coil Va -*

Cb.

This musical score is for the 'Gloria' section of Giuseppe Verdi's opera 'Aida'. It features a brass ensemble and a choir. The brass parts include Trumpets (Trb.), Trombones (Trbn.), and Cornets (Cmbs.), all playing in a rhythmic pattern of eighth notes. The choir part (CORO) is in a lower register, with lyrics in Italian. The Cello (Cb.) part is shown at the bottom, with a whole rest indicating it is not playing in this section.

Trb. Do

Trbn. II. III.

Cmbs.

CORO

ter - ra be - a - ta, tu se' per noi.

ter - ra be - a - ta, tu se' per noi.

Cb.

a poco a poco cresc. - - - - -

Ob. *I. p* *trm*

Cl. *Do*

Fg.

Cor. *Fa* *I. pp* *Do*

Tp.

Tmb.

*(Attila s'avanza
a poco a poco cresc. - - - - -)*

I. trm

Vni *trm*

II.

Vle

Vc.

Cb.

Ob. I. *mf*

Cl. *mf*

Fg. *mf*

Cor. *mf*

Cmbs. *mf*

Tp. *mf*

Tmb. *mf*

col seguito)

Vni I. *mf*

Vni II. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

4 *più cresc.*

Ott. *mf*

Ob. I. *a 2*

Cl. *a 2*
Do

Fg.

Cor. *Fa*
Do

Cmb.

Tr.

Tmb.

CORO

Il re s'a-van-za,

Il re s'a-van-za,

4 *più cresc.*

I. Vni

II. Vni

Vle

Vc.

Cb.

(Ott.) Fl. Ott. a2

Fl. Ott.

Ob. a 2

Cl. a 2
Do

Fg.

Cor. Fa
Do

Trbn. a 3
mf

Cmbs.

Tp.

Tmb.

CORO

Wo-dan lo cin-ge di sua pos-

Wo-dan lo cin-ge di sua pos-

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott. *a 2*

Ob. *a 2*

Cl. Do *a 2*

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn. *a 3*

Cmb.

Tp.

Tmb. G. C. e P.

a 2

CORO

-san-za. Ec-co-ci ec-co-cia ter-ra,

-san-za. Ec-co-ci ec-co-cia ter-ra,

5 *(Tutti si prostano. Attila viene condotto sopra un carro tirato*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott. *a 2*

Ob.

Cl. *Do*

Fg.

Cor. *Fa*

Do

Trb. *Do*

Trbn. *a 3*

Cmb.

Tp.

Tmb. *a 2*

G. C. e P.

CORO

Di - o del - la guer - ra!.. Di - o del - la guer - ra, del - la guer - -

Di - o del - la guer - ra!.. Dio del - la guer - ra, del - la guer - -

(dagli Schiavi)

I.

Vni

II.

Vle

Vc.

Cb.

Fl. Ott. *a 2*
 Ob.
 Cl. *Do*
 Fg.
 Fa
 Cor. *Do*
 Trb. *Do*
 Trbn.
 Cmbs.
 Tp.
 Tmb.
 G. C. e P. *a 2*

CORO
 - ra! ec - co - cia ter - ra, Di - o del - la guer - ra,
 - ra! ec - co - cia ter - ra, Di - o del - la guer - ra,

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. *Fa*

Do

Trb. Do

Trbn. *a3*

Cmb.

Tp.

Tmb. G. C. e P. *a2*

CORO

Di - o del - la guer - ra, del - la guer - - ra, Di - o del - la guer - -

Dio del - la guer - ra, del - la guer - - ra, Di - o del - la guer - -

I.

Vni

II.

Vle

Vc.

Cb.

Fl. Ott. *a2*

Ob. *a2*

Cl. Do *a2*

Fg. *a2*

Cor. *Fa*

Do

Trb. Do *a2*

Trbn. *a3*

Cmb.

Tp.

Tmb. *a2*

G. C. e P.

CORO

-ra, Di-o del-la guer - ra, Dio del-la guer-ra, del-la guer -

-ra, Di-o del-la guer - ra, Dio del-la guer-ra, del-la guer -

I.

Vni

II.

Vle

Vc.

Cb.

6

col canto

Fl. Ott.

Ob.

Cl. Do

Fg. *a 2*

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb, G. C. e P. *a 2*

*a piacere
(scende dal carro)*

ATTILA

E - roi, le - va - te - vi! Stianel - la

CORO

-ra!...

-ra!...

6

col canto

I. Vni

II. Vni

Vle

Vc.

Cb.

p

p

p

p

p

p

Fl. Ott. *a 2* *ff*

Ob. *ff*

Cl. *Do* *ff*

Fg. *ff*

Cor. *Fa* *ff*

Do

Trb. *Do* *ff*

Trbn. *ff*

Cmbs. *ff*

ATTILA
pol-ve-re chiv-in-to muor. Qui! cir-con-da - te-mi; l'in-no dif-

I. Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score, page 26. It features a woodwind section (Flute/Oboe, Oboe, Clarinet in D, Bassoon), a brass section (Coronet in F, Trumpet in D, Trombone, Cymbals), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). A vocal soloist, Attila, is featured with lyrics in Italian. The score is in 2/4 time, with a key signature of one flat (B-flat). The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes, often marked with a forte (ff) dynamic. The strings provide a harmonic foundation with a similar rhythmic pattern. The vocal line is in a lower register, with lyrics indicating a scene of despair and capture.

7

a tempo

Fl. Ott.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

Trb. Do

Trbn.

Cmb.

a tempo

8

ATTILA

- fon-da-si del vin-ci-tor. I fi-gli d'Atti-la ven-go-no e vin-co-no a un col-po

a tempo

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *p* *f*

Ott.

Ob. I. *p* *f*

Cl. Do I. *p* *f*

Fa Cor. Do III. *p* *f*

Trb. Do I. *p* *f*

Trbn. I. *p* *f*

Cmbs.

ATTILA

sol. Non è si ra - pi-do sol-co di ful-mi-ne, d'a-qui-lail -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.

ATTILA

(va a sedersi sopra un trono di lance e scudi)

vol!..

I.
Vni

II.
Vni

Vle

Vc.

Cb.

The musical score is for page 29 of a symphonic work. It features a full orchestra and a vocal soloist named Attila. The orchestration includes Flute, Oboe, Clarinet in D, Bassoon, Horns in F and D, Trumpets in D, Trombones, Cymbals, Snare Drum, and Timpani. The vocal part for Attila is in the bass clef. The instrumental parts are in various clefs, with some instruments (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Cymbals, Snare Drum, and Timpani) playing in the treble clef and others (Bassoon, Horns, Trumpets, Trombones, Cymbals, Snare Drum, and Timpani) playing in the bass clef. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated by the dynamic markings and the vocal line. The vocal line for Attila is in the bass clef and includes the instruction *(va a sedersi sopra un trono di lance e scudi)* and the vocalization *vol!..*. The instrumental parts are in various clefs, with some instruments (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Cymbals, Snare Drum, and Timpani) playing in the treble clef and others (Bassoon, Horns, Trumpets, Trombones, Cymbals, Snare Drum, and Timpani) playing in the bass clef. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated by the dynamic markings and the vocal line.

8

Allegro assai moderato e grandioso

Fg. *pp*
 Trb. Do *pp* I.
 Trbn. I. *p*
 " II. III. Cmb. *pp*
 Tp. *pp*
 Tmb. *pp*
 CORO *p*
 Vi - va il re dal - le mil - le fo -
 Vi - va il re dal - le mil - le fo -

8

Allegro assai moderato e grandioso

Fg.
 Trb. Do I.
 Trbn. I.
 " II. III. Cmb.
 Tp.
 Tmb.
 CORO
 - re - ste di Wo - da - no mi - ni - stro e pro - fe - ta; la sua
 - re - ste di Wo - da - no mi - ni - stro e pro - fe - ta; la sua
 Cb.

Fig. Trb. Do Trbn. I. " II. III. Cmbs. Tp. Tmb. CORO Cb.

spa - da è san-gui-gna co-me-ta, la sua vo-ce è di cie-lo tuo-
spa - da è san-gui-gna co-me-ta, la sua vo-ce è di cie-lo tuo-

Fig. Trb. Do Trbn. I. " II. III. Cmbs. Tp. Tmb. CORO Cb.

-nar. Nel fra-go-re di cen-to tem-pe-ste vien lan-
-nar. Nel fra-go-re di cen-to tem-pe-ste vien lan-

Fig.

Trb. *Do*

Trbn. I.

" II III
Cmbs.

Tp.

Tmb.

CORO

- cian - do da-gl'oc - chi bat - ta - glia; con - troi chio - vi del - l'a - spra sua

- cian - do da-gl'oc - chi bat - ta - glia; con - troi chio - vi del - l'a - spra sua

Cb.

9

Fig.

Trb. *Do*

Trbn. I.

" II III
Cmbs.

Tp.

Tmb.

CORO

ma - glia co-me in ru - pe si fran - gon gliac-ciar, con - troi chio - vi, con - troi

ma - glia co-me in ru - pe si fran - gon gliac-ciar, con - troi chio - vi, con - troi

9

Cb.

Fig. Trbn. I. Trbn. II. III. Cmb. Tp. Tmb. CORO Cb.

pp *pp*

chio - vi del' l'a - spra sua ma - glia co - me in ru - pe, co - me in
 chio - vi del-l'a - spra sua ma - glia co - me in ru - pe, co - me in



Fig. Trbn. I. Trbn. II. III. Cmb. Tp. Tmb. CORO Cb.

pp *pp* *pp* *pp* *pp* *pp*

ru - pe si fran - gon gli ac - ciar, sì, sì fran - gon gli ac - ciar, sì, sì, sì
 ru - pe si fran - gon gli ac - ciar, sì, sì fran - gon gli ac - ciar, sì, sì, sì

Fig. Trb. Do Trbn. I. " II. III. Cmbs. Tp. Tmb. CORO Cb.

fr an - go - no, si fran - gon gliac - ciar, con - troichio - vi, con - troi
fr an - go - no, si fran - gon gliac - ciar, con - troichio - vi, con - troi

Fig. Trb. Do Trbn. I. " II. III. Cmbs. Tp. Tmb. CORO Cb.

chio - vi del'la - spra sua ma - glia co - mein ru - pe, co - mein
chio - vi del'la - spra sua ma - glia co - mein ru - pe, co - mein

10

Fg.

Trb. Do

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

ru - pe si fran - gon gli ac - ciar, sì, si fran - gon gli ac - ciar, sì, sì, sì

ru - pe si fran - gon gli ac - ciar, sì, si fran - gon gli ac - ciar, sì, sì, sì

10

Cb.



Fg.

Trb. Do

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

fran-go-no, sì fran - gon gli ac - ciar, co - mein ru - pe si fran - gon, sì fran - gon gli ac -

fran-go-no, sì fran - gon gli ac - ciar, co - mein ru - pe si fran - gon, sì fran - gon gli ac -

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C. e P.

CORO

-ciar, si frangon gli ac- ciar, sì, sì, si fran - gongliac-ciar, sì, sì, si fran - gon gli ac-
-ciar, si fran-gon gli ac - ciar, sì, sì, si fran gongliac-ciar, sì, sì, si fran - gongliac-

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Trp.

Tmb.

CORO

-ciar.

-ciar.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Cambia in Sol

Detailed description: This is a page of a musical score, page 37. It features a large ensemble of instruments and a choir. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa, Cor. Do). The brass section includes Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Trp.), and Trombone (Tmb.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). There is also a choir part (CORO) with two staves, each with the lyrics "-ciar." written below. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The music is in a 4/4 time signature. The woodwinds and brass play melodic lines, while the strings and choir provide harmonic support. The choir part is marked with the lyrics "-ciar." on two staves. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, Contrabass, and Trombone. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The music is in a 4/4 time signature. The woodwinds and brass play melodic lines, while the strings and choir provide harmonic support. The choir part is marked with the lyrics "-ciar." on two staves. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, Contrabass, and Trombone.

N. 3
SCENA E CAVATINA
ODABELLA

Allegro $\text{♩} = 88$

Ottavino

Flauto

Oboi

Clarineti in Do

Fagotti

Corni
in Sol
in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

G. Cassa

Odabella

Uldino

Autila

CORO

Di ver- - gi-ni stra-

Allegro $\text{♩} = 88$

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

On.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Atila

-nie - - re oh qua-le si uol veg - g'i - - o? Con - tro il di-vie - to

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Uldino

Al Re de-gno tri-bu-toei mi sem-

Áttila

mi - o chi di sal-var - le o-sô?

Vni I.

Vni II.

Vle

Vc.

Ch.

Orch. score page 41, featuring vocal parts (Uldino, Attila) and instrumental parts (Ott., Fl., Ob., Cl. in DO, Fg., Cor. in SOL and DO, Trb. in DO, Trbn., Cimbs., Tp., G. C., Vni I., Vni II., Vle., Vc., Cb.).

Vocal Parts:

- Uldino:** -brô. Mi-ra - -bi-li guer-rie - -re di-fe - -se-roi fra-
- Attila:** (Silent)

Instrumental Parts:

- Ott., Fl., Ob., Cl. in DO, Fg., Cor. in SOL and DO, Trb. in DO, Trbn., Cimbs., Tp., G. C., Vc., Cb.:** (Silent)
- Vni I., Vni II., Vle.:** Active melodic lines.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.
I.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Uldino
-tel - -li...

Attila
Che sen - -to? a donneimbel - -li chi mai _____ spirò va-

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is written for a full orchestra and two vocal soloists. The orchestration includes Oboe, Flute, Clarinet in D, Bassoon, Horns in F and D, Trumpets, Trombones, Cymbals, Snare Drum, and Double Bass. The vocal parts are for Uldino and Attila. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The music is in 2/4 time with a key signature of one sharp (F#). The vocal parts have lyrics in Italian. The instrumental parts include various melodic and harmonic lines, with some instruments like the Clarinet and Bassoon playing sustained notes.

Ott. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 in DO
 Fg. *ff*
 in SOL
 Cor. *ff*
 in DO
 Trb. *ff*
 in DO
 Trbn. *ff*
 Cimbs. *ff*
 Tp. *ff*
 G. C.
 Odabella *(con energia)*
 San - - - - - to di pa-tria, san - to di pa-tria
 Attila
 -lor?
 Vni I. *ff*
 Vni II. *ff*
 Vle *ff*
 Vc. *ff*
 Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in DO

Fg.
in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

in- -de-fi - ni - to _____ indefi-ni-to a - mor!

Vni I.

Vni II.

Vle

Vc.

Cb.

12 Andantino ♩=69

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

declamato

Odabella

Al-lor—che i for—ti cor-ro-no co-me le-o—ni al

12 Andantino ♩=69

Vni I.
 Vni II.
 Vle
 Vc.
 Ch.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

bran - - do stan le tuedon - ne, o bar - - ba - - ro, sui

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is written for a full orchestra and a vocal soloist. The first system consists of 11 staves for woodwinds, brass, and percussion. The second system consists of 6 staves for the vocal soloist and the string section. The vocal soloist, Odabella, has lyrics in Spanish. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The string section plays a rhythmic pattern of eighth notes. The vocal line has lyrics in Spanish: "bran - - do stan le tuedon - ne, o bar - - ba - - ro, sui".

*col canto**a tempo*

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

allarg.
dolce
 Odabella
 car - ri, suicar - ri la - gri-man - do; ma noi, don - ne i -

col canto
a tempo
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- ta - - li - - che, cin - - - le di fer - - ro il

Vni I.

Vni II.

Vle

Vc.

Cb.

On.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

se - no, di fer- rolsen, sul fu - - mi - - do ter -

Vni I.

Vni II.

Vle

Vc.

Cb.

50

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
in DO

Fg.

in SOL
Cor. *f*
in DO

Trb. *f*
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella
- re - - no sem - - pre ve-drai, _____ sem-pre, sem - pre ve-drai pu-

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 50. It features a variety of instruments and a vocal soloist. The woodwinds (Ottoboe, Flute, Oboe, Clarinet in D) and strings (Violins I & II, Viola, Violoncello, Contrabass) are playing a rhythmic, pulsating pattern in the right hand, often marked with a forte (f) dynamic. The brass section (Trumpets, Trombones, Tuba, and Gong/Cymbal) is mostly silent, with some sustained notes in the lower registers. The vocal soloist, Odabella, has a melodic line with lyrics in Italian. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature. The page is numbered 50 in the top left corner.

Ott. *f* *p* 3

Fl. *f* *p* 3

Ob. *f* *p* 3

Cl. in DO *f* *p* 3

Fg.

in SOL

Cor. *f*

in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella -gnar, sem-pre, sem - -pre vedrai pu -

Aiula Bel - -la ē quell'i - ra, o ver - gi-ne,

Vni I. *f* *p* 3

Vni II. *f* *p* *Pizz.*

Vle *f* *p* *Pizz.*

Vc. *f* *p* *Pizz.*

Cb. *f* *p*

Out.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella
-gnar, sem-pre, sem- -pre vedrai pu-

Attila
nel scin - til - lan - te sguar - do.

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

stent.

Odabella

- gnar. Stăn le tuedon - ne, o bar - baro, sui car - ri la-gri-man - do;

col canto

Vni I.
p

Vni II.
p Arco

Vle
p Arco

Vc.
p Arco

p

Orchestral score page 54, featuring woodwinds, brass, percussion, strings, and vocal soloist Odabella.

Woodwinds:

- Ott. (Oboe): *ff*
- Fl. (Flute): *ff*
- Ob. (Oboe): *ff*
- Cl. in DO (Clarinet in D): *ff*
- Fg. (Fagotto/Bassoon): *ff*
- Cor. in SOL (Cor Anglais): *ff*
- Cor. in DO (Corn): *ff*

Brass:

- Trb. in DO (Trumpet in D): *ff*
- Trbn. (Trombone): *ff*
- Cimbs. (Cymbals): *ff*
- Tp. (Timpani): *ff*
- G. C. (Gong/Crotales): *ff*

Vocal Soloist:

Odabella: *ma noi, don - ne i - ta - li - che,*

Strings:

- Vni I. (Violin I): *ff*
- Vni II. (Violin II): *ff*
- Vle (Viola): *ff*
- Vc. (Violoncello): *ff*
- Cb. (Contrabasso): *ff*

The score is written for a full orchestra and a vocal soloist. The woodwinds and brass sections are marked *ff* (fortissimo). The strings are marked *ff* and *p* (piano). The vocal soloist Odabella has a line of music with the lyrics "ma noi, don - ne i - ta - li - che,".

Ott. *ff*

Fl. *p*

Ob. *p*

Cl. *ff*
in DO *p*

Fg. *ff*

in SOL

Cor. *ff*
in DO

Trb. *ff*
in DO

Trbn. *ff*

Cimbs. *ff*

Tp.

G. C.

Odabella
cin - te di fer - ro il se - no, di fer-ro il sen, sul

Vni I. *ff* *p*

Vni II. *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

fu - mi - do ter - re - no sem - pre ve

Vni I.

Vni II.

Vle

Vc.

Ch.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-drai, — sem - - pre vedrai pagnar, sem-pre ve - dra - i, sem-pre ve -

Vni I.

Vni II.

Vle

Vc.

Cl.

14

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-dra - i, sem - - - pre - - - vedrai, vedrai pu-

Vni I.

Vni II.

Vle

Vc.

Cb.

p

I.

I.

I.

p

Out.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- gnar, ah! _____ sempre vedrai pgnar.

Vni I.

Vni II.

Vle

Arco

Vc.

Arco

Cb.

15 Allegro $\text{♩} = 76$

Ott.

Fl.

Ob.

Cl.
in DO

Fg.
p

in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Atila

Bella è quell'i-ra, o ver- gi- ne, nel scintillan- te sguar- do;

16 Allegro $\text{♩} = 76$

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Atila
 Vni I.
 Vni II.
 Vle
 Vc.
 Vlb.

At-ti-lai prodi ve - nera, ab-bo-mi-na il co-dar - do... O va-lo-ro-sa,

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Orchestral score for page 63, featuring a full orchestra and vocal soloists Odabella and Attila. The score includes staves for woodwinds, brass, percussion, and strings, along with vocal lines and lyrics.

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in A (Cor. in MIb), and Bassoon in F (Trbn. in SIb).

Brass: Trumpet in B-flat (Trb. in MIb), Trombone (Trbn.), and Tuba (Tp.).

Percussion: Cymbals (Cimbs.) and Gong/Cymbal (G. C.).

Vocal Soloists: Odabella and Attila.

Lyrics:

Odabella: - da!... (Oh ac-ciar!!)

Attila: La mia ti cin-gi!...

Instrumental Details:

- Flute (Fl.) and Oboe (Ob.) play sustained notes with breath marks.
- Clarinet in D (Cl. in DO) and Bassoon (Fg.) play sustained notes with breath marks.
- Cor Anglais in A (Cor. in MIb) and Bassoon in F (Trbn. in SIb) play sustained notes with breath marks.
- Trumpet in B-flat (Trb. in MIb) and Trombone (Trbn.) play sustained notes with breath marks.
- Cymbals (Cimbs.) and Tuba (Tp.) play sustained notes with breath marks.
- Gong/Cymbal (G. C.) plays a sustained note.
- Violin I (Vni I.) and Violin II (Vni II.) play sustained notes with breath marks.
- Viola (Vle) and Cello (Vc.) play sustained notes with breath marks.
- Double Bass (Cb.) plays a sustained note with a breath mark.

64

Ott.

Fl.

Ob.

Cl.
in DO

Fg.
a 2

in M^b
Cor.
in S^b
a 2

Trb.
in M^b
a 2

Trbn.
a 3

Cimbs.

Tp.

G. C.

Odabella

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 64. It features a large ensemble of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg. a 2), Cor Anglais (in M^b Cor. in S^b a 2), and Trumpet (Trb. in M^b a 2). The brass section includes Trombone (Trbn. a 3) and Cymbals (Cimbs.). The percussion section includes Tom-tom (Tp.) and Gong/Cymbal (G. C.). There is a vocal line for Odabella. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The music is in a 4/4 time signature. The score is written in a standard musical notation with staves for each instrument. The woodwinds and strings are playing a melodic line, while the brass and percussion provide harmonic support. The vocal line for Odabella is a simple melody.

15 Allegro moderato $\text{♩} = 100$

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in MIb
 Cor.
 in SIb
 Trb.
 in MIb
 Trbn.
 Cimbs.
 Tp.
 G. C.

Odabella
 Da te que - - sto or m'è conces - - so, o giu-sti-zia al - - ta, di -

16 Allegro moderato $\text{♩} = 100$

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mi*
Cor.

in *Si*
a 2

Trb.
in *Mi*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- vi - - na! l'o-dio ar-ma - - sti del-l'op-pres - - so col-l'ac-

Vni I.

Vni II.

Vle

Vc.

Cb.

Qu.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mib*
Cor.

in *Si*

Trb.
in *Mib*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- ciar _____ del - l'oppres - sor. Em-pia la - ma, l'in-do-

Vni I.

Vni II.

Vle

Vc.

C.

Detailed description: This is a page of a musical score, page 67. It features a large orchestral ensemble and a vocal soloist. The instruments listed on the left are: Oboe (Qu.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in E-flat (Cor. in Mib), Horn in B-flat (Trb. in Sib), Trumpet in B-flat (Trbn.), Cymbals (Cimbs.), Trombone (Tp.), Gong/Cymbal (G. C.), and Violoncello (Vc.). The vocal soloist is Odabella. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The vocal line for Odabella has lyrics in Italian: "- ciar _____ del - l'oppres - sor. Em-pia la - ma, l'in-do-". The instrumental parts include woodwinds, brass, and strings. The strings (Vni I, Vni II, Vle, Vc., C.) are playing a rhythmic pattern of eighth and sixteenth notes. The woodwinds and brass are mostly resting, with some woodwinds playing short phrases. The vocal line is a melodic phrase with a long sustain on the word "ciar".

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mib*
Cor.

in *Si*
a 2

Trb.
in *Mib*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- vi - - na per qual pet - - to è tua pun - - ta? Di ven-

Vni I.

Vni II.

-Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in D $\flat$
 Fg.
 in M $\flat$
 Cor.
 in S $\flat$
 Trb.
 in M $\flat$
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

con forza
 - det - ta — l'o-ra è giun - - ta..fu se - gna - ta, segna-ta dal Si-

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in MI^b
Cor.
in SI^b

Trb.
in MI^b

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- gnor, fu se- gna - - - - - ta, fu — se -

Vni I.

Vni II.

Vle

Vc.

Cb.

Woodwind section (Ott., Fl., Ob., Cl. in D^o): Playing a melodic line in the first measure, then resting in the second and third measures. The Clarinet part includes a *p* (piano) dynamic marking.

Brass section (Fg., Cor. in M^l, Cor. in S^l, Trb. in M^l, Trbn., Cimbs., Tp., G. C.): The Flute and Clarinet parts play a rhythmic pattern of eighth notes. The Trumpet part has a *a 2* (second ending) marking and a *p* (piano) dynamic marking. The Trombone, Cymbals, Trumpet, and Gong parts are silent.

Vocal soloist (Odabella): Singing the lyrics "- gna - - - - - ta - - - - - dal Si -".

String section (Vni I., Vni II., Vle., Vc., Ch.): Playing a rhythmic pattern of eighth notes.

17 Piú mosso

Ou. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 in DO
 Fg. *ff*
 in M^b
 Cor. *ff*
 in S^b
 Trb. *ff*
 in M^b
 Trbn. *ff*
 Cims. *ff*
 Tp. *ff*
 G. C. *f*
 Odabella
 - gnor.
 Uldino
 Atila
 Sopr. Qual nell'al - ma, che strug - ge - re a - - ne - la, nuo - vo sen - so di -
 Ten. Vi - vail Re, che al - la ter - - ra ri - ve - la di quai rag - gi Wo -
 Bassi Vi - vail Re, che al - la ter - - ra ri - ve - la di quai rag - gi Wo -
 Coro
 Vi - vail Re, che al - la ter - - ra ri - ve - la di quai rag - gi Wo -

17 Piú mosso

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

Out.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in MI^b
 Cor.
 in SI^b
 Trb.
 in MI^b
 Trbn.
 Cims.
 Tp.
 G. C.
 Odabella
 Uldino
 Atila
 O
 R
 O
 C
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

- da - - no il cir - conda! se flagel - la è tor-ren - - te che in -
 - scen - - de im-prov - vi-so? quel-l'ardi - re, quel no - - bi - - le
 - da - - no il cir - conda! se flagel - la è tor-ren - - te che in -
 - da - - no il cir - conda! se flagel - la è tor-ren - - te che in -
 - da - - no il cir - conda! se flagel - la è tor-ren - - te che in -

a 2

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in Mib
 Cor.
 in Sib
 Trb.
 in Mib
 Trbn.
 Cimb.
 Tp.
 G. C.
 Odabella
 Uldino
 Attila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

-nonda; è rugia - da se pre - - mia il va - lor.
 vi-so dol-cemen - te mi fie - - do - no il cor.
 -nonda; è rugia - da se pre - - mia il va - - lor.
 -nonda; è rugia - da se pre - - mia il va - - lor.
 -nonda; è rugia - da se pre - - mia il va - - lor.

Da te

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in M1b
 Cor.
 in S1b
 Trb.
 in M1b
 Trbns.
 Cimbs.
 Tp.
 G. C.

Odabella
 que - - sto or m'è conces - - so, o giu-sti-zia al - ta, di-vi - - na! l'odio ar-

18

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Orchestra score page 76, featuring woodwinds, brass, percussion, and strings, with a vocal line for Odabella.

Woodwinds:

- Ott. (Oboe): Rests in the first two measures, then plays a melodic line in the third measure.
- Fl. (Flute): Rests in the first two measures, then plays a melodic line in the third measure.
- Ob. (Oboe): Rests in the first two measures, then plays a melodic line in the third measure.
- Cl. in DO (Clarinet): Rests in the first two measures, then plays a melodic line in the third measure.
- Fg. (Fagotto): Rests in the first two measures, then plays a melodic line in the third measure.

Brass:

- Cor. in MI^b (Corn): Rests in the first two measures, then plays a melodic line in the third measure.
- Trb. in MI^b (Trumpet): Rests in the first two measures, then plays a melodic line in the third measure.
- Trbn. (Trombone): Rests in the first two measures, then plays a melodic line in the third measure.
- Cimbs. (Cymbals): Rests in the first two measures, then plays a melodic line in the third measure.
- Tp. (Tuba): Rests in the first two measures, then plays a melodic line in the third measure.
- G. C. (Gong): Rests in the first two measures, then plays a melodic line in the third measure.

Vocal:

Odabella: - ma - - sti del - l'op-pres - - so col - l'ac-ciar _____ del-l'oppres-

Strings:

- Vni I. (Violin I): Rests in the first two measures, then plays a melodic line in the third measure.
- Vni II. (Violin II): Rests in the first two measures, then plays a melodic line in the third measure.
- Vle (Viola): Rests in the first two measures, then plays a melodic line in the third measure.
- Vc. (Violoncello): Rests in the first two measures, then plays a melodic line in the third measure.
- Cb. (Contrabbasso): Rests in the first two measures, then plays a melodic line in the third measure.

Ott.

Fl.

Ob.

Cl.
in D $\flat$

Fg.

in M $\flat$
Cor.

in S $\flat$

Trb.
in M $\flat$

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- sor. Empia la - ma, l'in-do-vi - - na per qual pet - - to è tua

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in M^b
Cor. -
in S^b *a 2*

Trb.
in M^b

Trbn.

Cimbs.

Tp.

G. C.

Odabella

con forza

pun - - ta? Di ven-det - ta — l'o-ra è giun - - ta. fu se-

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in Mib
 Cor.
 in Sib
 Trb.
 in Mib
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Vni I.
 Vni II.
 Vle
 Vc.
 Ch.

- gna - ta, segna- ta dal Si- gnor, fu se- gna - - -

Score for a symphonic orchestra and vocal soloist (Odabella).

Instrumentation: Ott., Fl., Ob., Cl. *in DO*, Fg., Cor. *in Mib* and *in Sib*, Trb. *in Mib*, Trbn., Cimbs., Tp., G. C., Odabella, Vni I., Vni II., Vle, Vc., Cb.

Key Signature: Two flats (B-flat and E-flat).

Tempo/Style: The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, suggesting a moderate tempo.

Lyrics: - ta, fu se- gna - - - - ta _____ dal Si-

Performance Notes: The score includes dynamic markings such as *p* (piano) and *sf* (sforzando), and articulation marks like accents and slurs. The vocal line (Odabella) is marked with a fermata and a final note on a long line.

Ott. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. in D *ff*
 Fg. *ff*
 Cor. in A *ff*
 Cor. in E *ff*
 Trb. in A *ff*
 Trbn. *ff*
 Cimbs. *ff*
 Tp. *ff*
 G. C. *f*
 Odabella *ff*
 Uldino *ff*
 Atila *ff*
 C O R O *ff*
 C *ff*

- gnor, di vendet- ta l'o-rae giun- ta fu se- - gna- ta
 Se flagel- - la è torren- - te che in- non-da; è ru-gia- da se
 Quellardi - - re e quel no - - bi - le vi- so dol-ce-men- te mi
 Se flagel- - la è torren- - te che in- non-da; è ru-gia- da se
 Se flagel- - la è torren- - te che in- non-da; è ru-gia- da se
 Se flagel- - la è torren- - te che in- non-da; è ru-gia- da se

19 Poco più mosso

Vni I. *ff*
 Vni II. *ff*
 Vle *ff*
 Vc. *ff*
 Db. *ff*

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in Mib
 Cor.
 in Sib
 Trb.
 in Mib
 Trbn.
 Cimb.
 Tp.
 G. C.
 Odabella
 Uldino
 Atila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

8.
 a 2
 a 2
 a 2
 dal Si - - gnor, di ven-det-ta l'o-ra è giun-ta, fu se -
 pre - mia il va-lor, se flagel - - la è torren - - te che in - non-da; è ru -
 fie - do - no il cor, quell'ardi - - re e quel no - - bi - le vi - so dol-ce -
 pre - mia il va-lor, se flagel - - la è torren - - te che in - non-da; e ru -
 pre - mia il va-lor, se flagel - - la è torren - - te che in - non-da; è ru -
 pre - mia il va-lor, se flagel - - la è torren - - te che in - non-da; è ru -

Ott.
 Fl.
 Ob.
 Cl.
 in D $\flat$
 Fg.
 in M $\flat$
 Cor.
 in S $\flat$
 Trb.
 in M $\flat$
 Trbn.
 Cimb.
 Tp.
 G. C.
 Odabella
 Uldino
 Attila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Ch.

- gna - ta dal Si - - gnor, ah fu se - - gna - ta dal Si - - gnor —
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se
 - men - te mi fie - do - no il cor, mi fie - do - no il cor, mi fie - do - no il cor, mi
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in M^b
 Cor.
 in S^b
 Trb.
 in M^b
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Uldino
 Attila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

dal _____ Si-gnor.
 pre - - mia il va-lor.
 fie - - do - - no il cor.
 pre - - mia il va-lor.
 pre - - mia il va-lor.
 pre - - mia il va-lor.
 pre - - mia il va-lor.

Out.

Fl.

Ob.

Cl.
in DO

Fg.
a 2

in Mib
Cor.

in Sib
a 2

Trb.
in Mib

Trbn.

Cimbs.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

Cambia in Fa

Cambia in Do

Cambia in Do

Detailed description: This is a page of a musical score, page 85, featuring a large ensemble of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are arranged in two systems. The first system includes Oboe (Out.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg. a 2), Cor Anglais in E-flat (Cor. in Mib), Cor Anglais in B-flat (a 2, Cor. in Sib), Trumpet in E-flat (Trb. in Mib), Trombone (Trbn.), Cymbals (Cimbs.), Snare Drum (Tp.), and Gong/Cymbal (G. C.). The second system includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings play complex, fast-moving passages, while the brass and percussion provide a rhythmic foundation. There are three instances of the instruction 'Cambia' (Change) in the score: 'Cambia in Fa' for the Bassoon, 'Cambia in Do' for the Cor Anglais in B-flat, and 'Cambia in Do' for the Trombone. The page number '85' is in the top right corner.

N.4
DUETTO
EZIO E ATTILA

20

Recitativo

Flauti

Oboi

Clarineti in Do

Fagotti

Corni
in Fa
in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

Ezio

Attila

Ul - di - no, a me di - nan-zi l'in-via - to di

20

Recitativo

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Fl.

Ob.

Cl.
in DO

Fg.

in FA.
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila *(Uldino parte)*

Ro-ma o - ra si gui-di... Frena-te-vi, miei fi-di, u-dir si

Vni I.

Vni II.

Vle

Vc.

Cb.

f

f

f

f

f

f

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

de-e, mainCampidoglio po-i rispo - sta avrà da no - i.

Vni I.

Vni II.

Vle

Vc.

Cb.

This musical score page, numbered 88, contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in FA, in DO). The brass section includes Trumpet (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). There are also two vocal soloist staves, Ezio and Atila. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal soloists have lyrics in Italian. The instrumental parts are mostly rests, with some melodic lines in the strings and woodwinds.

Allegro assai moderato, grandioso ♩=100

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Exio

Atila

Allegro assai moderato, grandioso ♩=100

Vni I.

Vni II.

Vlo

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

At - ti-la!

Attila

Oh il nobil messo! E-zio!.. tu qui? fia ve-ro! Rav-

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Aulu

- vi - siognu - no in es - - so . l'al - tis - simo guer-rie - - ro

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

de-gno nem-i - co d'At-ti - la, scu-do di Ro-ma e van - -to...

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

parlante

Ezio

Ai-ti-la, a te sol-tan-to o-ra chiedi-o par-lar.

Attila

(*escono tutti*)

I - - te.

col canto

22

Vni I.

Vni II.

Vle

Vc.

Cb.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Cb.

This musical score page, numbered 94, contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), and Bassoon (Fg.). The brass section includes Cor Anglais in F (Cor. in FA), Horn in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trumpet (Tp.). The percussion section includes Ezio and Attila. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello (Cb.). The woodwinds and brass are mostly silent, indicated by whole rests. The strings play a rhythmic pattern of eighth notes, and the vocal parts (Ezio and Attila) are also silent.

Fl. Ott. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff* a 2

in FA

Cor. *ff*

in DO

Trb. in DO *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

Ezio

Atila

La de-stra porgimi... Nongiadi

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score, page 95. It features a large orchestral ensemble and two vocal soloists. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Horns in F and D (Cor. in FA and DO), Trumpets in D (Trb. in DO), Trombones (Trbn.), Cymbals (Cimbs.), and Timpani (Tp.). The vocal parts are for Ezio and Atila. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The tempo and dynamics are marked with 'ff' (fortissimo) for most instruments. The vocal parts have lyrics in Italian. The page number 95 is in the top right corner.

col canto *a tempo*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

L'or-be in-te - - ro..... E-zio in tua man vuol

Attila

pa-ce spe-ro tuoi det-ti...

col canto *a tempo*

Vni I.

Vni II.

Vle

Vc.

Cb.

Andante piuttosto mosso (♩=69)

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

dar. *grandioso* Zar - - do per gli anni, e

Atila

Andante piuttosto mosso (♩=69)

Vni I.

Vni II.

Vle

Vc. *Pizz.*

Cb. *Pizz.*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

tre - - mulo, ē il re-gnator d'O - rien - - te;

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

sie - - de un imbel-le gio - - vine sul tro - - no, sul trono d'Oc-ci-

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

- den - - te; tut - - - to sarà di-sper - - so

Auila

Vni I.

Vni II.

Vle

Vc.

Ch.

Arco Pizz.

Detailed description: This is a page of a musical score, page 100. It features a large orchestral ensemble and two vocal soloists. The woodwind section includes Flute/Oboe, Oboe, Clarinet in D, Bassoon, and Cor Anglais in F and D. The brass section includes Trumpet in D, Trombone, Cymbals, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloists are Ezio and Auila. The score is in common time and features a variety of musical notations, including dynamics (f), articulation (>), and performance instructions (Arco, Pizz.). The vocal lines for Ezio and Auila are written in a stylized font with lyrics underneath. The instrumental parts are written in standard musical notation with various clefs and key signatures.

Fl.
Ott.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

a piacere

quan - - d'io m'unisca a te... tut - to sa-rà di - sper - - so... A -

Autila

Vni I.

Vni II.

Vle

Vc.

Arco

Pizz.

Arco

Arco

p

col canto

Fl.

Ob.

Cl.
in DO

Fg.
p

in FA
Cor.
in DO
p

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

-vrai tu l'u - ni - ver - so, restil'I - ta - - lia, re - sti l'I - ta - lia a

Attila

rall.

col canto

Vni I.

Vni II.

Vle

Vc.
Pizz.
p

Cb.
Pizz.
p

Ob. *p*

Cl. *p*
in DO

Fg. *p*

in FA
Cor.
in DO

Trb. *p*
in DO

Trbn.

Cimbs.

Tp.

Ezio

me.

Attila

Do - ve l'eroe piū va - - li-do ē tra - ditor sper-

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila
giu - - ro, i - - vi perdu - to è il po - - polo,

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.
in DO

Fg. I.

in FA
Cor.
in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

cresc. a poco a poco

e l'aer stes - so im-pu - - ro; i - vi im-poten - te è il

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for a full orchestra and two vocal soloists. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The vocal parts, Ezio and Atila, are in the bass clef. Ezio's part is mostly whole and half notes. Atila's part includes some eighth and sixteenth notes. The instrumental parts are arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) have more complex melodic and rhythmic lines. The brass (Horns, Trumpets, Trombones) provides harmonic support. The percussion (Cymbals, Snare Drum) adds rhythmic texture. The score is divided into three measures. The first measure shows the initial entry of the vocal parts and the woodwinds. The second measure continues the vocal lines and the woodwind accompaniment. The third measure features a crescendo for the vocal parts and a more active role for the woodwinds and strings.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Di - - o, i - - vi ē codar - do il Re

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Arco

Detailed description of the musical score: The score is for a full orchestra and two vocal soloists. The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are playing a melodic line with accents and slurs. The brass (Horn in F, Horn in D, Trumpet in D, Trombone) is playing a rhythmic pattern of eighth notes. The percussion (Cymbals, Snare Drum) is playing a rhythmic pattern of eighth notes. The vocal soloists (Ezio and Attila) are singing in Italian. The score is written in 4/4 time and includes dynamic markings like 'p' and 'Arco'.

Fl. *f*

Ob. *f*

Cl. *f*
in DO

Fg. *f*

in FA
Cor. *f*
in DO

Trb. *f*
in DO

Trbn. *f*

Cimbs.

Tp.

Exio

tutta forza
Attila
Là col flagel - lo mi - o re - chi Wodan la

Vni I. *f*

Vni II. *f*

Vle

Vc. *f*

Arco
Cb. *f*

Fl. *col canto*

Ob. 1.

Cl. 1.
in DO

Fg.

in FA
Cor. a 2

in DO a 2

Trb. 1.
in DO

Trbn.

Cimbs.

Tp.

Ezio *rall.*
3 3

A - vrai tu l'u - ni - - ver - - so, resti l'I-

Attila
- fē, Wodan Wodan la fē!

Vni I. *col canto*

Vni II.

Vle

Vc.

Cb.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

p

I.
p

I.
p

a 2
*p*_{a 2}

I.
p

p

Ezio

- ta - lia, re - sti l'I-ta-lia a me. A-vrai tu l'u-ni-

Attila

Lā col fla-gel-lo mi - o

Vni I.

Vni II.

Vle

Vc.

Cb.

p

p

p

Arco
p

Pizz.
p

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in DO

Trb.
in DO

Trbn.

Cimba.

Tp.

Ezio

-ver-so, resti l'I-talia a me l'I-ta-lia a me, l'I-ta-lia a

Attila

re-chi Wodan la fē, la fē, Wodan Wodan

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. in DO

Fg. I.

in FA
Cor. a 2
in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

me, a-vrai tu l'u-mi - verso, avrai tu l'uni - ver-so,

Atila

col flagel - lo — mi - o rech'i Wo - dan Wodan Wodan la fē, sī,

Vni I.

Vni II.

Vlc.

Pizz.

Vc.

Cb.

re - sti l'Ita - lia a me, a me, resti l'I - ta - lia a me, l'I - ta - lia a me, l'I - ta - lia a

lā col flagel - lo mi - o rechi Wo dan, Wodan rechi la fē, Wodan la

Fl. Ott.

Ob.

Cl.
in DO

Fg.
a 2

in FA
Cor.
in DO
a 2

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

me, re - - shi l' l-talia a me, l' l-talia a me, l' l-ta-lia a me.

Atila

fē, re - chi Wodan la fē, rechi Wodan, Wodan la fē.

Vni I.

Vni II.

Vle

Vc.

Cb.

a tempo

I. Tempo

Fl. ^{a 2} _{Out.}

Ob.

Cl. _{in DO}

Fg.

_{in FA} Cor. ^{a 2} _{in DO}

Trb. _{in DO}

Trbn.

Cimbs.

Tp.

parlante

Ezio

Ma se frater-no vin - co - lo strin-ger non vuoi tu me-co,

Attila

I. Tempo

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

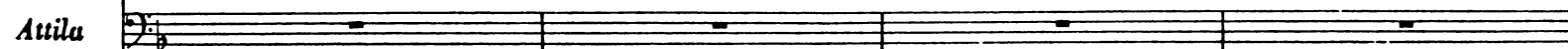


Ezio



E- zio ri- tor- na ad es - se - re di Ro - ma ambascia - tor.

Atila



Vni I.

Vni II.

Vle

Vc.

Cb.



Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

grandioso, con forza

Exio

Del-l'Imperan - te Ce - sa-re o - rail voler ti re - - co...

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott. *ff*

Ob. *ff*

Cl. in D $\flat$ *ff*

Fg. *ff*

in F $\sharp$ Cor. *ff*

in D $\flat$

Trb. in D $\flat$ *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

Ezio

Attila

van! chi frena or l'im-pe-to del nem-bo struggi-tor? è

Più vivo

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Ch. *ff*

Fl. Ott.

Ob.

Cl. in DO

Fg. a 2

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila
van! ē van!

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute Oboe, Oboe, Clarinet in D, Bassoon) and brass (Horn in F, Horn in D, Trumpet in D, Trombone) sections are in the upper half. The percussion (Cymbals, Snare Drum) and strings (Violins I and II, Viola, Violoncello, Double Bass) are in the lower half. The vocal parts for Ezio and Atila are placed above the strings. The score is divided into three measures by vertical bar lines. The key signature has one flat (B-flat), and the time signature is 3/4. The rehearsal mark 'a 2' is placed at the beginning of the Bassoon and Horn in F parts.

Fl. Ott. *a 2* *Flauto* *p*

Ob. *I.* *p*

Cl. *in DO* *I.* *p*

Fg. *a 2* *I.* *p*

in FA *a 2* *p*

Cor. *in DO* *p*

Trb. *in DO* *I.* *p*

Trbn.

Cimbs.

Tp.

Ezio

Atila

Va-ni-to-si! cheabbiet-ti e dor-

27

Allegro giusto (♩=116)

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

-men - ti pur del mon-do tene - te la pos - sa, so-vra monti di polve-re ed

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atilu

os - sa il mio bal - do corsier vo - le - rà. Spande - rò la re - a ce - ne - re - ai

Vni I.

Vni II.

Vle

Vc.

Cb.

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for voice and piano. The lyrics are in Italian: "ven-ti del-le vo-stre super-be cit-tà. Fin che d'E-zio ri - ma-ne la". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *p* (piano) and *Arco* (arco). The score is divided into measures by vertical bar lines.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

Vni I.

Vni II.

Vlc.

Vc.

Cb.

spa-da, sta-rà sal-do il gran no - me ro - ma - no: di Cha-lons lo___ pro - vasti sul

Va-ni-to - si!

Detailed description: This is a page of a musical score, page 123. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) and brass (Trumpet in D, Trombone, Cymbals, Snare Drum) sections are shown in the upper half. The lower half includes vocal parts for Ezio and Atila, and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass, and Contrabass). The score is written in a single system with four measures. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The vocal parts have Italian lyrics. The instrumental parts include various musical notations such as rests, eighth notes, sixteenth notes, and triplets.

Fl.
Ott.

Ob.

Cl.
in DO

Fg.

in F4
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

pia-no quan-do a fu-ga t'a-per-se il sen-tier. Tu con-du-ci l'e-guale ma-

Vani-to-si!

Fl. Ott.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

- sna - da, io co - man - do gli stes - si guer - rier.

Atila

Va - ni - to - si!

Vni I.

Vni II.

Vle

Vc.

Arco

Fl. Ott.

Ob.

Cl.
in DO

Fg.
a 2

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is for page 126 and features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play complex melodic and harmonic lines, often involving triplets and sixteenth notes. The brass section (Trumpets, Trombones, Tuba) provides a steady rhythmic accompaniment. The vocal parts for Ezio and Attila are currently silent, indicated by whole rests. The score is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Fl. Ott.
Ob.
Cl.
in DO
Fg.
in FA
Cor.
in DO
Trb.
in DO
Trbn.
Cimbs.
Tp.
Ezio
Attila
Vni I.
Vni II.
Vlc.
Vc.
Cb.

The musical score for page 127 features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in DO), Bassoon (Fg. in FA), and Cor Anglais (Cor. in DO). The brass section consists of Trumpet (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trompano (Tp.). There are two vocal parts, Ezio and Attila, represented by empty staves. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vlc.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key with one sharp (F#) and a common time signature (C). The first measure of the woodwinds and strings features a triplet of eighth notes. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and vocal parts play a more melodic line. The score is divided into three measures, with the first measure containing the triplet and the subsequent measures containing the melodic line.

Fl. Ott. *p*

Ob. *p*

Cl. in DO *p*

Fg. *p*

in FA *p*

Cor. in DO

Trb. in DO *p*

Trbn.

Cimbs. *p*

Tp.

Ezio

Fin che d'E-zio — ri - ma-ne la spa-da, sta-rà

Atila

Va-ni-to - si! — che ab-biet-ti e dor-men-ti pur del

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. Pizz.

Cb. Pizz. *p*

Fl. Ott.

Ob.

Cl.
in D $\flat$

Fg.

in F $\sharp$
Cor.
in D $\flat$

Trb.
in D $\flat$

Trbn.

Cimbs.

Tp.

Ezio
sal - do il gran no - me ro - ma - no: di Cha-lons lo — pro - vasti sul

Attila
mon - do te - ne - te la pos - sa, so - pra mon - ti — di pol - ve - re ed

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page from a musical score, page 129. It contains staves for various instruments and vocal soloists. The woodwind section includes Flute/Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D-flat (Cl. in D $\flat$), and Bassoon (Fg.). The brass section includes Cor Anglais in F-sharp (in F $\sharp$ Cor. in D $\flat$), Trumpet in D-flat (Trb. in D $\flat$), Trombone (Trbn.), Cymbals (Cimbs.), and Timpani (Tp.). The vocal soloists are Ezio and Attila. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time. The key signature has one flat (B-flat). The vocal parts have lyrics in Italian. The instrumental parts include various musical notations such as notes, rests, and articulation marks.

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

pia - no quan-do a fu - - ga t'aper - seil sen - tier. Tu con

os - sa il mio bal - do corsier vo - le - rā. Span-de-

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimb.

Tp.

Ezio

- du-ci l'e - gua-le ma-sna-da, io co-man-do gli stes-si guer-

Attila

- rò la re-a ce-ne-reai ven-ti del-le vo-stre su-per-be cit-

Vni I.

Vni II.

Vle

Vc.

Arco

Arco Pizz.

Cb.

Arco

Fl. Ott. *ff*

Ob. *a 2 ff*

Cl. *a 2 in DO ff*

Fg. *a 2 ff*

in FA
Cor. *a 2 ff*
in DO

Trb. *in DO ff*

Trbn. *a 3 ff*

Cimbs. *ff*

Tp. *ff*

Ezio
-rier, io co-man - do gli stes - si guer-rier

Atila
-tā, del - le vo - stre cit - tā

[29] *Poco più mosso*

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA

Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

io co-man - - do gli stessi guer-rier, gli stes - - si guer-rier, io co-

del-le vo - - stre super-be cit - tà, super - - be cit - tà,

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *a 2*
Ob.
Cl. *a 2*
in DO
Fg. *a 2*
in FA
Cor. *a 2*
in DO
Trb. *a 2*
in DO
Trbn. *a 3*
Cimbs.
Tp.

Ezio
-man - do gli stes - si guer-rier _____ io co-man - do gli stessi guer-
Atila
del - le vo - stre cit - tà _____ del - le vo - stre superbe cit-

Vni I.
Vni II.
Vle
Vc.
Cb.

Detailed description: This is a page from a musical score, page 134. It features a large orchestral ensemble and two vocal soloists. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Trb.), Trombones (Trbn.), Cymbals (Cimbs.), and Timpani (Tp.). The vocal parts are for Ezio and Atila. The score is written in a key with one sharp (F#) and a 3/4 time signature. The music is divided into three measures. The first measure shows the instrumental introduction with various triplets and accents. The second measure begins the vocal entry for Ezio and Atila. The third measure continues the vocal lines with more complex rhythmic patterns and triplets. The vocal lines are written in a lower register, and the instrumental parts provide a rich harmonic and rhythmic background.

Fl. Ott. *a 2*

Ob. *a 2*

Cl. *in DO* *a 2*

Fg. *a 2*

in FA Cor. *in DO* *a 2*

Trb. *in DO*

Trbn.

Cimbs.

Tp.

Ezio

-rier, gli stes - - si_guer-rier, gli stes - - si_guer-rier, gli stes - - si_guer-

Attila

-tā, super - - be_cit-tā, super - - be cit-tā, super - - be cit-

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. in DO

Fg. a 2

Cor. in FA
in DO

Trb. in DO a 2

Trbn.

Cimbs.

Tp.

Ezio

-rier, sì, io co - - man - do gli stes - si guerrier.

Attila

-tā, sì, del - le vo - stre super - be cit-tā.

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl.
in DO

Fg.
a 2

Cor.
in FA
in DO

Trb.
in DO

Trbn.
a 3

Cimbs.

Tp.

Ezio

Auila

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 137. It contains staves for various instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are playing complex passages, including triplets and sixteenth notes. The brass section (Coronet, Trumpet, Trombone) provides harmonic support. The percussion section (Cymbals, Snare Drum) has a steady rhythm. The vocal parts (Ezio, Auila) are mostly silent, with a few notes at the end of the page. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

N. 5 - SCENA E CAVATINA

FORESTO

RIO-ALTO NELLE LAGUNE ADRIATICHE.

Qua e là sopra palafitte sorgono alcune capanne, comunicanti fra loro per lunghe asse sorrette da barche. Sul davanti sorge in simile guisa un altare di sassi dedicato a San Giacomo. Più in là scorgesi una campana appesa ad un casotto di legno, che fu poi il campanile di San Giacomo. Le tenebre vanno diradandosi fra le nubi tempestose; quindi a poco a poco una rosea luce, sino a che (sul finir della scena) il subito raggio del sole inondando per tutto, riabbella il firmamento del più sereno e limpido azzurro. Il tocco lento della campana saluta il mattino.

Allegro $\text{♩} = 92$

30

Ottavino

Flauti

Oboi

Clarineti Do

Fagotti

Fa Corni Do

Trombe Do

Tromboni

Cimbasso

Timpani

Tamburo

G. Cassa e Piatti

(Alcuni Eremiti escono dalle capanne e s'avviano all'altare)

30 Allegro $\text{♩} = 92$

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

R

139

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Vc.

Cb.

The musical score for page 139 features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa, Do). The brass section includes Trumpet (Trb. Do), Trombone (Trbn.), and Trombone (Cb.). The string section includes Violoncello (Vc.) and Contrabass (Cb.). The score is written in a key with one flat (B-flat) and a 4/4 time signature. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The Cor Anglais part is marked with 'a 2' and 'a 2'.

This musical score page, numbered 140, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa Do). The brass section consists of Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), and Glockenspiel (G. C.). 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 three measures. The first measure shows the woodwinds and brass playing sustained notes, while the strings play a rhythmic pattern. The second measure shows the woodwinds and brass playing sustained notes, while the strings continue their rhythmic pattern. The third measure shows the woodwinds and brass playing sustained notes, while the strings continue their rhythmic pattern. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

Vni
I.
II.

Vle

Vc.

Cb.

This musical score page, numbered 141, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), and Clarinet in D (Cl. Do). The brass section consists of Bassoon (Fg.), French Horns (Fa and Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), and Tuba (Tp.). The string section includes Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is divided into three measures. The first measure shows the woodwinds and bassoon with various notes and rests, while the strings play a rhythmic pattern. The second measure continues the woodwind melody with dynamic markings like *f* and accents, and the strings maintain their pattern. The third measure shows the woodwinds concluding their phrase, with the strings still playing. The tuba part is marked with a *f* dynamic and a fermata in the second measure.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Vc.

Cb.

This musical score page, numbered 142, contains staves for the following instruments: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa and Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabassoon (Cmbs.), Trombone (Tp.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are active throughout the page, while the brass instruments (Cor, Trb, Trbn, Tp) are mostly silent, with some notes appearing in the Cor and Trbn parts. The score is written in a single system with two measures per staff.

This musical score page, numbered 143, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), and Clarinet in B-flat (Cl. Bb). The brass section consists of Cor Anglais (Cor. Fa and Do), Trumpet in B-flat (Trb. Bb), Trombone (Trbn.), and Tuba (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 3/4 time and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The woodwinds and brass play sustained notes with tremolos, while the strings play a rhythmic pattern of eighth notes. The Cor Anglais part includes a section marked *a. 2*. The string section is divided into two parts, I and II, with the first part (I) playing a more active role than the second (II).

Ott.

Fl.

Ob.

Cl. Bb

Fg.

Cor. Fa

Cor. Do

Trb. Bb

Trbn.

Cmbs.

Tp.

G. C.

Vni I.

Vni II.

Vle

Vc.

Cb.

ff

f

a. 2

31

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C. e P.

Measure 31: Oboe, Flute, Clarinet, and Bassoon enter with sixteenth-note patterns. Bassoon has a trill. Cor Anglais and Trumpet have sustained notes. Trombone and Cymbals have sustained notes. Timpani has a trill.

Measure 32: Oboe, Flute, Clarinet, and Bassoon continue their patterns. Cor Anglais and Trumpet have sustained notes. Trombone and Cymbals have sustained notes. Timpani has a trill.

Measure 33: Oboe, Flute, Clarinet, and Bassoon continue their patterns. Cor Anglais and Trumpet have sustained notes. Trombone and Cymbals have sustained notes. Timpani has a trill.

31

Vni
I.
II.

Vle

Vc.

Cb.

Measure 31: Violin I, Violin II, Viola, Violoncello, and Contrabass enter with sixteenth-note patterns. Violoncello and Contrabass have trills.

Measure 32: Violin I, Violin II, Viola, Violoncello, and Contrabass continue their patterns. Violoncello and Contrabass have trills.

Measure 33: Violin I, Violin II, Viola, Violoncello, and Contrabass continue their patterns. Violoncello and Contrabass have trills.

Score for page 145, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes parts for Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in F (Fa), Horn in C (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmb.), and Trombone (Tp.). The second system includes parts for Trombone (Tmb. G. C. e P.), Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

Woodwinds:

- Ott. (Oboe): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Fl. (Flute): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Ob. (Bassoon): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Cl. Do (Clarinet in D): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Fg. (Bassoon): Bass clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.

Brass:

- Fa (Horn in F): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Cor. Do (Horn in C): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Trb. Do (Trumpet in D): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Trbn. (Trombone): Bass clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Cmb. (Contrabass): Bass clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Tp. (Trombone): Bass clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.

Strings:

- Tmb. G. C. e P. (Trombone): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- I. (Violin I): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- II. (Violin II): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Vle. (Viola): Treble clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Vc. (Violoncello): Bass clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.
- Cb. (Double Bass): Bass clef, key signature of one flat. Measures 1-3 show a melodic line with a trill in measure 2.

This musical score page, numbered 146, contains staves for the following instruments:

- Ott.** (Oboe)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. Do** (Clarinet in D)
- Fg.** (Fagotto/Bassoon)
- Cor. Fa** (Cor Anglais in F)
- Cor. Do** (Cor Anglais in D)
- Trb. Do** (Trumpet in D)
- Trbn.** (Trombone)
- Cmbs.** (Cimbalo/Chimes)
- Tp.** (Tromba/Trombone)
- Tmb. G. C. e P.** (Tromba in G, C, and P)
- Vni I.** (Violini I)
- Vni II.** (Violini II)
- Vle** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabbasso)

The score is written in a key with one flat (B-flat) and a 2/4 time signature. It features complex woodwind passages with many slurs and ties, and a rhythmic accompaniment in the lower staves. The woodwinds (Ott., Fl., Ob., Cl. Do, Fg.) play a melodic line with frequent slurs and ties. The brass section (Cor., Trb., Trbn., Tmb.) provides harmonic support with sustained notes and rhythmic patterns. The string section (Vni, Vle, Vc., Cb.) plays a steady, rhythmic accompaniment.

This musical score page, numbered 147, contains staves for the following instruments:

- Ott.** (Oboe): Rapid sixteenth-note passages.
- Fl.** (Flute): Rapid sixteenth-note passages, including a trill in the first measure.
- Ob.** (Oboe): Sustained chords.
- Cl. Do** (Clarinet in D): Sustained chords.
- Fg.** (Fagotto/Bassoon): Sustained chords.
- Cor. Fa** (Cor Anglais in F): Sustained notes.
- Cor. Do** (Cor Anglais in D): Sustained notes.
- Trb. Do** (Trumpet in D): Sustained notes.
- Trbn.** (Trombone): Sustained chords.
- Cmbs.** (Cymbals): Percussive effects.
- Tp.** (Tom-tom): Percussive effects.
- Tmb. G. C. e P.** (Timpani in G, C, and E): Sustained notes.
- Vni I.** (Violin I): Rapid sixteenth-note passages.
- Vni II.** (Violin II): Rapid sixteenth-note passages.
- Vle** (Viola): Sustained chords.
- Vc.** (Violoncello): Sustained notes with accents.
- Cb.** (Contrabasso): Sustained notes with accents.

The score is written in 3/4 time and features a key signature of one flat (B-flat). The woodwinds and strings play rapid sixteenth-note passages, while the brass and woodwinds play sustained chords and notes. The percussion section includes cymbals, tom-toms, and timpani.

32

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C. e P.

This block contains the musical notation for woodwind and brass instruments. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa Do), Trumpet (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Tp.), and Timpani (Tmb. G. C. e P.). The score shows measures 32, 33, and 34. In measure 32, most woodwinds have rests, while the Cor Anglais and Trumpet play eighth notes. In measure 33, the woodwinds continue with rests, and the Cor Anglais and Trumpet play eighth notes. In measure 34, the woodwinds play sustained notes, and the Cor Anglais and Trumpet play eighth notes. The Timpani part consists of a single note in measure 32 and 33, and a roll in measure 34.

32

I.
Vni

II.
Vni

Vle

Vc.

Cb.

This block contains the musical notation for string instruments. The instruments listed are Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score shows measures 32, 33, and 34. In measure 32, all string instruments play a continuous eighth-note pattern. In measure 33, the pattern continues. In measure 34, the string instruments play sustained notes. The Violin I and II parts have a melodic line, while the Viola, Violoncello, and Contrabass parts provide harmonic support.

prende il Flauto

Ott.

Fl.

Ob.

Cl.
Do

Fg.

a 2

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C. e P.

a 2

I.

Vni

II.

Vle

Vc.

Cb.

Ob. *mf* *a 2*

Cl. *mf*
Do

Fg. *mf*

Fa *mf*

Cor. *mf*
Do

Trb. *mf*
Do

Trbn. *mf*

Tp. *mf*

Tmb. *mf*
G. C. e P. *a 2*

I. *mf*

Vni *mf*

II. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This is a page of a musical score, page 150. It contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Flute (Fa), Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Trombone (Tp.), and Trombone/Euphonium/Baritone (Tmb. G. C. e P.). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) for most instruments. The Oboe part has a *a 2* marking. The string parts have various articulations and dynamics. The woodwinds and brass parts have various articulations and dynamics. The string parts have various articulations and dynamics.

Ob. *a2* *tr*

Cl. *Do*

Cor. *Do* *III. IV.*

Trbn. *a3*

Tp.

Tmb.

I. Vni

II. Vni

Vle

//

Ob. *a2*

Cl. *Do* *a2*

Cor. *Do* *mf*

Trbn. *a3* *mf*

Tp.

Tmb.

I. Vni

II. Vni

Vle

Vc. *mf*

Cl. *Do* ^{a 2} 33

Fg. *mf*

Cor. *Do* ^{IV.}

Trbn. ^{a 3}

Tp.

Tmb.

Cmp.

Vc. 33



dim. e rall. poco a poco

Cl. *Do* *pp*

Cor. *Do* ^{III.} *pp*

Tp. *pp*

Cmp.

dim. e rall. poco a poco

Vni I. *p*

Fg. *pp*

Trbn. *pp*

Tp.

Vc. *pp*

Double bar line

(♩ = 116)

Fg.

Trbn. *I.*

Tp. *pp*

(♩ = 116)

morendo - - - - -

Vni. *I.*

Vni. *II.*

Vle

Vc.

Cb.

Trb. *Do* **VUOTA** I.

Trbn. *pp*

Cmbs. *pp*

CORO

Lo - de al Si - gnor!

Lo - de al Si -

Cb. **VUOTA**

//

Trb. *Do* I.

Trbn.

Cmbs.

CORO

L'al - te - - ro e - le - men - to Ei scon -

-gnor! L'al - te - - ro e - le - men - to Ei scon -

Cb.

Trb. I.
Do

Trbn.

Cmbs.

Tutti
CORO
-vol-se ed ac-que - tò. Sia tor-bi-da o tran-quil-la la na-

Cb.

Trb. I.
Do

Trbn.

Cmbs.

CORO
-tu-ra d'e-ter - na pa - ce Ei nu-trei no-stri cor!

Cb.

35 *Moderato*

Fl. I.
I.
sottovoce

Vni I.
leggero come coi sordini
sottovoce

Fl. *sottovoce*

I. Vni

II. Vni *sottovoce*

///

Fl.

Ob. I. *sottovoce*

I. Vni

II. Vni

Vle *sottovoce*

///

Fl.

Ob. I.

I. Vni

II. Vni

Vle

Fl.

Ob.

I.

II.

Vni

Vle

Vc.

pp

Detailed description: This system contains the first three measures of a musical passage. The Flute and Oboe I parts feature a melodic line with eighth-note triplets. The Violin I and II, Viola, and Cello parts play a rhythmic pattern of eighth notes, also with triplets. The Cello part is marked with a piano piano (*pp*) dynamic. A double bar line is present at the end of measure 3.

Fl.

Ob.

Cl.
Do

I.

II.

Vni

Vle

Vc.

sottovoce

Detailed description: This system contains measures 4-6. The Flute, Oboe I, and Clarinet in D parts have melodic lines. The Violin I and II, Viola, and Cello parts continue the rhythmic pattern. The Clarinet part is marked with a *sottovoce* (pianissimo) dynamic. A double bar line is present at the end of measure 6.

cresc. poco a poco

Fl. *b#*

Ob. I.

Cl. I. *Do*

Cor. I. *Fa*

p

cresc. poco a poco

Vni I.

Vni II.

Vle

Vc.

cresc. sempre

Fl.

Ob. I.

Cl. *Do*

Cor. I. *Fa*

cresc. sempre

Vni I.

Vni II.

Vle

Vc.

Fl. *I. b. e.*

Ob.

Cl. *Do*

Fg. *a. 2.*

Cor. *Fa*

Vni *I.*

Vni *II.*

Vle

Vc.

Fl.

Ob.

Cl. *Do*

Fg. *a. 2.*

Cor. *I. II. Fa*

Vni *I.*

Vni *II.*

Vle

Vc.

36

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

CORO
Bassi

L'a - li - to del mat -

36

I.

Vni.

Vle.

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Fa
Do
a 2

Trb.
Do
a 2
mf

Trbn.
I.
mf

CORO
-tin già l'au - re ap - pu - - ra.

I.
Vni

II.
Vni

Vle

Vc.

Detailed description: This page of a musical score (page 162) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg. a 2). The brass section consists of Cor Anglais (Cor. Fa Do a 2), Trumpet in D (Trb. Do a 2), and Trombone (Trbn. I.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello (Vc.). A vocal soloist (CORO) is also present. The woodwinds and strings play complex rhythmic patterns, often in triplets. The vocal soloist has a line of lyrics: "-tin già l'au - re ap - pu - - ra." The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings are marked with 'mf' (mezzo-forte) and 'a 2' (second octave).

This musical score page, numbered 163, features a variety of instruments and a vocal ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of two Cor Anglais (Fa Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone/Cornet Bass (Cmbs.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal ensemble, labeled "CORO", is also present. The score is written in a key with one sharp (F#) and a 3/4 time signature. The woodwinds and strings play complex, often triplet-based, patterns. The brass instruments provide harmonic support with sustained notes and dynamic markings like *f* (forte) and *p* (piano). The choir enters with the lyrics "Pre-ghiam! pre-ghiam!" and "Pre-". The page includes various musical notations such as slurs, ties, and dynamic markings.

Fl.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
CORO
I.
Vni
II.
Vle
Vc.
Cb.

Pre-ghiam! pre-ghiam!
Pre-

tutta forza

a 2
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Fa
 Cor.
 Do
 Trb.
 Do
 Trbn.
 I. II.
 III.
 Cmbs.
 Tp.
 G. C. e P.

tutta forza

CORO

-ghiam! pre-ghiam! Lo - - de al Cre - - a.
 Lo - - de al Cre - - a.

tutta forza

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

il Flauto II. prende l'Ottavino

Fl.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
G. C. e P.
FOR.
Sopr.
Voci interne
Ten.
Bassi
Tutti
I.
Vni
II.
Vle
Vc.
Cb.

Lo - de al Cre - a - tor!
Lo - de al Cre - a - tor!
Lo - de al Cre - a - tor!
- tor! al Cre - a - tor! Quai

37 *Allegro moderato* ♩ = 108

CORO Bassi

vo - ci!...

37 *Allegro moderato* ♩ = 108

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Ob. I. *p*

Cl. Do *p*

CORO

Oh tut - to di na - - vi -

I. Vni

II. Vni

Vle

Vc.

I.

Ob.

Cl.
Do

CORO

- cel - le co - per - to è il flut - to!...

(Dalle navi-

I.

Vni

II.

Vle

Vc.

Fl.

I.

Ob.

Cl.
Do

CORO

Son d'A - qui.

- celle, che approdano a poco a poco, escono Foresto, donne,
uomini e fanciulli d'Aquileja, ecc.)

I.

Vni

II.

Vle

Vc.

Fl.

Ob.

Cl.
Do

Cor.
Fa

CORO

- le - ja!...

I.
Vni

II.

Vle

Vc.

Fl.

Ob.

Cl.
Do

Cor.
Fa

CORO

cer - - to al fu - ror scam - pan del.

I.
Vni

II.

Vle

Vc.

Score for page 169, featuring woodwinds, brass, strings, and a vocal soloist.

Woodwinds:

- Ott. (Oboe): *p* (piano) in the first two measures, then rests.
- Fl. (Flute): *p* in the first two measures, then rests.
- Ob. (Oboe): *f* (forte) in the third measure, holding a note.
- Cl. Do (Clarinet in D): *f* in the third measure, holding a note.
- Fg. (Fagotto/Bassoon): *f* in the third measure, holding a note.

Brass:

- Cor. Fa (Cor Anglais/French Horn in F): *f* in the third measure, holding a note.
- Cor. Do (Cor Anglais/French Horn in D): *f* in the third measure, holding a note.
- Trb. Do (Trumpet in D): *f* in the third measure, holding a note.
- Trbn. (Trombone): *f* in the third measure, holding a note.

Strings:

- Vni I (Violin I): *f* in the third measure, holding a note.
- Vni II (Violin II): *f* in the third measure, holding a note.
- Vle (Viola): *f* in the third measure, holding a note.
- Vc. (Violoncello): *f* in the third measure, holding a note.
- Cb. (Contrabasso): *f* in the third measure, holding a note.

Vocal Soloist:

- l'Un. no. (Soloist): *f* in the third measure, holding a note.

Other:

- CORO (Chorus): *f* in the third measure, holding a note.

38

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Sopr.

Ten. Lo

Bassi Lo

CORO

Lo - - deal Cre - - a - tor!

Lo - - deal Cre - - a - tor!

Lo - - deal Cre - - a - tor!

Lo - - deal Cre - - a - tor!

38

I.
Vni

II.
Vni

Vle

Vc.

Cb.

FOR. *Qui, qui so-stia - mo! pro - pi - zio au-gu - rio*

I. Vni

II.

Vle

Vc.

Cb.

FOR. *n'è que-sta cro - ce, n'è que-st'al - tar.*

I. Vni

II.

Vle

Vc.

Cb.

FOR. *0 - gnun d'in-tor - - no le - viun tu-gu - rio*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. *Do*

Cor. *Do* III.

Trbn. I.

FOR. *fra que-st'in - can - - to di cie - lo e*

I. Vni

II. Vni

Vle

Vc.

Cb.

39

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

FOR.

Sopr. mar.

Ten. Lo-de, lo-de a Fo-re-sto! tu Du-ce no-stro, scu-do, sal-vez-za n'e-ri tu sol...

CORO

Lo-de, lo-dea Fo-re-sto! tu Du-ce no-stro, scu-do, sal-vez-za n'e-ri tu sol...

39

I.

Vni

II.

Vle

Vc.

Cb.

a piacere

FOR. Oh! ma 0-da - bel - la!... Pre-da è del mo-stro, ser-ba-taal

col canto

I. Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb.

FOR. pian - to, ser-ba-taal duol.

I. Vni

II.

Vle

Vc.

Cb.

40 *Andantino* ♩ = 50

FOR. *con espress.*

El - la in po-ter del bar - ba-ro!

40 *Andantino* ♩ = 50

I. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob. *I.*

FOR.

fra — le sue schiave av- vin - ta! ahi — che men cru - do al-

I.

II.

Vle

Vc.

Cb.

allarg.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

FOR.

legato *ten*

l'a-ni-ma, men-cru-do fo-ra il sa-per-ti e-stin-ta! Io ti ve-drei fra

allarg.

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.
Do

Fg. I.

Cor. I. II.
Fa

FOR.

gl'an-ge-li — al - men ne' so- gnial-lo - ra, — ein - vo-che-rei l'au-

I. Vni

II. Vni

Vle

Vc.

Cb.

[illegible]

[illegible]

Fl.

Ob. I.

Cl. I.
Do

Fg.

Cor. I. II.
Fa

FOR.

glian-ge-li al - men ne'so- gnial-lo - ra, ——— ein - vo-che-rei l'au-

I.

Vni

II.

Vle

Vc.

Cb.

cambia in Sol

I.

Ob.

Cl.
Do

Fg.

FOR.

Sopr. - ro - ra del-l'im-mortal, im-mortal mi-o di, del-l'im-mortal, dell'im-mor.

Ten. Spe-ra, spe-ra!

Bassi Spe-ra, spe-ra!

CORO

Spe-ra, spe-ra!

morendo

I.

Vni

II.

Vle

Vc.

Cb.

FOR.

- tal ————— del-l'im-mortal mio di.

I.

Vni

II.

Vle

Vc.

Cb.

42 *Allegro* ♩ = 126

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Sol. *f*
a 2

Cor. *f*
a 2
Do

Trb. *f*
Do

Trbn. *f*

Cmbs. *f*

Tp. *f*

G. C. *f*

Sopr.

Ten.

Bassi

CORO

Ces - sa - to al-fi - ne il tur - bi-ne, più il

Ces - sa - to al-fi - ne il tur - bi-ne, più il

42 *Allegro* ♩ = 126

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Score for page 183, featuring woodwinds, brass, strings, and a vocal choir.

Woodwinds: Ott. (Oboe), Fl. (Flute), Ob. (Oboe), Cl. Do (Clarinet in D), Fg. (Fagotto).

Brass: Sol. (Soprano Horn), Cor. Do (Cornet in D), Trb. Do (Trumpet in D), Trbn. (Trombone), Cmbs. (Combi), Tp. (Tuba), G. C. (Glockenspiel).

Strings: I. (Violin I), Vni (Violini), II. (Violin II), Vle (Viola), Vc. (Violoncello), Cb. (Contrabbasso).

Vocal: CORO (Chorus).

Lyrics: so - le bril - le - rà bril-le - rà bril-le - rà bril-le -

Score for page 184, featuring various instruments and vocal parts. The score is divided into two systems.

First System:

- Ott.** (Oboe): Treble clef, playing a melodic line.
- Fl.** (Flute): Treble clef, playing a melodic line.
- Ob.** (Oboe): Treble clef, playing a melodic line.
- Cl. Do** (Clarinet in D): Treble clef, playing a melodic line.
- Fg.** (Fagotto): Bass clef, playing a melodic line.
- Sol.** (Soprano): Treble clef, playing a melodic line.
- Cor. Do** (Cornet in D): Treble clef, playing a melodic line.
- Trb. Do** (Trumpet in D): Treble clef, playing a melodic line.
- Trbn.** (Trombone): Bass clef, playing a melodic line.
- Cmb.** (Cymbal): Bass clef, playing a melodic line.
- Tp.** (Trompe): Bass clef, playing a melodic line.
- G. C.** (Glockenspiel): Treble clef, playing a melodic line.
- FOR.** (Forcemele): Treble clef, playing a melodic line.

Second System:

- CORO** (Chorus): Treble clef, singing the lyrics: "bril-le - rà, sì, sì, il so - le bril-le - rà." The lyrics are repeated twice.
- I. Vni** (Violin I): Treble clef, playing a melodic line.
- II. Vni** (Violin II): Treble clef, playing a melodic line.
- Vle** (Viola): Treble clef, playing a melodic line.
- Vc.** (Violoncello): Bass clef, playing a melodic line.
- Cb.** (Contrabbasso): Bass clef, playing a melodic line.

Lyrics:

bril-le - rà, sì, sì, il so - le bril-le - rà.
bril-le - rà, sì, sì, il so - le bril-le - rà.

Other markings:

- Sem** (Semi): Marked above the FOR. staff.
- p** (piano): Marked below the Vni, Vle, Vc., and Cb. staves.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.

- pre il so-spìr del - l'e-su-le, sem - pre la pa-tria a - yrà.

CORO

I.

Vni

II.

Vle

Vc.

Cb.

Score for page 186, featuring woodwinds, brass, strings, and a choir. The score is written in 2/4 time and includes dynamic markings such as *p* (piano) and *a2* (second ending).

Woodwinds: Ott. (Oboe), Fl. (Flute), Ob. (Oboe), Cl. Do (Clarinet in D), Fg. (Fagotto).

Brass: Sol. Cor. Do (Soprano Horn), Trb. Do (Trumpet), Trbn. (Trombone), Cmbs. (Cimbali), Tp. (Tromba), G. C. (Glockenspiel).

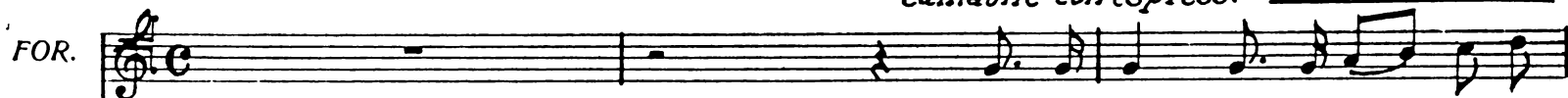
Strings: I. Vni (Violini), II. Vni (Violini), Vle (Viola), Vc. (Violoncello), Cb. (Contrabbasso).

Chorus (CORO): The chorus part includes the lyrics: *so - le bril - le - rà.*

The score is divided into two systems. The first system includes the woodwinds, brass, and strings. The second system includes the strings and the chorus. The score concludes with a double bar line.

43 *Allegro assai moderato* ♩ = 88

cantabile con espress.



Ca - ra pa - tria, già ma - dre e

43 *Allegro assai moderato* ♩ = 88

I.

Vni *p*

II.

p

Vle

p

Vc.

p

Cb.

p

FOR.

re - i - na di pos - sen - ti ma - gna - ni - mi fi - gli, or ma -

I.

Vni

II.

p

Vle

p

Vc.

p

Cb.

p

col canto

Cl. *Do*

Fg.

Cor. *Sol*

FOR.

allarg. a piacere

-ce - rie, de-ser - to, ru - i - - na, su cui re - gna si-len - zio e squal.

col canto

I. Vni

II. Vni

Vle

Vc.

Cb.

Poco animato *string. poco a poco--*

Sol

Cor. *Do*

FOR.

-lor; ma dal l'al - ghe di que - sti ma-ro - si, qual ri-

Poco animato *string. poco a poco--*

I. Vni

II. Vni

Vle

Vc.

Cb.

--sino a/ - - - - - ♩ = 116

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Cmbs.

FOR.

-sor-ta fe-ni - ce no-vel - la, ri - vi-vrai più su-per - ba, più

--sino a/ - - - - - ♩ = 116

I.

Vni

II.

Vle

Vc.

Cb.

44

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

tutta forza *con slancio* *f*

FOR.

bel - la del - la ter - ra, del - l'on - de stu - por!

CORO

Sopr.

Dal - l'al - ghe di que - sti ma -

Ten.

Dal - l'al - ghe di que - sti ma -

Bassi

44

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.
a2

Cl.
Do
a2

Fg.

Sol.
Cor.
Do

Trb.
Do
a2

Trbn.
a3

Cmb.

Tp.

FOR.

CORO

I.
Vni

II.
Vle

Vc.

Cb.

ah! ri - vi.

-ro - si, qual ri - sor - ta fe - ni - ce no - vel - la, ri - vi.

-ro - si, qual ri - sor - ta fe - ni - ce no - vel - la, ri - vi.

92

Ott.

Fl.

Ob.
a₂

Cl.
Do
a₂

Fg.

Sol.

Cor.
Do

Trb.
Do
a₂

Trbn.
a₃

Cmbs.

Tp.

G. C.

FOR.

CORO

I

Vni

II.

Vle

Vc.

Cb.

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

Più animato

Ott.

Fl.

Ob.
a2

Cl.
Do
a2

Fg.
I. p

Sol.
Cor.
Do
p

Trb.
Do
a2

Trbn.
I. p

Cmb.

tp.

G. C.

FOR.
-por, ri - vi-vra-i del - la ter-ra, del-l'on-de stu-

CORO
-por, ah ri - vi-vrai, ha ri - vi-vrai,
-por, ah ri - vi-vrai, ha ri - vi-vrai,

Più animato

I.
Vni
p

II.
Vle
p

Vc.
p

Cb.
p

194

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.
II. III.

Cmbs.

Tp.

FOR.

-por! si del-la te - - - ra, del- l'on - de stu-

CORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

The musical score is for page 194 and features a variety of instruments and vocal parts. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Horn in D (Sol Cor. Do), Trumpet in D (Trb. Do), Trombone II and III (Trbn. II. III.), Contrabass (Cmbs.), and Trombone (Tp.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). There are also vocal parts for a Soloist (FOR.) and a Chorus (CORO). The Soloist part has lyrics: "-por! si del-la te - - - ra, del- l'on - de stu-". The Chorus part has lyrics: "tu ri - vi-vrai" and "tu ri - vi-vrai". The score is written in 2/4 time and features a key signature of one sharp (F#). Dynamics include *f* (forte) and *ff* (fortissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and vocal parts have more melodic lines. The Soloist part has a long note on "te" and a long note on "ra". The Chorus part has a long note on "tu" and a long note on "ri".

45

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*
a 2

Sol

Cor. *f*
Do

Trb. *f*
Do

Trbn. *f*

Cmbs. *f*

Tp. *f*

G. C. *f*

FOR. *f*
- por!

CORO

ff ri - vi-vrai più su-per - ba, più
ff ri - vi-vrai più su-per - ba, più
ff ri - vi-vrai più su-per - ba, più

45

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

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

CORO

bel - la del - la ter - rae del - l'on - de stu-
bel - la del - la ter - rae del - l'on - de stu-

I.
Vni
II.
Vle
Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Sol
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
G. C.
FOR.
CORO
I.
Vni
II.
Vle
Vc.
Cb.

Ca-ra
-por, del - la ter - rae del - l'on - de stu - por!
-por, del - la ter - rae del - l'on - de stu - por!

Detailed description: This is a page of a musical score, page 197. It features a full orchestral arrangement with woodwinds (Oboe, Flute, Clarinet in D, Bassoon), brass (Trumpet, Trombone, Tuba, Horns), strings (Violins I & II, Viola, Violoncello, Double Bass), and percussion (Cymbals, Snare Drum, Gong/Cymbal). There is also a vocal soloist (FOR.) and a chorus (CORO). The vocal soloist has a line with the lyrics 'Ca-ra' and a fermata. The chorus has two parts with the lyrics '-por, del - la ter - rae del - l'on - de stu - por!'. The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature has one sharp (F#).

I. Tempo

FOR.

pa - tria, già ma - dre e re - i - - na di pos-

I. Tempo

I.

Vni

p

II.

p

Vle

p

Vc.

p

Cb.

p

FOR.

- sen - ti ma-gna- ni-mi fi - gli, or ma-ce - rie, de-ser - to, ru-

I.

Vni

II.

Vle

Vc.

Cb.

col canto

Cl. Do

Fg.

Cor. Sol

I.

p

allarg. a piacere

FOR.

- i - - na, su cui re - gna si - len - zio e squal-

col canto

I.

Vni

II.

Vle

Vc.

Cb.

46 *Poco più animato**string. poco a poco sino al.*

Sol

Cor.

Do

a 2

FOR.

-lor; ma dal- l'al - ghe di que - sti ma - ro - si, qual ri-

46 *Poco più animato**string. poco a poco sino al..*

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Cmbs.

FOR.

- sor - ta fe - ni - ce no - vel - la, ri - vi - vrai più su - per - ba, più

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

tutta forza

con slancio

FOR.

bel - la del - la ter - ra, del - l'on - de stu - por!

Sopr.

Dal - l'al - ghe di que - sti ma -

Ten.

Dal - l'al - ghe di que - sti ma -

Bassi

I.

Vni

II.

Vle

Vc.

Cb.

R

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.

CORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -
vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -
-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

Più mosso

Ott.

Fl.

Ob.
a 2

Cl.
Do
a 2

Fg.

Sol

Cor.
Do

Trb.
Do
a 2

Trbn.

Cmb.

Tp.

G. C.

FOR.

-por, ri - vi-vrai del - la ter-ra, del-l'on-de stu.

CORO

-por, ah ri - vi-vrai, ha ri - vi-vrai,

-por, ah ri - vi-vrai, ha ri - vi-vrai,

Piu mosso

I.

Vni

II.

Vle

Vc.

Cb.

Score for page 205, featuring a full orchestra and vocal soloists. The score is written in 3/4 time and includes the following parts:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe) I. a 2
- Cl. (Clarinet) I. a 2
- Fg. (Fagotto)
- Cor. (Coro) Sol. a 2
- Cor. (Coro) Do
- Trb. (Tromba) Do
- Trbn. (Trombone) II. III.
- Cmbs. (Cimbali)
- Tp. (Tromba)
- FOR. (Foro)
- CORO (Chorus)
- Vni. (Violini) I. II.
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The vocal parts (FOR. and CORO) are singing the following lyrics:

-por! si del-la ter - - - ra, del- l'on - de stu -
tu ri - vi-vrai
tu ri - vi-vrai

47 *Più mosso*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Do

Trb.
Do

Trbn.

Cmb.

Tp.

G. C.

FOR.

del - la ter - ra e del - l'on - de del - l'on - de stu -

del - la ter - ra e del - l'on - de del - l'on - de stu -

del - la ter - ra e del - l'on - de del - l'on - de stu -

del - la ter - ra e del - l'on - de del - l'on - de stu -

CORO

47 *Più mosso*

I.

Vni

II.

Vle

Vc.

Cb.

Score for page 207, featuring various instruments and a vocal choir. The instruments listed on the left are:

- Ott.
- Fl.
- Ob.
- Cl. Do
- Fg. *a2*
- Sol
- Cor. Do
- Trb. Do
- Trbn.
- Cmb.
- Tp.
- G. C.
- FOR.
- CORO
- I. Vni
- II. Vni
- Vle
- Vc.
- Cb.

The vocal parts (FOR. and CORO) have lyrics in Italian:

-por! del - la ter-ra e del - l'on - de del - l'on - de stu-

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Score for a symphony orchestra and vocal soloist with choir. The score is written for three systems of music.

Orchestra:

- Ott. (Oboe): Treble clef, playing a melodic line.
- Fl. (Flute): Treble clef, playing a melodic line.
- Ob. (Oboe): Treble clef, playing a melodic line.
- Cl. Do (Clarinet in D): Treble clef, playing a melodic line.
- Fg. (Bassoon): Bass clef, playing a melodic line.
- Sol. (Soprano): Treble clef, playing a melodic line.
- Cor. Do (Cor Anglais): Treble clef, playing a melodic line.
- Trb. Do (Trumpet in D): Treble clef, playing a melodic line.
- Trbn. (Trombone): Bass clef, playing a melodic line.
- Cmbs. (Cymbals): Bass clef, playing a melodic line.
- Tp. (Timpani): Bass clef, playing a melodic line.
- G. C. (Gong/Cymbal): Bass clef, playing a melodic line.

Vocal Soloist (FOR.):

Stanza 1: -por! si si del - l'on - de stu - por!

Stanza 2: -por! si si del - l'on - de stu - por! si si del - l'on - de stu -

Chorus (CORO):

Stanza 1: -por! si si del - l'on - de stu - por!

Stanza 2: -por! si si del - l'on - de stu - por! si si del - l'on - de stu -

String Section:

- I. Vni (Violin I): Treble clef, playing a melodic line.
- II. Vni (Violin II): Treble clef, playing a melodic line.
- Vle (Viola): Treble clef, playing a melodic line.
- Vc. (Violoncello): Bass clef, playing a melodic line.
- Cb. (Contrabasso): Bass clef, playing a melodic line.

Rehearsal mark **R** is indicated at the beginning of the string section.

Score for page 209, featuring various instruments and vocal parts. The score is divided into two systems.

First System:

- Ott.** (Oboe): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Fl.** (Flute): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Ob.** (Oboe): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Cl. Do** (Clarinet in D): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Fg.** (Fagotto): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.
- Sol.** (Soprano): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Cor. Do** (Cornet in D): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Trb. Do** (Trumpet in D): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Trbn.** (Trombone): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.
- Cmbs.** (Cymbals): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.
- Tp.** (Timpani): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.
- G. C.** (Glockenspiel): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.
- FOR.** (Fornarina): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- CORO** (Chorus): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.

Second System:

- I. Vni** (Violin I): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- II. Vni** (Violin II): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Vle** (Viola): Treble clef, key signature of one flat. Measures 1-4 show a melodic line.
- Vc.** (Violoncello): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.
- Cb.** (Contrabasso): Bass clef, key signature of one flat. Measures 1-4 show a melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts (FOR. and CORO) include lyrics: "stu - - - - -por!" and "-por! stu - - - -por!".

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Sol

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

I.

Vni

II.

Vie

Vc.

Cb.

FINE DEL PROLOGO