

# ACT ONE

## 1. Prelude and Chorus

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**Allegro**

**Piccolo** *ff*

**Oboe** *ff*

**Clarinet** *in A* *ff*

**Bassoon** *ff*

**Horn** *ff*

**Percussion** **BD & Cym**  
(Timps to F-D) *ff*

**Piano** *ff*

**Violin I** *ff*

**Violin II** *ff*

**Viola** *ff*

**Cello** *ff*

**Bass** *ff*

1 **Larghetto**

to Flute

*fp* *fp*

*fp* *fp*

*fp* *fp*

*pp* *fp* *fp* *p* *fp* *fp*

*pp* *fp* *fp* *p* *fp* *fp*

*pp* *fp* *fp* *p* *fp* *fp*

*pp* *fp* *fp* *p* *fp* *fp*

*pp* *fp* *fp* *p* *fp* *fp*

Fl. *p*

Ob. *fp* *fp*

Cl. *fp* *fp*

Bsn. *fp* *fp*

Hn. *fp* *fp*

Perc.

Pno.

Vln. I *calando*

Vln. II *calando*

Vla. *calando*

Cello *calando*

Bass *calando*

This page of a musical score features the following parts and notation:

- Fl. (Flute):** Treble clef, key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a sixteenth-note triplet, and then a melodic line with a long slur and a *fp* dynamic marking.
- Ob. (Oboe):** Treble clef, key signature of two sharps. It starts with a sixteenth-note triplet, followed by a melodic line with a long slur and a *fp* dynamic marking.
- Cl. (Clarinet):** Treble clef, key signature of two sharps. It begins with a quarter rest, followed by a melodic line with a long slur and a *fp* dynamic marking.
- Bsn. (Bassoon):** Bass clef, key signature of two sharps. It starts with a quarter rest, followed by a melodic line with a long slur and a *fp* dynamic marking.
- Hn. (Horn):** Treble clef, key signature of two sharps. It begins with a quarter rest, followed by a melodic line with a long slur and a *fp* dynamic marking.
- Perc. (Percussion):** A single staff with a drumhead symbol, containing three rests.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of two sharps. It contains rests in both staves.
- Vln. I (Violin I):** Treble clef, key signature of two sharps. It contains a rest.
- Vln. II (Violin II):** Treble clef, key signature of two sharps. It contains a rest.
- Vla. (Viola):** Bass clef, key signature of two sharps. It contains a rest.
- Cello:** Bass clef, key signature of two sharps. It contains a rest.
- Bass:** Bass clef, key signature of two sharps. It contains a rest.

This page of a musical score contains the following parts and notation:

- Fl. (Flute):** Features a melodic line with slurs and accents, including a triplet of eighth notes.
- Ob. (Oboe):** Features a melodic line with slurs and accents, including a triplet of eighth notes. A dynamic marking of *fp* is present.
- Cl. (Clarinet):** Features a melodic line with slurs and accents. A dynamic marking of *fp* is present.
- Bsn. (Bassoon):** Features a melodic line with slurs and accents. A dynamic marking of *fp* is present.
- Hn. (Horn):** Features a melodic line with slurs and accents. A dynamic marking of *fp* is present.
- Perc. (Percussion):** A single staff with a double bar line and a fermata, indicating it is silent.
- Pno. (Piano):** A grand staff (treble and bass clefs) with a double bar line and a fermata, indicating it is silent.
- Vln. I (Violin I):** A single staff with a double bar line and a fermata, indicating it is silent.
- Vln. II (Violin II):** A single staff with a double bar line and a fermata, indicating it is silent.
- Vla. (Viola):** A single staff with a double bar line and a fermata, indicating it is silent.
- Cello:** A single staff with a double bar line and a fermata, indicating it is silent.
- Bass:** A single staff with a double bar line and a fermata, indicating it is silent.



This page of a musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts (Fl., Ob., Cl., Bsn.) feature melodic lines with various dynamics including *p* and *fp*, and include trill markings (*tr*) above notes in measures 4 and 5. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) provide harmonic support with a consistent rhythmic pattern of eighth notes, and the Violin I and II parts reach a *fp* dynamic in measure 6. The Piano part consists of block chords in the right hand and a rhythmic accompaniment in the left hand. The Percussion part has a simple rhythmic pattern in the first three measures. The score concludes with a final *fp* dynamic marking in the Bass part.

Fl. *tr* *6* *6* *6* *6* *6* *6* *6* *6* *tr*

Ob. *fp*

Cl. *fp* *fp*

Bsn. *fp* *fp*

Hn. *fp*

Perc.

Pno.

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Cello *fp* *fp*

Bass *fp*



Fl. *6* *6* *6* *6* *6* *6*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Perc.

Pno.

Vln. I *6* *6* *6*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *fp*





Fl. *p* *f*

Ob. *p* *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Cello *fp*

Bass *fp*



Fl. *fp* *fp* *f*

Ob. *fp* *fp*

Cl. *fp* *fp* *f*

Bsn. *fp* *fp* *f*

Hn. *p* *fp* *fp*

Perc. *ppp* *fp* *fp* *f*

Pno. *p* *f*

Vln. I *p* *fp* *fp* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

*pizz.* *arco*

*tr*

Fl. *to Picc.* *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This is a page of a musical score for a symphony or concert band. It features ten staves. The woodwind section includes Flute (with Piccolo), Oboe, Clarinet, Bassoon, and Horn. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The piano part is also present. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The music is marked with a dynamic of *p* (piano). The woodwinds and strings play melodic lines, while the piano provides harmonic support. The percussion part is mostly silent.

Picc. to Flute

Hn. *p*

Perc.

Pno. *p*

Vln. I

Vln. II

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This is a page of a musical score for a symphony orchestra, page 16 of 16. The score is written for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The music is in 3/4 time and features a variety of instruments. The Piccolo part is marked 'to Flute' and has a dynamic marking of *p*. The Horn part has a dynamic marking of *p*. The Piano part has a dynamic marking of *p*. The Violin I, Violin II, Viola, Cello, and Bass parts all have dynamic markings of *p*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.



Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc. *pp*

GIANNETTA with sops.

Chorus  
Bel con - for - to al mie - to - to - re, quan-do il sol più fer - ve e bol - le, sot-to un

Pno.

Vln. I *p* arco

Vln. II *p* arco

Vla.

Cello *fp*

Bass *fp*

Detailed description: This is a page of a musical score, page 17. It features a variety of instruments and a vocal ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Percussion are marked with *p* and *pp*. The strings (Violins I and II, Viola, Cello, Bass) are marked with *p* and *fp*, with 'arco' markings for the violins. The Chorus is singing the lyrics: "Bel con - for - to al mie - to - to - re, quan-do il sol più fer - ve e bol - le, sot-to un". The score is written in a key signature of one flat and a common time signature. The music is in a classical or romantic style, with a focus on melodic lines and harmonic support.



7

Fl. *tr* *p*

Ob.

Cl. *calando* *p*

Bsn. *calando* *p*

Hn. *calando*

Perc.

Chorus  
l'ombre e il rio cor - ren - - - te Ma d'a - mor - - - la

Pno. *p*

Vln. I *calando* *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Fl.

Ob. *p*

Cl.

Bsn.

Hn. *p*

Perc. *p*

Chorus  
vam - pa ar - den - te om - bra o rio non può, non può tem - prar Ma d'a -  
om - bra o rio non può tem - prar

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 20. It features a variety of instruments and a vocal ensemble. At the top, the woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Percussion (Perc.). The Oboe and Percussion parts are marked with a piano (*p*) dynamic. Below the woodwinds is the Chorus, with lyrics in Italian: "vam - pa ar - den - te om - bra o rio non può, non può tem - prar Ma d'a - om - bra o rio non può tem - prar". The piano (Pno.) part consists of a rhythmic accompaniment of chords. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a single system with multiple staves.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

mor - la vam - pa ar - den - te om - bra o ri - o non può - tem -

Detailed description: This page of a musical score, numbered 21, features a variety of instruments and a chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Percussion (Perc.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Piano (Pno.) part is also present. The Chorus part includes the lyrics: "mor - la vam - pa ar - den - te om - bra o ri - o non può - tem -". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the piano provides a rhythmic accompaniment. The chorus part is written in a homophonic style. Dynamics markings include *p* (piano) for the Horn and Percussion parts.

8 Più mosso

Fl. *ff* *p*

Ob. *ff*

Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *ff* *p*

Perc. *ff*

Gia. -prar For - tu - na - to, for - tu - na - - -

Chorus prar For - tu - na - to il mie - ti - to - re che da lui si può guar - dar For - tu -

Pno. *ff* *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff* *p*

Bass *ff*

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Gia. *p*

Chorus *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

to For - tu - na - to mie - ti - to - re

na - to il mie - ti - to - re che da lui si può guar - dar For - tu - na - to For - tu - na - to il mie - ti -

*8va*  
*tr*





Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. F → G

Gia. for - tu - na - - - - - to

Chorus lui - si può - guar - dar For - tu - na - to il mie - ti - to - re che da lui - si può - guar For - tu - na - -

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

8<sup>va</sup> *tr*



10 Più allegro

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. *cresc.* *ff*

Perc. *BD & Cym* *ff*

Gia. mie - ti - to - re che da lui si può guar - dar For - tu - na - to il mie - ti -

Chorus na - to il mie - ti - to - re che da lui si può guar - dar For - tu - na - to il mie - ti -

Pno. *cresc.* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Bass *cresc.* *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

to - re che\_ da lui\_ si puó\_ guar - dar, for - tu - na - - - -

tor che\_ da lui\_ si puó\_ guar - dar, si puó\_ guar - dar, si puó\_ guar - dar, si puó\_ guar -

Detailed description: This is a page of a musical score, page 28. It features a vocal soloist (Gia.) and a chorus. The vocal parts have lyrics in Italian. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The score is written in a key signature of one flat (B-flat) and a common time signature. The vocal line for the soloist has a long note at the end of the phrase, indicated by a fermata. The chorus part consists of a rhythmic accompaniment with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The string parts provide harmonic support with various rhythmic patterns.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

to

dar, si puó guar - dar

Detailed description: This page of a musical score contains 13 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is for Horn (Hn.). The sixth staff is for Percussion (Perc.). The seventh staff is for the Soprano voice (labeled 'Gia.'). The eighth and ninth staves are for the Chorus, with lyrics in Italian: 'to', 'dar, si puó guar - dar'. The tenth staff is for Piano (Pno.). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.



11

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem.  
bel - la, quan-to è ca - ra Più la ve - do e più mi\_ pia - ce ma in quel cor non son\_ ca - pa - ce liev-e af

Pno.

Vln. I

Vln. II

Vla. arco

Cello arco pizz.

Bass

Detailed description: This page of a musical score covers measures 11 through 16. The vocal line (Nem.) is the central focus, with lyrics in Italian. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play in a piano (*p*) dynamic. The strings feature a rhythmic pattern of eighth notes, with the Cello and Bass parts including a pizzicato (*pizz.*) section in measure 15. The score is written in a key with two sharps (F# and C#).

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Perc.

Nem.  
fet - to ad in - spi - rar Es - sa leg - ge, stu - dia, im - pa - ra non vi ha co - sa ad es - sa i -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute and Oboe parts begin with a piano (*p*) dynamic and play a melodic line starting in the third measure. The Clarinet and Bassoon parts have a more active role in the first two measures. The fifth staff is for Horn (Hn.), playing a melodic line. The sixth staff is for Percussion (Perc.), which is silent. The seventh staff is for the Narrator (Nem.), with lyrics in Italian: 'fet - to ad in - spi - rar Es - sa leg - ge, stu - dia, im - pa - ra non vi ha co - sa ad es - sa i -'. The eighth staff is for Piano (Pno.), which is silent. The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The string parts provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.



col canto

Fl. (picc. ready) p

Ob.

Cl. p

Bsn.

Hn.

Perc.

Nem. gno-ta,io son sem-pre un i - dio-ta,io non so che so-spi-rar Quan-to è ca-ra, quan-to è bel-la, ah! Quan-to è bel - la, quanto è

Pno.

Vln. I

Vln. II

Vla. pizz.

Cello arco pizz.

Bass arco pizz.

Fl. *to Picc.*

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.  
ca - ra Più la ve - do e più mi - pia - ce ma in quel cor non son ca - pa - ce lie - ve af - fet - to ad in - spi -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 34. It features a vocal line (Nem.) with Italian lyrics. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings have various rhythmic patterns, while the piano part is mostly rests. The vocal line has lyrics: "ca - ra Più la ve - do e più mi - pia - ce ma in quel cor non son ca - pa - ce lie - ve af - fet - to ad in - spi -". The flute part has a "to Picc." instruction. The score is written in a key with one sharp (F#) and a common time signature.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

-rar, in quel cor non son ca - pa-ce lie-ve af-fet-to ad in-spi - rar, in quel cor non son ca - pa-ce lie-ve af-fet-to ad in-spi -

pizz.

pizz.

*p*

Detailed description: This page of a musical score contains 13 staves. The top four staves are for Piccolo, Oboe, Clarinet, and Bassoon. The fifth staff is for Horn. The sixth staff is for Percussion. The seventh staff is for Narrator, with Italian lyrics: "-rar, in quel cor non son ca - pa-ce lie-ve af-fet-to ad in-spi - rar, in quel cor non son ca - pa-ce lie-ve af-fet-to ad in-spi -". The eighth staff is for Piano, starting with a piano (*p*) dynamic. The bottom five staves are for Violin I, Violin II, Viola, Cello, and Bass. Violin I and II parts include the instruction "pizz.". The score is written in a key with one sharp (F#) and a 3/4 time signature.

Picc. *ff* *f* to Flute  
 Ob. *ff* *f*  
 Cl. *ff* *f*  
 Bsn. *ff* *f*  
 Hn. *ff* *f* *p*  
 Perc. *ff* *f* G → F  
 Nem. rar, lie - ve af fet-to in quel co-re ad in - spi - rar  
 Pno. *ff* *f* *p*  
 Vln. I arco *ff* *f*  
 Vln. II arco *ff* *f*  
 Vla. arco *ff* *f* *p*  
 Cello arco *ff* *f* *p*  
 Bass arco *ff* *f* *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc. *pp*

Nem. *8*  
Chi la men - te mi si - schia - ra? Chi m'in - se - gna a far - mi a - mar? \_\_\_\_\_

Pno.

Vln. I *arco p*

Vln. II *arco p*

Vla.

Cello *fp*

Bass *fp*

Detailed description: This page of a musical score, numbered 37, features a vocal line and an orchestral accompaniment. The vocal line, marked with an 8-measure rest, contains the lyrics: "Chi la men - te mi si - schia - ra? Chi m'in - se - gna a far - mi a - mar?". The orchestration includes Flute I, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. Dynamics range from *pp* (pianissimo) to *fp* (fortissimo). The woodwinds and strings play in a *p* (piano) dynamic, while the percussion is *pp*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The strings play a melodic line in the upper register, with the violins marked *arco* and *p*. The cello and bass play a rhythmic pattern in the lower register, with the bass marked *fp*.



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*tr.*

*p*

*p*

*calando*

*p*

*calando*

*p*

*calando*

*p*

Ah, chi m'in - se - gna?

l'ombre e il rio cor - ren - - - te ma d'a - mor la vam - pa ar -

*calando*

*p* pizz.

*p* pizz.

*p* pizz.

*p* pizz.

*p* pizz.

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*fp*

*fp*

*fp*

*fp*

*fp*

*pp*

*fp*

*fp*

*p*

*fp*

*fp*

*tr*

*tr*

-den - te om-bra o rio non può tem - prar, non può, non può tem - prar, non

Ah, chi m'in - se - gna a far - mi a - mar? Chi m'in-

den - te om-bra o rio non può tem - prar, non può tem - prar, non



Fl. *f* *ff* *p*

Ob. *ff*

Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

Hn. *ff* *p*

Perc. *f* *ff* C → E  
F → B

Gia. può, non può tem - prar For - tu - na - to, for - tu - na - -

Nem. se - gna a far - mi - a - mar

Chorus può, non può tem - prar For - tu - na - to il mie - ti - to - re che da lui... si può guar - dar For - tu -

Pno. *f* *ff* *p*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff* *p*

Bass *f* *ff*







Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.  
dar, for - tu - na

Nem.  
mar, a far - mi a - mar, a far - mi a - mar?

Chorus  
dar, si puó\_ guar - dar, si puó\_ guar - dar, si puó\_ guar - dar, si puó\_ guar - dar

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl. *to Picc.*

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score for page 46 is arranged in a standard orchestral format. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) is represented by a single staff. The vocal soloists are the Girl (Gia.) and the Nephew (Nem.), with a Chorus part below them. The piano (Pno.) part is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in 3/4 time and includes various musical notations such as slurs, ties, and rests. A specific instruction 'to Picc.' is noted for the Flute part.



Picc. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Bsn. *ff*  
 Hn. *ff*  
 Perc.  
 Ad. *ff*  
 Chorus  
 Pno. *ff*  
 Vln. I *ff* *p*  
 Vln. II *ff* *p*  
 Vla. *ff* *p*  
 Cello *ff* *p*  
 Bass *ff* *p*

È la sto-ria di Tri - sta-no, è u-na  
 Di che ri - di? Fan-ne a par - te Di tua le - pi - da let - tu-ra



17 Più allegro

Picc. *ff*

Ob. *ff*

Cl. *f ff*

Bsn. *f ff*

Hn. *f ff*

Perc.

Ad. cro - na - ca d'a - mor

Nem. A lei pian

Chorus Leg - gi, leg - gi, leg - gi, leg - gi,

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

18 Andantino

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem. *8*  
pia-no vo ac-co - star-mi en-trar fra lor

Chorus  
leg - - - gi!

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Del-la cru - de - le I -

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Perc.

Ad.  
sot - ta il bel Tri - sta - no ar - de - a nè fil di spe - me a - ve -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl. *to Picc.*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Ad. *a di pos-se - der-la un di Quan-do si tras - se al pie - de di*

Pno.

Vln. I

Vln. II *p*

Vla. *p*

Cello

Bass *p*



Picc. *p*  
 Ob.  
 Cl. *p*  
 Bsn.  
 Hn.  
 Perc.  
 Ad.  
 cer-to e - li - sir d'a - mor per cui la bel - la - sot - ta da lui più  
 Pno.  
 Vln. I *p*  
 Vln. II *p*  
 Vla. *p*  
 Cello *p*  
 Bass *p*

20 Poco più

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
non, no non fug - gi E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri

Pno.

Vln. I  
pizz.  
*p*

Vln. II  
pizz.  
*p*

Vla.  
pizz.  
*p*

Cello  
pizz.  
*p*

Bass  
pizz.  
*p*

21

Picc. *ff*

Ob. *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *p* *ff*

Perc. **Timp** *ff*

Ad.  
cet - ta, co - no - sces - si chi ti fa

Chorus  
E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri

Pno. *ff*

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *ff*

Cello *arco* *ff*

Bass *arco* *ff*



Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Chorus  
cet - ta, co - no - sces - si chi ti fa, si chi ti fa Leg - gi, leg - gi, leg -  
chi, chi ti fa

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

## 22 1. Tempo

Picc. *ff* to Flute *p*  
 Ob. *ff* *p*  
 Cl. *ff*  
 Bsn. *ff* *p*  
 Hn. *ff* *p*  
 Perc. *ff*  
 Ad. Ap - pe - na ei be - be un sor - so del ma - gi -  
 Chorus gi!  
 Pno. *ff* *p*  
 Vln. I *ff* *p*  
 Vln. II *ff* *p*  
 Vla. *ff* *p* pizz.  
 Cello *ff* *p*  
 Bass *ff* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

co vas - sel - la che tos - to jil cor ru - bel - le d'I - sot - ta in - te - ne -

*p*

Fl. *to Picc.* *mf*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Ad. *ri Cam - bia - ta in un is - tan - te quel - la bel - là cru -*

Pno.

Vln. I

Vln. II

Vla. *p*

Cello

Bass *p*

Detailed description: This page of a musical score, page 60, features rehearsal mark 23. It is written for a full orchestra and a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line (Ad.) has the lyrics: "ri Cam - bia - ta in un is - tan - te quel - la bel - là cru -". The orchestration includes Flute (with Piccolo), Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I and II, Viola, Cello, and Bass. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The score shows various musical notations such as slurs, accents, and dynamic markings across the measures.

Picc. *mf*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Ad. de - le fu di Tris - ta - no a - man - te vi - se a Tris - tan - fe

Pno.

Vln. I

Vln. II

Vla.

Cello *arco* *p*

Bass *p*

Detailed description: This is a page of a musical score for page 61. The score is written for a full orchestra and includes a vocal soloist. The instruments are arranged in a standard orchestral layout. The Piccolo (Picc.) part starts with a *mf* dynamic. The Clarinet (Cl.) part has a *p* dynamic. The Bassoon (Bsn.) part has a *p* dynamic. The Horn (Hn.) part has a *p* dynamic. The Percussion (Perc.) part is silent. The Ad libitum (Ad.) part has the lyrics: "de - le fu di Tris - ta - no a - man - te vi - se a Tris - tan - fe". The Piano (Pno.) part has a *p* dynamic. The Violin I (Vln. I) part has a *p* dynamic. The Violin II (Vln. II) part has a *p* dynamic. The Viola (Vla.) part has a *p* dynamic. The Cello (Cello) part has a *p* dynamic and is marked *arco*. The Bass part has a *p* dynamic.





Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. *ff*  
 fa E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti

**GIANETTA with 1st sop.**  
**NEMORINO with 1st tenor**

Chorus *ff*  
 E - li - sir di si per - fet - ta, di si ra - ra qua - li - tà, ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti

Pno. *ff*

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *ff* arco

Cello *ff* arco

Bass *ff*



25

Picc. *f* 3 3

Ob. *p* *f* *p* *f* *p* *f*

Cl. *p* 3 3 *f* *p* 3 3 *f* *p* 3 3 *f*

Bsn. *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *p* *f*

Perc.

Ad. *f* 3 3 *f* 3 3 *f* 3 3 *f* 3 3

Nem. *f* 3 3 *f* 3 3 *f* 3 3 *f* 3 3

Chorus

Pno.

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *p* pizz. *f* *p* *f* *p*

Cello *p* pizz. *f* *f* *p*

Bass *f* pizz.

fa Ne sa - pes - si la ri - cet - ta co - no - sces - si

fa Ne sa - pes - si la ri - cet - ta co - no - sces - si

fa Ne sa - pes - si la ri - cet - ta co - no -

Picc. *p* *f* *p* *f* *p* *f*

Ob. *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f*

Bsn. *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *p* *f*

Perc. - - - - -

Ad. *p* *f* *p* *f* *p* *f*

Nem. *p* *f* *p* *f* *p* *f*

Chorus *p* *f* *p* *f* *p* *f*

Pno. *p* *f* *p* *f* *p* *f*

Vln. I *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f*

Cello *p* *f* *p* *f* *p* *f*

Bass *p* *f* *p* *f* *p* *f*

chi ti fa Ne sa - pes - si la ri - cet - ta

chi ti fa, chi ti fa Ne sa - pes - si la ri - cet - ta

sces - si chi ti fa Ne sa - pes - si la ri -

arco *f* *p* *f* *p* *f* *p*

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

Picc. *p* *f* *p* *f* *p*  
 Ob. *p* *f* *p* *f* *p*  
 Cl. *p* *f* *p* *f* *p*  
 Bsn. *p* *f* *p* *f*  
 Hn. *p* *f* *p* *f* *p*  
 Perc. — — — — —  
 Ad. *p* *f* *p* *f* *p*  
 Nem. *p* *f* *p* *f* *p*  
 Chorus *p* *f* *p* *f* *p*  
 Pno. — — — — —  
 Vln. I *p* *f* *p* *f*  
 Vln. II *p* *f* *p* *f*  
 Vla. *p* *f* *p* *f*  
 Cello *p*  
 Bass *p*

co - no - sces - si chi ti fa Ah,  
 co - no - sces - si chi ti fa, chi ti fa  
 cet - ta co - no - sces - si chi ti fa

Picc. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *p* *ff* *p*

Hn. *ff* *p*

Perc. *ff* *p*

Ad. *ff* *p*

chi ti fa! Ah,

NEMORINO with 1st tenor

Chorus Chi ti fa,

Pno. *ff*

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Vla. *p* *ff* *p*

Cello *p* *ff* *p*

Bass *p* *ff* *p*

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

Picc. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Bsn. *ff*  
 Hn. *ff*  
 Perc. *ff*  
 Ad.  
 Chorus  
 Pno. *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Cello *ff*  
 Bass *ff*  
 arco

— chi ti fa! Ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti  
 chi ti fa! Ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti  
 Ne sa - pes - si la ri -

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

fa! Ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti fa!

fa! Ne sa - pes - si la ri - cet - ta, co - no - sces - si chi ti fa, si chi ti  
cet - ta, co - no - sces - si chi ti fa

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

fa, si chi ti fa!

E → C  
B → G

Detailed description: This page of a musical score, numbered 71, contains parts for various instruments and a chorus. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Chorus, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The Piccolo, Oboe, and Clarinet parts feature melodic lines with slurs and accents. The Bassoon part has a more rhythmic, dotted-note pattern. The Horn part consists of a steady sequence of notes. The Percussion part has a simple rhythmic accompaniment. The Ad libitum part has a melodic line with a slur and a fermata, with a chord change from E to C and B to G indicated. The Chorus part includes the lyrics "fa, si chi ti fa!" and is accompanied by piano chords. The Piano part features a complex texture with many chords and slurs. The Violin I and II parts have melodic lines with slurs and accents. The Viola part has a rhythmic pattern of eighth notes. The Cello and Bass parts have melodic lines with slurs and accents.

# 1C. Cavatina

**Marziale**

The score is for a piece titled "1C. Cavatina" in a "Marziale" style. It is written in common time (C) and features a variety of instruments. The woodwinds include Piccolo, Oboe, Clarinet (with parts in A and Bb), and Bassoon. The brass section consists of Horn. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The piano part is also present. The percussion part is marked "SD". The Chorus part is also included. The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). The key signature is one sharp (F#).

**Instrumentation:** Piccolo, Oboe, Clarinet (in A, in B $\flat$ ), Bassoon, Horn, Percussion (SD), Chorus, Piano, Violin I, Violin II, Viola, Cello, Bass.

**Dynamic markings:** *p*, *pizz.*



This musical score page, numbered 73, features a full orchestral ensemble. The instruments and their parts are as follows:

- Picc.** (Piccolo): Rests for the first four measures, then plays a half note G4 with a forte (*ff*) dynamic.
- Ob.** (Oboe): Rests for the first four measures, then plays a half note G4 with a forte (*ff*) dynamic.
- Cl.** (Clarinet): Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic.
- Bsn.** (Bassoon): Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic.
- Hn.** (Horn): Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic.
- Perc.** (Percussion): Active throughout, playing a rhythmic pattern of eighth notes and quarter notes, ending with a half note G4 and a forte (*ff*) dynamic.
- Pno.** (Piano): Active throughout, playing a complex accompaniment with chords and moving lines in both hands, ending with a half note G4 and a forte (*ff*) dynamic.
- Vln. I** (Violin I): Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic. The instruction "arco" is written above the staff.
- Vln. II** (Violin II): Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic. The instruction "arco" is written above the staff.
- Vla.** (Viola): Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic.
- Cello**: Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic. The instruction "arco" is written above the staff.
- Bass**: Active throughout, playing a melodic line with eighth notes and a slur over the final two measures, ending with a half note G4 and a forte (*ff*) dynamic. The instruction "arco" is written above the staff.

27

This musical score page contains measures 27 through 31. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 31 with a *p* dynamic.
- Ob.**: Oboe, playing a melodic line with a *p* dynamic.
- Cl.**: Clarinet, playing a melodic line with a *p* dynamic.
- Bsn.**: Bassoon, playing a melodic line with a *p* dynamic.
- Hn.**: Horn, playing a melodic line with a *p* dynamic.
- Perc.**: Percussion, playing a rhythmic pattern with a *p* dynamic.
- Pno.**: Piano, playing a harmonic accompaniment with a *p* dynamic.
- Vln. I**: Violin I, playing a melodic line with a *p* dynamic.
- Vln. II**: Violin II, playing a harmonic accompaniment with a *p* dynamic.
- Vla.**: Viola, playing a melodic line with a *p* dynamic.
- Cello**: Cello, playing a melodic line with a *p* dynamic.
- Bass**: Bass, playing a melodic line with a *p* dynamic.

This musical score page, numbered 75, features a full orchestral ensemble. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Cl.** (Clarinet): Treble clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Hn.** (Horn): Treble clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Perc.** (Percussion): Playing a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a complex accompaniment with a dynamic marking of *f*.
- Vln. I** (Violin I): Treble clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Vln. II** (Violin II): Treble clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Vla.** (Viola): Bass clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Cello**: Bass clef, playing a melodic line with grace notes and a dynamic marking of *f*.
- Bass**: Bass clef, playing a melodic line with grace notes and a dynamic marking of *f*.

The score is written in a common time signature and includes various musical notations such as grace notes, slurs, and dynamic markings.

This page of a musical score contains measures 28 through 32. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play melodic lines, while the piano provides harmonic support with chords and arpeggios. The percussion part includes a steady eighth-note pattern. The overall texture is dense and complex.

This musical score page, numbered 77, features a full orchestral ensemble. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line with grace notes and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Cl.** (Clarinet): Treble clef, playing a melodic line with grace notes and accents.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with grace notes.
- Hn.** (Horn): Treble clef, playing a melodic line with grace notes.
- Perc.** (Percussion): Two-staff notation, playing a rhythmic pattern of eighth and sixteenth notes.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a harmonic accompaniment with chords and arpeggios.
- Vln. I** (Violin I): Treble clef, playing a melodic line with grace notes and accents.
- Vln. II** (Violin II): Treble clef, playing a melodic line with grace notes.
- Vla.** (Viola): Bass clef, playing a melodic line with grace notes.
- Cello**: Bass clef, playing a melodic line with grace notes and accents.
- Bass**: Bass clef, playing a melodic line with grace notes.

The score is written in a common time signature and includes various musical notations such as grace notes, accents, and dynamic markings.

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

The image shows a page of a musical score for a symphony orchestra, page 78. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, piano, and strings. The woodwind section includes Piccolo (which switches to Flute), Oboe, Clarinet, and Bassoon. The brass section includes Horn. The percussion section includes Percussion. The piano section includes Piano. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score is in 3/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

29 *Larghetto*

This musical score page contains measures 29 through 34. The tempo is marked *Larghetto*. The score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The woodwinds (Fl., Ob., Cl., Bsn.) play a melodic line with triplets and accents. The strings (Vln. I, Vln. II, Vla., Cello, Bass) provide harmonic support with sustained notes and rhythmic patterns. The piano part is mostly silent, with a few notes in measures 33 and 34. Dynamics include *p* (piano) and *p<sup>3</sup>* (piano triplet).

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Co - me Pa - ri - de vez - zo - so por - se il po - mo al - la più bel - la, mia di - let - ta vil - la





Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Perc.  
 Bel.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

*p*  
 so - no, poi-chè in pre - mio del mio do - - no, poi-chè in pre-mio del mio do - no ne ri

The score is for a full orchestra and a vocal soloist. The vocal line (Bel.) is in the bass clef and contains the lyrics: "so - no, poi-chè in pre - mio del mio do - - no, poi-chè in pre-mio del mio do - no ne ri". The music features various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Bassoon, Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal line includes triplets and a dynamic marking of *p* (piano).

31 Andantino

Fl. *mf* *tr*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.

Ad. *mf*

Gia. *mf*

Bel. *mf*

Chorus

Pno.

Vln. I *mf* 6 *tr*

Vln. II *mf* 3

Vla. *mf*

Cello *mf*

Bass *mf*

È mo-des-to il si-gno - ri-no  
Si, dav-ve-ro  
por - tu il tuo bel cor  
Si, dav -



pet - to Non è co-sa por-pren - den - - te Son ga - lan-te e son sar

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 85, features a vocal line and a full orchestral accompaniment. The vocal part, for a Bass (Bel.), is in a 3/4 time signature and contains the lyrics: "pet - to Non è co-sa por-pren - den - - te Son ga - lan-te e son sar". The vocal line includes a 10-measure melisma and two triplet markings. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings are playing sustained notes, while the piano and percussion provide harmonic support.

32 a tempo

Fl. *p* 3 3

Ob. *p* 3 3

Cl. *p* 3 3

Bsn. *p*

Hn. *p*

Perc.

Bel. gen-te Non v'ha bel - le che re - sis - ta al - la vis - ta d'un-ci-mie - ro ce - de a

Pno.

Vln. I

Vln. II *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score, numbered 86, contains measures 32 through 36. The tempo is marked 'a tempo'. The score is for a full orchestra and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Cello, Bass) are marked with a piano (*p*) dynamic. The vocal soloist (Baritone) has lyrics in Italian. The piano part is silent. The percussion part is also silent. The woodwinds play triplets and sixteenth-note patterns. The strings play a steady accompaniment of eighth notes in the violins and sustained notes in the lower strings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

È mo-des-to

Si, dav-ve-ro

Mar - te, dio guer - rie - ro fin\_ la ma - dre del\_ l'A- mor, ce de a Mar - te, \_\_\_\_ dio\_ guer

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Oh mio do-lor!

-rie - ro fin la ma - dre del l'A - mor, ce de a Mar - te, dio guer

Detailed description: This page of a musical score (page 88) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each with melodic lines and triplets. The brass section includes Horns (Hn.), Percussion (Perc.), and Trombones (Nem.). The vocal parts consist of a Soprano (Nem.) and a Bass (Bel.), with lyrics in Italian. The string section includes Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a common time signature and includes various musical notations such as triplets, sixteenth notes, and rests.



Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* BD & Cym

Bel. *ff*  
-rie - ro... fin... la... ma - dre... del l'A - - mor!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

33 Allegro

This musical score page contains measures 33, 34, and 35. The tempo is marked 'Allegro'. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 33-34 are silent. In measure 35, it plays a sixteenth-note triplet on a whole note, marked *p*.
- Ob. (Oboe):** Silent throughout all three measures.
- Cl. (Clarinet):** Measures 33-34 are silent. In measure 35, it plays a quarter-note triplet on a whole note, marked *p*.
- Bsn. (Bassoon):** Measures 33-34 are silent. In measure 35, it plays a quarter-note triplet on a whole note, marked *p*.
- Hn. (Horn):** Silent throughout all three measures.
- Perc. (Percussion):** Silent throughout all three measures.
- Pno. (Piano):** Silent throughout all three measures.
- Vln. I (Violin I):** Measures 33-34 are silent. In measure 35, it plays a sixteenth-note triplet on a whole note, marked *p*.
- Vln. II (Violin II):** Measures 33-34 are silent. In measure 35, it plays a quarter-note triplet on a whole note, marked *p*.
- Vla. (Viola):** Measures 33-34 are silent. In measure 35, it plays a sixteenth-note triplet on a whole note, marked *p*.
- Cello:** Measures 33-34 are silent. In measure 35, it plays a quarter-note triplet on a whole note, marked *p*.
- Bass:** Measures 33-34 are silent. In measure 35, it plays a quarter-note triplet on a whole note, marked *p*.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

Or se m'a - mi co - mo io t'a - mo, che più

Detailed description: This page of a musical score contains ten staves. From top to bottom: Flute (Fl.) with a complex melodic line; Oboe (Ob.) with a melodic line starting on the second measure, marked *p*; Clarinet (Cl.) with a melodic line; Bassoon (Bsn.) with a rhythmic accompaniment; Horn (Hn.) with a melodic line; Percussion (Perc.) with a rest; Bassoon (Bel.) with a vocal line and the lyrics "Or se m'a - mi co - mo io t'a - mo, che più"; Piano (Pno.) with a chordal accompaniment, marked *p*; Violin I (Vln. I) with a complex melodic line; Violin II (Vln. II) with a rhythmic accompaniment; Viola (Vla.) with a complex melodic line; Cello with a rhythmic accompaniment; and Bass with a simple harmonic accompaniment. The score is in a key with one flat and a 3/4 time signature.

Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f* *p*  
 Hn. *f*  
 Perc. *f*  
 Bel. *f*  
 Pno. *f*  
 Vln. I *f*  
 Vln. II *f* *p*  
 Vla. *f* *p*  
 Cello *f* *p*  
 Bass *f*

tar - di a ren - der l'ar - mi? I - dol mio ca - pi - to - lia - mo in qual di vuoi tu spo-

Fl. *p*

Ob.

Cl.

Bsn.

Hn. *p*

Perc.

Ad.  
Si - gno - ri - no, io non ho fret - ta un tan - tin pen - sar - ci -

Bel.  
sar - mi

Pno.

Vln. I *p*

Vln. II

Vla. *p*

Cello

Bass *p*

Detailed description: This is a page of a musical score, page 93. It features a vocal line with lyrics and an instrumental ensemble. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Bassoon (Bel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line has lyrics: "Si - gno - ri - no, io non ho fret - ta un tan - tin pen - sar - ci - sar - mi". The score is written in a key signature of one flat (B-flat) and a common time signature. The tempo is marked with a 'p' (piano) dynamic. The vocal line is in a soprano or alto range. The instrumental parts are arranged in a standard orchestral layout. The Flute, Violin I, and Viola parts have a melodic line with a 'p' dynamic. The Bassoon, Horn, and Cello parts have a rhythmic accompaniment. The Bass part has a simple harmonic accompaniment. The Piano part is silent. The Percussion part is silent. The Oboe and Clarinet parts are silent. The Ad libitum part has a melodic line with lyrics. The Bassoon part has a simple harmonic accompaniment.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f* **Timp**

Ad. vo Non ho

Nem. Me in-fe - li - ce s'el-la ac - cet - ta! Dis-pe - ra - to jo mo - ri - rò!

Bel. Ca - pi - to - lia -

Pno. *f*

Vln. I *f* tr

Vln. II *f* tr

Vla. *f*

Cello *f*

Bass *f*







Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Perc.

Bel.  
vo - la - no j gior - ni e l' o - re In guer - ra ed in a - mo - re è fal - lo l' in - dul - giar Al vin - ce - to - re ar

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score (page 97) features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with dynamic markings of *p* (piano) for the Flute and Clarinet. The brass section consists of Horn (Hn.), Percussion (Perc.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal part (Bel.) has lyrics in Italian: "vo - la - no j gior - ni e l' o - re In guer - ra ed in a - mo - re è fal - lo l' in - dul - giar Al vin - ce - to - re ar". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in the bass clef. The woodwind parts are in the treble clef, and the string parts are in the bass clef. The percussion part is in the common time signature. The piano part is in the grand staff (treble and bass clefs). The violin parts are in the treble clef, and the viola, cello, and bass parts are in the bass clef. The score is divided into measures by vertical bar lines, and there are dynamic markings and phrasing slurs throughout.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

ren - di - ti Da me... non puoi scap - par, no, no Al vin - ce - to - re ar - ren - di - ti Da me... non puoi scap-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

37

Fl. *f* *p*

Ob. *p*

Cl. *f* *p*

Bsn. *f*

Hn. *p*

Perc.

Ad. *p*  
Ve - de - te\_ di\_ ques - t'uo - mi - ni, ve -

Bel. *p*  
- par, no, no, non puoi scap - par, no, no, non puoi scap - par

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

de - te un po' la - bo - ria! Già can - ta - no vit - to - ria in - nan - zi di - pu - gnar Non

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Ad.  
è, non è si fa - ci - le A - di - na a con - quis - tar Non è, non è si fa - ci - le A -

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score (page 101) features a vocal soloist (Ad.) and a full orchestra. The vocal line is in the key of D major and has a tempo of Adagio. The lyrics are: "è, non è si fa - ci - le A - di - na a con - quis - tar Non è, non è si fa - ci - le A -". The instrumental parts include Flute I, Oboe, Clarinet in C, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The woodwinds and strings are marked *p* (piano). The piano part is mostly silent. The strings play a steady accompaniment of eighth notes.

Fl. *cresc.* *p cresc.*

Ob. *p cresc.* *p cresc.*

Cl. *p cresc.* *p cresc.*

Bsn. *cresc.* *p* *cresc.*

Hn. *cresc.* *p* *cresc.*

Perc.

Ad. di - na a con - quis - tar, a con - quis - tar,

Pno.

Vln. I *cresc.* *p* *cresc.*

Vln. II *cresc.* *p* *cresc.*

Vla. *cresc.* *p* *cresc.*

Cello *cresc.* *p* *cresc.*

Bass *cresc.* *p* *cresc.*

38

Fl. *to Picc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p p cresc.*

Hn. *p p cresc.*

Perc.

Ad. *a con - quis - tar*

Nem. *Un po' del suo co - rag - gio A - mor mi des-se al - men! Di-*

Pno. *p cresc.*

Vln. I *p arco p cresc.*

Vln. II *p arco cresc.*

Vla. *p arco cresc.*

Cello *p arco cresc.*

Bass *p cresc.*

Picc. *p* *cresc.*

Ob. *cresc.*

Cl. *p* *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc. **BD & Cym** *p* *cresc.*

Ad. Si - gnor, io non ho

Nem. rei sic - co - me jo pe - no pie - tà po - trei tro - var. Un po' del suo co - rag - gio A - mor mi des - se - al -

Bel. Su, su, ca - pi - to - lia - mo

Chorus Dav - ver sa - ria da

Pno. *cresc.*

Vln. I *p* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.* arco

Bass *cresc.*



39

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad. *f*

Gia. *f*

Nem. *f*

Bel. *f*

Chorus *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

fret - ta ci vo pen - sa - re un po' Si -  
 Dav - ver sa - ria da ri - de - re se A - di - na ci cas - cas - se  
 men! Di - rei sic - co - me io pe - no pie - tà po - trei tro - var Un po' del suo co - rag - gio A -  
 A che tar - di a ren - der l'ar - mi, su, su, bell' i - dol mi - a  
 Dav - ver sa - ria da ri - de - re se A - di - na ci cas - cas - se  
 ri - de - re se A - di - na ci cas - cas - se Dav -

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Gia.   
 Nem.   
 Bel.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

gnor, io non ho fret - ta ci vo pen - sa-re un po' Si- gnor,   
 Dav - ver sa - ria da ri - de - re Che   
 mor mi des-se al - men! Di - rei sic - co-me io pe - no pie - tà po - trei tro - var Ma   
 Per - chè tar - dia-mo a ren - der l'ar - mi   
 Dav - ver sa - ria da ri - de - re Si,   
 ver sa - ria da ri - de - re Dav - ver, dav - ver, dav - ver

Picc.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Perc.  
 Ad.  
 Gia.  
 Nem.  
 Bel.  
 Chorus  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

si - gnor, si-gnor Io non ho  
 tut - ti ven-di - cas - se con - des - to mi - li - tar, con - des - to mi - li - tar Si, si, ma è vol-pe  
 so - no trop-po ti - mi-do, ma non poss'io par - la - re, no, non poss'io par - lar Ma so - no trop-po  
 Al vin - ci - to-re ar - ren - di - ti, da me non puoi scap - par, non puoi scap - par,  
 si, ma è vol-pe vec - chia, e a lei non si può far, e a lei non si può far, è trop-po vol-pe

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia. fret - ta Ci vo pen - sar, ci vo pen - sar,  
vech - chia e a lei non si può far, no, no, dav - ver, dav - ver, non si può far

Nem. ti - mi - do ma non poss' io par - lar, no, no, poss' io par lar, poss' io par - lar

Bel. non puoi scap - par

Chorus vech - chia e a lei non si può far, non si può far, non si può far

Pno. *8va* Si,

Vln. I

Vln. II

Vla.

Cello

Bass

40

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn.

Perc.

Ad.

Bel.

TENOR

BASS

Chorus

Pno.

Vln. I

Vln. II

Vla. *p*

Cello *p*

Bass

Io non ho fret - ta

Ca-pi-to - lia-mo

Si, si, ma è vol-pe vec - chia e a lei non si può

si, ma è vol-pe vec - chia e a lei non si può far

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Ad. *p*  
Ve - de - te di - ques - t'uo - mi - ni, ve - de - te un po' la - bo - ria! Già can - ta - no vit -

Chorus  
far

Pno.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.*

Cello *pizz.*

Bass *pizz.* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

-to - ria in - nan - zi - di - pu - gnar Non è, non è si - fa - ci - le A - di - na - con - quis -

Detailed description: This is a page of a musical score, page 111. It features a vocal line (Ad.) with Italian lyrics: "-to - ria in - nan - zi - di - pu - gnar Non è, non è si - fa - ci - le A - di - na - con - quis -". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings have various melodic and harmonic lines, with dynamics like *p* (piano) indicated. The vocal line is in a lower register, and the lyrics are written below the notes.

41

Fl. *p* *cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

Perc.

Ad. -tar Non è, non è si fa - ci - le A - di - na a con - quis - tar,

Nem. Pie - tà po -

Bel. I - dol mi - o, ca - pi - to - liam, ca - pi - to -

Pno.

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Cello *p* *cresc.*

Bass *p* *cresc.*



Fl. *p cresc.* to Picc.

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p cresc. p*

Hn. *p cresc. p*

Perc.

Ad. a con - quis - tar, a con - quis -

Nem. trei, po - trei tro - var, pie - tà po - trei, po - trei tro -

Bel. liam, non puoi scap - par, ca - pi - to - liam, non puoi scap -

Pno.

Vln. I *p cresc. p*

Vln. II *p cresc. p*

Vla. *p cresc. p*

Cello *p cresc. p*

Bass *p cresc. p*

42 Poco più

Picc. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

Perc. -

Ad. tar

Nem. var, Un po' del suo co - rag - gio A - mor mi des-se al - men! Di - rei sic-co-me io pe - no pie-

Bel. par,

Pno. *p* *cresc.*

Vln. I *arco* *p* *cresc.*

Vln. II *arco* *cresc.*

Vla. *arco* *cresc.*

Cello *arco* *cresc.*

Bass *arco* *cresc.*

Picc. *p cresc.*  
 Ob. *cresc.*  
 Cl. *p cresc.*  
 Bsn. *cresc.*  
 Hn. *cresc.*  
 Perc. *p cresc.*  
 Ad.  
 Gia. Si - gnor, io non ho fret - ta ci vo pen - sa - re un po'  
 Nem. Dav - ver sa - ria da ri - de - re  
 Bel. tà po - trei tro - var — Un po' del suo co - rag - gio A - mor mi des - se al - men! — Di - rei sic - co - me io pe - no pie -  
 Chorus Su, su, ca - pi - to - lia - mo A che Dav - ver sa - ria da ri - de - re  
 Pno. *cresc.*  
 Vln. I *p cresc.*  
 Vln. II *cresc.*  
 Vla. *cresc.*  
 Cello *cresc. arco*  
 Bass *cresc.*

Dav - ver sa - ria da ri - de - re  
 Dav - ver sa - ria da ri - de - re se A

43

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad. *f*

Gia. Si - gnor, io non ho fret - ta ci vo pen - sa-re un  
se A - di - na ci cas - cas-se Dav - ver sa - ria da

Nem. tà po-trei tro - var Un po' del suo co - rag - gio A - mor mi des-se al - men! Di - rei sic - co-me io

Bel. tar-di a ren-der l'ar - mi, su, su, bell' i - dol mi - a

Chorus se A - di - na ci cas - cas-se Dav - ver sa - ria da  
di - na ci cas - cas - se Dav - ver sa - ria da ri - de - re

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

po' Non è, non è si

ri - de - re Ma è vol - pe vec - chia, ma è vol - pe vec - chia

pe - no pie - tà po - trei tro - var Ma so - no trop - po ti - mi - do,

Per - chè tar - dia - mo a ren - der l'ar - mi al vin - ci - tor ar - ren - di -

ri - de - re Ma è vol - pe vec - chia, ma è vol - pe vec -

Dav - ver, dav - ver, dav - ver Ma è vol - pe vec - chia, ma è vol - pe

Picc.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Perc.  
 Ad.  
 Gia.  
 Nem.  
 Bel.  
 Chorus  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

fa - ci - le A - di - na a con - quis - tar, a con -  
 e a lei non si può far, a lei non si può far, non si  
 ma non poss' - io par - lar, no,, non poss' io  
 ti da me non puoi, non puoi scap - par, non puoi  
 chia e a lei non si può far, a lei non si  
 vec - chia e a lei non si può far, no, no, a lei non si

45

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Gia.   
 Nem.   
 Bel.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

quis - tar Non è, non è si fa - ci -  
 può far Ma è vol - pe vec - chia, ma è vol - pe vec - chia e a lei non  
 par - lar Ma so - no trop - po ti - mi - do, ma non poss' -  
 scap - par al vin - ci - tor ar - ren - di - ti  
 può far Ma è vol - pe vec - chia, ma è vol - pe vec - chia e a lei non  
 può far Ma è vol - pe vec - chia, ma è vol - pe vec - chia

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

le A - di - na a con - quis - tar, a con - quis -  
si può far, a lei non si può far, non si può  
io par - lar, no,, non poss' io par -  
da me non puoi, non puoi scap - par, non puoi scap -  
si può far, a lei non si può  
e a lei non si può far, no, no, a lei non si può



46

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
tar Non è, non è si fa - ci - le A - di - na a con - quis - tar Non è, non è si fa - ci - le A -

Gia.  
far Si, si, ma è vol - pe vec - chia e a lei non si può far Si, si, ma è vol - pe vec - chia e a

Nem.  
lar Ma so - no trop - po ti - mi - do, ma non poss' io par - lar Ma so - no trop - po ti - mi - do, ma

Bel.  
par Al vin - ci - tor ar - ren - di - ti, da me non puoi scap - par Al vin - ci - tor ar - ren - di - ti, da

Chorus  
far Si, si, ma è vol - pe vec - chia e a lei non si può far Si, si, ma è vol - pe vec - chia e a

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc.  
Ob.  
Cl.  
Bsn.  
Hn.  
Perc.  
Ad.  
Gia.  
Nem.  
Bel.  
Chorus  
Pno.  
Vln. I  
Vln. II  
Vla.  
Cello  
Bass

di - na a con - quis - tar, a con - quis - tar, a con - quis - tar, non è si fa - ci - le A - di - na a  
lei non si può far, non si può far, non si può far,  
non poss' io par - lar, poss' io par - lar, no, non poss' io par - lar, ma so - no trop - po — ti - mi - do, ma  
me non puoi scap - par, non puoi scap - par, non puoi scap - par, no, no, non puoi scap -  
lei non si può far, non si può far, non si può far, non si può far  
non

trv  
trv  
trv  
trv  
trv  
trv

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

con - quis - rar, a con - quis - tar, a con - quis - tar, a

Non si può far, non si può far, non

non poss' io par - lar, poss' io par - lar, no, non poss' io, poss'

par, non puoi, non puoi scap - par, no, no, non puoi, non

Non si può far non si può far, non

si può far, non si può far non si può far, non

47

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.  
con - quis - tar

Nem.  
si può far

Bel.  
io par - lar

Chorus  
puoi scap - par  
si può far

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score for a symphony orchestra, page 125. The score is arranged in a standard orchestral layout with staves for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The Piccolo part has a 'to Flute' instruction. The Piano part shows a complex texture with chords and arpeggios. The string parts (Violins, Viola, Cello, Bass) provide a harmonic and rhythmic foundation.

## 1D. Recitative

Belcore

In-tan-to o mia ra-gaz-za, oc-cu-pe-rò la piaz-za Al-cu-ni i-stan-ti con ce-di a' miei guer-rie-ri al co-per-to po-sar

Piano

---

Ad.

Ben vo-len-tie-ri Mi chia-mo for-tu-na-ta di po-ter-vi of-fe-rir u-na bot-ti-glia

Bel.

Ob-bli-ga-to

Pno.

---

Ad.

Voi ri-pi-gli-r po-te-te

Bel.

Io son già del-la fa-mi-glia

Pno.

---

Ad.

gl'in-ter-rot-ti la-vo-ri Il sol de-cli-na

Chorus

An-diam

An-diam

Pno.

NB in this and other *secco* recitatives, vocal cues are included in the piano part.

## 2. Scene and Duet

## Allegretto

Adina

Nemorino

Violin I

Violin II

Viola

Cello

Bass

U-na pa-ro-la, o A-di-na

L'u-sa-ta sec-ca

*p*

*p*

*p*

*p*

*p*

*p*



Ad.

tu-ra! I so-li-ti sos-pir! Fe-res-ti me-glio a re-car-ti in-ci-tà pres-so tuo zi-o che si di-ce ma-la-to e gra-ve-

Vln. I

Vln. II

Vla.

Cello

Bass

Ad. *men-te*

Nem. Il suo mal non è nien-te ap-pres-so al mi-o Par-tir-mi non pos-s'i-o Mil-le vol-te il ten

Vln. I

Vln. II

Vla.

Cello

Bass

Ma s'e-gli mo-re e la-scia e-re-de un al-tro? Mor-rai di fa-me e sen-za ap-pog-gio al

Nem. ta-ti E che m'im-por-ta?

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*



48

Ad.

cu - na O - di - mi Tu sei

Nem.

O di fa - me o - d' a - mor per me è tut - t' u - no

Vln. I

Vln. II

Vla.

Cello

Bass

Ad.

buo - no mo - des - to se - i né al par di quel sar - gen - te ti cre - di cer - to d' i - spi - rar - mi af - fet - to co - sì ti par - lo

Vln. I

Vln. II

Vla.

Cello

Bass

Ad.

schiet-to e ti di co che in-va-no a-mor tu spe-ri che ca-ric-cio-sa io so-no e non v'ha bra ma che in me tos - to non

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

**==**

**Cantabile**

Ad.

muo-ia ap-pe-na è des-ta Bel - là ri - chies-ta!

Nem.

Oh A-di - na! E per-chè ma - i?

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

Vla. *f* *p* *p*

Cello *f* *p* *p*

Bass *f* *p* *p*

49

Fl.

Ob.

Cl. *in B<sup>b</sup>*

Bsn.

Hn.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*pp*

*pizz.*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

Chie-di al - l'au - ra lu - sin - ghie - ra per chè vo - la sen - za

Fl. *p*  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Ad.  
 pos - sa or sul gi - glio, or sul - la ro - sa, or sul pra - to or sul ru - scel Ti di -  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello *arco*  
 Bass

The musical score is for page 132 and features a vocal line (Ad.) with lyrics: "pos - sa or sul gi - glio, or sul - la ro - sa, or sul pra - to or sul ru - scel Ti di -". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Ad libitum (Ad.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The flute part begins with a piano (*p*) dynamic. The cello part includes an *arco* marking. The vocal line is accompanied by piano and strings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.  
rà che è in lei na - tu - ra l'es-ser mo - bi - le e in - fe - del, è na - tu-ra, è na -

Pno.

Vln. I  
pizz.

Vln. II  
pizz.

Vla.  
pizz.

Cello  
pizz.

Bass  
arco  
pizz.

Detailed description of the musical score: The score is for page 133 and features a vocal line and various instrumental parts. The key signature is B-flat major (two flats). The vocal line (Ad.) has lyrics: "rà che è in lei na - tu - ra l'es-ser mo - bi - le e in - fe - del, è na - tu-ra, è na -". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Ad libitum (Ad.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is divided into four measures. The vocal line and several instrumental parts (Fl., Bsn., Hn., Vln. I, Vln. II, Vla., Cello, Bass) have notes with accents and slurs. The Piano part has chords. The Violin I and II parts have a "pizz." (pizzicato) marking. The Bass part has an "arco" (arco) marking. The score is written in a standard musical notation style with a grand staff for the vocal line and individual staves for each instrument.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *f*

Ad. *f* *p*

Nem. *f* *p*

Pno. *f* *p*

Vln. I arco *f* punta d'arco

Vln. II arco *f*

Vla. arco *f*

Cello arco *f* pizz. *p*

Bass arco *f* pizz. *p*

-tu-ra l'es - ser mo-bi-le e in fe - del All' a-mor

Dun-que io deg - gio?

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Ad.  
mi-o ri - nun - ziar, fug-gir da me Tu nol puo-i? Per

Nem.  
Ca - ra A - di - na! Non pos - s'i-o

Pno.

Vln. I

Vln. II *pizz.*

Vla. *p* *pizz.*

Cello

Bass

51

The musical score is arranged in a standard orchestral format with vocal soloists. The instruments and parts are as follows:

- Flute (Fl.):** Starts with a *cresc.* marking, then plays a melodic line with *fp* dynamics.
- Oboe (Ob.):** Mirrors the flute's initial *cresc.* and *fp* dynamics.
- Clarinet (Cl.):** Features a *cresc.* marking, followed by *fp* and *p* dynamics.
- Bassoon (Bsn.):** Plays a sustained line with *cresc.*, *fp*, and *p* dynamics.
- Horn (Hn.):** Features a *cresc.* marking, followed by *fp* and *p* dynamics.
- Ad libitum (Ad.):** Vocal soloist with lyrics: "chè? Per-chè? Per-chè?".
- Nemorosus (Nem.):** Vocal soloist with lyrics: "Per-chè? Per-chè? Chie-di al rio per- chè ge -".
- Piano (Pno.):** Accompaniment with *cresc.* and *pp* dynamics.
- Violin I (Vln. I):** Starts with *cresc.*, then *pizz.* and *p* dynamics.
- Violin II (Vln. II):** Starts with *cresc.*, then *p* dynamics.
- Viola (Vla.):** Starts with *cresc.*, then *arco*, *fp*, *arco*, and *p* dynamics.
- Cello:** Starts with *cresc.*, then *fp*, *arco*, and *p* dynamics.
- Bass:** Starts with *cresc.*, then *pizz.* and *p* dynamics.



Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Nem.  
men - te dal - la bal - za o - v'eb - be - vi - ta cor - re al mar che a sè - l'in -

Pno.

Vln. I

Vln. II

Vla.

Cello *pizz.* *arco*

Bass

Detailed description: This page of a musical score contains ten staves. The vocal line (Nem.) is the central focus, with lyrics in Italian. The instrumental parts include woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), strings (Violin I & II, Viola, Cello, Bass), and Piano. The score is in a key with two flats and a 3/4 time signature. The vocal line features a triplet and a fermata. The piano accompaniment has a rhythmic pattern of eighth notes. The string parts provide harmonic support with various articulations like pizzicato and arco.

Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Nem.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

vi - ta e nel mar sen va a - mo - rit Ti di - rà che lo - stra - sci - na un po

arco

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The sixth staff is for Trombone (Nem.). The seventh staff is for Piano (Pno.). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Nem.) includes the lyrics: "vi - ta e nel mar sen va a - mo - rit Ti di - rà che lo - stra - sci - na un po". The score features various musical notations including notes, rests, slurs, and dynamic markings. The key signature has two flats, and the time signature is 4/4.



Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Ad. *vuoi?* A - ma al - tro-ve, è a te con -

Nem. Mo-ri-ri com' es-so ma mo - ri-ri se - guen - do te

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Ad. ces - so

Nem. Ah, pos - si - bi - li non è, no, no, non è, no, no, non

Pno. *cresc.* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *arco* *f*

Cello *cresc.* *arco* *f*

Bass *cresc.* *arco* *f*

53 *Meno mosso*

rall.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts include Ad libitum (Ad.) and Nemo (Nem.). The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked *Meno mosso* and the dynamics are generally *p* (piano). The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. The vocal parts enter in measure 54 with the lyrics "Per gua - rir di tal paz - zi - a, ch'è paz".

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Ad. Per gua - rir di tal paz - zi - a, ch'è paz

Nem. è

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p* pizz.

Bass *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

arco

zi - a l'a-mor co-stan - te, dei se-guir l'u-san-za mi-a, o - gni di cam-biar d'a-man - te Co-mechio - do scac-cia chio - da, co-si a

Detailed description: This page of a musical score contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is for Horn (Hn.). The sixth staff is for Ad libitum (Ad.), featuring a vocal line with lyrics and triplets. The seventh staff is for Piano (Pno.). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The Cello and Bass parts are marked 'arco'. The score is in a key with two flats and a 3/4 time signature. The vocal line includes lyrics in Italian: 'zi - a l'a-mor co-stan - te, dei se-guir l'u-san-za mi-a, o - gni di cam-biar d'a-man - te Co-mechio - do scac-cia chio - da, co-si a'.

string. il tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line is for Ad. The piano part (Pno.) is also present. The score is in a key signature of two flats and a 3/4 time signature. The tempo is marked 'string. il tempo'. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The vocal line has lyrics in Italian. The piano part provides harmonic support with chords and bass lines.

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Ad.  
mor dis-cac-cia a-mor In tal gui-sa io me - la go - do, in tal gui-sa ho sciol-to il cor, il cor,

Pno. *p*

Vln. I

Vln. II

Vla.

Cello

Bass



Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Ad.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

il\_\_cor, in tal gui-sa ho sciol-to il cor, il\_\_cor, il\_\_cor, in tal gui - sa\_ ho sciol-to il





string. e cresc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Si, si, si, si, si, si, si, si, si,

può, non può giam-ma - i il pri-mie-ro u-sci-r dal cor No, no, no, no, non può u - scir, u-scir dal

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ri-do e go - - do, ri-do e go - - do, in tal gui-sa ho sciol-to il co -  
cor No, no, no, no, no, no, u - scir, u - scir dal cor, dal

Detailed description: This page of a musical score (page 149) features a vocal line and a full orchestral accompaniment. The vocal line, marked 'Nem.', includes lyrics in Italian. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Ad libitum (Ad.), Trombone (Nem.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal line consists of three measures. The instrumental parts are arranged in a standard orchestral layout. The Flute, Oboe, and Clarinet parts feature prominent triplet figures. The Piano part provides harmonic support with chords and moving lines. The string parts (Violins, Viola, Cello, Bass) provide a steady accompaniment. The score concludes with a fermata over the final note of each part.

55 Più allegro

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, *f* dynamic, playing sixteenth-note triplets.
- Ob.** (Oboe): Treble clef, *f* dynamic, playing sixteenth-note triplets.
- Cl.** (Clarinet): Treble clef, *f* dynamic, playing sixteenth-note triplets.
- Bsn.** (Bassoon): Bass clef, *mf* dynamic, playing eighth-note patterns.
- Hn.** (Horn): Treble clef, *mf* dynamic, playing a melodic line.
- Ad.** (Ad libitum): Treble clef, vocal line with lyrics: "-re" and "Dun - - que".
- Nem.** (Nemorensis): Treble clef, vocal line with lyrics: "cor".
- Pno.** (Piano): Grand staff, *mf* dynamic, playing chords.
- Vln. I** (Violin I): Treble clef, *f* dynamic, playing sixteenth-note triplets.
- Vln. II** (Violin II): Treble clef, *f* dynamic, playing sixteenth-note triplets.
- Vla.** (Viola): Bass clef, *mf* dynamic, playing a melodic line.
- Cello**: Bass clef, *mf* dynamic, playing eighth-note patterns.
- Bass**: Bass clef, *mf* dynamic, playing eighth-note patterns.

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Più allegro".

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Ad.

Nem. *cresc.*

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

vu - o - i?

Mo - rir se-guen-do te, mo - rir, mo - rir per

Detailed description: This page of a musical score, numbered 151, features a complex orchestral arrangement. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and string section (Violin I, Violin II, Viola, Cello, Bass) are all marked with a *cresc.* (crescendo) instruction. The woodwinds and strings play intricate patterns of triplets. The piano accompaniment consists of block chords in the right hand and rhythmic patterns in the left hand. The vocal soloist (Nem.) has two lines of lyrics: "vu - o - i?" and "Mo - rir se-guen-do te, mo - rir, mo - rir per". The Ad. (Ad libitum) part is mostly silent. The score is written in a key signature of two flats and a 3/4 time signature.









string.

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Si, si, si, si, si, si, si, si, si,

può, non può giam-ma - i il pri-mie-ro u-sci-r dal cor No, no, no, no, non può u - scir, u-scir dal

*p*

Detailed description: This page of a musical score (page 155) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is marked *p*. The vocal parts are Admetus (Ad.) and Nemesis (Nem.). The Admetus part has the lyrics "Si, si, si, si, si, si, si, si, si,". The Nemesis part has the lyrics "può, non può giam-ma - i il pri-mie-ro u-sci-r dal cor No, no, no, no, non può u - scir, u-scir dal". The score includes various musical notations such as triplets, slurs, and dynamic markings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ri-do e go - - do, ri-do e go - - do, in tal gui-sa ho sciol-to il co -  
cor No, no, no, no, no, no, u - scir, u - scir dal cor, dal

Detailed description: This page of a musical score (page 156) features a vocal line and a full orchestral accompaniment. The vocal line, marked 'Nem.', has lyrics in Italian: 'ri-do e go - - do, ri-do e go - - do, in tal gui-sa ho sciol-to il co - cor No, no, no, no, no, no, u - scir, u - scir dal cor, dal'. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Ad libitum (Ad.), Trombone (Nem.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal line is in a soprano or alto register. The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs. The piano part provides harmonic support with chords and bass lines. The string parts (Violin I, Violin II, Viola, Cello, Bass) provide a steady accompaniment with some melodic lines. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have melodic lines with triplets and sixteenth-note runs. The brass parts (Horn, Trombone) have simpler melodic lines. The score is arranged in a standard orchestral layout with the vocal line at the top and the instrumental parts below.

57 Poco più mosso

Fl. *p* *f* 3 3 3 3 3 3

Ob. *p* *f*

Cl. *p* *f* 3 3 3 3 3 3

Bsn. *p* *f* 3 3 3 3 3 3

Hn. *p* *f*

Ad. -re In tal gui - sa ri - do e go - do ho - sciol - to il cor, ho - sciol - to il

Nem. cor No, non può il pri - mie - ro u - scir dal cor, u - scir dal

Pno. *p* *f*

Vln. I *p* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

Vln. II *p* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

Vla. *p* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

Cello *p* *f* 3 3 3 3 3 3

Bass *p* *f* 3 3 3 3 3 3

Fl. *p* *f* 3 3 3 3 3 3

Ob. *p* *f*

Cl. *p* *f* 3 3 3 3 3 3

Bsn. *p* *f* 3 3 3 3 3 3

Hn. *p* *f*

Ad.  
cor In tal gui - sa ri - do e go - do ho - sciol - to il cor, ho - sciol - to il

Nem.  
cor No, non può il pri - mie - ro u - scir dal cor, u - scir dal

Pno. *p* *f*

Vln. I *p* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

Vln. II *p* 3 3 3 3 3 3 *f* 3 3 3 3 3 3

Vla. *p* 3 3 3 3 3 3 *f*

Cello *f*

Bass *f*



This musical score page contains measures 58, 59, and 60. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with triplets and slurs, marked *f*.
- Ob. (Oboe):** Features a melodic line with triplets and slurs, marked *f*.
- Cl. (Clarinet):** Features a melodic line with triplets and slurs, marked *f*.
- Bsn. (Bassoon):** Features a melodic line with slurs, marked *f*.
- Hn. (Horn):** Features a melodic line with slurs, marked *f*.
- Ad. cor (Ad. Cor Anglais):** Features a melodic line with slurs, marked *f*.
- Nem. cor (Nem. Cor Anglais):** Features a melodic line with slurs, marked *f*.
- Pno. (Piano):** Features a harmonic accompaniment with chords and slurs, marked *f*.
- Vln. I (Violin I):** Features a melodic line with triplets and slurs, marked *f*.
- Vln. II (Violin II):** Features a melodic line with triplets and slurs, marked *f*.
- Vla. (Viola):** Features a melodic line with slurs, marked *f*.
- Cello:** Features a melodic line with slurs, marked *f*.
- Bass:** Features a melodic line with slurs, marked *f*.



This page of a musical score, numbered 161, contains the following parts and musical details:

- Flute (Fl.):** Features triplet eighth notes in the first two measures, followed by quarter notes. A "to Picc." instruction is present in the final measure.
- Oboe (Ob.):** Features triplet eighth notes in the first two measures, followed by quarter notes.
- Clarinet (Cl.):** Features triplet eighth notes in the first two measures, followed by quarter notes.
- Bassoon (Bsn.):** Features a triplet eighth-note pattern in the first measure, followed by quarter notes.
- Horn (Hn.):** Features a melodic line with quarter and eighth notes.
- Piano (Pno.):** Features a chordal accompaniment with eighth-note patterns in the right hand and quarter notes in the left hand.
- Violin I (Vln. I):** Features a complex melodic line with multiple triplet eighth notes.
- Violin II (Vln. II):** Features a melodic line with triplet eighth notes in the first two measures.
- Viola (Vla.):** Features a melodic line with quarter notes.
- Cello:** Features a melodic line with quarter notes.
- Bass:** Features a melodic line with quarter notes.

### 3. Chorus

**Allegro vivace**

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked **Allegro vivace**. The Horn part is the only one with a melodic line, starting with a rest followed by a series of eighth and sixteenth notes, with the instruction *squillante e marcato* below it. The other instruments have rests throughout the page.

**Piccolo**

**Oboe**

**Clarinet** *in A*

**Bassoon**

**Horn** *squillante e marcato*

**Percussion**

**Piano**

**Violin I**

**Violin II**

**Viola**

**Cello**

**Bass**

59 L'istesso tempo

Musical score for measures 161-164. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'L'istesso tempo'. The instruments and their parts are as follows:

- Picc.**: Rests in all measures.
- Ob.**: Rests in all measures.
- Cl.**: Rests in measures 161-163; in measure 164, plays a melodic phrase starting on G4, moving to A4, B4, and C5, marked *p*.
- Bsn.**: Rests in all measures.
- Hn.**: Plays a rhythmic pattern of eighth notes in measures 161-163, then rests in measure 164. In measure 164, it plays a melodic phrase starting on G4, moving to A4, B4, and C5, marked *p*.
- Perc.**: Rests in all measures.
- Pno.**: Rests in all measures.
- Vln. I**: Rests in all measures.
- Vln. II**: Rests in all measures.
- Vla.**: Rests in measures 161-163; in measure 164, plays a rhythmic pattern of eighth notes, marked *p*.
- Cello**: Rests in measures 161-163; in measure 164, plays a rhythmic pattern of eighth notes, marked *p*.
- Bass**: Rests in measures 161-163; in measure 164, plays a rhythmic pattern of eighth notes, marked *p*.

Picc. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. **Timp**  
*pp*

Chorus  
S & A  
Che vuol di - re co - tes - ta suo - na - ta?

Pno.

Vln. I *p*

Vln. II

Vla. *p*

Cello

Bass

Detailed description: This page of a musical score, numbered 164, features a variety of instruments and a vocal chorus. The Piccolo, Oboe, and Piano parts are mostly silent. The Clarinet and Bassoon play melodic lines with accents and dynamics like *p*. The Horns play a similar melodic line. The Percussion part features a timpani roll marked **Timp** and *pp*. The Chorus, consisting of Soprano and Alto (S & A), sings the lyrics "Che vuol di - re co - tes - ta suo - na - ta?". The Violin I part has a melodic phrase at the end marked *p*. The Violin II part is silent. The Viola, Cello, and Bass parts play a rhythmic accompaniment of eighth notes.

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc.   
*p*

Chorus   
T & B  
La gran nuo - va! Ve - ni - te, ve - ni - te a ve -

Pno. 

Vln. I 

Vln. II   
*p*

Vla. 

Cello 

Bass 

*tr*

Picc. *p cresc.* *sempre più cresc.*

Ob. *p cresc.* *sempre più cresc.*

Cl. *cresc.* *sempre più cresc.*

Bsn. *cresc.* *sempre più cresc.*

Hn. *cresc.* *sempre più cresc.*

Perc. *cresc.* *sempre più cresc.*

Chorus  
de - re In car - roz - za do - ra - ta è ar - ri - va un si - gnor fo - res -

Pno. *p cresc.* *sempre più cresc.*

Vln. I *cresc.* *sempre più cresc.*

Vln. II *cresc.* *sempre più cresc.*

Vla. *cresc.* *sempre più cresc.*

Cello *cresc.* *sempre più cresc.*

Bass *cresc.* *sempre più cresc.*

60

Picc. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Perc. *f*

Chorus  
tie - re Se ve - de - ste, che no - bil sem - bian - te, che no - bil sem -

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p*

Cello *f* *p*

Bass *f* *p*

Picc. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Perc. *f*

Chorus  
bian - te! Che ve - sti - to! Che tre - no bril - lan - te, che tre - no bril - lan - te!

Pno. *f* *p*

Vln. I *f*

Vln. II *f* *p*

Vla. *p*

Cello *f* *p*

Bass *f* *p* pizz.





Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus  
Un ba - ro - ne, un mar - che - se in vi - ag - gio

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *f* *p*

Ob. *f* *fp*

Cl. *f* *p*

Bsn. *f* *fp*

Hn.

Perc.

Chorus  
Cer - to, cer - to e - gli è un gran per - so - nag - gio Un ba -

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **BD & Cym** *ff*

Chorus  
ro - ne, un mar - che - se in vi - ag - gio Qual - che gran - de che cor - re la

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff* arco

Detailed description: This page of a musical score, numbered 172, contains measures 62 through 66. The score is for a full orchestra and a chorus. The orchestral parts include Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion (Bass Drum and Cymbal), Piano, Violin I, Violin II, Viola, Cello, and Bass. The Piccolo, Oboe, Clarinet, Bassoon, Horn, and Piano parts are marked with a forte (*ff*) dynamic. The Percussion part features a pattern of bass drum and cymbal hits. The Chorus part has the lyrics: "ro - ne, un mar - che - se in vi - ag - gio Qual - che gran - de che cor - re la". The Violin I, Violin II, Viola, Cello, and Bass parts are also marked with a forte (*ff*) dynamic. The Bass part includes the instruction "arco". The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score page, numbered 173, features a vocal soloist and a chorus. The soloist's part is written in a soprano clef with lyrics in Italian: "pos - ta For - se un du - ca, for - s'anc - che di più Qual - che". The chorus part is written in a bass clef. The orchestration includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The score is in a key with one sharp (F#) and a 4/4 time signature. Dynamics such as *p* (piano) and *pizz.* (pizzicato) are indicated throughout. The page shows measures 1 through 7, with a significant change in dynamics and texture at the end of the page.

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc.

Chorus  
gran - de che cor - re la pos - ta For - se un du - ca, for-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 174. It features a variety of instruments and a vocal ensemble. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, and Horn. The percussion part is currently silent. The vocal section consists of a soloist and a chorus. The piano accompaniment is provided by the Piano. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score is written in a key with two sharps (D major or F# minor) and a common time signature. The vocal line has lyrics in Italian. Dynamics like 'p' (piano) are indicated for the woodwinds. The page is numbered '174' in the top left corner.

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **Timp** *ff*

Chorus  
s'an - che di più Os - ser - va - te ver noi già s'a - van - za

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff* arco

Picc. *p*

Ob.

Cl.

Bsn. *p*

Hn.

Perc.

Chorus  
I cap - pel - li i be - ret - ti giù, giù! Os - ser - va - te ver noi già s'a -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass *arco*

Detailed description: This is a page of a musical score, page 176, numbered 63. It features a variety of instruments and a chorus. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) are playing in a key with one sharp (F#) and a common time signature. The Piccolo, Oboe, and Bassoon parts are marked with a piano (*p*) dynamic. The Chorus is singing the lyrics: "I cap - pel - li i be - ret - ti giù, giù! Os - ser - va - te ver noi già s'a -". The Piano part features a complex texture with many chords. The Violin I part has a melodic line with some slurs. The Violin II, Viola, Cello, and Bass parts provide harmonic support. The Bass part includes the instruction "arco" (arco). The score is arranged in a standard orchestral layout with staves grouped together.





Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

giù! I be - ret - ti giù, giù, giù, giù, giù!

Detailed description: This is a page of a musical score for page 178. It features a full orchestral ensemble and a chorus. The instruments listed are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Piccolo, Clarinet, and Violin I parts have a melodic line with eighth-note patterns. The Oboe, Bassoon, Horn, and Percussion parts have more rhythmic, block-like patterns. The Chorus part has the lyrics "giù! I be - ret - ti giù, giù, giù, giù, giù!". The Piano part provides harmonic support with chords. The Violin II, Viola, Cello, and Bass parts have a steady, rhythmic accompaniment. The score is divided into measures by vertical bar lines, and the music concludes with a double bar line at the end of the page.

## 3A. Cavatina

**Maestoso**

Piccolo *ff*

Oboe *ff*

Clarinet *in A* *ff*

Bassoon *ff*

Horn *ff*

Percussion **Timp** *ff*

Dulcamara

U - di - te u - di - te o rus - ti - ci! At - ten - ti non fia

Piano *ff*

Violin I *ff* *f* *p* *ff*

Violin II *ff* *f* *p* *ff*

Viola *ff* *f* *p* *ff*

Cello *ff* *f* *p* *ff*

Bass *ff* *f* *p* *ff*





Recit.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, rests throughout.
- Bsn.**: Bassoon, plays a rhythmic pattern in the first two measures, then rests. Dynamics: *f*, *p*.
- Hn.**: Horn, rests throughout.
- Perc.**: Percussion, rests throughout.
- Dul.**: Double Bass, plays a rhythmic pattern in the first two measures, then rests. Lyrics: "ma - ra, la cui vir - tù pre - cia-ra e i por-ten - ti in - fi - ni-ti son no-ti all' u-ni - ver-so.. e...".
- Pno.**: Piano, rests throughout.
- Vln. I**: Violin I, plays a rhythmic pattern in the first two measures, then rests. Dynamics: *f*, *p*, *f*.
- Vln. II**: Violin II, plays a rhythmic pattern in the first two measures, then rests. Dynamics: *f*, *p*, *f*.
- Vla.**: Viola, plays a rhythmic pattern in the first two measures, then rests. Dynamics: *f*, *p*, *f*.
- Cello**: Cello, plays a rhythmic pattern in the first two measures, then rests. Dynamics: *f*, *p*, *f*.
- Bass**: Double Bass, plays a rhythmic pattern in the first two measures, then rests. Dynamics: *f*, *p*, *f*.

65 Andante

Fl. I. *f* *p*

Ob. *f*

Cl. *f* *p*

Bsn. *f*

Hn. *f*

Perc. *f*

Dul. *f* *p*

Pno. *f*

Vln. I. *f* *p*

Vln. II. *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Vocalist:  
e... e in al-tri si-ti Be-ne-fat-to de-gl'uo-mi-ni, ri-pa-ra-to de'

Fl. *to Picc.*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Perc.

Dul. *p*

ma - li, in po - chi gior - ni sgom - be - ro io spaz - zo gli spe - da - li e la sa - lu - te a ven - de - re per tut - to il mon - do

Pno.

Vln. I

Vln. II *p*

Vla.

Cello

Bass



Più mosso

Picc. *pp*

Ob. *p* *f*

Cl. *p* *f* *pp*

Bsn. *p* *f* *pp*

Hn. *p* *f* *pp*

Perc.

Dul. vo Com - pra - te - la, com - pra - te - la per po - co io ve la dò, com - pra - te - la, com - pra - te - la per po - co io ve la

Pno. *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Dul. *f*

dò, com - pra-te-la, com - pra-te-la per po-co io ve la dò, È ques-to l'o-don

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

66

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.  
tal-gi - co mi - ra-bi-le li - quo-re, dei to-pi e del - le ci-mi - ci pos-sen-te dis - trut - to-re I cui cer-ti - fi -

Pno.  
*p*

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Cello  
*p*

Bass  
*p*

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Dul. ca-ti, au - ten-ti - ci, bol - la - ti Toc - car, ve - de - re e leg - ge - re a cia - sche - dun fa - rò Per ques - to mio spe -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score features a woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Cello, Bass). The woodwinds and Horn play a rhythmic pattern of eighth notes, starting in the fourth measure with a dynamic marking of *p*. The Dulciana (Dul.) part includes Italian lyrics: "ca-ti, au - ten-ti - ci, bol - la - ti Toc - car, ve - de - re e leg - ge - re a cia - sche - dun fa - rò Per ques - to mio spe -". The Piano (Pno.) part provides harmonic support with chords in the left hand and moving lines in the right hand. The strings play a rhythmic accompaniment, with the Violin I and Viola parts featuring sixteenth-note patterns.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

ci - fi-co, sim-pa - ti-co, pro - li-fi - co, un uom set-tua - ge - na-rio e va-le-tu - di - na-rio Non-no di die - ci

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

bam - bo - li an - co - ra di - ven - tò, di die - ci o ven - ti bam - bo - li fin non - no di - ven - tò Per ques - to "toc - ca e

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sa - na" in bre - ve set - ti - ma - na più d'un af - flit - ta ve - do - va di pian - ge - re ces -

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The score is written in G major (one sharp) and 3/4 time. It features 13 staves: Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Dulciana, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Piccolo, Oboe, Clarinet, and Bassoon parts have complex, rhythmic patterns. The Horn part has a simple, repetitive pattern. The Percussion part is silent. The Dulciana part has a melodic line with lyrics underneath. The Piano part has a simple accompaniment. The Violin I and II parts have complex, rhythmic patterns. The Viola, Cello, and Bass parts have simple, repetitive patterns.

67

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Dul. *f*

Chorus

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

sò O voi ma-tro-ne ri-gi-de, rin-gio-va-nir bra

Oh!



Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

ma-te? Le vos-tre ru-ghe in co-mo-de con es-so can-cel

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dulc.

la - te Vo - le - te voi don - zel - le ben li - scia a - ver la pel - le? Voi gio - va - ni ga - lan - ti per sem - pre a - ve - re a -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

*p*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Dul. *f*

man-ti? Com-pra-te il mio spe - ci - fi - co, per po-co io ve lo do, per po-co io ve lo do, per po-co io ve lo

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*



Picc. *p*  
 Ob. *p*  
 Cl.  
 Bsn.  
 Hn.  
 Perc.  
 Dul.  
 Pno.  
 Vln. I *p*  
 Vln. II  
 Vla.  
 Cello  
 Bass

li - ti-ci, spe - di-sce gli a-po - ple - ti-ci, gli as-ma-ti-ci, gli a - sfi - ti-ci, gl'is-te-ri-ci, i dia - be-ti-ci gua - ri sce tim-pa

The musical score is written in G major (one sharp) and 4/4 time. The vocal line (Dulciana) features a melodic line with lyrics. The instrumental parts include:
 

- Picc.**: Flute part starting with a *p* dynamic, playing a rhythmic pattern of eighth notes.
- Ob.**: Oboe part starting with a *p* dynamic, playing a similar rhythmic pattern.
- Hn.**: Horn part playing a steady eighth-note accompaniment.
- Dul.**: Dulciana part playing a steady eighth-note accompaniment.
- Pno.**: Piano part with a simple harmonic accompaniment in the left hand and a melodic line in the right hand.
- Vln. I & II**: Violin parts playing a rhythmic pattern of eighth notes.
- Vla.**: Viola part playing a rhythmic pattern of eighth notes.
- Cello**: Cello part playing a rhythmic pattern of eighth notes.
- Bass**: Bass part playing a simple harmonic accompaniment.

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc.

Dul.

ni-ti - di e scro-to-le e ra - chi - ti-di e fi-no il mal di fe - ga-to che in mo-da di ven - tò Mi - ra-bi-le pe

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *mf* *mf* *mf* *mf*

Ob. *p*

Cl. *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf*

Hn. *mf* *mf* *mf* *mf*

Perc.

Dul. *mf* *mf* *mf* *mf*

Pno. *mf* *mf* *mf* *mf*

Vln. I *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Cello *mf* *mf* *mf* *mf*

Bass *mf* *mf* *mf* *mf*

ci - mi-ci, mi - ra-bi-le pel fe - ga-to, gua - ri-sce j pa - ra - li - ti-ci, spe - di-sce gli a-po - ple - ti-ci Com-pra-te il mio spe -

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.   
ci - fi-co, voi ve-do-ve e don - zel - le, voi gio-va-ni ga - lan - ti per po-co ve lo do A - van-ti, a-van - ti,

Pno.

Vln. I   
*8<sup>va</sup>*

Vln. II

Vla.

Cello

Bass



Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.   
ve - do - ve, a - van - ti, a - van - ti, bam - bo - li, com - pra - te il mio spe - ci - fi - co per po - co ve lo do, si, si, per po - co ve lo

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *f*  
 Ob. *cresc.* *f* *p*  
 Cl. *cresc.* *f*  
 Bsn. *cresc.* *f* *p*  
 Hn. *cresc.* *f*  
 Perc. *f*  
 Dul. do, si, si, per po-co ve lo do, si, si, per po-co ve lo do L'ho por-ta-to per la pos-ta da lon-ta-no mil-le  
 Pno. *cresc.* *f*  
 Vln. I *cresc.* *f* *p*  
 Vln. II *cresc.* *f* *p* pizz.  
 Vla. *cresc.* *f* *p* pizz.  
 Cello *cresc.* *f* *p* pizz.  
 Bass *cresc.* *f* *p*

Picc. *p*

Ob.

Cl. *p*

Bsn.

Hn. *p*

Perc.

Dul. *p*

mi-glia Mi di-re-te quan-to cos-ta?Quan-to va-le la bot - ti-glia? Cen-to scu-di? No...

Pno.

Vln. I *p*

Vln. II arco

Vla. arco

Cello arco

Bass

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Tren - to? No... Ven - ti? Nes - su - no si sgo - men - ti Per pro - var - vi il mio con - ten - to di si a - mi - co ac - co - gli -

Pno.

*p*

Vln. I

Vln. II

Vla.

Cello

Bass

*pizz.*

Picc. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Hn. *f*  
 Perc.  
 Dul. *f*  
 men-to io vi vo-glio, o buo - na gen te u - no scu-do re - ga - dar  
 Chorus U - no scu-do ve - ra - men - te? Più brav' uom non si può  
 Pno. *f*  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Cello *f*  
 Bass *f* arco

71 Andante

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ec-co qua, co-si stu-pen-do si bal

dar, non si può dar, non si può dar

dar, non si può dar, non si può dar

*p*

*p* *f*

*p*

*p* *f*

*p* *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sa - mi-co e - li - si - re Tut-ta Eu-ro - pa sa ch'io ven-do nien-te men di no - ve li - re Ma sic-co-me è pur pa -

*p*

*p*

*p*

Detailed description: This is a page of a musical score for page 207. It features a vocal line on the Dulciana (Dul.) and a string ensemble. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "sa - mi-co e - li - si - re Tut-ta Eu-ro - pa sa ch'io ven-do nien-te men di no - ve li - re Ma sic-co-me è pur pa -". The string ensemble includes Violin I, Violin II, Viola, Cello, and Bass. The Violin II, Cello, and Bass parts begin with a piano (*p*) dynamic. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon) and Horn are mostly silent, with some notes in the final measure. The Percussion part is also mostly silent. The Piano part is mostly silent, with some notes in the final measure. The score is written in a standard musical notation style with a key signature of three sharps and a common time signature.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

le - se, ch'io son na - to nel pa - e - se, per tre li - re a voi lo ce - do sol tre li - re a voi ri - chie - do

*p*



72 Allegro vivace

Picc. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Dul. Co-di chia-ro è co-me il so-le \_\_\_\_\_ che a cia

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p* pizz.

Bass *p* pizz.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

scu-no che lo vuo-le U-no scu - do bel - lo e net - to in sac - coc - cia io fac - cio en - trar U-no scu - do

*p*

*p*

arco

Picc. *p* *f*

Ob. *f*

Cl. *p* *f*

Bsn. *f*

Hn.

Perc. *f*

Dul. *f*

bel - lo e net - to in sac - coc - cia, in sac - coc - cia fac - cio en - trar, in sac - coc - cia fac - cio en - trar

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *pizz.* *f* arco *f*

Bass *f*

Picc.

Ob.

Cl.

Bsn.

Hn. *f*

Perc.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ec - co! Tre li-re! A -

È ve - ris - si - mo, por - ge - te Gran dot - to - re che voi

È ve - ris - si - mo, por - ge - te

74

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

van-ti! A - van-ti!

Chorus

sie - te! Noi ci ab biam del vos - tro ar - ri - vo lun - ga - men - te a ri - cor -

Gran dot - to - re che voi sie-te!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Chorus  
dar, lun - ga men - te a ri - cor - dar Noi ci ab - biam del vos - tro ar - ri - vo — lun - ga - men - te

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *pizz.* *p*

Bass *p*

75

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Ah, di pa - tria il cal - do af - fet - to — gran mi - ra - co - li — può far Ah, di pa - tria il cal - do af

Chorus

a - ri - cor - dar, si! Noi ci ab - biam del vos - tro ar - ri - vo

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

arco

Picc. - - - - -

Ob. - - - - -

Cl. *p* - - - - - *p* - - - - -

Bsn. - - - - -

Hn. *p* - - - - -

Perc. - - - - -

Dul. fet - to gran mi - ra - co - li - può far, gran mi - ra - co -

Chorus Noi ci ab biam del vos - tro ar - ri - vo ri - cor - dar,

Pno. - - - - -

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Cello - - - - -

Bass - - - - -



**Picc.** *p cresc.* *f*

**Ob.** *f*

**Cl.** *cresc.* *f*

**Bsn.** *f*

**Hn.** *f*

**Perc.** *f*

**Dul.**

li può far, gran mi - ra - co - li può far Ah, di pa - tria il

**Chorus** lun - ga - men - te ri - cor - dar, lun - ga - men - te ri - cor - dar,

**Pno.** *cresc.* *f*

**Vln. I** *cresc.* *f*

**Vln. II** *cresc.* *f*

**Vla.** *cresc.* *f*

**Cello** *cresc.* *f*

**Bass** *cresc.* *f*

Picc. *piccolo*

Ob. *Oboe*

Cl. *Clarinet*

Bsn. *Bassoon*

Hn. *Horn*

Perc. *Drum*

Dul. *Double Bass*

Chorus

Pno. *Piano*

Vln. I *Violin I*

Vln. II *Violin II*

Vla. *Viola*

Cello *Cello*

Bass *Bass*

dol-ce af - fet - to gran mi - ra - co - li - può far Ah, di pa - tria il dol-ce af - fet - to gran mi - ra - co - li - può  
si, ri - cor - dar, si, ri - cor -

78

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Dul.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

far, si, si, può far, si, si, può, far, si, si,

dar, si, ri - cor - dar, si, ri - cor - dar, si, ri -

picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Dul.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

può — far, può far, può far, può far, può far! —  
- cor - - dar, si lun - go tem - po — ri - cor - dar, ri - cor - dar! —  
- cor - - dar, lun - go tem - po ri - cor - dar! Lun - go tem - po ri - cor - dar, ri - cor - dar! —

This page of a musical score, numbered 221, contains the following parts and annotations:

- Picc.** (Piccolo): Treble clef, playing a melodic line with rests.
- Ob.** (Oboe): Treble clef, playing a melodic line with rests.
- Cl.** (Clarinet): Treble clef, playing a melodic line with rests.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with rests.
- Hn.** (Horn): Treble clef, playing a melodic line with rests.
- Perc.** (Percussion): Bass clef, playing a rhythmic pattern of eighth notes.
- Dul.** (Double Bass): Bass clef, playing a melodic line with rests.
- Chorus**: Two staves (treble and bass clef) with rests.
- Pno.** (Piano): Grand staff (treble and bass clef), playing accompaniment.
- Vln. I** (Violin I): Treble clef, playing a melodic line.
- Vln. II** (Violin II): Treble clef, playing a melodic line.
- Vla.** (Viola): Bass clef, playing a melodic line.
- Cello**: Bass clef, playing a melodic line.
- Bass**: Bass clef, playing a melodic line.

Annotations on the right side of the score include:

- "to Flute" next to the Piccolo staff.
- "E → D" and "A → G" next to the Percussion staff.

## 4. Recitative, Scene and Duet

Nemorino

Ar - dir! Ha for - se il cie - lo man - da - to es - pres - sa - men - te per mio - be - ne

Piano *p*

Nem.

quest' uom mi - ra - co - lo - so ne vil - lag - gio Del - la scī - en - za su - o vo - gli - o far sag - gio

Pno.

Nem.

Dot - to - re... per - do - na - te... è ver che pos - se - dia - te se - gre - ti por - ten - to - si?

Pno.

Nem.

Av - res - te voi...per ca - so...

Dul.

Sor - pren - den - ti La mia sac - coc - cia è di Pan - do - ra il va - so

Pno.

Nem. *la be-van-da a-mo-ro-so del-la re-gi-na Isot-ta?*

Dul. *Ah! Che? Che co-sa?*

Pno.

**80** Moderato

Fl. *fp* 3 3 3 3 3 3 3 3

Ob.

Cl. *in A* *p* *fp*

Bsn. *fp*

Hn. *fp*

Nem. *Vo-glio*

Vln. I *p* 3 3 3 3 3 3 3 3 *fp* 3 3 3 3 3 3 3 3

Vln. II *p* *fp*

Vla. *p* *fp*

Cello *p* *fp*

Bass *p*

Fl. *fp* 3 3 3 3 3 3 3 3

Ob.

Cl. *fp*

Bsn. *fp*

Hn.

Perc.

Nem. di-re lo stu - pen - do E - li - ri che des - ta a - mo-re

Dul. Ah, si, si, ca - pis-co, in

Pno.

Vln. I *fp* 3 3 3 3 3 3 3 3

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *fp*



Fl. *f* *p* *fp*

Ob. *f* *fp*

Cl. *f* *p* *fp*

Bsn. *f* *fp*

Hn. *f* *fp*

Perc. **Timp** *f*

Nem. *f* E fia ve-ro?

Dul. ten-do Io ne son dis - til - la - to - re Si, se ne fa gran con -

Pno. *f*

Vln. I *f* *p* *fp*

Vln. II *f* *p* *fp*

Vla. *f* *p* *fp*

Cello *f* *p* *fp*

Bass *f* *p*



Fl. *p* 3 3 3 3 3 3 3 3

Ob.

Cl. *p* 3

Bsn. *p*

Hn. *p*

Perc.

Nem. E qual prez-zo ne vo - le - te? Po - co?

Dul. mon-do Po - co as - sa - i Cio è se -

Pno.

Vln. I *p* 3 3 3 3 3 3 3 3

Vln. II *p*

Vla. *p*

Cello *p*

Bass *fp*

Fl. *f* <sup>3</sup> *p* string.

Ob. *f* <sup>3</sup> *p*

Cl. *f* <sup>3</sup> *p*

Bsn. *f* <sup>3</sup> *p*

Hn. *f* <sup>3</sup> *p*

Perc. *p*

Nem. Un zec - chin null - al - tro ho qua Ah, pren

Dul. con - do È la som - ma che ci va

Pno. *f* <sup>3</sup> *p*

Vln. I *f* <sup>3</sup> *pp* *p* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vln. II *f* <sup>3</sup> *pp* *p* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vla. *f* <sup>3</sup> *pp* *p* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Cello *f* <sup>3</sup> *pp* *p* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Bass *f* <sup>3</sup> *pp* *p* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. *cresc.* *ff*

Perc. *cresc.*

Nem. *8*  
de - te-lo, dot - to - re, ah, pren - de - te-lo, dot - to - re!

Pno. *cresc.* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Bass *cresc.* *ff*

Fl. *ppv*

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno. *ppp*

Vln. I

Vln. II

Vla.

Cello

Bass

Ec - co il ma - gi-co li-

*p*

*p*

*p*

Detailed description: This page of a musical score, numbered 230, features a full orchestral arrangement and a vocal soloist. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion play rhythmic patterns, with the Flute and Piano marked *ppv* and *ppp* respectively. The strings (Violins I and II, Viola, Cello, Bass) play a consistent eighth-note accompaniment, with the Violins marked with triplets and the lower strings marked *p*. The vocal soloist enters in the fourth measure with the lyrics "Ec - co il ma - gi-co li-". The score is written in a key signature of one sharp (F#) and a common time signature.

82 Allegro vivace

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem. *p*  
 Ob-bli - ga - to, ah, si ob-bli - ga - to! Son fe - li - ce, son con - ten - to — E - li -

Dul. *p*  
 quo-re

Pno. *p*

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Cello *p* pizz.

Bass *p* pizz.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

si - re di tal bon - tà — Be - ne - det - to chi ti fa! — Ob - bli - ga - to, ob - bli

Nel pa - e - se che ho gi -

Detailed description: This page of a musical score, numbered 232, features a vocal soloist (Nem.) and a full orchestra. The vocal part is in G major and includes the lyrics: "si - re di tal bon - tà — Be - ne - det - to chi ti fa! — Ob - bli - ga - to, ob - bli" and "Nel pa - e - se che ho gi -". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play melodic and harmonic accompaniment, while the piano provides a rhythmic and harmonic foundation. The vocal line is supported by the Dulciana and Piano.



Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Nem.  
ga - to! Son fe - li - ce, son con - ten - to — E - li - si - re di tal bon - tà — Be - ne -

Dul.  
ra - to più d'un gon - zo ho ri - tro - va - to Nel pa - e - se che ho gi - ra - to più d'un

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

det - to chi ti fa! Ob-bli - ga - to! Ob-bli - ga - to! Son fe -  
gon - zo ho ri - tro - va - to, ma un e - gua - le in ve - ri - tà non si tro - va, non si dà, non si tro - va, non si

arco

arco

arco

arco

arco

Fl. *f*

Ob. *f p*

Cl. *f p*

Bsn.

Hn. *p*

Perc.

Nem. lic - ce, son be - a - to E - li - si - re di tal bon - tà — Be - ne - det - to chi ti

Dul. tro - va, non si tro - va, non si dà, no, un e - gua - le non si dà, no, non si tro - va, non si

Pno. *f p*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Cello *f p*

Bass *f p*

Fl. *p* *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn.

Hn.

Perc.

Nem. *f* *p*  
 fa! Ob-bli - ga - to! Ob-bli - ga - to! Son fe - lic - ce, son be - a - to E-li-

Dul. *f* *p*  
 dà Ma un e-gua-le in ve - ri - tà non si tro - va, non si dà, non si tro - va, non si tro - va, non si tro - va, non si dà, no, un e-

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Fl. *f p f p*  
 Ob. *f p f p*  
 Cl. *f p f p*  
 Bsn. *f p f p*  
 Hn. *p f p f*  
 Perc. *f*  
 Nem. *si - re di tal bon - tà Be - ne - det - to chi ti fa! Ben - ne - det - to chi ti fa, ben - ne -*  
 Dul. *gua - le non si dà, no, non si tro - va, non si dà, non si tro - va e non si dà, non si*  
 Pno. *f p f p*  
 Vln. I *f p f*  
 Vln. II *f p f*  
 Vla. *f p f*  
 Cello *f p f*  
 Bass *f p f*

rall.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *p* *f*

Perc. *p* *f*

Nem. *8*  
-det - to\_ chi\_ ti\_ fa Ehi, dot-to-re un mo-men - ti-no, un mo-men-ti-no, un mo-men

Dul. *8*  
tro - va e. non\_ si\_ dà

Pno. *f*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *f* *p*

Cello *p* *f* *p*

Bass *p* *f*

1. Tempo

Fl. *p*

Ob.

Cl.

Bsn. *p*

Hn.

Perc.

Nem. ti-no In qual mo-do u-sar si puo-te?

Dul. Con ri - guar - do, pian pia-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass *p*

Detailed description: This page of a musical score is for page 239, marked '1. Tempo'. It features a full orchestral arrangement with vocal lines. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Trombone (Nem.), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal lines include lyrics: 'ti-no In qual mo-do u-sar si puo-te?' and 'Con ri - guar - do, pian pia-'. The score includes various musical notations such as triplets, dynamics (p), and articulation marks.

Fl. *fp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Ob. *fp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cl.

Bsn.

Hn. *fp*

Perc.

Dul. ni - no, la bot - ti - glia un po' si scuo - te Poi si stu - ra ma si

Pno.

Vln. I *fp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass



Fl. *fp* 3 3 3 3 3 3 3 3

Ob. *fp* 3 3 3 3 3 3 3 3

Cl. *fp* 3 3 3 3 3 3 3 3

Bsn.

Hn. *fp*

Perc.

Nem. Ben...

Dul. ba - da che il va - por non se ne va - da, che il va - por non se ne va - da Quin - di al la - bro lo av - vi

Pno.

Vln. I *fp* 3 3 3 3

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ben... Ben...

ci - ni e lo be - vi a cen - te - li - ni e l'ef - fet - to sor - pren - den - te non ne tar - di a con - se -

Detailed description: This page of a musical score, numbered 242, features a vocal soloist (Nem.) and a full orchestra. The vocal line is in the soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Ben... Ben... ci - ni e lo be - vi a cen - te - li - ni e l'ef - fet - to sor - pren - den - te non ne tar - di a con - se -". The orchestra includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion, Piano, Violins I and II, Viola, Cello, and Bass. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part is mostly rests. The vocal line has some rests corresponding to the "Ben..." lyrics.





Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bsn. *f* 3

Hn. *f* 3

Perc. *f*

Nem. 8  
E il sa-po-re? Ec-cel-len-te?

Dul. gir) Ec-cel-len-te! Ec-cel-len-te!

Pno. *f* 3

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Cello *f* 3

Bass *f* 3



Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Nem.  
ten - to — E - li - si - re di tal bon - tà — Be - ne - det - to chi ti fa! Ob-bli

Dul.  
Gon-zo e-gua-le in ve - ri-

Pno.

Vln. I arco

Vln. II arco

Vla. arco

Cello arco

Bass arco

Detailed description: This is a page of a musical score, page 247. It features a vocal line (Nem.) and an orchestral accompaniment. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "ten - to — E - li - si - re di tal bon - tà — Be - ne - det - to chi ti fa! Ob-bli". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds (Fl., Ob., Cl., Bsn.) are marked with a piano (*p*) dynamic. The strings (Vln. I, Vln. II, Vla., Cello, Bass) are marked with "arco" (arco). The piano part (Pno.) has a complex rhythmic pattern in the left hand and a more melodic line in the right hand. The vocal line (Nem.) has a melodic line with some rests and a final note on a sharp. The Dulciana part (Dul.) has a simple rhythmic pattern in the right hand. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) have a simple rhythmic pattern in the left hand and a more melodic line in the right hand.

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Nem.   
 Dul.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

ga - to! Ob-bli - ga - to! Son fe - lic - ce, son be - a - to E - li - si - re di tal bon  
 tà non si tro - va, non si dà, non si tro - va, non si tro - va, non si dà, no, un e - gua - le non si

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



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tà — Be-ne - det - to chi ti fa! Ob-bli - ga - to! Ob-bli - ga - to! Son fe-

dà, no, non si tro - va, non si dà Ma un e gua-le in ve - ri - tà non si tro-va, non si dà, non si tro-va, non si

*p*

Fl. *f*

Ob. *f p*

Cl. *f p*

Bsn.

Hn. *p*

Perc.

Nem.  
lic - ce, son be - a - to E - li - si - re di tal bon - tà — Be - ne - det - to chi ti

Dul.  
tro - va, non si tro - va, non si dà, no, un e - gua - le non si dà, no, non si tro - va, non si

Pno. *f p*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Cello *f p*

Bass *f p*

Fl. *f p f p f*

Ob. *f p f p f*

Cl. *f p f p f*

Bsn. *f p f p f*

Hn. *f p f p f*

Perc. *f p f*

Nem. *f p f p f*  
 fa! Ben - ne - det - to\_ chi\_ ti\_ fa, ben - ne - det - to\_ chi\_ ti\_ fa

Dul. *f p f p f*  
 dà, non si\_ tro - va e non\_ si\_ dà, non si\_ tro - va e non\_ si\_ dà Gio-vi

Pno. *f p f p f*

Vln. I *f p f p f*

Vln. II *f p f p f*

Vla. *f p f p f*

Cello *f p f p f*

Bass *f p f p f*



Fl. *fp* 3

Ob.

Cl. *fp* 3

Bsn. *fp*

Hn. *fp*

Perc.

Nem. Oh!

Dul. len-zio, si - len-zio Og - gi - di spac-ciar l'a - mo-re è un af - far ge - lo-so as - sa - i Si-cu - ra -

Pno.

Vln. I *fp* 3

Vln. II *fp* 3

Vla. *fp*

Cello *fp*

Bass

rall.

88 a tempo

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Dul. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

men - te, è un af - far ge - lo - so as - sa - i Im - pac - ciar se ne po - re - a un tan - tin l' Au - to - ri - tà Dun - que si -



col canto

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ve ne do la fe - de mi - a Ve ne do la fe - de mi - a Nè an - che un zio! Si - len - zio!

*p*

*p*



89 Allegro vivace

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Nem. a - ni-ma il sa - prà

Dul. Va, mor-ta-le for-tu - na-to Un te-so-ro jo t'ho do - na-to Tut-to il ses-so fem-mi - ni-no te do-man so spi-re

Pno.

Vln. I

Vln. II *p*

Vla. *p*

Cello

Bass *p*

Fl. *to Picc.*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem. Ah, \_\_\_\_\_ dot -

Dul. rà Va, mor-ta-le for-tu - na-to, va, mor-ta-le for-tu - na-to Tut-to il ses-so fem-mi - ni-no te do-man so-spi-re - rà

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass *pizz.*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

- tor, vi do pa - ro - la ch'io be - rò per

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.   
u - na\_ so la Nè\_ per\_ al - tra e sia\_ pur\_ bel - la,

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

90

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Ma do - man di buon mat - ti - no ben lon -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *pp*

Ob.

Cl.

Bsn. *pp*

Hn.

Perc.

Nem.  
mi - ca - stel - la ha co - stui - man - da - to - qua Ve - ra -

Dul.  
tan sa - rò di qua Ma do - man di buon mat - ti - no ben lon - tan sa - rò di qua Va, mor - ta - le av - ven - tu -

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Picc. *cresc.* *f*  
 Ob. *p cresc.* *f*  
 Cl. *f*  
 Bsn. *cresc.* *f*  
 Hn. *f*  
 Perc.  
 Nem. *f*  
 Dul. *f*  
 Pno.  
 Vln. I *cresc.* *f*  
 Vln. II *cresc.* *f*  
 Vla. *cresc.* *f*  
 Cello *cresc.* *f*  
 Bass *cresc.* *f*

men - te a - mi - ca - stel - la ha co - stui - man - da - to - qua,  
 ra - to Un te - so-ro jo t'ho do - na - to Tut-to il se - so fem - mi - ni - no te do - man sos - pi - re - rà Ma do -

Picc. *p* *tr* *tr* *tr*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem. ha co - stui man - da - to qua, ha co - stui man - da - to

Dul. man di buon mat - ti - no ben lon - tan sa - rò di qua, si, ben lon - tan sa - rò di qua, di

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*



**Picc.** *f*

**Ob.** *f*

**Cl.** *f*

**Bsn.** *f*

**Hn.** *f*

**Perc.** *f*

**Nem.** qua Va - do

**Dul.** qua Va, mor - ta - le av - ven - tu - ra - to, va, va, va! Ma si - len - zio so - pra

**Pno.** *f*

**Vln. I** *f*

**Vln. II** *f*

**Vla.** *f*

**Cello** *f*

**Bass** *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Non te - me - te Nè an - che un a - ni - ma il sa -  
tut - to, si - len - - zio!

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem. *p*  
 8 prà Ah, dot - tor, vi do pa - ro - la ch'io be -

Pno.

Vln. I *p*

Vln. II *p*  
 pizz.

Vla. *p*  
 pizz.

Cello *p*  
 pizz.

Bass *p*  
 pizz.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

-rò per u - na so la Nè per al - tra e

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Ma do -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *[Musical notation]*

Ob. *[Musical notation]*

Cl. *[Musical notation]*

Bsn. *[Musical notation]*

Hn. *[Musical notation]*

Perc. *[Musical notation]*

Nem. *[Musical notation]*  
Ve - ra - men - te a - mi - ca\_ stel - la ha co - stui\_ man - da - to\_

Dul. *[Musical notation]*  
man di buon mat - ti - no ben lon - tan sa - rò di qua Ma do - man di buon mat - ti - no ben lon - tan sa - rò di

Pno. *[Musical notation]*

Vln. I *[Musical notation]*

Vln. II *[Musical notation]*

Vla. *[Musical notation]*

Cello *[Musical notation]*

Bass *[Musical notation]*

**Picc.** *pp* *cresc.*

**Ob.** *p* *cresc.*

**Cl.**

**Bsn.** *pp* *cresc.*

**Hn.**

**Perc.**

**Nem.**  
qua Ve - ra - men - te a - mi - ca - stel - la ha co - stui - man -

**Dul.**  
qua Va, mor - ta - le av - ven - tu - ra - to Un te - so - ro io t'ho do - na - to Tut - to il se - so fem - mi - ni - no te do -

**Pno.**

**Vln. I** *pp* *cresc.*

**Vln. II** *pp* *cresc.*

**Vla.** *pp* *cresc.*

**Cello** *pp* *cresc.*

**Bass** *pp* *cresc.*

Picc. *f* *p* *trmm trmm trmm*

Ob. *f*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Perc.

Nem. da - to\_ qua, ha co - stui\_ man - da - to\_ qua, ha\_ co - stui\_ man

Dul. man sos-pi - re - rà Ma do - man di buon mat - ti - no ben lon - tan sa - rò di qua, si, ben lon - tan sa - rò di qua,

Pno.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*



The musical score is arranged in a standard orchestral format. The vocal parts are positioned in the middle of the score, with the Soprano (Nem.) and Bass (Dul.) parts below the woodwinds and above the strings. The orchestral parts include Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in 4/4 time and features a key signature of one sharp (F#). The vocal lines contain the lyrics: "da - to - qua Non te - me - te V'en do di qua Ma si-len-zio, ma si - len-zio E un af-far ge-lo-so as - sa - i". The woodwinds and strings play a rhythmic pattern of eighth notes, often marked with accents and dynamic markings such as *f* (forte). The piano part provides harmonic support with chords and moving lines. The overall texture is dense and rhythmic.

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *p* *f*

Hn. *f*

Perc. *f*

Nem. fe - de Cer - - ta - men - - te a -

Dul. Ma do-man di buon mat - ti - no ben lon-tan sa - rò de qua Ma do-man di buon mat - ti - no ben lon-tan sa - rò de

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

Picc. *(h)* *mf*

Ob.

Cl. *(h)* *mf*

Bsn.

Hn.

Perc.

Nem. *(h)* *mf*  
mi - - ca - stel - la ha - - - - - co - stui - - - con -

Dul. *(h)* *mf*  
qua Ma do-man di buon mat - ti - no ben lon-tan sa - rò de qua, ben lon - ta - no, ben lon - ta - no, ben lon - ta - no, ben lon -

Pno.

Vln. I

Vln. II

Vla. *(h)* *mf*

Cello

Bass

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Nem. *f*  
- dot - to - qua Non te - me - te

Dul. *f*  
ta - no, ben lon tan sa - rò de qua, Ma si - len - zio, ma si - len - zio E un af - far ge - lo - so as

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *p* ————— *f*

Hn. *f*

Perc. *f*

Nem. V'en do fe - de Cer - - ta -

Dul. sa - i Ma do-man di buon mat - ti - no ben lon-tan sa - rò de qua Ma do-man di buon mat-

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* ————— *f*

Cello *p* ————— *f*

Bass *p* ————— *f*

Picc. *fz* *p* *(h)* *p*

Ob.

Cl. *fz* *p* *(h)* *p*

Bsn. *fz* *p* *(h)* *p*

Hn. *#p*

Perc.

Nem. *8*  
men - - te a - mi - - ca - - stel - la ha - - co -

Dul.  
ti - no ben lon-tan sa - rò de qua Ma do-man di buon mat - ti - no ben lon-tan sa - rò de qua, ben lon - ta - no, ben lon-

Pno.

Vln. I

Vln. II

Vla. *(h)* *p*

Cello

Bass

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Nem. *ff*  
stui con - dot - to - qua, ha co - stui con-dot - to qua, ha co -

Dul. *ff*  
ta - no, ben lon - ta - no, ben lon - ta - no, ben lon tan sa - rò de qua, sa - rò di qua, sa -

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Nem.   
 Dul.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

stui con-dot - to qua, ha co - stui con - dot - to qua   
 rò di qua, ben lon - tan sa - rò di qua

Musical score for page 280, featuring woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn), Percussion, Nemus (Soprano), Dulciana, Piano, Violins I & II, Viola, Cello, and Bass. The score includes lyrics for the vocal parts.



Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc. Cym D → C

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

## 5. Recitative

Nemorino

Ca - ro E - li - sir! Sei mi - o, si, tut - to mi - o Com' es - ser - de pos -

Piano

Violin I

*p*

Violin II

*p*

Viola

*p*

Cello

*p*

Bass

*p*

Nem.

sen - te la tua vir - tù se, non be - du - to an - co - ra di tan - ta gio - ia già mi col - mi il

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

96 Allegro

Nem. *pet - to! Ma per-chè mai l'ef - fet-to non ne poss' io ve - de-re pri-ma che un gior-no in*

Pno.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*



Allegretto

Nem. *ter non sia tras-cor-so? Be - va - si Oh, buo - no! O,*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Nem. *ca-ro! Un al-tro sor-so Oh, qual di ve-na in ve-na dol-ce ca-lor mi*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass



Nem. *scor-re! Ah, for-se an-ch'es-sa for-se la fiam-ma j - stes-sa in co-min - cia a sen - tir Cer - to la*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Nem. *sen-te me l'an-nun-zia la gio-ia e l'ap-pe-ti-to che in me si ri-sve-gliò tut-to in un trat-to La-la-ra-la*

Pno.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

**97 Allegro**

Ad. *Chi è mai quel*

Nem. *ra-la-la-la-la*

Pno. *mf*

Vln. I *mf* *pizz.* *arco*

Vln. II *mf* *pizz.* *arco*

Vla. *mf* *pizz.* *arco*

Cello *mf* *pizz.* *arco*

Bass *mf* *pizz.* *arco*

Ad.

mat-to? Tra-veg-go? O è Ne-mo-ri-no? Co-si al-le-gro! E per-chè?

Nem. La - la - la...

Pno. *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

98 Andante

Nem. Dia-mi-ne, è des-sa Ma no, non ci ap-pres-siam De' miei sos - pi - ri non si

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Nem. *stan - chi\_ per\_ or Tan - t'è do-ma-ni a-do - ra mi doc-rà quel cor spie-*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

**Lento**

Ad. *Non mi guar - da nep - pu! Com' è cam - bia - to!*

Nem. *ta - to*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p* *f*

# 5A. Duet

Allegretto

Flute

Oboe

Clarinet *in B $\flat$*

Bassoon

Horn

Adina

Nemorino

Piano

Violin I

Violin II

Viola

Cello

Bass

*p*

*pizz.*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Non so se è fin-ta o ve-ra la

La-la-ra - la - ra-la-la - la - la-la-la-la-ra - la - ra - la - la-la-ra - la - ra - la La-la-ra - la - ra - la - la - la - la-la-la-ra - la



Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sua gio-con - di - tà

la - la - la-la-ra - la - la La-la-ra-la - la - la - la-la-ra - la - la - la - la-la-ra - la - la - la - la-la-ra - la - la Fi-no-ra a-mor non

*p*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Nem.  
sen- te...La-la-ra - la - ra - la - la - la - la - la - la-la-ra - la - ra - la - la-la-ra - la - ra - la - la-la-ra - la - ra - la - la-la-ra - la - la - la

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 290, features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line is for a soprano (Nem.) and contains the lyrics: "sen- te...La-la-ra - la - ra - la - la - la - la - la - la-la-ra - la - ra - la - la-la-ra - la - ra - la - la-la-ra - la - ra - la - la-la-ra - la - la - la". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line begins with a rest, followed by the lyrics. The instrumental parts are arranged in a standard orchestral layout. The Flute, Clarinet, Bassoon, and Violin I parts have a dynamic marking of *mf* (mezzo-forte). The Oboe and Horn parts also have a dynamic marking of *mf*. The Piano part is currently silent. The Violin II, Viola, Cello, and Bass parts have a dynamic marking of *mf*. The score is written in a standard musical notation style with a common time signature and a key signature of three flats.

99 **Meno allegro**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Ad. *Vuol far l'in-dif-fe - ren - te* *Vuol far l'in-dif-fe - ren - te*

Nem. *Fi-no-ra a-mor non sen - te*

Pno. *f*

Vln. I *arco* *f* *p*

Vln. II *arco* *f* *p*

Vla. *arco* *f* *p*

Cello *arco* *f* *p*

Bass *arco* *f* *p*

100 *Larghetto cantabile*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Ad. Ah! Ah! Ah!

Nem. Fi-no-ra a-mor non sen-te E-sul - ti pur. la bar-ba-ra per po - co al-le mie

Pno. *ff* *p*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Cello *ff* *p*

Bass *ff* *p* pizz.

Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pe - ne Do - ma - ni av - ran - no ter - mi - ne Do - ma - ni m'a - me - rà, la bar - ba

*p* *cresc.*

Detailed description: This page of a musical score contains ten staves. The top four staves (Flute, Oboe, Clarinet, Bassoon) are mostly empty, with rests. The Horn staff has a melodic line starting in the fourth measure with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The Nemo (Nem.) staff features a vocal line with lyrics: "pe - ne Do - ma - ni av - ran - no ter - mi - ne Do - ma - ni m'a - me - rà, la bar - ba". The piano accompaniment (Pno.) consists of a rhythmic pattern of eighth notes. The string section (Violins I and II, Viola, Cello, Bass) provides harmonic support with various rhythmic patterns, including triplets and sustained notes.

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *f* *p*

Ad. Spez-zar vor-ria lo sto-li-do get

Nem. ra, do-ma - - - ni m'a-me-rà, si, m'a-me-rà

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p* pizz.

Bass *f* *p*

Detailed description: This page of a musical score, numbered 101, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Ad.) and Trombone (Nem.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists are Admetus (Ad.) and Nemorosus (Nem.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. It contains several measures of music, with dynamic markings such as *p* (piano) and *f* (forte) indicating volume changes. There are also numerous triplet markings (indicated by a '3' over a group of notes) and phrasing slurs. The vocal lines include lyrics in Italian, such as 'Spez-zar vor-ria lo sto-li-do get' and 'ra, do-ma - - - ni m'a-me-rà, si, m'a-me-rà'. The page number '101' is located in a box at the top right, and the page number '294' is in the top left corner.



Fl. *tr.* *rall.* *a tempo*

Ob. *f* *6* *p* *3* *3*

Cl. *f* *p* *3* *3*

Bsn. *f* *3* *p* *3* *3* *3* *3* *3* *3*

Hn. *f* *p* *3* *3* *3* *3* *3* *3* *3*

Ad. do pe-sar le sen - ti - rà Spez - zar vor - ri - a lo

Nem. la per - fi - da! E - sul - ta pur la bar - ba - ra per

Pno. *f* *3* *p* *3*

Vln. I *f* *pizz.* *p* *arco* *3* *3* *3* *3* *3* *3*

Vln. II *f* *pizz.* *p* *arco* *3* *3* *3* *3* *3* *3*

Vla. *f* *3* *pizz.* *p* *arco*

Cello *f* *3* *p* *arco*

Bass *f* *3* *p*



col canto

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is also present. The vocal soloist (Ad.) has lyrics in Italian. The score features numerous triplet markings and dynamic markings such as *p* and *pizz.*. The tempo is marked *a tempo* and the performance instruction *col canto* is indicated.

**Lyrics:**  
 sto - li-do get - tar le sue ca - te - ne, le su - e ca - te - ne ma  
 po - co al - le mie pe - ne per po - co al - le mi - e pe - ne Do -



Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pe - sa - re, si, si, si, pe - sar - le sen - ti - rà Pe - sa -

- ni, si, si, si, do - ma - ni m'a - me - rà La per - fi - da,

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

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

Ob. *p* *3* *3* *p*

Cl. *p* *3* *3* *p*

Bsn. *p* *3* *3* *p*

Hn. *p* *3* *3* *p*

Ad. *6*  
-re, si più gra-vi an-cor le sen - - - ti - rà

Nem. *6*  
si, si\_ si\_ do - ma - - ni m'a - - - me - rà

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Ad. Bra - vis - si-mo! La le-zi-on ti gio-va

Nem. La-la-ra - la - la - la - la - la...

Pno. *ff*

Vln. I *ff* *p* 3 3

Vln. II *ff* *p*

Vla. *ff* *p*

Cello *ff* *p* arco

Bass *ff* *p* arco

Fl. *p* 3 3

Ob.

Cl.

Bsn.

Hn.

Ad.  
La le-zi-on ti gio-va

Nem.  
È ver la met-to in o-pe-ra co-sì per u-na

Pno.

Vln. I 3 3

Vln. II

Vla.

Cello

Bass

Fl. *f* 3 3

Ob. *f* 3 3

Cl. *f* 3 3

Bsn. *f*

Hn. *f*

Ad. Dun-que il sof-frir pri - mie - ro?

Nem. pro-va Di-men-ti-car-lo io spe-ro

Pno. *f*

Vln. I *f* 3 3

Vln. II *f* 3 3

Vla. *f* 3 3

Cello *f* 3 3

Bass *f* 3 3





104 col canto

Fl. *f* 3 3 3

Ob. *f* 3 3 3

Cl. *f* 3 3 3

Bsn. *f* 3 3 3

Hn. *f* 3 3 3

Ad. Dav - ver? Me ne con - so - lo... Ma pu - re si ve

Nem. so - lo e il co - re gua - ri - rà

Pno.

Vln. I *f* 3 3 3 *p* 3

Vln. II *f* 3 3 3 *p* 3

Vla. *f* 3 3 3 *p* 3

Cello *f* 3 3 3 *p*

Bass *f* 3 3 3 *p*

105 Allegro

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Ad. *f*  
drà Si ve - drà, si ve - drà

Nem. *f*  
Un gior-no so - lo E - sul - ti pur la bar - ba-ra per

Pno. *f*

Vln. I *f* pizz. *p*

Vln. II *f* pizz. *p*

Vla. *f* pizz. *p*

Cello *f* pizz. *p*

Bass *f* pizz. *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*mf*

*p*

*mf*

*p*

Spez - zar vor - ria lo sto - li - do get - tar\_ le\_ sue\_ ca - te - ne

po - co al - le\_ mie pe - ne Do - ma - ni av - ran - no

*mf*

*mf*

*mf*

*mf*

*mf*

Fl. *mf*

Ob. *mf*

Cl. *p*

Bsn. *p*

Hn. *p*

Ad. Ma gra - vi più del so - li-to pe - sar\_ le\_ sen - ti -

Nem. ter - mi-ne, do - ma - ni\_ m'a - me - rà\_\_\_\_\_

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*f*

*p* *rinf.*

*p* *rinf.*

- rà Spez - zar vor-ria lo sto - li-do Spez - zar vor-ria lo sto - li-do get

E - sul - ti pur la bar - ba-ra E - sul - ti pur la bar - ba-ra per

*p*

*rinf.*

*rinf.*

*rinf.*

*rinf.*

*rinf.*



Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ma gra - vi - più del - so - li - to - pe - sar - le - sen - ti -  
ter - mi - ne, - do - ma - ni - m'a - me - rà

*p*

*p*

107

Fl. *cresc.* *ff*

Ob. *p* *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *p* *cresc.* *ff*

Hn. *cresc.* *ff*

Ad. -rà Pe - sar le sen - ti - rà

Nem. Si, si, che m'a - me - rà, si, si, che m'a - me - rà Un gior - no so - lo

Pno. *cresc.* *ff*

Vln. I *cresc.* *ff* arco

Vln. II *cresc.* *ff* arco

Vla. *cresc.* *ff* arco

Cello *cresc.* *ff* arco

Bass *cresc.* *ff* arco



Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.  
Dav - ve - ro? Si, si?

Nem.  
U - no sol, u - no sol, si, si! E -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 313, features a vocal duet and a full orchestral accompaniment. The vocal parts are for Ad. (Adelmo) and Nem. (Nemora). The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal lines contain the lyrics: Ad. "Dav - ve - ro? Si, si?" and Nem. "U - no sol, u - no sol, si, si! E -". The instrumental parts provide a rich harmonic and melodic texture, with the strings and piano playing a steady accompaniment.

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Spez - zar vor - ria lo sto - li - do get - tar - le - sue - ca -  
sul - ti pur la bar - ba - ra per po - co al - le - mie pe - ne

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Ad. *mf*  
- te - ne Ma gra - vi più del so - li-to pe

Nem. *mf*  
Do - ma-ni av-ran - no ter - mi-ne, do - ma-ni m'a-me - rà

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*



Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn.

Ad. *f* *p* *f*  
 sto - li-do get - tar le sue ca - te - ne ma gra - vi più del so - li-to pe - sar le sen - ti -

Nem. *f* *p* *f*  
 bar - ba-ra per po - co al-le mie pe - ne Do - ma - ni av-ran - no ter - mi-ne, do - ma - ni m'a - me

Pno. *f* *p* *f*

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass *f* *p* *f*





Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Ad. *ff*  
-rà, le sen - ti - rà, le sen - ti - rà, le sen - ti - rà

Nem. *ff*  
-rà, si, m'a - me - rà, si, m'a - me - rà, si, m'a - me - rà

Bel. *ff*  
Tran tran

Pno. *ff*

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *ff* arco

Cello *ff* arco

Bass *ff* arco



# 5B. Trio

Meno allegro

Flute

Oboe

Clarinet *in B $\flat$*

Bassoon

Horn

Percussion

Belcore

trán trán trán trán trán trán trán In guer-ra ed in a - mor l'as - sed-dio an-no ia e - stan -

Piano

Violin I

Violin II

Viola

Cello

Bass

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

A tem-po vien Bel - co-re

È qua quel sec-ca - tor

ca Io va-do all' ar-ma bian - ca in guer-ra ed in a - mor Io va-do all' ar-ma bian - ca in

Detailed description: This page of a musical score (page 322) features a vocal line and a string ensemble. The vocal line includes a soprano part (Ad.) and a bass part (Bel.). The soprano part begins with the lyrics "A tem-po vien Bel - co-re" and later has "È qua quel sec-ca - tor". The bass part has the lyrics "ca Io va-do all' ar-ma bian - ca in guer-ra ed in a - mor Io va-do all' ar-ma bian - ca in". The string ensemble consists of Violin I, Violin II, Viola, Cello, and Bass. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Horn, and Percussion. The piano part is also present but contains only rests. The score is written in a key with two sharps (F# and C#) and a common time signature.

111

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Perc.

Ad. Eb - ben, gen-til sar

Bel. guer-ra ed in\_\_ a - mor, tran tran tran tran!

Pno. *f*

Vln. I arco *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

gen - te, la piaz - za vi è pia - cu - ta?

Di - te - sa è bra - va -

*p*

Detailed description: This is a page of a musical score, page 324. It features a full orchestral arrangement with vocal soloist and choir parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Bassoon (Bel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key with one sharp (F#) and a common time signature. The vocal soloist part (Ad.) has the lyrics "gen - te, la piaz - za vi è pia - cu - ta?". The bassoon part (Bel.) has the lyrics "Di - te - sa è bra - va -". The piano part (Pno.) has a dynamic marking of *p*. The oboe part (Ob.) has a dynamic marking of *p*. The horn part (Hn.) has a dynamic marking of *p*. The violin I part (Vln. I) has a dynamic marking of *p*. The violin II part (Vln. II) has a dynamic marking of *p*. The viola part (Vla.) has a dynamic marking of *p*. The cello part (Cello) has a dynamic marking of *p*. The bass part (Bass) has a dynamic marking of *p*. The score is divided into four measures. The first measure shows the vocal soloist and bassoon parts. The second measure shows the vocal soloist and bassoon parts. The third measure shows the vocal soloist and bassoon parts. The fourth measure shows the vocal soloist and bassoon parts.



Fl. *p*

Ob.

Cl.

Bsn.

Hn. *p*

Perc.

Ad.  
pres - to ce - de - rà? Ve -

Bel.  
Ah, lo vo-les - se a - mo - re!

Pno.

Vln. I *p*

Vln. II

Vla. *p*

Cello

Bass *p*

Detailed description: This page of a musical score, numbered 326, features a symphony orchestra and two vocal soloists. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists are Admetus (Ad.) and Belshazzar (Bel.). The score is written in a common time signature. The woodwinds (Fl., Hn., Cl., Bsn.) and strings (Vln. I, Vla., Cello, Bass) play a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The vocal soloists have lyrics in Italian. The Admetus part begins with the lyrics "pres - to ce - de - rà?" and ends with "Ve -". The Belshazzar part begins with "Ah," followed by a long note, and then "lo vo-les - se a - mo - re!". The piano part is currently silent. The overall mood is dramatic and intense.







114 Allegro

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad.

Nem.

Bel.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Pres - tis - si - mo Fra sei di

Che sen - to!

re - mo? Ma quan - do? Ah, oh gio - ia!\_ Son con -

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

-ten - to! Oh gio - ia! Son con - ten - to! Fra sei di? Son con-

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Va ben co - si, va ben co - si!

ten

Detailed description: This page of a musical score contains 13 staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The sixth staff is for Percussion (Perc.). The seventh staff is for the Narrator (Nem.), with the lyrics "Va ben co - si, va ben co - si!". The eighth staff is for the Baritone (Bel.), with the lyrics "ten" and a long melodic line. The ninth staff is for Piano (Pno.), showing chordal accompaniment. The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with one sharp (F#) and a common time signature. The woodwinds and strings play a rhythmic pattern of quarter notes, while the vocal parts have a more melodic line.

col canto

115 Più allegro

Fl.

Ob.

Cl. *pp leggeriss.*

Bsn. *pp leggeriss.*

Hn. *pp leggeriss.*

Perc.

Nem. Ah! Ah! Va ben, va ben co - si!

Bel. -to! Che co-sa tro-va a ri-de-re,

Pno.

Vln. I *p* *pp leggeriss.*

Vln. II *pp leggeriss.*

Vla. *p* *pp leggeriss.*

Cello *pp leggeriss.*

Bass *pp leggeriss.*

Fl.

Ob. *pp leggeriss. cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Bel. Co - tes-to sci-mu - ni - to? Or or lo pi-glio a sco-po-le se non va via di

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score, numbered 333, features a vocal soloist and a full symphony orchestra. The vocal line, in bass clef, sings the lyrics "Co - tes-to sci-mu - ni - to? Or or lo pi-glio a sco-po-le se non va via di". The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piano (Pno.) and Percussion (Perc.) parts are present but contain no notation on this page. The score is marked with dynamics such as *pp leggeriss.* and *cresc.* across various instruments.

116

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *f*

Perc. *f*

Ad. E

Nem. Ah! Ah! Va ben! Ah! Ah! Ah! Ah!

Bel. qua Or or lo pi-glio a sco-po le se non va via di qua Che co-sa tro-va a

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Fl. *p*

Ob. *p*

Cl.

Bsn. *cresc.*

Hn.

Perc. *p cresc.*

Ad.  
 può si lie - to ed i - la - re sen - ti - che mi - ma - ri - to! Non

Nem.  
 Gra - das - so! Ei già s'im - ma - gi - na toc - car il ciel col di - to!

Bel.  
 ri - de - re co - tes - to sci - mu - ni - to, che co - sa tro - va a ri - de - re co - tes - to sci - mu - ni - to? Or or lo pi - glio a

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Fl. *p cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *f*

Hn. *p cresc.* *f*

Perc. *f*

Ad.  
pos - so più na - scon - de - re la - rab - bia che mi - fa, no, no, no pos - so più na -

Nem.  
Ma te - sa è già la trap - po - la do - man se ne av - ve - drà! Ah! Ah! Ah! Ah! Se ne av - ve -

Bel.  
sco - po - le Or or lo pi - glio a sco - po - le Or or lo pi - glio a sco - po - le se non va via di qua, quel sci - mu - ni - to lo pi - glio a

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*



Fl. *p*

Ob. *p*  
to Picc.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Ad.  
scon - de - re la rab - bia che mi fa E può si

Nem.  
drà! Ah! Ah! Ah! Ah! Se ne av - ve - drà! Ma te - sa è

Bel.  
sco - po - le se non va via di qua, lo pi-glio a sco - po - le, lo pi-glio a sco - po - le

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Nem.   
 Bel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

*p*

lie - - to ed i - - la - re sen - tir \_\_\_\_\_ che mi ma - ri - to! Non pos-so più na -  
 già \_\_\_\_\_ la \_\_\_\_\_ trap - po - la, do - man \_\_\_\_\_ se ne av - ve - drà Gra - das - so! Già s'im-  
 Sci - mu - ni - to! Sci - mu - ni - to!

Picc. *cresc.* *ff*  
 Ob. *cresc.* *ff*  
 Cl. *cresc.* *ff*  
 Bsn. *cresc.* *ff*  
 Hn. *ff*  
 Perc.  
 Ad. *ff*  
 Nem. *ff*  
 Bel. *ff*  
 Pno. *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Cello *ff*  
 Bass *ff*

scon-de-re la rab-bia che mi fa la rab-bia che mi  
 ma-gi-na toc-car il ciel col di-to Do-ma-ni se ne av-ve  
 Si, \_\_\_\_\_ che lo pren-do a sco-po-le se non \_\_\_\_\_ va via di

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Nem.   
 Bel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

*f*

fa, si, si, la rab - bia che mi fa, si, si, la rab - bia che mi  
 drà, si, si, do-man se ne av - ve - drà, si si do-man se ne av - ve  
 qua, se non va via di qua, se non va via di

Musical score for page 340, featuring woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn), Percussion, Ad libitum (Ad.), Nemoroso (Nem.), Bel canto (Bel.), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Cello, and Bass. The score includes vocal lines with lyrics in Italian. The percussion part is marked *f*. The woodwinds and strings play rhythmic patterns, while the vocalists perform the lyrics.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

fa Non pos-so più na - scon-de-re la rab-bia che mi la, no, no, non pos - so più na  
 drà Ah! Ah! Ah! Ah! Se ne av - ve - drà Ah! Ah! Ah! Ah! Se ne av - ve -  
 qua Se non va via di qua, or or lo pi-glio a sco-po-le se non va via di

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Nem.   
 Bel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

scon - de-re la rab - bia che mi fa Non pos-so più na - scon-de-re la rab-bia che mi  
 drà ma te-sa è già la trap-po-la, do - man se ne av-ve - drà, ma te-sa è già la trap-po-la, do-man se ne av-ve-  
 qua, se non va via lo pi - gliò a sco-po-le, or or li pi-gliò a sco-po-le se non va via di

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Ad. 

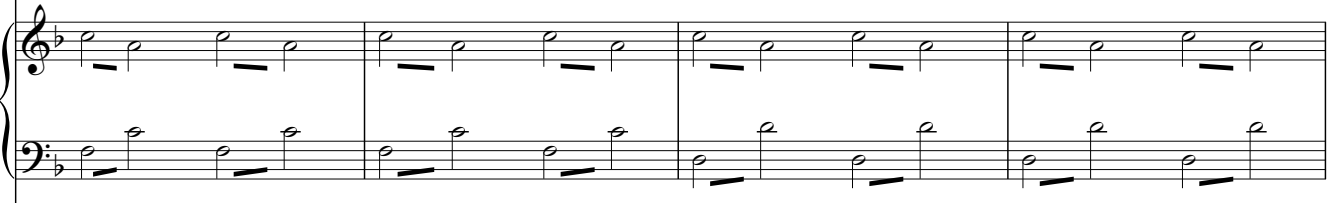
fa Non pos-so più na - scon-de-re la rab-bia che mi la, no, no, non pos - so più na

Nem. 

drà Ah! Ah! Ah! Ah! Se ne av - ve - drà Ah! Ah! Ah! Ah! Se ne av - ve -

Bel. 

qua Se non va via di qua, or or lo pi-glio a sco-po-le se non va via di

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Nem.   
 Bel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

scon - de-re la rab - bia che mi fa Non pos-so più na - scon-de-re la rab-bia che mi  
 drà ma te-sa è già la trap-po-la, do - man se ne av-ve - drà, ma te-sa è già la trap-po-la, do-man se ne av-ve-  
 qua, se non va via lo pi - gliò a sco-po-le, or or li pi-gliò a sco-po-le se non va via di



119

Picc. *f* *f* *f* *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f* *f* *f* *f*

Cl. *f* *f* *f* *f* *f* *f* *f* *f*

Bsn. *f* *f* *f* *f* *f* *f* *f* *f*

Hn. *f* *f* *f* *f* *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *f* *f* *f* *f*

Ad. *f* *f* *f* *f* *f* *f* *f* *f*

Nem. *f* *f* *f* *f* *f* *f* *f* *f*

Bel. *f* *f* *f* *f* *f* *f* *f* *f*

Pno. *f* *f* *f* *f* *f* *f* *f* *f*

Vln. I *f* *f* *f* *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f* *f* *f*

Cello *f* *f* *f* *f* *f* *f* *f* *f*

Bass *f* *f* *f* *f* *f* *f* *f* *f*

fa, si, che me fa, si, che me fa, che mi  
 drà, se ne av - ve - drà, se ne av - ve - drà, si, do -  
 qua, se non va via, si, via di qua, se

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Perc. *SD*

Ad. *C → Eb*  
*F → Ab*

Nem. *8*

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

fa, che mi fa, che mi fa, che mi fa

man, si, do - man s'av - ve - drà, s'av - ve - drà,

non va via, va via di qua









121

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. **Timp** *f*

Bel. Ah! Ah, va ben, va be-ne! Va ben, va be-ne!

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Su, ca-me - ra - ti, par - tir con - vie-ne

TUTTI

Par tir, e

Detailed description: This page of a musical score (page 352) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Hn.). Percussion (Perc.) is represented by a single staff. The vocal soloist (Bel.) sings the lyrics "Su, ca-me - ra - ti, par - tir con - vie-ne". The Chorus enters with the lyrics "Par tir, e" under the instruction "TUTTI". The piano (Pno.) part consists of chords and arpeggios. The string section (Vln. I, Vln. II, Vla., Cello, Bass) plays a rhythmic pattern of eighth notes with triplets. The score is in a key signature of three flats and a common time signature.





Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Af - flit - ta è A - di - na

Es - pres-so è l'or - di-ne Non so che

pres - to!

3 3 3 3

Detailed description: This page of a musical score (page 354) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part is mostly silent. The vocal soloists consist of a Soprano (Nem.), a Bass (Bel.), and a Chorus. The piano (Pno.) part is also mostly silent. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part begins with a piano (*p*) dynamic and features a melodic line with slurs. The Bassoon and Horn parts also have melodic lines with slurs. The Soprano and Bass vocal parts have lyrics: "Af - flit - ta è A - di - na" and "Es - pres-so è l'or - di-ne Non so che". The Chorus part has the lyrics "pres - to!". The Violin I part features a triplet figure. The score is written in a key signature of three flats and a common time signature.

Fl.

Ob.

Cl.

Bsn. *p*

Hn.

Perc.

Bel. far

**SOLDIERS**

Chorus Ma - le - det - tis - si - ma com - bi - na - zio - ne! Cam - biar si spes - so di guar - ni -

Pno.

Vln. I *p* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II *p* 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *p*

Cello *p*

Bass *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gio - ne! Dov-ver le a - man - ti ab-ban-do - nar

Dov-ver le a-man - ti ab-ban-do-

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) are in the upper half, while the Chorus and Piano are in the lower half. The Oboe and Clarinet parts begin with a piano (*p*) dynamic. The Chorus has two vocal lines with lyrics in Italian. The Piano part is mostly silent. The string parts feature triplets and various articulations.

Fl. *p* 3 3 3

Ob.

Cl.

Bsn.

Hn. *p*

Perc.

Bel. Ca - ri - na, u - di - sti? Do - ma - ni, ad -

**SOPS**

Chorus Par - tir do - man! Com - bi - na -

nar

Pno.

Vln. I *p* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II *p* 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This is a page of a musical score, page 357. It features a vocal soloist (SOPS) and a chorus. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "Ca - ri - na, u - di - sti? Do - ma - ni, ad - Par - tir do - man! Com - bi - na - nar". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score includes various musical notations such as rests, notes, slurs, and triplets. Dynamics like *p* (piano) are indicated. The Flute part has triplets of eighth notes. The Violin I and II parts have triplets of eighth notes. The Bassoon, Cello, and Bass parts have slurs over their lines. The vocal parts have lyrics written below the notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

di - o! Al - men, al - men ri - cor - da - ti dell' a - mor  
zio - ne!  
Par - tir! Com - bi - na - zio - ne!  
Par - tir! Com - bi - na -

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* 3 3 3 3

Hn. *f*

Perc. *f*

Nem. 8 Si, si, do - ma - ni de u - drai la nuo - va

Bel. mi - o

Chorus zio - ne!

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* 3 3 3 3 3 3

Cello *f* 3 3 3 3 3 3

Bass *f* 3 3 3 3 3 3

Fl. *to Picc.*

Ob.

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *Ab → F* *f*

Ad. Di mia co - stan - za ti da - rò pro - va La mia pro -

Nem. Do - man!

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*







Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Perc.

Ad.

Nem.

Bel. *p*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Si tur - ba

Fin da quest' og - gi!

cos - ta? Fin-da quest' og - gi non puoi spo - sar - mi?

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad.  
par - mi Eb - ben, quest' og - gi

Nem.  
Quest' og - gi!

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*



Fl. *mf* *p* 3

Ob.

Cl. *mf* *p* 3

Bsn. *p* *f*

Hn. *p* *f*

Perc.

Ad. Per - ché? Per - ché?

Nem. 8 spet - - ta al - me - no... fin do - mat - ti - na

Bel. E

Pno.

Vln. I 3 3 3 3

Vln. II 3 3 3 3 *f* 3 3 3

Vla. 3 3 3 3 *f* 3 3

Cello 3 3 3 3 *f* 3 3

Bass

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *vc*

Perc. *f*

Nem.

Bel. *f*

Pno.

Vln. I *f*

Vln. II

Vla.

Cello

Bass *f*

Fin do-mat-

tu, che c'en - tri? Ven - dia - - mo un po', ven - dia - mo un

col canto

lento

127 **Larghetto**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem. *p*  
ti - na, fin do-mat - ti - na! A - di - na, quest'og-gi no! A - di-na,

Bel. *p*  
po', ven - dia - mo un po'!

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

C → Eb  
G → Ab

Detailed description: This page of a musical score covers measures 127 to 130. It features a vocal line for a soprano (Nem.) and a bass (Bel.), and a full orchestral accompaniment. The vocal parts have lyrics in Italian. The orchestration includes Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I and II, Viola, Cello, and Bass. The score is in a key with three flats and common time. The tempo is marked 'Larghetto' and the dynamics are generally 'piano' (p). The woodwinds and strings play sustained notes, while the strings have a rhythmic pattern of eighth notes in the lower registers. The vocal line consists of a few phrases with some grace notes.



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

cre-di-mi, te ne scon-giu-ro Non puoi spo-sar-lo te ne as-si-cu-ro As-pet-ta an-co-ra un gior-no

Detailed description: This is a page of a musical score, page 369. It features a vocal line for a soprano (Nem.) and an instrumental ensemble. The vocal line includes the lyrics: "cre-di-mi, te ne scon-giu-ro Non puoi spo-sar-lo te ne as-si-cu-ro As-pet-ta an-co-ra un gior-no". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The vocal line is marked with a piano (*p*) dynamic. The instrumental parts for Clarinet and Bassoon also feature piano (*p*) dynamics in the later measures. The string section (Violins, Viola, Cello, Bass) provides a rhythmic accompaniment with eighth and sixteenth notes.

Fl. *pp*

Ob. *p*

Cl.

Bsn. *pp*

Hn. *pp*

Perc.

Nem. *8*  
so - lo Un bre-ve gior - no io so per - chè Do-ma-ni, o ca - ra, ne av-res-ti\_ pe - na Te ne do

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

res - ti al par di me Do-ma-ni for - se ne av-res-ti pe - na Te ne dor - res - ti al par di

Detailed description: This page of a musical score, numbered 371, features a vocal soloist (Nem.) and a full orchestra. The vocal line is in a minor key and includes the lyrics: "res - ti al par di me Do-ma-ni for - se ne av-res-ti pe - na Te ne dor - res - ti al par di". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings provide accompaniment for the vocal line, with various melodic and harmonic textures. The piano part is mostly silent, and the percussion is also silent.

128 col canto

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

me

Bel.

Il ciel rin-gra-zia, o bab-bu - i - no, che mat-to, o pres-so tu sei dal vi-no Ti av-rei stroz-za-to, ri-dot-to in

Pno.

Vln. I

pizz.

Vln. II

pizz.

Vla.

pizz.

Cello

pizz.

Bass

pizz.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

bra-ni se in ques-to is-tan-te tu fos-si in te In-fin ch'io ten-go a fren le ma-ni, va via, buf-fo-ne, ti a-scon-di a

rall. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Lo com-pa - ti - te, e-gli è un ra - gaz - zo Un mal-ac

Ah, dot-to-re!

me, — va via, buf-fo-ne, ti a-scon-de a me Va vi-a, buf-fo-ne,

arco *f* *p*

arco *f* *p*

arco *f* *p*

arco *f* *p*

arco *f* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

cor - to, un mez-zo paz - zo Si e fit-to in ca - po, ch'io deb-ba a - ma - la per-ch'ei de

va vi-a, bab-bu-i-no! In - fin\_ ch'io ten-go a tren le\_ ma-ni, va via, buf - fo-ne,

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
li - ra d'a-mor per me \_\_\_\_\_ Vo ven - di-car - mi, vo\_tor-men - tar - la, vo che pen

Nem.  
Oh A-di-na! Oh dot-to-re!

Bel.  
t a-scon-di a me! Va-via, buf-fon, ti a-scon-di a me Bab-bu-i-no!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*p*

*pp*

*pp*



Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Nem.   
 Bel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

ti - to mi - ca - da al piè, vo - ven - di - car - mi, vo tor - men -  
 Me in - fe - li - ce! Do - ma - ni for - se,  
 Bab - bu - i - no! Il - ciel - rin - gra - zia, - bab - bu - i - no, che pres - so - for - se tu sei - dal -

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

tar - lo, che ca - da, mi ca - da al piè Vo che pen

Ve - de-te un po', quel semp-li-cio - ne!

do - ma-ni te ne dor-res - ti al par-di-me Te ne dor-re - sti

vi - no, va via buf-fo-ne, t'a-scon - di a me Rin - gra-zia il cie - lo, o bab-bu - i -

Ve - de-te un po' quel semp-li-

Ve - de-te un po, quel semp-li-cio-ne!

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ti - to mi ca-da al piè, ca - da,

Ha pur la stra - na pre - sun - zi - o - ne Eì pen - sa far - la ad

al par di me Te ne dor - res - ti al

no Va via, buf - fo - ne, t'a - scon - di me T'a - scon - di a me, t'a - scon - di a me,

po' che pre - sun - zion, ve - de - te, ve - de - te, ve - de - te un

ci - no! Ha pur la stra - na pre - sun - zi - on, ve - de - te, ve - de - te, ve - de - te, ve - de - te un

Ha pur la stra - na pre - sun - zi - o - ne Ma ve - de - te un

Fl. *f* *p* *f*  
 Ob. *f* *p* *f*  
 Cl. *f* *p* *f*  
 Bsn. *f* *p* *f*  
 Hn. *f* *p* *f*  
 Perc. *f* *p* *f*  
 Ad. *f* *p* *f*  
 Gia. *f* *p* *f*  
 Nem. *f* *p* *f*  
 Bel. *f* *p* *f*  
 Chorus *f* *p* *f*  
 Pno. *f* *p* *f*  
 Vln. I *f* *p* *f*  
 Vln. II *f* *p* *f*  
 Vla. *f* *p* *f*  
 Cello *f* *p* *f*  
 Bass *f* *p* *f*

ca - da al piè, ca - da, ca - da al  
 un sar - gen - te, ei pen - sa far - la ad un sar - gen -  
 par, al par di me, te ne dor - res - ti al par, al par di  
 va, t'a - scon - di a me, t'a - scon - di a me, t'a - scon - di a me, va, t'a - scon - di a  
 po', un po', ve - de - te, ve - de - te, ve - de - te un po', un  
 po', un po', ve - de - te, ve - de - te, ve - de - te, ve - de - te un po', un  
 po', un po' Ve - de - te un po', un

130

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Ad. *p*

Gia. *p*

Nem. *p*

Bel. *p*

Chorus *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

piè Vo' che pen -

te Ve-de-te un po' quel sem-pli-cio-na ha pur la stra-na pre-sun - zio - - - - ne

me A - spet - - - - - ta an -

me Il ciel rin - gra - zia,

po' Ve-de-te un po' quel sem-pli-cio-ne ha pur la stra-na pre-sun - zio-ne

po' Ve - de - te un po',ve-de-te un po' quel sem-pli - cio-ne ha pur la stra-na pre-sun

po' Ve-de-te un po' quel sem-pli - cio-ne ha pur la stra-na pre-sun

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Ad.   
 Gia.   
 Nem.   
 Bel.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

ti - - - - to mi ca - da, mi ca - da al  
 Ei pen sa far-la ad un sar-gen-te, a uom di mon-do cui par non è, no, non  
 co - - - - ra, a - spet - ta un gior - no in-  
 o bab - bu - i - no, il cie - - - -  
 Ei pen sa far-la ad un sar-gen-te, a uom di mon-do cui par non è,  
 zio-ne Ve - de - te, ei pen sa far-la ad un sar-gen-te, a uom di mon-do cui par non

*p*   
*p*

3 3   
 3 3   
 3 3   
 3 3



Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Ad.   
 Gia.   
 Nem.   
 Bel.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

ti - - - - - to ca - da, mi ca - da al  
Oh, si per bac-co, e ve-ra-men-te la bel-la A-di-na un boc-con per te, per  
re - - - - - sti al par, si, al par di  
va vi - a, buf - fo - ne, t'a-scon - - - di a  
Oh, si per bac-co, e ve-ra-men-te la bel-la A-di-na un boc-con per te,  
te, Oh, si per bac-co, e ve-ra-men-te la bel-la A-di-na un boc-con per



Fl. *pp* *mancando* to Picc.

Ob. *pp* *mancando*

Cl. *pp* *mancando*

Bsn. *pp* *mancando*

Hn. *pp* *mancando*

Perc. *pp* *mancando* Ab → Bb

Ad.  
 piè, mi ca-da al piè, mi ca-da al piè.

Gia.  
 te, boc-con per te, boc-con per te.

Nem.  
 me, al par di me, al par di me.

Bel.  
 me Va via, buf-fo-ne, t'a-scon-di a me, t'a-scon-di a me, va via, buf-fon, t'a-scon-di a me

Chorus  
 te, boc-con per te, boc-con per te.  
 te, boc-con per te, boc-con per te.

Pno.

Vln. I *pizz.* *pp* *mancando*

Vln. II *pizz.* *pp* *mancando*

Vla. *pizz.* *pp* *mancando*

Cello *pizz.* *pp* *mancando*

Bass *pp*

131 Allegro

This musical score page contains measures 131 through 135. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with *ff* and playing triplets in measures 133-135.
- Ob.**: Oboe, starting with *ff* and playing a melodic line in measure 134.
- Cl.**: Clarinet, starting with *ff* and playing triplets in measures 133-135.
- Bsn.**: Bassoon, starting with *ff* and playing a melodic line in measures 133-135.
- Hn.**: Horn, starting with *ff* and playing a melodic line in measure 131.
- Ad.**: Ad libitum voice part, with lyrics: "An - diam, Bel - co - re Si av -".
- Pno.**: Piano, starting with *ff* and playing a rhythmic accompaniment.
- Vln. I**: Violin I, starting with *ff* and playing triplets in measures 133-135.
- Vln. II**: Violin II, starting with *ff* and playing triplets in measures 133-135.
- Vla.**: Viola, starting with *ff* and playing a melodic line in measures 133-135.
- Cello**: Cello, starting with *ff* and playing a melodic line in measures 133-135.
- Bass**: Bass, starting with *ff* and playing a melodic line in measures 133-135.



Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Ad.

Gia. È mat - to, dav - ve - ro! Me

Nem. cor - so, ri - pa - ro! Dot - to - re! Dot - to - re!

Chorus **BELCORE with basses** È mat - to, dav - ve - ro!

Pno. *p cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score, numbered 388, features a symphony orchestra and vocal soloists. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all have a *cresc.* (crescendo) marking. The vocal soloists, Admetus (Ad.), Giacomina (Gia.), and Nemorino (Nem.), sing the lyrics: "È mat - to, dav - ve - ro! Me", "cor - so, ri - pa - ro! Dot - to - re! Dot - to - re!", and "È mat - to, dav - ve - ro!". The Chorus, specifically the Belcore with basses, also sings "È mat - to, dav - ve - ro!". The piano accompaniment (Pno.) is marked *p cresc.*. The woodwinds and strings play melodic lines with various articulations and dynamics, while the vocalists perform their parts with clear diction.



Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Ad. l'hai da pa - gar A lie-to con - vi - to, a-mi-ci, v'in

Pno. *f*

Vln. I *f* 3 3 3 3

Vln. II 3 3 3 3

Vla. *f* 3 3 3

Cello *f* 3 3 3

Bass *f* 3 3 3

Detailed description: This page of a musical score, numbered 132, features a full orchestral arrangement and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Ad libitum (Ad.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The vocal line, performed by an Ad libitum singer, has the lyrics: "l'hai da pa - gar A lie-to con - vi - to, a-mi-ci, v'in". The piano accompaniment and string sections (Violins, Viola, Cello, Bass) feature prominent triplet patterns, often marked with a forte (*f*) dynamic. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns also play with a forte dynamic. The score is divided into four measures, with the vocal line continuing across the measures.

Fl.

Ob.

Cl.

Bsn.

Hn.

Ad.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vi - to

Gian-net - ta, ra - gaz - ze, vi a - spet - to a bal - lar?

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

A - mi - - - ci, v'in -

Un bal-lo! Un ban-chet - to! Chi può ri-cu - sar? Chi può ri - cu -

Dot - to - - - -

Un bal-lo! Un ban-chet - to! Chi può ri-cu - sar? Chi può ri - cu -

*p* *f* 3 3 3 3

*p* *f* 3 3 3 3

*p* *f* 3 3 3 3

3 3 3 3

3 3 3 3

*p* *f* 3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

*p* *f* 3 3 3 3



vi - to a lie - to ban - chet - to

sar? Chi può ri - cu - sar? Chi può ri - cu -

- re, ri - pa - - - ro! Dot - tor! Dot -

V'a - spet - - -

sar? Chi può ri - cu - sar? Chi può ri - cu -

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

Fl. *to Picc.*

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
al ban - chet - - - to Me l'ha - i da pa - gar

Gia.  
sar? Chi può ri - cu - sar?

Nem.  
tor! Dot - tor! Dot - tor!

Bel.  
to, v'a - spet - - - to!

Chorus  
sar? Chi può ri - cu - sar?

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 394, features a vocal soloist and a full orchestra. The vocal soloist part includes lines for Ad. (Albanachet), Gia. (Giacca), Nem. (Nemico), and Bel. (Belmonte), with lyrics in Italian. The orchestra includes Flute (with Piccolo), Oboe, Clarinet, Bassoon, Horn, Percussion, Ad libitum (Ad.), Piano (Pno.), Violin I and II, Viola, Cello, and Bass. The score is written in a key signature of two flats and a common time signature. The vocal lines are in a soprano or alto range, while the instrumental parts cover a wide range of frequencies. The lyrics are: 'al ban - chet - - - to Me l'ha - i da pa - gar sar? Chi può ri - cu - sar? tor! Dot - tor! Dot - tor! to, v'a - spet - - - to! sar? Chi può ri - cu - sar?'.

133 Allegro vivace

Picc. *p*

Ob. *fp fp*

Cl. *p fp fp p*

Bsn. *p fp fp*

Hn. *p fp fp*

Ad. Gia. *Fra lie - ti con - cen - ti, gio - con - da bri - ga - ta Vo - glia -*

Nem. *Mi sprez - za il sar - gen - te, mi - bur - la l'in - gra - ta Zim - bel -*

Bel. *Fra lie - ti con - cen - ti, gio - con - da bri - ga - ta Vo - glia -*

Chorus *Fra lie-ti con - cen-ti, gio - con-da bri - ga-ta, vo - glia-mo con - ten-ti pas - sar la gior - na-ta, vo - glia-mo con - ten-ti pas -*

Pno. *p*

Vln. I *pizz. p fp fp p*

Vln. II *p fp fp*

Vla. *pizz. p fp fp*

Cello *pizz. p fp fp*

Bass *pizz. p fp fp*



Picc. *p*  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Ad. Gio.  
 Nem.  
 Bel.  
 Chorus  
 Pno. *cresc.*  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

-ta a - mo - re sa - rà \_\_\_\_\_ Ei per - de la tes - ta, da  
 -re più spe - me non ha \_\_\_\_\_ L'op - pres - so mio co - re più  
 -ta a - mo - re sa - rà \_\_\_\_\_ Ei per - de la tes - ta, da  
 gli-a-mo con - ten-ti pas - sar la gior - na - ta Pre - sen-te al - la fes - ta a - mo-re sa - rà, si, pre - sen-te al-la

135

Picc. *cresc.*

Ob.

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Ad. Gia.  
ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi -

Nem.  
spe - me non ha Dot - tor! Dot - tor! Soc - cor-so, pie - tà! Dot - tor! Dot - tor! Soc - cor-so, pie -

Bel.  
ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi -

Chorus  
fes-ta a - mo-re sa - rà Ei per-de la tes-ta, da ri - der mi fa, da ri - der mi fa, sa, da ri - der mi

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Picc. *f p f p*

Ob. *f p f p*

Cl. *f p f p*

Bsn. *f p f p*

Hn. *f p f*

Perc. **BD & Cym** *f f*

Ad. *f f*

Gia. *f*  
fa ——— Ei per - de\_ la tes-ta, ei per-da la tes-ta, da ri-der mi fa ——— Ei per - de\_ la

Nem. *f*  
fa ——— Si! ——— Ei per - de\_ la

Bel. *f*  
tà! ——— Dot - to - re, pie - tà! ——— Dot - to-re, dot - to-re, soc

Chorus *f*  
fa ——— Si!  
Fa, sì, ei pre-de la tes - ta, da ri - der, da ri - der mi fa ——— Ei per - de la

Pno. *f p f p*

Vln. I *f p f p*

Vln. II *f p* arco *f pizz. p*

Vla. *f p f p*

Cello *f p f p*

Bass *f p f p*





Picc. *cresc.*  
 Ob. *cresc.*  
 Cl. *cresc.*  
 Bsn. *cresc.*  
 Hn. *cresc.*  
 Perc. *cresc.*  
 Ad. Gia.  
 Nem. 8  
 Bel.  
 Chorus  
 Pno. *cresc.*  
 Vln. I *cresc.*  
 Vln. II *cresc.*  
 Vla. *cresc.*  
 Cello *cresc.*  
 Bass *cresc.*

con - da bri - ga - ta Vo - glia - mo con - ten - ti pas - sar  
 bur - la l'in - gra - ta, zim - bel - lo al - la gen - te mi fa  
 con - da bri - ga - ta Vo - glia - mo con - ten - ti pas - sar  
 cen - ti gio - con - da bri - ga - ta Vo - glia - mo con - ten - ti pas - sar la gior - na - ta Vo - glia - mo con - ten - ti pas -

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad. Gia.

Nem. *f*

Bel. *f*

Chorus *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

la gior - na - ta Pre - sen - te al - la fes - ta a - mo - re sa - rà, si, pre - sen - te al - la fes - ta a - mo - re sa -  
 la spie - ta - ta l'op - pres - so mio co - re più spe me non ha, dot - to - re, dot - to - re, a - ju - to, pie -  
 la gior - na - ta Pre - sen - te al - la fes - ta a - mo - re sa - rà, si, pre - sen - te al - la fes - ta a - mo - re sa -  
 sar la gior - na - ta Pre - sen - te al - la fes - ta A - mo - re sa - rà, si, pre - sen - te al - la fes - ta a - mo - re sa -



Picc.

Ob.

Cl.

Bsn.

Hn.

Ad. Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*fp* *fp* *p*

*fp* *fp*

*fp* *fp* *p*

*fp* *fp*

-mo con - ten - ti pas - sar - la gior - na - ta Pre - sen - te al - la fes -

lo al - la gen - te mi - fa - la spie - ta - ta L'op - pres - so mio - co -

\_mo con - ten - ti pas - sar - la gior - na - ta Pre - sen - te al - la fes -

sar la gior - na - ta Pre - sen - te al - la fes - ta a - mo - re sa - rà, si, fra lie - ti con - cen - ti, gio - con - da bri - ga - ta, vo -

*fp* *fp* *p*

*fp* *fp*

*fp* *fp*

*fp* *fp*

*fp* *fp*

Picc. *p*  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Ad. Gita.  
 Nem.  
 Bel.  
 Chorus  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

-ta a - mo - re sa - rà \_\_\_\_\_ Ei per - de la tes - ta, da  
 -re più spe - me non ha \_\_\_\_\_ L'op - pres - so mio co - re più  
 -ta a - mo - re sa - rà \_\_\_\_\_ Ei per - de la tes - ta, da  
 gli - mo con - ten - ti pas - sar la gior - na - ta Pre - sen - te al - la fes - ta a - mo - re sa - rà, si, pre - sen - te al - la

Picc. *cresc.*

Ob.

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Ad. Gia.  
ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi -

Nem.  
spe - me non ha Dot - tor! Dot - tor! Soc - cor-so, pie - tà! Dot - tor! Dot - tor! Soc - cor-so, pie -

Bel.  
ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi - fa Ah! Ah! Ah! Ah! Da ri - der mi -

Chorus  
fes-ta a - mo-re sa - rà Ei per-de la tes-ta, da ri - der mi fa, da ri - der mi fa, sa, da ri - der mi

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Picc. *f* *p* *f* *p*  
 Ob. *f* *p* *f* *p*  
 Cl. *f* *p* *f* *p*  
 Bsn. *f* *p* *f* *p*  
 Hn. *f* *p* *f*  
 Perc. *f*  
 Ad. *f*  
 Gia. *f*  
 Nem. *f*  
 Bel. *f*  
 Chorus *f*  
 Pno. *f* *p* *f* *p*  
 Vln. I *f* *p* *f* *pizz.* *p*  
 Vln. II *f* *p* *arco* *p*  
 Vla. *f* *p* *f* *p*  
 Cello *f* *p* *f* *p*  
 Bass *f* *p* *f* *p*

fa — Ei per - de\_ la tes-ta, ei per-da la tes-ta, da ri-der mi fa — Ei per - de\_ la  
 fa — Si! Ei per - de\_ la  
 tà! — Dot - to - re, pie - tà! — Dot - to-re, dot - to-re, soc  
 fa — Ei per - de\_ la tes-ta, ei per-da la tes-ta, da ri-der mi fa — Ei per - de\_ la  
 fa — Si!  
 Fa, sì, ei pre-de la tes - ta, da ri - der, da ri - der mi fa — Ei per - de la

Picc. *p* *f*  
 Ob. *p* *f*  
 Cl. *p* *f*  
 Bsn. *p* *f*  
 Hn. *p* *f*  
 Perc. *f*  
 Ad. Gia. *f*  
 Nem. *f*  
 Bel. *f*  
 Chorus *f*  
 Pno. *f*  
 Vln. I *f*  
 Vln. II *arco* *p* *f*  
 Vla. *arco* *p* *f*  
 Cello *arco* *f*  
 Bass *arco* *f*

tes-ta, ei per-da la tes-ta, da ri-der mi fa Ei per - de la tes - ta, da ri -  
 cor-so, dot - to-re, soc-cor-so, dot - to-re, pie - tà! Dot - to-re, dot - to-re, soc-cor-so, pie  
 tes-ta, ei per-da la tes-ta, da ri-der mi fa, si, da ri-der mi fa, si, da ri-der mi fa, si, da ri-der, da ri -  
 Ei per-de la tes-ta, da ri-der mi fa, da ri-der mi fa, da ri-der mi fa, ei per-de la tes-ta, da  
 tes-ta, ei per-de la tes-ta, da ri-der mi fa, da ri - der mi fa, da ri -



Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Gia.   
 Nem.   
 Bel.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

der mi fa Ei per - de la tes - ta, da ri - der mi fa   
 tà, ah! Dot - to - re, dot - to - re, soc - cor - so, pie - tà! Ah, dot -   
 der mi fa, si, da ri - der mi fa, si, da ri - der mi fa, si, da ri - der, da ri - der mi fa   
 ri - der mi fa, da ri - der mi fa, da ri - der mi fa, ei per - de la tes - ta, da ri - der mi fa   
 der mi fa, da ri - der mi fa, da ri - der mi fa

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad. Gia.

Nem.

Bel.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

to - re, pie - tà! Ah, dot - to - re, pie - tà! Dot - tor!



Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Ad. Gia. diam! An-diam! An-diam!

Nem. 8 tà! Pie - tà!

Bel. diam! An-diam! An-diam!

Chorus diam! An-diam! An-diam!

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

This musical score page features twelve staves for various instruments, all in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The instruments are: Piccolo, Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score begins with a dynamic marking of *f* (forte) in the second measure of each staff. The Piccolo, Clarinet, and Violin I parts feature intricate sixteenth-note patterns. The Oboe, Bassoon, Horn, and Cello parts play steady eighth-note lines. The Percussion part consists of a simple rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and a bass line. The Violin II and Viola parts play sustained chords. The Bass part plays a rhythmic eighth-note line.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

This page of a musical score, numbered 414, features twelve staves for various instruments. The instruments are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The Piccolo part begins with a series of eighth-note patterns, while the Oboe, Clarinet, and Bassoon parts play a similar rhythmic figure. The Horn part consists of a steady eighth-note accompaniment. The Percussion part features a simple rhythmic pattern. The Piano part provides harmonic support with chords and a bass line. The Violin I part plays a melodic line, while the Violin II part provides harmonic support. The Viola, Cello, and Bass parts play a similar rhythmic figure. The score concludes with a final measure for each instrument.