

IL CONTE ORY.



PRELUDIO

Gioacchino Rossini

Allegro $\text{♩} = 120$,

Flûte.

Pétite-Flûte.

Hautbois.

Clarinettes
en LA.

Cors en SOL.

Cors en RE.

Trompettes
en LA.

Bassons.

Trombones.

Timballes
en LA.

Grosse-Caisse
Cimballes
et Triangle.

Violons.

Altos.

Violoncelles.

Contre-Basse.

Allegro $\text{♩} = 120$.

ff

Stringendo poco a poco.

Stringendo poco a poco.

This block contains a musical score for a string ensemble. It consists of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo instruction 'Stringendo poco a poco.' is written above the first staff and below the fourth staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Hautb.

Clar.

Crescendo.

Crescendo

Crescendo.

rinforz.

rinforz.

rinforz.

rinforz.

This block contains a musical score for woodwind instruments. It consists of six staves. The top staff is a treble clef and is labeled 'Hautb.' (Hautbois). The second staff is a treble clef and is labeled 'Clar.' (Clarinete). The bottom staff is a bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo instruction 'Stringendo poco a poco.' from the previous block is also present here. The score includes dynamic markings such as 'p' (piano), 'Crescendo.', and 'rinforz.' (rinforzando). There are also handwritten annotations, including a 'p' with an arrow pointing to a note in the Clarinet part and some scribbles at the beginning of the Hautbois part.

Ritenuendo

fino

al

Tempo.

Moderato ♩ = 92.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves contain dense rhythmic patterns, likely for a keyboard instrument. The music is marked with a forte 'F' dynamic. The tempo is indicated as 'Moderato' with a quarter note equal to 92 beats per minute. The first four measures of the system are marked with 'Ritenuendo' (ritardando), and the tempo returns to 'Tempo.' in the fifth measure.

Ritenuendo

fino

al

Tempo

Moderato

The second system of the musical score continues with ten staves. It features similar complex rhythmic patterns as the first system. The tempo remains 'Moderato' (♩ = 92). The first four measures are marked with 'Ritenuendo' (ritardando), followed by 'Tempo' in the fifth measure. The system includes various performance instructions: 'tr.' (trills) in the bass clef staves, 'F. div.' (Forte, divided) in the middle staves, and 'fms.' (fines) in the bottom right corner. The dynamic 'F' (forte) is consistently used throughout.

Ritenuendo

fino

al

Tempo

Moderato

♩ = 92.

This page of musical score contains 15 staves of music. The notation includes treble and bass clefs, notes, rests, and various dynamic markings. Key markings include:

- Staff 1:** *f*
- Staff 2:** *f*
- Staff 3:** *p*, *Solo*, *f*, *p*
- Staff 4:** *p*, *f*, *p*
- Staff 5:** *Solo*, *p*, *f*
- Staff 6:** *f*, *f*
- Staff 7:** *f*, *f*, *Solo*, *p*
- Staff 8:** *I-II.*, *sf*, *sf*, *sf*, *sf*
- Staff 9:** *f*
- Staff 10:** *f*
- Staff 11:** *f*
- Staff 12:** *f*, *Unite*, *f*
- Staff 13:** *fms.*, *f*, *f*, *f*
- Staff 14:** *f*, *sf*, *sf*, *sf*, *sf*

This page of musical notation consists of 16 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'F' (forte) appears on the first, second, third, fourth, fifth, sixth, and eighth staves; 'sf' (sforzando) appears on the seventh, eighth, and ninth staves; and 'f' (forte) appears on the bottom-most staff. The music is written in a key signature with one flat (B-flat) and a 2/4 time signature. The notation is dense, with many notes and rests across the staves.

This page of musical score, numbered 7, features 18 staves. The top 14 staves are arranged in pairs for string instruments: Violins I (staves 1-2), Violins II (staves 3-4), Violas (staves 5-6), Cellos (staves 7-8), and Double Basses (staves 9-10). The bottom 4 staves are for woodwinds: Flutes (staves 11-12), Oboes (staves 13-14), Bassoons (staves 15-16), and Clarinets (staves 17-18). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking 'F' (forte) is present on the first staff of each instrument group. Performance instructions 'div.' (divisi) and 'unite' are included in the woodwind parts. The woodwind parts are marked with double bar lines and repeat signs in the lower half of the page.

This page of musical notation consists of 16 staves. The notation is complex, featuring various musical symbols and dynamic markings. The page is numbered '8' in the top left corner.

Key features of the notation include:

- Dynamic Markings:** 'F' (Forzando) is used frequently across the staves. Other markings include 'Solo.', 'p' (piano), 'sf' (sforzando), and 'ff' (fortissimo).
- Articulation:** 'Solo.' markings are placed above specific notes, indicating solo passages.
- Phrasing:** Slurs and accents are used to group notes and indicate phrasing.
- Staff 15:** The 15th staff contains the marking 'Finis //', indicating the end of a section.
- Staff 16:** The 16th staff shows dynamic markings 'sf', 'sf', and 'sf' at the bottom.

The musical score consists of 12 staves. The first 10 staves are in a common time signature and feature a complex rhythmic pattern of eighth and sixteenth notes. The 11th and 12th staves are in a different time signature and feature a similar rhythmic pattern. The score includes various dynamics such as *sf*, *ff*, *pp*, and *p*, as well as performance markings like *pizz.* and *Tempo.* The notation is dense and detailed, with many slurs and accents.

This page of musical notation consists of 18 staves. The notation is organized into several systems. The first system includes staves 1 through 7. The second system includes staves 8 through 14. The third system includes staves 15 through 18. The notation features various musical symbols, including notes, rests, and dynamic markings such as *FF*, *PP*, *p*, *arco*, and *pizz.*. The page number '10' is located in the top left corner.

FF

FF

PP

FF

PP

PP

FF

PP

sottovoce Solo.

FF

sottovoce

PP

FF

PP

FF

sottovoce

PP

FF

PP

FF

F

FF

PP

FF

PP

FF arco.

pizz. p

arco FF

pizz. p

FF

Hautb.

Clar.

C^{tr}

C^{tr}

Tromp.

B^{tr}

Tronib.

Solo.

Solto voce.

Solto voce.

pizz.

pizz.

pizz.

arco.

F arco.

F

arco.

F arco.

F

P pizz.

string.

string.

poco a poco. Smorzando

poco a poco. Smorzando.

poco a poco. Smorzando.

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

Ritardando poco a poco.

p

p

p

p

Ritardando poco a poco.

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

Moderato.

pizz.

pizz.

pizz.

pizz.

pizz.

Moderato.

This system contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music is marked 'Moderato.' and includes five 'pizz.' (pizzicato) markings on the staves. The fifth staff has a 'Moderato.' marking.

ATTO I.

I. Introduzione

15

Allegro moderato. $\text{♩} = 69.$

Flûte.

Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timbales.
en SOL.

Violons.

Alto.

ALICE.
RAGONDE.

LE COMTE ORY.

ROBERT.

Dessus.

Ténors.

Basses.

Violoncelles.

Contre-Basse.

CHŒUR.

The musical score is arranged in a grand staff format with 18 staves. The top staves are for woodwinds and brass: Flûte, Petite-Flûte, Hautbois, Clarinettes en UT, Cors en SOL, Cors en UT, Trompettes en UT, Bassons, and Trombones. The middle staves are for percussion and strings: Timbales en SOL, Violons, Alto, and Violoncelles. The bottom staves are for vocal and choral parts: Alice Ragonde, Le Comte Ory, Robert, Chœur (Dessus, Ténors, Basses), and Contre-Basse. The score begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro moderato' with a metronome marking of 69. The score includes various musical notations such as rests, notes, and dynamic markings like 'pp' (pianissimo) and 'Solo'. The Contre-Basse part has a 'Sotto voce' marking. The Violoncelles part has a 'Sotto voce' marking. The Alto part has a 'Sotto voce' marking. The Cors en UT part has a 'Sotto voce' marking. The Bassons part has a 'Solo' and 'pp' marking. The Violons part has a 'pp' marking. The Timbales part has a 'pp' marking. The Trombones part has a 'Solo' and 'pp' marking. The Trompettes en UT part has a 'Solo' and 'pp' marking. The Cors en SOL part has a 'Sotto voce' marking. The Cors en UT part has a 'Sotto voce' marking. The Clarinettes en UT part has a 'Sotto voce' marking. The Hautbois part has a 'Sotto voce' marking. The Petite-Flûte part has a 'Sotto voce' marking. The Flûte part has a 'Sotto voce' marking.

Allegro moderato. $\text{♩} = 69.$

Fl.

Pico-Fl.

Hautb.

Cl.

C.

B.

Timb.

ff

ff

Sotto voce.

Sotto voce.

ff

ff

This page of musical score, numbered 15, contains a complex arrangement for a string quartet. The score is organized into several systems of staves:

- Violin I:** The top staff features a dense, repetitive rhythmic pattern of sixteenth notes, with a dynamic marking of *ff* (fortissimo).
- Violin II:** The second staff is marked *Unis* (unison) and includes several accents (*^*) over the notes.
- Viola:** The third staff contains long, sweeping melodic lines with a dynamic marking of *ff*.
- Cello:** The fourth staff also features long, sweeping melodic lines with a dynamic marking of *ff*.
- Double Bass:** The fifth staff contains rhythmic patterns with a dynamic marking of *ff*.
- Violin III:** The sixth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin IV:** The seventh staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin V:** The eighth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin VI:** The ninth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin VII:** The tenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin VIII:** The eleventh staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin IX:** The twelfth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin X:** The thirteenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XI:** The fourteenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XII:** The fifteenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XIII:** The sixteenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XIV:** The seventeenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XV:** The eighteenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XVI:** The nineteenth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XVII:** The twentieth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XVIII:** The twenty-first staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XIX:** The twenty-second staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XX:** The twenty-third staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXI:** The twenty-fourth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXII:** The twenty-fifth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXIII:** The twenty-sixth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXIV:** The twenty-seventh staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXV:** The twenty-eighth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXVI:** The twenty-ninth staff has a dynamic marking of *ff* and contains rhythmic patterns.
- Violin XXX:** The thirtieth staff has a dynamic marking of *ff* and contains rhythmic patterns.

Cl.

Cl' en SOL.

B^{on}

pp

pp

pp

pp

dim: - - - - -

V^{lle} et C-B.

V^{lle}

pp

F

pp

F

Cl' en SOL.

Cl' en UT.

pp

pp

pp

pp

V^{lle}

pp

C-B.

pp

4

pp

pp

con brio

pp

pp

pp

pp

pizz.

Fl. Solo. *p*

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

Hautb. *p* Solo. *p*

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

C³

B⁷

pizz. unist.

Finis //

Solo.

Fl.
P^{re} Fl.
Cl.
C^o
B^{as}
Tromb. Solo.
Timb.
V.^{lle} et C-B.
arco.

The musical score is arranged in a system of ten staves. The top staff is for Flute (Fl.), followed by Piccolo Flute (P^{re} Fl.), Clarinet (Cl.), C^o (likely C^{on}tra Bassoon), Bassoon (B^{as}), Trombone Solo (Tromb. Solo.), Timpani (Timb.), Violins (V.^{lle} et C-B.), and a double bass line (arco.). The score is in 2/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *p* (piano) are indicated. The bottom staff includes the instruction *arco.* (arco).

Fl. *cres.* *FF*

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

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

Cl. *cres.* *cres. les Hautb.* //

C. *cres.* *FF*

Tromp. *FF*

B. *cres.* *FF* *cres. la B.* //

Tromb. *cres.* *FF*

Timb. *cres.* *FF*

cres. *FF*

cres. *FF*

cres. *FF* *unite*

cres. *FF*

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

This musical score is arranged in a system of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *sf* (sforzando) and *sf* (sforzando) in the lower staves, and *div.* (divisi) in the lower right. There are also markings for *F* (forte) and *sf* (sforzando) in the lower right. The score is divided into measures by vertical bar lines, and there are repeat signs in the second and third staves. A triplet of notes is marked with a '3' in the top right. The bottom of the page features a series of notes and rests, possibly a bass line or a specific instrument's part, with dynamic markings *F* and *sf*.

5

The musical score is arranged in a system of 14 staves. The top staff is a vocal line with a circled number '5' above it. The second staff is a piano accompaniment line. The third and fourth staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are vocal parts with lyrics. The ninth and tenth staves are piano accompaniment. The eleventh and twelfth staves are vocal parts with lyrics. The thirteenth and fourteenth staves are piano accompaniment.

Dynamic markings include *sf sf* at the beginning of the piano accompaniment, *p* in the piano accompaniment staves, and *sf sf* at the end of the piano accompaniment. There are also markings for *unite* and *unus* in the vocal parts.

Lyrics include: *Robert. (ai Contadini che lo circondano)*, *Giova. notti or si ve-*

C¹ en SOL.

C² en UT.

pp

pp

con brio

pp

pp

pp

- nite

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

V^{llc} et C-B.

v^{llc}

F

p

pizz.

Fl.

P¹ Fl.

p

Unis.

Hautb.

Solo.

p

Cl.

Solo.

C²

B²

pp

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

Finis.

Solo.

Alicia.

TUTTI.

Oer la rara sua sapienza avrem gioia do-pu- len-za, belli sposi, alto sa-

L'on res- pecte sa sci- en- ce car il don- ne l'o- pu- lence le savoir et des é-

Oer la rara sua sapienza avrem gioia do-pu- len-za, belli sposi, alto sa-

L'on respecte sa sci- en- ce car il don- ne l'o- pu- lence le savoir et des é-

Alicia.
 pour.
 Robert.
 O amici, silenziate; il suo ser - vorispettate; teni ognun del mio pp -
 - per.
 pour.
 pour.
 pour.
 arco
 Vllc
 f

Musical score for a vocal ensemble with piano accompaniment. The score includes vocal lines with lyrics in French and Italian, and piano accompaniment for strings and woodwinds. The lyrics are:

Ch'ognun te-ni il suo po-te-re. E-sul-tia-mo di pia-ter!
 Voi ri-de-te! E-sul-tia-mo di pia-
 Il faut crain-dre sa puis-san-ce ah ah ah ah quel plai-
 tutti. Il faut crain-dre sa puis-san-ce ah ah ah ah quel plai-

The musical score consists of several systems of staves. The upper systems are for instruments, with dynamic markings such as *F* (forte) and *p* (piano). The lower systems are for voices, with lyrics in Italian and French. The lyrics are: *cer. Deh calmatevi, o si- gnor. Vi prestiamo omaggio. Se di me vi de-ri- de- te Egli è il cielo che offen- dete -cer. Deh calmatevi o si- gnor. Vi prestiamo omaggio. sir sir Robert ah calmez- vous nous al- lons o- bé- ir sir tutti. sir Robert ah calmez- vous nous al- lons o- bé- ir*

The musical score consists of the following parts and markings:

- Piano Accompaniment:** Multiple staves for piano, featuring complex rhythmic patterns and chords. Dynamics include *ff* (fortissimo) and *p* (piano).
- Vocal Line:** A single staff with lyrics in French. The lyrics are:

nor, no, non vi armate di ri-gor, no, non vi armate di ri-gor.
 tous mais appai sez vo tre cour, tous mais appai sez vo tre cour, tous.
 tous mais appai sez vo tre cour, tous mais appai sez vo tre cour, tous.
 tous mais appai sez vo tre cour, tous mais appai sez vo tre cour, tous.
- Performance Instructions:** The instruction *con brio* is written above the vocal line. The name *Alice.* is written below the first vocal staff.
- Page Markings:** The page number 27 is in the top right corner. Dynamic markings *ff* and *p* are placed throughout the score.

Fl. *p*

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

Hautb. Solo. *p*

Cl. Solo. *p* *p*

C^o

B^o *pp*

Robert. *Là ponete al suo passaggio scelte frutta e buon formaggio*

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

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

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

Fl.

P¹ Fl.

Cl.

C¹

B¹

Tromb. Solo.

P

Timb.

P

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

Presto andia-mo Ma più le-sti

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

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

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

arco.

Detailed description: This page of a musical score contains 15 staves. The top staves are for woodwinds: Flute (Fl.), First Flute (P¹ Fl.), Clarinet (Cl.), and Cor Anglais (C¹). Below these are the Bassoon (B¹), Trombone Solo (Tromb. Solo.), and Timpani (Timb.). The next two staves are for strings, with the first staff marked 'arco.' and the second 'cat.'. The bottom two staves are for vocal parts, with lyrics in Italian. The lyrics include: '-riamo. (incamminandosi) Soffe-ren-za Pa-ti-', 'Presto andia-mo Ma più le-sti', '-riamo. Soffe-ren-za Pa-ti-', 'cat. pa-ti-en-ce pa-ti-', and 'cat. pa-ti-en-ce pa-ti-'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' and 'P'.

Musical score for piano and voice. The score consists of 12 staves. The piano part includes:

- Staff 1: Treble clef, complex rhythmic patterns, dynamic marking **FF**.
- Staff 2: Treble clef, *Unis.* (unison), dynamic marking **FF**.
- Staff 3: Treble clef, *Ch. le Hautb.* (Chamberlain Hautboy), dynamic marking **FF**.
- Staff 4: Treble clef, *Cres.*, dynamic marking **FF**.
- Staff 5: Treble clef, *Cres.*, dynamic marking **FF**.
- Staff 6: Bass clef, *Cres.*, dynamic marking **FF**.
- Staff 7: Bass clef, *Cres.*, dynamic marking **FF**.
- Staff 8: Bass clef, *Cres.*, dynamic marking **FF**.
- Staff 9: Bass clef, *Cres.*, dynamic marking **FF**.
- Staff 10: Bass clef, *Cres.*, dynamic marking **FF**.
- Staff 11: Bass clef, *Cres.*, dynamic marking **FF**.
- Staff 12: Bass clef, *Cres.*, dynamic marking **FF**.

 The vocal part includes:

- Staff 13: Treble clef, lyrics: *unite Robert.*, dynamic marking **FF**.

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

Vocal score with lyrics in French and Italian. The lyrics are:

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

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

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

 Musical notation includes treble and bass clefs, notes, rests, and dynamic markings like **FF**.

Grosi fiaxchi de par-re mo di vin vecchio al buon fratel che un pre-sente egli del ciel, che un pre-
 - tel Si di vin vieux car c'est un présent des cieux car c'est
 Grosi fiaxchi de par-re mo quelques flacons de vin vieux car c'est un présent des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un présent des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un présent des cieux car c'est

Musical score for instruments. The score consists of multiple staves. Dynamic markings include *sf* (sforzando) and *FF* (fortissimo). There are various articulations such as accents and slurs. The score is divided into measures by a vertical bar line.

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

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

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

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

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

Musical score for the basso continuo (Cb.). The score includes dynamic markings such as *sf* and *ff*. There is a specific musical notation for the basso continuo, including a box with notes and a plus sign.

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

Clar:

Bⁿ

p

Organo

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

Detailed description: This system contains the first four staves of music. The top staff is for Clarinet (Clar:) in B-flat major. The second staff is for Bassoon (Bⁿ) with a piano (*p*) dynamic marking. The third staff is for Organ. The fourth staff is the vocal line with lyrics. The bottom two staves are for the bass line.

Clar:

solo

Cr: sotto voce solo

Bⁿ

Tromb: sotto voce.

- grex - - - ra! Dei vas-sal - - li, dei vas-sal - - li al no-do-lor, se la

Detailed description: This system contains the next four staves of music. The top staff is for Clarinet (Clar:) with a *solo* marking. The second staff is for Bassoon (Cr:) with *sotto voce* and *solo* markings. The third staff is for Bassoon (Bⁿ). The fourth staff is for Trombone (Tromb:) with a *sotto voce.* marking. The fifth staff is the vocal line with lyrics. The bottom two staves are for the bass line.

Clar:

C²

B²

Tromb:

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

arco.

11

Clar:

C²

B²

Tromb:

solo

P

solo

P

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

pizz.

Musical score for a multi-instrument ensemble and choir. The score includes staves for various instruments (flute, oboe, clarinet, bassoon, violin, viola, cello, double bass, piano, and choir). It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). The choir part includes the lyrics "Qual pia- quel - bon quel - bon".

vuol d'innalcesi l'accora

h'ei la possa bolle - var.

Qual pia-

quel - bon

quel - bon

CHOEUR

arco. ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Alice.

Ah qual piacere qual bel desio vienle il cielo ad ispirar.

L'inf.

Ah si davvero la contessina non può meglio capitar.

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

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

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

ff

ff

ff

The musical score is arranged in a standard orchestral format. At the top, there are staves for woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tuba). Below these are the string sections (violins I & II, violas, cellos, and double basses). The vocal line is positioned above the double bass staff. The lyrics are written in Italian. The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are: "mi - - ta sua sapienza qual'è a - - zeca d'opuzza" and "Se alla ra - - ra sua sapienza qual'è vedea d'affe".

mi - - ta sua sapienza qual'è a - - zeca d'opuzza

Se alla ra - - ra sua sapienza qual'è vedea d'affe

Musical score for piano and voice. The score consists of 14 staves. The top 13 staves are for the piano, and the bottom staff is for the voice. The music is in 2/4 time and the key signature has one sharp (F#).

Performance markings include *P* (piano) and *solo.* in the piano part. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

The lyrics are:

 - *o, qualche vedova affido uno sposo ritrovo*

 Ragonde.

Oh! ch'io voglio, amico

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part has a dense texture with many sixteenth notes and triplets.

The musical score consists of 14 staves. The top two staves feature complex rhythmic patterns with triplets and dynamic markings such as *cresc.* and *p*. The middle staves contain more melodic and harmonic lines, also marked with *cresc.*. The bottom staves include a vocal line with lyrics and a bass line. The lyrics are: *mi o, ... dertou velo, e il ...*

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

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

mf *mf* *Div.* *Cb. sf sf*

The musical score consists of several systems of staves. The top systems are for piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *sf* (sforzando). The lower systems are for vocal parts, with lyrics written below the notes. The lyrics are in French and Italian, expressing a desire for equality and unity. The score is divided into three measures by a vertical bar line.

unite

-ra, ne equagliarsi in lui po- tra, ne e-qua-gliar-sia lui po- tra ne e-qua

-ra, ai miei voti arri-de-ra ai miei vo- tiazzi- de- ra ai miei

-tra ne equagliarsi in lui po- tra ne e-qua-gliarsi, ne equagliarsi in lui po- tra ne e-qua

a lui po- tra ne e-qua-gliar-sia in lui po- tra ne e-qua

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

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

sf

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

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

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

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

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

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

pp

pp

This musical score is arranged for a 12-staff ensemble, likely a string quartet with piano accompaniment. The notation is organized into four systems of three staves each. The first system includes a piano (pp) dynamic marking and a 'Solo.' instruction with a fermata over a melodic line in the second staff. The second system features a forte (ff) dynamic marking. The third system contains a piano (pp) dynamic marking and a melodic line in the first staff. The fourth system features a forte (ff) dynamic marking. The score concludes with a double bar line and repeat dots. The music is written in a key signature of one flat and a 2/4 time signature.

CAVATINA E CORO

CONTE

50

Allegretto. $\text{♩} = 76$

Solo.

Musical score for the first system, measures 50-54. The score includes staves for P^{ra} Fl., Cl., C.F., B[♭], and strings. The P^{ra} Fl. part has a 'Solo.' marking above it. The Cl. part has a 'Solo.' marking above it. The C.F. part has a 'Solo.' marking above it. The B[♭] part has a 'Solo.' marking above it. The strings have 'pizz.' and 'arco.' markings. Dynamics include *p*, *pp*, and *ppp*.

Musical score for the second system, measures 55-60. The score includes staves for Fl., P^{ra} Fl., Ob., Cl., strings, and bass. The Fl. part has a 'Solo.' marking above it. The P^{ra} Fl. part has a 'Solo.' marking above it. The Ob. part has a 'Solo.' marking above it. The Cl. part has a 'Solo.' marking above it. The strings have 'pizz.' and 'arco.' markings. Dynamics include *p*, *pp*, and *ppp*.

FF P

FF P

FF P

F FF P

FF P

FF P

FF P

Solo. 3 3 3 P

FF P

FF P

FF P

FF P

Unis

Alto FF P

This page of musical notation, numbered 52, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The first system includes a grand staff (treble and bass clefs) and five additional staves. The second system includes a grand staff and four additional staves. The music is characterized by dynamic markings such as *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). Performance instructions include *Solo.* and *tr.* (trill). The notation features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a *pp* marking on the final notes of the bottom staves.

Musical score for a string ensemble and voice. The score consists of 14 staves. The first 13 staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The 14th staff is for the voice. The music is in 4/4 time and features a variety of dynamics including forte (F), piano (P), and piano-pizzicato (pizz.). There are also performance markings such as 'Solo' and 'Fms.'.

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

astro sereno brili di gio-ia di con-

Musical score for a string quartet with vocal line. The score includes staves for four strings and a vocal line with lyrics. Dynamics include *pp*, *p*, and *f*. Performance instructions include *arco* and *pizz.* A "Solo." marking is present above the vocal line.

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

col canto

a tempo

I.

Col canto.

a tempo

a piacere

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

Col canto.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for the right hand and left hand, both marked *pizz.* and *p*. The vocal line is in a lower register and includes the lyrics: *Io, non saran le stelle cru-de-li a' vostri affanni; a me... venite o belle, ma-ri-toio vi da-*

Musical score for the second system. It includes instrumental solos for Flute (Fl.), Clarinet in G (Cl^e en SOL), and Clarinet in C (Cl^e en UT), each marked *Solo.* and *p*. The vocal line continues with the lyrics: *-rò Congiun-go le fa-mi-glie, con-giun-go le fa-mi-glie e spo-si a-vran le figlie... più*. The piano accompaniment continues with the right and left hand staves.

C¹ en SOL

C² en UT.

Col canto.

a piacere

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

Col canto. X

C¹ en SOL.

C² en UT.

B²

a Tempo.

a Tempo.

rallent.

uniss.

a Tempo.

pp

pp

pp

pizz.

pizz.

arco

pizz.

pizz.

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

arco. *sf sf sf* arco. *sf sf sf* *sf sf sf*

Col canto. Col canto.

sf sf sf Col canto. *F FF* arco.

pa - ce in sen tranquilli scorran fe - li - ci i Dò 960,

sf sf sf Col canto. *F FF*

This musical score consists of 14 staves. The top seven staves are for piano accompaniment, and the bottom seven are for a vocal line. The score is divided into four measures.

- Measure 1:** Piano accompaniment starts with a piano (*P*) dynamic. The vocal line begins with a piano (*P*) dynamic and includes the lyrics "non sa-ran le stel-le".
- Measure 2:** The piano accompaniment shifts to fortissimo (*FF*). The vocal line continues with a piano (*P*) dynamic.
- Measure 3:** The piano accompaniment remains at fortissimo (*FF*). The vocal line continues with a piano (*P*) dynamic.
- Measure 4:** The piano accompaniment returns to piano (*P*). The vocal line concludes with a piano (*P*) dynamic and the lyrics "cru-de-li ai vostri a'".

Additional markings include "Solo." above the vocal line in measures 1 and 4, and "tr" (trills) above the piano accompaniment in measures 1 and 4. The bottom-most staff features a pianissimo (*PP*) dynamic in the first measure and fortissimo (*FF*) in the second measure.

The image shows a page of a musical score, page 62. It consists of 14 staves. The first 13 staves are for instruments, and the 14th staff is for a vocal line. The music is in 2/4 time. The first measure is marked *P* (piano) and the second measure is marked *FF* (fortissimo). The vocal line has the following lyrics: *belle... ma - ri - to io vi da - rò... su via ma - ri - to io vi da - rò... su via ma - ri - to io vi da -*

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

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

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

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

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

Hautb. solo. p

Cl. solo. p

simili

Conte. Eb... eb...

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

Detailed description: This system of a musical score includes staves for Hautbois (Hautb.), Clarinet (Cl.), and a vocal line. The woodwinds play a melodic line with dynamics markings 'solo.' and 'p'. The vocal line is for a character named 'Conte' and includes the lyrics '- la - ma che la sua spo - sa si ser - bi sag - gia, sempre amoro - sa'. There are also staves for strings and a basso continuo line.

Alice.

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

Detailed description: This system continues the musical score with staves for woodwinds, strings, and a vocal line. The vocal line is for a character named 'Alice' and includes the lyrics 'Io cerco e bra - mo che a me in mari - to si dia Giu - lia - no, che il stringe - ben... ebb... ebb...'. The woodwinds and strings provide accompaniment for the vocal line.

solo.

p

sen..

Raf:

Da voi s'implo-ra piacer ben

Ebben... ebben... ebben... eb-ben... Ebb.

P^{te} II

p

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

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

solb.

P¹ Fl.

ben.

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

Detailed description: This system contains the first five staves of a musical score. The top staff is a vocal line with lyrics. The second staff is for the first flute (P¹ Fl.). The third and fourth staves are for woodwinds. The fifth staff is for strings. The tempo is marked 'ben.' (benigno). The lyrics are: 'Ben veni o-re-um a si o-nora e pre-gia, se si con-si-glia molto si pre-gia Se m-b-re-mi-ta si o-nora e'.

simili

simili

simili

simili

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

Detailed description: This system contains the next five staves of the musical score. The vocal line continues with lyrics. The instrumental parts continue with various textures. The tempo remains 'ben.' (benigno). The lyrics are: 'gia, se si con-si-glia molto si pre-gia. Giovine fi-glia che ben si appingia, nel mio soggiorn-o si reche-'.

Fl.

F^o Fl.

Hautb.

Cl.

C^o les Hautb.

C^o P

B^o P

Timb.

P

sul ponticello.

sul ponticello

sul ponticello

Rob: *(additando il Conte)* Propizia stella nel mio sog-
 -ra

Leti cer-riamo tutti a quel saggio, e ognun o- maggio tribute- ra.

CIMBUR.

Oi vi cer-chia- mo, buon E- re - - mi - - ta pace gra-

Oui bon er - mi - te je sol - li - ci - te fa - veur bien

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

vl.

P. Fl.

stacc.

P.N.

P.N.

P.N.

Sesti cor-rivamo tutti a quel

F

F

F

F

F

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

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

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

- rà. *Sesti cor-rivamo tutti a quel*

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

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

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

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

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

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

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

Saggio e ogni u o - maggio tri - uterà Sesti corriamo tutti a quel saggio, e ognuno a maggio tribute -

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

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

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

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

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

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

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

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

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

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

The piano accompaniment consists of 12 staves. The top four staves (treble clef) feature a complex texture with many chords and moving lines. The bottom eight staves (bass clef) provide a rhythmic and harmonic foundation, with some staves containing sustained notes and others featuring more active patterns. Dynamics like *ff* and *ffz* are indicated throughout.

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

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

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

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

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

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

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

ff *ff* *ff* *ff*

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

- Vocal Parts:** Soprano, Alto, Tenor, and Bass staves with lyrics.
- Instrumental Parts:** Violins I, Violins II, Violas, Cellos/Double Basses, and a Piano part.

Lyrics:
 si recré-ra si re - crée - - ra si re -
 nous i - rons tous nous i - - rons tous nous i - -
 nous i - rons tous nous i - - rons tous nous i - -
 nous i - rons tous nous i - - rons tous nous i - -

Dynamic and Performance Markings:
 - *ff* (fortissimo) is used in the piano and string parts.
 - *cresc. da pian* (crescendo da piano) is marked in the piano part.
 - Rehearsal marks (//) are present throughout the score.

Hautb.

Musical score for page 76, featuring multiple staves for woodwinds and voices. The score includes the following elements:

- Woodwinds:** Flute (Fl), Clarinet (Cl), Bassoon (B^o), and Bassoon (B^o). The woodwinds play melodic lines with various dynamics including *pp* and *sottovoce*.
- Voice:** The vocal line includes the lyrics:
 - diam lesti audiam*
 - tous al - lous tous*
 - audiam L'indopo l'at - tro, l'indopo l'at - tro, miei cari figli*
 - sti an - diam.*
 - i - sons tous*
 - i - sons tous*
- Performance Markings:**
 - pp* (pianissimo) is used in several woodwind parts.
 - sottovoce* (sotto voce) is used in several woodwind parts.
 - Rob:* (Roberto) is written above the vocal line.
 - A voi re* is written below the vocal line.
 - con la B^o* is written below the vocal line.
 - sotto voce.* is written below the vocal line.

Hautb. solo. p

Cl. solo. p

Conte.

Vo. Eb-berri... eb.

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

UNITI

Detailed description: This system contains the first five staves of a musical score. The top staff is for Horn (Hautb.) with a 'solo.' marking and a dynamic of 'p'. The second staff is for Clarinet (Cl.) also with 'solo.' and 'p'. The third staff is a treble clef staff with a melodic line. The fourth staff is a bass clef staff with a bass line. The fifth staff is for the voice part, labeled 'Conte.', with lyrics '- la-mà che la sua spo-sa si ser-bi sag-gia, sempre amoro-sa'. Below the voice staff, the word 'UNITI' is written. The bottom staff is a piano accompaniment line.

stacc.

Alice.

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

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

Detailed description: This system contains the next five staves of the musical score. The top staff continues the woodwind part with a 'stacc.' marking. The second staff continues the woodwind part. The third staff continues the treble clef melodic line. The fourth staff continues the bass clef bass line. The fifth staff is for the voice part, labeled 'Alice.', with lyrics 'Io cerco bra-vio che a me in mari-to si dia Giu-lia-no, che il stringa ad'. Below the voice staff, the lyrics '-ben... ebben... zbben...' are written. The bottom staff continues the piano accompaniment.

solo.

This system contains a vocal line with lyrics: "Da voi s'implora piacer ben". Above the vocal line, the word "solo." is written. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A cello part is written below the piano accompaniment, with the instruction "Rag:" above it. The lyrics "Ebben... ebb... ebb... ebb..." are written below the cello part. The word "simili" is written above the piano accompaniment.

This system features a flute part (P^o Fl.) with the instruction "Pice" above it. The piano accompaniment continues with chords and a bass line. The cello part has the lyrics: "gran-de, che fra brev'o-ra l'amato spo-sognivi ri-torni, dolce affettuos, Duostoni attendo u-ri-ca". Below the cello part, the lyrics "ebben... ebb... ebb..." are written.

solb. *solb.*

P.¹ Fl.

solb.

ben.

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

simili

simili

simili

simili

simili

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

Fl.

P¹ Fl.

Hautb.

Cl.

C¹ P

B¹

Timb.

sul ponticello.

sul ponticello

sul ponticello

-rà.

Rob.

(additando il Conte)

Propizia stella! nel mio sog-

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

CLAR.

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

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

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

V¹

Fl.

Hautb.

p *cres.*

cres *a poco a poco.*

cres.

cres.

cres. solo.

cres.

cres. *a poco a poco.*

cres *a poco a poco.*

Alice.

Rag:

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

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

cres 273 *a poco a poco.*

P.¹ Fl.

- mi - ta pace gra - di - - ta ben lun - ga vi - - ta, gioia gre -
 - ci - te fa - veur bien gran - de et je de - man - de de la ten -
Propizia stella nel mio sa - gionno giovine bella si reche - rà Propizia stel - la nel mio
- ra *Se sti cor nonno tutti a quai*
 - mi - ta pace gra - di - - ta ben lun - ga vi - - ta gioia gre -
 - nes - se de la ri - ches - se e - xau - cez nous tout le vil -
 - nes - se de la ri - ches - se e - xau - cez nous tout le vil -

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

Ricchez - - za brio, gio - vi - ner - za gio - ia ric - chez - za tut - to sa -
 - tres - se de la jeu - nes - se de la ri - ches - se e - rau - cez.

- gido, giovane bel. la si rebera Propria stella nel mio giorno giovane bella si rebera
 saggio e ognun omaggio tributerà. Lesti cor - riamo tutta quel saggio e ognun o - maggio tribu - te.

Ricchez - - za brio, - vi - ner - za gio - ia ric - chez - za tut - to sa -
 - la - ge vous rend hom - ma - ge a l'er - ni - ta - ge nous i - rons

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

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

The image shows a page of musical notation, page 85, for a choir. It features multiple staves. The top section contains piano accompaniment with chords and melodic lines. Below this, there are several vocal staves. The lyrics are in Latin and are repeated across the vocal parts. The lyrics are: "tu tri - bu - ti o - mag - gio al - la vir - tus vient rendre hom - ma - ge a vos ver -". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

tu tri - bu - ti o - mag - gio al - la vir -

lus vient rendre hom - ma - ge a vos ver -

tu tri - bu - ti o - mag - gio al - la vir -

lus vient rendre hom - ma - ge a vos ver -

lus vient rendre hom - ma - ge a vos ver -

The piano accompaniment for the first system consists of several staves. The top staff is the right-hand treble clef, followed by a grand staff (treble and bass clefs). The bottom staff is the left-hand bass clef. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *ff* (fortissimo) are indicated throughout the piece.

- tu. Buon perso - na - gio tutto vil - laggio tri - bu - ti o - maggio alla vir

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

- tu. Tutto il vil - lag - gio tri - buto omaggio nei ro - mi - tag - gio alla vir

- tu. Buon perso - na - gio tutto vil - lag - gio tri - bu - ti o - maggio al - la vir

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

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

The piano accompaniment for the second system continues with similar musical notation and dynamics as the first system.

Handwritten musical score for a choir with piano accompaniment. The score is written in G major and 4/4 time. It features multiple staves for vocal parts and piano accompaniment. The lyrics are in French and are repeated across several lines of the score.

Lyrics:

tri-um-phantio mag- gio al- la vir-
 tu- tis vient rendre hom- ma- ge a vos ver-
 tu- tis vient rendre hom- ma- ge a vos ver-
 tu- tis vient rendre hom- ma- ge a vos ver-

Handwritten musical score for a choir. The score consists of 12 staves. The top six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The bottom six staves are for a piano accompaniment. The lyrics are: '-tu al - ba vir - ti al - ta', 'lus a - vo - ver - tus', 'lous ac - cou - rex - lus', 'lus a - vo - ver - tus', 'lus a - vo - ver - tus', 'lus a - vo - ver - tus'. There are various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. A '2' is written above a measure in the piano part.

1^{re} Fl. Hautb. //

2^e Fl. Hautb. //

Fl. //

Clar. en B^b //

Basson //

Cont. Basson //

Viol. I //

Viol. II //

Viola //

Cello //

Bass //

la vir-tu al-la vir-tu al-la vir-tu. . .

vos ver-tus à vos ver-tus à vos ver-tus.

vos ver-tus à vos ver-tus à vos ver-tus.

vos ver-tus à vos ver-tus à vos ver-tus.

vos ver-tus à vos ver-tus à vos ver-tus.

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

This page of musical notation consists of 14 staves. The top two staves are mostly empty, with double bar lines indicating rests. The third staff contains rhythmic patterns, possibly for a woodwind instrument. The fourth staff is labeled "C^{uo} les Hautb", likely indicating a woodwind part. The middle staves contain complex chordal and melodic lines, with some staves featuring long horizontal lines, possibly indicating sustained notes or specific techniques. The bottom staves include a double bass line and a piano accompaniment, with various rhythmic and melodic figures.

Recit

Rag: (*trattenendo il Conte*)

Di grazia ancor instante si tratta di ma-dama Il conte i guerrieri

nostri, che amor di gloria infiamma, nei campi Il musulman colgono valor, le congiunte, le spose

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

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

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

Musical score system 1, featuring vocal line and piano accompaniment. Dynamics include *p* and *P*.

una pargola coi piedi Agitata ed oppressa sopra incognito mal che si... l'ar-

Musical score system 2, featuring vocal line and piano accompaniment. Dynamics include *F*, *p*, and *PV*.

Comte. - cora con sigliarvide si - a quest'oggi ansiosa (Oh piacer, oh can- ten- to Di

Musical score system 3, featuring vocal line and piano accompaniment.

con l'assistere; tutto da me si attenda sol- lievo al suo tormento Re- ca- te- vi da lei; ogni

Musical score system 4, featuring vocal line and piano accompaniment. Dynamics include *F* and *P*.

altro partira' Io la l'attendero; vanga al mio letto umile (Quel'ora rara beltà più vaga dell'aprile.)

Allegro

Fl. *ff*

Ob. *ff*

Cl. *ff*

Corn *ff*

Tronip. *ff*

Tromb. *ff*

Timb. *ff*

ff

Allegro

Alice

Bago: *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Comte: *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Rob:

Dessus:

Tenores:

Basses:

ff

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

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

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

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

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

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

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

This page of musical notation contains a choir score with multiple parts. The top section includes a vocal line with lyrics: *tributio magis alla virtus alla virtus*. Below this, there are several piano accompaniment staves. The bottom section features a vocal line with lyrics: *tributio magis alla virtus alla virtus*. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

tri - bu - tio - mag - gio al - la vir - tu al - la vir -

vient rendre hom - ma - ge à vos ver - tus à vos ver -

- bu - - tio - mag - gio al - la vir - tu al - la vir -

tri - - bu - - tio - mag - gio al - la vir - tu al - la vir -

vient rendre hom - ma - ge à vos ver - tus à vos ver -

vient rendre hom - ma - ge à vos ver - tus à vos ver -

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

(Entrano nel romitaggio, Ragonda nel castello)

II. SCENA ED ARIA

AJO

Allegro.

sotto voce.

sotto voce.

sotto voce.

V^{lle}

V^{nc}

C.B.

UNITI

FF

le Gouverneur.

Isolier.

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

Gouv:

Isol:

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

Giunti oramai al castello dell'amata ingiur.

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

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

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

son, suo figlio il conte Ory, che gli ricercasi ei vuol. Quel demone fa-tal, allievo mio si-

guore senza l'assenso mio se ne fuggi, recando in seno al padre appo dolore. Da il ciel qual trama or-

Govv: Dì: se lo dica uascosto ora qui, come lo scopiro se lo conduce omore? A voi spetta di sa-

p-polo, siete l'aino il precettor, a voi spetta l'alto o-nor. O bella gloria, alto splendor.

Andantino. ♩ = 92.

Flûtes.

Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Trompettes
en SI b.

Bassons.

Violons.

Alto.

Le GOUVERNEUR

CHŒUR
de
Femmes.

Violoncelle.

Contre-Basse.

The musical score is arranged in a system of staves. The top staves are for woodwinds: Flutes (Flûtes), Piccolo Flute (Petite-Flûte), Oboe (Hautbois), Clarinet in C (Clarinettes en UT), Horn in F (Cors en FA), Trumpets in B-flat (Trompettes en SI b.), and Bassoons (Bassons). The middle staves are for strings: Violins (Violons), Alto (Alto), and Cello/Double Bass (Violoncelle and Contre-Basse). The bottom staves are for vocal parts: Le GOUVERNEUR and CHŒUR de Femmes. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (F, P, PP). The tempo is marked 'Andantino' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines.

Andantino. ♩ = 92.

Fine

A musical score for piano, consisting of 11 staves. The score is written in 4/4 time and features a variety of dynamic markings and articulations. The first seven staves are primarily treble clef, while the eighth and ninth are bass clef. The tenth and eleventh staves are also bass clef. The score includes dynamic markings such as *P* (piano), *F* (forte), and *PP* (pianissimo). There are also articulation marks like *tr* (trill) and *a2* (second ending). The lyrics "Vegliai mai sempre tremar co." are written in a cursive font below the eighth staff. The score is divided into measures by vertical bar lines.

P *F* *P* *F* *P* *F* *P* *F* *P* *F* *PP* *PP* *PP*

tr *a2*

Vegliai mai sempre tremar co.

P *F* *PP*

The musical score consists of 11 staves. The top five staves are for the piano, with dynamic markings of *f* (forte) in measures 3, 4, 5, 6, and 7. The bottom five staves are for the voice and piano accompaniment. The voice part has lyrics in Italian: *-sù per il mispre-n-ce per i miei di d'au-ro fa-del di mi-gra-usi-gnor que - st'è la glo-ria la-*. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *f* (forte) in measures 3, 4, 5, 6, and 7. The score is marked *Solo.* in measures 5, 6, and 7. The bottom two staves show the piano accompaniment for the voice part, with dynamic markings of *pp* and *f*.

Solo.

f

Solo.

Solo.

f

ff

pp

ff

pp

ff

pp

f

ff

pp

f

The musical score consists of 12 staves. The top five staves are for vocal parts, and the bottom seven staves are for instrumental accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal staves.

Lyrics:
 -nor... e l'o-nor e l'o-nor d'io fe-del di-vi si nor d'a-io fe-del di un gran si-gnor, d'a-io fe-del di un gran si-

Dynamic Markings:
 - *f* (forte)
 - *P* (piano)
 - *f* (forte)
 - *Div.* (divisi)
 - *f* (forte)
 - *fms.* (finito)
 - *f* (forte)

sf sf *simili*

sf sf *simili*

sf sf *simili*

sf sf *simili*

p sf

sf sf

p sf *p* sf *p* sf *p* sf *p* sf

Unite

sf sf *simili*

sf sf *simili*

- gnor

Senalla guerra ... se' alla caccia il peri - gli. olomina'

sf sf *simili*

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

-ur...io lo doviò...doviò se-guir se-vesti a pe-ri-ri a pe-ri-ri Vegliar mai sempre tremar co-

Musical score for a vocal solo and piano accompaniment. The score consists of 12 staves. The top five staves are for the vocal line, with "Solo." markings above the first and third staves. The bottom seven staves are for the piano accompaniment, featuring various dynamics such as "F", "FP", and "PP". The lyrics are written below the piano part.

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

The image shows a page of musical notation with 14 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamic markings include *f* (forte), *p* (piano), and *f div.* (forte diviso). The music is written in a key signature of one flat and a common time signature. The bottom staff contains the following lyrics: *- nor... e l'o-no-re l'o-nor d'io fe-del di un gran signor, d'io fe-del di un gran p*. The notation is dense and complex, with many sixteenth and thirty-second notes.

Musical score for page 109, featuring multiple staves with complex rhythmic patterns, dynamics (pp, pizz., sim.), and lyrics in Italian. The score includes various musical notations such as triplets, sixteenth notes, and slurs. The lyrics are:

-gnor De rapi- te in una bel- la donno star con lui con ella? Non mi sa - ro prece-

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

Solo.

p

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

The musical score consists of 14 staves. The first 13 staves are instrumental parts, likely for strings, with various dynamics and articulations. The 14th staff contains the vocal line with Italian lyrics. The score is divided into three measures. The first measure features a crescendo leading to a forte (F) dynamic. The second measure is marked fortissimo (FF). The third measure includes a decrescendo leading to pianissimo (PP) dynamics. The lyrics are: *ella? Non mi doro pre - cet - tor ci andreb - be dell'o - nor Vegliar mai sempre tremar co -*

Musical score for piano and voice, page 112. The score is written in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from fortissimo (ff) to pianissimo (pp). The word "Solo." is written above the first and fourth staves. The lyrics are:

-o per il mio pre-n-ze per i miei di d'a-io fe del di un gra signor que - - st'è la gloria l'a.

The musical score consists of 14 staves. The top seven staves are for vocal parts, and the bottom seven are for instrumental accompaniment. The score includes various musical notations such as notes, rests, trills (tr), triplets (3), and dynamic markings (p, f, DIV.). The vocal line includes the lyrics: "nor... e l'o-nor-re l'o-nor d'io fe-del di un gran signor, da io fe-del di un gran si-". The instrumental parts feature complex rhythmic patterns, including triplets and trills, and dynamic markings like *f* and *p*.

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

Vins.

f

Unite

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

p *f* *ff* *tr*

Triang: Allegretto. ♩-96.

This musical score is divided into three systems. The first system features a vocal line with the instruction "sotto voce assai." and a piano accompaniment with "p" markings. The second system includes parts for Flute (Fl.), Piccolo Flute (P.^{le} Fl.), Horn (Hautb.), and Triangle (Triang:), with dynamic markings like "solo" and "stacc.". The third system includes parts for Flute (Fl.), Piccolo Flute (P.^{le} Fl.), Horn (Hautb.), Clarinet in A (Clar: en LA), Bassoon (B^{ss}), and Triangle (Triang:), with dynamic markings such as "solo" and "p>".

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures with triplets and dynamic markings of *ff*. The second staff is a piano accompaniment with a treble clef, also marked *ff*. The third and fourth staves are for a trumpet part, with the fourth staff explicitly labeled "Tromp. en LA. ff". The fifth and sixth staves are for a bassoon part, with the sixth staff marked *ff*. The seventh and eighth staves are for a double bass part, with the eighth staff marked *ff*. The ninth and tenth staves are for a cello part, with the tenth staff marked *ff*. The system concludes with a double bar line.

The second system of the musical score continues the composition. It features the same ten staves as the first system. The vocal line continues with melodic phrases and rests. The piano accompaniment provides harmonic support with chords and moving lines. The trumpet part has a melodic line with some rests. The bassoon part has a melodic line with some rests. The double bass part has a rhythmic pattern. The cello part has a melodic line with some rests. The system concludes with a double bar line.

Fl: solo.

P^{te} Fl.

Hautb: solo.

Triang:

(osservando alla parte del romitaggio)

Paesane, che sortono dall'eremitaggio)

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

vous not re appui et not re ami La Dio merce

Fl: #

P^{te} Fl.

Hautb: solo

Triang:

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

con voi da - rò j. re - ve

Musical score for a vocal and instrumental piece, page 118. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom 2 staves are for a vocal line with French lyrics. The music is in 4/4 time and G major. The vocal line includes the lyrics: "con voi sa-ro con voi sa-ro tou-jours vous voir tou-jours vous". The score features various dynamics including "solo.", "p", and "ff".

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

il solo.

Hautb:

Clar:

Cor:

Triang:

pp

p

pp

p

p

p

p

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

p pizzi:

Fl:

P¹e Fl.

Hautb:

Clar:

Cor:

Triang:

p

p

p

p

p

p

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

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom 2 staves are for a vocal line. The vocal line includes the lyrics: "Gouverneur", "Seigneur ve-do gentil douzella,", "ri-to ri-tro-ve-ra", and "l'ite et bon ma-ri". The score includes various musical notations such as notes, rests, dynamics (*p*), and articulation marks.

This musical score is arranged in a system of 16 staves. The top 15 staves are for instruments, and the bottom staff is for the vocal line. The score is divided into two measures by a vertical bar line. The first measure contains the lyrics "contail pa-drone la se-gura la se-gura". The second measure contains the lyrics "Noie gio-ivi" and is marked with the tempo instruction "(alle paesane)".

Dynamic markings: *ff* (fortissimo) appears in the first measure across several staves. *P* (piano) appears in the second measure on several staves. *ff* also appears at the bottom of the system in the second measure.

Tempo and Performance Instructions: The tempo instruction "(alle paesane)" is located in the second measure. A *Finis* marking with a double bar line is present in the first measure of the second system.

Lyrics:
contail pa-drone la se-gura la se-gura
Noie gio-ivi

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

-not - te, di gra - ria, di - te: come giunt'è quand'è per ch'è. que st'erem - ta, di te lo a

Hautb: dol.

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

P

Fms

Changez en FA.

Changez en SI b.

P

P

P

P

P

P

P

-gù, sono otto di. sonotto di? Benotto di che a noi di.

Signor mio sì che qui compare.

oui c'est huit jours pas davan la ge'

This musical score page, numbered 426, contains a complex arrangement of music. It features a vocal line at the bottom with the lyrics: *- sparve, che a noi disparve che a noi fuggì.* Above the vocal line are several staves of instrumental music, likely for piano and strings. The score is marked with various dynamics, including *F* (forte) and *FP* (fortissimo piano). The notation includes a variety of note values, rests, and articulation marks. The overall structure is that of a full orchestral or chamber music score with a vocal soloist.

All. $\text{♩} = 112.$
II. *Sotto voce.*

Sotto voce.

Sotto voce

Sotto voce

Sotto voce.

Quest'innaf - fa - - re beu sin - go - la - - re che mi star - di . . . Qui v'ha unni -

pizz.
All. $\text{♩} = 112.$

stacc.

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

C¹

1^{ra} Sotto voce

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

32

pizz.

a Tempo

pizz. Suivez la voix. *a Tempo*

pizz.

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

pizz. *a Tempo*

Musical score for orchestra and voice. The score consists of 14 staves. The top 13 staves are for the orchestra, and the bottom staff is for the voice. The key signature is one flat (B-flat) and the time signature is common time (C).

The orchestration includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fg.)
- Trumpet (Tr.)
- Trombone (Tbn.)
- Timpani (Tim.)
- Violin I (Vn. I)
- Violin II (Vn. II)
- Viola (Vla.)
- Cello (Vcl.)
- Bass (Vcl. B.)

The score includes dynamic markings such as *F* (Forte), *P* (Piano), and *arco.* (arco). There are also performance instructions like *Parco.* and *arco.* for the strings.

The vocal line (bottom staff) has the following lyrics:

son si certo, qui na-scosto e- si cer - to son qui na-scosto e - gli è
 Che volge in
 Mais qu'est-il

The score ends with a double bar line and the word *DIV.* (Diviso) in the bass staff, indicating the end of the section.

pp F

pp F

C. des Fl. pp F

pp F

pp F

pp F

pp F

pp F

triv. pp F

pp UNITE F

pp DIV. F

E - i abbe si a - do - ra ch'ognun im - plo - ra,
F (fissando)

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

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

pp F

a2

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin I and II), and the bottom six for strings (violin I, violin II, viola, cello, double bass, and bassoon). The music is in a major key with a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

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

partons sortons partons sortons partons sortons partons di ci par.

Musical score for vocal parts, including a vocal line and a basso continuo line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The basso continuo line is written on a single staff with a bass clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The music is in a major key with a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

ti - tiam di qui par - tiam di qui

tions di ci par - lions di ci.

Sotto voce.

p Sello voce.

p Sottovoce

p Sottovoce

Sotto voce.

pizz.

p

Fl. Solo

Cl. Solo.

B^{no} P

stacc.

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

pizz.

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

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

stacc.

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

col canto

a tempo

pizz.

pizz.

pizz.

pizz.

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

pizz.

Musical score for a string ensemble and vocal soloist. The score consists of 14 staves. The top 13 staves are for string instruments (Violins I, Violins II, Violas, Cellos, Double Basses), and the 14th staff is for a vocal soloist. The music is in a minor key and 4/4 time. Dynamics range from piano (p) to fortissimo (ff). The vocal line includes the lyrics "non... si certo, qui nascosto egli è, si cer... son qui nascosto e - gli è". The score ends with the instruction "Sortiam di".

non... si certo, qui nascosto egli è, si cer... son qui nascosto e - gli è

Sortiam di

son lon soli

F F P FF

si cer-to nas-co. sto eg-lie, si cer-to sou, si cer-to sou, in-seo. sto e. ki-
qui Partiam di qui Sortiam di qui par-tiam di in sortiam di
ci par-tons d'i ci sor-tons d'i ci par-tons d'i ci sortons d'i

si cer-to sou na- sco- sto e- gliè, si cer-to sou si cer-to sou, na- sco- sto e- gliè
 qui Sortiam di qui Sortiam di qui par- tiam di qui
 ci partons di ci sor- tons di ci par- tons di ci

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

-scosto egliè na- sco- sto e- gli è.

-tiam di qui par- tiam di qui.

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

Récit.

Violons.

Alto.

Le Gouverneur.

Alice.

Isolier.

Basses.

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

Isolier. (*con gioia*)
 Alice
 mi Noadamala contessa lo brama consigliar Davver? Sopradignomal che si la tiene oppressa

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

quando de Dittor mi raffermia nel cor una prova più forte
 Itò attendi, io vada intruciarle nostre xorte, con lor a-

Allegretto

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

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

Vllo C.B. P

Rallent

Isolier.

Io mi vedrò la bella che mi è cara. ma come di disarmar quella virtù si

Uniti

si era e come in mio favor piegarla io tenterò? Se l'Ermita quel pietoso padre mi assisterà, allora d'ardire io m'armerò

Mod^o

Andantino.

Andiam forse non son paggio del Conte Orty

(va a suonare la campa-

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

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

Parlo e ne esce il Conte Orty

Sal - ve, saggio eremita (È il mio paggio; suo priamo qual disegno lo invita.)

arco. *P* *F*

Allegro.

Sotto voce.

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

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

Sotto voce.

Isolier. *(offre una borsa)*

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

Le Conte. (prende la borsa) *FF*

-maggio *FF* *FF*

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

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

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en MI.

Trompettes
en LA.

Bassons.

Violons.

Alto.

ISOLIER.

Le COMTE.

Violoncelle.

Contre-Basse.

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

All.^o moderato. $\text{♩} = 60.$

a2

The musical score is arranged in 11 staves. The first five staves are for piano accompaniment, and the last six staves are for the vocal line. The piano part features several dynamic markings: *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte) with a hairpin crescendo leading to *p* (piano). There are also *sf* (sforzando) markings in the piano accompaniment. The vocal line includes lyrics in Italian and some performance instructions like accents (>) and triplets (3).

Lyrics: *dama in questo se - no dell' amon uin bro il ve - le - no e uisce - si a sua bel -*

col canto

col canto

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

col canto P P P pizz. p

sf sf sf sf sf sf sf sf sf sf sf

-tà e miac-ce-si a sua bel-tà e miac-ce-si a sua beltà.

Fins // //

pizz. p

P sf sf sf P

a tempo

Fl. Solo.

Hautb. Solo.

Cl. Solo.

C² Solo.

B¹

arco.

arco.

arco.

Le Comte.

pro-ced

- tiam .

sen-tiam

Vlle

arco

Isoliers

9^{me} cre.

Hautb.

Cl.

C²

B¹

Solo.

mf

mf

mf

mf

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

col canto

col canto

The musical score consists of multiple staves. The vocal line is written in a soprano clef and includes the lyrics: "re-se a me fatal, piu si re-se a me fa-tal piu si re-se a me fatal". The piano accompaniment is written in a bass clef and features complex rhythmic patterns, including many triplets. Dynamic markings such as *sf*, *sfz*, and *p* are used throughout. Performance instructions like "col canto" are placed above the piano parts. The score concludes with a double bar line and the instruction "Tutti II".

Io non vi scargo

Fl. Solo. *a tempo*

Hautb. Solo. *P*

Cl. Solo. *P*

C¹ Solo. *P*

B¹ Solo. *P*

a tempo
arco.

pizz. *P*

P pizz.

P pizz.

Div. Unite

Et finché quel'assen-te gen-

vell... Sentiam sentiam...

pizz. *P*

C¹

B¹

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

C¹

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

musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with similar rhythmic patterns and includes dynamic markings like *Solo.*, *p*, *f*, and *SF*. The vocal line includes the lyrics: *ma di-ff-i-ci-le ad-divie-ne*
sentiam con

arco

This page of musical notation, numbered 151, contains a score for a string quartet. The score is organized into two systems of staves. The upper system includes the first violin, second violin, first viola, and first cello parts. The lower system includes the second cello, double bass, and a vocal line. The notation is in G major and 3/4 time. Key features include:

- Violin I:** Features a 'Solo' section with a triplet of eighth notes and dynamic markings of *p* and *f*.
- Violin II:** Also features a 'Solo' section with a triplet of eighth notes and dynamic markings of *p* and *f*.
- Viola:** Includes a 'Solo' section with a long note and dynamic markings of *p* and *f*.
- Violoncello I:** Features a 'Solo' section with a long note and dynamic markings of *p* and *f*.
- Violoncello II:** Includes a 'Solo' section with a long note and dynamic markings of *p* and *f*.
- Double Bass:** Features a 'Solo' section with a long note and dynamic markings of *p* and *f*.
- Vocal Line:** Includes the lyrics "tians, un bel garron, un bel garron." and dynamic markings of *p* and *f*.
- Performance Instructions:** Various markings such as *p* (piano), *f* (forte), *Solo.*, *dolce*, *Vcl. pizz.*, *Cb. pizz.*, *Vlle arco*, and *Uniti* are used throughout the score to guide the performers.

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

sf *P* *F* *sf* *sf* *sf*

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

sf *P* *F* *sf* *sf* *sf* *PP* *pizz.*

sf *P* *F* *sf* *sf* *sf* *PP* *pizz.*

sf *P* *F* *sf* *sf* *sf* *PP* *pizz.*

ben... vaga i... Dei che ti ota ben vaga de a che ti ota ben, conve in spul ore do

sf *P* *sf* *sf* *sf* *PP* *pizz.*

sf *P* *sf* *sf* *sf* *PP* *pizz.*

15

Cl.

col canto

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

a tempo

Musical score for the second system. It includes staves for Clarinet (Cl.), C Trumpet (C^{tr}), Bassoon (B^{aa}), and vocal parts. The tempo is marked *a tempo*. The vocal line includes the lyrics: "sarai Conte O-ry. (Vedi là quel tradi- to- - re vuol lot- tar col suo si". The instrumental parts include a bass line labeled "Uniti". The score contains various performance instructions such as *stacc.*, *p*, *sf*, *arco.*, and *stacc.*.

37

The musical score consists of 12 staves. The top five staves are for vocal parts, and the bottom seven staves are for instrumental parts. The score is divided into four measures. The first measure is marked with *sf*. The second measure is marked with *p*. The third measure is marked with *sf*. The fourth measure is marked with *sf*. The score includes various musical notations such as notes, rests, and dynamic markings.

Alla spe-rie ed alla- mo- re in be-ro-ri ri- na- se, il re- ce-...

gra- re

Si ta- ce

Musical score for a vocal and instrumental piece, page 156. The score consists of 12 staves. The top two staves are for a piano accompaniment, with dynamics ranging from *pp* to *f*. The middle staves contain vocal lines with lyrics in Italian. The bottom two staves are for a bass line, also with dynamics from *pp* to *f*. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are:

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

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

The musical score consists of several staves. The top section features instrumental parts with dynamic markings such as *F*, *P*, *PP*, and *Solo*. A tempo marking *Rallentando* is indicated at the top, followed by *fino*, *al*, and *Tempo*. The lower section includes vocal lines with lyrics in Italian. The lyrics are:
 -rà si se il sa-per ni ser-vi-rà si se il saper ni ser-vi-rà Ma fa.
 -rà si si ch'io fra noi la vin-ce -rà si si ch'io fra noi la vin-ce -rà!
 The score also includes dynamic markings like *pizz.*, *stacc.*, and *tr.* for various instruments. At the bottom, the tempo markings *Rallentando*, *fino*, *al*, and *Tempo* are repeated.

Musical score for the first system. It includes a vocal line with lyrics: "...che il progetto re-clamo ed allora sic-se-gui-ra L'illuminos-tae." and a piano accompaniment with various instruments including C^{tr}, B^{tr}, and strings. The piano part features a prominent sixteenth-note pattern in the right hand.

Musical score for the second system. It includes a vocal line with lyrics: "...dante qui vorr consiglio-ra" and "Enche? ei questo pur sa? si anchei questo pur sa?". A clarinet part (Cl.) is marked "Solo voce." and has a long note. The piano accompaniment continues with the same sixteenth-note pattern.

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and two vocal parts. It features dynamic markings such as "F" (forte) and "Solo. mf" (solo mezzo-forte), and performance instructions like "arco." (arco). The lyrics are in Italian: "lei che la freddex - ra è cagion... del suo dolor" and "È ver è ver non vi poi mal non vi poi".

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and two vocal lines with lyrics in Italian. Dynamics range from piano (*p*) to forte (*f*).

Dynamics and performance markings include: *p*, *f*, *f³*, *pizz.*, *arco.*, *mal*, *È ver, è-*, *Emis*.

Lyrics: *Per qua-rir: . . se tosto il bra-mi dite a lei souvien che mi'ami.*

Solo. ³

p *f* *p*

Solo. ³

mf *f* *p*

p Solo.

f *p*

Solo.

p *f* *p*

³

p *f* *p*

dolce

p *f* *p*

dolce

p *f* *p*

p

f *p*

pizz. *p*

f *p*

pizz. *p*

arco. *f* *p*

arco. *p*

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

de di

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

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

mf \rightarrow *p*

pizz.

pizz.

pizz.

(additando Isoliero) Diteci lei con vien ch'è l'a - mi

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

pizz.

Cl.

col canto

Musical score for the first system, featuring Clarinet (Cl.), C♯, and B♯ parts. The score includes dynamic markings such as *Solo.* and *P*. The lyrics are: "Cylo - riva o - - nor dei più bei di tu sa - rai del conte Ory si tu".

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

The musical score consists of 14 staves. The top five staves are for instruments, likely strings and woodwinds. The bottom five staves are for a vocal line and a basso continuo line. The score is divided into four measures. Dynamics include *sF* (sforzando), *P* (piano), and *sf* (sforzando). The vocal line includes the lyrics: "Alla spe-nced all'a- no- -re in seno mi ri-ri-na- sce il co- re: -gno- re!)" and "(Si- tac-".

22

The musical score consists of ten staves. The first seven staves are instrumental, with dynamic markings such as *mf stacc.*, *f*, *ff*, and *p*. The eighth staff contains the vocal line with lyrics in Italian. The ninth and tenth staves are instrumental accompaniment for the vocal line, with dynamic markings like *ff* and *p*.

Lyrics:
 rà si vedrà si ve-drà si vedrà si ve-drà se il sa- per ni oer- vi- rà ma... si ve- drà se il sa-
 rà si vedrà si ve-drà si vedrà si ve- drà ma si ve- drà si cbi fra noi ma.. si ve- drà si cbi fra

The musical score consists of approximately 15 staves. The top staves feature complex rhythmic patterns, likely for woodwinds or strings, with dynamic markings such as *rF*, *F*, and *FF*. The lower staves include vocal lines with Italian lyrics. The lyrics are:

- per mi ser- vi- rà. Si vedrà si vedrà oi vedrà si ve nà se il sa- per mi ser- vi- rà ma-

noi la vin- ce- rà Ca- ce- rò ta- ce- rò ta- ce- rò ta- ci- rò ma- si ve- drà oi cbi fra noi ma

The score concludes with dynamic markings *sf sf sf sf sf* and *ff*.

Più mosso

The musical score is arranged in a system of 12 staves. The top staff is the vocal line, and the remaining 11 staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked *Più mosso*. The score is divided into measures by vertical bar lines.

Vocal Line:

- Staff 7: *si ve-drà se il sa-per mi ser-vi... il bello scaltro si ve-drà se il saper mi servi*
- Staff 8: *... si ve-drà si ch'è fra noi la vin-ce. è si tacerò ma si ve-drà si ch'è fra noi la vin-cè.*

Piano Accompaniment:

- Staff 1: *P* (piano), *F* (forte)
- Staff 2: *P*, *F*
- Staff 3: *P*, *F*
- Staff 4: *sF* (sforzando), *P*, *F*
- Staff 5: *P*, *F*
- Staff 6: *sF*, *P*, *F*
- Staff 7: *P*, *F*
- Staff 8: *P*, *F*
- Staff 9: *P*, *F*
- Staff 10: *P*, *F*
- Staff 11: *P*, *F*
- Staff 12: *sF*, *P*, *F*

Additional markings include *Più mosso* at the start of the second system and *unite* above the vocal line in the third system.

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

This page of musical notation consists of 12 staves. The top seven staves are for instruments, featuring complex rhythmic patterns with many sixteenth and thirty-second notes, often grouped with slurs. The eighth staff is a vocal line with the lyrics "ra" and "ra." and contains several measures of rests. The bottom two staves are for a bass instrument, with the lower staff showing a steady eighth-note accompaniment and the upper staff containing rests.

IV. MARCIA, RECITATIVO ED ARIA

CONTESSA

Moderato.

Bassons.

Trombones.

Violons.

Altos.

Violoncelles

Contre Basses.

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

DIV. UN.
DIV. UN.

sotto voce.

B[♭]
 DIV.
 UN.
 2

B[♭]
 PP
 Trombe
 PP
 pizz.
 arco
 arco
 arco
 Comtesse. (ad Isoliero scoprendolo)
 Isol:
 I. so. lie. ro voi qui? Sopra un mal che m'accura voglio qui consultar quest'Ere.
 unis.
 Recit.
 arco.
 pizz.

b[♭]
 P
 P
 P
 -mita
 Comte.
 7
 Of-fro a tut-ti, cui'l duol fero comencia il cor, consiglio, a ita!
 P

Andante $\text{♩} = 100.$

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

The musical score is written for a full orchestra and a chorus. It consists of four measures. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for various instruments and a chorus. Dynamics are indicated by letters like 'ff', 'pp', 'p', and 'f'. Performance instructions such as 'pizz.', 'arco', and 'solo' are used. There are first and second endings marked '1.' and '2.'.

This page of a musical score contains 13 staves. The first 12 staves are instrumental, with dynamic markings of *F* (forte) and *P* (piano). The 13th staff is a vocal line with the following lyrics:

-st'è que-st'è mo-rir Deplorar laghinar part.en.te nè spe.rar impet.rar che il mio

The score includes various musical notations such as slurs, accents, and dynamic changes. The vocal line begins with a *P* marking and continues with a melodic line.

col Canto.

a tempo

The musical score consists of ten staves. The first six staves are for the vocal line, and the last four are for the piano accompaniment. The score is divided into four measures. The first measure begins with a forte (**F**) dynamic. The second and third measures feature fortissimo (**FF**) and pianissimo (**PP**) dynamics. The fourth measure includes piano (**p**) dynamics and the instruction *al Canto*. The lyrics are written below the vocal staff, and the piano part includes a *pizz* (pizzicato) marking.

col Canto.

a tempo

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

col Canto

pizz

Musical score for a vocal and instrumental ensemble, page 180. The score consists of 14 staves. The top seven staves are for instruments, and the bottom seven are for a vocal line. The music is in 3/4 time and features dynamic markings such as *ff*, *p*, and *pp*. The vocal line includes the lyrics: "lor la pace a me rie-da, la pi-re a me, san-a-ti-mi di-gnor, pla-ca-te il mio do-lor il mio do-lor (al Conte)". The instrumental parts include piano accompaniment and a solo section marked "solo P".

lor la pace a me rie-da, la pi-re a me, san-a-ti-mi di-gnor, pla-ca-te il mio do-lor il mio do-lor

(al Conte)

Oh si la vostra

Calmez tant de souff.

Calmez tant de souff.

pizz.

Musical score for a vocal and instrumental piece. The score consists of 12 staves. The top two staves are vocal parts, with the instruction "sotto voce." written below them. The middle staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The bottom four staves contain the lyrics in French and Italian.

Lyrics (French):
 science le ren. da il lieto amor
 France calmez tant de dou leur
 France calmez tant de dou leur

Lyrics (Italian):
 Ahime ahime qual sol. fe. renza
 Ahime ahime
 Ah si... la vostra scienza le ren. da il lieto amor
 et que votre science lui ren. de le bon. heur
 et que votre science lui ren. de le bon. heur

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

pizz. p

p

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

pizz: p

Fl: *I. p*

Clar: *sotto voce.*

Cors: *sotto voce.*

pizz:

(pizz:)

pizz:

arco.

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

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

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

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

pizz:

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

ARCO.

FF P

musical score with 14 staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the vocal line. The vocal line includes lyrics in a Cyrillic script. The score features various musical notations including dynamics (p, f), articulation (accents), and phrasing slurs.

po- - soim nia coseriu - ra qua - rir - vi dal do - lor, dal mal ebe si viac.

A musical score for piano, page 188. The score consists of 13 staves. The top seven staves are for the piano accompaniment, and the bottom six staves are for the vocal line. The piano part features a complex texture with many sixteenth-note passages. The vocal line includes lyrics in Italian. Dynamics include piano (p) and forte (f).

... tu. Il me - sta nel cor; a - mate amando - co - ra si u -

This musical score consists of 15 staves. The top 14 staves are for piano accompaniment, and the 15th staff is for the vocal line. The score is divided into four measures. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The vocal line includes the lyrics: *la Contesse. Peter - na ve - do - van - za i gin - ri il cie - lo ac -*
- tu - sce al tra - ce.

C.B.

The image shows a page of a musical score, page 190. It features a complex arrangement of staves. At the top left, there is a key signature of one flat (B-flat) and a time signature of 3/4. The score includes several staves for piano accompaniment, characterized by dense, rhythmic patterns of eighth and sixteenth notes. Dynamic markings such as *p* (piano) and *f* (forte) are placed throughout the score. A vocal line is present in the lower half of the page, with lyrics written below the notes. The lyrics are: "vol-se abbi di dov'è trar? Meglio è, meglio è pe- rir Abbi!". The score concludes with a final cadence in the piano part.

This page of musical notation, numbered 191, contains a vocal line and a complex piano accompaniment. The score is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The piano part features intricate textures, including sixteenth-note patterns and chords, with dynamics ranging from *p* (piano) to *ff* (fortissimo). The vocal line includes the following lyrics:

li dov'è tra-dit? Mbratio è, meglio è pe- rir, meglio è pe-

The bottom of the page shows a bass line with a *p* dynamic and a series of *fp* (fortissimo piano) markings. The overall style is characteristic of 19th-century Italian opera or oratorio music.

Musical score for a vocal and piano piece, page 192. The score includes vocal lines with lyrics and multiple piano accompaniment staves. Dynamics range from *ff* to *FP leggero*. The lyrics are: "rir, meglio è pe- rir, meglio è pe- rir, meglio è pe- rir!" and "le Conté."

FP FP FP FP

ff

FP

Il

X

ciel vi parliai co - re E di - sponchea' vostri di... la fiam - ma si rac - cen - da alla fa - ce d'a -

B^u
(42) a2

mo - re. la Contesse.
Ce - le - ste prov - vi -

col Canto.

col Canto. And.^{te} ♩ = 92

The musical score consists of ten staves. The upper staves (1-5) are for the piano, and the lower staves (6-10) are for the voice and piano accompaniment. The score is divided into four measures. The first measure is marked 'col Canto.' and 'F'. The second measure is marked 'col Canto.' and 'FF'. The third measure is marked 'col Canto.' and 'SF'. The fourth measure is marked 'col Canto.' and 'pizz: P'. The piano part includes dynamic markings 'FF' and 'SF' in the first three measures, and 'pizz: P' in the fourth. The voice part includes the lyrics '...za esulta il cor per tu de - men - - - - - tu.' and 'Buon Ere.' The tempo is marked 'And.^{te} ♩ = 92'.

- - - - - za esulta il cor per tu de - men - - - - - tu. Buon Ere.

And.^{te} ♩ = 92.

col Canto.

col Canto.

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

mi - ta, fucbe avro vi - - ta sa - re - us si - ca - roa' miei di Sem - pre co - -

l'olier.

le Conte

co - - si.

Sem - pre

Musical score for the first system, featuring vocal line and piano accompaniment. The score includes staves for Clarinet (Cl), C Trumpet (C^{tr}), Bassoon (B^{ss}), and Piano (P). The vocal line is in Italian. Dynamics include *p*, *pp*, *f*, and *f*. The tempo is marked *All^o $\text{♩} = 66$* .

- sì; ch'il vostro mer - to salvi mi di, salvi mi di, ah! sì! I - so - lier la tua pre -

arco. *p* arco. *p* arco. *p*

P All^o $\text{♩} = 66$.

Musical score for the second system, continuing the vocal line and piano accompaniment. The score includes staves for Clarinet (Cl), C Trumpet (C^{tr}), Bassoon (B^{ss}), and Piano (P). The vocal line is in Italian. Dynamics include *p*. The tempo is marked *All^o $\text{♩} = 66$* .

- sen - - za, I - so - lier, la tua pre - sen - za mi ral - le - gra in se - no il

G. e F. Fl: *col Canto.* *col Canto.*

Cors.

Tromp.

col Canto. *col Canto.*

cor. Ca - ro - so - lier, sii fi - da - me, non vo - gli - o a - mar - che te, a - mar - che

te, a

te, a

This musical score consists of ten staves. The upper staves (1-8) are primarily piano accompaniment, featuring dense textures of chords and melodic lines. Dynamic markings include *ff* and *p*, with some passages marked *stacc.* (staccato). The lower staves (9-10) contain the vocal line, with lyrics written below the notes. The lyrics are in Italian and describe a storm at sea. The overall structure is that of a single system of a larger score.

Lyrics:

- - - mar che se... Io sento il cor... Di andare
 Il mal che li' do-lo-ra si sente ella calmar
 Il mal che la de
 le malgradi de

Dynamic markings: *ff*, *p*, *stacc.*

Musical score for a vocal and instrumental piece, page 199. The score includes multiple staves for woodwinds, strings, and voice. It features dynamic markings like "cres", "mf", and "stacc.", and includes Italian lyrics such as "mor... Di giovinezza" and "Di tenerezza tutto insieme".

C^{mo} I^o V^o 8^{va} b^{2^o}

cres a poco a poco

//

//

//

- mor . . . Di giovinezza Di tenerezza tutto insieme

(additando l'Eremita)

Il suon della sua voce. la seppe ravvivar (additando l'Eremita)

- lora si sente ella calmar... Il suon della sua

- so le commenci se calmer le mal qui la de-

cres a poco a poco

The musical score is arranged in two systems. The first system consists of ten staves: five for the piano accompaniment (treble and bass clefs) and five for the vocal line (treble clef). The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line begins with the lyrics: "C'è lo P' V' B' has." followed by two double bar lines. The second system contains the vocal line with lyrics: "mar. Io sento il con / la dolce a-mor. Di giovi non / na, di le-me." followed by "Il mal che li do-tora si sente ella calmar" and "voce la scoppa ranvi-va" and "il suon della sua". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*, *f*, and *ff*.

The musical score consists of 14 staves. The top seven staves are for instruments, and the bottom seven are for voices. The music is in a minor key and 3/4 time. The lyrics are in Italian and describe a scene of a storm at sea.

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

Dynamic markings: *ff* (fortissimo) is used throughout the score, indicating a very loud volume.

11 *Andante come prima*

11 *Andante come prima*

pp *solo* *pp* *solo* *pp* *solo*

pizz. *pizz.* *pizz.*

Buon E-re-mi-ta, finché avrò vi - ta sa-re-te, ah si! ca - roa' miei di *>* Sem-pre co -

Andante
Come prima

pizz. *p* *>* *co - si* *Sem - pre*

Allegro

F *F* *F* *F*

arco. *p* *arco.*

- si che il vostro mer - to salvii miei e sal-vii miei di ah! si! *J*-so-lier la tuce pro -

p

C¹
 p
 Tromp.
 B¹

-sen... -za I-so-lier la tua pre-sen-za mi ral-le-gra in se-no il

The musical score consists of several staves. The piano accompaniment is written in treble and bass clefs. The vocal line is in treble clef. The lyrics are in Italian. Dynamics include *f* (forte), *p* (piano), and *col Canto* (with the voice).

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

- mer

- ne r

- mer

col Canto.

This musical score page features 14 staves. The top seven staves are for woodwinds and brass, with dynamic markings of *ff* (fortissimo) appearing on the second, third, fourth, fifth, sixth, and seventh staves. The eighth and ninth staves are for strings, with *ff* markings on the eighth staff and *p* (piano) markings on the ninth staff. The tenth staff is a vocal line with lyrics: "te a" followed by a long melisma, and "mar che". The eleventh and twelfth staves are for other instruments, with *p* and *ff* markings. The thirteenth staff is for a vocal line with the instruction "tutti:" and *ff* markings. The fourteenth staff is for a bass line with *ff* markings.

te a

mar che

tutti:

ff

te. Io sen - to il cor. . . d'ardente amor, di gio - vi - ner - ra di te - ue rra tutto in - fiammar

Il suon del - la sua vo - ce, sì, la sep - pe rav - vi var, si ravvi - var la

commence com mence commence à se cal mer commence com mence commence à se cal mer

commence com mence commence à se cal mer commence com mence commence à se cal mer

CB
Vll. P

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

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

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

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

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

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

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

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

FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF
 FP FP FP FP FP FP FF
 FP FP FP FP FP FP ff

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

Récit.

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

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

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

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

Moderato

p *All.* *arco.* *cres.*

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

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

me

Gouverneur (ai Cavalieri)

Voilà saprem benurvisar lo, noi sa-

CHOEUR des Cavaliers

Nous saurons bien le reconnaître nous saurons

Nous saurons bien le reconnaître nous saurons

Nous saurons bien le reconnaître nous saurons

cres. la basse *All.* *arco.* *cres.*

F *FF* *Récit.*

F *FF* *FF*

F *FF* *FF*

(scoprendo Roberto) *

-preu-benurvi-sar-lo Avanziam, avan-ziam.

Ché vedo! qui Roberto! Il fido consiglier del me pa-

bien le recon-nai-tre a van-cons a van-cons

bien le recon-nai-tre a van-cons a van-cons

bien le recon-nai-tre a van-cons a van-cons

FF *Récit.*

All^o

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

FF
 Comte
 Gouver:
 È il conte O-ry!
 toutes les femmes:
 È il conte Ory! È il conte Ory!
 le conte O-ry le conte O-ry
 c'est le conte O-ry
 c'est le comte O-ry
 FF

CH. L. L.

And^{te} maestoso. $\text{♩} = 65.$

Flûtes.

Petite-Flûte.

Hautbois.

Clarinettes
en LA.

Cors en MI².

Cors en RÉ.

Trompettes
en LA.

Bassons.

Trombones.

Timbales
en LA.

Grosse-Caisse,
Triangle
et Cymballes.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

ALICE.

RAGONDE.

LE COMTE.

RAIMBAUD.

LE GOUVERNEUR.

CHOEUR de la
Comtesse.
Chœur du Comte.

Violoncelle et
Contre-Basse.

ff

Ciel

Oh terreur, oh pe - na estre - ma; qual in - de - quo stra - ta -

Ciel

ô ter - reur ô pe - ne ex - trê - me quel in - di - gne stra - ta -

Ciel

ô ter - reur ô pe - ne ex - trê - me quel in - di - gne stra - ta -

Ciel

Ciel

Ciel

Ciel

Ciel

Ciel

ff

3

-gem - ma!

meil cor, ge - lô d'or - ror

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

-gem - ma!

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

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

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

-gem - ma!

Tutto sparve; è giu - sto amor

Abi! qua - le or - ror mi -

Abi! qua - le or - ror!

ah! quel ef - froi

Abi! qua - le or - ror! Ciel!

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

- co - - ra!

Ob do - lor! Ciel!

Ciel!

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

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

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

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

Ob do-lor,

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

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

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

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

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

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

-ror!

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

Abi -- me *strin-ge* il

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

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

-lor plus des-poir

con-ten-to-bo nel cor.

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

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

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

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

Allegro vivace. ♩ = 120.

A musical score for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Violoncello). The score is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 120. The dynamic markings are *ff* (fortissimo) and *pp* (pianissimo). The score is divided into two systems. The first system contains the first five measures, and the second system contains the remaining five measures. The dynamics alternate between *ff* and *pp* in a regular pattern across the measures. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The *pp* sections feature more complex rhythmic patterns, possibly tremolos or sixteenth-note runs. The *ff* sections are more rhythmic and driving. The score concludes with a final *ff* dynamic marking.

Allegro vivace. ♩ = 120.

ff

11

Solo.

Hauth

Cl

Rag.

Unis.

pp

pp

pp

pp

pp

*(un Atraldo recca un foglio a Ragonda, This report
 un fo-glio nobil mesul.*

Detailed description of the first system: This system contains five staves. The top staff is labeled 'Solo.' and has a 'pp' dynamic marking. The second staff is labeled 'Hauth' and also has a 'pp' dynamic marking. The third staff is labeled 'Cl' and has a 'pp' dynamic marking. The fourth staff is labeled 'Rag.' and has a 'pp' dynamic marking. The fifth staff is labeled 'Unis.' and has a 'pp' dynamic marking. The lyrics are written across the bottom of the staves: '(un Atraldo recca un foglio a Ragonda, This report un fo-glio nobil mesul.'

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

Detailed description of the second system: This system contains five staves. The top staff continues the vocal line with lyrics: 'la-va - s'in- via ... da lun- ge a qui Che ci appor- ti mo-va io'. The other staves provide accompaniment for the vocal line.

Clarinet

Clarinete

B[♭]

p

p

(Osservando il Conte)

(alla Contessa)

Abbi no. leggasu in grazia

Li-sez cédez de grace

(porge un foglio)

Li-sez cédez de grace

a-notter complicatu

Se fosse una disgrazia! se fosse una disgrazia

Abbi no. leggasu in grazia

Li-sez cédez de grace di-

Li-sez

En-cor une disgracie

Li-sez

En-cor une disgracie

Del concianti, e gli spò-si in questo di

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as 'ff' and 'p'.

Isol:

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

Rag: Cè - dez a mon de - sir cè - dez / ce - dez a mon de - sir

Cè - dez a mon de - sir cè - dez / ce - dez a mon de - sir

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

(al Conte, piano)

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

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

Cè - dez a mon de - sir cè - dez / ce - dez a mon de - sir

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

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

The first system of the musical score consists of 12 staves. The top seven staves are for the vocal parts, each beginning with a *ff* (fortissimo) dynamic marking. The bottom five staves are for the piano accompaniment, with the left hand starting with *ff* and the right hand with *p* (piano). The piano part features a complex rhythmic pattern with many sixteenth notes. The system concludes with a *p* marking on the right-hand piano part.

C.º en ml. *Solo.*

The second system continues the musical score. It features a vocal solo for the first voice part, marked *Solo.* and *p*. The piano accompaniment continues with a steady rhythmic accompaniment. The system includes the following lyrics: *La Cont. (apre il foglio e legge forte)* and *Madama mia sorella si unita è la crociata; alla patria adorata ritornerem.*

Hautb:

solo

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

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

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

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

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

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

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

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

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

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

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

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

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

FF

Fl. #2

ff

Pte. Fl.

ff

ff

ff

ff

ff

ff

Solo.

P *F*

ff

P *F*

ff

DIV.

UNITE

P

(continuando a leggere)

Si vide fulminando purgar la Balestina, tingersi il nostro brando del sangue sara-

-sto de-stin!

-tal des-tin.

ff *pizz.* *p*

Detailed description: This is a page of a musical score for a symphonic work, page 225. The score is arranged in a system of staves. At the top, there are staves for Flute #2 (Fl. #2) and Percussion (Pte. Fl.), both marked *ff* (fortissimo). Below these are several staves for strings, also marked *ff*. The lower portion of the score features vocal lines with lyrics in Italian. The lyrics include 'UNITE' and 'Si vide fulminando purgar la Balestina, tingersi il nostro brando del sangue sara-'. The vocal lines are marked with dynamics such as *P* (piano) and *F* (forte). The score concludes with a *pizz.* (pizzicato) instruction and a *p* (piano) dynamic marking for the strings.

Clar:

solo

CP

Bⁿ

-cen;

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

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

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

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

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

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

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

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

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

ff arco.

Fl. Solo

Pte Fl.

Ob.

FF

P

F

ff

P

ff

P

(continuando a leggere)

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

-sto de-stin!

-tal des-tin.

pizz.

FF

p

Fl. Fl.
 P.^o Fl.
 Tromp:
 Solo.
 P

-gier.

Tal è la loro speme, verran verso la francia, incontreranno spe-ro, messaggi ve-ri-tie

Telle est notre espé-rance ils suivent vers la france à deux jours de dis-tance ce mes-sa-ge cer-tain

Telle est notre espé-rance ils suivent vers la france à deux jours de dis-tance ce mes-sa-ge cer-tain

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

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

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

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

Telle est notre espé-rance
 He-las plus d'es-pé-rance ils suivent vers la france à deux jours de dis-tance ce mes-sa-ge cer-tain

Telle est notre espé-rance
 He-las plus d'es-pé-rance ils suivent vers la france à deux jours de dis-tance ce mes-sa-ge cer-tain *arco*

Plus lent.

contessa (al Conte motteggiandolo)

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

Div. unite

Plus lent.

51

Solo.

1. Tempo.

C^o

Tromp:

B^o

La Contesse.

Le Comte.

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

Ben comprendo il vo - stromor.

Van.

2. Tempo.

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

Le Conte.

- di - - che - rò il mio scorno. Raggi - ri inven - - te - rò!)

(a Roberto, piano)

Stai

The musical score consists of 15 staves. The top 14 staves are for instruments: Flute (1), Clarinet (1), Violin I (1), Violin II (1), Viola (1), Cello (1), Double Bass (1), and a double bass line (1). The bottom staff is for the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The vocal line features the lyrics: "re - - sta anco - ra un gior - no, mi ba - sta pen - se - rò." and "Parliam, par - allon, par -".

Le Comte.

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

Raimb:

Le Gouv:

Parliam, par -

allon, par -

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

quei cose da me si o-nora
 l'a-man-te cose... l'a-dora
 Il hotel - - lo, ch'el la onora
 lo spo- so cose... sia-dora
 Almi ni re- - sta ancora
 - tramo non parliam
 - tous allons par- tons
 Almi ni... ch'io tre- - via ancora.
 he- las / un jour / me reste en core
 he- las / un jour / me reste en core
 rie- da conten- - toim car, con-
 ren- da la pa- ce al cor, la
 le ren- da la pace al cor, le
 ren- da ra pa- ce al cor, la
 un ra- - sta, n' dram- mi alor u-
 parliam parliam non parliam par-
 tous allons par- tons
 sui
 Del tri- sto tra- di- tor, d'un
 qu'il serve a mes pro- jets qu'il
 qu'il serve a mes pro- jets qu'il

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

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

ren-da pa-ce pa-ce al cor

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

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

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

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

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

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

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

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

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

sotto voce.

P sotto voce

P sotto voce

Le Conte. (ai suoi)

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

sotto voce.

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

Fl.

Cl:

solo. *P* *solo.*

Isolier.

Le Conte.

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

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

-rem Il suo pen-sier sco-priam, al-lor co-sì noi
 vel il rival potrem po-trem tur-bar ;

ci op-por-rem scher-mir-cia... lui... sa-prem... a lui... sa-prem a lui sa-
 Di che san far ve-drem... san... far... ve-drem... san... far... ve-drem san far ve-

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

Clar:

sottovoce

sottovoce

sottovoce

La Comtesse.

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

Isol:

- prem.

Le Comte.

- prem.

sotto voce.

F

PP

F

P

stacc.

F

P

stacc.

F

P

stacc.

Fl:

Solo.

Cl:

Solo.

vie. Oer te, I-so-lier, pal-pitò il cor . spe - me non

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

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

The first system of the score consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The vocal line (soprano) starts with a half note 'o'è', followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are written below the vocal line.

Alis palpi-to il cor... d'af-fanno, di do-lor... e... di... do-lor e di do-
 bat-teil car di spe-mee di ti-mor... e... di... ti-mor e di ti-

The second system continues the musical piece. It includes dynamic markings such as 'stacc.' (staccato) and 'P.' (piano) in the piano parts. A section marked 'a2' (ritornello) begins with a double bar line. The vocal line has a melodic line with lyrics written below. The piano accompaniment continues with rhythmic patterns and dynamic changes. The lyrics are: 'Alis palpi-to il cor... d'af-fanno, di do-lor... e... di... do-lor e di do-bat-teil car di spe-mee di ti-mor... e... di... ti-mor e di ti-'.

Fl
P

Cl^a en RE.
P
stacc.

B^{as}
P
stacc.

Timb:
P

Horn
P

Trp
P

Violin
P

Viola
P

Cello
P

Double Bass
P

La Contesse.
-lor.

Rag:
-mor.

Raimb:
An - diam sor - tiam ou - diam sor - tiam an - diam

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

22

cresc. poco a poco

Finis
cresc. poco a poco

Poco a poco *stacc.*

Poco a poco *stacc.*

cres. poco a poco *stacc.*

cres. poco a poco *stacc.*

cres.

cresc. poco a poco

cresc. poco a poco

Al - lons ren -

al - lons ren -

Al - lons ren -

al - lons ren -

al - lons sor - tons

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

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

cres a poco a poco.

Fl.

P^{ce} Fl.

Clar:

C^{es}

B^{ns}

Timb:

stacc.

stacc.

stacc.

stacc.

stacc.

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

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

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

- diam ren - tiam a - dion ren - tiam audiam ren -
 - lous ren - tions al - lous ren - tions al - lous ren -
 ren - tiam audiam ren - tiam audiam au - diam ren -
 ren - tiam al - lous ren - tions al - lous al - lous ren -
 son - tiam audiam son - tiam audiam audiam son -
 - det - ta del nostro Cestel - lau che non pa - ven - toe te - - nio -
 - jean - ce du - seigneur chate - lain je - crois le sei - gneur che - te -

The musical score consists of approximately 18 staves. The top staves are for instruments, marked with **FF** (fortissimo). The lower staves are for voices, with lyrics in French and Italian. The lyrics are as follows:

-tiam. Al noi della vit-to-ria il dritto assi-curiam, mer-ciam cose la
-vau a
-lain sa la vic-to-ria il
Al suon della vit-to-ria la vo-ce-abo si sciogiam, de' mostrerai la
Aux chons par la vic-toi-re les sou-mette a nos loix on trouve aussi la
Aux sa chons par la vic-toi-re les sou-mette a nos loix on trouve aussi la

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

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

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

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

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

lo-ria, galantieroi noi sciam, a noi della vit-to-ria il drittoassi-cu

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

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

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

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

-glians, de nostri eroi la glo-ria, le gesta abbi can-tiam can-tiam can-tiam.
 voix des preux chantons la gloi-re et les brillants exploits chantons chantons.
 voix des preux chantons la gloi-re et les brillants exploits can-tiam can-tiam can-tiam.
 voix des preux chantons la gloi-re et les brillants exploits chan-tions chan-tions.
 -riam rex-chiam così la glo-ria, ga-lanti eroi noi siam par-tiam, par-tiam.
 loix on trouve aussi la gloi-re dans nos galants exploits par-tions par-tions.
 loix on trouve aussi la gloi-re dans nos ga-lants ex-plaits par-tions par-tions.
 um, de nostri eroi la glo-ria, le gesta abbi can-tiam can-tiam can-tiam can-tiam.
 loix on trouve aussi la gloi-re dans les galants exploits al-lions par-tions.

The musical score consists of 18 staves. The first 12 staves are instrumental, featuring various rhythmic patterns and dynamic markings such as *FF*. The bottom 6 staves are vocal parts with lyrics in French. The lyrics are:

 cantiam. cantiam... .. cantiam di lor...

 chantons chantons tous leursex ploits

 - tiam di lor can - tiam. Cant am cantiam cantiam di lor...

 - tous chan - tons chan - tons chantons chantons leursex ploits

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

 - tons par - tons par - tons allons par - tons par tons par - tons on par - lera de nos ex - ploits

 - tiam di lor can - tiam cantiam di lor...

 - tous al - lons par - tons tous nouveaux ex - ploits

Cl.

sotto voce.

P sotto voce

P sotto voce

Le Comte. (ai suoi).

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

sotto voce.

F *P* *stacc.*

Fl.

solo.

P

Cl. solo.

Fag.

I-solier.

Le Comte.

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

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

- rem; Il sus-pensier sco-oriam, ar-lor co-si noi
 vel. i l' rival potrem po-trem tur-bar.

22

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

ciop-por-rem De-her-mir-cia lu-i sa-prem a... lu-i sa-prem a lu-i sa-
 di che san far ve-drem san far ve-drem san far ve-drem san far ve-

Clar:

Clarinet and Bassoon parts. The Clarinet part is marked *sottovoce* and features dynamic markings *F*, *PP*, and *stacc.*. The Bassoon part is also marked *sottovoce* and includes *La Contesse.*, *stacc.*, and *stacc.*. The Bassoon part includes the lyrics: *La sorte già col suo ri-gor null'ha di più per me; ope-ran-za più non*. The Bassoon part also includes the instruction *- prim. Le Conte.* and *- dram.*. The Bassoon part is marked *sotto voce.* and includes dynamic markings *F*, *P*, and *stacc.*

Fl:

Flute and Clarinet parts. The Flute part is marked *Solo.* and includes dynamic markings *p* and *Solo.*. The Clarinet part is marked *Solo.* and includes dynamic markings *p* and *Solo.*. The Flute part includes the lyrics: *vi. Per te I-so-lar bal-pi-tai cor. ope - - me non*. The Clarinet part includes the lyrics: *Ed ci che un di fe-rim-mi il cor si renda al-fina*. The Flute part is marked *Rag:*

ve. Per te, I-solier, palpi-tò il cor.
 me, ch'ar-do per lui d'a-mor, di già per lui un

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics in Italian. The second staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a rest followed by the lyrics 've. Per te, I-solier, palpi-tò il cor.' The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

Ab pal-pi-tò il cor... daf-fanno, di do-lor... e... di... do--lor... e... di... do-
 bat-te il cor. di spe-mie e di... ti-mor... e... di... ti-mor e... di ti-

Detailed description: This system continues the musical score from the first system. It features the same vocal and piano parts. The lyrics continue: 'Ab pal-pi-tò il cor... daf-fanno, di do-lor... e... di... do--lor... e... di... do- bat-te il cor. di spe-mie e di... ti-mor... e... di... ti-mor e... di ti-'. The piano accompaniment includes dynamic markings such as 'P.' (piano) and 'F' (forte). The vocal line has a melodic line with some slurs and accents. The piano accompaniment features a consistent bass line and a treble line with various rhythmic patterns and dynamics.

Fl

C¹ en RE.

Bⁿ

Timb:

La Contesse.

-lor.

Bag:

-mor.

Raimb:

an-Diam sor-tiam an-Diam sor-tiam an-Diam

Le Gouv:

Torniam a far si-len-zio, con calma, con prudenza s'eviti la ven-detta del nostro Castellian che.

P

stacc.

stacc.

stacc.

stacc.

Fl: *cresc. poco a poco*

P.^o Fl: *Unis*

Clar: *Perc. poco a poco*

C.^{ra}: *Perc. poco a poco*

B.^{no}: *cres. poco a poco*

Timb: *cres. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

An - diam rien -

al - lons ren -

An - diam rictriam

An - diam sortiam

sortiam an - diam an - diam sor - tiam. Corniam a farsi - len - zio, con calma e con pre -

non pa - ven - to e te - mo tu - van. Corniam a farsi - len - zio, con calma e con pre -

cres. a poco a poco.

Fl.

P^{re} Fl.

Clar:

C^{or}

B^{on}

Timb:

stacc.

stacc.

stacc.

-triam an - diam rientriam audiam rientriam au -

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

audiam rientriam audiam rientriam audiam

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

al - lons al - lons al - lons

-denza, se vili la ven - det la Del nostro Castellani cloe non pa - ven - toe

Diam rien-triam au-diam rien-triam an-
 - lons ren - trons al - lons ren - trons al -
 rien-triam au-diam rien-triam au-diam
 rien-triam rien-triam au - diam ren - trons al - lons
 au-diam : sor-tiam au-diam sor-tiam!
 te - moin - van Corniamo a farsi-len-zio, con calma con prudenza, s'evi-ti la ven-
 cha - te - - lain re-partons en si-len-ce il faut avec pru den - ce e-vi-ter la ven-

diam vien-tais au-diam vien-tais au-diam vien-
 lons ren-tions al-lons ren-trons al-lons ren-
 vien-tais au-diam vien-tais au-diam au-diam vien-
 ren-trons al-lons ren-trons al-lons al-lons ren-
 vien-tais al-lons vien-tais al-lons al-lons vien-
 de-la del nostro Castellau ebe non pa-- ven-toe te-moin-

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

(105.)

cantiam valor di lor cantiam... cantiam... can - - tiam... va -

- ploitschant chant tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits chan tons chan tons tous leurs ex

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

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

di noi... di noicantiam noi noi

- tiam... can.tiam noi noi

lor si noi di lor cantiam noi

tous leurs ex ploits tous leurs ex ploits tous leurs ex ploits tous leurs ex

Cantiam di noi lor

l'annour-sou rit a nos ex ploits a nos ex ploits a nos ex ploits a nos ex

Musical score for multiple staves. The score includes various instruments and voices. Dynamic markings include *P*, *cres.*, and *a 2. Cres.*. The lyrics are in French and Latin, including:

-lor di lor can-tiam va-lor di lor di lor can-
 -plais chantons chan-sons tous les ex-plais
 -lor di noi can-tiam can-tiam va-lor di noi can-tiam can-tiam va-lor di noi can-tiam di noi can-
 -plais Andiam andiam can-tiam can-tiam can-tiam va-
 -plais
 -plais
 -plais
 -plais
 -plais

PP cresc.

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

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

The score includes various musical notations such as notes, rests, and dynamic markings like *cres.*, *div.*, and *unite*. The bottom of the page features a page number **273**.

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

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

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

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

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

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

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

- ploits l'amour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits l'amour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits l'amour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

- ploits l'amour sou - rit a nos ex - ploits sou - rit a nos ex - ploits

This page of musical notation features a piano accompaniment and a vocal line. The piano part is written on ten staves, with the upper staves containing chords and the lower staves containing a bass line. The vocal line is on the top staff, with lyrics written below it. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part consists of chords in the right hand and a bass line in the left hand. The vocal line has lyrics in a non-Latin script, likely Hindi, written below the notes. The page is numbered 265 in the top right corner.

The musical score consists of 15 staves. The top two staves are highly active, featuring rapid sixteenth-note passages. The third and fourth staves continue this melodic activity. The fifth through eighth staves provide a more rhythmic and harmonic accompaniment. The ninth through twelfth staves show a bass line with some melodic movement. The thirteenth through fifteenth staves form a grand staff, with the treble clef staff containing a melodic line and the bass clef staff containing a bass line. The score is divided into measures by vertical bar lines, with some measures containing multiple beams of notes.

Fine dell'Atto 1.^o