

# ATTO III

## L'INFAMIA!

VOLTE SOTTERRANEE NELLA BASILICA DI S. AMBROGIO IN MILANO

sparse di recenti sepolcri: gradinata in fondo per la quale vi si discende; una fioca lampada getta qualche incerto raggio. I Cavalieri della Morte scendono a poco a poco, ed in silenzio; ognuno d'essi porta una sciarpa nera ad armacollo, su cui havvi effigiato il capo d'uno scheletro umano.

### N. 6 Introduzione, Scena e Giuramento

*a2* *And<sup>te</sup> sost<sup>to</sup>*  $\text{♩} = 69$

Fagotti

Trombe in Do

Tromboni I. - II.

Trombone III.  
Cimbasso

Timpani

*La-Mi*

*And<sup>te</sup> sost<sup>to</sup>*  $\text{♩} = 69$

Viole

Violoncelli

Contrabbassi

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*a2*

Fg.

Trb  
Do

Trbn. I. II.

Trbn. III.  
Cmbs.

Trp.

Vle

Vc.

Cb.

First system of musical notation. It includes staves for Fg., Trbn. I, II, III, Cmb., Vle, and Vc. Cb. The Fg., Trbn. I, II, and Cmb. staves show a melodic line with dynamics *pp* and *ppp*. The Trbn. I, II, and Cmb. staves have key signature changes from one sharp to two sharps. The Vle and Vc. Cb. staves play a rhythmic accompaniment starting with a forte (*f*) dynamic, which then softens to *pp*. A double bar line is present at the end of the system.

Second system of musical notation. It includes staves for Fg., Trbn. I, II, III, Tp., Vle, and Vc. Cb. The Fg., Trbn. I, II, and III staves play a melodic line with dynamics *pp* and *ppp*. The Tp. staff has a dynamic of *ppp*. The Vle and Vc. Cb. staves play a rhythmic accompaniment with a dynamic of *pp*. The system concludes with a double bar line.

First system of musical notation. Instruments include Fg., Trb., Trbn. I, II, Trbn. III, Cmbs., Tp., Vle, and Vc. Cb. The score features various dynamic markings such as *pp*, *ppp*, and *pp*. Rehearsal marks I., III., and III. are present. The music is written in bass clef for most instruments and treble clef for Trb. and Vle.

Second system of musical notation. Instruments include Fg., Trb., Trbn. I, II, Trbn. III, Cmbs., Tp., Vle, and Vc. Cb. The score features dynamic markings such as *dim...* and *pp*. Rehearsal marks I., I., and III. are present. The music continues with similar instrumentation and dynamics.

First system of musical notation. Instruments: Fg., Trb. Do, Trbn. I,II, Trbn. III, Cmbs., Tp., Vle, Vc., Cb. Dynamics: ppp, ff. Accents: a2. Includes a double bar line at the end of the system.

Second system of musical notation. Instruments: Fg., Trb. Do, Trbn. I,II, Trbn. III, Cmbs., Vle, Vc., Cb. Dynamics: ff. Accents: a2.

1

Fg. *ff* *ppp*

Trbn. Do *ff* *ppp*

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

Trbn. III. Cmbs. *ff* *ppp*

1

Vle *ff*

Vc. *ff*

Cb. *ff*

Fg. I. *pp*

Trbn. Do I. *pp*

Trbn. I. II. *pp*

Trbn. III. III. *pp*

Ten. *pp sottovoce ppp*

CORO  
CAVALIERI Bassi *pp*

Fra que - - ste den - - se te - - ne -

Fra que - - ste den - - se te - - ne -

Vle *pp*

Vc. Ch. *pp*





*dim.....*

Fg.

Trb. *a2*

Trbn. I.II.

Trbn. III. Cmbs.

*dim....*

CORO

- da - - - bil giu - ra - men - - -

- da - - - bil giu - ra - men - - -

Vle

Vc. Cb.

*dim.....*

**2** Adagio

Fg.

Trb. *ff*

Trbn. I.II.

Trbn. III. Cmbs.

Tp.

*ff*

*Recit<sup>vo</sup> Adagio*

ARRIGO

**2** Adagio

Campio-ni del - la Mor - - te, un al-tro

CORO

- to.

- to.

Vc.

Cb.

*f = pp*

*f = pp*

*f = pp*

*f = pp*

*f = pp*



Fg.

Trb. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ARRIGO

lab - bro a profe - rir s'ac - cin - ge il magna - ni - mo vo - to, un al - tro

Vc.

Cb.

Fg.

Trb. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ARRIGO

co - re a mante - ner - lo è pre - sto, pugnando al nuovo di contro il ra - pa - ce ful - vo si -

Vc.

Cb.

3

Fg. *ff*

Trb. *Do* *ff*

Trbn. I.II *ff*

Trbn. III. *Cmbs.* *ff*

Tp. *ff*

ARRIGO *ff*

*-gnor, che a-vanza pe' campi di Le-gnano.*

CORO

*Ar-ri - go!... e*

*Ar-ri - go!... e*

Ch.



Fg. *p* *pp* *ff*

Trb. *Do* *p* *pp* *ff*

Trbn. I.II. *p* *pp* *ff*

Trbn. III. *Cmbs.* *p* *pp* *ff*

Tp. *ff*

ARRIGO

*Convoimo - ri - re, o tri - on - far con vo-i.*

CORO

*vuo-i? Lom-*

*vuo-i? Lom-*

Ch.

Fg. *f* *p* *f* *p*

Trb. Do *f* *p* *f* *p*

Trbn. I.II. *f* *p* *f* *p*

Trbn. III. Cmbs. *f* *p* *f* *p*

Tp. *f* *p* *f* *p*

ARRIGO *p*  
 Sonperva - lo - re ul - ti - mo for - se, ma persantoa-

CORO  
 - bar - do e pro - dee - gli è!  
 - bar - do e pro - dee - gli è!

Cb.

Fg. *v*

Trb. Do *v*

Trbn. I.II. *v*

Trbn. III. Cmbs. *v*

Tp. *v*

ARRIGO *pp* *pp* *pp* *pp*  
 - mor del - la Pa - tria co - mun primier m'e - sti - mo... o se - con - doa nes-

Cb.

4

Fg. *pp*

Trb. *pp*

Trbn. I. II. *pp*

Trbn. III. *pp*

Cmbs. *pp*

Trp. *pp*

ARRIGO

CORO

-su no. *f*

Sia, qual ei chie - se, del bel nu - mer u - - no.

Sia, qual ei chie - se, del bel nu - mer u - - no.

4

Vc. *ppp*

Cb. *ppp*

Fg.

Trb. *I.*

Trbn. I. II.

Trbn. III. *Cmbs.*

Trp.

*al più anziano fra essi, che pone Arrigo in ginocchio a piè d'una tomba, e lo fregia della propria ciarpa: allora i Cavalieri incrocicchiano i brandi sul capo d'Arrigo, lo sollevano, l'abbracciano poi tutti: e denunciata anch'egli la spada fanno ad una voce il seguente Giuramento:*

Vc. *Cb.*

4A

Fg.

Trb. *Do*

Trbn. I. II

Trbn. III.

Cmbs.

Tp.

G. C.

ARRIGO

CORO

Vc.

Cb.

*pp*

Giuriam d'I -

Giuriam d'I -

Giuriam d'I -

4A

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Mi Cor. *ff*

La *ff*

Trb. Do *ff*

Trbn. I. II. *ff*

Trbn. III. Cmbs. *ff*

Tp. *ff*

G. C. *a 2*

ARRIGO *ff* *fff* *tutta forza* *ten.*

CORO *fff*

- ta - - - lia por fi-ne ai dan - ni caccian-do ol-

- ta - - - lia por fi-ne ai dan - ni caccian-do ol-

- ta - - - lia por fi-ne ai dan - ni caccian-do ol-

Andante ♩ = 80

I. Vni *tutta forza*

II. Vni *tutta forza*

Vle *tutta forza*

Vc. Ch. *tutta forza*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Mi  
Cor.  
La  
Trb.  
Do  
Trbn. I. II  
Trbn. III.  
Cubs.  
Tp.  
G. C.  
ARRIGO  
CORO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*ten.*

-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -  
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -  
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -

Detailed description: This is a page of a musical score, page 322. It features a large orchestral ensemble including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Percussion. The woodwinds and strings play complex rhythmic patterns. The vocal section includes a soloist named ARRIGO and a chorus (CORO). The vocal parts have lyrics in Italian: "-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -". The score includes various musical notations such as triplets, accents, and a "ten." (tenuto) marking. The key signature has one sharp (F#) and the time signature is 4/4.

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Mi  
Cor.  
La  
Trb.  
Do  
Trbn. I. II.  
Trbn. III.  
Cmbs.  
Tp.  
G. C.  
ARRIGO  
CORO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*arr.*

-trar - - - ci, pria ch'esser vin - ti, ca-der fra  
-trar - - - ci, pria ch'esser vin - ti, ca-der fra  
-trar - - - ci, pria ch'esser vin - ti, ca-der fra

Detailed description: This page of a musical score features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Mi Cor. La). The brass section consists of Trumpets (Trb. Do), Trombones (Trbn. I. II., Trbn. III. Cmbs.), and Trombone (Tp.). The string section includes Guitar (G. C.), Violins (Vni I. II.), Viola (Vle), and Cello/Double Bass (Vc. Cb.). A vocal soloist (ARRIGO) and a choir (CORO) are also present. The vocal parts have lyrics in Italian: "-trar - - - ci, pria ch'esser vin - ti, ca-der fra". The woodwinds and strings play complex rhythmic patterns, while the brass and strings provide harmonic support. The vocal parts are marked with *arr.* (arranged) and feature triplets and other musical notations.



Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Mi  
Cor.  
La  
Trbn. Do  
Trbn. I. II  
Trbn. III  
Cmbs.  
Tp.  
G. C.  
ARRIGO  
CORO  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -*

*l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -*

*l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -*

Detailed description: This page of a musical score, numbered 324, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Mi and La). The brass section consists of Trumpet (Trbn. Do), Trumpets I and II (Trbn. I. II), Trumpet III and Cornets (Trbn. III Cmbs.), and Trombone (Tp.). The percussion part (G. C.) is represented by a single line. The vocal section includes a soloist (ARRIGO) and a chorus (CORO). The lyrics are in Italian, describing a scene of judgment. The string section at the bottom includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The score is written in a key with one sharp (F#) and a 4/4 time signature.

Fl. *p*  
 Ott. *p*  
 Ob. *p*  
 Cl. *p*  
 Do  
 Fg. *p*  
 Mi  
 Cor. *p*  
 La  
 Trbn. I. II. *a2*  
 Do  
 Trbn. III. *p*  
 Cmbs.  
 Tp. *p*  
 G. C. *p*  
 ARRIGO  
 -stin - - ti. *p* Sealcunfra  
 CORO  
 -stin - - ti. *p* Sealcunfra  
 -stin - - ti. *p* Sealcunfra  
 I. Vni  
 II. Vni  
 Vlc. *p*  
 Vc. *p*  
 Ch. *p*

Ob. *p* *a2*

Cl. *p* *a2*

Do. *p*

Fg. *p* *a2*

Trb. *a2*

Do.

Trbn. I. II. *pp*

Cmbs. *p*

Tp. *p*

ARRIGO  
noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial

CORO  
noi, sealcun fra noi, codar-doin guer - - - ra, mostrar - sial

noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial

I. *p*

Vni

II. *p*

Vle *div.* *p* *unite*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score contains parts for woodwinds (Ob., Cl., Do., Fg.), brass (Trb., Trbn. I. II., Cmbs., Tp.), strings (Vni, Vle, Vc., Cb.), and vocal parts (ARRIGO and CORO). The woodwinds and strings play rhythmic patterns, while the vocal parts sing the lyrics. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *f* (forte), as well as performance instructions like *unite*. The vocal parts are written in French and include the lyrics: "noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial".

Ob. I.

Cl. Do I.

Fg. I.

Trbn. I. II. I.

Cmbs.

Tp.

ARRIGO  
vo - to po-tră potră ru-bel - - - lo, al man - ca -

CORO  
vo - to po-tră potră ru-bel - - - lo, al man - ca -

I. Vni

II. Vni

Vle *div.* *unite*

Vc.

Cb.

Detailed description: This is a page of a musical score, page 327. It features a variety of instruments and vocal parts. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.), all marked with a first ending (I.). The brass section includes Trumpets (Trbn. I. II.), Horns (Cmbs.), and Trombone (Tp.). The string section includes Violins (Vni I. II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Viola part is marked with *div.* and *unite*. The vocal parts include a soloist (ARRIGO) and a chorus (CORO), both with lyrics in Romanian: "vo - to po-tră potră ru-bel - - - lo, al man - ca -". The score is written in 4/4 time and consists of two systems of music.

I. *dim...*

Ob.

Cl. I. *f*

Do

Fg. *f*

Mi

Cor.

La

Cmbs. *dim.*

ARRIGO *dim.*

-to - - - re nieghi la ter - - - ra vivoun a -

CORO *dim.*

-to - - - re nieghi la ter - - - ra vivoun a -

I. *dim...*

Vni

II.

Vle

Vc.

Cb. *dim.*

Detailed description: This page of a musical score contains parts for woodwinds (Ob., Cl., Fg.), brass (Mi, Cor., La), strings (Cmbs., Vni, Vle, Vc., Cb.), and vocal parts (ARRIGO and CORO). The woodwinds and strings play melodic lines with dynamic markings like *f* and *dim...*. The vocal parts sing the lyrics: "-to - - - re nieghi la ter - - - ra vivoun a -". The score is divided into two systems by a vertical bar line. The key signature has two flats, and the time signature is 4/4.

Ob. I.

Cl. I.  
Do

Fg.

Mi  
Cor.

La

Cmbs.

Tp.

ARRIGO

CORO

- si - - - lo, spentoun a - vel: nieghi la

- si - - - lo, spentoun a - vel: nieghi la

- si - - - lo spentoun a - vel: nieghi la

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 329 and includes parts for woodwinds (Ob. I., Cl. I. Do, Fg.), brass (Cmbs., Tp.), strings (Vni I & II, Vle, Vc., Cb.), and vocal parts (ARRIGO and CORO). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal parts have lyrics in Italian. Dynamics include *pp* and *ppp*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

*ancora più ppp*

*pppp*

*dim. sempre*

ARRIGO  
 ter - - - ra nieghium a - vel:

CORO  
 ter - - - ra nieghium a - vel:

ter - - - ra nieghium a - vel:

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

III.IV.

Cor. La

ARRIGO  
 sicco - me gliuo - mi - ni Dio l'ab - ban -

CORO  
 sicco - me gliuo - mi - ni Dio l'ab - ban -

sicco - me gliuo - mi - ni Dio l'ab - ban -

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

*con voce spiegata*

III. IV.

Cor. La

Trb. Do

Trbn. I. II.

Trbn. III. Cmbs.

Tp.

ARRIGO

CORO

- do - ni quando l'e-stre - mo suo di ver-

- do - ni quando l'e-stre - mo suo di ver-

- do - ni quando l'e-stre - mo suo di ver-

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 331 and is divided into two systems. The first system includes brass instruments (Coro La, Trb. Do, Trbn. I. II., Trbn. III. Cmbs., Tp.) and vocal parts (ARRIGO and CORO). The second system includes string instruments (Vni I. and II., Vle, Vc., Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are in Italian, with lyrics: '- do - ni quando l'e-stre - mo suo di ver-'. The brass instruments play a rhythmic pattern of eighth and sixteenth notes, marked *pp*. The strings play a complex rhythmic accompaniment with many sixteenth notes.



III. IV.

Cor. La

Trb. D $\flat$

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ARRIGO

CORO

-ra': il vil suo no - me in-fa - - mia

-ra': il vil suo no - me in-fa - - mia

-ra': il vil suo no - me in-fa - - mia

I. Vni

II. Vni

Vle

Vc.

Cb.

e

Detailed description of the musical score: The score is for page 332 and includes parts for Cor. La, Trb. D $\flat$ , Trbn. I. II., Trbn. III. Cmb., Tp., ARRIGO (vocal soloist), CORO (vocal choir), and string instruments (Vni I & II, Vle, Vc., Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The brass instruments play a rhythmic pattern of eighth notes, starting with a dynamic marking of *p*. The vocal soloist and choir sing the lyrics: "-ra': il vil suo no - me in-fa - - mia". The string instruments provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes. The score is divided into two systems, with the vocal parts and strings continuing in the second system.

*col canto*

Cor. La

*p*

Trb. Do

Trbn. I. II.

Trbn. III Cms.

Tp.

ARRIGO

suo - ni ad o - gni gen - te, ad o - gni e -

*ff ten.*

CORO

suo - ni ad o - gni gen - te, ad o - gni e -

*ff ten.*

suo - ni ad o - gni gen - te, ad o - gni e -

*ff ten.*

*col canto*

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.  
 Ott.  
 Ob.  
 Cl.  
*Do*  
 Fg.  
 Mi  
 Cor.  
 La  
 Trb.  
*Do*  
 Trbn. I, II.  
 Trbn. III  
 Cmbs.  
 Tp.  
 G. C.  
 ARRIGO  
 - do - ni quan-do l'e-stre - mo suo di ver-  
 CORO  
 - do - ni quan-do l'e-stre - mo suo di ver-  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mi  
Cor.

La

Trb.  
Do

Trbn. I. II.

Trbn. III  
Cmbs.

Tp.

G. C.

ARRIGO  
suo - - ni ad o - gni gen - te, ad o - gni e.

CORO  
suo - - ni ad o - gni gen - te, ad o - gni e.  
suo - - ni ad o - gni gen - te ad o - gni e.

I.  
Vni

II.  
Vle

Vc.  
Cb.

*unite*

*e*

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Mi Cor.  
La  
Trb. Do  
Trbn. I.II.  
Trbn. III Caus.  
Tp.  
G. C.  
ARRIGO  
CORO  
I. Vni  
II. Vni  
Vle  
Vc. Cb.

-tà; sì, ad o - gnie - tà, sì ad o - gnie -  
-tà; sì, ad o - gnie - tà, sì ad o - gnie -  
-tà; sì, ad o - gnie - tà, sì ad o - gnie -

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Trumpet, Horns), strings (Violins, Violas, Violoncello, Double Bass), and a vocal soloist (ARRIGO) and a choir (CORO). The vocal parts feature the lyrics: "-tà; sì, ad o - gnie - tà, sì ad o - gnie -". The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal soloist part is in the soprano clef, and the choir parts are in the soprano and bass clefs. The instrumental parts are in their respective clefs. The score is divided into two systems, with the vocal parts and choir parts appearing in the second system.

5

Fi.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Mi Cor.  
La  
Trb. Do  
Trbn. I.II.  
Trbn. III. Cmbs.  
Tp.  
ARRIGO  
CORO

*dim.*

*(parteno)*

- ta.

- ta.

- ta.

5

I. Vni  
II. Vni  
Vle  
Vc. Cb.

*dim.*

*dim.*



Fg. *ppp*

Mi *ppp* in Mi b

Cor. *ppp* in Sib

La

Trb. *I.* *ppp*

Trbn. I. II

Trbn. III. *ppp*

Cmbs. *ppp*

Tp. *ppp*

I. *ppp*

Vni

II.

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

Fg. *ppp*

Trb. *I.* *ppp*

Trbn. I. II. *ppp*

Trbn. III. *ppp*

Cmbs. *ppp*

Tp. *ppp*

I. *ppp* 6 6 6 6

Vni *ppp*

II. *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp* (Vc.) (Cb.) *ppp*

*allarg.*

Fg. *pp*  
 Trbn. I. *pp*  
 Trbn. I.II. *pp*  
 Trbn. III. Cnbs. *pp*  
 Tp. *ppp*  
 Vni I. *ppp* 6 *allarg.~*  
 Vni II. *ppp* 6  
 Vle *ppp*  
 Vc. *ppp*  
 Cb. *ppp* *allarg.~*

Tp. *ppp* *morendo*  
 Vni I. *ppp* 6  
 Vni II. *ppp* 6  
 Vle *ppp* *div.*  
 Vc. *ppp*  
 Cb. *ppp* *morendo*

## APPARTAMENTI NEL CASTELLO DI ROLANDO

## N. 7 Scena e Duetto

LIDA e ROLANDO

Lida si avvanza a rapidi passi; pallida è la sua fronte, incerto lo sguardo.

*All.<sup>o</sup> agitatissimo*

Flauto

Oboi

Clarineti in Do <sup>a2</sup>

Fagotti

Corni   
 in Mib   
 in Sib

Cimbasso

*All.<sup>o</sup> agitatissimo*

I.   
 Violini

II.   
 Violini

Viole   
 uniti

Violoncelli   
 Contrabbassi

This page of a musical score, numbered 343, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Ott.** (Ottava): Treble clef, mostly silent.
- Ob.** (Oboe): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Cl. Do** (Clarinet in D): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Fg.** (Bassoon): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Cor. Sib** (Horn in F): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Trb. Sib** (Trombone in F): Treble clef, playing a melodic line with accents and dynamic markings *ff*.
- Trbn.** (Trombone): Bass clef, playing a melodic line with accents and dynamic markings *ff*.
- Cmbs.** (Cymbals): Bass clef, playing a rhythmic pattern with accents and dynamic markings *f* and *ff*.
- Tp.** (Trumpet): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes the text *Sol-Mib*.
- Vni I.** (Violin I): Treble clef, playing a rhythmic pattern with accents and dynamic markings *f* and *ff*.
- Vni II.** (Violin II): Treble clef, playing a rhythmic pattern with accents and dynamic markings *f* and *ff*.
- Vle** (Viola): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Vc. Ch.** (Violoncello/Double Bass): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.

*Recit.*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Mib  
Cor.  
Sib  
a2

Trb.  
Mib

Trbn.

Cmbs.

Tp.

LIDA.

Ove? Che dirti, sei o medesma lo i-gnoro?

*presto Recit.*

IMELDA

Sida, Sida? Ove corri? Ohi-

*Recit.*

I.  
Vni

II.  
Vle

Vc.  
Cb.

IMELDA *me', tur-ba - ta sei tan-to!..*

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *(con impeto)*  
*Un foglio? Non e'*

IMELDA *Di-an-zi, fra sin-gulti, un fo-glio ver - ga-sti...*

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *ver!.. Chear-di-sci?.. Qual fo-glio?.. Tu men-ti - sci!.. In - no -*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.  
Sib

LIDA  
- cen - - te son i-o! E il

IMELDA  
Ripor lo scrit-to in sen ti vi-di.

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

The musical score is for a full orchestra and two vocal soloists. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Mib), Cor Anglais (Sib), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal parts are for LIDA and IMELDA. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal lines include lyrics in Italian. The orchestral parts feature various dynamics and articulations, including accents and slurs.

6 All<sup>o</sup> agitatissimo

Cor. Mib I. *p*  
 (con delirio crescente)  
 se - - no qual a - - spi-de, qual a - - spi-de mi

6 All<sup>o</sup> agitatissimo

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

Cor. Mib I.  
 LIDA  
 squarcia, e il suo ve - le - - no del cor - - - le più se -

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

Cor. Mib I.  
 LIDA  
 - grete fi - - bre mi tenta! Or vanne... il fallo sve-la m'ac-

I. *f*  
 Vni II. *f*  
 Vle *f*  
 Vc. Cb. *f*



*lunga*

LIDA - cu - sa ... Ed ac - cu - sarmia chi po - tresti? a Di - o?

I. Vni

II. Vni

Vle

Vc. Cb.

**7** *Andante*

Ob. *p*

Fg. *p*

Cor. I. *p*  
Mib

LIDA *dim.*  
Ma Dio mi vol - le ad o - - gni co - sto re - -

**7** *Andante*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *pizz.*

LIDA. *- a!*  
*Allegro*  
 A - gli uo - mi - ni? Equ - le pe - na dar - noi

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

Fl.  
 Ott.  
 Ob.  
 Cl. Do  
 Fg.  
 Cor. Sib  
 Cmbs.  
 Tp. Sib - Mib

LIDA  
 cru - di? Morte? E morte io bra - mo... mor - - te,  
*(con disperazione)*

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Sib

Trb.  
Mib

Trbn.

Cmbs.

Tp.

LIDA

IMEIDA

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

*(gettandosi convulsa sopra un seggio)*

mor - te do-man-do, do-man - do e chia-mo.

Va -

*dim:-----e-----a' larg:-----*

Fl.

Ott.

Ob. I.

Cl. Do

Fg.

Mib

Cor. Sib

Trb. Mi b

Trbn.

Cmbs.

Tp.

IMELDA

- neggi!

*dim:-----e-----allarg:-----*

I.

Vni

II.

Vle

Vc. Cb.

--- poco --- a --- poco ---

Cl. Do

(risorge, guarda intorno, fissa Imelda, prorompe in lagrime, e s'abbandona nelle sue braccia)

LIDA

--- poco --- a --- poco ---

A - i - - - - ta.

I. Vni

II. Vni

Vle

Vc. Cb.

**8** Andante

LIDA

Un for-sen-na-to s'avventa nel-la tomba, e se-co

IMELDA

Parla...

**8** Andante

I. Vni

II. Vni

Vle

Vc. Cb.

*pizz.*

*pp*

*pp*

*pp*

*pp*

Cor. Mib

I.

*p*

LIDA

trag-ge la madre sua in fe-li-ce, che Si-da male-di-ce, che Si-da male-

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *(con passione)* *Allegro*  
 di - - ce col - l'ul - ti - mo col - l'ultimo sin - ghiozzo!

IMELDA  
 (Oh mio so -

*Allegro*  
 I. Vni *Arco*  
 II. Vni *Arco*  
 Vle *Arco*  
 Vc. *Arco*  
 Cb. *Arco*

LIDA  
 Ah! tu l'hai det - -

IMELDA  
 -spetto!) Svelami Arrigo forse?

*col canto*  
 I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

9 Andante

1° SOLO

Cl. Do

LIDA

9 Andante

-to!

I. Vni

II. Vni

Vle

Vc. Cb. *uniti*

*Cantabile*

LIDA

Que - - sto fo - glio stor - nar po - tri - a,

I. Vni

II. Vni

Vle

Vc. Cb. *p*

Cl. Do

Fg. *I. p*

Cor. Mib *I. p*

LIDA

stor - - nar po - tri - a co - tanta sciagu - - ra. Oh,

IMELDA

Porgi.

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *pp* *pp*  
 ba - da che non ti scer-na occhio mortal d'Ar-ri - go varcar la

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

LIDA  
 so - - glia. *(incamminandosi per uscire) (cela rapidamen- te il foglio)*

IMELDA  
 Non temer... lo scritto alcun de' suoi gli re-che-ra...

ROL. *p*  
 T'ar-

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

LIDA  
 (Oh ciel!) *Adagio*

ROL.  
 - re - sta. Pria di partir, te donna, e il frutto del no-stro i-me-ne a ri-ve-

I. Vni *pp*  
 II. Vni *pp*  
 Vle *pp*  
 Vc. Cb. *pp*  
*uniti*  
*e*



Andante  
10 a tempo

Fl.

Cl. Do

ROL.   
 -der mi tras-se a-mor! S'adducial sen pa-terno. (II  
*(ad Imelda)* *(commosso)*

Andante  
10 a tempo

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Mi b

*(Imelda rientra col figlio, lo depone in braccio a Rolando, ed esce veloce per l'opposto lato)*

LIDA   
*e cercando reprimersi* *(Chi mi reg-ge mi reg-ge?) con trasporto*

ROL.   
 ci-glio mol-le ho di pian-to!... O fi - -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl.  
Do

Fg. I.

Mib I.

Cor. Sib III.

*(abbracciando la sposa e il figlio)*

ROL.

-glio!... Vit-to-ria il ciel promi-se all'ar-mi

I. Vni

II. Vni

Vle pizz.

Vc.

Cb.

LIDA

ROL.

Non seguir!..

nostre, ma vitto-ria è prexso di san-gue! e dove il mi-o tutto spar-gessi... tu

I. Vni

II. Vni

Vle

Vc. unite

Cb. arco





Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Sib

*P* in Sol

III. in Re

LIDA

con passione

Sper-da o-gni tri-sto au-gu-rio la

ROL.

dolce 3.

pa - tria gli apprendi a rispet-tar.

I.  
Vni

II.

Vle

Vc.

Cb.

*pizz.*

Ob.

Cl.  
Do

Fg.

LIDA

dolce 3.

dolciss.

man che tem-pra il fa - - to.... Non sai che atan-to

I.  
Vni

II.

Vle

Vc.  
Cb.

uniti

Fg.

Cor. Sol.

LIDA   
 stra - zio — mal reg - geil cor — il cor spez - za - to!..

ROI.   
 Ah!

I. Vni

II. Vni

Vle

Vc. Ch.

Fg.

Cor. Sol.

Re

LIDA   
 che il — di no - vel - lo un or - fa - no po - - - - - treb - - - - - be in lui tro -

ROI.   
 e — dopo Di - o la pa - tria, la pa - tria, do - po Di o la pa - tria gli apprendi a ri - spet -

I. Vni

II. Vni

Vle

Vc.

Ch.

12

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Sol *pp*

A. *pp*

LIDA *-var.* Dal-

ROL. *-tar.* Deh! meco be - - ne

*(Rolando fa inginocchiare il fanciulletto, ed alzati gli occhi al cielo stende la destra sul capo di lui.)*

12

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

*(pizz.)*

Ob.

Cl. I.  
Do

Fg.

Cor. Sol.  
I.

A.

LIDA  
l'i - re de' ne - mi - ci gli sal - vai ge - ni -

ROLO.  
- di - ci il figlio mi - o Si - gnor!

I.  
Vni

II.  
Vle

Vc.

Cb.



Ob.

Cl. Do I.

Fg.

Cor. Sol I.

A.

LIDA  
-tor! gli sal - - - va - - - gli

ROL.  
Deh! meco be - - ne - di - - ci, me - co be-ne-

Vni I.

Vni II.

Vle

Vc.

Cb.

e

Detailed description: This page of a musical score features ten staves. The top four staves are for woodwinds: Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Sol). The fifth staff is for the harpsichord (A.). The sixth and seventh staves are for vocal soloists, LIDA and ROL., with their respective lyrics. The bottom five staves are for the string section: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings play sustained chords, while the harpsichord and vocalists have more active parts. The vocal lines include triplets and slurs. The string parts are mostly block chords with some movement in the Cb. line.



I.  
Ob.  
Cl.  
Do  
Fg.

III.  
Cor.  
Re  
in Lab

A.

LIDA  
-va — il ge - ni - tor! Sa pa - -

ROL.  
.di - ci, Si - gnor! E do-po Di-o, e do-po Di-o la pa - -

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.  
arco

*allarg.*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Sol. *pp*

Cor. *pp*

Re *pp*

*in Mib*

A.

LIDA

- tria!....

ROL.

(Rolando pone il fanciullo in braccio a Lida la quale esce)

- tria!....

*allarg.*

I. *pp* *pizz.*

Vni II. *pp* *pizz.*

Vle *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

## N. 8 Scena ed Aria

ROLANDO

*Allegro**(non cinge la nera sciarpa)*

ARRIGO

Tu m'ap-pel-la-sti...

*Allegro*

Violini I. *Arco p*

Violini II. *Arco p*

Viola *Arco p*

Violoncelli Contrabbassi *uniti p*

*pp*

*(va incontro ad Arrigo, lo conduce sul davanti, ed osserva attentamente all'intorno che altri non possa udirlo)**(parlante)*

ROL.

Sui lombardi

Vni I.

Vni II.

Vle

Vc. Cb.

ARRIGO

Esalva in undique i conflitti ebbi la vi-ta dal tuo va-

ROL.

campi più volte al la-to noi pu-gnammo...

Vni I.

Vni II.

Vle

Vc. Cb.

ARRIGÒ

- lor!

*grandioso*

ROL.

Ben sa - i di qual ar - di - ta hel - li - ge - ra e - sul -

I. Vni

II. Vni

Vle

Vc. Cb.

ROL.

- tan - za io sfa - vil - la - va, quan - do al - l'ar - mi chiama - va la tromba, ed

I. Vni

II. Vni

Vle

Vc. Cb.

*Adagio*

ROL.

or!... le pie - ghe più ri - po - ste del - l'al - ma a te svol - ger pos -

*Adagio*

I. Vni

II. Vni

Vle

Vc.

*p sottovoce*

ROL. - s'i-o... fre-mi-to ar-cano tut-to m'in-veste! Or son ma-

*All.<sup>o</sup> non troppo*

I. Vni

II. Vni

Vle

Vc. Cb. *uniti*

ARRIGO *Adagio* O Ro-lan-do!..

ROL. *(si asciugava una lagrima)* -ri - to e pa - dre! Die-

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. -questri e-let-te squadre a capo muover deggio innanzi l'al-ba precursor del-l'e-

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. *-ser-ci-to: ri - ma-ni coi Ve-ro-ne-si tu, chè della guer-ra il Con-*

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO *pp*

(I-gnaro èh'io po-c'anzi!...)

ROL. *- sesso vi scel - se di Mi-la-no cu-sto - di. Ar-ri -*

I. Vni

II. Vni

Vle

Vc. Cb.

(stringendo la mano d'Arrigo, e portandola al suo cuore)

*Adagio*

ROL. *- go... Ar-ri - go...m'o - di...*

*Adagio*

I. Vni *pp* *pizz.*

II. Vni *pp* *pizz.*

Vle *pp* *pizz.*

Vc. Cb. *pp* *pizz.*



13 *Andante* ♩ = 52

*con passione*

ROL. *p* *con passione*

Se al nuo - - vo di pu-gnan - do al

13 *Andante* ♩ = 52

Vni II. *Arco*  
*legato e ppp*  
*Arco*

Vle *legato e ppp*

Vc. Cb. *Pizz.*  
*ppp*

ROL. *pp*

gior - no io chiu-do il ci - glio, af- fi - - do e rac-co-

Vni I. *pp*

Vni II.

Vle

Vc. Cb.

Cl. Do I. *col canto*  
*pp*

Fg. I. *pp*

Cor. Mi♭ I. *pp*

ROL. *stent.* *pp*

- man - - do, af- fi - do e rac-co-man-do a te la spo - sa e il

*col canto*

Vni I.

Vni II.

Vle

Vc. Cb.

Cl. Do I. *p*

Fg. I. *p*

Cor. Mi♭ I. *p*

ROL. *ppp*

fi - glio... È pe - - gno sa - cred ul - ti - mo che all'a - mi -

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

Cl. Do I. *p*

Fg. I. *p*

ROL. *ppp*

- sta - de — al - l'a - mi - sta - de im - plo - - ro!... Essertu dei — tu dei per -

Vni I.

Vni II.

Vle

Vc. Cb.

Ob. *I.* *p*

Cl. *I.* *p*

Do

Fg. *I.* *p*

Mib

Cor.

Lab *a2*

ARRIGO

*dim.* *dolciss. legato dolciss.* (Ho pie-no il cor di

ROL. lo-ro es-ser per lo-ro l'an - - ge-lo l'an-ge-lo tu-te-lar!

*I.*

Vni

*II.*

Vle

Vc. *Arco*

Cb. *Arco*





Ob. I. *p*

Cor. Lab. III. *p*

ARRIGO *p*  
 pos-so la - gri - mar, non pos-so la - gri - mar!

ROL. *p*  
 -lar! es - ser tu de - i es - ser per

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p* Arco

Cb. *p* Arco

ROL. *pp*  
 lo - - - ro l'an - ge - lo tu - te - lar!

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*


R


**15** *Allegro assai moderato* ♩ = 80


(Arrigo pone la sua nella destra di Rolando come in segno di giuramento)


ROL.    
 A me lo giu - ra!

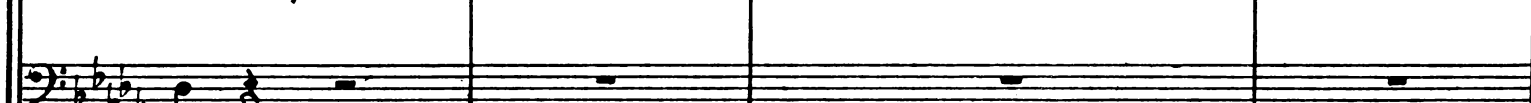
**15** *Allegro assai moderato* ♩ = 80

I.    
 Vni *pp*

II.    
 Vni *pp*


Vle    
 Vle *pp*

Vc.    
 Vc. *pp*

Cb.    
 Cb.

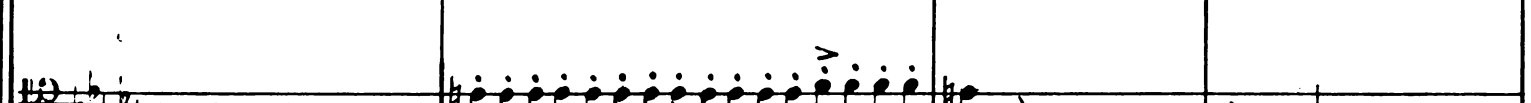
**//**

ROL.    
 M'ab-brac-ciaa-des-so... Che! del-l'a-mi-co fug-gi l'am-

I.    
 Vni

II.    
 Vni

Vle    
 Vle

Vc.    
 Vc.

R

(Arrigo lo abbraccia)

*flebile a piacere*

ROL. - ples - so?... Ad-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

ARRIGO *col canto* Ad - di - - o!

ROL. *dolciss.* Ad - di - - o!

ROL. *a tempo* - di - - o! Ad - di - - o!

I. Vni *col canto* *a tempo*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*



Ob. I.

Cl. Do I.

MARCOV.

*(Arrigo rientra singhiozzante e precipitoso: Rolando s'avvia per opposto lato, e già tocca la soglia, quando ode sommessamente richiamarsi)*

Ro-

Vni I.

Vni II.

Vle

Vc. Cb.

**16** *Allegro agitato e presto*  $\text{♩} = 80$

Ob. I.

Cl. Do I.

MARCOV.

-lan - do? M'a-scol - ta... Of - fe - so, tra-di-to

**16** *Allegro agitato e presto*  $\text{♩} = 80$

*Come colle Sordine, sottovoce*

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

ROL. I - o!

MARCOV. fo - - sti! Vi - li - pe - soè l'o - nor

Vni I. II.

Vle

Vc.

Cb.

ROL. Gran Di-o! L'o - no - re?

MARCOV. tu - o! Da u-n'em - pia!

Vni I. II.

Vle

Vc.

Cb.

ROL. Co - me?.. No - ma - li.

MARCOV. Da un se - dut - to - re! Ar - ri - go e

Vni I. II.

Vle

Vc. Cb.



17

Cl. Do I.

ROL. *(La destra di Rolando corre sul pugnale, ma s'arresta ad un tratto)*

MARCOV. Li - da. Ti gio - va l'es - ser i -

17

Vni I. II.

Vle

Vc. Cb.

1.

Cl. Do

ROL.

MARCOV.

-ner - me!

(gli porge un foglio)

Se-cu-ra pro-va ec-co del fal-lo.

I.

Vni

II.

Vle

Vc.

Cb.

pp

*presto*

ROL.

MARCOV.

Ci-fredi Li-da!...

Del ver-pre-sa - go ve-

I.

Vni

II.

Vle

Vc.

Cb.

R

Cl. Do

MARCOV.

-gliai l'in-fi - da... La mancheil

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Do

ROL.

MARCOV.

fo - glio re-car do - ve - a fu da me com-pra.

col canto

(legge con voce a piacere tremula e fremente)

Tut-to appren-

18

Vni

II.

Vle

Vc.

Cb.

col canto

18

Cl. Do I.

ROL.

-de-a... frai Ca-va-lie-ri sa-cri al-la mor-te ti sei vo-ta-to... *Mo-ve il con-*

I. Vni

II.

Vle

Vc.

Cb.

Detailed description: This system contains the first system of a musical score. It includes a vocal line (ROL.) and five instrumental staves: Clarinet in D (Cl. Do), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal line has lyrics: "-de-a... frai Ca-va-lie-ri sa-cri al-la mor-te ti sei vo-ta-to... Mo-ve il con-". The instrumental parts are in a key with one sharp (F#) and a 2/4 time signature. The Clarinet part has a first ending bracket labeled "I." starting in the third measure. The Violin I and Contrabass parts have melodic lines with slurs and accents. The Viola and Violoncello parts provide harmonic support with chords and single notes.

Cl. Do I.

ROL.

-sor-te ei pri-moin-con-troa Fe-de-ri-go... *An-xi la pu-gna ve-der-ti, Ar-ri-go, m'è*

I. Vni

II.

Vle

Vc.

Cb.

Detailed description: This system contains the second system of the musical score. It continues the vocal line (ROL.) and the five instrumental staves (Cl. Do, Vni I., Vni II., Vle, Vc., Cb.). The vocal line has lyrics: "-sor-te ei pri-moin-con-troa Fe-de-ri-go... An-xi la pu-gna ve-der-ti, Ar-ri-go, m'è". The instrumental parts continue from the first system. The Clarinet part has a first ending bracket labeled "I." starting in the second measure. The Violin I and Contrabass parts have melodic lines with slurs and accents. The Viola and Violoncello parts provide harmonic support with chords and single notes. A double bar line is present at the end of the system.



19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cms.

Tp.

ROL.

MARCOV.

Do - Fa

*f* (con tutto il furore)

Mi scop-pia il cor!... Ahi scel - le - ra - te

-stante!)

19

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Ob.

Cl.  
Do

Cor.  
Do

ROL.

al - me d'in - fer - no, spo - saed a - mi - co tra.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

Cor.  
Do

ROL.

-dir tra-dir co-si! Nè la tua fol - gor,

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do

Fg.

Cor. Fa

Cor. Do III.

ROL.

o Nu - me e - ter - no, le i - ni - que te - ste in-

I. Vni

II. Vle

Vc.

Cb.

Musical score for woodwinds, brass, and strings. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), French Horn (Fa), Cor Anglais (Cor. Do), Trumpet (Trb. Do), Trombone I & II (Trbn. I, II.), Trombone III and Contrabass (Trbn. III. Cmb.), Trombone (Tp.), and Violoncello (ROL.). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *f* and *trun*.

ce - ne - ri? Tre - ma! Tre - ma!

Musical score for strings, including Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn. I.II.

Trbn. III.  
Cmbs.

Tp.

ROL.

cop - pia e - se - cra - ta...      Se il ciel      t'as - sol - ve,

I.  
Vni

II.

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fa  
Cor.

Do

ROL.

in me de - sta - ta nel reo tuo san - gue

I.

Vni

II.

Vle

Vc.

Cb.

*affrett:..*

Fl.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Tp.

ROL.

III.

nel reo tuo san que io spe-gne - rò io spe-gne-

*affrett:..*

I.

Vni

II.

Vle

Vc.

Cb.

R

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn. I.II.

Trbn. III.  
Cmbs.

Tp.

ROL.

-rò io spe-gne-rò nel reo tuo san - que spe-gne-rò.

I.

Vni

II.

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.

Do

Trb.  
Do

Trbn. I. II.

Trbn. III.  
Cmbs.

Tp.

I.  
Vni

II.

Vle

Vc.

Cb.

R

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
Trb.  
Do  
Trbn. I. II.  
Trbn. III.  
Cmbs.  
Tp.

*ff*

This section of the score covers measures 1 through 4. The woodwind and brass parts are marked with a forte (*ff*) dynamic. The Flute, Oboe, Clarinet in D, Bassoon, and Trumpet parts feature melodic lines with slurs and accents. The Horns and Trombones provide harmonic support with sustained notes and rhythmic patterns. The Trombone III and Contrabass parts have a more active, rhythmic role.

20 a

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

*ff*

This section of the score covers measures 1 through 4. The string parts are marked with a forte (*ff*) dynamic. The Violins I and II, Viola, Violoncello, and Contrabass parts feature rhythmic patterns, primarily consisting of eighth and sixteenth notes, with many triplets. The Violin I part has a melodic line with slurs and accents. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa Do

Trb. Do

Trbn. I. II

Trbn. III. Cmb.

Tp.

ROL.

Ah — Ahi — scel - le - ra - te al - me d'in -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

Cor.  
Do

ROL.

-fer - no, spo - sa ed a - mi - co tra-

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.  
Do

Cor.  
Do

ROL.

-dir tra-dir co-si! Nè la tua fol - gor,

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do

Fg.

Fa

Cor. Do

III.

ROL.

o Nu - me e - ter - no, le i - ni - que te - ste in-

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.  
 Ott.  
 Ob.  
 Cl. Do  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb. Do  
 Trbn. I. II.  
 Trbn. III. Cms.  
 Tp.  
 ROI.  
 ce - ne - ri? Tre - ma! Tre - ma!  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 401. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Ob.), Bass Clarinet (Cl. Do), Bassoon (Fg.), Horns (Fa, Cor., Do), Trumpets (Trb. Do), Trombones (Trbn. I. II., Trbn. III. Cms.), Trombone (Tp.), and Voice (ROI.). The vocal line (ROI.) has the lyrics: "ce - ne - ri? Tre - ma! Tre - ma!". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in the bass clef. The instrumental parts are in various clefs: Flute, Oboe, Clarinet, and Horns are in the treble clef; Bassoon, Trombone, and Trombone III are in the bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *pp*. There are also some performance instructions like *III.* and *3* (triplets) in the Clarinet and Bassoon parts.



20b

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn. I, II.

Trbn. III. Cmb.

Tp.

ROL.

io — pu - ni - rò!      Li - ra tre - men - da

20b

I.

Vni

II.

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fa

Cor.  
Do

ROL.

III.

*pp* *marcate le terzine*

in — me de - sta - ta nel — reo tuo san - gue

I.

Vni

II.

Vle

Vc.

Cb.

*affrett:..*

Fl.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Tp.

ROL.

nel — reo tuo san - - gue io spe-gne - rò io spe-gne-

*affrett:..*

I.

Vni

II.

Vle

Vc.

Cb.

*Più mosso*

Fl.

Ott.

Ob.

Cl. Do

Fg. I.

Fa Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

-rò io spe-gne-rò nel reo tuo san - que spe-gne-rò. nel reo tuo

*Più mosso*

I.

Vni

II.

Vle

Vc.

Cb.

Fi.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
Trb.  
Do  
Trbn. I. II.  
Trbn. III.  
Cmbs.  
Tp.  
ROL.

san - gue spe-gne-rò nel reo tuo san - gue spe-gnerò spe - gne -

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

R

Fl. *VUOTA*

Ott.

Ob.

Cl. *Do*

Fg.

Fa

Cor. *Do*

Trb. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ROL.

-rò spe - gne - rò spe - - - - gne -

I.

Vni

II.

Vle

Vc. *Cb.*

*R*

*ff*

*VUOTA*

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
Trbn. Do  
Trbn. I. II.  
Trbn. III.  
Cmbs.  
Tp.  
ROL. *(partono)*  
-rò!

Detailed description: This section of the score covers woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Bass Clarinet (Fa). The brass section includes Trumpet (Trbn. Do), Trombone I and II (Trbn. I. II.), Trombone III (Trbn. III.), and Trombones (Cmbs.). The string section includes Trumpet (Tp.) and a section labeled ROL. (partono) with the vocal line -rò! The woodwinds and brass play sustained notes with various dynamics and articulations. The strings play a rhythmic accompaniment with triplets.

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Detailed description: This section of the score covers the string ensemble. It includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a complex rhythmic pattern featuring triplets and sixteenth notes, with various dynamics and articulations. The Violin I part has a melodic line with triplets. The Viola and Violoncello parts have a more rhythmic accompaniment.

This page of a musical score, numbered 410, contains the following instruments and parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. Do** (Clarinete do)
- Fg.** (Fagote)
- Cor. Fa** (Cornete fa)
- Cor. Do** (Cornete do)
- Trb. Do** (Trombeta do)
- Trbn. I. II.** (Trombone I e II)
- Trbn. III. Cmb.** (Trombone III e Contrabbasso)
- Tp.** (Tromba)
- Vni I.** (Violino I)
- Vni II.** (Violino II)
- Vle.** (Viola)
- Vc. Cb.** (Violoncello e Contrabbasso)

The score is written in a common time signature (C) and features a variety of musical notations, including triplets, slurs, and dynamic markings. The woodwind and brass sections play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. The piece concludes with a final chord marked "in Sol".

## UNA STANZA SULL'ALTO DELLA TORRE

ferrea porta da un lato, in fondo verone che risponde sulle fossate delle mura. La bruna sciarpa d'Arrigo pende dalla spalliera d'un seggio.

### N. 9 Scena e Terzetto - Finale III.

LIDA, ARRIGO, ROLANDO

*Adagio* ♩ = 52

Violini I.  
Violini II.  
Viola  
Violoncelli  
Contrabbassi

*pp\**  
*pp\**  
*pp\**  
*pp pizz.*

*pp*  
\* come se fosse colle sordine

Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

Vni I.  
Vni II.  
Vle  
Vc.  
Cb.

*pp* *morendo*  
*pp* *morendo*  
*pp* *morendo*  
*pp arco* *morendo*  
*pp* *morendo*



**21** RECITATIVO

*Adagio*

ARRIGO *Regna la notte an- cor nè sode in- torno che il mormorar del fiume scorrente a piè di queste*

**21** RECITATIVO

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*p*

*(siede presso un tavolino e scrive.)*

ARRIGO *(parlante)* *mu- ra! Il fo- glio al- la ma- dre in- fe- li- ce compia- si.*

I. Vni  
II. Vni  
Vle  
Vc. Cb. *UNITI*

**22** *Adagio come prima*

Ob. *I.* *p espress.*

*(Lidia s'inoltra tacitamente, e fuggo gli sguardi sullo scritto.)*

**22** *Adagio come prima*

I. Vni  
II. Vni  
Vle  
Vc.  
Cb. *pizz.*

*pp*

I.

Ob.

Vni I.

Vni II.

Vle

Vc.

Cb.

I.

Ob.

LIDA

ARRIGO

*lunga*

Vuoi mo - rir! Mo - rir  
(sorpreso)(corre smarrito)

Che!..

Vni I.

Vni II.

Vle

Vc.

Cb.

*arco*

LIDA  
 vo-i, ed al-la ma-dre puoi scri-ver la ria pa-ro-la? O cru-do, i  
*alla porta e la chiude)*

I. Vni *ppp*  
 II. Vni *ppp*  
 Vle *ppp*  
 Vc. *ppp*  
 Cb. *ppp*

LIDA  
 - gno - ri che sia l'a - mor - de' fi - gli! Frai peri - gli di  
 ARRIGO  
 Ah! Lida...

23

*Grandioso*

23

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

*lento*

LIDA *lento*  
 guer-ra, il for-te per la pa-tria e-spo-ne la vi-ta, e s'e-gli

I. Vni *lento*  
 II. Vni *lento*  
 Vle *lento*  
 Vc. *lento*  
 Cb. *lento*

LIDA  
 ca-de, al pian-to del cor-do-glio me-sco noi ca-ri suo-i pian-ti d'or.

Cb.

*Allegro*

LIDA *Allegro*  
 -go-glio. Ma tal non è di te, di te che fermo ad o-gni co-sto hai di mo.

*Allegro*

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

*Adagio*

LIDA *-rir.* Arri-go... Io t'a-mo... Sì,

ARRIGO Cessa - sti d'a-marmi, vi-ver più non posso. Ciel!..

*Adagio*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

*Adagio*

LIDA t'a-mo!.. Ma noi dob-biam fug-girci, e vi-ver sin che Di - o loimpo-ne

ARRIGO Li - da!..

*Adagio*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

LIDA  
tu per la ma - dre, ed i - - - o pel fi - - - glio!..

ARRIGO  
Ah!

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Detailed description: This system contains the first vocal entry. LIDA's part begins with a melodic line in G major, 4/4 time, with lyrics 'tu per la ma - dre, ed i - - - o pel fi - - - glio!..'. ARRIGO's part is a simple accompaniment of a few notes, ending with an 'Ah!' exclamation. The instrumental ensemble consists of Violins I and II, Viola, Violoncello, and Contrabasso, all playing a rhythmic accompaniment of quarter notes.

*Allegro*

LIDA  
Sor.do fo - sti al mio scritto, e quin - di la speme di cangiar.ti qui mi

*Allegro*

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Detailed description: This system begins with the tempo marking 'Allegro'. LIDA's vocal line starts with the lyrics 'Sor.do fo - sti al mio scritto, e quin - di la speme di cangiar.ti qui mi'. The instrumental ensemble (Violins I and II, Viola, Violoncello, and Contrabasso) provides a rhythmic accompaniment of quarter notes, with some slurs over the first two measures.

Tp. *p*  
 (Lida ed Arrigo restano come tocchi dal fulmine)  
 LIDA  
 trasse... (odessi improvvisamente battere la porta)  
 ARRIGO  
 Io non eb.bi...  
 (dentro la scena)  
 ROL.  
 Ar-ri - - - go? Ar-ri - - -

I. Vni  
 II. Vni  
 Vle  
 Vc.  
 Cb.

24 *Allegro*  $\text{♩} = 92$   
 (Lida fugge sul verone, ed Arrigo ne serra le imposte, quindi apre la

ARRIGO  
 Su quel...ve- ron...  
 ROL.  
 - go?

24 *Allegro*  $\text{♩} = 92$   
 Vni I. *p*  
 Vc. *p*

*porta.)*

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*REC. (dopo aver guardato all'intorno.)*

ROL. M'è no-to che fra i guerrie-ri del-la Mor-te il vo-to scio.

*REC.*

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.



ROL. *-gliesti e pio ri-guardo ti con-sigliò po-c'anzi certo il silenzio col.l'a.*

I. Vni *#0*

II. *#0*

Vle *0*

Vc. *ppp*

Cb. *ppp*

ARRIGO *E ve-ro... Sì... Pur denso il*

ROL. *-mi.co. Ma stringe il tem.po e ven-go ad af-fret-tar-ti...*

I. Vni *0*

II. *#0*

Vle *0*

Vc. *c*

Cb. *c*

ARRIGO *pp* ve-lo è del-la not-te an-cor... Va mi pre-ce-di...

ROL. T'inganni;

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.



(Questa battuta lunga fino al momento in cui Rolando splanca il verone.)

25

Tp. *pp*

ROL. l'al - ba già si mo - stra... Ve - di...  
(spalanca il verone.....)

25

*lunga*

I. Vni *pp*  
II. Vni *pp*  
Vle *pp*  
Vc. *pp*  
Cb. *pp*

Allegro

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *ff*

Cor. Re *ff*

Trb. Re *ff* *a2* *fff* *a3*

Trbn. *ff* *fff*

Cmb. *ff* *f*

Tp. *ff*

*(Lida cercando dissimulare invano il suo terrore e tremando)*

Allegro

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

*col canto*

Ob. *f* *pp*

Cl. *f* *pp*

Do. *f* *pp*

Fg. *f* *pp*

Trb. *a2 f* *pp*

Re. *a3*

Trbn.

LIDA *da capo a piedi)*  
Qui trassi... volli scorgere... *(uno sguardo di Rolandi lo costringe a tacere.)*

ARRIGO  
Sì.... le fa lançiarma.te... che in breve...

*col canto*

I. Vni

II. Vni

Vle

Vc. *Uniti*

Cb.

*lunga assai*

Ob. *pp*

Cl. *pp*

Do. *pp*

Fg. *pp*

ROL. *(con forzata calma)*  
Io non v'interrogo, perchè vi di - scol - pa - te?  
*(Lida cade genuflessa a piè del marito. Arrigo è come trascinato a seguirne l'esempio.)*

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *p* *lunga assai*

26 *Allegro assai agitato* ♩=76

Fl. *p*

Ob. I. *p*

Cl. I. *p*  
Do

Fg. *p*

Sol. *p*

Cor. III. *p*

Ra. *p*

ROL. *p*

Ah! d'un consor - - - te, o per - fi - di, sciem pio face - ste or.

26 *Allegro assai agitato* ♩=76

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *tr*

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Re

Cmbs.

Tp.

ROL.

- ren - - - - - do!.. Ma sa - croëque - sto

I.  
Vni

II.

Vle

Vc.

Cb.









27

Fl. *p*

Ott.

Ob. I. *p*

Cl. Do I. *p*

Fg. *ff*

Sol.

Cor. *ff*

Re.

Trb. *ff*

Re.

Trbn. I. II. *ff*

Trbn. III. *ff*

Crnbs. *ff*

Tp. *ff*

LIDA *f b p..*

ARRIGO *f p..*

ROL. *piè.*

(E non mi coglie un ful - - - - - mi - ne?.. non s'apre il suol per

(E non mi coglie un ful - - - - - mi ne?.. non s'apre il suol per

*p cresc.*

27

I. *p*

Vni *ff*

II. *ff*

Vle *p*

Vc. *ff*

Cb. *ff*

*ff*

This musical score page, numbered 430, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. D<sup>o</sup>), Bassoon (Fg.), and Saxophone (Sol.). The brass section consists of Cor Anglais (Cor. Re), Trumpet (Trb. Re), Trumpet I and II (Trbn. I.II.), Trumpet III (Trbn. III.), and Trombone (Cmbs.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Two vocal parts are present: LIDA and ARRIGO. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass parts are marked with a forte dynamic (*ff*). The string parts also feature *ff* markings, with some passages in the Violin II and Viola parts marked with a piano (*p*) dynamic. The vocal parts have lyrics: LIDA "me?..." and ARRIGO "me?...", with a "Ro..." marking at the end of the LIDA line. The score is divided into three measures, with a repeat sign at the beginning of the first measure.

This musical score page, numbered 431, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re). The brass section consists of Trumpet (Trb. Re), Trombone I and II (Trbn. I.II.), Trombone III and Contrabass (Trbn. III. Cmbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for LIDA and ROL. The score is divided into four measures. The first three measures are mostly rests for the instruments, with some activity in the strings and vocal parts. The fourth measure features a powerful tutti section with *ff* dynamics across most instruments. The vocal parts have lyrics: LIDA: "...lando!..." and ROL: "Ta-ci... ar-re-trati... Esci-da-la-ri mie... è".







*(offrendogli il petto)*

ARRIGO *(stringendo l'elsa del pugnale)* Col. pi - sci... Morte io vo'... *(Sguainando la lama)*

ROL. - ven - - - ta le mie furie!..

I. Vni

II. Vni

Vle

Vc.

Cb.



*(trattenendolo)*

LIDA T'ar.re - sta...

ARRIGO *(e scagliandosi contro Arrigo)* M'uc - ci - - - - *(la porta ricorre al suo)*

ROL. Em - pio!..

I. Vni

II. Vni

Vle

Vc.

Cb.



Fl.

Ott.

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

Trb. Mib

Trbn. I,II.

Trbn. III. Cmbs.

Tp.

ARRIGO

ROL.

- di... Mucci di!

No.

*sguardo; egli come preso da nuova risoluzione si ferma ad un tratto.)*

I.

Vni

II.

Vle

Vc.

Cb.

29 *Andante mosso* ♩ = 63

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Trb.  
Mib

Trbn. I.II.

Trbn. III.  
Cmbs.

Trp.

G. C.

ROL.

Lab-Mib

*sola mf*

*ppp*

*(con voce soffocata dalla rabbia) tr.*

No. Ven - det - ta d'un mo - men - to sareb - be il tru - ci.

29 *Andante mosso* ♩ = 63

I.

Vni

II.

Vle

Vc.

Cb.

*tr*

*pizz.*

*arco*

*tr*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Tp.   
 G. C.   
 ROL.   
 - dar. ti... po - - - co dal sen strappar. ti a bra - - - ni a bra. ni il   
 I. Vni   
 II. Vni   
 Vle   
 Vc.   
 Cb.   
*arco* *tr.* *pizz.* *arco* *arco* *arco* *arco*



Fg.   
 Tp.   
 G. C.   
 ARRIGO   
 ROL.   
 cor... Di cen - to mor. tie cen - - - to sup. pli - - - zio sup. plizio avrai mag. Ah!   
 I. Vni   
 II. Vni   
 Vle   
 Vc.   
 Cb.   
*p* *p* *(a voce spiegata)* *cresc. sempre* *f* *ff* *p* *pizz.* *p*

Fg. *p*

Mib  
Cor.  
Iab

ARRIGO  
no: ah! no: tra fit to e san - gue a pie - di tuoi m'at.

ROI.  
- gior!  
poco dal sen strap - parti

I. Vni  
II. Vni  
Vle  
Vc. *arco*  
Cb.

Fg.

Cor.  
Mib I.II.

ARRIGO  
- ter - ra... purgar purgar tu dei la ter - ra d'un

ROI.  
a brani a brani il cor... di cento mortie

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

Cl. Do

Fg.

Mib

Cor.

Lab

LIDA *(a Arrigo)* Ah! ces - - - sa...tu l'in-gan - ni... *(a Rolando)* La

ARRIGO vi - - - le, d'un vil, d'un se-dut - tor... Ah! no:tra fit.to, e

ROL. - cen - - - to supplizio avra ima-gi-or! Ven-det - ta d'un mo-

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *pizz.*

Cl.  
In.

Fg.

Mib

Cor.

Lab

LIDA

rea — sol - tan - to io so - no... non gra - - - zia, non per

ARRIGO

san - gue a' piedi tuoi m'at - ter - ra...

ROL.

.men - to sa - reb - be il tru - ci - dar - ti

I.

Vni

II.

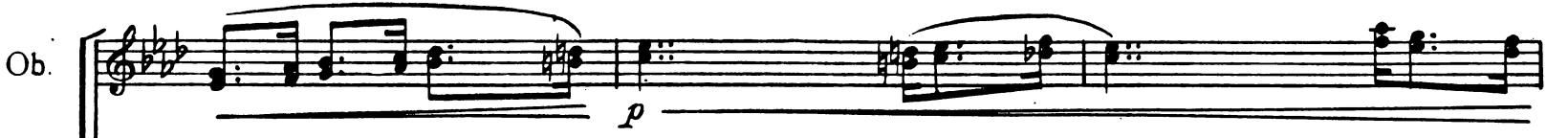
Vle

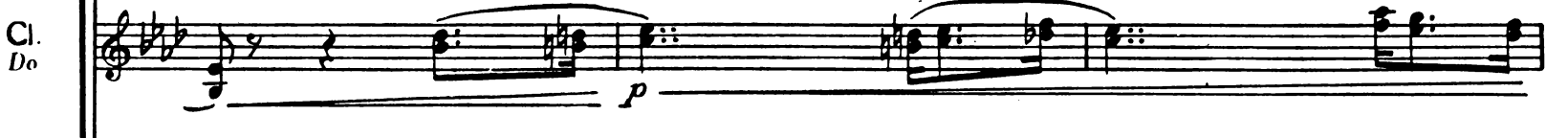
Vc.

Cb.

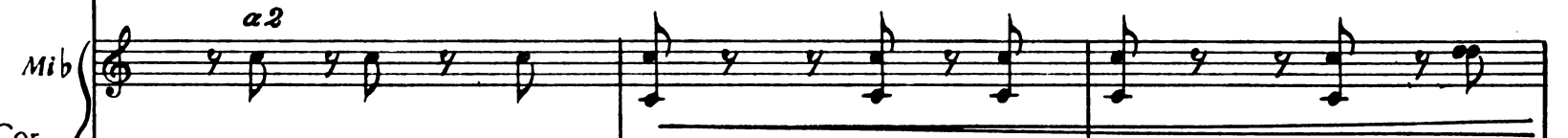
Cl. Do  
 Fg.  
 Mib  
 Cor.  
 Lab  
 LIDA  
 ARRIGO  
 ROL.  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

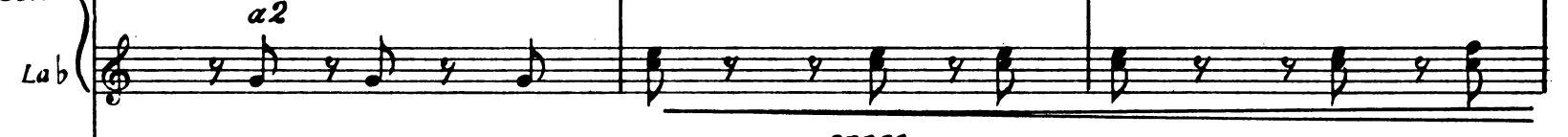
do - - - no... mi vi - - - - bra il fer-ro in cor...  
 purgar tu dei, la ter - ra d'un vil, d'un seduttor...  
 po - - - co dal sen-strappar - - - ti a bra - - - ni a bra-ni il

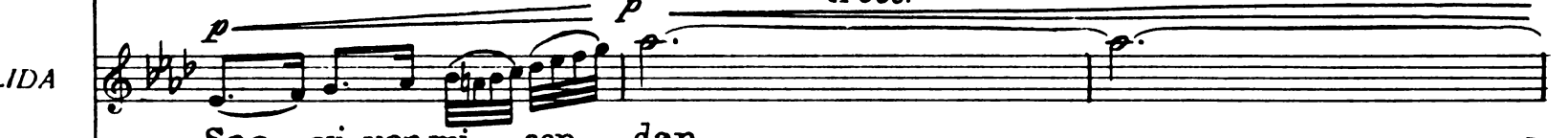
Ob.  *p*

Cl. Do  *p*

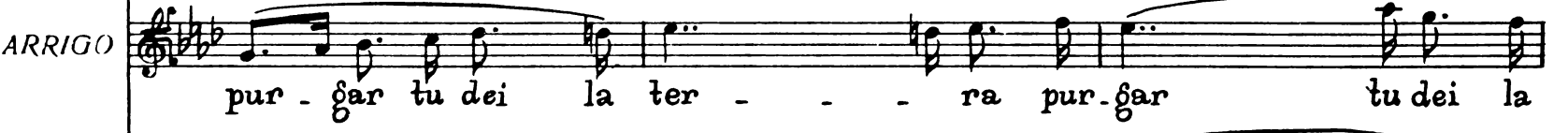
Fg.  *p* I.

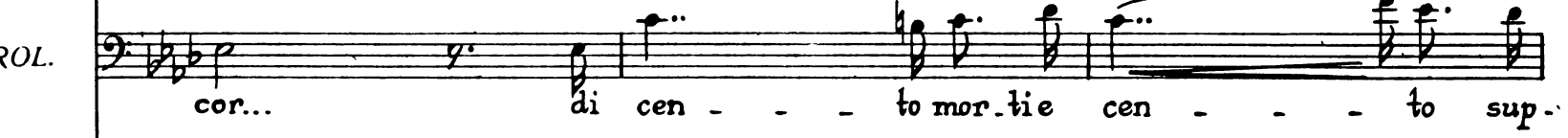
Mib  *a2*

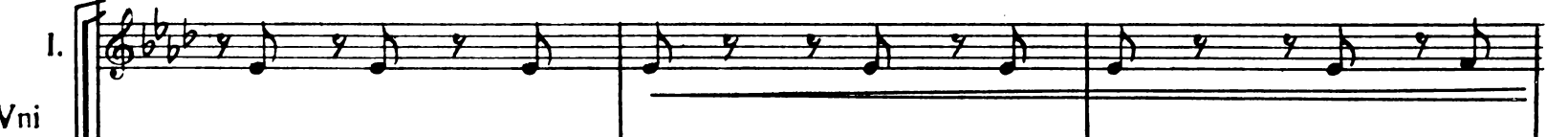
Cor. Lab  *a2*

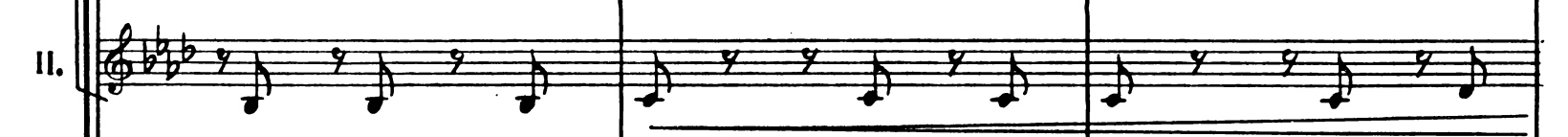
LIDA  *p* *cresc.*

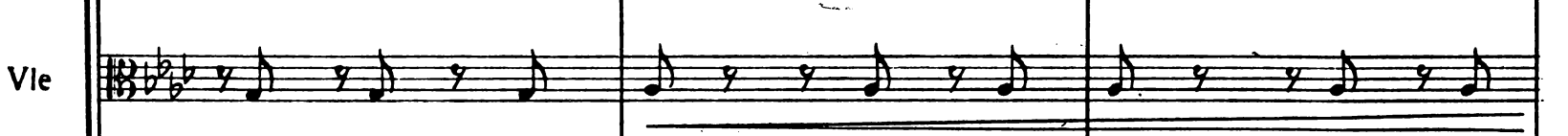
Sea vi-ver mi con - dan - - - - -

ARRIGO  pur - gar tu dei la ter - - - ra pur - gar tu dei la

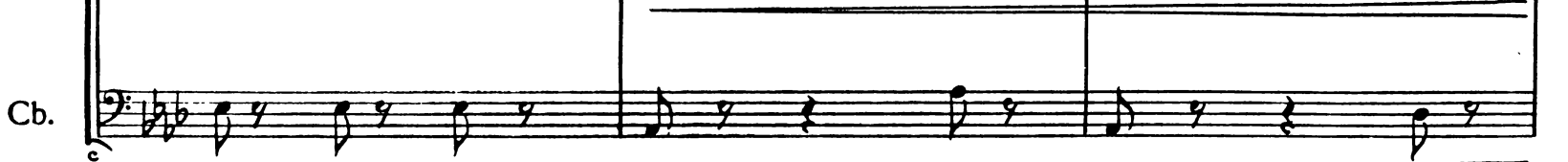
ROL.  cor... di cen - - - to mor - tie cen - - - to sup -

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 



30 Più animato

Fl.

Ob.

Cl. Do

Fg.

Mib Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

ni. è trop - - - poil tuo ri-  
 ter - ra d'un sedut - tor... non può... la - var che il san - gue.  
 - pli - zio supplizio avrai maggior! di

30 Più animato

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

(pizz.)

Parco

(pizz.)

Parco

p

Fl.

Ob. I.

Cl. Do

Fg.

Mib

Cor.

Lab

Cmb.

LIDA  
- gor!

ARRIGO  
è trop - - - po è

ROL.  
è mac - - - chia del l'o -  
cen - to mor - tie cen - to suppli.zioavraimaggior! suppli - zio a

Vni I.

Vni II.

Vle

Vc.

Cb.

*p*

*f*

*a2*

Fl.

Ob.

Cl.  
Do

Fg.

Mib  
Cor.

Lab

Cmbs.

LIDA  
trop - - poil tuo ri-gor! si è trop - poil tuo ri-

ARRI  
- nor non può - - la - var cheil san - gue

ROI  
-vrai a - - vrai ma-gior! di

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.

Do.

Fg.

Mib

Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I.

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Mib

Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*p*

I.

*p*

I.

*p*

*p*

tuo — è troppo il tuo ri - gor! mi vi.brailfer.ro in cor! mi vi.brailferro in

mac - - - - - chia dell'o - nor! la macchia del.l'o - nor! la macchia dell'o -

vrai — suppli.zio avrai maḡ - ḡior! sup.plizio avrai maḡ - ḡior! supplizio avrai maḡ -



**31** *Allegro vivo*  $\text{♩} = 84$

*Le due 1.<sup>me</sup>* *Tutte*

sul palco

Trb. Re

Trbn.

Tmb.

ROL.

*Le trom-be i pro-diap-*

**31** *Allegro vivo*  $\text{♩} = 84$

Cb.

sul palco

Trb. Re

Trbn.

Tmb.

*(correndo a guardare presso il verone, mentre Rolando avvicinasì alla porta)*

ARRIGO

ROL.

E ver!...

-pel - la - no...

I. Vni

II. Vni

Vle

Vc.

Cb.

*p*

LIDA *Te - ri - bil di!*

ROL. *Tua pe - na si - a... l'in-*

I. Vni

II. Vni

Vle

Vc.

Cb.



LIDA *Co-me! L'in-fa-mia?... Lin-*

ARRIGO *Co-me! L'in-fa-mia?... Lin-*

ROL. *fa - mia! Si! Lin-*

I. Vni

II. Vni

Vle

Vc.

Cb.





Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Re Cor.  
La  
Trb. Re  
Trbn. I. II  
Trbn. III. Cmb.  
Tp.  
G. C.

*ff*

*2 2*

This section of the score covers the woodwind and brass instruments. It consists of ten staves. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in E-flat (Re Cor.), Horn in A-flat (La), Trumpet in E-flat (Trb. Re), Trumpets in B-flat I and II (Trbn. I. II), Trumpet in B-flat III and Cornets (Trbn. III. Cmb.), and Trombone (Tp.). The G.C. (Glockenspiel/Cymbal) part is on the bottom staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first measure of each staff contains a whole rest. The second measure begins with a dynamic marking of *ff* (fortissimo) and features a series of chords and moving lines. The third and fourth measures continue this texture, with some instruments having additional markings like *2 2* (second endings). The section concludes with a double bar line.

*(Arrigo nel colmo dello spavento si slancia sulla porta  
la percorre cogli occhi, la tocca con le mani, cerca indarno  
ogni modo di aprirla)*

I.  
Vni  
II.  
Vle  
Vc. Cb.

*ff*

*R*

This section of the score covers the string instruments. It consists of four staves: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music is in the same key and time signature as the woodwind section. The first measure of each staff contains a whole rest. The second measure begins with a dynamic marking of *ff* (fortissimo) and features a complex, rhythmic pattern of sixteenth and thirty-second notes. The third and fourth measures continue this texture. The section concludes with a double bar line. A rehearsal mark *R* is placed at the beginning of the first staff.

**32** *Poco meno*  $\text{♩} = 76$

Cl. Do

ARRIGO

*p*

Ah! — Ro - lan - do! il ciel — neat -

**32** *Poco meno*  $\text{♩} = 76$

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

Cl. Do

ARRIGO

- te - sto, l'o - - nor tu - - o non fu — mac -

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

Fi.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Cor. Re  
Cor. La  
Trb. Re  
Trbn. I. II.  
Trbn. III. Cmbs.  
Tp.  
Trb. Re  
Trbn.  
Tmb.  
LIDA  
ARRIGO  
I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

*sul palco*

Ar - ri - - go!..  
-chia-to... Schiudi... S'io — qui

Cl. Do

ARRIGO

re - - sto, d'i - - gno - mi - nia il mio

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

LIDA

ARRIGO

Più non reg-go... più non

no - me fi - a no-ta-to!..

*(comincia a sentirsi rumore d'armati, e scalpito di cavalli)*

I. Vni

II. Vni

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

*p*

*pp*

*pp*

*sul palco*

Tmb. *a 2* *pp*

LIDA *(cade sovra un seggio)*

ARRIGO *reg- go... (tornando al verone)*  
Di Ro - lan - do la co -

I. Vni

II. Vni

Vle

Vc.

Cb.



*sul palco*

Trb *2 Sole* *Tutte*

Trbn. *I. II. III.* *mf*

Tmb. *a 2* *mf*

ARRIGO *(eheggian prolungati squilli di trombe)*  
- or - te già pro - ce - de ...

I. Vni

II. Vni

Vle

Vc.

**33**

**33**

R



34

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

1a

Trb.  
Re

Trbn. I,II.

Trbn. III.  
Cmbs.

Tp.

G. C.

sul palco

Trb.  
Re

Trbn.

Tmb.

ARRIGO

-ror!

*(la disperazione, il delirio si pingono sul suo volto)*

Quei pro-di van-noa sal-var la Pa-tria, ed

34

I.  
Vni

II.

Vle

Vc.

Ch.



*sul palco*

Tp.

Trb. Re

Trbn.

Tmb.

ARRIGO

Vni I.

Vni II.

Vle

Vc.

Cb.



Tp.

LIDA

ARRIGO

Vni I.

Vle

Vc.

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Tp.

ARRIGO

- mi - - - - ci... Un in-fa - - - me, un vî-lee-gliè! Nò...

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*a 2/2*

*f*

*sempre cresc.*

R

Fl.

Ob.

Cl.  
Do

Fg.

Re  
Cór.

La

Tp.

LIDA

ARRIGO

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

*(balzando in piedi)*

Ciel! che di-ci?..

*(afferrando la ciarpa)*

nò... nò... vi se-guo... Vi-val-

*ff*

35

Tutta forza

Fl.

Ott.

Ob.

Cl. Do

Fg.

Re Cor.

La

Trb. Re

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

LIDA

ARRIGO

(Lida cade tramortita)

(si precipita dal verone)

- ta - - - lia!

35

Tutta forza

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Re  
Cor.

La

Trb.  
Re

Trbn. I. II

Trbn. III.  
Cmbs.

Tp.

G. C.

I.  
Vni

II.

Vle  
*div.*

Vc.

Cb.

*unite*

R

Fl.  
Ob.  
Cl.  
Do  
Fg.  
Cor.  
La  
Trb.  
Re  
Trbn. I. II.  
Trbn. III.  
Cmbs  
Tp.  
G. C.  
Vni  
I.  
II.  
Vle  
Vc.  
Cb.

*FINE DELL' ATTO III.*