

ATTO QUINTO

IL CHIOSTRO DEL CONVENTO DI SAN GIUSTO

come nell'Atto primo.-Notte.- Chiaro di luna.

N. 15. SCENA ED ARIA

ELISABETTA

Largo $\text{♩} = 72$

FAGOTTI

CORNI in *Re* III. IV. a 2

TROMBONI

OFICLEIDE

CONTRABBASSI

Largo $\text{♩} = 72$

a 4

Fg. a 2

Cor. *Mi* I.

Crnt. *La* I.

Trbn.

Of.

Trp. *La-Do #Mi* p

Vle. A

Vc.

Cb. p

A

Fg.
Mi
Cor.
Re
Crnt.
La
Trbn.
Of.
Tp.

pp *pp* *pp*

SI ALZA LA TELA
(Elisabetta entra lentamente assorta nei suoi pensieri, s'avvicina alla tomba di Carlo Ve s'in ginocchia.)

Vnl
Vle
Vc.
Cb.

B I.III. a 2
II.IV. a 2

Fg.
Mi
Cor.
Re
Trbn.
Of.
Tp.

f *f* *f* *p dim.* *p dim.*

B

Vnl
Vle
Vc.
Cb.

f con espress. *f con espress.* *f con espress.*

p

Allegro agitato

Musical score for woodwinds and strings, measures 1-3. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Trumpet in A (Trb. Mi), Trombone in A (Trbn.), and Trombone in B-flat (Trbn. Bb). The Flute, Oboe, and Clarinet in A parts are marked with a first ending (I.) and a forte (f) dynamic. The Bassoon part is marked with a mezzo-forte (mf) dynamic. The Trumpet and Trombone parts are marked with a piano-piano (pp) dynamic. The Trombone in B-flat part is marked with a mezzo-forte (mf) dynamic. The strings (Violin I, Violin II, Viola, and Cello) are marked with a forte (f) dynamic. The score is in 2/4 time and features a key signature of two sharps (F# and C#).

Allegro agitato

Musical score for strings, measures 4-6. The score includes parts for Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.). The Violin I part is marked with a forte (f) dynamic. The Violin II, Viola, and Cello parts are marked with a mezzo-forte (mf) dynamic. The score is in 2/4 time and features a key signature of two sharps (F# and C#).

poco rit.

Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Re
Crnt.
La
Trb.
Mi
Trbn.
Of.
Tp.

I. *a 2* *a 2* *a 2* *a 3*

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

Detailed description: This section of the score covers woodwinds and brass. The Flute (Fl.) and Oboe (Ob.) parts begin with a first ending (*I.*) and play a melodic line with accents. The Clarinet (Cl.) and Bassoon (Fg.) parts also start with a first ending and play a similar melodic line, with the Bassoon part including triplets. The Cor Anglais (Mi) and Trumpet (Trb.) parts play a rhythmic pattern of eighth notes, marked *a 2*. The Trombone (Trbn.) part plays a rhythmic pattern of eighth notes, marked *a 3*. The Ophicleide (Of.) and Trombone (Tp.) parts play sustained chords. Dynamics include *pp* and *dim.* for the woodwinds.

poco rit.

Vni
Vle
Vc.
Cb.

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

Detailed description: This section of the score covers the string ensemble. The Violin (Vni) part features a melodic line with triplets and accents, marked *pp* and *dim.*. The Viola (Vle) part plays a rhythmic pattern of eighth notes, marked *pp* and *dim.*. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes, marked *pp* and *dim.*. The Contrabass (Cb.) part plays a rhythmic pattern of eighth notes, marked *pp* and *dim.*. The tempo marking *poco rit.* is present at the beginning of this section.

C *poco rall.* *rall. I. Tempo*

Ob.
Cl.
La
Fg.
Mi
Cor.
Re
Cint.
La
Trb.
Mi
Trbn.
Of.
Tp.

ELISABETTA

pp *larga la frase*

Tu, che le va ni.

C *poco rall.* *rall. I. Tempo*

Vni *espress.* *din.*
Vle
Vc.
Cb.

I. III. a 2
II. IV. a 2
pp
a 3
pp
pp
pp
pp

Fg.
Trbn.
Of.
Tp.

Elis.
tà co. no. sce. sti del mon. do e go. di nell'a. vel il ri. po. so pro. fon. do,
Cb.

D

Fl. *pp*

Elis. *pp* *espress.* *molto dolce*

s'an - cor si pian - ge in cie - lo, pian - gi sul mio do -

Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Fg. *ppp*

Elis. *ppp*

- lo - re, e por - ta il pian - to mi - o al

Vni

Vle

Vc.

Cb.

E

Fl. I. *v.*

Fl. III. *v.*

Ob. *v.*

Cl. *v.*

La

Fg. *v.*

Mi

Cor. *p*

Re

Tp.

Elis. *v.*

tro - no del Si - gnor.

E

Vnl. *p*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Allegro ♩=144

I.

Ob. *p*

Cl. *p*

La *p*

Fg. *p*

Mi *p*

Cor. *p*

Re *p*

Tp. *p*

in Sib

Recitativo

Elis. Car . loquiver . rà!

Allegro ♩=144

Vni *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

Elis. Sì! Che par-ta e scordio.ma . i...

Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

a tempo Allegro moderato ♩ = 100

Ob. *p*

Fg. *p*

Elis. A Posa di vegliar sui giorni suoi giu - ra - i. Ei se - gua il suo de - stin, la

a tempo Allegro moderato ♩ = 100

Vni *p*

Vlc *p* DIV. UNITE

Vc. *p*

Cb. *p*



Fl. *pp*

Ob. *pp*

Fg. *pp*

Cr. III. *pp*

Re. *pp*

Tp. *ppp* *morendo*

Elis. gloria il tracce - rà. Per me! la miagior - na - ta a se - ra è giun - ta già!

morendo *lungo silenzio*

Vni *pp*

Vlc *pp*

Vc. *pp*

Cb. *pp*

Allegro moderato *più di prima* ♩ = 96

F

Fl.

Cl. *Sib*

F **Allegro moderato** *più di prima* ♩ = 96

Cb.

Fl.

Cl. *Sib*

ELISABETTA

p

Fl.

Cl. *Sib*

Cb.

Fran - cia, no - bi - le suol, si ca - ro a' miei ver -

Fl.

Ob.

Cl. *Sib*

Elis.

Cb.

- d'an - ni! Fon - tai - ne - bleau! ————— vêt voi

Fl. *pp*

Ob. I. *espress.*

Cl. I. *3*

Sib

Elis. *pp*

schiu - deilpensieri van - ni. E - ter - no giu - ro d'a -

Cb.

Fl. *col canto*

Ob. I. *col canto*

Cl. I.

Sib

Elis. *f* *pp*

- mor là, Dio da me ascol - tò, e quest'e - ter - ni - tà un gior - no sol du -

Cb.

G Largo $\text{♩} = 72$

Fl. *p*

Ob. I. *p*

Cl. I. *p*

Sib

Elis. *pp*

- ro. Tra voi, v'aghi giardin di que - sta terra i.

G Largo $\text{♩} = 72$

Vni *ppp*

Vlc *ppp*

Fl. I. 3

Ob. I. 3

Cl. Sib I. 3

Elis. *ppp*

Vni *ppp*

Vle *ppp*

Vc. *ppp*

pp

Fl. I. *f* *col canto*

Ob. I. *f*

Cl. Sib I. *f*

Fg. *f* *col canto*

Mi Cor. Re *a 2 f* *col canto*

Elis. *poco rit.* *col canto*

Vni *f* *col canto*

Vle *f* *col canto*

Vc. *f* *col canto*

Cb. *f* *col canto*

H₈

H₉

in Lu

Allegro agitato ♩=126

Fl. *pp*

Ob. *pp*

Fg. *p*

Elis. - mor. Ad - di - o, ad -

Allegro agitato ♩=126

Vni *p*

Vle

Vo.

Cb.



Fl. *I.*

Ob. *I.*

Fg. *I.*

Elis. - di - o, bei so - gni d'ôr, il - lu - sion per -

Vni

I

Fl. *mf*

Ob. *mf*

Cl. *mf*
La

Fg. *mf*

Mi *a 2*
Cor. *mf*

Re *mf*

Tp. *mf*

Elis. *mf*
_ du - ta! Il no - - do si spez-zò, la - lu - ce, la

I

Vni *mf*

Vle *mf*

Vc. *mf*

Cb. *f*

I.

Fl.

pp

Ob.

I.

pp

Cl.
La

I.

pp

Fg.

I.

pp

Mi
Cor.

a 2

Re

Tp.

Elis.

lu - ce - e fat - ta muta! Ad - di - o, ad - di - o, verd'anni, an.

Vni

pp

Vle

pp

Vc.

Cb.

I.
 Fl. *p cresc. f*
 Ob. *p cresc. f*
 Cl. *p cresc. f*
 La
 Fg. I.III. a 2 *pp cresc. f*
 II.IV. a 2
 Mi I. *p cresc. f*
 Cor. III. *p cresc. f*
 Re
 Of. *p cresc. f*
 Tp. *p cresc. f*
 Elis. *f p*
 - cor! ce - dendo al duol cru - del, il cor, il cor ha un sol de - sir: la
 Vni *p cresc. f*
 Vle *p p cresc. f*
 Vc. *p p cresc. f*
 Cb. *p cresc. f*

Largo **J**a tempo

I. string.

Cl. *col canto*
La

Fg. I. II. a 2 *pp*

Elis. *a piacere*
pa - ce del - l'a - vel!

Largo **J**a tempo

string.

Vni *col canto* *ppp* *pp*

Vle *ppp* *pp*

Vc. *ppp* *pp*

Cb. *ppp*

I. Tempo

Cl. *I.*
La *I. II. a 2*

Fg. *I. II. a 2*

Crnt. *a 2* *mf*

La

Trbn. *mf*

Elis. *f*
Tu chele va - ni - tà co - no - sce - sti del

I. Tempo

Vni

Vle

Vc.

First system of a musical score. The instruments and their parts are: Fg. (Flute), Crnt. La (Cornet in A), Trbn. (Trumpet), Tp. (Trombone), Elis. (Soprano), Vni (Violin), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal part are "mon do e go di nel l'a". Dynamics include *mf* and *ppp*. There are markings "a 4" and "a 2" above the Flute and Cornet parts respectively.

Second system of the musical score. It continues the same instruments and parts as the first system. The lyrics for the vocal part are "vel il ri po so pro fon do,". Dynamics include *pp* and *pp morendo*. There are markings "a 4" and "3" above the Flute and Violoncello parts respectively.

L

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

La *ppp*

Fg. I. II. a 2 *ppp*

Elis. *pp* *dolciss.*

s'an - cor si pian - ge in cie - lo, pian - gi sul mio do -

Vni I. *ppp*

Vni II. *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

Fl.

Ob.

La
Cl.

La

Fg. I. II. a 2

Cor.
Mi

Elis.
lo - re, e por - ta il pianto mi - oal

Vni I.

Vni II.

Vle

Vc.

Cb.

pp

Detailed description: This page of a musical score, numbered 577, features a vocal soloist (Elis.) and a full symphony orchestra. The vocal line is in the key of D major and 3/4 time, with lyrics in Italian: "lo - re, e por - ta il pianto mi - oal". The orchestra includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais), strings (Violins I and II, Viola, Violoncello, Contrabasso), and a double bass. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The double bass part is marked "I. II. a 2" and "pp". The Cor Anglais part is marked "I." and "pp".

string.

M I. Tempo

Fl.

Ob.

La
Cl.
La

Fg.

Mi
Cor.
Re

Crnt.
La

Trb.
Mi

Trbn.

Of.

Tp.

in La

in Do

a 3

Lento
PPP a piacere

Elis.

tro - no del Si - gnor, il pianto mi - o porta al tro - no del Si - gnor, se ancor si

string.

M I. Tempo

Vni

Vle

Vc.

Cb.

col canto

Fl. *p* *pp*

Ob. *p* *pp*

La Cl. *p* *pp*

La *p* *pp*

Fg. *p* *pp* *p*

Cor. Mi *p*

pp

Elis. *pp*

plange, si piange in cie-lo, ah, il pianto mi - o reca a' pie' del Si-gnor.

col canto

Vni *p*

Vle *p*

Vc. *p* PIZZ.

Cb. *p* PIZZ.

SCENA, DUETTO D'ADDIO E FINALE

ELISABETTA E DON CARLO

Allegro moderato ♩=100

Ob. *I.* *p*

Fg.

Mi *I.*

Cor. *III.* *p*

La

DON CARLO

E dessa!

Allegro moderato ♩=100

Vni *p*

Vle *p*

Vc. **UNITI** *p*

Cb. **ARCO** *p*

Un poco più lento ♩=84

Ob. *I.*

Cor. *III.*

La

ELISABETTA

Un detto, un sol; al ciel io rac - co - mando il pellegrin che par.te, e

Un poco più lento ♩=84

Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Elis. *poi sol vi do. man. do e l'o. bli. o e la vi. ta.*

DON CARLO

Si, forte esservo.

Vni

Vle

Vc.
Cb.

Elis. *No, pensate a Ro. dri. go. Non è per fol. li. i.*

D.C. *-g'io; ma quando è infranto a mo. re, pria del la morte uc. ci. dè.*

N

Vni

Vle

Vc.

f *pp*

Elis. *- de. e che i sa. cri. fi. cò!*

D.C. *Sul. la ter. ra fiam. min. ga, io vo' che a lui sinn'al. zi sublime, eccelso a.*

Vni

Vle

Vc.

Cb.

pp

DIV.

DIV.

Elis. *con entusiasmo* I fior del pa-ra-di.

D.C. vel, qual mai ne otten-ne un re tan-to no-bil e bel.

Vni UNITI I. Tempo $\text{♩} = 100$

Vle DIV. UNITE

Vc. Cb. UNITI

Detailed description: This system contains the vocal entries for Elisabetta and Don Carlo, and the beginning of the string accompaniment. The vocal parts are in a 3/4 time signature. The string parts (Violins, Violas, and Cellos/Double Basses) are in a 3/4 time signature and feature a melodic line with a crescendo leading to a forte dynamic. The tempo is marked 'I. Tempo' with a quarter note equal to 100 beats per minute. The key signature has two flats (B-flat and E-flat).

Fl. *pp dolciss.*

Elis. so a lui sor-ri-de-ran-no.

Vni *p* *pp dolciss.* PIZZ. *pp*

Vle *p*

Vc. Cb. *p*

Detailed description: This system continues the vocal parts and the string accompaniment. The flute part enters with a very soft (*pp*) and sweet (*dolciss.*) melody. The vocal parts continue their lines. The string parts feature a pizzicato section with triplets, marked *pp*. The tempo and key signature remain the same as in the first system.

Fl. *dolciss. a mezza voce*

DON CARLO Va-goso-gno m'ar-ri-se! ei sparve,

Vni I. PIZZ. *pp*

Vle *pp*

Detailed description: This system features the flute part playing a melodic line with a crescendo, marked *dolciss. a mezza voce*. The vocal part for Don Carlo enters with the lyrics 'Va-goso-gno m'ar-ri-se! ei sparve,'. The string parts continue with a pizzicato section, marked *pp*. The tempo and key signature remain consistent with the previous systems.

Fl. *3*

Ob. I. *b₂* *p*

Fg. *I.* *3* *pp*

D.C. *cupo*
e nel - la fan - no un rogo appar a me - - che spinge - vam - pe al

Vni *3* *ARCO* *6* *pp*

Vle *pp*

Fl. *3*

Ob. *2^a* *p*

Fg. *I.* *3*

D.C. ciel. Di san - gue tin - to un rio, re - si - cam - pi un a -

Vni *6*

Vle *ARCO* *6* *pp*

Vc. *6* *pp*

string. e cresc. a poco a poco.....

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. La), Bassoon (Fg.), Trumpets (Mi Cor., La Cor.), Trombones (Crnt. La), and Trombone (Tp.). The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two measures.

D.C. *Sol - Do - Re*
- vel, un po - po - lo che muor, ea me la man pro -

string. e cresc. a poco a poco.....

Musical score for strings, including Violin (Vni), Viola (Vle), and Violoncello (Vc.). The strings play a rhythmic accompaniment with sixteenth-note patterns. The score is divided into two measures.

Fl. *mf*

Ob. *mf*

Cl. *mf*
La

Fg.

Mi
Cor. *a 2*
La

Crnt. *a 2*
La

Of.

Tp.

D.C. *a 2*

ten - de, sic - co - me a Re - den - tor, nei di della sven.

Vni

Vle

Vc.

Cb.

$\text{♩} = 144$

P

Fl. *f*

Ob. *f*

Cl. *f*

La *f*

Fg. *f*

Mi *f*

Cor. *f*

La *f*

Crnt. *f*

La *f*

Trb. *f*

Do *f*

Of.

Tp. *f*

D.C. *f*

- tu - ra. A lui n'andrò be - a - to, se

$\text{♩} = 144$

P

Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.
Ob.
Cl.
La
Fg. I.III.a 2 II.IV.a 2
Mi
Cor. La
Crnt. La
Trb. Do
Trbn.
Of.
Tp.

f *ff*

This section of the score covers woodwinds and brass instruments. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Trumpet (Tp.), Trombone (Trbn.), and Horns (Mi, Cor. La, Crnt. La, Trb. Do). The woodwinds and brass parts feature a rhythmic pattern of eighth notes, often in triplet groupings. The dynamic markings transition from *f* (forte) to *ff* (fortissimo) across the measures.

D.C.
spento__ o vin.ci.tor, plauso o pian . to m'a_vrò dal tuo me . mo.re

This block contains the vocal line for the first system. The lyrics are in Italian and describe a victor who is exhausted and being praised or pitied. The music is written in a single staff with a treble clef and includes a dynamic marking of *f*.

Vni
Vle
Vc.
Cb.

f *ff*

This section of the score covers the string instruments: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment of eighth notes, with some triplet markings. The dynamic markings transition from *f* (forte) to *ff* (fortissimo) across the measures.

Marziale ♩=100

Q

Fl.

Ob.

Cl.
La

Fg.
I.II.a.2
II.IV.a.2

Mi
Cor.
La

Crnt.
La

Trb.
Do

Trbn.
Of.

Tp.

A.

ELISABETTA

(con entusiasmo)

Si, l'ero.i - smoèque - sto e la sua sa - cra

D.C.

- cor!

Marziale ♩=100

Q

Vni.

Vle

Vc.

Cb.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
La

Fg. *ff*
I.

Mi
Cor. *ff*
La

Crnt. *ff*
La *pp*

Trb. *ff*
Do *pp*

Trbn. *ff*
Of.

Tp. *ff*

A.

Elis. *ff*
fiam . mal L'a . mor . . de . gnodi noi, l'a . mor che i forti infiam . .

Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
La

Crnt.
La

Trbn.
Do

Trbn.
Of.

Tp.

A.

Etis.

- mal Ei fa dell'uo. mo un Dio! Va, di più non tar.

Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
La

Cmnt.
La

Trb.
Do

Trbn.
Of.

Tp.

A.

Elis.

Vni

Vle

Vc.

Cb.

dar! va, va, va! sa - li! Cal.va - rie salva un po - polo che

R

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
La

Crnt.
La

Trb.
Do

Trbn.
Of.

Tp.

A.

Elis.

muor.
DON CARLO

Si con la vo . ce tua quella gente m'appel .

R

PIZZ.
p

PIZZ.
ff

p
PIZZ.

p
PIZZ.

ff
p
PIZZ.

ff
p
PIZZ.

ff
p
PIZZ.

Ott.

Fl.

Ob. I.

Cl. I.
La

Fg.

Mi
Cor.
La

Crnt.
La

Trb.
Do

Trbn.
Of.

Tp.

A.

Elis.
Il po. polsal . va!

D. C.
. la, e _____ se morrò per lei, la mia morte fia bel .

Vni
ARCO PIZZ.
f p

Vle
ARCO PIZZ.
f p

Vc.
ARCO PIZZ.
f p

Cb.
ARCO PIZZ.
f p

Detailed description: This page of a musical score, numbered 594, features a variety of instruments and a vocal line. The woodwind section includes Oboe (I), Clarinet (I), Bassoon, and Cor Anglais. The brass section consists of Trumpet (D), Trombone (F), and Trombone (C). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The vocal parts are for Elisabetta and Don Carlo. The score includes dynamic markings such as *f*, *pp*, and *p*, as well as performance instructions like *ARCO* and *PIZZ.*. The vocal line contains the lyrics: "Il po. polsal . va! . la, e _____ se morrò per lei, la mia morte fia bel .".

Ott. *f* *p* *f* *pp?* *f*

Fl. *f* *pp?* *f*

Ob. *f* *pp?* *f*

Cl. *f* *pp?* *f*

La *f* *pp?* *f*

Fg. *f* *f* *f*

Mi *f* *f* *f*

Cor. *f* *f* *f*

La *f* *f* *f* in *Si*

Crnt. *f* *f* *f*

La *f* *f* *f*

Trb. *f* *f* *f*

Do *f* *pp?* *f*

Trbn. *f* *f* *f*

Of. *f* *f* *f*

Tp. *f* *f* *f*

A. *f* *f* *f*

Elis. *f* *f* *f*

Va, ——— va, — di più nontar. dar! ——— va, — di più — nontar.

D.C. *f* *f* *f*

la! ——— Si, ——— mia morte fia bel ——— la!

Vni *f* *p* *f* *p* *f*

Vle *f* *p* *f* *p* *f*

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

Cb. *f* *p* *f* *p* *f*

ARCO PIZZ. ARCO PIZZ. ARCO

Fg.

Crnt.
La

Trb.
Do

A.

Elis.
_ dar e salva un po - lo che muor!

D.C.
la mia morte fia bel - la! Ma pria di que - sto

Vni
PIZZ. *p*

Vle
PIZZ. *p*

Vc.
Cb. UNITI PIZZ. *p*

S Più animato ♩ = 126

ARCO *p*

ARCO *p*

ARCO *p*

Ob.

Cl.
La

Fg.

Mi
Cor.
Si

D.C.
di alcun poter u - man disgiun - ta non a - vria la mia dal - la tua

Vni

Vle

Vc.
Cb.

T

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

La *ff*

Fg. *ff*

Mi *a 2*

Cor. *p*

Si *p*

Crnt. *ff*

La *ff*

Trb. *ff*

Do *ff*

Trbn. *f*

Of. *f*

Si-Do *f*

Tp. *pp* *f* *pp*

portando la voce

D.C. man! ma vinto insi gran di l'o.nor hain me la . mo . re; im .

T

Vni *ff* *PIZZ.* *p* *ARCO* *p*

Vle *ff* *PIZZ.* *p* *ARCO* *p*

Ve. *ff* *PIZZ.* *p* *ARCO* *p*

Cb. *ff* *PIZZ.* *p* *ARCO* *p*

Più animato

Ott. *ff*

Fl. *ff*

Ob. *ff* I. *p*

Cl. *ff* I. *p*

La *ff* I. *p*

Fg. *ff* I. *p*

Mi *ff* *p*

Cor. *ff* *p*

Si *ff* *p*

Crnt. *ff*

La *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Of. *ff*

Tp. *ff*

D.C. *ff*

- pre - sa a questa par rinno - va emen - tee co - rel Non ve - di, E - li - sa -

Più animato

Vni *ff* PIZZ. *p* ARCO *p*

Vle *ff* PIZZ. *p* ARCO *p*

Vc. *ff* PIZZ. *p* ARCO *p*

Cb. *ff* PIZZ. *p*

string.

Ob. I. *f*

Cl. La *f*

Fg. I. *f*

D.C. *f*

. betta! io stringo al mio sen, né mia virtù vacilla, né ad essa manco.

string.

Vni *f*

Vle *f*

Vc. *f*

Cb. *f* ARCO

U Meno mosso ♩=96

Ob. I. *mf dolente* *pp*

Fg. I. *mf* *p* *pp*

D.C. *parlato*

. ròl Orchetuto finì e la

U Meno mosso ♩=96

Vni *mf dolente* *pp*

Vle DIV. *pp* *p* *pp*

Vc. *mf* *p* *pp*

Cb. *pp*

Fl.

Ob.

Fg.

Mi
Cor.

Si

ELISABETTA

Sil piango, ma t'ammi . ro. II

D. C. man io ri . ti . ro dal . la tua man . . . tu piangi?

Vni

Vle

Vc.

Cb.

V I.

Ob.

Fg.

Cor.
Si

Elis. pian . toglie del . l'alma, e veder tu lo puo.i, qual san pian . to ver.

Vni

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 600. It features a variety of instruments and vocal lines. The top section includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Horns (Mi, Cor., Si). The vocal parts are for ELISABETTA and D. C. (Doppio Contralto). The bottom section includes parts for Violin I (Vni), Violoncello (Vle), Violonchello (Vc.), and Contrabbasso (Cb.). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature (C). Dynamics include *pp* (pianissimo) and *a 2* (second ending). There are first and second endings marked with 'I.' and 'II.'. The lyrics are in Italian and are written below the vocal lines. The page is divided into two systems by a double bar line.

Fl. I.

Ob. I.

Fg. I.

Mi
Cor.
Si

Elis.
_ sar le don.ne per gli e.roi!

Vni

Vle

Vc.

Cb.

UNITE

pp

ppp

ppp

Assai sostenuto ♩=60

Cl.
La

Cor.
Si

Elis.
(solenne)
cantabile
Ma las.sùl ci ve.dre.mo in un mon.do mi.

III. IV.

pp

pp

Assai sostenuto ♩=60

Vni

Vle

Vc.

Cb.

pp

pp

pp

pp

Z

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Si

Elis.

- glio - re, del . l'av.venir e - ter - no suo - nan per noi già

Z

Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Si

Elis.

l'o - re; e là noi tro - verem nel grem - bodel Si -

Vni

Vle

Vc.

Cb.

AA

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Si

Elis.

-gnor il sospi.ra.to ben, il sospi.ra.to ben che fugge in terra ognor!
 DON CARLO (solenne)
 Ma las.

AA

Vni

Vle

Vc.

Ob.



Cl.
La

Cor.
Si

Elis.

ma lassù ci vedre . mo in un mondo miglio . re,

D.C.

su ci vedre . mo in un mon . do miglio . re,

Vni

Vle

Vc.

Ob.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Si

Elis.

D.C.

Vni

Vle

Vc.

Cb.

pp

p

a2

p

p

del l'eterno avvenir

del . l'av . venir e . ter . no' suo . nan per noi già

Detailed description of the musical score: The score is for page 604 and is in the key of D major (two sharps). It features a full orchestral ensemble and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Trumpets (Mi, Cor., Si), Flute (Elis.), Double Bass (D.C.), Violins (Vni), Violas (Vle), Violoncello (Vc.), and Double Bass (Cb.). The vocal parts are for Soprano (Mi), Alto (Cor.), and Tenor (Si). The score is divided into three measures. The first measure shows the Flute and Oboe parts with a *p* dynamic. The Clarinet and Bassoon parts have trills marked with 'I.' and '3'. The Bassoon part has a *pp* dynamic. The vocal parts are silent in the first measure. The second measure shows the Flute and Oboe parts with a *p* dynamic. The Clarinet and Bassoon parts have trills marked with 'I.' and '3'. The Bassoon part has a *pp* dynamic. The vocal parts are silent in the second measure. The third measure shows the Flute and Oboe parts with a *p* dynamic. The Clarinet and Bassoon parts have trills marked with 'I.' and '3'. The Bassoon part has a *pp* dynamic. The vocal parts are silent in the third measure. The lyrics are: 'del l'eterno avvenir' (Elis.), 'del . l'av . venir e . ter . no' suo . nan per noi già' (D.C.).

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Si

Elis.
suonan già per noi lo re; e là noi tro ve rem stret tiin.

D.C.
lo re; e là noi tro ve.

Vni

Vle

Ve.

Cb.

Fl. *pp*

Ob. I.

Cl. I.
La *pp*

Fg.

Mi
Cor. I.

Si

Elis. *ppp*

- siem nel Si - gnor, e noi là trove - rem stretti insiem nel Si .

D.C. *ppp*

- rem stret - ti insiem nel Signor

Vni *pp*

Vle *pp*

Vc. *ppp*

Cb.

Detailed description: This is a page of a musical score, page 606. It features a woodwind section (Flute, Oboe, Clarinet in A, Bassoon), a vocal section (Soprano, Alto, Tenor), and a string section (Violins, Violas, Violas, Cellos, Double Basses). The woodwinds and strings play a rhythmic pattern of eighth-note triplets, marked *pp* (pianissimo) or *ppp* (pianississimo). The vocal parts have lyrics in Italian. The Flute part starts with a melodic line and then joins the triplet pattern. The Oboe and Clarinet parts also have melodic lines and then join the triplet pattern. The Bassoon part has a melodic line and then joins the triplet pattern. The Soprano part has a melodic line and then joins the triplet pattern. The Alto part has a melodic line and then joins the triplet pattern. The Tenor part has a melodic line and then joins the triplet pattern. The Violins and Violas play a rhythmic pattern of eighth-note triplets, marked *pp*. The Violas play a rhythmic pattern of eighth-note triplets, marked *pp*. The Violas play a rhythmic pattern of eighth-note triplets, marked *pp*. The Cellos and Double Basses play a melodic line, marked *ppp*.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.

Si

Elis.

D.C.

Vle

Vni

Ve.

Cb.

I. *p*

I. *p*

I. *p*

III. *p*

- gnor il sospi - ra - to ben che fug - ge in ter - ra o -

— il sospira - to ben, il sospi.ra - to ben che fug - ge in ter - ra o -

p

BB

Ob. I.

Cl. La I. *pp dolce*

Cor. Mi I. *pp*

Elis. *pp*
-gnor! In tal dì, che per noi non a vrà più do.

D.C. *pp*
-gnor!

Vni I. **3B** IV.C. *sottovoco* *pp*

Vle *pp*

Ve. *p*

Cb. *p*

Ob. I.

Cl. La I.

Fg. I. II, III, IV, a 3 *p*

Cor. Si *p*

Elis. *p*
- ma - ni, tut - ti no - mi scor - diam de - gli affet - ti pro -

D.C. *ten.*
Tut - ti no - mi scor - diam de - gli affet - ti pro -

Vni IV.C. *sottovoco*

Vle

Ve.

Cb.

CC

Fl. I. II. *pp*

Ob. I.

Cl. I. *pp*

Fg. I. *pp*
II. III. IV. a 3

Mi
Cor.
S.

Elis. *ppp*
fa. ni, tutti i nomi scordiam degli affetti pro. fa. ni.

D. C. *pp*
fani, ogni nome scordiam degli affetti profa ni. Addio, mia

Vni *pp* Pos. nor.
pp Pos. nor.

Vle *pp*

Vc. *pp*

Cb. *pp*

I.

Fg. *pp*

Elis. Miofi glioad.di . o! E . ter. noad.

D.C. ma . dre! E . ter. noad.di . o!

Vni *pp dim.*

Vle *pp dim.*

Vc. *pp*

Cb. *pp*

I.

Cl. *mf*

La *mf*

Fg. I. I.III. a 2 *mf*

Mi *mf*

Cor. II. IV. a 2 *mf*

Si *mf*

Elis. . di . o! addi . o! per sempre ad.di . o! per sempre ad.

D.C. addi . o! per sem.pre ad.di . o! per sempre ad.di . o! per sempre ad.

Vni *sempre dim.* *mf*

Vle *sempre dim.* *mf*

Vc. *sempre dim.* *mf*

Cb. *mf*

All^o agitato ♩=144

Ott.

Fl. a 2

Ob.

Cl. La

Fg. a 4

Mi Cor. a 2

Si

Crnt. La

Trb. Do

Trbn.

Of.

Tp.

Elis.

D.C.

- dio!

- dio!

FILIPPO (prendendo il bacio della Regina)

Sì, — per sempre! Io vo.gli.ondoppio.sacri . fi . zio! Il do.

All^o agitato ♩=144

Vni

Vle

Vc.

Cb.

Presto

DD

Ott.
 Fl.
 Ob.
 Cl.
 La
 Fg.
 Mi
 Cor.
 Si
 Crnt.
 La
 Trb.
 Do
 Trbn.
 Of.
 Tp.
 Elis.
 Fil.
 Vni
 Vle
 Vc.
 Cb.

a 2
a 4
 I. III. a 2
 II. IV. a 2
a 2
Do - Do - Mi
 (all'Inquisitore)
 Ciel!
 ver mio fa - rò. Ma voi? (ai familiari del Santo Uffizio, additando Don Carlo)
IL GRANDE INQUISITORE
 Il Santo Uf. fizio il suo fa - rà. Guardie!
 Presto
 DD

DON CARLO

Dio mi vendi - che - rà! il tribunal di

Vni *mf*

Vle *mf*

Vc. *mf*

(Don Carlo, difendendosi, indietreggia verso la tomba di Carlo Quinto)

D.C. san - gue sua ma - no spez - ze - rà!

Vni

Vle

Vc.

Fl. *p*

Ob. *p*

Cl. *p*

La *p*

Fg. *p*

Vni

Vle

Vc.

EE

Largo come prima

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

La *ff*

Fg. *ff*

Mi *ff*

Cor. *ff*

Si *ff*

Crnt. *ff*

La *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Of. *ff*

Tp. *ff*

T-t. *fff*

IL FRATE

(Il cancello s'apre)

(Appare)

(È Carlo Quinto col manto e colla corona reale.)

EE

Il duo - lodel-la ter - ra nel chiostror ancor ci se - gue;

Largo come prima

Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott. Fl. Cb. Cl. La. Fg. Mi Cor. Si Crnt. La Trb. Do Trbn. Of. Tp.

Il Fr. so lo del cor la guer.ra in ciel sic al me. rà

IL GRANDE INQUISITORE

4 FAMILIARI DEL SANTO UFFIZIO È la voce di Car. lo!

È Carlo

Vni Vle Vc. Cb.

Allegro agitato come prima

FF

Ott.
Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Si
Crnt.
La
Trb.
Do
Trbn.
Of.
Tp.

ELISABETTA

*(Carlo Quinto trascina nel chiostro
Don Carlo smarrito)*

Oh ciel!

FILIPPO

spaventato

Mio pa - dre!

4 Fam.

Quin tol

FF

Vni
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi

Cor.
Si

Crnt.
La

Trb.
Do

Trbn.

Of.

Tp.

G.-C.

Vni

Vle

Vr.

Cb.

Ott.
Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Si
Crnt.
La
Trb.
Do
Trbn.
Of.
Tp.
P.
G.-C.

Vni
Vle
Vc.
Cb.

a2
a2
a2
a3

Detailed description: This page of a musical score, numbered 618, contains 21 staves. The top section includes woodwind instruments: Oboe (Ott.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The middle section features brass instruments: Trumpet (Trb.), Trombone (Trbn.), and Trombone (Tp.). The bottom section is for strings: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play melodic lines with various articulations and dynamics, including accents and hairpins. The strings provide a rhythmic and harmonic foundation with patterns of eighth and sixteenth notes. Performance markings such as *a2* and *a3* are present, indicating specific articulation or dynamics. The notation includes slurs, ties, and various note values.