

V. Scena ed Aria Mina

Nel centro è una croce con gradini; a destra la porta d'un tempio internamente illuminato, a cui si ascende per grandiosa scala; a sinistra più in fondo si vede il castello. La luna fiocamente rischiarò le tombe qua e là ombreggiate da secolari cipressi. Una tra quelle è recente.

Largo (♩=56)

Flauto

Oboi

Clarineti in Do

Fagotti

Corni in Fa

Trombe in Sib

Tromboni

Cimbasso

Timpani

MINA

Largo (♩=56)

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

I. Vni II. Vle Vc. Cb.

pp

This system contains the first five staves of the score. It features two Violin parts (I and II), Viola, Violoncello, and Contrabasso. The music is in a minor key and includes several triplet markings. A dynamic marking of *pp* is present at the beginning of the first measure.

I. Vni II. Vle Vc. Cb.

This system continues the string parts from the previous system. It includes two Violin parts, Viola, Violoncello, and Contrabasso. The notation features various triplet and sixteenth-note patterns.

Fl. Ob. Cl. Da. Fg. Fa Cor. Fa

cresc.

This system contains the woodwind and brass parts. It includes Flute, Oboe, Clarinet in D, Bassoon, Fagotto, and three parts of Horns (Fa, Cor., Fa). A dashed line with the word *cresc.* spans across the top of the system. The Flute part has a first ending bracket. The Clarinet part has a first ending bracket and a dynamic marking of *p*.

I. Vni II. Vle Vc. Cb.

cresc.

This system continues the string parts. It includes two Violin parts, Viola, Violoncello, and Contrabasso. A dashed line with the word *cresc.* spans across the top of the system. The music features complex rhythmic patterns and triplet markings.

Fl. *a2*
Ob. *3 a2*
Cl. *a2 3*
Do
Fg. *3*
Fa
Cor. *3*
Fa
Trb. *3*
Si b *p*
Trbn. *p*
Imbs. *3 p*
I. Vni
II. Vni
Vle *3*
Vc. *3*
Cb.

Ob. *1* *I. p 3 3*
I. Vni *1 pp 3 3*
II. Vni *pp*
Vle *pp*
Vc. *3 pp*
Cb. *pp*

Ob. I.

Cl. Do I.

Fg. *p*

Vni I.

Vni II.

Vle

Vc. Cb.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa *p*

Trb. Si b

Trbn.

Cmbs.

MINA

(dal fondo a sinistra agitatissima)

Oh cie - lo!..

Vni I.

Vni II.

Vle

Vc. Cb.

a te 1^{po}

MINA

do-ve son i - o!.. Qui mi tra-sci - nairresisti - bil possa!..

I. Vni

II. Vni

Vle

Vc.

Cb.

2 Poco più mosso (♩ = 96)

Trb. Si b

Trbn.

MINA

Qui della morte è il re-gno... tut-to è or - ro - re!.. in

2 Poco più mosso (♩ = 96)

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

o - gni tom - ba scul - to in ci - fre spa - ven -

I. Vni

II. Vni

Vle

Vc.

Cb.

Trb. Si b

Trbn.

MINA

to - se il mio de - lit - to io leg - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

MINA
- go!... Il mur - mu-re d'o - gn'au - - ra

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I. *pp*

Cl. Do I. *pp*

Fg. I. *pp*

MINA
mi par vo - - ce che un rimpro - - ve - - ro

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl. I.

Ob.

Cl. Do I.

Fg. I.

Fa

Cor. Fa

Trb. Si b

Trbn.

Cmbs.

MINA *(s'aggira barcollando tra i sepolcri)*
tuo-ni! Ah! di mia

I. Vni

II. Vni

Vle

Vc.

Cb.

ff

3 I. Tempo

Fl. I. *pp* *dolce*

Ob. I. *pp* *dolce*

MINA
madre è questo il santo a-vello!... El - - - la si

3 I. Tempo

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. I. *pp*

Ob. I. *pp*

Fg. *pp*

MINA
pu-ra ed i - o!.. Ma-dre!.. Madre, soc-

I. Vni

II. Vni

Vle

Vc.

Cb.

MINA
- cor - ri, soc - cor - ri al do - lor mi - - - o.

I. Vni
II. Vni
Vle
Vc.
Cb.

4 Largo $\text{♩} = 56$

Un solo I. Vno
Un solo II. Vno
Una Vla
Un solo Vc.
Un solo Cb.

Sord. pp $\Lambda 6$

4 Largo $\text{♩} = 56$

2 Vni I.
2 Vni II.
Un I. Vno
Una Vla

Sord. pp $\overset{3}{\curvearrowright}$

Un solo I. Vno
Un solo II. Vno
Una Vla

2 Vni I.
2 Vni II.

Un solo I. Vno
Un solo II. Vno
Una Vla
Un solo Vc.
Un solo Cb.

5


pizz.

2 Vni I.
2 Vni II.
Un I. Vno
Una Vla

5

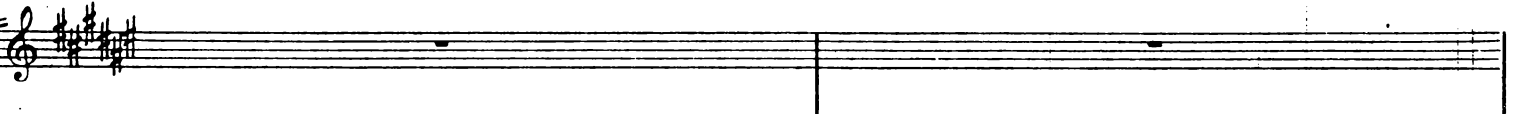
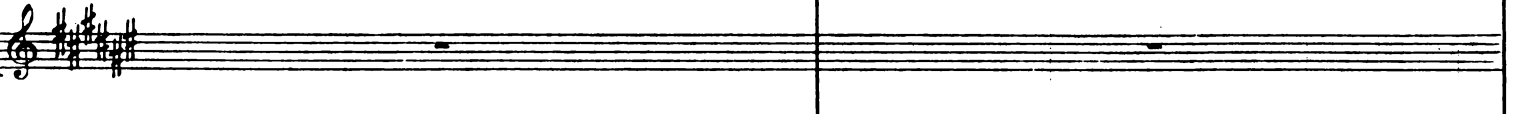
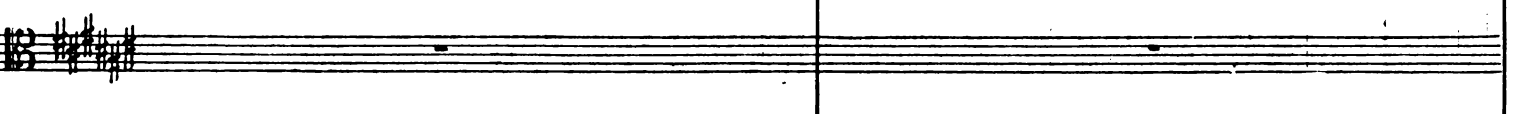
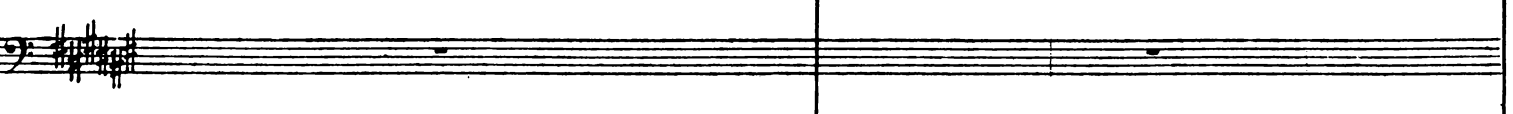
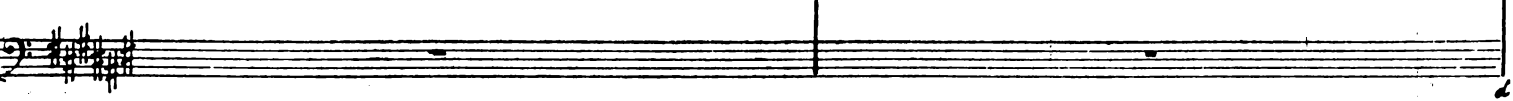
Sord.

con passione

MINA  Ah! da - gli scan - nie - te - re - i,

Un solo I. Vno 
Un solo II. Vno 
Una Vla 
Un solo Vc. 
Un solo Cb. 

2 Vni I. 
2 Vni II. 
Un I. Vno 
Una Vla 

I. Vni 
II. Vni 
Vle 
Vc. 
Cb. 

MINA
do - - ve be - a - - ta sie - - di,

In solo
I. Vno

Un solo
II. Vno

Una Vla

Un solo
Vc.

Un solo
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I.
Vni

II.
Vni

Vle

Vc.

Cb.

This page of a musical score contains the following parts:

- Vocal:** A single vocal line for the soprano, labeled 'MINA', with the lyrics 'do - - ve be - a - - ta sie - - di,'. The melody is written in a treble clef with a key signature of three sharps (F#, C#, G#).
- Violins:** Two staves for Violins I and II. Both are marked 'In solo' and play a rhythmic, melodic line with accents.
- Viola:** One staff for Viola, marked 'Una Vla', playing a similar rhythmic line.
- Violoncello and Double Bass:** Two staves for Violoncello (Vc.) and Double Bass (Cb.), both marked 'Un solo', playing a simple rhythmic accompaniment.
- Woodwinds:** Two staves for Flutes I and II, both marked 'Un I. Vno', playing a simple rhythmic accompaniment.
- String Ensemble:** Five staves for Violins I and II, Viola, Violoncello, and Double Bass, all of which are currently silent (indicated by a whole rest).

MINA
al - - la tua fi - - glia vol - - gi - ti, l'af - -

Un solo I. Vno
Un solo II. Vno
Una Vla
Un solo Vc.
Un solo Cb.

2 Vni I.
2 Vni II.
Un I. Vno
Una Vla

I. Vni
II. Vni
Vle
Vc.
Cb.

Sord.
pp
Sord.
pp
Sord.
pp
Sord.
pp

Detailed description of the musical score: The score is for page 290 and is in the key of A major (indicated by four sharps in the key signature). The vocal line, labeled 'MINA', has lyrics 'al - - la tua fi - - glia vol - - gi - ti, l'af - -'. The instrumental parts include: 'Un solo I. Vno' and 'Un solo II. Vno' playing a rhythmic eighth-note pattern; 'Una Vla' playing a similar eighth-note pattern; 'Un solo Vc.' and 'Un solo Cb.' playing a simple bass line with eighth notes. The woodwind section consists of '2 Vni I.', '2 Vni II.', 'Un I. Vno', and 'Una Vla', all playing sustained chords. The string section includes 'I. Vni', 'II. Vni', 'Vle', 'Vc.', and 'Cb.', all playing sustained chords with 'Sord.' (sordina) and 'pp' (pianissimo) markings.

MINA
- fan - - no suo deh! ve - - di

Un solo I. Vno
Un solo II. Vno
Una Vla
Un solo Vc.
Un solo Ch.

2 Vni I.
2 Vni II.
Un I. Vno
Una Vla

I. Vni
II. Vni
Vle
Vc.
Cb.

This musical score page contains six systems of staves. The first system includes a vocal line for 'MINA' with lyrics '- fan - - no suo deh! ve - - di' and five solo instrumental parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system features two parts for Violin I and Violin II, one part for Violin I, and one part for Viola. The third system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal line is in a soprano clef, while the instrumental parts use various clefs (treble and bass). The page concludes with a double bar line and a small 'a' at the bottom right.

6

-MINA

Pre - - sen - ta le mie la - gri - me

Un solo
I. Vno

Un solo
II. Vno

Una Vla

Un solo
Vc.

Un solo
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

6

I.

Vni

II.

Vle

Vc.

Cb.

MINA 

Un solo I. Vno 

Un solo II. Vno 

Una Vla 

Un solo 

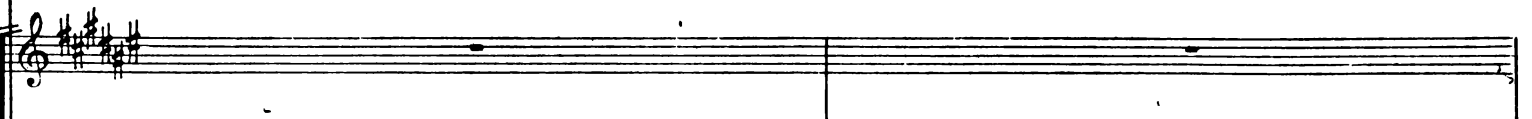
Un solo 

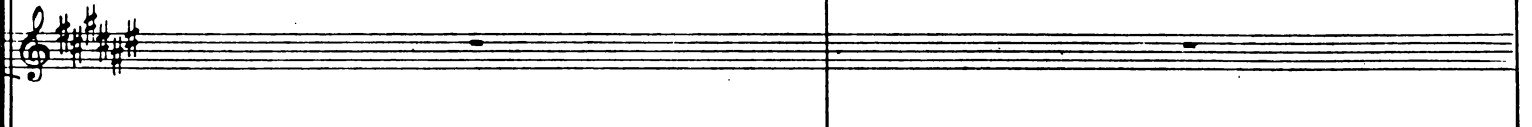
2 Vni I. 

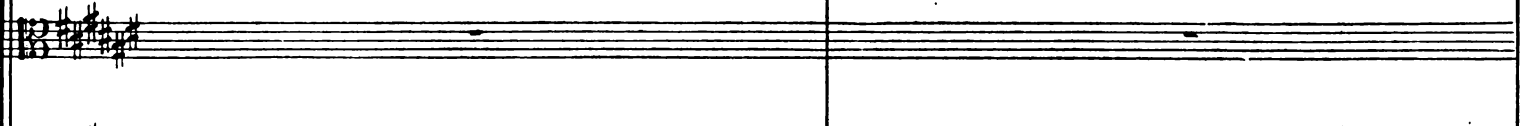
2 Vni II. 

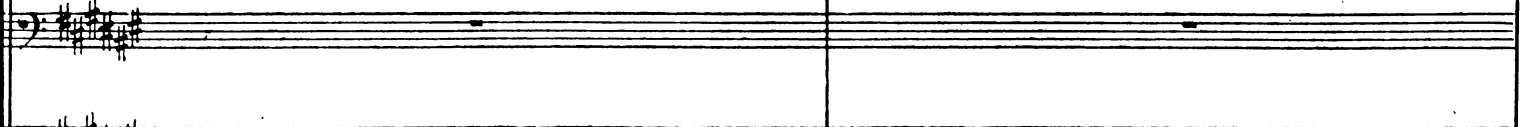
Un I. Vno 

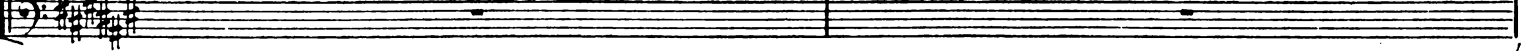
Una Vla 

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 

MINA
e sei be-a - ti pian - - gon, piangi tu

Un solo I. Vno
Un solo II. Vno
Una Vla
Un solo Vc.
Un solo Cb.

2 Vni I.
2 Vnill.
Un I. Vno
Una Vla

I. Vni
II. Vni
Vle
Vc.
Cb.

MINA
pu - - re tu pur con me.

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2Vni I.

2Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

7

MINA

Non vor - rā il suo per - do - - no - - ne -

Un solo
I. Vno

Un solo
II. Vno

Una Vla

Un solo
'Vc.'

Un solo
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

7

I.
Vni

II.

Vle

Vc.

Cb.

MINA
 - gar - - mi Id-di-o per te, ah!

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc. *Arcole*

Un solo Ch.

2 Vni I.

2 Vni II.

2 Vni III.

Un I. Vno

Una Vla

Una Vla

Una Vla

I. Vni

II. Vni

Vle

Vc.

Ch.

Ch.

dim.

MINA
no, non vorrà il per - do - - no ne - gar - mi Id-

Un solo I. Vno
Un solo II. Vno
Una Vla
Un solo Vc.
Un solo Cb.

2 Vni I.
2 Vni II.
Un I. Vno
Una Vla

I.
Vni
II.
Vle
Vc.
Cb.

MINA
- di - - o, Id-dio per te, ne - -

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I. Vni

II. Vni

Vle

Vc.

Cb.

MINA

- gar - - mi, negar - mi Id - di - - o, ne -

Un solo
I. Vno

Un solo
II. Vno

Una Vla

Un solo
Vc.

Un solo
Cb.

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I.

Vni

II.

Vle

Vc.

Cb.

The musical score is arranged in a system with multiple staves. At the top is the vocal line for 'MINA' with lyrics: '- gar - - mi, negar - mi Id - di - - o, ne -'. Below this are staves for 'Un solo I. Vno', 'Un solo II. Vno', 'Una Vla', 'Un solo Vc.', and 'Un solo Cb.'. The next section contains '2 Vni I.', '2 Vni II.', 'Un I. Vno', and 'Una Vla'. The final section includes 'I. Vni', 'II. Vni', 'Vle', 'Vc.', and 'Cb.'. The score features various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

Oppure
 - gar - - mi ah! non vorrà ne-garmi Iddio per
 - gar - - mi, ah! negar-mi Iddio per

Un solo I. Vno

Un solo II. Vno

Una Vla

Un solo Vc.

Un solo Ch. *arco*

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

I. Vni

II.

Vle

Vc.

Cb. *arco*

MINA

te.
te.

morendo

Un solo
I. Vno

Un solo
II. Vno

Una Vla

Un solo
Vc.

Un solo
Cb.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

morendo

2 Vni I.

2 Vni II.

Un I. Vno

Una Vla

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

morendo

morendo

I.

Vni

II.

Vle

Vc.

Cb.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

Via Sord.

8 Allegro agitato (♩=132)

MINA
 GOD.
 Voi qui!... Non profa -
 Mi - - na!

8 Allegro agitato (♩=132)

I. Tutti
 Vni Tutti pp
 II. Tutti pp
 Vle Tutti pp
 Vc. Tutti pp

MINA
 GOD.
 - na - te questo san - - to lo - co... la - scia - - - temi alle

I.
 Vni
 II.
 Vle
 Vc.

MINA
 GOD.
 pre - ci... Ah! tal pa -
 In - gra - ta!.. io v'amo sempre...

I.
 Vni
 II.
 Vle
 Vc.

MINA

- ro - la non v'esca piū dal labbro, e se d'o - no - re piū stil - la ĩn

I. Vni

II. Vni

Vle

Vc.

MINA

voi, l'a - nel-lo di col-pe - vo-le a - mor pe-gno fu-

I. Vni

II. Vni

Vle

Vc.

MINA

GOD.

- ne - sto ren - de - temi, fug - gi - te.

No... mai... v'a - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *a2* *f*

Ob. *f*

Cl. *f*

Do. *f*

Fg. *f*

Mib. Cor. *f*

Si b. *(in Sib)* *f*

Trb. *(in Mib)* *f*

Mi b. *f*

Trbn. *f*

Cmbs. *f*

GOD. *f*

- mo; a di - fen - dervi qui re sto; v'a - -

I. Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Cl. *a2* *f*

Do. *f*

Fg. *a2* *f*

GOD. - mo.

9 Piú lento $\text{♩} = 88$

I. Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Vc. *pp*

Cb. *pp*

I. Vni
II. Vni
Vle
Vc.
Cb.

MINA

Ah dal sen di quel - - la tom - - ba cu-po

10 Allegro assai moderato ♩ = 88

I. Vni
II. Vni
Vle
Vc.
Cb.

pp

ppp

MINA

fre - mi - to rim - bom - - ba! Scel - le - ra - to fu l'ac - -

I. Vni
II. Vni
Vle
Vc.
Cb.

I.

Fg. *p*

Cor. Mi b. *p* I. II.

Tp. *p*

MINA

- cen - to che lo giunse a pro-vo - car, Di mia ma - dre l'ombrai-

I. Vni

II.

Vle

Vc. Cb.

string. - - - e - - -

I.

Fg. *p*

Cor. Mi b. *p*

Tp. *p*

MINA

- ra - - ta già ne sor - ge, su me guata, Oh ter-ro-re!.. già m

string. - - - e - - -

I. Vni

II.

Vle

Vc. Cb.

cresc. - - - - -

Fl. *a2* *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Mib Cor. *f*

si b *a2* *f*

Trb. Mib *f*

Trbn. *f*

Cmbs. *f*

Tp. *f*

cresc. - - - - -

MINA

sen - to dal suo lab - bro ful - - mi - nar! Ah fug -

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

11 *Più mosso* (♩ = 120)

Fl.

Ob.

Cl. Do

Fg. a2

Mib

Cor.

Si b a2

MINA

- gi - te...il mio spa - ven - - to si rad-dop - - piaavoi di-

11 *Più mosso* (♩ = 120)

I.

Vni

II.

Vle

Vc.

Ch.

Fl. I. II.

Ob. I.

Cl. I. II.

Fg. a2

Mib. Cor. a2

Si b.

MINA

- nan - te; ma-le-det - to sia l'i - stan - - te che vi sce - - si ad a-scol-

Vni. I. II.

Vle.

Vc.

Ch.

Detailed description: This is a page of a musical score, page 310. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpets (Mib. Cor.), Trombones (Si b.), Violins (Vni.), Violas (Vle.), Cellos (Vc.), and Double Basses (Ch.). The vocal line is for a soprano (MINA). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal line has lyrics: "- nan - te; ma-le-det - to sia l'i - stan - - te che vi sce - - si ad a-scol-". The instrumental parts include complex passages with triplets and slurs. The Flute and Oboe parts have first and second endings. The Bassoon part is marked 'a2'. The Trumpets and Trombones parts are marked 'a2'. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Cello and Double Bass parts have a simple bass line.

8--7

Fl. *pp* *tr*

Ob. I. *pp* *tr*

Cl. Do I. *pp* *tr*

Fg. *pp*

Mib *pp*

Cor. *a2*

Si b

MINA
- tar. Ah fug-gi - - te! il mio spa - ven - to si rad-

Vni I. *pp* *tr*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl.

Ob. I.

Cl. Do I.

Fg.

Mib

Cor.

Si b a2

MINA

- dop - piaa voi da - van - te; ma - le - det - to sia: l'i -

Vni I.

Vni II.

Vle

Vc.

Ch.

Fl.

Ob. I.

Cl. Do I.

Fg. b_0

Mib

Cor. sib a_2

Trb. a_2
Mib p

MINA
- stan - - - - - te che vi sce - - - si ad a.scol.

I. Vni

II. Vni

Vle

Vc.

Cb.

12

Fl.

Ob.

Cl. Do

Fg.

Mib

Cor. Sib

Trb. Mib

Trbn.

Cmbs.

Tp.

MINA

GOD.

tar, ad a. scoltar!

A di.

12

I.

Vni

II.

Vle

Vc. Cb.

Uniti

Fl.

Ob.

Cl.
Do

Fg.

Vi
Cor.

si

Trb.
Vi

Trbn.

Cmbs.

Tp.

GOD.

- fen - dervi, a di - fen - dervi qui re - sto.

I.
Vni

II.

Vle

Vc.

Cb.

13 (*Allegro assai moderato*)

(♩ = 88)

Fl.

Ob.

Cl. *a2*
Do

Fg.

Cor. *mi b*
si b

Trb. *Mi b*

Trbn.

Cmb.

Tp.

MINA

GOD.

Ah dal

Sempre v'a - mo.

13 (*Allegro assai moderato*)

(♩ = 88)

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

pp

pp

pp

MINA

sen di quel - la tom - ba cu po fre mi - to rim - bom - ba!.. Scelle -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first vocal line and the beginning of the instrumental accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a 3/4 time signature. The lyrics are 'sen di quel - la tom - ba cu po fre mi - to rim - bom - ba!.. Scelle -'. The instrumental parts include Violins I and II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of eighth notes. The cello and contrabasso have triplet markings and 'dtd' (dotted) markings.

MINA

- ra - to fu l'a - - - cen - to che lo giun - sea pro - vo -

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the vocal line and instrumental accompaniment. The vocal line lyrics are '- ra - to fu l'a - - - cen - to che lo giun - sea pro - vo -'. The instrumental parts continue with the same rhythmic patterns as the first system. The cello and contrabasso parts feature triplet markings and 'dtd' markings.

I.

Fg.

Cor. Mi \flat I. II.

Tp.

MINA

- car. Di mia ma - dre l'ombra - ra - ta già ne sor - ge, su me

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the first four measures of the score. The vocal line (MINA) begins with a fermata on the word 'car.' followed by the lyrics 'Di mia madre l'ombra - ra - ta già ne sor - ge, su me'. The orchestral parts include Flute (Fg.), Cor Anglais (Cor. Mi \flat), Trombone (Tp.), Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes. The woodwinds have specific melodic lines, with the Cor Anglais playing a sustained note.

I. *string. e cresc.*

Fg.

Cor. Mi \flat I. II.

MINA

gua - ta!.. Oh ter - ro - re!.. già mi sen - to dal suo

string. e cresc.

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the next four measures of the score. The vocal line (MINA) continues with the lyrics 'gua - ta!.. Oh ter - ro - re!.. già mi sen - to dal suo'. The orchestral parts continue with the same instrumental ensemble. The strings are marked 'string. e cresc.' (strings and crescendo). The woodwinds continue their respective parts, with the Flute (Fg.) and Cor Anglais (Cor. Mi \flat) playing melodic lines.

14 Più mosso (♩ = 120)

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* a2

Mib *f*

Cor. sib *f* a2

Trb. Mib

Trbn. I. II. a2 III.

Cmbs.

Tp. *f*

MINA
 lab - broful - mi - nar. Ah fug - - gi - te! il mio spa - ven - - to si rad.

14 Più mosso (♩ = 120)

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.
 Ob.
 Cl. Do
 Fg.
 Mi b
 Cor.
 Si b
 MINA
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

- dop - piaa voinan - te ma - le - det - to sia l'i - stan - te che vi

Musical score for page 320, featuring woodwinds (Flute, Oboe, Clarinet in D, Bassoon), brass (Trumpet in B-flat, Trombone in B-flat), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and a vocal line (MINA). The score includes various musical notations such as dynamics (p, a2), articulation (accents), and phrasing (slurs, breath marks). The woodwinds and strings play complex rhythmic patterns, while the vocal line sings the lyrics.

Fl. *pp* *tr*

Ob. *I.* *pp* *tr*

Cl. *I.* *pp* *tr*

Cl. *Do*

Fg. *a2* *pp* *tr*

Mib

Cor. *a2* *pp*

Si b

MINA
sce - - - siada scol tar. Ah fug - gi - teilmio spa - ven - to si rad.

Vni *I.* *pp* *tr*

Vni *II.* *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

Fl.

Ob. I.

Cl. I.
Do

Fg.

Cor. a2
Mi b

Trb. a2
Mi b

MINA
dop - pia voi da - van - te ma - le - det - to sia l'i - stan - - -

Vni I.

Vni II.

Vle

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

Ch.

Fl.

Ob.

Cl.
Do

Fg.

Mib
Cor.

si b

Trb.
Mi b

MINA

che vi sce - - - si ada.scol - - -

I.
Vni

II.
Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 323, features a complex orchestration. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section consists of Trumpet in B-flat (Trb. Mi b) and Horn in B-flat (Cor. si b). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal line (MINA) is present, with the lyrics "che vi sce - - - si ada.scol - - -". The score is written in a key signature of two flats and a 2/2 time signature. The woodwinds and strings play intricate rhythmic patterns, while the brass provides harmonic support. The vocal line is a melodic phrase with a long note value.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. Do *f* *ff*

Fg. *f* *ff*

Mib Cor. *f* *ff*

Si b *f* *ff*

Trb. Mib *f* *ff*

Trbn. *f* *ff*

Cmbs. *f* *ff*

Tp. *f* *ff*

MINA
 - tar, ad a scol tar male detto sia l'i stante che vi

I. Vni *f* *ff*

II. Vni *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *p* *ff*

Mib *p* *ff*

Cor. *p* *ff*

Si *p* *ff*

Trb. *ff*

Trbn. *ff*

Cmbs. *ff*

Ip. *p* *ff*

MINA
scesi ad ascol - tar Fug - gi - te!.. Ah fuggi - -

GOD.
No...

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

This musical score page features the following parts and markings:

- Fl.** (Flute) and **Ob.** (Oboe): Both parts play a melodic line with grace notes and slurs.
- Cl. Do** (Clarinet in D): Plays a similar melodic line to the woodwinds.
- Fg.** (Bassoon): Provides harmonic support with a steady eighth-note pattern.
- Mib Cor.** (Cornet in B-flat) and **Si b** (Trumpet in B-flat): Play a rhythmic accompaniment.
- Trb. Mib** (Trumpet in B-flat): Features a melodic line with an *a2* (second octave) marking.
- Trbn.** (Trombone): Provides harmonic support with a rhythmic accompaniment.
- Cmbs.** (Cymbals): Provides rhythmic accents.
- Tp.** (Tom-tom): Provides rhythmic accents.
- MINA** (Soprano voice): Has a rest for the first two measures, then enters with the vocal line.
- GOD.** (Tenor voice): Has a rest for the first two measures, then enters with the vocal line.
- I. Vni** (Violin I): Plays a melodic line with slurs.
- II. Vni** (Violin II): Plays a similar melodic line to Violin I.
- Vle** (Viola): Plays a melodic line with slurs.
- Vc.** (Violoncello): Provides harmonic support with a rhythmic accompaniment.
- Cb.** (Contrabass): Provides harmonic support with a rhythmic accompaniment.

Dynamic markings include *ff* (fortissimo) at the beginning of the woodwind and string parts. The score concludes with the instruction *(attacca subito)*.

(attacca subito)

6. Duetto, Quartetto e Finale II.

Allegro $\text{♩} = 108$

in Sol
in Re
in Re

Arol.do al.lo . ra sa . prà tut . to

(freddamente)
Io re . sto...

(Viene dal fondo a sinistra, chiuso in un mantello. Egli ha due spade.) *p* Ei tut.to ignore . rà....

Allegro $\text{♩} = 108$

p

p

p

MINA *Pa - dre!* *(a Mina)* *Ah, m'ascolta - te, o pa - dre...* *(severo)*

EGB. *Parti - te.* *M'ob - be.*

I. Vni

II. Vni

Vle

Vc.

Cb.

EGB. *- di - - - te.*

I. Vni

II. Vni

Vle

Vc.

Cb.

(gettando il mantello, e presentagli le spade.)

EGB. *Sce - gli....*

16 *Allegro vivo* ($\text{♩} = 80$)

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Re

Trb.
Re

Trbn.

Cmbs.

Tp.

GOD.
Un du - el - lo?

EGB.
Si... e mor.ta.le.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Re

Trb.
Re

Trbn.

Cmbs.

Tp.

SOD.
Ma la sorte non è eguale...

EGB.
Tu ricusi?... Al mondo in

I.
Vni

II.

Vle

Vc.

Cb.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

Fl.
Ott.
Ob.
Cl. Do
Fg.
Sol.
Cor. Re
Trb. Re
Trbn.
Cmbs.
Tp.
GOD.
EGB.

f *p* *f*

La mi - nac - cia i - o non
fac - ciavò insul - tarti....

I.
Vni
II.
Vle
Vc.
Cb.

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

17

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

GOD.
cu . ro... Fia lo . da . to chiavrà un veglio ri - spet . ta . to

Detailed description: This block contains the musical score for woodwinds and brass instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do), Bassoon (Fg.), Trumpet (Sol), Trumpet (Cor.), Trumpet (Re), Trombone (Trb.), Trombone (Trbn.), and Percussion (Cmbs.). The score consists of 11 staves. The key signature is one sharp (F#). The music is marked with a forte (f) dynamic. The vocal line (GOD.) is positioned below the brass staves and contains the lyrics: "cu . ro... Fia lo . da . to chiavrà un veglio ri - spet . ta . to".

17

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical score for string instruments. The instruments listed on the left are Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score consists of 5 staves. The key signature is one sharp (F#). The music is marked with a forte (f) dynamic, with some passages marked piano (p).

The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and English Horn (EGB.). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.).

The solo voice part (EGB.) has the following lyrics:
(con forza)
 Se'un in-fa-me un vi-le in .de-gno.... Né ancor t'ec-ci-tiallo

Dynamic markings such as *p*, *f*, and *f p* are used throughout the score to indicate volume levels. Performance instructions like *Pizz.* (pizzicato) and *(arco)* (arco) are provided for the string players. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Fl.

Ott.

Ob. I. *p*

Cl. I. *p*
Do

Fg. *p*

Sol.

Cor. *f*
Re

Trb. *f*
Re

Trbn. *f*

Cmbs. *f*

Tp. *f*

GOD. *f*

EGB. *f*

Io sto muto al ve-stro ac-
sdegno?... dunque in te l'o-no-re è spento?..

I. *f*
Vni *p*

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

Vle *Pizz.* *p* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It consists of 14 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re). The brass section includes Trumpet (Trb. Re), Trombone (Trbn.), and Trombone (Cb.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The vocal parts are for Godfather (GOD.) and the Grandfather (EGB.). The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three measures. The first measure shows the woodwinds and strings playing. The second measure shows the woodwinds and strings playing. The third measure shows the woodwinds and strings playing, with the vocal soloists singing. The lyrics are: 'Io sto muto al ve-stro ac-sdegno?... dunque in te l'o-no-re è spento?..'. The dynamics range from piano (p) to fortissimo (f).

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Cmbs.

GOD.

-cento. Ba-sti!..

EGB.

Oh miarabbia!.. Ebben, a-scolta... M'odi anco u-na vol-ta; s'ora in.

I.

Vni

II.

Vle

Vc.

Cb.

18

Cl. Do *p*

Fg. *p* I.

EGB. *p*

va - no t'ha gri - da - to vi - le, in - fa - me il labbro mi - o, fa - rea

18

I. Vni *p*

II. Vni *p*

Vle *Arco p*

Vc. *Arco p*

Cb. *p*

Cl. Do

Fg. I.

GOD.

EGB. *p*

tut - ti di - sve - - - lo chi tu si - a saprò ben i - o.

Basti... Eg -

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

Fg. I.

GOD. ber to...

EGB. Ven tu rie ro che t'av vol gi nel mi -

I. Vni

II. Vni

Vle *p cresc.*

Vc.

Cb.

Cl. Do

Fg. I.

EGB. ste ro, non sai tu ch'io fa rò no to co.me il pa dre ti sia i-

I. Vni

II. Vni

Vle

Vc.

Cb.

19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Re

Trb. Re

Trbn.

Cmbs.

Tp.

GOD.

EGB.

Ah! u na spada!... U - na spada!.. in guardia...

-gnoto?.. Gra - zie, o sorte!

19

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.
Cor.

Re

Trb.
Re

Trbn.

Cmb.

Trp.

SOD.
U - na spada in guardia

FGB.
mor - te. A mor - te. A

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Re

Trb.
Re

Trbn.

Cmb.

Tp.

GOD.
mor - te. Nes_sun demone, niun Di_o a' miei col_pi ti tor -

EGB.
mor - te. Nes_sun demone, niun Di_o a' miei col_pi ti tor -

(*A piacere ma non tanto lento*)
(*brandendo le spade*)
ff

20

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Cor.
Si b

Trb.
Mi b

Trbn.

Cmbs.

GOD.
-ra.

EGB.
-rà.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Oboe, Clarinet in D, Bassoon) and brass (Cor Anglais in F and Bb, Trumpet in Bb, Trombone, and Contrabass). Below the brass are the string sections (Violins I and II, Viola, Violoncello, and Contrabass). The vocal soloists are positioned below the strings. The score shows a complex woodwind and brass part with many sixteenth notes and slurs, while the strings play a steady rhythmic accompaniment. The vocal soloists have lyrics in Italian. Dynamics like *f* and *a2* are indicated throughout.

21 *Mosso*
(a tempo)

Fl. *f*

Qtt. *f*

Ob. *a2 f*

Cl. Do *a2 f*

Fg. *a2 f*

Fa

Cor. Si b *f*

Trb. Mi b *f a2*

Trbn. *f*

Cmbs. *f*

GOD. *f*
- ra. Nessun de - mone, niun Di - o a miei col - pi ti tor.

EGB. *f*
- ra. Nessun de - mo - ne, niun Dio - o a miei col - pi ti tor.

21 *Mosso*
(a tempo)

I. *f* *Pizz.* *p*

Vni *f* *Pizz.* *p*

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

Vle *f* *Pizz.* *p*

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

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

Tempo doppio

22 (Allegro vivo) (♩ = 160)

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff* a2

Fa *ff* a2

Cor. Si b *ff* a2

Trb. Mi b *ff*

Trbn. *ff* a3

Cmbs. *ff*

Tp. *ff*

GOD. - rà. (si battono accanitamente.)

EGB. - rà.

Tempo doppio
22 (Allegro vivo) (♩ = 160)

I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.

Si b

Trb.
Mi 2

Trbn.

Cmb.

Ip.

AR.

(AROLDO dalla parte del tempio)

Qual ru mo re!...

I.
Vni

II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 345, contains parts for various instruments and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute in A (Fa), Cor Anglais (Cor. Si b), Trumpet in D (Trb. Mi 2), Trombone (Trbn.), Contrabass (Cmb.), Trombone in Bb (Ip.), and Violin (Vni). The vocal soloist (AR.) is introduced with the instruction *(AROLDO dalla parte del tempio)* and sings the line "Qual ru mo re!...". The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like *a2*, *a3*, and *v*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The vocal line is a short, expressive phrase.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Si b

Trb.
Mi b

Trbn.

Cmbs.

Tp.

AR.

(scende)

Un du.el.lo!..

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Si b

Trb.
Mi b

Trbn.

Cmb.

Tp.

AR.

GOD.

EGB.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

(dalla gradinata) *(si sarà avvicinato)*

Ab - bassa - te or quel-l'armi! Voi

A - rol-do!..

A - rol-do!..

UNITY

Detailed description: This is a page of a musical score, page 347. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Fa Cor. Si b), Trumpet (Trb. Mi b), Trombone (Trbn.), Cymbal (Cmb.), and Trompano (Tp.). The vocal parts are AR. (Alto), GOD. (Soprano), and EGB. (Bass). The score includes musical notation with notes, rests, and dynamic markings. There are also lyrics in Italian: 'Ab - bassa - te or quel-l'armi!' and 'A - rol-do!..'. The word 'UNITY' is written in the bass line. The page number '347' is in the top right corner.

23 (♩=80)

Fl. *prende il Flauto*

Ott.

Ob.

Cl. Do

Fg.

Fa *a2*

Cor. Si b

Trb. Mi b

Trbn.

Cmb.

AR. *sie_te!.. Santo è il lo_co che si profa_na - - - te, i de.*

23 (♩=80)

I. Vni

II. Vni

Vle

Vc.

Cb.

p

AR. *fun - ti col pie - de pre - me - te, so pra il*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system contains the vocal line and the first five staves of the string section. The vocal line (AR.) is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are "fun - ti col pie - de pre - me - te, so pra il". The string section includes two violins (I and II), viola (Vle), violin (Vc.), and cello (Cb.). The strings play sustained notes with long slurs across the measures.



AR. *ca - po la cro - ce vi sta! (a Godvino)*

EGB. *Vie-nial-tro - ve...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This system continues the musical score. The vocal line (AR.) has the lyrics "ca - po la cro - ce vi sta! (a Godvino)". Below it, the EGB. part has the lyrics "Vie-nial-tro - ve...". The string section continues with two violins, viola, violin, and cello. The bottom of the system includes a double bar line with a repeat sign and a fermata over the final notes.

24

Ob. *p*

Cl. Do *p*

Fg. *p*

Fa
Cor. *p*
Do

AR.
Di - o pur vi sa - rà.

GOD.
Ne la - scia - te... un di

EGB.
Ne la - scia - te... un di

24

I.
Vni *p*

II.
Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.

Cl.
Do

Fg.

Musical notation for Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The Oboe part features a melodic line with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines.

Fa

Cor.
Do

Musical notation for Flute (Fa) and Cor Anglais (Cor. Do). The Flute part is mostly rests, while the Cor Anglais part has a rhythmic accompaniment.

AR.

Io sa-prov-vi do-vun-que se-gui-re.

Musical notation for Arpa (AR.). The harp part features a rhythmic accompaniment with chords and moving lines.

GOD.

noi dee mo-ri-re...

Musical notation for Soprano (GOD.). The vocal line includes the lyrics "noi dee mo-ri-re..."

EGB.

noi dee mo-ri-re... Dim-mi,

Musical notation for Bass (EGB.). The vocal line includes the lyrics "noi dee mo-ri-re... Dim-mi,"

I.

Vni

II.

Vle

Vc.

Ch.

Musical notation for Violins (Vni I and II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Ch.). The strings provide a rhythmic accompaniment with chords and moving lines.

Ob.

Cl.
Do

Fg. I.

Fa

Cor.
Do

AR.

EGB.

I.

Vni

II.

Vle

Vc.

Cb.

Di Dio - o o - ra par - lo nel no - me... A - scol -
scor - di a chi par - li?

R

Detailed description: This is a page of a musical score, page 352. It features ten staves of music. The top four staves are for woodwinds: Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. I.), and Cor Anglais (Fa). The next two staves are for strings: Violin I (Vni I.) and Violin II (Vni II.). The following two staves are for the Viola (Vle) and Violoncello (Vc.). The bottom two staves are for the Contrabass (Cb.) and the voice parts (AR. and EGB.). The voice parts have lyrics in Italian: "Di Dio - o o - ra par - lo nel no - me... A - scol - scor - di a chi par - li?". The music is written in a key with one sharp (F#) and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The voice parts enter in the second measure with the lyrics.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

AR.

- tar - mi so - lo spet - ta qui a voi... Giu quel-

I.
Vni

II.

Vle

Vc.

Cb.

25

AR.

(entra fra loro)

- l'ar - mi; sia l'of - fe - sa co-

25

I.
Vni

II.

Vle

Vc.

Cb.

pp

pp

pp

pp

pp

sim.

pp

sim

(ad Egberto)

AR. *per - ta d'o - bli - o... il fra-*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Do

AR. *- tel - lo al fra - tel - lo per - do - ni...*

EGB. *Mai...*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl.
Do

AR. *(a Godvino)*
Più gio - - vin, l'ac- ciar

Vle

Vc.

Ob.

Cl.
Do

AR. *(lo disarmo e gli stringe la mano)*
pria de - po - ni... La tua de - stra...

EGB.

Vle

Vc.

Ohe-

26

EGB.

- ces - soi - nau - di - to!... la man strin - gi del -

26

Vle

Vc.

Ob. *pp*

Cl. *pp*

Do *pp*

Fg. I. *pp*

Fa

Cor. Do *pp*

MINA
(dal fondo a sinistra) *(indietro)* *(avanzandosi)*
 (Suon' qui d'ar-mi!) (che fu?)

AR. *(ad Egberto)*
 Il vo... ter-mi-na-te... Si sve-liil mi-ste-ro.

EGB. -scia-te-mi...

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Ch. *pp*

R *pp*

Ob.

Cl. Do

Fg.

Fa

Cor. Do

MINA

AR. *(vedendola)* Gra - zia!... gra - zia!... A-
Sa - prò al-fi - ne il ve-ro.

GOD. Mi - na!...

EGB. Mi - na!...

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *ff*

Ob. *ff*

Cl. *ff*
Do

Fg. *ff*

Fa
Cor. *ff*
Do

Trb. *ff*
Do

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

MINA
-rol - - - do!...

AR.
Gra - - zia! E - ra
(con voce soffocata)

I. *ff*
Vni

II. *ff*

Vle *ff*

Vc. *ff*
Cb. *ff*

(con disperazione)

AR. *p.* dun - que co - stu - i!... Ah!... e - ra

EGB. (Qua-le or-ror!)

Vc.

Cb.

27 *Largo* (♩ = 56)

AR. *pausa lunga* ve - ro?... Ah no!... *(a tutti)* ìm - pos - si - bi - le!... *(a Mina)* che ho men-

27 *Largo* (♩ = 56)

I. Vni *sf* *Pizz.* *p*

II. Vni *sf* *Pizz.* *p*

Vlè *sf* *Pizz.* *p*

Vc. Cb. *sf* *Pizz.* *p*

Cl. Do *pp*

Fg. *pp*

Cór. Do *pp*

AR. *pp* - ti - to al - men mi di - te... un ac - cen - to, un ac - cen - to pro - fe-

con disperazione

I. Vni *Arco* 6

II. Vni *Arco* 6

Vlè *Arco* 6

Vc. Cb. *Arco* 6

Fg.

AR.
- ri - te... vi scol - pa - te, vi scol - pa - te per pie

I. Vni

II. Vni

Vle

Vc.

Ch.

Ob.

Cl. *Do*

Fg.

AR.
- ta - de!... Ma tu ta - ci!... ma tu ta - ci!... E tol - to il

I. Vni
Pizz.

II. Vni
Pizz.

Vle
Pizz.

Vc.
Pizz.

Ch.
Pizz.

con forza

I.

Ob.

Cl. Do

Fg.

Fa

Cor.

Do

a2

MINA

(spaventata si allontana da Aroldo)
(da s'ì)

Ah! — scop-pia-ta è o-mai la fol-go-re, scop-pia-ta è o-

AR.

dub - bio... il mio piè ti schiacce-rà! il piè ti schiac- ce-rà!

I.

Vni

II.

Vle

Vc.

Ch.

Arco 6

Arco

pp

28

Cl. Do

Fg.

Fa

Cor. Do

I.

p.

MINA

-ma - i la fol-go-re che rug-gi - a, cherug-gi - a sul-la mia te-sta...

EGB.

Or da Di - o con-quel-le la - cri -

28

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Do

Fg.

Fa

Cor. Do

MINA

E — la vi-ta che mi re-sta che mi

GOD.

(ad Egberto)

Pron-to so-no...

EGB.

me e il de-sti-no tuo già scrit, to...

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

Fig.

29

Fa

Cor. Do

p

MINA

re - sta len - ta mor - tea me sa - rà!

GOD.

EGB.

Reo tu sei — di tal de - lit - -

29

I. Vni

II. Vni

Vle

Vc.

Ch.

Ob.

Cl. Do

Fg.

Cor. Fa Do

MINA

AR.

GOD.

EGB.

I. Vni

II. Vni

Vle

Vc.

Cb.

I. a2

a2

f

f

f

f

Pizz.

Pizz.

Di - - o, che pa - dre sei,

(ad Egberto) Vi scol - pa - - -

Che più tar - da-si? Dal mio brac-cio appren - de-

-to - - - che più nul - to non an - drà. S'o - ra fu so - spe - soil

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

MINA
pa - - - dre dé mi - - se - ri

AR.
- te per pie - ta - - -

GOD.
- ra - i s'io co - no - sca la vil -

EGB.
ful - mi - ne, più tre - men - do al - fin ca -

I.
Vni

II.
Vni

Vle

Vc.

Ch.

Ob.

Fg. *pp*

Fa

Cor.

Do

MINA *dim.*
 Di - - o che pa - dre sei dé mi - - se - ri, che pa - dre sei dé

AR. - de!

GOD. -tà, dal mio braccio ap-pren-de-ra-i

EGB. - drà, se so-spe-so o-ra fuilful-min,

I. *dim. e - -*

Vni *dim. e - -*

Vle *dim. e - -*

Vc. *dim. e - -*

Cb. *dim. e - -*

Fg.

MINA
mi - se-ri, no, no, no, non ne-gar - mi, non ne-gar - mi tua pie-

GOD.
s'io co-no-sca la vil-tà!

EGB.
più tre-mendo al-fin ca-drà!

I. Vni
morendo

II. Vni

Vle
morendo

Vc.
morendo

Cb.
morendo

Fg.

Cor.
Do a2

MINA
-tà!

AR.
Un ac - cen - - to un ac - cen - to pro-fe-

I. Vni
p

II. Vni
p

Vle
p

Vc.
Arco p

Cb.
Arco p

Ob. *I.* $\overset{3}{\text{trill}}$

Cl. *Do* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$

Fg.

MINA $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$
non ne - gar - mi pie - tà!

AR. $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$
- ri - te... vi scol - pa - te, vi scol - pa - te per pie-

GOD. $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$
s'io co - no - sca vil - tà!

EGB. $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$
più tre - men - do ca - drà!

I. Vni $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ *p*

II. Vni $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ *p*


Vle $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ $\overset{6}{\text{trill}}$ *p*


Vc.

Cb.

R

Ob. 

Cl. Do 

Fg.  *pp*

MINA 

non ne - gar-mi, pie - tà!

AR. 

- ta - de! Ma tu ta - ci... ma tu

GOD. 

s'io co - no - sca vil tà!

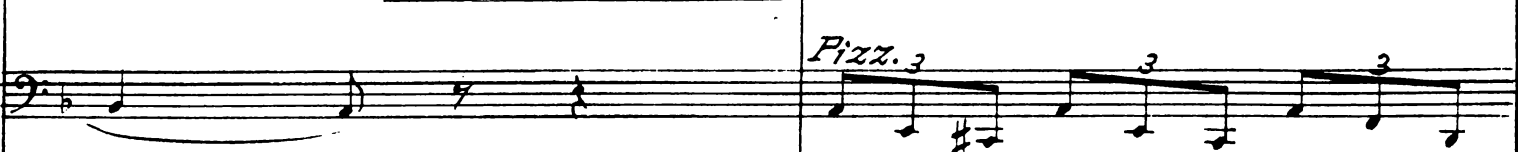
EGB. 


più tre - men - do ca - drà

I. 

Vni II. 

Vle 

Vc.  *Pizz. 3*

Cb. 

Ob. *a2*

Cl. Do *a2*

Fg.

MINA
Dio, non ne-gar-mi, Dio, non ne-gar - mi

AR.
ta - ci! è tol - to il dub - bio... il mio piè ti schiace-

GOD.
ap-pren-de-ra-i, ap-pren-de-rai s'io co-

EGB.
s'o-ra so-spe-so fu il ful-mi-ne, più tre -

I. Vni

II. Vni

Vle

Vc.

Cb.

30

Ob. *I. 3*

Cl. *3*

Do

Fg. *3*

Fa

Cor. *3*

Do

MINA
tu - a pie - tà! o gran Dio, non ne -

AR.
- rà, ah sì ti schiac - cie - ra!

GOD. *3*

- no - sca vil - tà! dal mio brac - cio ap -

EGB. *3*

- men - do al fin ca - drà! più tre - men - do al

30

I. *6*

Vni *6*

II. *6*

Vle *6*

Vc. *3* *Arco*

Ch. *R*

I.

Ob.

Cl. Do

Fg.

Fa

Cor. Do

MINA

AR.

GOD.

EGB.

I.

Vni

II.

Vle

Vc.

Cb.

gar - mi tua pie - tà! o gran Dio, non ne -
è tol-toil dub-bio!
- pren - rai s'io co - no-sca, co -
- fi - ne ca - drà! più tre-men-do al-

Ob.

Cl.
Do

Fg.

Cor.
Do

MINA
- gar - mi - tua pie - tà! non ne - gar - mi pie -

AR.
è tol-toil dub-bio!

GOD.
- no - sca vil - tà! s'io co - no - sca vil -

EGB.
- fi - ne ca - drà! più tre-men-do ca -

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.
I.

Fa
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

MINA
-tà! non ne-gar-mi pie-tà!... no! —

AR.
è tol-toil dub-bio! è tol-toil dub -bio, il mio piè ti schiaccie-rà! —

GOD.
-tà! s'io co-no-sca vil-tà! ah! —

EGB.
-drà! più tre-men-do ca- drà! ah! —

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Allegro (♩ = 80)

Allegro (♩ = 80)

Cl. Do

AR.

veg - go chi è il col - pe - vo - le! O - nor vi fe' bran - di - re quel

I. Vni

II. Vni

Vle

Vc. Cb.

pp

pp

pp

pp

pp

Fl.

Ob.

Cl. Do

Fg.

AR.

GOD.

fer - roa - ven - di - car - mi... Non piü... ri - prendi l'ar - mi...

(a Godvino) (strappando di mano la spada ad Egberto)

p

p

p

a2

Con - tro di

I. Vni

II. Vni

Vle

Vc. Cb.

R

31

Fl. I.

Ob. I.

Cl. I.
Do

Fg. a2

AR.

GOD.

Di-fen-di-ti...

voi!... Nol vo... No... no.

31

Vni I.

Vni II.

Vle

Vc.

Cb.

(con voce terribile)

AR.

Non o - - di in suon - ter -

Vni II.

Vle

Vc.

Fg. *ff*

Musical score for Flute (Fg.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Trbn. I. *ff*
II.

Musical score for Trumpets (Trbn.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). The first part is labeled 'I.' and the second 'II.'.

Tp. *ff*

Musical score for Trombone (Tp.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

G.C. Sola *ff*

Musical score for Gong/Cymbal (G.C.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). The word 'Sola' is written above the staff.

AR. *ff*
- ri - bi - le gri - dar - ti que - ste tom - be;

Musical score for Alto Saxophone (AR.) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). The lyrics are: - ri - bi - le gri - dar - ti que - ste tom - be;

I. Vni *ff*

Musical score for Violin I (Vni) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

II. Vni *ff*

Musical score for Violin II (Vni) in treble clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Vle *ff*

Musical score for Viola (Vle) in alto clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Vc. *ff*

Musical score for Violoncello (Vc.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo).

Ch. *ff*

Musical score for Contrabass (Ch.) in bass clef, key of D major. It features a melodic line with a fermata over the first measure and a dynamic marking of *ff* (fortissimo). A 'R' (ritardando) marking is present at the beginning.

Fl. I. *f*

Ob. *f*

Cl. Do *f*

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR.

tre - ma, a pu - nir - ti, o per - fi - do, tre - ma, a pu -

I. Vni

II. Vni

Vle

Vc.

Ch.

I. $\overset{v}{p}$ $\overset{v}{b\hat{p}}$

Fl.

Ob. a_2 $\overset{v}{p}$

Cl. a_2 $\overset{v}{p}$
Do

Fg.

Trb. Do

Trbn.

Tp.

G.C.

AR. $\overset{v}{p}$ $\overset{v}{b\hat{p}}$

- nir - ti, o per - fi - do, tre - ma, tre - ma,

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.

Ob.

Cl.
Do

Fg.

Re
Cor.

La

Trb.
Do

Trbu.

Tp.

G.C.

AR.

tre - ma, l'o - - ra fa - tal tuo -

I.
Vni

II.

Vle

Vc.

Cb.

32 *Andantino* (♩ = 72)

Fg.

Trb. *Do* ^{a2}

Trbn.

Cmbs.

Tp.

G.C.

AR. - no'!...

BR. *(dalla soglia)* A - rol - do...

(dal Tempio)

C O R O
INTERNO

Non pu-nirmi, Si - gnor, nel tuo fu - ro - re,

Non punirmi, Si - gnor, nel tuo fu - ro - re,

Non punirmi, Si - gnor, nel tuo fu - ro - re,

Org. *p*

Ped.

32 *Andantino* (♩ = 72)

Vc.

Cb.

(gli cade la spada di mano)

AR.

Musical staff for AR. (Aroldo) with lyrics: Qua - le suo - no?..

Qua - le suo - no?..

(raggiungendo Aroldo)

BR.

Musical staff for BR. (Bianca)

Son de' pieto - si o-

CORO INTERNO

Musical staff for Coro Interno (Soprano)

o co-me neb - bia al sol di - le - gue - rò!

Musical staff for Coro Interno (Alto)

o co-me neb - bia al sol di - le - gue - rò!

Musical staff for Coro Interno (Bass)

o co-me neb - bia al sol di - le - gue - rò!

Org.

Musical staff for Organ

AR.

Musical staff for AR. (Aroldo)

È ve - ro!..

Il

BR.

Musical staff for BR. (Bianca)

-ran - ti...

Il cie - lo pre - ga - no.

CORO INTERNO

Musical staff for Coro Interno (Soprano)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Musical staff for Coro Interno (Alto)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Musical staff for Coro Interno (Bass)

Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

Musical staff for Organ

33 Allegro (♩ = 88)

(come in delirio)

AR. *cie - lo... Ah!.. Me*

BR. *Tor - na in te!*

CO RO
INTERNO *mi - se-re-re, e tue glo - rie can - te - ro'.*

mi - se-re-re, e tue glo - rie can - te - ro'.

mi - se-re-re, e tue glo - rie can - te - ro'.

Org.

33 Allegro (♩ = 88)

I. Vni *p*

II. Vni *p*

Vle

Vc. Ch. *Uniti p*

AR. *di - spe-ra - to ab-bru-ciano i-ra in - fernal fu - ro - re tran - quil-li la man*

I. Vni

II. Vni

Vle

Vc. Ch.

Cl. Do I. *p*

Fg. I. *p*

AR. ge-li-da voi mi gra-va-teal co - re... Ah fa - te pri - ma ch'ar - dermi le

I. Vni

II. Vni

Vle *p*

Vc. Cb.

Cl. Do I.

Fg. I.

AR. ve - ne ces-siil san - gue, e la virtù che lan - gu-e sa-

I. Vni

II. Vni

Vle

Vc. Cb. e

34

Fl.

Ob.

Cl.
Do

Fg.

AR.

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Do), and Bassoon (Fg.). The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). The woodwind parts feature melodic lines with dynamic markings such as *f* and *ff*, and phrasing slurs. The string parts (Fg.) provide harmonic support with sustained notes and dynamic markings.

-rà più for-te in me. Lascia - te - mi, lascia-te - mi, lascia-te -

34

I.

Vni

II.

Vle

Vc.
Cb.

Musical score for strings. The score includes parts for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Contrabasso (Vc. Cb.). The music is written in treble and bass clefs with a key signature of two sharps. The string parts feature melodic lines with dynamic markings such as *f* and *ff*, and phrasing slurs. The Viola and Violoncello/Contrabasso parts provide harmonic support with sustained notes and dynamic markings.

Fl.
 Ob.
 Cl.
 Do.
 Fg.
 Re
 Cor.
 Ia
 Trb.
 Re
 Trbn.
 Cmbs.
 Tp.
 AR.
 -mi... tut-to il mio cor, tut-to il mio cor, _____ tut-to per-
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Musical score for page 389, featuring woodwinds, brass, strings, and vocal parts. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do.), Bassoon (Fg.), Trumpet (Re), Horn (Cor.), Horn (Ia), Trombone (Trb.), Trombone (Re), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), and Vocal (AR.). The vocal part includes the lyrics: "-mi... tut-to il mio cor, tut-to il mio cor, _____ tut-to per-". The string section includes Violin I (I.), Violin II (II.), Viola (Vle.), and Violoncello (Vc.), and Double Bass (Cb.). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do.), Bassoon (Fg.), and Bassoon (Fg.). The brass section includes Trumpet (Re), Horn (Cor.), Horn (Ia), Trombone (Trb.), Trombone (Re), Trombone (Trbn.), and Trombone (Tp.). The score is written in a key signature of one flat and a 3/4 time signature. The vocal part is in a soprano or alto range. The woodwind and string parts are in a lower range. The brass parts are in a higher range. The score is written in a standard musical notation style with a common staff for each instrument. The vocal part is written in a single staff with lyrics below it. The string parts are written in a standard staff with a common staff for each instrument. The woodwind parts are written in a standard staff with a common staff for each instrument. The brass parts are written in a standard staff with a common staff for each instrument. The score is written in a standard musical notation style with a common staff for each instrument. The vocal part is in a soprano or alto range. The woodwind and string parts are in a lower range. The brass parts are in a higher range. The score is written in a standard musical notation style with a common staff for each instrument. The vocal part is written in a single staff with lyrics below it. The string parts are written in a standard staff with a common staff for each instrument. The woodwind parts are written in a standard staff with a common staff for each instrument. The brass parts are written in a standard staff with a common staff for each instrument.

35 Andantino (♩ = 72)

AR. -dè.

BR. Non o - di?

sottovoce
 CO RO INTERNO
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,
sottovoce
 Non punir - mi, Si - gnor, nel tuo fu - ro - re,

morendo

35 Andantino (♩ = 72)

Org. *p*

morendo

MINA I - stan - te fie - ro!

AR. I - stan - te fie - ro!

EGB. I - stan - te fie - ro!

BR. *(Solenne, avvicinandosi ad Aroldo)*

morendo Cro-

CO RO INTERNO
 o co - me neb - bia al sol di - le - gue - rò!
 o co - me neb - bia al sol di - le - gue - rò!
morendo
 o co - me neb - bia al sol di - le - gue - rò!

Org. *morendo*

BR. *p*
 -cia - to e ca - va - lie - ro ram - men - ta i giu - ra - men - ti... Quel

CO RO
 INT ERNO
morendo
 Mi - se - re - re di me, pie - tà, Si - gno - re,
morendo
 Mi - se - re - re di me, pie - tà, Si - gno - re,
morendo
 Mi - se - re - re di me, pie - tà, Si - gno - re,

Org.

36

(s'inginocchia)

AR. *ppp*
 E' ver!... è

BR. *ff*
 can - to, que - gli ac - cen - ti di Dio la vo - ce so - no...

CO RO
 INT ERNO
ff *ppp*
 mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -
ff *ppp*
 mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -
ff *ppp*
 mi - se - rere, e tue glo - rie can - te - rò, mi - se - re - re, mi - se -

Org. *ff* *ppp*

36

AR. *ver!...*

CORO INTERNO
-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-
-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-
-re-re, mi-se-re-re, mi-se-re-re. Non pu-nir-mi, Si-

Org.

sottovoce
MINA Pa-ce, per-do-no.

AR. *(sorgendo impetuosamente)*
Per-don!... giam-ma-i!... la per-fi-da sia ma-le-

sottovoce
GOD. Pa-ce, per-do-no.

sottovoce
EGB: Pa-ce, per-do-no.

sottovoce
BR. Pa-ce, per-do-no.

CORO INTERNO
-gnor, non pu-nir - mi, Si-gnor, non pu-nir - mi, Si-
-gnor, non pu-nir - mi, Si-gnor, non pu-nir - mi, Si-
-gnor, non pu-nir - mi, Si-gnor, non pu-nir - mi, Si-

Org. *cresc.*

Ped.

ff (cade alle ginocchia d'Aroldo)

MINA Oh cie-lo!

AR. -det - ta!

GOD. Oh cie-lo!

EGB. Oh cie-lo!

BR. *ff con forza* Da que-sta cro - ce a gli uo - mi - ni il

CO RO INTERNO
-gnor nel tuo fu - ro - re, mi - se - re -
-gnor nel tuo fu - ro - re, mi - se - re -
-gnor nel tuo fu - ro - re, mi - se - re -

Org.

(va verso la croce barcollando)

AR. La croce! Ahimè!... qual ge - lo!.. io

BR. Giu - sto ha per - do - na - to.

CO RO INTERNO
pp re, Si - gnor, pie - tà Si - gnor, pie - tà,
pp -re, Si - gnor, pie - tà, Si - gnor, pie -
pp -re, Si - gnor, pie - tà, Si - gnor, pie -
pp -re, Si - gnor, pie - tà, Si - gnor, pie -

Org. *pp*

I.

Fl.

Ob.

Cl. Do

Fg.

Cor. Re

Tp.

MINA Oh sven - tu - ra - - to!

AR. muo - jo!

GOD. Oh sven - tu - ra - - to!

EGB. Oh sven - tu - ra - - to!

BR. Oh sven - tu - ra - - to!

CORO INTERNO

Si - gnor! pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

- tà, pie - - tà!

Org.

I. Vni

II. Vni

Vle

Vc. Cb.

This musical score page, numbered 395, contains the following instruments and parts:

- Flute (Fl.):** Part 1 (Fl. I) and Part 2 (Fl. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Oboe (Ob.):** Part 1 (Ob. I) and Part 2 (Ob. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Clarinets (Cl. Do):** Part 1 (Cl. I) and Part 2 (Cl. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Bassoon (Fg.):** Part 1 (Fg. I) and Part 2 (Fg. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Cor Anglais (Cor.):** Part 1 (Cor. I) and Part 2 (Cor. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Trumpets (Trb.):** Part 1 (Trb. I) and Part 2 (Trb. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Trumpet (Tp.):** Part 1 (Tp. I) and Part 2 (Tp. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Violins (Vni):** Part 1 (Vni I) and Part 2 (Vni II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Viola (Vle):** Part 1 (Vle I) and Part 2 (Vle II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.
- Violoncello and Double Bass (Vc. Cb.):** Part 1 (Vc. I) and Part 2 (Cb. II). Both parts begin with a *p* dynamic and a *cresc.* hairpin, reaching a *f* dynamic by the second measure.

The score is written in a key signature of two sharps (D major or F# minor) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *p* (piano) to *f* (forte). The piece concludes with a *Fine dell'Atto II.* marking.

Fine dell'Atto II.