

GIUSEPPE VERDI

# I VESPRI SICILIANI

## SINFONIA

**Largo**  $\text{♩} = 52$

**CLARINETTI**  
*La*

**FAGOTTI**

**TIMPANI**

**TAMBURO**

**G. CASSA**

**VIOLINI** I.  
II.

**VIOLE**

**VIOLONCELLI**  
**CONTRABBASSI**  
uniti *pp*

This system of the score includes parts for Clarinets (La), Bassoons, Timpani, Snare Drum, and Cymbals. The woodwinds and strings are marked with dynamics such as *pp* and *ppp*. The percussion parts show rhythmic patterns with accents. The tempo is marked *Largo* with a quarter note equal to 52 beats.

**Cl.**  
*La*

**Fg.**

**Tp.**

**Tmb.**

**G.C.**

**Vcl.**

**Vle.**

**Vc.**  
**Cb.**

This system continues the orchestration with parts for Clarinet (La), Bassoon, Trumpet, Trombone, Gong/Cymbal, Violin, Viola, Violoncello, and Contrabass. The woodwinds and strings are marked with dynamics such as *p* and *pp*. The percussion parts continue with rhythmic patterns. The tempo remains *Largo*.

Fl. *dolce*

Cl. *dolce*

La *dolce*

Fg. *dolce*

Mi *pp*

Cor. *pp*

Mi *pp*

Crnt. *pp*

La *a 2*

Trb. *pp*

Mi *pp*

Trbn.III *a 2 pp*

III. *pp*

Cmbs. *pp*

Tp. *pp*

Tmb. *pp*

G. C. *pp*

Vni *pp Pizz. Arco*

Vle *pp Pizz. Arco*

Ve. *pp Pizz. Arco*

Cb. *pp*

This musical score page, numbered 13, contains the following parts and markings:

- Fl.** (Flute): Features triplet markings (3) and slurs.
- Cl. La** (Clarinet in La): Features triplet markings (3) and slurs.
- Fg.** (Fagotto): Features triplet markings (3) and slurs.
- Mi Cor. Mi** (Cornets in Mi): Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2."
- Crnt. La** (Cornet in La): Includes a second ending bracket labeled "a2."
- Trb. Mi** (Trumpet in Mi): Includes a second ending bracket labeled "a2."
- Trbn. I, II.** (Trumpets I and II): Includes a second ending bracket labeled "a2."
- » III. Cmbs.** (Trumpet III in Cmbs.): Includes a second ending bracket labeled "a2."
- Tp.** (Trombone): Standard notation.
- Tmb.** (Tombone): Standard notation.
- G. C.** (Glockenspiel): Standard notation.
- Vni** (Violin): Includes markings for *Pizz.* (Pizzicato) and *Arco* (Arco).
- Vle** (Viola): Includes markings for *Pizz.* and *Arco*.
- Vc. Cb.** (Violoncello): Includes markings for *Pizz.* and *Arco*.

Fl.

Ob.

Cl.

La

Fg.

Mi

Cor.

Mi

Crnt.

La

Trb.

Mi

Trbn.I.II.

III.

Cmbs.

Tp.

Tmb.

G. C.

Vni

Vle

Vc.

Cb.

Musical score for woodwinds and brass instruments, measures 14-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (La), Bassoon (Fg.), Cor Anglais (Mi), Trumpet (Trb.), Trombone (Trbn. I, II, III), and Trombone (Tmb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include *a2* (second octave) and *I* (first position). The woodwinds play melodic lines with triplets, while the brass instruments provide harmonic support with rhythmic patterns.

**B**

Musical score for string instruments (Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.)), measures 14-16. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The strings play a rhythmic accompaniment consisting of eighth-note patterns. Dynamics include *mf* (mezzo-forte). The section is marked with a bold **B** at the beginning of measure 15.

This musical score page, numbered 15, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), and Bassoon (Fg.). The brass section consists of Trumpets I and II (Trbn. I. II.), Trumpet III (Trbn. III.), Trombones (Tbn.), and Trombones (Tmb.). The string section includes Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is divided into three measures. The first measure shows the woodwinds and strings with various dynamics and articulations. The second measure continues the woodwind and string parts, with some brass instruments (Trbn. I. II., Trbn. III., Tbn., Tmb.) remaining silent. The third measure features a more active brass section with woodwinds and strings. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Many notes are marked with accents (*>*) and slurs. The woodwinds and strings frequently play triplets, indicated by the number '3' above the notes. The brass instruments play a rhythmic pattern of eighth notes in the third measure. The key signature has two sharps (F# and C#), and the time signature is 4/4.

This page of a musical score, numbered 16, contains the following parts and staves:

- Fl.** (Flute): Treble clef, featuring a melodic line with triplets and slurs.
- Ob.** (Oboe): Treble clef, playing a similar melodic line to the flute.
- Cl. La** (Clarinet in B-flat): Treble clef, playing a melodic line with triplets.
- Fg.** (Fagotto): Bass clef, playing a melodic line with triplets.
- Mi Cor. Mi** (Midi Corns): Two staves, Treble clef, playing a melodic line with triplets.
- Trbn. I. II.** (Trumpets I and II): Bass clef, playing a rhythmic accompaniment with triplets.
- III. Cmbs.** (Trumpet III and Corns): Bass clef, playing a rhythmic accompaniment with triplets.
- Tp.** (Trombone): Bass clef, playing a rhythmic accompaniment with triplets.
- Tmb.** (Tuba): Bass clef, playing a rhythmic accompaniment with triplets.
- Vni** (Violins): Two staves, Treble clef, playing a melodic line with triplets and a *p* dynamic marking.
- Vlo** (Violas): Bass clef, playing a melodic line with triplets and a *p* dynamic marking.
- Vc. Cb.** (Violoncello and Double Bass): Bass clef, playing a rhythmic accompaniment with triplets and a *p* dynamic marking.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features extensive use of triplets and slurs across all parts.

This musical score page, numbered 17, features a variety of instruments. The woodwind section includes Flute (Fl.), Clarinet in A (Cl. La), and Bassoon (Fg.). The brass section consists of Trumpets I and II (Trbn. I. II.), Trumpet III (Trbn. III.), Trombone (Tmb.), and Glockenspiel (G. C.). The string section includes Violin (Vni), Viola (Vle), and Cello (Vc. Cb.). The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It is divided into three measures. The first measure shows the woodwinds and strings playing a rhythmic pattern of eighth notes, with dynamic markings of *pp* and *a 2*. The second measure continues this pattern. The third measure features a *dim.* (diminuendo) instruction for all instruments, with the woodwinds and strings playing a descending melodic line. The Flute and Clarinet parts include triplet markings (3) and slurs. The Bassoon part has a *pp* marking in the first measure and a *dim.* marking in the third. The Trumpets I and II, Trumpet III, Trombone, and Glockenspiel parts all have *pp* markings in the first measure and *dim.* markings in the third. The Violin and Viola parts have *dim.* markings in the third measure. The Cello part has *pp* markings in the first measure and *dim.* markings in the third.

Allegro agitato  $\text{♩} = 88$

Musical score for woodwinds and brass instruments. The instruments listed on the left are: Ott., Fl., Ob., Cl. La, Fg., Mi Cor. Mi, Crnt. La, Trb. Mi, Trbn. I. II., " III. Cmb., Tp., Tmb., and P. e G.C. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *f* (forte). There are also markings for *pp cresc.* (pianissimo crescendo) for the Trombone and Timpani parts. The tempo is marked *Allegro agitato* with a metronome marking of  $\text{♩} = 88$ .

Allegro agitato  $\text{♩} = 88$

Musical score for strings and double bass. The instruments listed on the left are: Vni, Vle, Vo., and Cb. The score continues the complex rhythmic pattern from the previous section. Dynamics include *ff* (fortissimo). The tempo is marked *Allegro agitato* with a metronome marking of  $\text{♩} = 88$ .



Ott.  
Fl.  
Ob. a 2  
Cl. a 2  
La  
Fg. a 2  
Mi  
Cor. a 2  
Mi  
Crt. La  
Trb. f  
Mi  
Trbn. I. II.  
" III.  
Cmbs. f  
Tp. f  
Tmb. f  
P. e G. C. f  
Vni  
Vle  
Vc.  
Cb.

This page of a musical score, numbered 19, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. a 2), Clarinet (Cl. a 2), Bassoon (Fg. a 2), and Cor Anglais (Mi Cor. a 2). The brass section includes Trumpet (Trb. Mi), Trombone (Trbn. I. II., III.), and Tuba (Tmb.). The percussion section includes P. e G. C. The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *a 2* (second octave).



Ott.

Fl.

Ob.

Cl.  
La

Fg.

Mi  
Cor.  
Mi

Crnt.  
La

Trb.  
Mi

Trbn.I.II.

» III.  
Cmbs.

Tp.

Tmb.

P.e G.C.

Vni

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe, Flute, Clarinet in A, Bassoon, and Cor Anglais. The brass section (middle) includes Trumpets in A, Trombones I, II, and III, and Tuba. The percussion section (bottom) includes Snare Drum, Cymbals, and Tom-toms. The string section (bottom) includes Violins, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *a2*. The key signature is one sharp (F#) and the time signature is 4/4.

Ott.

Fl.

Ob.  
a 2

Cl.  
La  
a 2

Fg.  
a 2

Mi  
Cor.  
Mi  
a 2

Cmnt.  
La

Trb.  
Mi  
a 2

Trbn.III  
a 2

Cmbs.  
III  
a 2

Tp.

Tmb.

P.e.G.C.

This block contains the musical notation for woodwind and brass instruments. It includes staves for Oboe (a 2), Clarinet in B-flat (La, a 2), Bassoon (a 2), Cor Anglais (Mi, a 2), Trumpet (Mi, a 2), Trombone III (a 2), and Trombone III (a 2). The notation features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings like 'v' (forte) and 'a 2' (second octave) are present throughout.

Vni

Vle

Vc.

Cb.

This block contains the musical notation for string instruments: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The notation shows a dense texture with many sixteenth and thirty-second notes, often beamed together. Dynamic markings like 'v' (forte) are present throughout.

Ott. *ff*

Fl. *a 2 ff*

Ob. *ff*

Cl. *a 2 ff*

La

Fg. *ff*

Mi *ff*

Cor. *ff*

Mi *a 2*

Crnt. *ff*

La

Trb. *ff*

Mi

Trbn. III. *ff*

" III. *ff*

Cmbs. *ff*

Tp. *ff*

Tmb. *ff*

P. e G. C. *ff*

Vni *ff*

Vle *ff*

Vc. *uniti ff*

Cb.



Tp. *ppp*  
 Vni *ppp* Pizz.  
 Vle *ppp* Pizz.  
 Vc. *ppp* Pizz.  
 Cb. *ppp* Pizz.

VUOTA D

Fl.

Cl. La

Fg.

Tp.

VUOTA D

Vni *p*

Vle *p* Arco *p*

Vc. *p* Arco *espress.*

Cb. *p*

Fl. *p*

Cl. *p*  
*La*

Fg. *p*

Vni

Vle

Vc.

Cb.



Fl.

Cl. *I.*  
*La*

Fg.

Vni

Vle

Vc. *pp*

Cb.



Fl.  
Cl.  
La  
Fg.

Vni  
Vle  
Vc.  
Cb.



Fl.  
Cl.  
La  
Fg.

Vni  
Vle  
Vc.  
Cb.

Fl.

Cl. I.  
La

Fg.

Vni

Vle

Vc.

Cb.

///

Fl.

Cl. I.  
La

Fg.

Vni

Vle

Vc.

Cb.

///

Fl. I.  
Cl. I.  
La  
Fg.

Vni  
Vle  
Vc.  
Cb.

Fl. I.  
Ob.  
Fg.  
Mi.  
Cor.  
Mi.  
Tp.  
Tmb.

*trm*  
*pp*  
*cresc.*  
*pp*  
*cresc.*  
*pp*  
*cresc.*  
*pp*  
*cresc.*  
*pp*  
*cresc.*

Vni  
Vle  
Vc.  
Cb.

*Arco*  
*trm*  
*pp*  
*cresc.*  
*pp*  
*cresc.*  
*Arco*  
*pp*  
*cresc.*  
*pp*  
*cresc.*

Ott. *p cresc.* *trun*

Fl. *p cresc.* *trun*

Ob. I. *p cresc.* *trun*

Cl. I. *p cresc.* *trun*

La

Fg. *p cresc.*

Mi *p cresc.* *a 2*

Cor. *p cresc.* *a 2*

Mi *p cresc.*

Crnt. *p cresc.*

La

Cmbs. *p cresc.*

Tp. *p cresc.*

Tmb. *p cresc.*

Vni *p cresc.* *trun*

Vle *p cresc.*

Vc. *p cresc.* *uniti*

Cb. *p cresc.*



This page of a musical score, numbered 32, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with eighth notes and sixteenth notes.
- Ob.** (Oboe): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Cl. La** (Clarinet in B-flat): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Fg.** (Fagotto/Bassoon): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Mi Cor. Mi** (Trumpets in C): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Crnt. La** (Trumpet in B-flat): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Trb. Mi** (Trumpet in D): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Trbn. III** (Trombone III): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- III Cmb.** (Trombone III): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Tp.** (Tuba): Includes a dynamic marking of *f*.
- Tmb.** (Tombone): Includes a dynamic marking of *f*.
- P. e G.C.** (Percussion and Gong/Cymbal): Includes a dynamic marking of *f*.
- Vni** (Violin): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Vle** (Viola): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .
- Vc. Cb.** (Violoncello/Double Bass): Includes a dynamic marking of *ff* and a key signature change to  $b_2$ .

The score features various musical notations including slurs, accents, and dynamic markings. A key signature change to  $b_2$  is indicated for several instruments. The bottom section of the page shows a key signature change to  $b_2$  and a dynamic marking of *ff*.



This musical score page, numbered 34, is arranged in a standard orchestral format. The top section contains woodwind and brass instruments, while the bottom section contains string instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in B-flat (Cl. La), Bassoon in A (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet in B-flat (Trbn. III.), Trombone III (III. Cmbs.), Trumpet (Tp.), and Trombone (Tmb.). The percussion and keyboard section (P. e G. C.) is indicated at the bottom left. The string section (Vni, Vlo, Vc. Cb.) is at the bottom right. The score is written in G major (one sharp) and 4/4 time. The first system (measures 1-4) features a dynamic of *ff* (fortissimo) for most instruments. The second system (measures 5-8) shows a dynamic shift to *f* (forte) for the woodwinds and brass, with some instruments marked *a 2* (second octave). The string section continues with *ff* dynamics. The third system (measures 9-12) shows a dynamic change to *mf* (mezzo-forte) for the strings and some woodwinds, while the brass remains at *f*. The score concludes with various articulation marks and dynamic markings throughout.



Ott.

Fl.

Ob.

Cl.  
La

Fg.

Mi  
Cor.  
Mi

Crnt.  
La

Trbn.III.

» III.  
Cmbs.

Tp.

Tmb.

P.e G.C.

Vni

Vle

Vc.  
Cb.

Ott.  
Fl.  
Ob.  
Cl.  
La  
Fg.  
Mi  
Cor.  
Mi  
Crnt.  
La  
Trb.  
Mi  
T:bn.III.  
" III.  
Cmbs.  
Tp.  
Tmb.  
P. e G.C.  
Vni  
Vle  
Vc.  
Cb.

The musical score for page 36 is arranged in a standard orchestral format. It features a woodwind section with Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (La), and Bassoon (Fg.). The brass section includes Trumpets (Mi), Horns (Cor. Mi), Trombones (Crnt. La, Trb. Mi), and Trombones III (T:bn.III. and " III. Cmbs.). The percussion section consists of Timpani (Tp.), Tom-toms (Tmb.), and Percussion and Gong/Cymbal (P. e G.C.). The string section includes Violins (Vni), Violas (Vle), and Cellos/Double Basses (Vc. Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The woodwinds and strings have dynamic markings such as *mf* and *f*, and the brass has *mf* and *f* markings. The percussion has *mf* and *f* markings. The woodwinds and strings have articulation marks such as accents and slurs. The brass has articulation marks such as accents and slurs. The percussion has articulation marks such as accents and slurs.

Ott.  
Fl.  
Ob.  
Cl.  
La  
Fg.  
Mi  
Cor.  
Mi  
Crnt  
La  
Trb.  
Mi  
Trbn.III.  
" III.  
Cmbs.  
Tp.  
Tmb.  
P e G.C.  
Vni  
Vle  
Vc.  
Cb.

The musical score for page 37 is arranged in two systems. The first system includes woodwinds (Ottoboa, Flute, Oboe, Clarinet in Bb, Bassoon), brass (Trumpets in C, Trombones in C), and percussion (Timpani, Snare Drum, Cymbals). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is written in G major and 4/4 time. The woodwinds and strings play a melodic line with various articulations and dynamics, while the brass and percussion provide harmonic support. The page number 37 is located in the top right corner.

Ott.

Fl.

Ob.  
a 2

Cl.  
La  
a 2

Fg.  
a 2

Cor.  
Mi  
a 2

Crnt.  
La  
a 2

Trb.  
Mi

Trbn. III.

" III.  
Cmbs.  
a 2

Tp.

Tmb.

P e G. C.

Vni

Vle

Vc.  
Cb.

Detailed description: This is a page of a musical score, page 38, for a large ensemble. The score is written in a key signature of one sharp (F#) and a common time signature. It features 18 staves of music. The instruments are listed on the left side of each staff. The woodwind section includes Oboe (Ob.), Clarinet in Bb (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. Mi), and Contrabassoon (Crnt. La). The brass section includes Trumpet in Bb (Trb. Mi), Trombone III (Trbn. III), Trombone III Cymbal (III. Cmbs.), Trumpet (Tp.), and Trombone (Tmb.). The percussion section includes P and G (P e G. C.). The string section includes Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. The score is divided into three measures, with a repeat sign at the end of the first measure.

Ott.  
Fl.  
Ob.  
Cl.  
La  
Fg.  
Mi  
Cor.  
Mi  
Crnt.  
La  
Trb.  
Mi  
rbn.III.  
" III.  
Cmbs.  
Tp.  
Tmb.  
G. C.  
Vni  
Vle  
Vc.  
Cb.

a 2  
a 2  
a 2  
a 2  
a 2  
p 2  
p 2  
p 2

This page of a musical score, numbered 39, contains staves for a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. La), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section consists of Trumpets (Trb. Mi), Trombones (rbn.III. and " III. Cmbs.), Trump (Tp.), Trombone (Tmb.), and Glockenspiel (G. C.). The string section includes Violin (Vni), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The score is written in a key signature of one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'a 2' and 'p 2'. The notation includes stems, beams, and various articulation marks.

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*  
La

Fg. *a 2*

Mi  
Cor. *a 2*  
Mi

Crnt. *a 2*  
La

Trb. *a 2*  
Mi

Trbn.III. *a 2*

” III.  
Cmbs. *a 2*

Tp. *pp* *morendo*

Tmb.

P. e G.C.

Vni. *pp* *morendo* *ppp*

Vle. *pp* *morendo*

Vc. *pp*

Cb.

Fig. Trbn. I. Cmbs. Tp. Tmb. G. C.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Vni *dolce espress.*

Vle *pp*

Vo. *Pizz.*

Cb. *pp*

Fig. Trbn. III. Cmbs. Tp. Tmb. G. C.

*a 2*  
*a 2*  
*a 2*

Vni

Vle

Vo.

Cb.

H

Ott. *p*

Fl. *p*

Ob. *p* I.

Cl. *I.*  
*La*  
*espress.*

Fg. *I.*  
*espress.*

Trbn. III. *a 2*

'' III. *a 2*  
Cmbs.

Tp.

Tmb.

G. C.

H

Vni *Pizz.*

Vle *Pizz.*

Vo. *espress.*

Cb. *Pizz.)*



Ott.  
Fl.  
Ob.  
Cl.  
La  
Fg.

This system contains the first five staves of the score. The woodwinds (Ottobass, Flute, Oboe, Clarinet, Bassoon) play a complex, rhythmic melody with many sixteenth and thirty-second notes. The strings (Violin, Viola, Violoncello, Contrabass) provide a steady accompaniment with quarter and eighth notes. The bassoon part includes a first ending bracket labeled 'I.'.

Vni  
Vle  
Ve.  
Cb.

This system contains the next four staves. The woodwinds continue their intricate melodic line. The strings play a consistent accompaniment. The cello part features a first ending bracket labeled 'I.' and a dynamic marking of *pp* (pianissimo) at the end of the system.

Ott.  
Fl.  
Ob.  
Cl.  
La  
Fg.

This system contains the next five staves. The woodwinds play a similar melodic pattern. The bassoon part includes a first ending bracket labeled 'I.' and a triplet of eighth notes. The cello part also features a triplet of eighth notes. The system concludes with a dynamic marking of *f* (forte).

Vni  
Vle  
Ve.  
Cb.

This system contains the final four staves. The woodwinds continue their melodic line. The strings provide accompaniment. The cello part features a triplet of eighth notes and a dynamic marking of *f* (forte).

Ott.

Fl.

Ob.

Cl. I.  
La

Fg. I.

Mi  
Cor.  
Mi

Crnt.  
La

Trb.  
Mi

Trbn III.

" III.  
Cmbs.

Tp.

Tmb.

P e G.C.

Vni

Vle

Vo.

Cb.

Arco

Arco

Arco

Arco

Arco

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Mi  
Cor.  
Mi

Crnt.  
La

Trb.  
Mi

Trbn.I.II.

" III.  
Cmbs.

Tp.

Tmb.

P.e G.C.

rall.

a 2

I a tempo

*p*

Vni

Vle

Vc.

Cb.

rall.

dim.

I a tempo

*p*

Pizz.

*p*

Pizz.

*p*

Pizz.

*p*

Ott.

Fl.

Ob.  
a 2

Cl.  
La  
a 2

Fg.  
a 2

Mi  
Cor.  
Mi

Cmbs

Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob. a 2

Cl. a 2  
La

Fg. a 2

Mi  
Cor.

Mi

Crnt.  
La

Cmbs.

This block contains the musical notation for the woodwind and brass sections. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (a 2), Clarinet (Cl. a 2, La), Bassoon (Fg. a 2), Trumpet (Mi, Cor.), Trombone (Mi), Horn (Crnt., La), and Cymbals (Cmbs.). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f'.

Vni

Vle

Vc.

Cb.

This block contains the musical notation for the string section. The instruments listed are Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The notation includes notes, rests, slurs, and triplets.



Ott.  
 Fl.  
 Ob.  
 Cl. a2  
 La  
 Fg.  
 Mi Cor.  
 Mi  
 Crnt. La  
 Trb. Mi  
 Trbn. I.II. a2  
 " III. Cmb.  
 Tp.  
 Tmb.  
 Vni  
 Vle  
 Vc. Cb. uniti

Musical score for page 49, featuring woodwinds, brass, and strings. The score includes parts for Oboe (a2), Clarinet (a2), Bassoon, Cor Anglais, Trumpet (a2), Trombone (I, II, III), Tenor Trombone, and String Ensemble (Violin, Viola, Violoncello/Contrabasso). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line with trills and accents. Dynamics include *p* (piano) and *cresc.* (crescendo).

This page of a musical score, numbered 50, contains the following parts and markings:

- Woodwinds:** Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The woodwinds play a melodic line with trills and accents. The Cor Anglais part includes a dynamic marking of *f* and a *a2* marking.
- Brass:** Trumpets (Trbn. I, II, III), Trombones (Tmb.), and Trombones in C (P.e G.C.). The brass parts provide harmonic support with a dynamic marking of *f*.
- Strings:** Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The strings play a rhythmic accompaniment with a dynamic marking of *f*.
- Other:** Flute (Fl.) and Piccolo (Ptt.) parts are also present, with trill markings.
- Performance Markings:** The score includes various performance instructions such as *f* (forte), *trm* (trill), *a2* (second octave), and accents (*>*).



This page of a musical score, numbered 51, contains 21 staves of music. The instruments are listed on the left side of the page: **Ott.** (Oboe), **Fl.** (Flute), **Ob.** (Oboe), **Cl. La** (Clarinet in A), **Fg.** (Fagotto), **Cor. Mi** (Corni in E), **Cor. Mi** (Corni in E), **Crnt. La** (Corno in A), **Trb. Mi** (Trombe in E), **Trbn. III** (Tromboni III), **III. Cmb.** (Tromboni III), **Tp.** (Tromba), **Tmb.** (Tromba), **P. c G. C.** (Percussion), **Vni** (Violini), **Vle** (Viola), and **Vc. Cb.** (Violoncelli).

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is organized into measures, with some measures containing dynamic markings such as *cresc.* (crescendo) and *a 2* (second ending). The woodwind and brass sections feature complex rhythmic patterns, while the strings provide a steady accompaniment. The overall texture is dense and orchestral.

M Prestissimo

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Mi  
Cor.  
Mi

Crnt.  
La

Trb.  
Mi

Trbn.III.

" III.  
Cmbs.

Tp.

Tmb.

P.e G.C.

M Prestissimo

Vni

Vle

Vc.

Cb.

This page of a musical score, numbered 53, contains the following parts and staves:

- Ott.** (Oboe) - Treble clef, playing a melodic line with slurs.
- Fl.** (Flute) - Treble clef, playing a melodic line with slurs.
- Ob.** (Oboe) - Treble clef, playing a melodic line with slurs and dynamic marking *a 2*.
- Cl. La** (Clarinet in La) - Treble clef, playing a melodic line with slurs and dynamic marking *a 2*.
- Fg.** (Fagotto) - Bass clef, playing a melodic line with slurs.
- Mi Cor.** (Midi Cor) - Treble clef, playing a melodic line with slurs and dynamic marking *a 2*.
- Mi** (Midi) - Treble clef, playing a melodic line with slurs and dynamic marking *a 2*.
- Crnt. La** (Cornetto in La) - Treble clef, playing a melodic line with slurs and dynamic marking *a 2*.
- Trb. Mi** (Trumpet in Mi) - Treble clef, playing a melodic line with slurs and dynamic marking *a 2*.
- Trbn. III.** (Trumpet in Bb) - Bass clef, playing a melodic line with slurs and dynamic marking *a 2*.
- III. Cmbs.** (Cymbals) - Bass clef, playing a melodic line with slurs.
- Tp.** (Tromba) - Bass clef, playing a melodic line with slurs.
- Tmb.** (Tromba) - Bass clef, playing a melodic line with slurs.
- P e G. C.** (Percussion and Gong) - Bass clef, playing a melodic line with slurs.
- Vni** (Violini) - Treble clef, playing a melodic line with slurs.
- Vle** (Viola) - Bass clef, playing a melodic line with slurs.
- Vc.** (Violoncello) - Bass clef, playing a melodic line with slurs.
- Cb.** (Contrabbasso) - Bass clef, playing a melodic line with slurs.

This musical score page, numbered 54, is arranged in a standard orchestral format. The top section contains woodwind and brass instruments: Oboe (Ott.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpets (Mi Cor., Mi), Trombones (Cmnt. La, Trb. Mi, Trbn. III), and Combs. III. The bottom section contains string instruments: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwinds and brass parts feature complex rhythmic patterns with many slurs and accents, and some parts are marked with 'a 2'. The string parts are more rhythmic and melodic, with some parts marked with 'V' for vibrato. The overall texture is dense and dynamic.

Ott.

Fl.

Ob. a 2

Cl. a 2  
La

Fg.

Mi  
Cor.  
Mi

Crnt. a 2  
La

Trb. a 2  
Mi

Trbn. III a 2

" III  
Cmbs.

Tp.

Tmb.

P.e.G.C.

Vni

Vle

Vc.

Cb.

*cresc.*

Ott.

*cresc.*

Fl.

*cresc.*

Ob.

*cresc.*

Cl.  
La

*cresc.*

Fg.

*cresc.*

Mi  
Cor.

*a2 cresc.*

Mi

*a2 cresc.*

Crnt.  
La

*mf cresc.*

Trb.  
Mi

*mf cresc.*

Trbn.III

*mf cresc.*

" III.  
Cmbs.

*cresc.*

Tp.

*cresc.*

Tmb.

*cresc.*

Vni

*cresc.*

Vle

*cresc.*

Vc.  
Cb.

*uniti cresc.*

This musical score page, numbered 57, contains the following parts and markings:

- Ott.** (Oboe): *ff* (fortissimo)
- Fl.** (Flute): *ff* (fortissimo)
- Ob.** (Oboe): *ff* (fortissimo), *a 2* (second octave)
- Cl. La** (Clarinet in B-flat): *ff* (fortissimo), *a 2* (second octave)
- Fg.** (Bassoon): *ff* (fortissimo)
- Mi Cor.** (Trumpet in C): *ff* (fortissimo)
- Mi** (Trumpet in D): *ff* (fortissimo)
- Crnt. La** (Trumpet in B-flat): *ff* (fortissimo), *a 2* (second octave)
- Trb. Mi** (Trumpet in D): *ff* (fortissimo), *a 2* (second octave)
- Trbn. III** (Trumpet in B-flat): *ff* (fortissimo)
- III Cmb.** (Trumpet in C): *ff* (fortissimo)
- Tp.** (Trombone): *ff* (fortissimo)
- Tmb.** (Trombone): *ff* (fortissimo)
- Re G.C.** (Trombone): *ff* (fortissimo)
- Vni** (Violin): *ff* (fortissimo)
- Vle** (Viola): *ff* (fortissimo)
- Vo.** (Violoncello): *ff* (fortissimo)
- Cb.** (Double Bass): *ff* (fortissimo)

The score includes various musical notations such as dynamics (*ff*), articulation (*a 2*), and performance instructions like *ff* and *ff* with accents.

Ott.

Fl.

Ob. *a2*

Cl. *a2*  
La

Fg.

Mi  
Cor.

Mi

Crnt.  
La

Trb.  
Mi

Trbn.III

” III.  
Cmbs.

Tp.

Tmb.

P. e G.C.

Vni

Vle

Vc.

Cb.



This page of a musical score, numbered 59, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with slurs and accents.
- Ob.** (Oboe): Includes the marking *a 2*.
- Cl. La** (Clarinet in A): Includes the marking *a 2*.
- Fg.** (Fagotto/Bassoon): Features a melodic line with slurs and accents.
- Mi. Cor.** (Midi Corni): A pair of staves with a melodic line and slurs.
- Crnt. La** (Corni in A): Includes the marking *a 2*.
- Trb. Mi** (Trumpets in E-flat): Includes the marking *a 2*.
- Trbn I, II** (Trumpets in B-flat): Includes the marking *a 2*.
- III. Cmbs.** (Trumpets in C): Includes the marking *a 2*.
- Tp.** (Trombone): Includes the marking *a 2*.
- Tmb.** (Trombone): Includes the marking *a 2*.
- P. e G. C.** (Percussion and Gong/Cymbal): Includes the marking *a 2*.
- Vni.** (Violini): Violin I and II staves with a melodic line.
- Vle.** (Viola): Melodic line.
- Vc.** (Violoncello): Melodic line.
- Cb.** (Contrabbasso): Melodic line.

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *p* and *f*.



Ott. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

La *cresc.* *f*

Fg. *cresc.* *f*

Mi *a 2* *cresc.* *f*

Cor. *a 2* *cresc.* *f*

Mi *cresc.* *f*

Crnt. *mf cresc.* *f*

La *mf cresc.* *f*

Trb. *mf cresc.* *f*

Mi *mf cresc.* *f*

Trbn. III. *mf cresc.* *f*

" III. *mf cresc.* *f*

Cmbs. *cresc.* *f*

Tp. *cresc.* *f*

Tmb. *cresc.* *f*

Vni *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*



This page of a musical score, numbered 63, contains the following instruments and parts:

- Ott.** (Oboe) and **Fl.** (Flute): Both parts feature a melodic line with dynamic markings of *ff* and *p*.
- Ob.** (Oboe): Accompaniment part with *ff* and *p* dynamics.
- Cl. La.** (Clarinet in A): Accompaniment part with *ff* and *p* dynamics.
- Fg.** (Fagotto): Accompaniment part with *ff* and *p* dynamics.
- Mi Cor.** (Trumpet in C): Part with *ff* and *p* dynamics, including a *a2* marking.
- Mi** (Trumpet in B): Part with *ff* and *p* dynamics.
- Crnt. La.** (Trumpet in A): Part with *ff* and *p* dynamics.
- Trb. Mi** (Trumpet in B): Part with *ff* and *p* dynamics, including a *a2* marking.
- Trbn. III** (Trombone III): Part with *ff* and *p* dynamics.
- III Cmb.** (Trombone III): Part with *ff* and *p* dynamics.
- Tp.** (Trombone): Part with *ff* and *p* dynamics.
- Tmb.** (Trombone): Part with *ff* and *p* dynamics.
- P.e G.C.** (Percussion): Part with *ff* dynamics.
- Vni.** (Violin): Part with *ff* and *p* dynamics.
- Vle.** (Viola): Part with *ff* and *p* dynamics.
- Vc.** (Violoncello): Part with *ff* and *p* dynamics.
- Cb.** (Contrabbasso): Part with *ff* and *p* dynamics.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of dynamic markings, including fortissimo (*ff*) and piano (*p*), and includes performance instructions such as accents and breath marks.

Ott.

Fl.

Ob.  
a 2

Cl.  
La  
a 2

Fg.

Mi  
Cor.

Mi

Crnt.  
La

Trb.  
Mi

Trbn III

" III  
Cmbs.

Tp.

Tmb.

P e G.C.

Vni

Vlc

Vc.

Cb

Detailed description: This is a page of a musical score, numbered 64. It contains 21 staves of music. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Oboe (Ob. a 2), Clarinet (Cl. La a 2), Bassoon (Fg.), Cor Anglais (Mi Cor.), Trumpet (Mi), Trombone III (Trbn III), Trombone III (Cmbs.), Trumpet (Tp.), Trombone (Tmb.), Percussion and Gong/Cymbal (P e G.C.), Violin (Vni), Viola (Vlc), Violoncello (Vc.), and Contrabass (Cb). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwind and string parts are particularly dense with notes and rests.



This page of a musical score, numbered 66, contains staves for various instruments. The woodwind section includes Oboe (Oit.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet (Trb. Mi), Trombone III (Trbn III), Trombone III (III), and Trombone (Tmb.). The percussion section includes Timpani (Tp.) and Percussion/Gong/Cymbal (P. e G. C.). The string section includes Violin (Vni.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.).

The score is written in a key signature of two sharps (F# and C#) and a common time signature. The dynamic marking *ff* (fortissimo) is present at the beginning of most staves. The woodwinds and brass play sustained notes with various articulations, while the strings play a rhythmic accompaniment. The bottom section of the score shows the string parts with more complex rhythmic patterns and articulations.



Ott.

Fl.

Ob.

Cl.  
La

Fg.

Mi  
Cor.

Mi

Crnt.  
La

Trb.  
Mi

Trbn. III

" III  
Cmbs.

Tp.

Tmb

P. e G. C.

Solo

Vni

Vle

Ve.  
Cb.

# I VESPRI SICILIANI

## ATTO I.

### N.º I Introduzione

G. VERDI

Allegro vivo  $\text{♩} = 100$

La Gran Piazza di Palermo

in Sol  
in Re

Allegro vivo  $\text{♩} = 100$   
*ppp*  
*ppp*  
*ppp*  
*pp*  
*pp*

Fl. *p* *cresc.*

Cl. *in Da*

Fag. *p* *cresc.*

Cor. *cresc.*

Violini I *cresc.*

Violini II *cresc.*

Viole *cresc.*

V. Celli *cresc.*

C. Bassi *cresc.*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>in La</sup>

Tr.<sup>in Re</sup>

Tr.<sup>II.</sup>

Tr.<sup>III. e Cimb.</sup>

Timp. Sol Re

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

*I.*  
*p* *cresc.*

*I.*  
*p* *cresc.*

*I.*  
*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*in La*  
*p* *cresc.*

*in Re*  
*a2*  
*p* *cresc.*

*II.*  
*p* *cresc.*

*III. e Cimb.*  
*p* *cresc.*

*Sol Re*  
*p* *cresc.*

*p* *cresc.*

1

Fl.  
Ott.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.<sup>te</sup>  
Tr.<sup>be</sup>  
Tr.<sup>ni</sup>  
Timp.

Tebaldo  
Roberto

*ff* A te, ciel na - ti - o, con dol - ce de - si - o  
A te, ciel na - ti - o, con dol - ce de - si - o

**CORO di Siciliani**  
Soprani  
Tenori  
Bassi

**CORO di Francesi**  
Tenori  
Bassi

*ff* A te, del na - ti - o, con dol - ce de - si - o

1

I.  
Violini II.  
Viole  
V.Celli  
C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>1a</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Tebaldo

Roberto

*pp sottovoce*

*pp sottovoce*

*pp sottovoce*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

for - ni il mio pen - sier si tra i can - ti e i bic - chier.

for - ni il mio pen - sier si tra i can - ti e i bic - chier.

con em - pio de - sio al suo lo - ra.

con em - pio de - sio al suo lo - ra.

for - ni il mio pen - sier si tra i can - ti e i bic - chier.



This musical score page features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section consists of two Horns (Cor.<sup>te</sup>), Trumpets (Tr.<sup>be</sup> and Tr.<sup>ni</sup>), and Timpani (Timp.). The string section includes Violins I and II, Violas (Viole), Violoncellos (V.Celli), and Contrabasses (C.Bassi). Two vocal soloists, Tebaldo and Roberto, are featured with lyrics in Italian. The score is marked with dynamic levels such as *p* (piano) and *ff* (fortissimo). The vocal parts have lyrics: "vi - noe col - lo - ro del pro - vin - ci - tor pre - mia - te il va -". The instrumental parts include complex rhythmic patterns and melodic lines, with some woodwinds and strings playing rapid sixteenth-note passages.

3

Fl. *p*

Ott.

Ob.

Cl. *p*

Fag. *p*

Cor. *f*

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Tobaldo *pp* *p* *p*  
 -lor. Con fronde d'allo-ro, col vinoe collo-ro, col vi-noe col-lo-ro del

Roberto *pp* *pp* *p*  
 -lor. Con fronde d'allo-ro, col vinoe collo-ro, col vi-noe col-lo-ro del

*sottovoce*  
 O vendet-ta, o vendet-ta, o vendet-ta, o vendet-ta, de-stail va-lo-re ai vin-tin-co-

*pp sottovoce*  
 Giorno di ven-det-ta, men-ten-to l'af-fretta, si men-ten-to l'af-

*pp* *p* *p*  
 -lor. Con fronde d'allo-ro, col vinoe collo-ro col vi-noe col-lo-ro del

3

I. Violini *f* *p* *f* *p* *p*

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

Viole *f* *p* *f* *p* *p*

V.Celli *f* *f* *p* *pizz.*

C.Bassi *f* *f* *p*



Fl. *p*  
 Ott.  
 Ob. *pp*  
 Cl. *p* *pp*  
 Fag. *f* *p*  
 Cor. *f* *fz* *pp*  
 Cor.<sup>te</sup>  
 Tr.<sup>be</sup>  
 Tr.<sup>ni</sup>  
 Timp.  
 Tebaldo *p*  
 Roberto *p*  
*sempre sottovoce*  
*pp*  
 I. *f* *p*  
 II. *f* *p*  
 Viole *f* *p*  
 V.Celli *f* *arco* *p*  
 C.Bassi *f* *p*

pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor,  
 pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor,  
 -re, ai vin-ti in co- re, ai vin-ti in co- re, ai vin-ti in co- re, *pp* de-stail va-  
 -fret-ta, de-stail va-lor ai vin-ti in co- de-stail va-lor, *pp*  
 pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor,

Fl.

Ott.

Ob.

Cl.

Fag. <sup>o2</sup>

Cor. <sup>I.</sup>

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Tebaldo

Roberto

del pro-de vin-ci-tor si premiih si, si pre-miil va-lor

del pro-de vin-ci-tor si premiih si, si pre-miil va-lor

-lor <sup>ppp</sup> ai vin-tiir cor. <sup>ppp</sup>

ai vin-tiir cor. <sup>ppp</sup>

del pro-de vin-ci-tor si premiih si, si pre-miil va-lor

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

4

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Tebaldo

Roberto

giorno di ven-det-ta, vien, l'af-fret-ta, ri-de-stail va-lor, de-stail va-

giorno di ven-det-ta, vien, l'af-fret-ta, ri-de-stail va-lor, de-stail va-lor,

si, si pre-mi il va-lor,

si, si pre-mi il va-lor,

si, si pre-mi il va-lor,

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag. *a2*

Cor. *I*

Cor.<sup>o</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Tebaldo

Roberto

-lor ai vinli in cor.

ai vinli in cor.

del pro de vin li - lor si premiah si, si pre - miil va - lor.

del pro de vin li - lor si premiah si, si pre - miil va - lor.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fl.  
Ott.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.<sup>te</sup>  
Tr.<sup>be</sup>  
Tr.<sup>ni</sup>  
Timp.

Tebaldo  
Roberto

pro-de vin-ci- tor col vin, col- l'o- ro ah si pre- - miil val lor; col vin, col  
 giorno raf- fret- ta, ai vin- tin co- - re ri- de- stail va- lor, o glor, no di  
 giorno raf- fret- ta, ai vin- tin co- - re ri- de- stail va- lor, o glor- no  
 pro-de vin-ci- tor col vin, col- l'o- ro ah si pre- - miil va: lor; col vin, col-

Violini I.  
Violini II.  
Viola  
V. Celli  
C. Bassi

Fl.  
Ott.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.<sup>te</sup>  
Tr.<sup>be</sup>  
Tr.<sup>ni</sup>  
Timp.  
Cassa

Febaldo  
Roberto

vin, col- lo- ro si pre- miil va- lor, col vin, col vin, col.  
 vin, *p* col- lo- ro si pre- miil va- lor, col vin, *p* col vin, *p* col.  
 ven- det- -ta ri- de- stail va- lor, o gior- -no di ven- det.  
 di ven- det- ta ri- de- stail va- lor, o gior- -no di ven-

I.  
Violini  
II.  
Viole  
V. Celli  
C. Bassi

Fl.  
 Oboe  
 Clarinet  
 Bassoon  
 Cor.  
 Cor.<sup>o</sup>  
 Tr.<sup>o</sup>  
 Tr.<sup>ni</sup>  
 Timp.  
 Cassa

Tobalolo  
 Roberto

l'o- ro si pre- miil va- lor, si si pre- miil va- lor, va- lor, il valor Ev.  
 l'o- ro si pre- miil va- lor si si pre- miil va- lor, il va- lor, il valor  
 - ta ri- de- stail va- lor. ai vir- tiij cor ai vir- tiij cor  
 det- ta ri- de- stail va- lor ai vir- tiij cor ai vir- tiij cor  
 l'o- ro si pre- miil va- lor, si si pre- miil va- lor, va- lor, il valor

I.  
 Violini  
 II.  
 Viole  
 V. Celli  
 C. Bassi

*(quando il bicchiere)*

Tebaldo *-vi - va, ev - vi - va il gran de ca - pi - ta - no.*

Roberto *Di fran - cia or - go - glio e*

I. Violini *p*

II. Violini *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

**//**

Tebaldo *E ful - mi - ne di guer - ra...*

Roberto *pri - mo per va - lor!* *Mai non fe - rein - va - no. ed è de'*  
*(il Sire di Belhune e il conte di Vaudemont escono dalla caserma)*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

**//**

Roberto *suoi, de' suoi l'a - mor!* *Co - sì di que - ste mu - ra che chiamano Pa*

I. Violini *tr... p>*

II. Violini *tr... p>*

Viole *tr... p>*

V.Celli *p>*

C.Bassi *p>*



Roberto *mp.* lo dis- seil ge- ne- ral... mio du- ce, è ver? noi siam si-

I. Violini *tr.*

II. Violini *tr.*

Viola *tr.*

V. Celli

C. Bassi



Roberto *f* - gno- ri!

Bethune *(ridendo)* Ah! ah! il tuo pie' va- cil- la. R- mi- co, eb- bro fu

I. Violini *tr.*

II. Violini *tr.*

Viola *tr.*

V. Celli

C. Bassi



Roberto Eb- bro soni od'a- mo- re! ah! mi pia- ce o- gni bel-

Bethune sei!

I. Violini *tr.*

II. Violini *tr.*

Viola *tr.*

V. Celli

C. Bassi

Roberto *-ta* *(sempre ridendo)* *f*

Bethune *E il si- ci- lia- no ge- lo- so, e fier del- le sue donne il co- re.*

I. Violini

II. Violini

Viole

V. Celli *tr.*

C. Bassi



Tebaldo *(sempre barcollando)* *(a Tebaldo)* *Mai lor con- sor- ti?*

Roberto *no... Non v'ha or che non ce da d'un cimiero al- la vi- sta! ve- drai' Vir- ci-*

I. Violini

II. Violini

Viole

V. Celli *tr.*

C. Bassi



Roberto *a piacere* *- tor ge- ne- ro- so m'a- vran don- na ger- ti- lee fa- cil*

I. Violini *col canto*

II. Violini

Viole

V. Celli

C. Bassi

I. Tempo

Fl. *f*

Ott.

Ob.

Cl. *f*

Fag. *ff*

Cor. *ff*

Cor.<sup>te</sup> *ff*

Tr.<sup>be</sup> *ff*

Tr.<sup>ni</sup> *ff*

Timp. *ff*

Tebaldo *f*

Roberto *f* Con fron - de d'al - lo - ro col

Bethune *f* Con fron - de d'al - lo - ro col

Vaud. *f*

CORO di Siciliani

CORO di Francesi *f* Con fron - de d'al - lo - ro col

I. Tempo

I. *f*

Violini II. *f*

Viole *f*

V.Celli *ff*

C.Bassi *ff*

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Cor.<sup>te</sup>  
 Tr.<sup>be</sup>  
 Tr.<sup>ni</sup>  
 Timp.  
 Tebaldo  
 Roberto  
 Bethune  
 Vaud.  
 Violini I.  
 Violini II.  
 Viole  
 V.Celli  
 C. Bassi

vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.  
 vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.  
 vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.  
 vi - noe col - lo - ro del pro - de vin - ci - tor pre - mia - te il va.

Fl. Ott. Ob. Cl. Fag. Cor. Cor.<sup>te</sup> Tr.<sup>br</sup> Tr.<sup>ni</sup> Timp. Tebaldo Roberto Bethune Vaad.

-lor. Con fronde d'allo-ro, col vinoe collo-ro col vi-noe col-lo-ro del

-lor. Con fronde d'allo-ro, col vinoe collo-ro col vi noe col-lo-ro del

-lor Con fronde d'allo-ro, col vinoe collo-ro col vi- noe col- lo- ro del

Con fronde d'allo-ro, col vinoe collo-ro col vi- noe col- lo- ro del

*sottovoce* O vendet-ta. *pp sottovoce* O vendet-ta. *pp sottovoce* Giornodi ven- del-ta, menleno l'af- fretta, si menlen- fo l'af-

O vendet-ta. *pp sottovoce* Giornodi ven- del-ta, menleno l'af- fretta, si menlen- fo l'af-

-lor. Con fronde d'allo-ro, col vinoe collo-ro, col vi- noe col- lo- ro del

I. Violini II. Violino Viole V.Celli C.Bassi

Fl. *p*

Ott.

Ob. *pp*

Cl. *p* *pp*

Fag. *p* *p*

Cor. *pp* *I.*

Tuba *f*

Tebaldo *p* *f* *p* *f*

Roberto *p* *f* *p* *f*

Bethune *p* *f* *p* *f*

Vaud. *p* *f* *p* *f*

pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

*sempre sollozzo*

ri- de- stail..... va- lor, de-stail va-

-fret-ta de- stailva- lor ai vin-tin cor de-stailva- lor

*pp*

pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

Violini I. *f* *p* *p*

Violini II. *f* *p* *p*

Viola *f* *p* *p*

V. Celli *f* *p* *p*

C. Bassi *f* *p* *p*

9

Fl.  
Ott.  
Ob.  
Cl.  
Fag. <sup>a2</sup>  
Cor. <sup>1.</sup>

Tebaldo  
Roberto  
Bethune  
Vaud.

Del pro-de vin-ci-tor si premii ah si pre-miil va-lor  
Del pro-de vin-ci-tor si premii ah si pre-miil va-lor  
Del pro-de vin-ci-tor si premii ah si pre-miil va-lor.  
Del pro-de vin-ci-tor si premii ah si pre-miil va-lor.

-lor ai vin-tor.  
ai vin-tor.

ppp  
ppp  
ppp

9

I.  
Violini  
II.  
Viola.  
V.Celli  
C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>o</sup>

Tr.<sup>bc</sup>

Tr.<sup>ni</sup>

Timp.

Tubaldo

Roberto

Bethune

Vaud.

giorno di vendetta, vien, l'af-fret-ta, ri-de-stail va-lor, de-stail va-

giorno di vendetta, vien, l'af-fret-ta, ri-de-stail va-lor, de-stail va-lor

si, si pre-mi il va-lor,

si, si pre-mii il va-lor,

si, si pre-mii il va-lor.

si, si pre-mi il va-lor

I. Violini

II. Violini

Viole

V.Celli

C.Bassi



Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>al</sup>

Tobaldo

Roberto

Bethun

Vaud.

del pro-de vir-ci-tor si premii, ah si pre-miil va-lor.

Nel pro-de vir-ci-tor si pre-miil, ah si pre-miil va-lor.

Del pro-de vir-ci-tor si pre-miil, ah si pre-miil va-lor.

lor ai vir-ci-tor.

ai vir-ci-tor.

del pro-de vir-ci-tor si premii ah si pre-miil va-lor.

I.

Violini

II.

Viole

V.Celli

C.Bassi

10

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.<sup>a2</sup>

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Tebaldo

Roberto

Brahune

Vaud.

gior - - no taj - - fret - ta, deh - ri - - de - sta, deh - ri - de - stail va - lor, o gior - - no c.

gior - - no taj - - fret - ta, deh - ri - - de - sta, deh - ri - de - stail va - lor, o gior - - no

pro - de vin - ci - tor col vin, col - lo - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - lo - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - lo - ro ah si pre - miiil va - lor, col vin, col -

10

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>o</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Cassa

Febaldo

Roberto

Bethune

Vaud.

ver-det. - - - - - fa ri-de-sta il va-lor; o gior-no di ver-det.

di ver-det. fa ri-de-sta il va-lor; o gior-no di ver-

vin. col-lo-ro si pre-miil va-lor. col vin, col vin, col.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>bc</sup>

Tr.<sup>ni</sup>

Timp.

Cassa

Tebaldo

Roberto

Bethune

Vaud.

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

l'o- ro si pre- miil va- lor, si pre- miil va- lor, va- lor ah si del

l'o- ro si pre- miil va- lor, si pre- miil va- lor, il va- lor ah si del

-ta ri de- stail va- lor ai vir- - tiij cor, ah si, ai

-def- ta ri de- stail va- lor ai vir- - tiij cor, ah si, ai

-l'o- ro si pre- miil va- lor si pre- miil va- lor, va- lor ah si del

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>a</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Cassa

Tebaldo

Roberto

Bethune

Vaud.

vin-tor, ai vin-tor.

vin-tor, ai vin-tor.

pro-de vin-ci-tor si pre-mii il va-lor.

pro-de vin-ci-tor si pre-mii il va-lor.

I. Violini

II. Violini

Viola

V.Celli

C.Bassi

VUOTA

Scena e Cavatina con Cori  
«Elena»

11

I. All.<sup>o</sup> Vivo  $\text{♩} = 100$

Cl. *p*

Fag.



*p* La Duchessa Elena vestita a lutto, appoggiandosi al braccio di Ninetta, e seguita da Danieli, attraversa la piazza venendo da sinistra e dirigendosi verso il proprio palazzo; ha un libro di preci tra le mani. È salutata con rispetto dai siciliani, coi quali fa migliormente si trattiene in colloquio.

All.<sup>o</sup> Vivo  $\text{♩} = 100$

I. *p*

Violini

II. *p*

Viole *p*

V.Celli *pp*

C.Bassi *pp*



11

Cl. *I.*

Fag.



I.

Violini

II.

Viole

V.Celli

C.Bassi



**12** Allegro mod.  $\text{♩} = 88$

*in Do*

Cl. *pp*

Fag. *pp*

Bethune

Vaud. *(Bethune)* *Allegro mod.  $\text{♩} = 88$*  *Rit-tor-*  
 Qual soffre al mio sguardo del ciel va-ga stel-la? fra noi qual si no-ma si-ra-ra bel-la?

I. *p*

Violini II. *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

**12**

Cl.

Fag.

Bethune  
 -sti-ta, del pren-ce so-rel-la, cui tron-co fuil ca-po, ostag-gio qui sta. Or me-sta de-plo-ra l'ama to fra

Vaud.

I.

Violini II.

Viole

V. Celli

C. Bassi

Cl. *I.*

Fag. *a2 f*

Bethune

Vaud. *- tel- lo... (convivente) p*

Rmi- uallo Svevo, chetan- to l'a- mo. Rffet- to fa- ta: le cheilsan- gue sion- to!

I. Violini *f* *trium*

II. Violini *f* *trium*

Viola *f* *trium*

V. Celli *f* *trium*

C. Bassi *f* *trium*

**13**

Cl. *p*

Fag. *p*

Bethune

Vaud. *Ques'log- gi ri- cor- da quei di do- lo- ro- so... Allom- bra fra- ter- na invo- ca ri-*

I. Violini *p*

II. Violini *p*

Viola *p*

V. Celli *p*

C. Bassi *p*

**13**



Cl. *(sorridente)*

Fag.

Bethune  
Eultri - ce su noi la folgor, la folgordel ciel —

Vaud.  
- po - so. E adrit - to, che il du - ce fu trop - po cru-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi



Fl. *P* *cresc.* *f* **Recit.**

Ott.

Ob. *1.* *P* *cresc.* *f*

Cl. *cresc.* *f*

Fag. *cresc.* *f*

Danieli

Bethune  
*(saluta rispettosamente Elena e rientra nella caserma con Vaudemont)* Odi fa -

Vaud.  
- del  
Rit - ta - ci, ta - ci ad un sol - da - to mal s'addi - con tai del - ti!

I. Violini *cresc.* *f* **Recit.**

II. Violini *cresc.* *f*

Viole *cresc.* *f*

V. Celli *cresc.* *f*

C. Bassi *cresc.* *f*

14

Danieli  
-tal, giorno di duol, o-ve il nemico fer-ro de' mi- glior suoi fi- gli il suo ma-terno or- ba- va!

I. Violini  
II. Violini  
Viole  
V. Celli  
C. Bassi

14

Elena  
(a parte pregando)  
O mio fratel fe- de- ri- go! o no- bil al- ma, fior che rio tur- bin svel- se nel suo primier mat-  
-

I. Violini  
II. Violini  
Viole  
V. Celli  
C. Bassi

Elena  
- ti- no! Mor- te, morte al ti- ran che la tua vi- ta tron- ca- va... e in- dif- fe- ren- tea tan- to ec-  
-

**Allegro**

I. Violini  
II. Violini  
Viole  
V. Celli  
C. Bassi

Elena  
- ci- dio qui stas- si o- gnun! Da me ver- det- tao- mai, o mio fra- tel, e sol da me tua  
-  
col canto

I. Violini  
II. Violini  
Viole  
V. Celli  
C. Bassi

15 Allegro

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *a2 p*

Cor.<sup>o</sup> *p*

Tr.<sup>bc</sup> *p*

Tr.<sup>ni</sup> *p*

Elena *vrai!*

Roberto *(alzandosi da tavola)*  
*Risai nap pi vuo tammo la canzone orcial le gri... il si ci-*

15

Allegro

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Tebaldo

Roberto *gi* pensi tu? (*affatto ubbriaco*)

lia-ro canti le nostre glo-rie! Per mia fe! Can- to gen- ti- le tra queste bel- le orchi scior-

I. Violini *p*

II. Violini *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

//

16

Roberto -ra?

I. Tempo

I. Violini *p* *trm*

II. Violini *p* *trm*

Viole *p* *trm*

V. Celli *p*

C. Bassi *p*

// 16

Ninetta (*a Daniela*)

Roberto (*avvicinandosi ad Elena*)

Fiore di bel- ta, or via a te s'a- spet- ta! Si- che fia di noi?..

I. Violini *trb*

II. Violini *trb*

Viole *trb*

V. Celli

C. Bassi

Roberto *gnor ni fe dei for- ti il drit- to. e al- ti- ci-*

Violini I. *trm*

Violini II. *trm*

Viola *trm*

V. Celli

C. Bassi

Roberto *-lor mal ti sot- trag- gi o don- na! Non più s'in- du- gi! o-*

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

Elena *(ritenendo Ninetta)* *(con calma)*

Ninetta *(con sdegno e facendo atto di proteggere Elena)* *(minaccioso ad Elena)*

Roberto

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

*Ta- ci! Sì, car- te-*

*Sol da te e tanto ar- di- sci?*

*-la! Tu car- te- rai, tu car- te- rai! ov- ver...*

17

Andante  $\text{♩} = 72$

Fag. *a2*

Elena *f* *(avanzando sull'imitare della scena)* *p*

ro'. In al- to ma-ree battu- to dai ver- ti.

*(Roberto e Tebaldo coi francesi hanno di nuovo occupato il loro posto intorno alla tavola; poco a poco i siciliani si avvicinano ad essi, quasi circondandoli.)*

Andante  $\text{♩} = 72$

I. *pp*

Violini

II. *pp*

Viole *mp*

V.Celli *f*

C.Bassi

17

*a2*

Fag. *f*

Elena

ve di quel pi- noin sen degliele men- ti a nau- fra- gar- gia presso? a- seel- ti il

I.

Violini

II.

Viole

V.Celli *f*

C.Bassi *f*

Fl. *f*

Out. *f*

Ob. *f*

Cl. *f*

Fag. *a2* *p*

Cor. *a2* *f* *p*

Cor.<sup>10</sup> *f*

Tr.<sup>be</sup> *a2* *f* *p*

Tr.<sup>ni</sup>

Timp.

This section contains the staves for the woodwind and percussion instruments. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.) parts are marked with a forte (*f*) dynamic. The Bassoon and Cor Anglais parts include a first ending bracket with a piano (*p*) dynamic. The Trumpet in B-flat (Tr.<sup>be</sup>) part also includes a first ending bracket with a piano (*p*) dynamic. The Trombone (Tr.<sup>ni</sup>) and Timpani (Timp.) parts are present but contain no notes in this section.

Elena *f* *p* *ppp*

pian- to del ma- ri- nar dal suo na- vi- gli- o in- fran- to? a- scol- ti il pian- to del ma- ri- nar? Rb!

The vocal staff for Elena features a melodic line with dynamic markings of *f*, *p*, and *ppp*. The lyrics are written below the staff.

Violini I. *f* *dim* *p*

Violini II. *f* *dim* *p*

Viole *f* *dim* *p*

V.Celli *p*

C.Bassi *p*

This section contains the staves for the string instruments. The Violin I (Violini I.) and Violin II (Violini II.) parts are marked with a forte (*f*) dynamic and include a *dim* (diminuendo) marking leading to a piano (*p*) dynamic. The Viola (Viole) part is also marked with a forte (*f*) dynamic and includes a *dim* marking leading to a piano (*p*) dynamic. The Violoncello (V.Celli) and Contrabasso (C.Bassi) parts are marked with a piano (*p*) dynamic.

18

Largo ♩ = 52

Fl. *p* 3 3 8 3

Cl. *p* 3 3

Elena *Cantabile*  
 Oeh! tu cal-maDio pos- sen- te, col tuo ri- so e cie- lo e mar;

Largo ♩ = 52

Violini I. *ppp* Div.  $\frac{12}{8}$  *mp* *pp*

Violini II. *ppp*

Viole *ppp*

V.Celli *pp*

C.Bassi *pp*

18

Fl.

Cl.

Elena  
 sal- ga a te la prece ar- den- te, in te fi- da il ma-ri- nar, in te fi- dai ma-ri-

Violini I.

Violini II.

Viole

V.Celli

C.Bassi



19 Allegro mod. ♩ = 96

Cl. *pp*

Fag. *pp*

Cor.<sup>te</sup> *in Sib pp*

Tr.<sup>ni</sup> *a 2. pp pp*

Timp. *pp*

Elena *pp*

-nar!  
E Dio ri- spon-de in su voler so- vra- ro:

19 Allegro mod. ♩ = 96

Violini I. *p un di pp*

Violini II. *p pp*

Viole *p pp*

V. Celli *p pp*

C. Bassi *p pp*

Cl. *b<sup>e</sup>*

Fag. *b<sup>e</sup>*

Cor.<sup>te</sup> *pp*

Tr.<sup>ni</sup> *pp*

Timp. *pp*

Elena *pp*

Q chi fi-dain se stes- so il cie- lo ar- ri- de. Mor- ta- li! il vo- stro fa- to, il vo- stro

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

20

col canto

Cl. *pp*

Fag. *pp*

Cor.<sup>te</sup> *pp*

Tr.<sup>ni</sup> *pp*

Timp. *pp*

Elena *a piacere*  
fa - - toe in vo - stra ma - - no, e in vo - stra man mor - ta - - ll, il vo - stro fa - toe in vo - stra

I. Violini *ppp*

II. *ppp*

Viole *ppp*

V. Celli *ppp*

C. Bassi *ppp*

20 *pp*

Elena  
man. si, in vo - stra man,

I. Violini *ppp*

II. *ppp*

Viole *ppp*

V. Celli *ppp*

C. Bassi *ppp*

Elena *(parato)*  
si, in vo - stra man, in vo - stra man, co -

I. Violini

II.

Viole

V. Celli

C. Bassi

21 Allegro giusto  $\text{♩} = 120$

*in Do*

Cl.

Fag.

Elena *ppp*  
 -rag- gio, su co- rag- gio, del ma- re auda- ci fi- gli; si

Allegro giusto  $\text{♩} = 120$

I. Violini

II. Violini *ppp*

Viole *ppp*

V. Celli *ppp*

C. Bassi *ppp*

21

Fl.

Ott.

Ob.

Cl.

Fag.

Cor. *in Sol*

Cor. *in Do*

Elena  
 -sprez- zio ipe-ri- gli, e' il ge- me- re vil- ta! Il ciel fa gra- ve of

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *p* *sa.*  
 Ott.  
 Ob. *p*  
 Cl. *f*  
 Fag. *f*  
 Cor. *p* *f*  
 Cor.<sup>10</sup> *f* *1. in Sib*  
 Elena  
 - fe - sa chi man - ca di co - rag - gio o - sa - te! l'al - tai - m - pre - sa Id.  
 Ninetta  
 Danieli  
 CORO  
 I. *p*  
 Violini  
 II.  
 Viole  
 V.Celli  
 C.Bassi *f*

Detailed description of the musical score: This page contains a full orchestral and vocal score for measures 1 through 4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The vocal soloists are Elena and Ninetta, with Danieli also listed. A Chorus (CORO) is present but has no part in this section. The string section consists of Violins I and II, Viola, Violoncello (V.Celli), and Contrabass (C.Bassi). Elena's vocal line begins with the lyrics '- fe - sa chi man - ca di co - rag - gio o - sa - te! l'al - tai - m - pre - sa Id.' and features a melodic line with various dynamics and articulations. The woodwinds provide harmonic support, with the Clarinet and Bassoon playing sustained notes and the Flute and Oboe playing more active lines. The strings play a rhythmic accompaniment, with the Violins I and II playing a melodic line in the right hand and a rhythmic pattern in the left hand. The score is marked with dynamics such as *p* (piano), *f* (forte), and *sa.* (sforzando), and includes various musical notations like slurs, accents, and articulation marks.

22

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Elena

*(guardando con espressione il popolo che la circonda)* *(a voce bassa)*

di - o pro- leg- ge- rà e per- che le pre- cia- scol- to, per- che

Ninetta

*pp*

O quai detti!

Danieli

*pp*

O quai detti! quale ardor!

Soprani

*pp*

O quai detti!

Tenori

*pp*

O quai detti!

Bassi

*pp*

O quai detti! quale ardor!

CORO di Siciliani

22

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

*p* *pp* *pp* *pp* *pp*

Cl. *I.*

Fag. *p*

Elena  
 pal- li do è ogni vol- to? (Nel più for- te del ci- men- to voi tre ma- te di spa-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *8<sup>a</sup>*

Ott. *8<sup>a</sup>*

Ob.

Cl.

Fag. *p*

Cor. *III*

Timp. *p*

Elena  
 - ven- to? Ardir, ar- dir! Al mug- ghia! Al mugghia- redel-

I. Violini

II. Violini *pp*

Viole *pp*

V. Celli

C. Bassi

Fl. *8<sup>a</sup>*

Ott. *8<sup>a</sup>*

Ob.

Cl.

Fag.

Cor. *IV*

Timp.

Detailed description: This section contains the staves for the woodwind and percussion instruments. The Flute (Fl.) and Oboe (Ob.) parts are marked with a forte (f) dynamic and feature a melodic line with a grace note (8<sup>a</sup>) above the staff. The Clarinet (Cl.) and Bassoon (Fag.) parts also have a forte (f) dynamic and play a similar melodic line. The Cor Anglais (Cor.) part is marked with a forte (f) dynamic and features a sustained note with a grace note (IV) above the staff. The Timpani (Timp.) part is currently silent.

Elena

Ninetta

Danieli

l'op- daea- gli scro- scidel tuo- no ri- spon- da, si desial- fir, si desial- fir il vostro ar-

Detailed description: This section contains the vocal staves for Elena, Ninetta, and Danieli. Elena has a vocal line with lyrics: "l'op- daea- gli scro- scidel tuo- no ri- spon- da, si desial- fir, si desial- fir il vostro ar-". Ninetta and Danieli have empty staves, indicating they are silent in this passage.

CORO di Siciliani

Detailed description: This section contains three empty staves for the Coro di Siciliani, indicating they are silent in this passage.

I. Violini

II

Viole

V.Celli

C.Bassi

Detailed description: This section contains the staves for the string instruments. The Violini (I and II) parts feature a melodic line with a forte (f) dynamic. The Viole part features a melodic line with a forte (f) dynamic. The V.Celli and C.Bassi parts feature a rhythmic accompaniment with a forte (f) dynamic.

23

Fl. *5<sup>a</sup>*

Ott.

Ob. *pp*

Cl. *pp*

Fag. *pp*

Cor. *I.* *a 2* *pp*

Cor.<sup>o</sup> *I.* *f*

Timp. *pp*

Elena  
-dor in-vit-ti cor!

Ninetta *pp*  
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

Danieli *pp*  
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

*pp*  
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

*pp*  
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

*pp*  
Rqueldir ogniardore si destò nel mio core. Sospirar e vil-

23

I. *p* *pp*

Violini II. *pp*

Viole *p* *pp*

V.Celli *p* *pp*

C.Bassi *p* *pp*



Ob.  
Cl.  
Fag.  
Cor. *a 2*  
Timp.

Elena

Ninetta  
-ta-de, so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il servir di-sprez-ziamo, il servir di-sprez-

Danieli  
-ta-de so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il servir di-sprez-ziamo, il servir di-sprez-

-ta-de, so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il servir di-sprez-ziamo, il servir di-sprez-

-ta-de, so-spi-rar e vil-la! Lon-ta-ria ven-di-chia-mo, il ser- vir di-sprez-zia mo, il servir di-sprez-

I. Violini  
II. Violini  
Viole  
V.Celli  
C.Bassi

Fl. *cresc.*

Ott. *cresc.*

Ob. *cresc.*

Cl.

Fag. *a 2* *p cresc.*

Cor. *a 2* *p cresc.*

Cor.<sup>o</sup> *p cresc.*

Tr.<sup>bc</sup>

Tr.<sup>nt</sup> *I.* *p cresc.*

Timp. *cresc.*

Elena *(con forza e guardando i francesi che ver lei si rivolgono)*  
Santavo-ce del-lo- no-re, santavo-ce del-lo-

Ninetta  
-ziamo e con noi Dio sa- ra. Contaria vendi- chiamo, il servir disprezziamo, il servir disprez-

Danieli  
-ziamo e con noi Dio sa- ra. Contaria vendi- chiamo, il servir disprezziamo, il servir disprez-

Tebaldo  
Di vin colmii bicchie-ri ral- le-gra-no- gni co- re, rad-

Roberto  
Di vin colmii bic- chieri ral- le-gra-no- gni co- re raddoppiano il va-

*(berendo senza prestare attenzione a quanto succede intorno ad essi)*  
Di vin col- mii bic- chie-ri ral- le-gra- n ogni co- re, rad-

Di vin col- mii bic- chieri ral- le-gra- n ogni co- re, raddoppiano il va-

I. Violini

II. Violini

Viole *pizz.*

V. Celli *pizz.*

C. Bassi

Fl. *mf* *cresc.* *ff*

Ott. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. *mf* *cresc.* *ff*

Fag. *mf* *cresc.* *ff*

Cor. *mf* *cresc.* *ff*

Cor.<sup>1</sup> *mf* *cresc.* *ff a2*

Tr.<sup>b</sup> *mf* *cresc.* *ff*

Tr.<sup>n</sup> *mf* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Cassa

Elena

Ninetta *f* *ff*

Danieli *ff*

Tebaldo *ff*

Roberto *ff*

I. Violini *mf* *cresc.* *ff*

II. Violini *mf* *cresc.* *ff*

Viole *arco* *mf* *cresc.* *ff*

V.Celli *arco* *mf* *cresc.* *ff*

C.Bassi *mf* *cresc.* *ff*

nor già parlò a quei cor. *f* *ff*

ziamo e con noi Dio sa- rà e con noi Dio sa- rà, sì, e con noi Dio sa- rà. *ff*

ziamo e con noi Dio sa- rà e con noi Dio sa- rà, sì, e con noi Dio sa- rà. *ff*

doppiano il va- lo- re, ah si be- viam al- la bel- tà, be- viam be- viam al- la bel- tà. *ff*

lo- re, be- viam al- la bel- tà, ah si be- viam al- la bel- tà, be- viam be- viam al- la bel- tà. *ff*

ziamo e con noi Dio sa- rà, e con noi Dio sa- rà, sì, e con noi Dio sa- rà. *ff*

ziamo e con noi Dio sa- rà, e con noi Dio sa- rà, sì, e con noi Dio sa- rà. *ff*

doppian il va- lo- re, ah si be- viam al- la bel- tà, be- viam be- viam al- la bel- tà. *ff*

lo- re, be- viam alla bel- tà, ah si be- viam al- la bel- tà, be- viam be- viam alla bel- tà. *ff*

allarg. a tempo

24

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>1</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Cassa

Elena

Ninetta

Danieli

Tebaldo

Roberto

co- rag- gio, su co- rag- gio, del ma- re auda- ci fi- gli: si

co- rag- gio, su co- rag- gio, del ma- re auda- ci figli.

co- rag- gio, su co- rag- gio, del ma- re auda- ci figli.

ral- le - gran o- gni co- re, rad- dop- pian il va- lo- re.

ral- le - gran o- gni co- re, rad- dop- pian il va- lo- re.

co- rag- gio, su co- rag- gio, del ma- re auda- ci figli

co- rag- gio, su co- rag- gio, del ma- re auda- ci figli.

ral- le - gra o- gni co- re, rad- dop- pian il va- lo- re

allarg. a tempo

24

I.

Violini

II.

Viola

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl. I.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Elena

sprez-ziò ipe-ri-gli Id-dio vi gui-de-rà! Si ven-di-chi l'of-

I.

Violini

II.

Viola

V.Celli

C.Bassi

Fl. *P*

Ott.

Ob. *I.* *P*

Cl.

Fag. *f*

Cor. *III.*

Cor.<sup>o</sup> *I.* *f*

Tr.<sup>be</sup>

Elena

fe - sa; si sprezz - zi il rio ser - vag - gio o - sa - te l'alta impre - sa il ciel - - - - - protegge -

Ninetta *p*

Ardir, ardir! ardir, ardir!

Danieli *p*

Ardir, ardir! ardir, ardir!

*p*

Ardir, ardir! ardir, ardir!

*p*

Ardir, ardir! ardir, ardir!

*p*

Ardir, ardir! ardir, ardir!

I. Violini

II

Viole

V. Celli

C. Bassi

25

Un poco più mosso  $\text{♩} = 160$

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

Elena *ra!* Andiam! orsù, coraggio, orsù, co-raggio corriam, fe

Ninetta Andiam! orsù, coraggio, coraggio, andiam! orsù, coraggio, orsù, co-raggio, corriam, fe

Danieli Andiam! orsù; coraggio, coraggio, andiam! orsù, coraggio, andiam, si vendichi

Tebaldo *Rsì,* be-viam, beviam nei nappi. Qual ru

Roberto *Rsì,* be-viam, beviam nei nappi. Qual ru

Andiam, or-sù, coraggio, co-raggio, andiam or-sù, coraggio, co-raggio, corriam, fe

Andiam, or-sù, coraggio, co-raggio, andiam or-sù, coraggio, co-raggio, corriam, fe

Andiam, or-sù, coraggio, co-raggio, andiam or-sù, coraggio or-sù si vendichi

Tenori *Rsì,* be-viam, beviam nei nappi. Qual ru

Bassi

25

Un poco più mosso  $\text{♩} = 160$

I. *p cresc.*

II. *p cresc.*

Viole *p cresc.*

V.Celli *p cresc.*

C. Bassi *p cresc.*

Fl. *cresc.* *f* *ff*

Ott. *f* *ff*

Ob. *cresc.* *f* *ff*

Cl. *f* *ff*

Fag. *cresc.* *f* *ff* *a2*

Cor. *a2* *cresc.* *f* *ff* *a2*

Cor.<sup>te</sup> *ff*

Tr.<sup>be</sup> *a2* *ff* *a2*

Tr.<sup>ni</sup> *ff*

Timp. *f* *ff*

Cassa *f* *ff*

Elena *ff*  
-riam, corriam, fe-riam, splendal'acciar del pro-dein man, ah, corriam, fe-riam, ah, corriam, fe-

Ninetta *ff*  
-riam, corriam, fe-riam, splendal'acciar del pro-dein man, ah, corriam, fe-riam, ah, corriam, fe-

Danieli *ff*  
- l'oltrag- gio — l'acciarri splen- da, l'acciar ri- splen- da del prodein man, si, del prodein

Tebaldo *ff*  
-mor! maqual fra-stuono! maqual ru- mor, maqual ru- mor fa questa can- zon, si, questa can-

Roberto *ff*  
-mor! maqual fra-stuono! maqual ru- mor, maqual ru- mor fa questa can- zon, si, que- sta can-

*ff*  
-riam, corriam, fe-riam, splendal'acciar del pro-dein man, ah, corriam, fe-riam, ah, corriam, fe-

*ff*  
-riam, corriam, fe-riam, splendal'acciar del pro-dein man, ah, corriam, fe-riam, ah, corriam, fe-

*ff*  
- l'oltrag- gio — l'acciarri splen- da, l'acciar ri- splen- da del prodein man, si, del prodein

*ff*  
-mor! maqual fra-stuono! maqual ru- mor, maqual ru- mor fa questa can- zon, si, questa can-

I. Violini *cresc.* *f* *ff*

II. *cresc.* *f* *ff*

Viole *cresc.* *f* *ff*

V. Celli *cresc.* *f* *ff*

C. Bassi *cresc.* *f* *ff*



Fl. *p cresc.*

Ott.

Ob.

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *a2 p cresc.*

Cor.<sup>te</sup>

Tr.<sup>be</sup> *a2*

Tr.<sup>ni</sup>

Timp.

Cassa

Elena  
-riam! Andiam, orsù, coraggio, orsù, co- raggio corriam, fe-

Ninetta  
-riam Andiam, orsù, coraggio, coraggio, andiam, orsù, coraggio, orsù, co- raggio corriam, fe-

Danieli  
-man, Andiam, orsù, coraggio, coraggio, andiam, orsù, coraggio, andiam si vendichi

Tebaldo  
-300! Ah si be- viam, beviam nei nappi. Qual ru-

Roberto  
-300! Ah si be- viam, beviam nei nappi. Qual ru-

*pp*  
-riam! Andiam, or- sù, coraggio, co- raggio, andiam, or sù, coraggio, co- raggio, corriam, fe-

*pp*  
-man! Andiam, or- sù, coraggio, co- raggio, andiam, or- sù, coraggio, or- sù, si vendichi -

*pp*  
-300. Ah si. be- viam, beviam nei nappi. Qual ru-

Violini I. *p cresc.*

Violini II. *p cresc.*

Viola *p cresc.*

V. Celli *p cresc.*

Bassi *p cresc.*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.<sup>a2</sup>

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Cassa

Elena

Ninetta

Danieli

Tebaldo

Roberto

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

riam, corriam, fe-riam, splenda l'ac-ciar del pro-de in man, ah! cor-riam, fe-riam, ah corriam fe-

riam, corriam, fe-riam, splenda l'ac-ciar del pro-de in man, ah corriam fe-riam, ah, corriam, fe-

- l'oltrag-gio l'ac-ciar risplen-da, l'ac-ciar ri-splen-da del pro-de in man, si, del pro-de in

mor, ma qual fra-stuono, ma qual ru-mor, ma qual ru-mor fa questa can-zon, si, questa can-

mor, ma qual fra-stuono, ma qual ru-mor, ma qual ru-mor fa questa can-zon, si, questa can-

riam, corriam, fe-riam, splenda l'ac-ciar del pro-de in man, ah corriam fe-riam, ah corriam fe-

- l'oltrag-gio l'ac-ciar risplen-da, l'ac-ciar ri-splen-da del pro-de in man, si, del pro-de in

mor ma qual fra-stuono ma qual ru-mor, ma qual ru-mor fa questa can-zon, si, questa can-

[26] Ancora più mosso  $\text{♩} = 184$

Fl.  
Ott.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.<sup>to</sup>  
Tr.<sup>be</sup>  
Tr.<sup>ni</sup>  
Timp.  
Cassa

Elena  
Ninetta  
Danieli  
Tebaldo  
Roberto

-riam, andiam, — feriam, — andiam, — feriam, — an- diam, fe- riam, an- diam, fe-  
-riam, andiam, — feriam, — andiam, — feriam, — an- diam, fe- riam, an- diam, fe-  
-riam andiam, — fe-riam, — andiam, — feriam, — andiam, fe- riam, an- diam fe-  
-307 ma qual ru- mor — ma qual ru- mor, ma qual ru- mor, ma qual ru-  
-307 ma qual ru- mor — ma qual ru- mor, ma qual ru- mor, ma qual ru-  
-riam, andiam, — feriam — andiam, — feriam, — an- diam, fe- riam, ma qual ru-  
-riam andiam — fe-riam — andiam — fe-riam, an- diam, fe- riam, ma qual ru-  
-307 ma qual ru- mor, ma qual ru-

[26] Ancora più mosso  $\text{♩} = 184$

I. Violini  
II. Violini  
Viola  
V. Celli  
C. Bassi

Fl.  
Ott.  
Ob.  
Cl.  
Fag.  
Cor.  
Cor.<sup>te</sup>  
Tr.<sup>be</sup>  
Tr.<sup>ni</sup>  
Timp.  
Cassa

Elena  
Ninetta  
Danieli  
Tebaldo  
Roberto

riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam fe- riam splenda l'aciar del prode in  
riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in  
riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in  
mor, ma qual ru- mor fa questa can- zon, ma qual ru- mor, ma qual ru- mor, ma qual ru- mor, ma qual ru-  
mor, ma qual ru- mor fa questa can- zon, ma qual ru- mor, ma qual ru- mor, ma qual ru- mor, ma qual ru-  
riam, an- diam fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in  
riam, an- diam, fe- riam, an- diam, fe- riam, andiam, fe- riam, andiam, fe- riam splenda l'aciar del prode in  
mor, ma qual ru- mor fa questa can- zon, ma qual ru- mor, ma qual ru- mor, ma qual ru- mor, ma qual ru-

I.  
Violini  
II.  
Viole  
V. Celli  
C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>o</sup>

Tr.<sup>bo</sup>

Tr.<sup>ni</sup>

Timp.

Cassa

Elena  
 man, splenda l'acciar del pro-de in man, an-diam, fe-riam!

Ninetta  
 man, splenda l'acciar del pro-de in man, an-diam, fe-riam!

Danieli  
 man, splenda l'acciar del pro-de in man, an-diam, fe-riam!

Tebaldo  
 -mor, ma qual rumor, ma qual ru-mor, ma qual ru-mor!

Roberto  
 -mor, ma qual rumor, ma qual ru-mor, ma qual ru-mor!

man, splenda l'acciar del pro-de in man, an-diam fe-riam!

man, splenda l'acciar del pro-de in man, an-diam fe-riam!

-mor, ma qual rumor ma qual ru-mor, ma qual ru-mor!

I.  
Violini

II.

Viole

V.Celli

C.Bassi

*(I siciliani co' pugnali sguar-  
 nati van sopra ai soldati francesi.  
 un uomo compare d'un tratto sulla  
 scalinata del palazzo del Governato-  
 re: e solo e senza guardie)*

All<sup>o</sup> mosso - J = 84

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *a2 f*

Cor.<sup>so</sup> *f*

Tr.<sup>be</sup> *f*

Tr.<sup>ni</sup> *a2 f*

Timp. *f*

Cassa *f*

Danieli *f* (arrestandosi spaventati) Egli! oh ciel!

CORO di Siciliani *f* Egli! oh ciel!

*f* Egli! oh ciel!

*f* Egli! oh ciel!

All<sup>o</sup> mosso - J = 84

I. Violini *f*

II. *f*

Viola *f*

V. Celli *f*

C. Bassi *f*

27

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.<sup>o</sup> *f*

Tr.<sup>o</sup> *f*

Tr.<sup>ni</sup> *f*

Timp.

Cassa

27

I. *f*

Violini II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

*p f*

Fl. *dim.*

Ott. *dim.*

Ob. *dim.*

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor. *dim.* *pp*

Cor.<sup>o</sup> *dim.*

Tr.<sup>bc</sup> *dim.*

Tr.<sup>ni</sup> *dim.*

Timp. *dim.* *pp*

Cassa

Danieli  
O fu-ror! Che mai veg-gi-o? in-ter-za

I. Violini *dim.* *p*

II. Violini *dim.* *p*

Viole *dim.* *p*

V.Celli *dim.* *p*

C.Bassi *dim.* *p*



28

Cl. 

Fag. 

Cor. *III.* 

Timp. 

Danieli 

28

I. Violini 

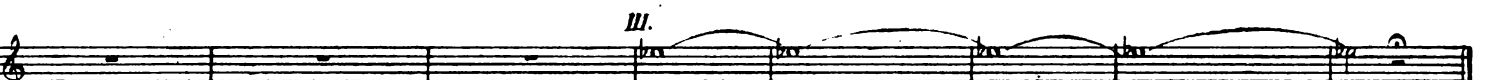
II. Violini 


Viola 

V. Celli 

C. Bassi 

**//**

Cor. *III.* 

Timp. 

I. Violini 

II. Violini 

Viola 

V. Celli 

C. Bassi 

*p*

# N.º2 Quartetto

Andante mosso  $\text{♩} = 70$

*a mezza voce*  
 Elena Si-ra fre-mo all'a-spet- to, al-l'a-spetto tre-men-do io  
*a mezza voce*  
 Ninetta Si-ra fre-mo all'a-spet- to, all'a-spet-to tre-  
*a mezza voce*  
 Danieli Si-ra  
*a mezza voce*  
 Monforte Si dio fre-mon con-pres-so, con-pres-so tre-

Andante mosso  $\text{♩} = 76$

I. Violini  
 II. Violini  
 Viole  
 V. Celli  
 C. Bassi

Timp. *pp*  
*ppp*  
 Elena fre-mo, di-ra fremo! l'alma mia racca-ric-  
*ppp*  
 Ninetta -men-do, di-ra fremo! l'alma mia racca-  
*ppp*  
 Danieli fre-mo, di-ra fremo!  
*ppp*  
 Monforte -men-do, d'o-dio fremon!

I. Violini  
 II. Violini  
 Viole  
 V. Celli  
 C. Bassi

Timp.

Elena *ppp*  
cia, l'alma mia racca- pric- cia d'or- ro- re! di- ra fremo!

Ninetta *ppp*  
- pric - cia, raccapriccia d'or- ro- re! di- ra fremo!

Danieli *ppp*  
di- ra fre- mo! di- ra fremo!

Monforte *ppp*  
ma di sprezzo sor- ri - de, sor-ri- de il mio cor, il mio cor! do- dio fremon!

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

29

Timp.

Elena  
Oh, fra- tel- lo! fra- tel- lo! a te per- so ge-

Ninetta  
Ri fratel el-la pensa, al fratel el-la per- sa ge-

Danieli  
Ri fratel el-la pensa, al fratel el-la per- sa ge-

Monforte  
fremon pur, ma di

29

I. Violini *p* *pizz.* *arco* *pizz.*

II. Violini *p* *pizz.* *arco* *pizz.*

Viole *p* *pizz.* *arco* *pizz.*

V. Celli *p* *pizz.* *arco* *pizz.*

C. Bassi *p* *pizz.* *arco* *pizz.*

**Timp.**

**Elena**  
-men- do, e ven- det - ta, ven- det - ta sol

**Ninetta**  
-men- do, e ven- det - ta sol spi- ra, e ven- det - ta sol spi- ra, e ven- det - ta sol

**Danieli**  
-men- do, e ven- det - ta sol spi- ra, e ven- det - ta sol spi- ra, e ven- det - ta sol

**Monforte**  
vo- ri, di- vo ri, ta- cen- do la ver.

**I. Violini** arco

**II. Violini** arco

**Viole** arco pizz

**V.Celli** arco pizz

**C.Bassi** arco pizz

**Elena**  
-spi- ra il mio cor, e ven- det - ta sol spi- rail mio cor, sol spi- rail cor fra-

**Ninetta**  
spi- ra il cor il cor, sol spi- rail cor ge-

**Danieli**  
spi- ra il cor il cor sol spi- rail cor ge-

**Monforte**  
-go- gna e l'im- bel- le, l'im- bel- le fu- ror! di

**I. Violini** pizz

**II. Violini** pizz

**Viole**

**V.Celli**

**C.Bassi**

*ancora più*

*Elena*  
tel - lo a te — ia per - so ge - men - do e ven

*Ninetta*  
- men - do, ge - men - do ah per - sa al fra - tel - lo e ven

*Danieli*  
- men - do, ge - men - do ah per - sa al fra - tel - lo e ven

*Monforte*  
- vo - rin fa - cen - do, di - vo - rin fa - cen - do la ver.

I. Violini  
II. Violini  
Viole  
V. Celli  
C. Bassi

*allarg. a tempo*

*Cl.*  
*Timp.*

*Elena*  
- det - ta, vendet - ta sol spira il mio co - re, sol ven - det - ta spi - rail cor! fra -

*Ninetta*  
- det - ta, vendet - ta sol spi - rail mio co - re, sol ven - det - ta spi - rail cor!

*Danieli*  
- det - ta, vendet - ta sol spi - rail mio co - re, sol ven - det - ta spi - rail cor!

*Monforte*  
- gognael'imbelle, l'imbet - te fu - ro - re, la ver - go - gnaedil fu - ror!

I. Violini  
II. Violini  
Viole  
V. Celli  
C. Bassi

*allarg. a tempo*



*Elena*  
sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-delta, ven-

*Ninetta*  
sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-delta, ven-

*Danieli*  
sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-delta, *dim* ven-

*Monforte*  
pur il vil fu-ror, di-vo- ri- pur il vil fu-ror, di-vo- ri- no ta- cen- do il vil il vil fu-

I. Violini

II. Violini

Viole  
*pizz.*  
*f*  
*pizz.*  
*dim*

V.Celli  
*p*  
*dim*

C.Bassi

*allarg.* *a tempo* *allarg. e morendo*

*Timp.*  
*pp*

*Elena*  
-del-ta re- spi- ra il cor!

*Ninetta*  
-del-ta re- spi- ra il cor!

*Danieli*  
del-ta re- spi- ra il cor!

*Monforte*  
-ror, di-vo- ri- no ta- cen- do il vil, il vil fu- ror!

*allarg.* *a tempo* *allarg. e morendo*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi  
*pizz.*  
*p*

(Arrigo arriva dal fondo e corre ad Elena; non vede Monforte che s'arresta all'arrivo d'Arrigo ed a lui s'avvicina.)

Scena e Duetto «Arrigo - Monforte

N.3 Finale I.

Allegro  $\text{♩} = 84$

I. Violini *p*

II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Elena

Arrigo O don - - na!

O ciel! chi mi-ro? Ar-ri-go! eil cre-de-ro? tu pri-gio-nier (con vivacità) Rhi-si, tra-ca-ri

I. Violini *p*

II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

Elena Oh! che di' tu?

Ninetta Oh! che di' tu?

Arrigo miei, del mi-ni-ster-lio in- cer-ti in que- sto lo-co li-bero stom-mi! Tre-man-ti

I. Violini

II.

Viole

V.Celli

C.Bassi



Elena *Gioia e fia*

Ninetta *Gioia e fia*

Arrigo *giudi-ci pronunziaro e-qua sen-ter-za! Co-tanto o-sa-ro di Monfor- te in on-ta!*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Elena *ve-ro?*

Ninetta *ve-ro?*

Arrigo *Rappieno as-solto io so-no! E fu so-la giu-sti-zia e non per-do-no!*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

*(s'arvanza sorridente)*

Monforte **31** *Di-sconoscer-te cor-segno e tu o fol-le ar-di-re; mer-ce-de a lui ren-di ch'è si cle-*

Moderato assai lento  $\text{♩} = 76$

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *pp*

C.Bassi **31** *pp*

Arrigo *f*  
Megliodi ch'egliè las- so! al fer-roil brac- cioormarcedalle fa- ci se nonviennemenoil cor. Ei si ri-  
Monforte  
men- te.

I. Violini  
II. Violini  
Viola  
V. Celli  
C. Bassi

//

Elena *(con spavento)*  
Ninetta *Rh! ta- ci!*  
Arrigo *Non o- sar!*  
- po- sa per colpir poi meglio! E per- che? *Rh!* fraquestenura se il re-

I. Violini *p*  
II. Violini *p*  
Viola *p*  
V. Celli *p*  
C. Bassi *p*

//

Arrigo *3*  
- casseil recasse fortu- na a mia ven- della *3* Dov'è?  
Monforte *3*  
Or lo vedrai! il tuo bol- lo- reaf- frena. In- nan- zia

I. Violini  
II. Violini  
Viola  
V. Celli  
C. Bassi

*col canto a tempo*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff* in *Mib*

Cor. *ff* in *Lab*

Cor.<sup>to</sup> *ff* in *Lab*

Tr.<sup>be</sup> *ff* in *Mib*

Tr.<sup>ni</sup> *ff*

Timp. *ff*

Elena *(a parte)*  
 Rhime! di lui che fi- a?

Arrigo  
 Ciel!

Monforte  
 te! Eb- ben? Non mi rispondi tu?

*col canto a tempo*

I. *ff*

Violini II. *ff*

Viola *ff*

V. Celli *ff*

C. Bassi *ff*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Ott.

Ob.

Cl.

Fag. *I.*

Cor. *I.*

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Arrigo  
 Rhopalpos-si-o a me fu tolto il brando!

Monforte  
*(ad Elena e Ninetta che rientrano)*  
 Sgombrate! Tu qui resta io tel co-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

**33** Allegro assai sost.  $\text{♩} = 88$

Arrigo

Monforte -man- do! Qual è il tuo

Allegro assai sost.  $\text{♩} = 88$

**Violini**  
 I. *p* *pizz.*  
 II.

**Viola**  
*p* *pizz.*

**V. Celli**  
*p* *pizz.*

**C. Bassi**  
*p* *pizz.*

**33**

Fag. *p* *I.*

Arrigo Rr-ri-go. Te'no-fo-lo-dio mio! al mio nemico ciò basti! lo ge-ri-tor noi

Monforte nome? Non al-tro? È il ge-ri-to-re?

**Violini**  
 I. *p*  
 II.

**Viola**

**V. Celli**

**C. Bassi**

I.

Fag.

Arrigo ho! So che ramingoed e su-le fi-ni-vai gior-ni suo- i lon-tan dal pa-trio let-to, lon-tan dai ca-ri

Monforte

Violini I. *p*

Violini II.

Viole

V.Celli

C.Bassi

//

34

Arrigo suo- i Rhonè più co- le- i! Già dieci lu- ne scorsero che, las- so la per-

Monforte Or di tua ma- dre narra-mi!

Violini I. *cresc.* *dim*

Violini II.

Viole

V.Celli

C.Bassi

34

Fl. *p*

Cor. *pp*

Arrigo *(mostrando il cielo) pp*  
-dei in bre- ve la ve- dro!

Monforte  
lo so che pri- ma di perderla del Duca fe- de-

I. Violini *p* arco *pizz.*

II. Violini *p* arco *pizz.*

Viole *p* arco *pizz.*

V. Celli *p* arco *pizz.*

C. Bassi *p* arco *pizz.*

Fl. *3*

Cor. *a2.*

Arrigo  
Si mal bergò la stanza di quell'eroe  
Ei mi guidò ma- gnanimo tra le guerriere

Monforte  
-ri- go l'accolse già la reg- gia. Del perfido!

I. Violini *3* arco

II. Violini *3* arco

Viole *3* arco

V. Celli *3* arco

C. Bassi *3* arco

35

Un poco più mosso  $\text{♩} = 120$

Fl.

Fag.

Cor.

Arrigo

squadre | pas- si miei sor- reg- ger de- gna' si co- me un

35

Un poco più mosso  $\text{♩} = 120$

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Fag.

Cor.

Arrigo

pa- dre; d'o- nor- gial- te- rie- sem- pi fu glo- ri- am- ma se-

I. Violini

II. Violini

Viole

V.Celli

C.Bassi



Fl.

Ott.

Ob. <sup>a2</sup>  
*f*

Cl. *in Si<sup>b</sup>*  
*f*

Fag.  
*f*

Cor.  
*f*

Cor.<sup>1o</sup>

Tr.<sup>ni</sup>

Tuba  
*f*

Arrigo  
-guir per lui vi-ssi ed im- pa-vido per lui vo'mo-rir, per lui voglio mo-rir! Di

Monforte

I.  
Violini

II.

Viola

V. Celli

C. Bassi

Ob. dolce

Cl. I

Fag. dolce

Cor. I mp

Arrigo

Monforte

gio. vi ne au da. se ca. sti. ga lar. dir: mi sen. to ca.

(da se guardando Arrigo)

Ammiroemi piace in lui quellar dir:

36 Cantabile grandioso

Violini I. p

Violini II.

Viole p

V.Celli pizz. p

C.Bassi pizz. p

Ob. I

Cl. I

Fag. I

Cor. I

Arrigo

Monforte

-pa. ce d'o diar. lie morir! Non cu. ro ri. tor. te, di.

Lo credo ca. pace Lo credo ca. pace d'odi anni morir! Non cura ri.

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

Ob. *I<sup>o</sup>*

Cl.

Fag.

Cor. *I<sup>o</sup>*

Arrigo

Monforte

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

-sprez- - zioil do- lor; in- con- tro al- la mo- te va lie- to il mio  
- torte; disprezzail dolor, ed incon- tro a mor- te non te- me il suo

Fl. *37*

Ob.

Cl.

Fag.

Cor.

Arrigo

Monforte

cor! Pietade in te?  
cor! Dovrei pu- nir- ti ma scu- sou folle ar- di- re! Si! in grand'al- ma laccioy

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

*37*

arco *f*

*p*

*p*

*p*

*p*

*p*

Monforte *li-re, e vo' per te sal-va- re of-fri- re all'uo-va*

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Monforte *-lo- re più ec-cel- sa mèta, ogio- vine, de- gna d'un nobil cor. *a piacere**

I. Violini *col canto*

II. Violini

Viole

V. Celli

C. Bassi

Arrigo *La gloria? o-ve si merca?*

Monforte *sol pensier di glo- ria in sen fremper tu de-i La fra vessilli*

I. Violini *a tempo*

II. Violini

Viole

V. Celli

C. Bassi

Fl. *f* *ff* *f* *ff*  
 Ott. *ff* *ff*  
 Ob. *f* *ff* *f* *ff*  
 Cl. *f* *ff* *f* *ff*  
 Fag. *f* *ff* *f* *ff*  
 Cor. *ff* *ff*  
 Cor.<sup>to</sup> *ff* *ff*  
 Tr.<sup>be</sup> *ff* *ff*  
 Tr.<sup>ni</sup> *ff* *ff*  
 Timp. *ff* *ff*  
 Monforte  
 amioi! Vien tra mie schie - re in - tre - pi - de, vie - rai - vra i co - si per -  
 I. *f* *ff*  
 II. *f* *ff*  
 Viole *f* *ff* *ff*  
 V. Celli *f* *ff* *ff*  
 C. Bassi *f* *ff* *ff*

*a tempo*

*col canto*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>o</sup>

Tr.<sup>be</sup>

Tr.<sup>m</sup>

Timp.

Arrigo

No; si vil non son! no, no, ——— no

Monforte

don, avrai così per-don!

*col canto*

*a tempo*

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *I'*

Cor. *a2* *p*

Arrigo  
no. Nun au-da-ce ca-sti-ga l'ar-dir: mi sen-to ca-

Monforte  
Am-mi-roe mi pia-ce in lui quel-lar-di-re;

I. *pizz* *p*

Violini II. *pizz* *p*

Viole *pizz* *p*

V.Celli

C.Bassi

Fl.

Ob. *I'*

Cl. *I'*

Fag. *I'*

Cor. *a2*

Arrigo  
-pa-ce d'o-diar-tie mo-rir! Non cu-ro ri-tor-te, di-

Monforte  
lo cre-do ca-pa-ce do-diar-miemorir. Non cu-ra ri-

I.

Violini II.

Viole

V.Celli

C.Bassi

9

Fl. Ob. Cl. Fag. Cor. Arrigo Monforte

*arrigo*  
-sprez- -zoil do- lor; in- con- tro al- la mor- te va lle- to il mio  
-lor - te, 'di- sprezz- zoil do- lo- re, ed in- con- tro a mor- te s'asaldo il suo

I. Violini II. Viole V. Celli C. Bassi

Fag. Cor. Arrigo Monforte

40

cor!  
cor! (freddamente)  
R- dunque vanne! e in memo- re la mia clemenza o- bli- a! Magiovinetto, a.

I. Violini II. Viole V. Celli C. Bassi

40

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



Arrigo *Ebben?*

Monforte *(indicando il palazzo di Elena)*  
 - scol-tami odi un consiglio in pria! *Vedi tu quello-stel?* *La sogliamainon deivarcar di*

I. Violini *p f p f p*

II. Violini *p f p f p*

Viole *p f p f p*

V. Celli *p f p f p*

C. Bassi *p f p f p*

Arrigo *(con sorpresa)*  
*E per-chè?* *Oh ciel!*

Monforte  
*quello!* *Lo saprai!* *Paventacheil tuo co- re ar-da d'irfausto amore!...* *A me lo*

I. Violini *f p f p f*

II. Violini *f p f p f*

Viole *f p f p f*

V. Celli *f p f p f*

C. Bassi *f p f p f*

*1.*

Fag. *p*

Arrigo *(turbato)*  
Chi disseate?

Monforte  
cre- di, l'amor ti per- de- rà! Tu il ve- di! leggo nel tuo pen- sie- ro; per me — non v'ha mi-

I. *p*  
Violini

II. *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

Fag. 41

Arrigo  
E con qual dritto?

Monforte  
- ste - ro, tut- to ame no- to e' già. Ah fuggi! fuggi! io tel comando! Il dissi. il

I. 41 *f*  
Violini

II. *f*

Viole *f*

V. Celli *f*

C. Bassi *f*

Fl. *ff*  
 Ott. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Fag. *ff*  
 Cor. *ff*  
 Cor.<sup>te</sup> *ff*  
 Tr.<sup>be</sup> *in Reb* *ff*  
 Tr.<sup>ni</sup> *ff*  
 Timp. *RebLab* *ff*  
 Arrigo *(con forza)*  
 Non curo il tuo di- vie- to, il cor legge non ha, non  
 Monforte voglio! va!  
 Violini I. *ff*  
 Violini II. *ff*  
 Viole *ff*  
 V. Celli *ff*  
 C. Bassi *ff*

Detailed description of the musical score: This page contains a full orchestral score for page 158. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Cor Anglais, all playing fortissimo (ff). The brass section includes Trumpets (one in B-flat), Trombones, and Timpani (marked in B-flat). The string section consists of Violins I and II, Violas, Violoncellos, and Contrabasses, all playing fortissimo. The vocal parts are for Arrigo and Monforte. Arrigo's lyrics are "(con forza) Non curo il tuo di- vie- to, il cor legge non ha, non". Monforte's lyrics are "voglio! va!". The score is written in a key signature of two flats and a common time signature.

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Arrigo

ha!

Monforte

*mf* Tempe-ra - - - rio! *f* qualeardi - - - re! *Meno* allie -

I. Viotini

II. Viotini

Viole

V.Celli

C.Bassi

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

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

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>te</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

*Non forte*

ro tar ren dia me! Non de starmi in sen quel li.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fag.

Monforte re — che — ca- dran — su — voi — su te! non — de-

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

**//**

Fl.

Ob.

Cl.

Fag.

Arrigo

Monforte -star-mi — in sen quel- li-re, non de- star mi in sen quell'i-re che ca- dran su voi su te! su

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

44

Ob. *p* *I.*

Cl. *p* *I.*

Arrigo *p*

Monforte

So - no li - be - ro e l'ar - di - re

voi, su te!

44

I. *f*

Violini *f*

II. *f*

Viole *f* *p*

V.Celli *f* *pp*

C.Bassi *f* *pp*



Ob. *p* *I.*

Cl. *p* *I.*

Fag. *p* *I.*

Arrigo

Monforte

di gran d'al - ma in na - to in me; li - ra

Te - me - ra - rio!

I. *p*

Violini *p*

II.

Viole

V.Celli

C.Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Arrigo

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

tu - a mi puo' col - pi - re - ma non

Fl.

Ob.

Cl.

Fag.

Cor.

Arrigo

Monforte

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

tre - moin - ran - zia te!

Te - me - ra - rio! qua' ar



Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.<sup>te</sup> *f*

Tr.<sup>be</sup> *f*

Tr.<sup>ni</sup> *f*

Timp. *f*

Arrigo *Monforte*

*bp.* Li-ra lu-a *mp* *bp.* può col-pir-mi  
*bp.* -di - - - re! *mp* Meno al-te - - - ro *bp.* l'ar- ren- - dia me!

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

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

Viole *f* *p* *f* *p*

V.Celli *arco* *f* *pizz.* *P* *arco* *f*

C.Bassi *arco* *f* *pizz.* *P* *arco* *f*

Arrigo  
 Monforte  
 I. Violini  
 II. Violini  
 Viole  
 V. Celli  
 C. Bassi

non de- star-mi in sen quel- li- re- mo che ca

*pp*

Cl.  
 Fag.  
 Arrigo  
 Monforte  
 I. Violini  
 II. Violini  
 Viole  
 V. Celli  
 C. Bassi

in- nan- zia te! non de- star- mi in sen quel-

*f* *pp* *fp*

Fl.  
 Ob.  
 Cl.  
 Fag.  
 Arrigo  
 Monforte  
 I. Violini  
 II. Violini  
 Viole  
 V. Celli  
 C. Bassi

Ab- li- ra tua mi puo col- pi- re, ma non tre mo in nan- zia te! in- nan- zia

li- re, non de- star-mi in sen quel- li- re che ca- dran su voi, su te! su voi su

*P*

**16** Più Presto  $\text{♩} = 160$

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff* a2.

Cor.<sup>te</sup> *ff*

Tr.<sup>be</sup> *ff*

Tr.<sup>ni</sup> *ff* a2.

Timp. *ff*

Arrigo  
 te! si, li- - ra tua — mi può — col- - pi- re, ma non tre- mo in ran- zia

Ionforte  
 te! no non de- star - mi in sen quel- li- re — che ca- dran su voi, su

**46** Più Presto  $\text{♩} = 160$

I. *ff*

Violini II. *ff*

Viola *ff*

V. Celli *ff*

C. Bassi *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>o</sup>

Tr.<sup>be</sup>

Tr.<sup>ni</sup>

Timp.

Arrigo

Monforte

I. Violini

II. Violini

Viola

V. Celli

C. Bassi

te, si, li - ra tua — mi può — col - pi - re, ma non tre - mo in - ran - zia

te! no, non de - star - mi in sen quel - li - re, — — — che ca - dran su voi, su

47

Fl.

Ott.

Ob.

Cl.

Fag.

Cor. *a2.*

Cor.<sup>1<sup>o</sup></sup>

Tr.<sup>b<sup>e</sup></sup>

Tr.<sup>n<sup>i</sup></sup>

Timp.

Arrigo

Monforte

te!

Fre-no al tuo fol-lea- dir e quella

47

I.

Violini

II.

Viola

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.<sup>o</sup>

Tr.<sup>br</sup>

Tr.<sup>ni</sup>

Arrigo

Monforte

soglia non var-car giam-mai, i-o, io tel co-man-do!

Tu?

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl. *ff*

Ott. *ff*

Ob. *ff*  
*a2.*

Cl. *ff*

Fag. *ff*

Cor. *ff*  
*a2.*

Cor.<sup>te</sup> *ff*

Tr.<sup>be</sup> *ff*

Tr.<sup>ni</sup> *ff*

Timp. *ff*

Arrigo *ff*  
*(slanciandosi verso il palazzo)*

Monforte *ff*  
Si, l'odio mi-è fuo-ri mor-ta-le...

E pu-re io lo di-sprez- 30!

I. *ff*

Violini II. *ff*

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

This musical score page (numbered 171) features an orchestral arrangement of a dramatic passage. The top portion of the page is dedicated to woodwinds and percussion. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.) parts are written in the treble clef, while the Trombones (Tr.<sup>be</sup> and Tr.<sup>ni</sup>) and Timpani (Timp.) are in the bass clef. All these parts play sustained notes with a *ff* dynamic. The strings (Violini I and II, Violenze, V. Celli, and C. Bassi) play a rhythmic pattern with a *ff* dynamic. Below the woodwinds and strings are the vocal parts for Arrigo and Monforte. Arrigo's line is in the treble clef, and Monforte's is in the bass clef. The lyrics for Arrigo are "Per lei non temo io mor - - -". The lyrics for Monforte are "E mor-te a- vrai!". The vocal parts are marked with dynamics: *mp* and *ff*. The score is written in a key signature of three flats and a 2/4 time signature.



Fl. *f*

Ott. *f*

Ob. *f a2.*

Cl. *a2.*

Fag. *a2.*

Cor. *f*

Cor.<sup>te</sup> *f*

Tr.<sup>be</sup> *f*

Tr.<sup>ni</sup> *a2.*

Timp. *f*

Arrigo *f*  
te!

Monforte *f*  
mor. . . te a. vrai!

I. *f*  
Violini

II. *f*

Viole *f*

V.Celli *f*

C.Bassi *f*

Fine dell' Atto I.