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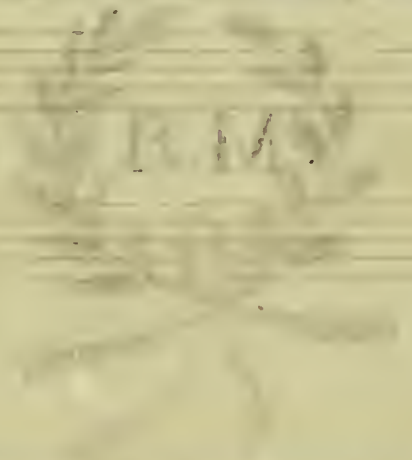
Scena, e Aria

Sciagurata! hai tu creduto

Nell' Opera

I Lombardi alla prima Crociata

Del M.<sup>ro</sup> Giuseppe Verdi



Scena IV.

Pagano

Vergini... il ciel per ora a vostre preci è chiuso; non per esse men

certa, in questa notte di vendetta fatale, la lama colpirà del mio puc-

Solo

gnale! O Pirro, in pur quest' alma al delitto non nacque!

*cantabile*

Amor do-ve-a renderla santa, o re-a!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

*declamato*

*Siagu-*

The second system shows the piano accompaniment continuing. It includes a section marked *Andante p:* starting at measure 20. The piano part features dense chordal textures and melodic lines.

-ra - ta! haistu cre-du - to che obli-ar - ti avrei po-

The third system contains the vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous system. The piano accompaniment remains dense and rhythmic.

19.

tu - to, tu nel col - mo nel colmo del con - ten - to, io nel

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "tu - to, tu nel col - mo nel colmo del con - ten - to, io nel". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. There are dynamic markings like 'p' and 'f' and a tempo marking 'con slancio' above the final measure.

col - mo del do - lor? Qual dal' a - que l'a - li -

Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "col - mo del do - lor? Qual dal' a - que l'a - li -". The piano accompaniment continues with similar rhythmic patterns. There are dynamic markings like 'p' and 'f'.

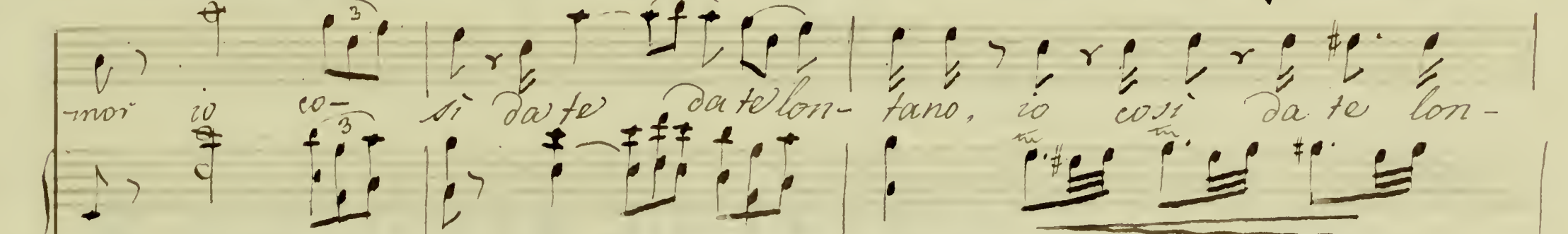
men - to traggè bi - ta - lo vul - ca - ro, io co -

Handwritten musical score for the third system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "men - to traggè bi - ta - lo vul - ca - ro, io co -". The piano accompaniment continues with similar rhythmic patterns. There are dynamic markings like 'p' and 'f'.

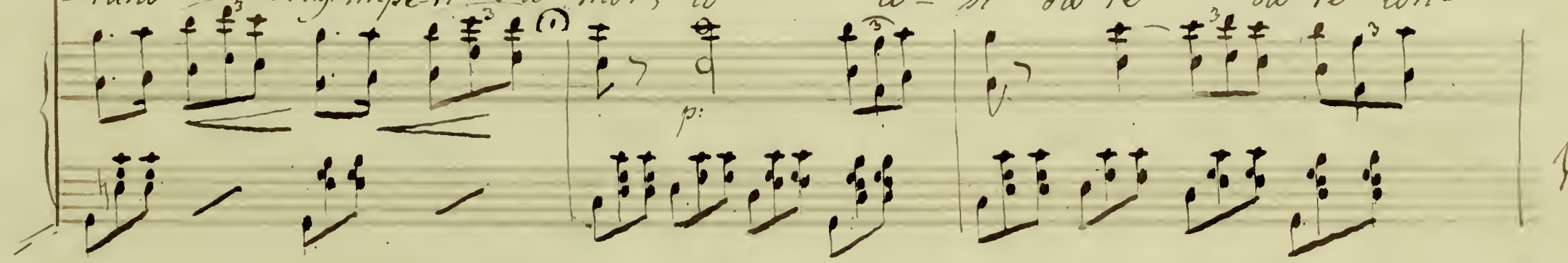
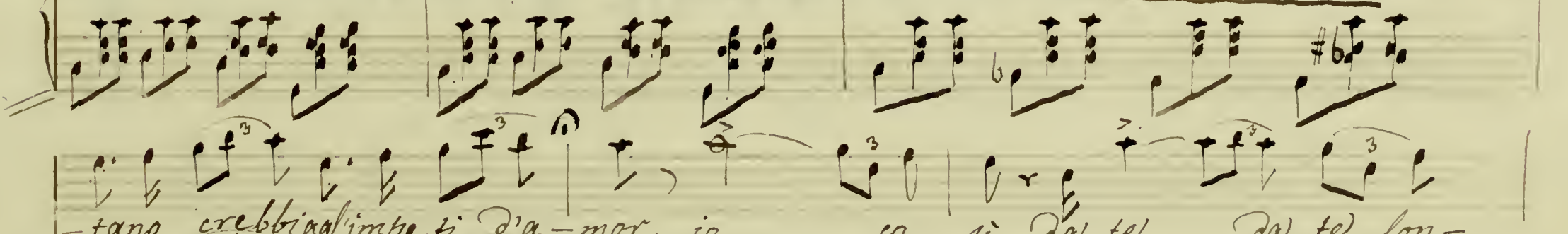
- si così date lon- ta no crebbiagli im pe- ti d'a-



mor io co- si date date lon- tano, io così date lon-



- tano crebbiagli im pe- ti d'a- mor, io co- si date date lon-



49.

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ta - no crebbiagl' impeti agl' impeti d'a - mor agl' impeti d'a -". The piano part includes triplets and sixteenth-note passages.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "mor agl'im - pe - ti d'a - mor!". The piano accompaniment features a prominent sixteenth-note figure in the left hand and a melodic line in the right hand.

Handwritten musical score for the third system. The vocal line begins with the lyrics: "Molti fi - di qui ce - la - ti pronti agl' or - di - ni già". The piano accompaniment consists of a steady sixteenth-note pattern in the left hand and a melodic line in the right hand. The system is marked with "P. irro" and "Istovore".

All: 0

*Pagano*  
Stanno Ch'io li vegga!...

*Pagano*  
In tut-ti i la-ti es-si il

*Pagano*  
fuo-co spar-ge-ranno  
O spe-

1. tempo

all<sup>o</sup>

ran-za di ven- det- ta, già sfa- velli sul  
 mio volto, da tanti

The first system of the musical score consists of three measures. The vocal line is written in a soprano clef with a common time signature. The lyrics are 'ran-za di ven- det- ta, già sfa- velli sul mio volto, da tanti'. The piano accompaniment is written in a grand staff with two staves, featuring a bass line and a treble line with chords and arpeggios.

an- ni a me di- let- ta altra voce non ascol-  
 -

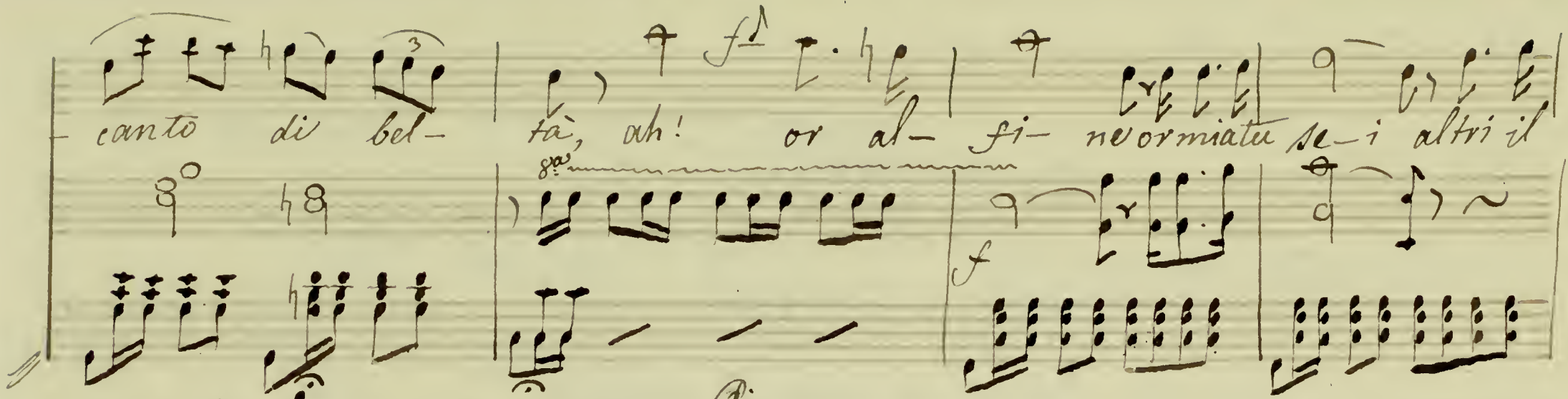
The second system of the musical score consists of three measures. The vocal line continues with the lyrics 'an- ni a me di- let- ta altra voce non ascol-'. The piano accompaniment continues with similar rhythmic patterns and chord structures.

to compro un di col san- gue a- vve- i- quell' in-

The third system of the musical score consists of three measures. The vocal line concludes with the lyrics 'to compro un di col san- gue a- vve- i- quell' in-'. The piano accompaniment concludes with a final chord and a fermata.



canto di bel-  
tà, ah! or al- fi- ne or miata se- i altri il



sangue altri il sangue spar- ge- rà. Ah! coman- dar im- pior tu

*Pirvo*

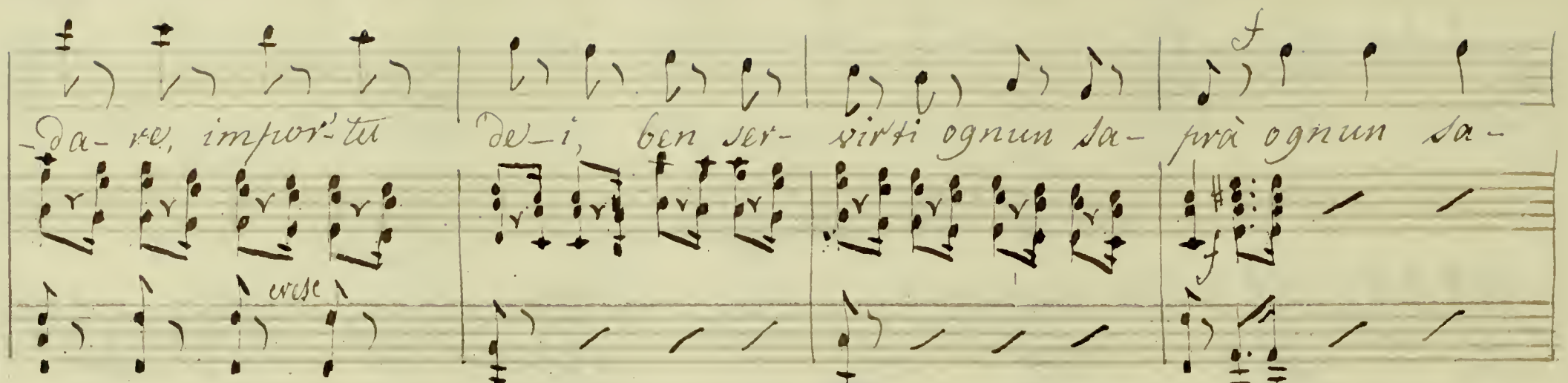


de- i ben ser- vit- ti ognun sa- pra! ah co- man-

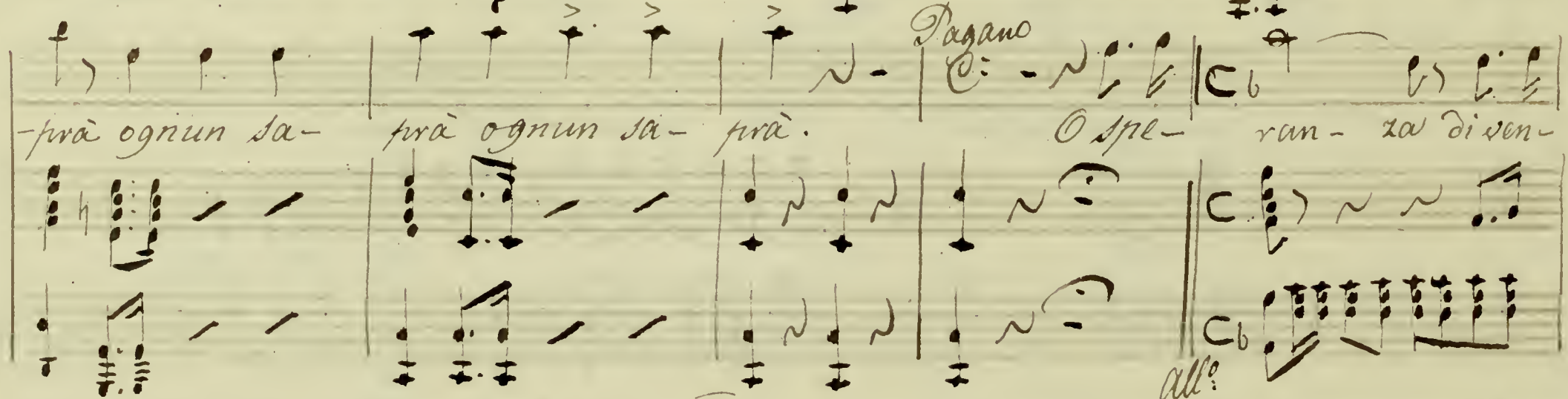


*Handwritten signature or initials.*

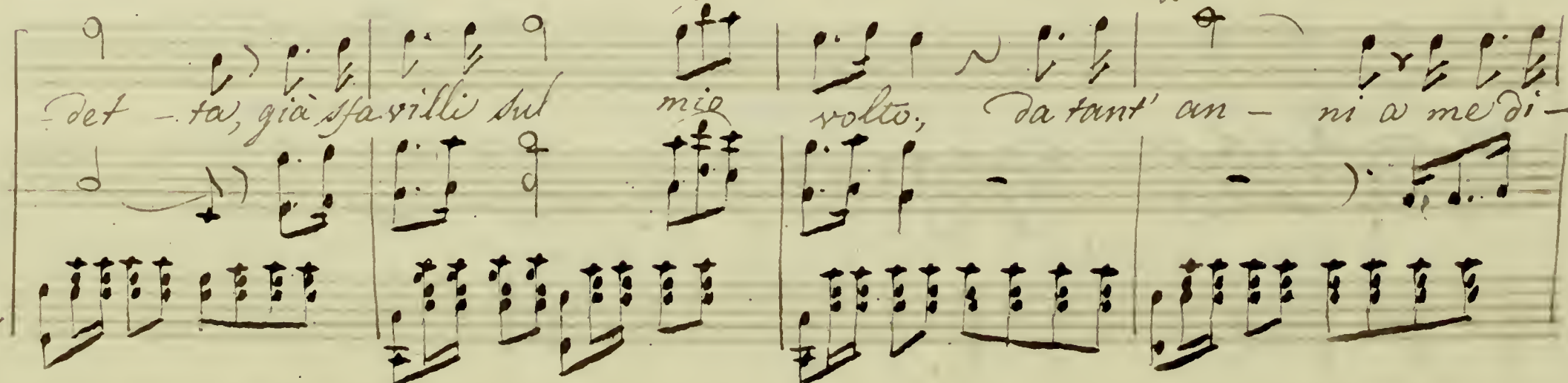
Da-re, im-por-tu del-i, ben ser-virti ognun sa-pra ognun sa-



-pra ognun sa-pra ognun sa-pra. *Pagano* O spl-e-ran-za di ven-



det-ta, già sfa-villi sul *mie* volto, da tant' an-ni a me di-



let - ta al - tra voce non ascol - to, com - prun - di col san - gue -

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes.

re - i quell'in - can - to di bel - ta; ah or al - fi - ne or mi - ste -

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes.

se - i, altri il san - gue altri il san - gue spar - ge -

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes.

V. V.

*piu mosso*

The image shows a handwritten musical score on aged paper, consisting of three systems of music. Each system has a vocal line and a piano accompaniment. The first system begins with a vocal line containing the word "ra" and a piano accompaniment of chords. The second system features a vocal line with the lyrics "san-gue spar-ge - ra al-tri il san-gue spar-ge -" and a piano accompaniment with some double bar lines. The third system starts with a vocal line containing "ra" and "si al-tri il" and a piano accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

*ra*

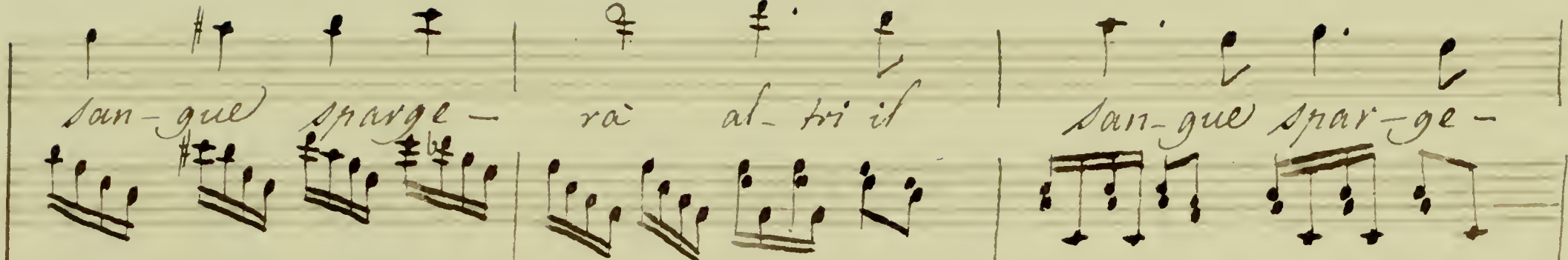
*si al-tri il*

*san-gue spar-ge - ra al-tri il san-gue spar-ge -*

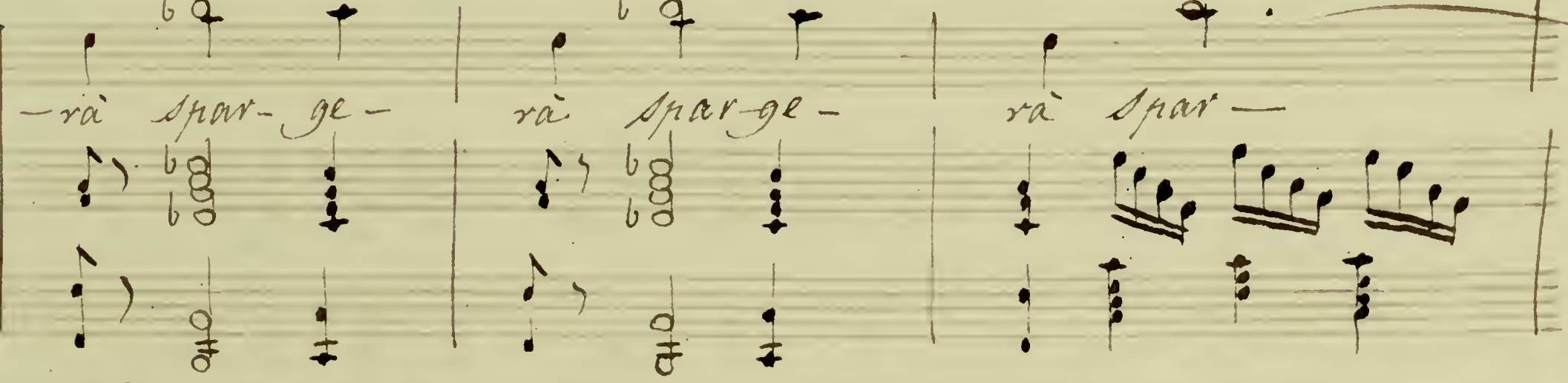
*ra*

*si al-tri il*

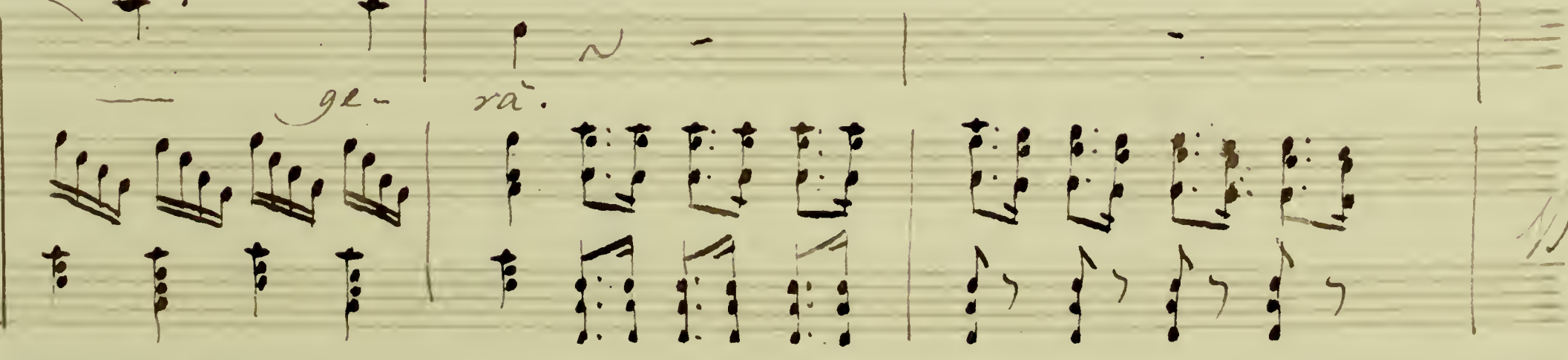
san-gue sparge - ra al - tri il san-gue spar-ge -



-ra spar-ge - ra spar-ge - ra Spar -



ge - ra.



Handwritten musical score on aged paper, consisting of three systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The first system contains two staves of music. The second system contains two staves, with the word *evite.* written above the lower staff. The third system contains two staves, with the word *evite.* written above the lower staff. The notation includes various note values, rests, and clefs. The paper shows signs of age, including discoloration and some wear at the edges.

(.0000)

