

I VESPRI SICILIANI

Largo = 52

A musical score for the song "The Rose Tree". The score is written for a full orchestra and voice. The instruments listed on the left are: Cl. (Clarinet), La (Lute), Fg. (Flute), Tp. (Trumpet), Tmb. (Trombone), G.C. (Guitar), Viol. (Violin), Vle. (Viola), Vo. (Voice), and Cb. (Cello). The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into four measures. The first three measures show the instrumental accompaniment, with the voice part entering in the fourth measure. The music is characterized by a steady, rhythmic accompaniment in the lower strings and woodwinds, with a more melodic line in the upper woodwinds and voice.

Violins I and II, Viola, and Cello/Double Bass

Violins I and II: The first two staves are for Violins I and II. They play a rhythmic pattern of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The section marked 'A' begins with a double bar line. The first measure of 'A' is marked 'Pizz.' (Pizzicato) and 'pp' (pianissimo). The second measure is marked 'Arco' (Arco). The pattern continues with alternating 'Pizz.' and 'Arco' markings.

Viola: The third staff is for the Viola. It plays a similar rhythmic pattern to the violins, often in harmony with them. The section marked 'A' begins with a double bar line. The first measure of 'A' is marked 'Pizz.' and 'pp'. The second measure is marked 'Arco'.

Cello/Double Bass: The fourth staff is for the Cello and Double Bass. It plays a similar rhythmic pattern to the other instruments. The section marked 'A' begins with a double bar line. The first measure of 'A' is marked 'Pizz.' and 'pp'. The second measure is marked 'Arco'.

[illegible]

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Trb.
Mi

Trbn. I. II.

III.
Cmbs.

Tp.

Tmb.

G. C.

This block contains the musical score for measures 14 through 17, and the first three measures of a new section. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Trumpet in A (Mi Cor. Mi), Trombone in A (Crnt. La), Trumpet in B (Trb. Mi), Trombone I and II (Trbn. I. II.), Trombone III and Contrabass (III. Cmbs.), Trumpet (Tp.), Trombone (Tmb.), and Double Bass (G. C.). The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The key signature has two sharps (F# and C#). The section begins with a large 'B' time signature.

Vni

Vle

Vc.
Cb.

B

This block contains the musical score for the first three measures of a section, featuring Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The section is marked with a large 'B' time signature. The music consists of sixteenth-note patterns and triplets. Dynamic markings include *mf* (mezzo-forte). The key signature has two sharps (F# and C#).

[illegible]

16

Fl.

Ob.

Cl.

Fg.

Cor.

Trbn. I. II.

III. Cmbs.

Tmb.

Vni

Vle

Vc. Cb.

This musical score is for the piece "The Swan" from the ballet "Swan Lake". It is arranged for a full orchestra and vocal soloists. The score is written in 3/4 time and the key signature has two sharps (F# and C#).

The instruments and vocal parts included are:

- Fl.** (Flute)
- Cl. La** (Clarinet in La)
- Fg.** (Fagott)
- Mi Cor.** (Mellophone)
- Mi** (Mellophone)
- Trbn. I, II** (Trumpet I and II)
- III. Cmb.** (Trumpet III and Cornet)
- Tp.** (Trombone)
- Tmb.** (Trombone)
- G. C.** (Glockenspiel)
- Vni** (Violin)
- Vle** (Viola)
- Ve. Cb.** (Vibraphone and Cymbal)

The score is divided into three measures. The first measure is marked *pp* (pianissimo). The second measure is marked *dim.* (diminuendo). The third measure is marked *dim.* (diminuendo). The score includes various musical notations such as triplets, slurs, and dynamic markings.

18 **Allegro agitato** $\text{♩} = 88$

Ott.
Fl.
Ob.
Cl.
La
Fg.
Mi
Cor.
Mi
Crnt.
La
Trb.
Mi
Trbn. I. II.
" III.
Cmbs.
Tp.
Tmb.
P. e G. C.

pp cresc.
pp cresc.

Allegro agitato $\text{♩} = 88$

The image shows a musical score for four instruments: Vni (Violini), Vle (Violoncelli), Vo. (Voci), and Cb. (Contrabbassi). The tempo is marked 'Allegro agitato' with a quarter note equal to 88 beats per minute. The key signature is one sharp (F#). The score is written in 4/4 time. The Vni and Vle parts are in treble clef, while the Vo. and Cb. parts are in bass clef. The Vni and Vle parts are marked 'ff' (fortissimo) and feature rapid sixteenth-note passages. The Vo. and Cb. parts are also marked 'ff' and feature similar rapid sixteenth-note passages. The Cb. part has a 'ff' marking at the bottom of the first measure.

Score for page 19, featuring woodwinds, brass, and strings. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet (Trb.), Trombone (Tmb.), and Tuba (P. e G. C.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 4/4 time, with a key signature of one sharp (F#). The woodwinds and strings play a complex, rhythmic pattern, while the brass section provides a strong, rhythmic accompaniment. The woodwinds are marked with *a 2* (second octave) and the brass section is marked with *f* (forte). The string section is marked with *f* (forte) and *a 2* (second octave). The score is written for a full orchestra, including woodwinds, brass, and strings.

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*
La

Fg. *a 2*

Mi Cor. *a 2*
Mi *a 2*

Crt. La

Trb. *f*
Mi

Trbn. I, II. *f*

" III. *f*
Cmbs.

Tp. *f*

Tmb. *f*

P. e G. C. *f*

Vni

Vle

Vc.

Cb.

Score for page 21, featuring woodwinds, brass, and strings. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet (Trb.), Trombone (Trbn. I, II, III), and Tuba (Tmb.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The percussion section includes P. & G. C. (Percussion and Gong/Cymbal). The score is written in G major and 4/4 time. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The woodwinds are marked with *a 2* and *f* (forte). The brass and percussion are marked with *f* (forte). The string section is marked with *f* (forte). The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet (Trb.), Trombone (Trbn. I, II, III), and Tuba (Tmb.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The percussion section includes P. & G. C. (Percussion and Gong/Cymbal). The score is written in G major and 4/4 time. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The woodwinds are marked with *a 2* and *f* (forte). The brass and percussion are marked with *f* (forte). The string section is marked with *f* (forte).

Ott.

Fl.

Ob.

Cl.

La

Fg.

Mi

Cor.

Mi

Crnt.

La

Trb.

Mi

Trbn. I, II.

III.

Cmbs.

Tp.

Tmb.

P. & G. C.

Vni

Vle

Vc.

Cb.

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

Trbn.III
a 2

Cmbs.

Tp.

Tmb.

P.e G.C.

Vni

Vle

Vc.

Cb.

Ott. *ff*

Fl. *a2 ff*

Ob. *ff*

Cl. *a2 ff*

La

Fg. *ff*

Mi *ff*

Cor. *a2 ff*

Mi *ff*

Crnt. *ff*

La

Trb. *ff*

Mi *ff*

Trbn.III. *ff*

" III. *a2 ff*

Cmb. *ff*

Tp. *ff*

Tmb. *ff*

P. e G. C. *ff*

Vni *ff*

Vle *ff*

Vc. *uniti ff*

Cb. *ff*

24

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Cmt.
La

Trb.
Mi

Trbn.III

" III.
Cmbs.

Tp.

Tmb.

Pe G.C.

Vni

Vle

Vc.
Cb.

C

a 2

a 2

a 2

a 2

a 2

a 2

p

pp

pp

pp

Score for the first system, measures 1 through 5. The instruments are:

- Tp.** (Trumpet): *ppp*
- Vni** (Violini): *ppp*, *Pizz.* (Pizzicato) in measure 5.
- Vle** (Violoncelli): *ppp*, *Pizz.* (Pizzicato) in measure 5.
- Vc.** (Violoncelli): *ppp*, *Pizz.* (Pizzicato) in measure 5.
- Cb.** (Contrabbassi): *ppp*, *Pizz.* (Pizzicato) in measure 5.

A double bar line with two slanted lines follows measure 5.

Score for the second system, measures 6 through 9. The instruments are:

- Fl.** (Flauto): *VUOTA D* (Measures 6-9)
- Cl. La** (Clarineto in La): *VUOTA D* (Measures 6-9)
- Fg.** (Fagotto): *VUOTA D* (Measures 6-9)
- Tp.** (Trumpet): *VUOTA D* (Measures 6-9)

In measure 9, the woodwinds and trumpet have long, sustained notes with slurs and breath marks.

Score for the third system, measures 10 through 13. The instruments are:

- Vni** (Violini): *p* (piano) in measure 10.
- Vle** (Violoncelli): *Arco* (Arco) in measure 10, *p* (piano) in measure 11, *espress.* (espressivo) in measure 12.
- Vc.** (Violoncelli): *Arco* (Arco) in measure 10, *p* (piano) in measure 11, *espress.* (espressivo) in measure 12.
- Cb.** (Contrabbassi): *p* (piano) in measure 10.

The woodwinds and trumpet are silent in this system.

Fl.
Cl.
La

p

Fg.

p

Vni

Vle

Vc.

Cb.

///

Fl.

Cl.
La

Fg.

Vni

Vle

Vc.

Cb.

pp

I.

Fl.
Cl.
La
Fg.

p

Vni
Vle
Vc.
Cb.

f *dim.*

Fl.
Cl.
La
Fg.

I.

Vni
Vle
Vc.
Cb.

f *dim.*

[illegible]

Fl.
Cl.
La
Fg.
Vni
Vle
Vc.
Cb.

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

E
Vni
Vle
Vc.
Cb.

30

This musical score page contains staves for the following instruments:

- Ott.
- Fl.
- Ob. I.
- Cl. La
- Fg.
- Mi Cor.
- Mi
- Cmnt. La
- Cmb.
- Tp.
- Tmb.
- Vni
- Vle
- Vc. Cb.

The score includes dynamic markings such as *p*, *cresc.*, and *a 2*. Trills are indicated by "tr" above notes in several measures. The bottom staff is labeled "uniti".

Score for page 31, featuring various orchestral instruments. The score includes dynamic markings such as *mf*, *cresc.*, and *tr.*, and articulation like accents and slurs.

Instruments and parts shown:

- Ott.
- Fl.
- Ob. I.
- Cl. I.
- La
- Fg.
- Mi a2
- Cor. a2
- Mi
- Crnt. b
- La
- Trb.
- Mi
- rhn.III.
- " III.
- Cmbs.
- Tp.
- Tmb.
- G.C.
- Vni
- Vle
- Vc.
- Cb.

Dynamic markings and articulation include *mf*, *cresc.*, *tr.*, *a2*, and *I.*

This musical score page, numbered 32, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Mi), Cor Anglais (Mi), Contrabassoon (Crnt.), Trumpet (Trb.), Trombone III (Trbn.III), Trombone III (Cmb.), and Trombone (Tp.). The brass section includes Trombone (Tmb.) and Percussion/Gong/Cymbal (P.e.G.C.). The string section includes Violin (Vni), Viola (Vle), and Cello/Double Bass (Vo. Cb.). The score is written in G major and 4/4 time. It features a complex woodwind melody with many sixteenth and thirty-second notes. The brass and strings provide a rhythmic foundation with eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte). There are several *a2* markings, likely indicating a second ending or a specific articulation. The bottom of the page shows a key signature change to F major.

Ott.

Fl.

Ob.

Cl.

La

Fg.

Cor.

Crnt.

La

Trb.

Trbn.III.

III.

Cmb.

Tp.

Tmb.

P.e.G.C.

Vni

Vle

Vo. Cb.

This musical score page, numbered 34, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet (Trbn. I, II), Trombone (III), Trombone (Cmb.), Trumpet (Tp.), Trombone (Tmb.), 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 4/4 time with a key signature of one flat (B-flat). Dynamics include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The woodwinds and strings play sustained notes or chords, while the brass and percussion play rhythmic patterns. The strings play a complex, fast-moving pattern in the lower register.

Ott.
ff

Fl.
ff

Ob.
ff

Cl.
ff

La
ff

Fg.
ff

Mi
ff

Cor.
ff

Mi
ff

Crnt.
ff

La
ff

Trbn. I, II.
ff

III.
ff

Cmb.
ff

Tp.
f

Tmb.
f

P. e G. C.
f

Vni
ff

Vle
ff

Vc. Cb.
ff

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Cmnt.
La

Trbn.III.

" III.
Cmbs.

Tp.

Tmb.

P.e G.C.

This block contains the musical notation for the woodwind and brass sections of an orchestra. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. La), Bassoon (Fg.), Horns (Mi Cor. Mi), Trumpet (Cmnt. La), Trombone (Trbn.III.), Euphonium (III. Cmbs.), Trombone (Tp.), Tuba (Tmb.), and Percussion/Gong/Cymbal (P.e G.C.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a 2' and 'f'. The woodwinds and brass instruments are playing a complex, rhythmic pattern, while the percussion instrument is playing a steady, low-frequency rhythm.

Vni

Vle

Vc.
Cb.

This block contains the musical notation for the string section of an orchestra. The instruments listed on the left are Violin (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff'. The string instruments are playing a complex, rhythmic pattern, with the Violin and Viola playing a melodic line and the Violoncello/Double Bass providing a harmonic foundation.

36

Ott.

Fl.

Ob.
a 2

Cl.
La
a 2

Fg.
a 2

Mi
Cor.
Mi
a 2

Crnt.
La
a 2

Trb.
Mi

Trbn.III.
a 2

" 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 36. It contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. a 2), Clarinet (Cl. La a 2), Bassoon (Fg. a 2), and Cor Anglais (Mi Cor. Mi a 2). The brass section includes Trumpet (Trb. Mi), Trombone III (Trbn.III. a 2), Trombone III Contrabass (III. Cmbs. a 2), Trumpet (Tp.), Trombone (Tmb.), 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 with one sharp (F#) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

37

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 for page 37 is written for a large orchestra. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi). The brass section includes Trumpet (Trb.), Trombone (Trbn.I.II.), Trombone (Tmb.), and Trombone (Tp.). The string section includes Violin (Vni), Viola (Vle), and Cello/Double Bass (Vc. Cb.). The score is in 4/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The key signature is one sharp (F#).

This musical score page, numbered 38, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Ob. (marked a 2), Cl. (marked a 2), Fg. (marked a 2), Cor. (marked a 2), and Crnt. (marked a 2). The brass section includes Trb. (marked a 2), Trbn. III, and Cmb. (marked a 2). The percussion section includes Tp. and Tmb. The string section includes Vni, Vle, and Vc. Cb. The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The woodwinds and strings are marked with 'a 2', indicating a second ending or a specific articulation. The percussion section includes a snare drum (Tp.) and a tom (Tmb.). The string section includes Violins (Vni), Violas (Vle), and Cellos/Double Basses (Vc. Cb.).

Ott.

Fl.

Ob. a 2

Cl. a 2

Fg. a 2

Cor. a 2

Crnt. a 2

Trb. a 2

Trbn. III

Cmb. a 2

Tp.

Tmb.

P e G. C.

Vni

Vle

Vc. Cb.

This musical score page, numbered 39, contains staves for the following instruments:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. La (Clarinet in A)
- Fg. (Fagotto)
- Mi Cor. (Corni in F)
- Mi (Corni in F)
- Crnt. La (Contrabassoon)
- Trb. Mi (Trumpet in D)
- rbn.III. (Euphonium III)
- " III. Cmb. (Trombone III)
- Tp. (Trombone)
- Tmb. (Trombone)
- G. C. (Glockenspiel)
- Vni (Violini)
- Vle (Viola)
- Vc. Cb. (Violoncello)

The score is written in G major (one sharp) and 2/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *a 2* (piano) and *a 2* (forte). The woodwind and string sections play active parts, while the brass and percussion provide harmonic support.

Ott. *G*

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.

Tp. *pp* *morendo*

Tmb.

P. e G.C.

Vni. *G* *pp* *morendo* *ppp*

Vle. *pp* *morendo*

Ve. Cb. *pp*

Score for measures 41-44, featuring the following instruments and parts:

- Fg.** (Flute): *pp* 1.
- Trbn. I.** (Trumpet I): *pp*
- Cmbs.** (Cymbals): *pp*
- Tp.** (Tom-tom): *pp*
- Tmb.** (Timpani): *pp*
- G. C.** (Gong): *pp*
- Vni.** (Violini): *dolce espress.*
- Vle.** (Violle): *pp*
- Vo.** (Vocals): *Pizz.*
- Cb.** (Cello): *pp*

Score for measures 45-48, featuring the following instruments and parts:

- Fg.** (Flute): *a 2*
- Trbn. III.** (Trumpet III): *a 2*
- III. Cmbs.** (Cymbals III): *a 2*
- Tp.** (Tom-tom)
- Tmb.** (Timpani)
- G. C.** (Gong)
- Vni.** (Violini)
- Vle.** (Violle)
- Vo.** (Vocals)
- Cb.** (Cello)

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.

Vni *Pizz.*

Vle *Pizz.*

Vo. *espress.*

Cb. *Pizz.)*

Ott.

Fl.

Ob.

Cl.
La

Fg.

Vni

Vle

Ve.

Cb.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Vni

Vle

Ve.

Cb.

Ott. *f*

Fl. *f*

Ob. *ff*

Cl. I. *ff*

La *ff*

Fg. I. *ff*

Mi *ff*

Cor. *ff*

Mi *ff*

Crnt. a 2 *ff*

La *ff*

Trb. *ff*

Mi *ff*

Trbn III. *ff*

" III. a 2 *ff*

Cmbs. *ff*

Tp. *f*

Tmb. *f*

P. e G.C. *f*

Vni *f* *Arco*

Vle *ff* *Arco*

Vo. *ff* *Arco*

Cb. *ff* *Arco*

rall. *a tempo* I

Ott. *p*

Fl. *p*

Ob. *a 2* *p*

Cl. *a 2* *p*

La *p*

Fg. *a 2* *p*

Mi *p*

Cor. *p*

Mi *p*

Crnt. *p*

La *p*

Trb. *p*

Mi *p*

Trbn. I, II. *p*

" III. *p*

Cmb. *p*

Tp. *p*

Tmb. *p*

P. e G. C. *p*

rall. *a tempo* I

Vni *dim.* *p* *Pizz.*

Vle *p* *Pizz.*

Vc. *p*

Cb. *Pizz.* *p*

Ott.

Fl.

Ob.
a 2

Cl.
La
a 2

Fg.
a 2

Mi
Cor.
Mi

Cmbs

This system contains staves for Oboe, Flute, Oboe (a 2), Clarinet (La), Clarinet (a 2), Bassoon (a 2), and a group of three staves for Mellophone, Cor Anglais, and Mellophone. The Oboe, Flute, and Bassoon parts feature long, flowing melodic lines with many slurs. The Clarinet parts have more rhythmic, eighth-note patterns. The Mellophone and Cor Anglais parts play a steady eighth-note accompaniment. The Bassoon part has some rests and a few notes.

Vni

Vle

Vc.

Cb.

This system contains staves for Violin, Viola, Violoncello, and Contrabass. The Violin and Viola parts have melodic lines with slurs. The Violoncello part has a more rhythmic, eighth-note pattern. The Contrabass part has some rests and a few notes.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Cmbs.

This block contains the musical notation for the woodwind section of measures 47-51. The instruments are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi, Cor., Mi). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *a 2* (second ending). The woodwinds play a melodic line with some triplets and slurs.

Vni

Vle

Vc.

Cb.

This block contains the musical notation for the string section of measures 47-51. The instruments are Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *a 2* (second ending). The strings play a melodic line with some triplets and slurs.

[illegible]

[illegible]

50

Ott.

Fl.

Ob. *a2*

Cl. *a2*

La

Fg.

Mi

Cor. *a2*

Mi

Crnt.

La

Trb.

Mi

Trbn.I.II.

" III.

Cmbs.

Tp.

Tmb.

P.e G.C.

Vni

Vle

Vc.

Cb.

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 musical score page, numbered 53, contains staves for the following instruments:

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

The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It includes various musical notations such as notes, rests, slurs, and dynamic markings like *a 2* and *f*. The woodwind section (Ott., Fl., Ob., Cl., Fg.) and brass section (Mi Cor., Mi, Cmnt. La, Trb. Mi, Trbn.III., " III. Cmbs., Tp., Tmb.) are prominent in the upper half of the page. The string section (Vni, Vle, Vc., Cb.) is located in the lower half. The page concludes with a double bar line and a fermata over the final notes.

٤

Score for page 55, featuring woodwinds, brass, percussion, and strings. The score is written in 2/4 time with a key signature of two sharps (F# and C#). The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi Cor. Mi). The brass section includes Trumpet (Trb.), Trombone (Trbn. III), and Tuba (Tmb.). The percussion section includes Snare Drum (P.) and Cymbal (C.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is marked with dynamics such as *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The woodwinds and strings are marked with *mf* throughout the piece. The brass and percussion are marked with *p* and *f* (forte) at various points. The woodwinds and strings are marked with *mf* throughout the piece. The brass and percussion are marked with *p* and *f* (forte) at various points. The woodwinds and strings are marked with *mf* throughout the piece. The brass and percussion are marked with *p* and *f* (forte) at various points.

Woodwinds:
Ott. *mf*
Fl. *mf*
Ob. *a 2* *mf*
Cl. *a 2* *mf*
Fg. *mf*
Mi Cor. *a 2* *mf*
Mi *a 2* *mf*
Crnt. *a 2* *mf*
La *a 2* *mf*
Trb. *a 2* *mf*
Mi *a 2* *mf*
Trbn. III *a 2* *mf*
" III *a 2* *mf*
Cmbs. *a 2* *mf*
Tp. *p* *f* *mf*
Tmb. *p* *f* *mf*
P.e.G.C. *p* *f* *mf*

Strings:
Vni *mf*
Vle *mf*
Vc. *mf*
Cb. *mf*

56

Ott. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

La *cresc.*

Fg. *cresc.*

Mi *a2 cresc.*

Cor. *a2 cresc.*

Mi *cresc.*

Crnt. *mf cresc.*

La *mf cresc.*

Trb. *mf cresc.*

Mi *mf cresc.*

Trbn.III. *mf cresc.*

" III. *mf cresc.*

Cmbs. *cresc.*

Tp. *cresc.*

Tmb. *cresc.*

Vni *cresc.*

Vle *cresc.*

Vc. *uniti cresc.*

Cb. *cresc.*

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

La *ff*

Fg. *ff*

Mi *ff*

Cor. *ff*

Mi *ff*

Crnt. *ff*

La *ff*

Trb. *ff*

Mi *ff*

Trbn.III *ff*

" III *ff*

Cmbs. *ff*

Tp. *ff*

Tmb. *ff*

P.e G.C. *ff*

Vni *ff*

Vle *ff*

Vo. *ff*

Cb. *ff*

58

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Trb.
Mi

Trbn.III

" III.
Cmbs.

Tp.

Tmb.

P. e G.C.

Vni

Vle

Vc.

Cb.

5

Detailed description: This is a page of a musical score, page 58. It features a large woodwind and brass section. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Oboe (Ob. a 2), Clarinet (Cl. a 2, La), Bassoon (Fg.), Trumpet (Mi, Cor., Mi), Trombone (Crnt. La), Trumpet (Trb. Mi), Trombone (Trbn.III), Trombone (III. Cmbs.), Trumpet (Tp.), Trombone (Tmb.), Percussion and Gong/Cymbal (P. e G.C.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings are playing melodic lines, while the brass section is playing a rhythmic pattern. The percussion section is playing a steady beat. The score is divided into measures by vertical bar lines. The page number 58 is in the top left corner. The number 5 is in the bottom right corner.

This musical score page, numbered 59, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Mi). The brass section includes Trumpet (Crnt.), Trombone (Trb.), and Tuba/Euphonium (Tmb.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play complex, flowing passages, while the brass instruments provide harmonic support with sustained notes and occasional melodic lines. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the score.

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.

5

61

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*

Ott. *ff* *p*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

La *ff* *p*

Fg. *ff* *p*

Mi *ff* *p*

Cor. *ff* *p*

Mi *ff* *p*

Crnt. *ff* *p*

La *ff* *p*

Trb. *ff* *p*

Mi *ff* *p*

Trbn.III. *ff* *p*

" III. *ff* *p*

Cmbs. *ff* *p*

Tp. *ff* *p*

Tmb. *ff* *p*

P. c G. C. *ff* *p*

Vni *ff* *p*

Vle *ff* *p*

Vo. *ff* *p*

Cb. *ff* *p*

First System:

- Ott. *ff* *p* *ff*
- Fl. *ff* *p* *ff*
- Ob. *ff* *p* *ff*
- Cl. *ff* *p* *ff*
- La *ff* *p* *ff*
- Fg. *ff* *p* *ff*
- Mi *ff* *p* *ff*
- Cor. *ff* *p* *ff*
- Mi *ff* *p* *ff*
- Crnt. *ff* *p* *ff*
- La *ff* *p* *ff*
- Trb. *ff* *p* *ff*
- Mi *ff* *p* *ff*
- Trbn. III *ff* *p* *ff*
- " III *ff* *p* *ff*
- Cmbs. *ff* *p* *ff*
- Tp. *ff* *p* *ff*
- Tmb. *ff* *p* *ff*
- P.e G.C. *ff* *p* *ff*

Second System:

- Vni *ff* *p* *ff*
- Vle *ff* *p* *ff*
- Vo. *ff* *p* *ff*
- Cb. *ff* *p* *ff*

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.

Mi

Crnt.
La

Trb.
Mi

Trbn III

" III.
Cmbs.

Tp.

Tmb.

P e G.C.

Vni

Vlc

Vc.

Cb

65

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Crnt.
La

Trb.
Mi

Trbn III

III.
Cmb.

Tp.

Tmb.

P. e G. C.

Vni

Vle

Vc.

Cb.

66

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

La

Fg. *ff*

Mi *ff*

Cor. *ff*

Mi *ff*

Crnt. *ff*

La *ff*

Trb. *ff*

Mi *ff*

Trbn III *ff*

" III *ff*

Cmbs. *ff*

Tp. *ff*

Tmb. *ff*

P. e G. C. *ff*

Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

uniti

ff

Detailed description: This is a page of a musical score, page 66. It features a large ensemble of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Crnt.). The brass section includes Trumpets (Trb.), Trombones (Trbn III), and Tuba (Tmb.). The percussion section includes Gong/Cymbal (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 three sharps (F#, C#, G#) and a common time signature. The first system of staves shows the woodwinds and brass playing a series of notes, with many measures containing rests. The strings enter in the second system with a rhythmic pattern. The dynamic marking *ff* (fortissimo) is prominent throughout the score.

Ott.

Fl.

Ob.

Cl.
La

Fg.

Mi
Cor.
Mi

Cmnt.
La

Trb.
Mi

Trbn.III.

" III.
Cmbs.

Tp.

Tmb

P.e G.C.

Solo

Vni

Vle

Vc.
Cb.

I VESPRI SICILIANI

ATTO I.

N.º I Introduzione

G. VERDI

Allegro vivo $\text{♩} = 100$

La Gran Piazza di Palermo

in Sol
Cor.

in Re

Allegro vivo $\text{♩} = 100$

Violini I. *ppp*

Violini II. *ppp*

Viole *ppp*

V.Celli *pp*

C.Bassi *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. *p* *cresc.*

Ott. *p* *cresc.*

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

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

Fag. *p* *cresc.*

Cor. *p* *cresc.*

Cor.¹⁰ *in La* *p* *cresc.*

Tr.^{bc} *in Re* *a2* *p* *cresc.*

Tr.ⁿⁱ *I. II.* *p* *cresc.*

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

Timp. *Sol Re* *p* *cresc.*

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Detailed description: This is a page of a musical score, page 70, featuring an orchestra and string section. The score is written in G major (one sharp) and 2/4 time. It contains five measures of music. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.¹⁰). The brass section includes Trumpet B-flat (Tr.^{bc}), Trumpet Natural (Tr.ⁿⁱ), and Horn III & Cymbal (III. e Cimb.). The percussion section includes Timpani (Timp.). The string section includes Violins I and II, Viola, Violoncello (V. Celli), and Contrabass (C. Bassi). The Flute, Oboe, Clarinet, and Cor Anglais parts have a melodic line starting in measure 1 and continuing through measure 5. The Bassoon, Horn III & Cymbal, and Timpani parts have a rhythmic pattern of eighth notes. The Violins I and II, Viola, Violoncello, and Contrabass parts have a rhythmic pattern of eighth notes. The Oboe part has a melodic line starting in measure 4. The Trumpet B-flat part has a melodic line starting in measure 4. The Trumpet Natural part has a melodic line starting in measure 4. The Horn III & Cymbal part has a rhythmic pattern of eighth notes. The Timpani part has a rhythmic pattern of eighth notes. The Violins I and II, Viola, Violoncello, and Contrabass parts have a rhythmic pattern of eighth notes. The score is marked with dynamics *p* (piano) and *cresc.* (crescendo).

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

pp sottovoce

Conempiode - gio al suo - lo na.

pp sottovoce

Conempiode - gio al suo - lo na.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *p* *ff*

Ott. *ff*

Ob. *p* *ff*

Cl. *I.* *p* *ff*

Fag. *I.* *p* *ff*

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Tebaldo *ff*
lon fron- de d'al. lo. ro. col

Roberto *ff*
lon fron- de d'al. lo. ro. col

ppp
- li - o in-sul - tan gl'i - ni - qui fracan- tie vir.

ppp
- li - o in-sul - tan gl'i - ni - qui fracan- tie vir.

ppp
Si in-sul - tan in- sul - tan gl'ini - *ff* qui.

ppp *ff*
lon fron- de d'al. lo. ro. col

I. Violini *p* *ff*

II. Violini *ff*

Viole *p* *ff*

V.Celli *ff*

C.Bassi *ff*

Fl. *p* *ff*

Ott. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Fag. *p* *ff*

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Tebaldo *ff*

Roberto *ff*

vi - noe col - l'o - ro del pro' vin - ci - tor pre - mia - te il va.

vi - noe col - l'o - ro del pro' vin - ci - tor pre - mia - te il va.

vi - noe col - l'o - ro del pro' vin - ci - tor pre - mia - te il va.

I. *p* *ff*

Violini II. *p* *ff*

Viole *p* *ff*

V.Celli *ff*

C.Bassi *ff*

[3]

Fl. *p*

Ott.

Ob.

Cl. *p*

Fag. *p*

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

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

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

sottovoce
O vendet-ta, o vendet-ta, o vendet-ta, o vendet-ta, des tail va-lo-re ai vin ti in co-

pp sottovoce
Giorno di ven-del-ta, men lento l'af-fretta, sì men len to l'af-

pp sottovoce

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

[3]

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

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

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

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

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

Fl. *p*

Ott.

Ob. *pp*

Cl. *p* *pp*

Fag. *f* *p* *p* *1.* *pp*

Cor. *f* *fz* *pp*

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ *f*

Timp.

Tebaldo *p*
pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor,

Roberto *p*
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* *sempre sottovoce* de-stail va-
-fret-ta, de-stail va-lor ai vin-ti in co- *pp* de-stail va-lor,
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* *arco* *p*

C.Bassi *f* *p*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Violini I.

Violini II.

Viola

V. Celli

C. Bassi

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

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

ai vin-tiin cor.

ai vin-tiin cor.

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

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

[illegible]

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Violini I.

Violini II.

Viola

V.Celli

C.Bassi

del ^{pro} de vin-ci-jor si premii ah si, si pre-miil va-lor,

lor ai vin-ci-jor si premii ah si, si pre-miil va-lor,

del ^{pro} de vin-ci-jor si premii ah si, si pre-miil va-lor,

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

pro-de vin-ci- tor col vin, col- l'o-ro ah si pre-miil val lor; col vin, col

gior-no l'af-fret-ta, ai vin-ti co-re ri-de-stail va-lor, o gior-no di

gior-no l'af-fret-ta, ai vin-ti co-re ri-de-stail va-lor, o gior-no

pro-de vin-ci- tor col vin, col- l'o-ro ah si pre-miil va-lor; col vin, col

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Febaldo

Roberto

vin, col. l'o. ro si pre- miil va- lor, col vin, col vin, col.

vin, *p* col. l'o. ro si pre- miil va- lor, col vin, *p* col vin, *p* col.

ven- del. -ta ri-de- stail va- lor, o gior- -no di ven- del.

di ven- del. -ta ri-de- stail va- lor, o gior- -no di ven-

vin, col. l'o. ro si pre- miil va- lor, col vin, col vin, col.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Out.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{te}

Tr.ⁿⁱ

Timp.

Cassa

Tobalolo

Roberto

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

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

ta ri- de- stail va- lor. ai vin- liin cor ai vin- liin cor

det- ta ri- de- stail va- lor ai vin- liin cor ai vin- liin cor

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

I.

Violini

II.

Viola

V. Celli

C. Bassi

Tebaldo *(alzando il bicchiere)*
 -vi- - va, ev- vi- - va il gran deca- pi- ta- - no.
Roberto Di fran- cia or- go- glio e

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

//

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 Bethune e il conte di Vaudemont escono dalla caserma)

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

//

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

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

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

I. Violini *tr.*

II. Violini *tr.*

Viole *tr.*

V.Celli

C.Bassi

//

Roberto *-gno- ri!*

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

I. Violini *tr.*

II. Violini *tr.*

Viole *tr.*

V.Celli

C.Bassi

//

Roberto *Eb- bro son io d'a- mo- re! ah! mi pia- ce o- gni bel-*

Bethune *sei!*

I. Violini *tr.*

II. Violini *tr.*

Viole *tr.*

V.Celli

C.Bassi

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

Bethune *È il sì-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 uorch' non ce da d'un uimiero al-la vi-sa! ve-drai' Vin-ci-*

I. Violini

II. Violini

Viole

V. Celli *tr.*

C. Bassi



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

I. Violini *col canto* *p*

II. Violini

Viole *p*

V. Celli

C. Bassi

I. Tempo

Fl. *f*

Ob. *ff*

Cl. *f*

Fag. *ff*

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Tebaldo *f* Confron- de d'al- lo- ro col

Roberto *f* Confron- de d'al- lo- ro col

Bethune *f* Confron- de d'al- lo- ro col

Vaud. *f* Confron- de d'al- lo- ro col

CORO di Siciliani

CORO di Francesi

I. Tempo

I. Violini *f*

II. Violini *f*

Viole *f*

V. Celli *ff*

C. Bassi *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Bethune

Vaud.

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.

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.

I.

Violini

II.

Viole

V.Celli

C.Bassi

8

Fl. *p*

Ott.

Ob.

Cl. *p*

Fag. *p*

Cor.

Cor.^{te}

Tr.^{br}

Tr.ⁿⁱ

Timp.

Tebaldo *pp* *p*
-lor. Con fronde d'al- lo- ro, col vin- oe col- lo- ro col vi- noe col- l'o- ro del

Roberto *pp* *p*
-lor. Con fronde d'al- lo- ro, col vin- oe col- lo- ro col vi- noe col- l'o- ro del

Bethune *p* *p*
-lor Con fronde d'al- lo- ro, col vin- oe col- lo- ro col vi- noe col- l'o- ro del

Vaad. *p* *p*
Con fronde d'al- lo- ro, col vin- oe col- lo- ro col vi- noe col- l'o- ro del

sottovoce
O ven- del- la vien l'af- fret- ta, si men- len- to l'af-

pp sottovoce
O ven- del- la. Giorno di ven- del- la, men- len- to l'af- fret- ta, si men- len- to l'af-

pp *p* *p*
-lor. Con fronde d'al- lo- ro, col vin- oe col- lo- ro, col vi- noe col- l'o- ro del

8

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

II. *f* *p* *p*

Viole *f* *p* *p*

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

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

Fl. *p*

Ott.

Ob. *pp*

Cl. *p* *pp*

Fag. *p*

Cor. *pp*

Tuba

Tebaldo *p* *f* *p*
pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

Roberto *p* *f* *p*
pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

Bethune *p* *f* *p*
pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii si pre-miil va-lor.

Vaud. *p* *f* *p*
pro' vin-ci-tor, del pro' vin-ci-tor si pre-mii, si pre-miil va-lor.

sempre solenne
de-stail va-lor. *pp*

fret-ta de-stail va-lor ai vin-ti cor *pp*

de-stail va-lor *pp*

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

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

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

Viole *f* *p* *p*

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

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

5

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Bethune

Vaud.

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

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

si pre-mi il va-lor,

si pre-mi il va-lor,

si pre-mii il va-lor,

si pre-mii il va-lor.

si pre-mi il va-lor

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.^{al}

Tobaldo

Roberto

Bethun.

Vaud.

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

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

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

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

lor ai vin-ci-tor.

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

10

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Tebaldo

Roberto

Bethune

L'aud.

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

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

pro - de vin - ci - tor col vin, col - l'o - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - l'o - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - l'o - ro ah si pre - miiil va - lor, col vin, col -

pro - de vin - ci - tor col vin, col - l'o - 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.^{1a}

Tr.^{ba}

Tr.ⁿⁱ

Timp.

Cassa

Felbaldo

Roberto

Bethune

Vaud.

ver-det. - - - ta ri-de. stail va- lor; o gior- - no di ver-det.

di ver-det. ta ri-de. stail va- lor; o gior- - no di ver-

vin. col- l'o- ro si pre- miiil va- lor. col vin, col vin, col.

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{br}

Tr.ⁿⁱ

Timp.

Cassa

Tebaldo

Roberto

Bethune

Vaud.

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

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

-lo- ro si pre- miiil va- lor si pre- miiil va- lor, va- lor ah si del

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violins I & II, Violas, Cellos, Basses) are at the top. Below them are the brass instruments (Cor Anglais, Trumpets, Trombones). The percussion section (Timpani, Cassa) follows. The vocal parts (Tebaldo, Roberto, Bethune, Vaud) are grouped together, with lyrics written below their staves. The score is in G major and 2/4 time. The lyrics are in Italian and French, describing a scene of valor and sacrifice.

VUOTA

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^a

Tr.^{be}

Tr.ⁿⁱ

Timp.

Cassa

Tebaldo

Roberto

Bethune

Vaud.

vin- tiu cor, ai vin- tiu cor.

vin- tiu cor, ai vin- tiu cor.

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

Viole

V.Celli

C.Bassi

VUOTA

I. All.^o Vivo $\text{♩} = 100$

Cl. *p*

Fag. *p*

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. E' salutata con rispetto dai siciliani, coi quali familiarmente si trattiene in colloquio.

All.^o Vivo $\text{♩} = 100$

I. *p*

Violini II *p*

Viole *p*

V.Celli *pp*

C.Bassi *pp*

Cl. *I.*

Fag.

I.

Violini II

Viole

V.Celli

C.Bassi

12 Allegro mod. $\text{♩} = 88$

Cl. *in Do* *pp*

Fag. *pp*

Bethune

Vaud. *(a Bethune)* *Alut-to ve-*
 Qual soffre al mio sguardo del ciel va-ga stel-la? fran-çi qual si no-ma si-ra-ra bel-la?

Allegro mod. $\text{♩} = 88$

I. Violini *p*

II. Violini *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

12

Cl.

Fag.

Bethune

Vaud.

-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

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Cl. *I.*

Fag. *a2 f*

Bethune

Vaud. *p*
- tel- lo... (*convivacità*)
Rmi-uallo svevo, chetan-fo l'a- mo. Rffet- lo fa- la: le cheilsan- gue sion- to!

Violini I. *f* *tr.*

Violini II. *f* *tr.*

Viole *f* *tr.*

V.Celli *f* *tr.*

C.Bassi *f* *tr.*

//

13

Cl. *p*

Fag. *p*

Bethune

Vaud. *p*
Ques'og- gi ri- cor- da queldi do- lo- ro- so...
All'om- bra fra- ter- na invo- ca ri-

Violini I. *p*

Violini II. *p*

Viole *p*

V.Celli *p*

C.Bassi *p*

13

Cl. *(sorridendo)*

Fag.

Bethune

Eultri - ce su noi la folgor, la folgor del ciel —

Vaud.

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

I. Violini

II.

Viole

V. Celli

C. Bassi

//

Fl. *p* *cresc.* *f* *Recit.*

Ott.

Ob. *1.* *p* *cresc.* *f*

Cl. *cresc.* *f*

Fag. *cresc.* *f*

Danielli

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

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

Vaud

-del

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

II. *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 suol materno or- ba- va!

Violini I. II.

Viole

V.Celli

C.Bassi

p

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.

Violini I. II.

Viole

V.Celli

C.Bassi

Elena

fi- 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

Violini I. II.

Viole

V.Celli

C.Bassi

ff

Elena

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

col canto

Violini I. II.

Viole

V.Celli

C.Bassi

p *f*

15 Allegro

Fl. *p*

Ott. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *a2 p*

Cor.^{re} *p*

Tr.^{be} *p*

Tr.ⁿⁱ *p*

Elena *...vrai!*

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

15

Allegro

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

11

//

Ninetta *(a Daniela)*
 che fia di poi?..

Roberto *(avvicinandosi ad Elena)*
 Fior di bel- ta, or via a te s'a- spet- ta! Si-

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

Roberto

gior ni fe dei for ti il drit to. e al mi ci -

Violini I. *trm*

Violini II. *trm*

Viole *trm*

V.Celli

C.Bassi

//

Roberto

-lor mal ti sot trag gi o don na! Non più sin du gi! o.

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

//

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

(con sdegno e facendo atto di proteggere Elena) Ta ci! Si car te

Ninetta *(minaccioso ad Elena)*

Sol da to le tan to an di sci?

Roberto

-la! Tu car te rai, lu car te rai! ov ver...

Violini I.

Violini II.

Viole

V.Celli

C.Bassi

f

17

Andante $\text{♩} = 72$

a2

Fag.

Elena

ro.

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

In al- to ma-ree battu- to dai ven- ti.

*(Roberto e Tehalda coi francesi hanno di nuovo occupato il loro posto intorno alla tavola; poco a poco i siciliani si avvicinano adesso, quasi circondandoli.)*Andante $\text{♩} = 72$

Violini

I.

pp

II.

pp

Viole

mp

V.Celli

f

C.Bassi

17

a2

Fag.

Elena

ve di quel pi- no in sen- degliele men-

a nau- fra- gar- già presso? a- seel- tiel

Violini

I.

II.

Viole

V.Celli

C.Bassi

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *a2* *p*

Cor. *a2* *f* *p*

Cor.¹⁰ *f*

Tr.^{be} *a2* *f* *p*

Tr.ⁿⁱ

Timp.

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!

I. *f* *dim* *p*

II. *f* *dim* *p*

Viole *f* *dim* *p*

V.Celli *f* *p*

C.Bassi *f* *p*

18

Largo $\text{♩} = 52$

Fl. *p* 3 3 8 3

Cl. *p* 3 3 3

Cantabile

Elena *Deh! tu cal-ma-o Dio pos- sen- te, col tuo ri- so e cie- lo e mar;*

Largo $\text{♩} = 52$

I. *Div.* *ppp*

Violini

II. *ppp*

Viole *ppp*

V.Celli *mp*

C.Bassi *pp*

18 *pp*

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-*

I.

Violini

H.

Viole

V.Celli

C.Bassi

19 Allegro mod. $\text{♩} = 96$

Cl. *pp*

Fag. *pp*

Cor.^{le} *in Sib pp*

Tr.ⁿⁱ *a 2. pp pp*

Timp. *pp*

Elena *pp*

-nar!
E Dio ri- spor-de in su o vo-ler so- vra- no:

19 Allegro mod. $\text{♩} = 96$

Violini I. *p un di pp*

Violini II. *p pp*

Viole *p pp*

V.Celli *p pp*

C.Bassi *p pp*

Cl. *pp*

Fag. *pp*

Cor.^{le} *pp*

Tr.ⁿⁱ *pp*

Timp. *pp*

Elena *pp*

Q chi fi-da in 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.^{te} *pp*

Tr.ⁿⁱ *pp*

Timp. *pp*

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

I. Violini *col canto* *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 *(parlando)* si, in vo - stra man, in vo - stra man, Co -

I. Violini

II.

Viole

V.Celli

C.Bassi

Allegro giusto $\text{♩} = 120$

in Do

Cl.

Fag.

Elena

ppp

rag- gio, su co- rag- gio, del ma- re auda- ci fi- gli; sì

Allegro giusto $\text{♩} = 120$

Violini

I.

II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Elena

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

Violini

II.

Viole

V.Celli

C.Bassi

h

22

Fl. *8^{va}*

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te} *I.*

Tr.^{be}

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

Elena di o pro-leg-ge-rà E per- che le pre-ia-xol-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! quale ardor!

Bassi *pp* O quai detti! quale ardor!

CORO di Siciliani

22

I. Violini *pp*

II. *p* *pp*

Viole *p* *pp*

V.Celli *p* *pp*

C.Bassi *p* *pp*

I.

Cl. *p*

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. *f* *8^a*

Ott. *f* *8^a*

Ob. *f* *8^a*

Cl. *f*

Fag. *p*

Cor. *III*

Timp. *p*

Elena

-ven- to? Rdir, ar- dir! Rl mug-ghia Rl mug-ghia- redel-

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

23

Fl. *5^a*

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.¹⁰

Timp.

Elena
-dor in-vit-ti cor!

Ninetta
Rqueldir ogniardore si destò nel mio co-re. Sospirar e vil.

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

Rqueldir ogniardore si destò nel mio core. Sospirar e vil.

Rqueldir ogniardore si destò nel mio core. Sospirar e vil.

Rqueldir ogniardore si destò nel mio core. Sospirar e vil.

23

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Ob.

Cl.

Fag.

Cor. *a 2*

Timp.

Elena

Ninetta

Danieli

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

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

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

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

I. Violini

II.

Viole

V.Celli

C.Bassi

Fl. *cresc.*

Ott. *cresc.*

Ob. *cresc.*

Cl.

Fag. *a 2* *p cresc.*

Cor. *a 2* *p cresc.*

Cor.^o *p cresc.*

Tr.^{be}

Tr.^{nt} *I.* *p cresc.*

Timp. *cresc.*

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

Ninetta
-ziamo e con noi Dio sa-rà. L'on-taria vendi-chiamo, il servir disprezziamo, il servir disprez-

Danieli
-ziamo e con noi Dio sa-rà. L'on-taria vendi-chiamo, il servir di-sprezziamo, il servir disprez-

Tebaldo
Di vin colmii bicchie-ri ral-le-gran-o-gni co-re, rad-

Roberto
Di vin colmii bic-chieri ral-le-gran-o-gni co-re raddoppiano il va-

-ziamo e con noi Dio sa-rà. L'on-taria vendi-chiamo, il servir disprezziamo, il servir disprez-

-ziamo e con noi Dio sa-rà. L'on-taria vendi-chiamo, il servir disprezziamo, il servir disprez-

CORO di Francesi
(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.^{re} *mf* *cresc.* *ff a2*

Tr.^{be} *mf* *cresc.* *ff*

Tr.ⁿⁱ *mf* *cresc.* *ff*

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

Cassa

Elena *f* *ff*

Ninetta *f* *ff*

Daniela *f* *ff*

Tebaldo *f* *ff*

Roberto *f* *ff*

ziamo e con noi Dio sa- rà e con noi Dio sa- rà, si, e con noi Dio sa- rà. Rh!

ziamo e con noi Dio sa- rà e con noi Dio sa- rà, si, e con noi Dio sa- rà. Rh!

doppian il va- lo- re, ah si be- viam al- la bel- ta, be- viam be- viam al- la bel- ta. Rh!

lo- re, be- viamo al- la bel- ta, ah si be- viam al- la bel- ta, be- viam be- viam al- la bel- ta. Rh!

ziamo e con noi Dio sa- rà, e con noi Dio sa- rà, si, e con noi Dio sa- rà. Rh!

ziamo e con noi Dio sa- rà, e con noi Dio sa- rà, si, e con noi Dio sa- rà. Rh!

doppian il va- lo- re, ah si be- viam al- la bel- ta, be- viam be- viam al- la bel- ta. Rh!

lo- re, be- viamo alla bel- ta, ah si be- viam al- la bel- ta, be- viam be- viam alla bel- ta. Rh!

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*

allarg. a tempo

24

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.¹

Tr.^{be}

Tr.ⁿⁱ

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. Violini

Viola

V. Celli

C. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Elena

sprez-zi in i pe-ri- - gli Id- dio vi gui- - de- rà! Si ven- di- chi l'of-

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.
III.

Cor.^{1^a}

Tr.^{be}

Elena
fe - sa; si spre - z - zi il rio ser - vag - gio o - sa - te l'alta impre - sa il ciel - - - - - protegge.

Ninetta
Ardir, ardir! ardir, ardir!

Danieli
Ardir, ardir! ardir, ardir!

Ardir, ardir! ardir, ardir!

Ardir, ardir! ardir, ardir!

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 Ah sì, be-viam, beviam nei nappi. Qual ru

Roberto Ah sì, 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 Ah sì, be-viam, beviam nei nappi. Qual ru.

Bassi

25

Un poco più mosso $\text{♩} = 160$

I. Violini *p cresc.*

II. Violini *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.^{te} *ff* *a2*

Tr.^{be} *a2* *ff* *a2*

Tr.^{ri} *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.^{te}

Tr.^{be} *a2*

Tr.ⁿⁱ

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 *-3on! Ah si be-viam, beviam nei nappi. Qual ru-*

Roberto *-3on! Ah si be-viam, beviam nei nappi. Qual ru-*

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

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

-3on. Ah si. be-viam, beviam nei nappi. Qual ru-

I. Violini *p cresc.*

II. *p cresc.*

Viole *p cresc.*

V. Celli *p cresc.*

B. Bassi

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

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-dein man, ah! cor-riam, fe-riam, ah corriam fe-
 riam, corriam, fe-riam, splenda l'ac-ciar del pro-dein man, ah corriam fe-riam, ah, corriam, fe-
 l'oltrag-gio l'ac-ciarisplen-da, l'ac-ciar ri-splen-da del prodein man sì, del prodein
 mor, maqual frastuono, maqual ru-mor, ma qual ru-mor fa questa can-zon, sì, questa can-
 mor, maqual frastuono, maqual ru-mor, ma qual ru-mor fa questa can-zon, sì, questa can-
 riam, corriam, fe-riam, splenda l'ac-ciar del pro-dein man, ah corriam fe-riam, ah corriam fe-
 l'oltrag-gio l'ac-ciarisplen-da, l'ac-ciar ri-splen-da del prodein man sì, del prodein
 mor maqual frastuono maqual ru-mor, ma qual ru-mor fa questa can-zon, sì, questa can-

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

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

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-

man 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

Viole

V. Celli

C. Bassi

Fl.
 Ott.
 Ob.
 Cl.
 Fag.
 Cor.
 Cor.^o
 Tr.^{bo}
 Tr.ⁿⁱ
 Timp.
 Cassa
 Elena
 Ninetta
 Danieli
 Tebaldo
 Roberto
 I.
 Violini
 II.
 Viole
 V.Celli
 C.Bassi

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!
 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!
 -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 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)*

p

All^o mosso - J = 84

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *a 2* *f*

Cor.^{no} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *a 2* *f*

Timp. *f*

Cassa *f*

(arrestandosi spaventati)

Danieli *f* Egli! oh ciel!

CORO di Siciliani *f* Egli! oh ciel!

f Egli! oh ciel!

f Egli! oh ciel!

All^o mosso - J = 84

I. Violini *f*

II. Violini *f*

Viole *f*

V. Celli *f*

C. Bassi *f*

27

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^o *f*

Tr.^o *f*

Tr.ⁿⁱ *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.^{te} *dim.*

Tr.^{br} *dim.*

Tr.ⁿⁱ *dim.*

Timp. *dim.* *pp*

Cassa

Danieli
O fu-ror! Che mai veg-gi- o? in- nan- - zi a

I. Violini *dim.* *p*

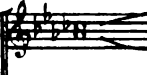
II. Violini *dim.* *p*

Viole *dim.* *p*

V.Celli *dim.* *p*

C.Bassi *dim.* *p*

28

Cl. 

Fag. 

Cor. *III.* 

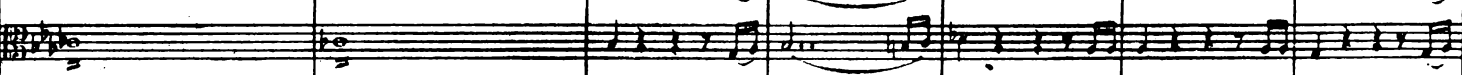
Timp. 

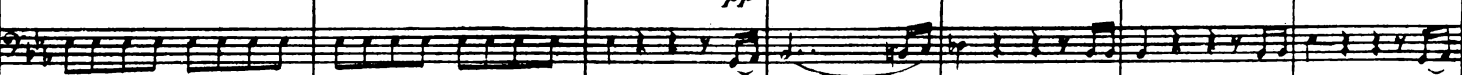
Danieli 
lui ————— pa-ver-lao-grun gran Dio!

28

I. Violini 

II. Violini 

Viole 

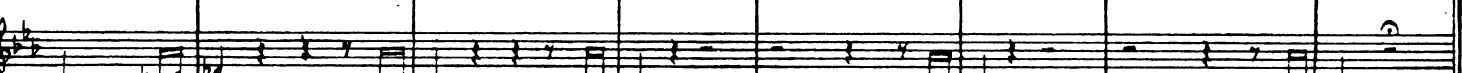
V. Celli 

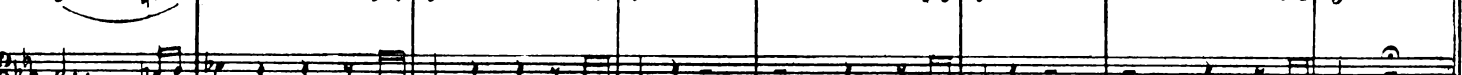
C. Bassi 

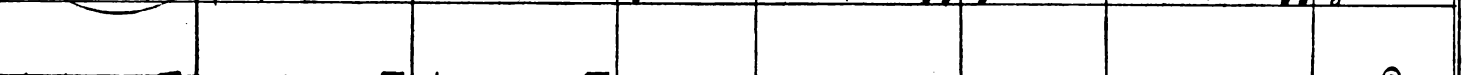
Cor. *III.* 

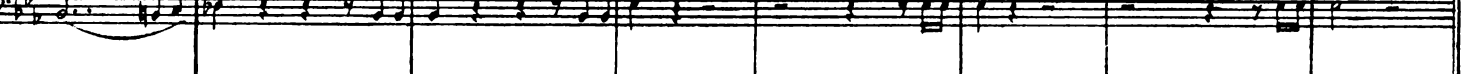
Timp. 

I. Violini 

II. Violini 

Viole 

V. Celli 

C. Bassi 

p

N°2 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-spetto tre-*

a mezza voce

Danieli *Si-ra*

a mezza voce

Monforte *Si-dio fre-mon-com-pres-so, com-pres-so tre-*

Andante mosso $\text{♩} = 76$

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Timp. *pp*

ppp

Elena *fre-mo, d'i-ra fre-mo! l'alma mia racca-ric-*

ppp

Ninetta *-men-do, d'i-ra fre-mo! l'alma mia racca-*

ppp

Danieli *fre-mo, d'i-ra fre-mo!*

ppp

Monforte *-men-do, d'o-dio fre-mon!*

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

Timp. *pp*

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

Ninetta *ppp*
- pric- cia, raccapriccia d'or- ro- re! d'i- ra fremmo!

Danieli *ppp*
d'i- ra fre- mo! d'i- ra fremmo!

Monforte *ppp*
ma di sprezzo sor- ri- de, sor-ri- de il miocor, il miocor! 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
frem pur, ma di

29

I. Violini *p* *pizz.*

II. Violini *p* *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- - rin, di - vo rin 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 ver

Ninetta -men. do, ge. men. do ah per. sa al fra. tel. lo e ver.

Danieli -men. do, ge. men. do ah per. sa al fra. tel. lo e ver.

Monforte -vo. rin ta. cen. do, di. vo. rin ta. cen. do la ver.

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

allarg. a tempo

Cl. *p*

Timp. *pp*

Elena *ff* *pdim* *ppp* *p*
-det. ta, vendet. ta sol spira il mio co. re, sol ven. det. ta spi. rail cor! fra.

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

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

Monforte *ff* *pdim* *ppp*
-gognael'imbelle, l'imbet. le fu. ro. re, la ver. go. gnaedil fu. ror!

allarg. a tempo

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

30

Cl. *I.*

Fag. *I.*
pp

Elena *mp* *marc.* *cresc.*
fel - lo ge - mer - do pen - so a te

Ninetta *p*
Ge - men - do pen - sa al fra - tel

Danieli *p* *cresc.*
Ge - men - do pen - sa al fra - tel

Monforte *mp* *cresc.*
fre - man pur.

30

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Elena *pp* *ff* *p*
e ven - det - ta, ven - det - ta sol - tan - to spi - rail cor, ven - det - ta

Ninetta *mp* *ff* *p*
e ven - det - ta sol ven - det - ta spi - rail cor, ven - det - ta

Danieli *mp* *ff* *p*
e ven - det - ta sol ven - det - ta spi - rail cor, ven - det - ta

Monforte *mp* *ff* *p*
ma di - vo - rin ta - cen - do la ver - gogna ed il fu - ror, di - vo - rin

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Elena sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-detta, ven-

Ninetta sol re-spi- rail cor, ven-det- ta sol re-spi- rail cor ven-detta, ven-

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

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

I. Violini

II. Violini

Viole *pizz.* *f* *dim*

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

C. Bassi

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

Timp. *pp*

Elena -det-ta re- spi- ra il cor!

Ninetta -det-ta re- spi- ra il cor!

Danieli -det-ta re- spi- ra il cor!

Monforte -ror, di-vo- ri no ta- ceo- 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.)

139

Scena e Duetto «Arrigo - Monforte»

N.3 Finale I.

Allegro $\text{♩} = 84$

I. Violini *p*

II. *p*

Viola *p*

V. Celli *p*

C. Bassi *p*

f

Elena

Arrigo O ciel! chi mi-ro? Ar-ri-go! eil cre-de-ro? tu pri-gio-nier (con vivacità)
O don - na! Ah! sì, tra-ca-ri

I. Violini *p*

II. *p*

Viola *p*

V. Celli *p*

C. Bassi *p*

Elena Oh! che di' tu?

Ninetta Oh! che di' tu?

Arrigo miei, del mondo s'ho in- cer- ti, in que- sto lo-co li-bero stom-mi! Tre-man- ti

I. Violini

II.

Viola

V. Celli

C. Bassi

h

Elena *Gioia! e fia*

Ninetta *Gioia! e fia*

Arrigo *giudi-ci pronunziaro e-quasen-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 *Ripieno 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

(si avvanza sorridendo)

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

31 Moderato assai lento $\text{♩} = 76$

I. Violini *pp*

II. Violini *pp*

Viole *pp*

V.Celli *pp*

C.Bassi *pp*

31

Arrigo *f*
Megliodì ch'egliè la- so! al fer-roil brac- cioor mancaedalle fa- ci se nonviennenoil cor. Ei si ri-
Monforte
men- te.

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

//

Elena *(con spavento)*
Rb! ta- ci!
Ninetta
Non o- sar!
Arrigo
po- sa per colpir poi meglio! E per- ché? Rb! fraquestenura seil re-

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

//

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

I. Violini
II. Violini
Viole
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.^{to} *ff* *in Lab*

Tr.^{be} *ff* *in Mib*

Tr.ⁿⁱ *ff*

Timp. *ff*

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

Arrigo Ciel!

Monforte *le!* Eb- ben? *a piacere* Non mirispondi tu?

32

Allegro $\text{♩} = 80$

col canto a tempo

I. *ff*

Violini II. *ff*

Viole *ff*

V.Celli *ff*

C.Bassi *ff*

pp

pp

pp

pp

pp

Fl.

Ott.

Ob.

Cl.

Fag. I.

Cor. I.

Cor. II.

Tr. I.

Tr. II.

Timp.

Arrigo

Monforte

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Rinno pos-si-o a me fu tolto il brando!

(ad Elena e Ninetta che rientrano)

Sgombrate! Tu qui resta io tel co-

(Ad Arrigo che vorrebbe seguirle ma che s'arresta al cenno di Monforte)

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

Arrigo

Monforte

man- do! Qual è il tuo

Allegro assai sost. $\text{♩} = 88$

1^a corolla

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

33

Fag.

Arrigo

Monforte

Ri-ri-go. Te' no-fo-lo- dio mio! al mio nemico ciò basti! lo ge-ni-tor non

nome? Non al-tro? È il ge-ni-to-re?

I. Violini

II. Violini

Viole

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.
II.

Viole

V.Celli

C.Bassi

//

34

Arrigo
 suo-i Rhonèpiù co-le-i! Giadieti lu-ne scorse-ro che, las-so la per-

Monforte
 Or di tua ma-dre nar-rarmi!

Violini I.
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* *pizz.*

II. *arco p* *pizz.*

Viole *arco p* *pizz.*

V. Celli *arco p* *pizz.*

C. Bassi *arco p* *pizz.*

//

Fl. *3*

Cor. *a2.*

Arrigo
Si, malbergò la stanza di quell'eroe Ei mi guidò ma-gnanimo tra le guerriero

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

I. Violini *3* *arco*

II. *arco*

Viole *arco*

V. Celli *arco*

C. Bassi *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

// *p*

Fag.

Cor.

Arrigo

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

I. Violini

II. Violini

Viole

V.Celli

C.Bassi

v

Fl.

Ott.

Ob. ^{a2} _f

Cl. _f *in Si^b*

Fag. _f

Cor. _f ^{a2}

Cor.^{1o}

Tr.ⁿⁱ

Tuba _f

Arrigo _f

Monforte

I. _f

Violini

II. _f

Viole _f

V. Celli _f

C. Bassi _f

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

Ob. *I°*

Cl.

Fag. *1°*

Cor.

Arrigo
- sprezz - - zoll do - lor; in - con - tro al-la mo - te va lie - to il mio

Monforte
- torte; disprezzail dolor, ed in con - tro a mor - te non te - me il suo

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Fl. *[37]*

Ob. *1°*

Cl. *1°*

Fag. *1°*

Cor.

Arrigo
cor! Pietade in te?

Monforte
cor! Dovrei pu - nir - ti ma scu - sou folle ar - di - re! Sì! in grand'al - ma laccio

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

[37]

Monforte

I. re, e vo' per te sal-va. re of- fri. re all' uo-va.

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

Monforte

- lo - re più ec- cel - sa me- ta, o gio - vine, de - gna d' un nobil cor. *a piacere* **RI**

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

col canto

Arrigo

[38] *a tempo* La gloria? o- ve si merca?

Monforte

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

Violini I.

Violini II.

Viole

V. Celli

C. Bassi

[38] *a tempo*

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.^{to} *ff* *ff*

Tr.^{be} *ff* *ff*

Tr.ⁿⁱ *ff* *ff*

Timp. *ff* *ff*

Monforte
 amiei! Vien tra mie schie - re in - tre-pi-de, vie-ria- vrai co - si per -

I. *f* *ff*

Violini 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.^o

Tr.^{be}

Tr.^m

Timp.

Arrigo

No; sì vil non son! no, no, ——— no

Monforte

don, avrai così per-don!

*a tempo**col canto*

I.

Violini

II.

Viole

V.Celli

C.Bassi

Fl. *p*
Ob. *p*
Cl. *p*
Fag. *p*
Cor. *a2*
Arrigo
Monforte

no. Nun au-da-ce ca-sti-ga l'ar-dir: mi sen-to ca-
Rm-mi-roe mi pia-ce in lui quel-lar-di-re;

I. *pizz*
Violini *p*
II. *pizz*
Viole *p*
V.Celli
C.Bassi

Fl. *f*
Ob. *f*
Cl. *f*
Fag. *f*
Cor. *a2*
Arrigo
Monforte

-pa-ce d'o-diar-tie mo-rir! Non cu-ro ri-for-te, di-
lo cre-do ca-pa-ce d'o-diar-miemmorir. Non cu-ra ri-

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

9

Fl.

Oh.

Cl.

Fag.

Cor.

Arrigo

Monforte

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

sprez- zail do- lor; in- con- tro al- la mor- te va lle, to il mio
 -lor- te, di- sprez- zail do- lo- re, ed in- con- tro a mor- te glasaldo il suo

40

Fag.

Cor.

Arrigo

Monforte

Cor!

(freddamente)

R- dunque vanne! e im memo-re la mia clemenza o-bli-a! Magiovinetto, a.

40

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

Arrigo *Ebben?*

Monforte *(indicando il palazzo di Elena)*
 - scol-tami odi un consiglio in pria! Vedi tu quell'o-stel? La sogliamain non 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! Paventache il tuo co- re ar-da d'infausto amore!... R 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*

q

I.

Fag. *p*

Arrigo *(turbato)*
Chi disse ate?

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. Violini *p*

II. *p*

Viole *p*

V. Celli *p*

C. Bassi *p*

//

Fag. **41**

Arrigo
E con qual dritto?

Monforte
- ste - ro, tut- to a me no- to e' già. Ah fuggi! fuggi! io t'el comando! Il dissi. il

I. Violini **41** *f*

II. *f*

Viole *f*

V. Celli *f*

C. Bassi *f*

s

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*
a 2.

Cor. *ff*

Cor.^{te} *ff*

Tr.^{be} *in Reb* *ff*

Tr.ⁿⁱ *ff*

Timp. *Reb Lab* *ff*

Arrigo *(con forza)*
Non curo il tuo di- vie- to, || cor legge non ha, non

Monforte *voglio! va!*

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f*

Timp. *f*

Arrigo *ha!*

Monforte *mf*
 Tempe-ra - rio! quaeardi - re! Menoaltie -

I. *p* *f* *p*

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

Viole *p* *f* *p*

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

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

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Ti.^{be} *f*

Tr.ⁿⁱ *f*

Timp. *f*

Non forte *ro* *l'ar ren. dia me!* *Non* *de starmi in sen quel l'i.*

I. *f* *p*

Violini II. *f* *p*

Viole *f* *p*

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

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

Fag. *Monforte*

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

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

//

Fl.

Ob.

Cl.

Fag.

Arrigo

Monforte

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

I. Violini

II. Violini

Viole

V. Celli

C. Bassi

44

Ob. *p* *I.*

Cl. *p* *I.*

Arrigo *p*

Monforte

voi, su te!

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

I. *f*

Violini *f*

II. *f*

Viole *f* *p*

V.Celli *f* *pp*

C.Bassi *f* *pp*

//

Ob. *I^o* *p*

Cl. *I^o* *p*

Fag. *I.* *p*

Arrigo

Monforte

di gran- d'al- ma e in- pa- - 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

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

I. Violini

II.

Viole

V.Celli

C.Bassi

Fl.

Ob.

Cl.

Fag.

Cor.

Arrigo

tre - moin - van - zia te!

Monforte

Te - me - ra - rio! qua' ar

I. Violini

II.

Viole

V.Celli

C.Bassi

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Cor.^{te} *f*

Tr.^{be} *f*

Tr.ⁿⁱ *f*

Timp. *f*

Arrigo *f*

Monforte *f*

L'i-ra lu-a
- di - re! Meno al-te-ro l'ar-ren-dia me!

45

I. *f* *p*

II. *f* *p*

Viole *f* *p*

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

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

46

Più Presto $\text{♩} = 160$

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff* *a2.*

Cor.^{te} *ff*

Tr.^{be}

Tr.ⁿⁱ *ff* *a2.*

Timp. *ff*

Arrigo
 te! sì, 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

V. Celli *ff*

C. Bassi *ff*

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

I.

Violini

II.

Viole

V.Celli

C.Bassi

te! sì, li- ra tua — mi può — col- pi- re, ma non tre- mo in- nan- zia

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

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{to}

Tr.^{ba}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

te!

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

I.

Violini

II.

Viole

V.Celli

C.Bassi

v

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{br}

Tr.ⁿⁱ

Arrigo

Monforte

I.

Violini

II.

Viole

V.Celli

C.Bassi

Tu?

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

Fl. *ff*

Ott. *ff*

Ob. *ff* *a2.*

Cl. *ff* *a2.*

Fag. *ff*

Cor. *ff* *a2.*

Cor.^{te} *ff*

Tr.^{be} *ff*

Tr.ⁿⁱ *ff*

Timp. *ff*

Arrigo *(slanciandosi verso il palazzo)*
E pu- re io lo di- sprezz - 30!

Monforte *Si, l'odio mi co- stò la mor- ta- le...*

I. Violini *ff*

II. Violini *ff*

Viole *ff*

V. Celli *ff*

C. Bassi *ff*

[illegible]

Fl.

Ott.

Ob.

Cl.

Fag.

Cor.

Cor.^{te}

Tr.^{be}

Tr.ⁿⁱ

Timp.

Arrigo

Monforte

I.

Violini

II.

Viole

V.Celli

C.Bassi

(Arrigo entra nel palazzo di Elena. Monforte lo guarda con commozione ma senza sdegno.)

le!

mor. . . le a. vrai!

Fine dell' Atto I.