

# ATTO II

## L'uomo della caverna

Sala nel palazzo d'Acciano in Antiochia.

### CORO DI AMBASCIATORI

*Acciano è seduto sul trono, dinanzi a lui stanno gli Ambasciatori, Soldati e Popolo.*

*Allegro risoluto*

Musical score for the woodwind section, including Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Sol. Cor. Do), Trumpets (Trb. Re), Trombones (Trbn.), and Contrabass (Cmb.). The score is in 4/4 time and features a dynamic range from *f* to *p*. The Flute, Oboe, Clarinet, and Bassoon parts are marked with *f* and *p*. The Horns, Trumpets, and Trombones parts are marked with *f* and *p*. The Contrabass part is marked with *f* and *p*. The score is in 4/4 time and features a dynamic range from *f* to *p*. The Flute, Oboe, Clarinet, and Bassoon parts are marked with *f* and *p*. The Horns, Trumpets, and Trombones parts are marked with *f* and *p*. The Contrabass part is marked with *f* and *p*.

*Allegro risoluto*

Musical score for the string section, including Violins I (Vni. I), Violins II (Vni. II), Viola (Vlc.), and Cello/Double Bass (Vc. Cb.). The score is in 4/4 time and features a dynamic range from *f* to *p*. The Violins I and II parts are marked with *f* and *p*. The Viola part is marked with *f* and *p*. The Cello/Double Bass part is marked with *f* and *p*. The score is in 4/4 time and features a dynamic range from *f* to *p*. The Violins I and II parts are marked with *f* and *p*. The Viola part is marked with *f* and *p*. The Cello/Double Bass part is marked with *f* and *p*.



TCCIANO  
 Splen-de-re vi - d'io, le i-ni - que spa-de!  
 CORO  
 Au -  
 Au -  
 I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

1  
 Cor. Sol  
 Trb. Re  
 Trbn.  
 con ferocia sempre  
 CORO  
 - da - ci a che le bar - ba-re la - sciar natie con-tra de?  
 - da - ci a che le bar - ba-re la - sciar natie con-tra - de?

1  
 I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.







Fl.

Ob.

Cl. I.  
Do

Fg.

Sol.

Cor. III.  
Do

Trb. a 2  
Re

Trbn. a 3

Cmbs.

ACCIANO

lascian dovunque un cu-mu-lo di stragi, di stragie di ru-i-ne.

I.

Vni

II.

Vle

Vc.

Cb.

2

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do

Fg. *ff*

Sol. *ff* <sup>a2</sup>

Cor. *ff*

Do *ff*

Trb. *ff*

Re

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

Trmh. *ff*

O.C. *ff*

ACCIANO *ff*

Ten. *ff* Deh scendi, Allhà ter - ri - bi - le, i per - fi - dia pu - nir!

CORO *ff* Deh scendi, Allhà ter - ri - bi - le, i per - dia pu - nir!

Bassi *ff* Deh scendi, Allhà ter - ri - bi - le, i per - fi - dia pu - nir!

2

I. *ff* *pizz.*

Vni *pp* *pizz.* Arco

II. *ff* *pp* *pizz.* Arco

Vle *ff* *pp* *pizz.* Arco

Vc. *ff* *pp* *pizz.* Arco

Cb. *ff* *pp*

1.

Ob. *p ben stacc.*

Cl. Do *p*

Fig. *ben stacc.*

Sol. *a2 ben stacc.*

Cor. Do *ben stacc.*

Trb. Re *a2 ben stacc.*

Trbn. *pp ben stacc.*

Cmb. *ben stacc.*

Tp. *ben stacc.*

Tmb. C. C.

*sottovoce*

ACCIANO *sottovoce*

Or che d'Euro - pa il ful - mi - ne mi - nacciamo - stri cam - pi,

CORO

Or che d'Euro - pa il ful - mi - ne mi - nacciamo - stri cam - pi

Or che d'Euro - pa il ful - mi - ne mi - nacciamo - stri cam - pi

Arco

Vni I. *ben stacc.*

Vni II.

Vle

Vc. Cb.

I.

Ob.

Cl.  
Do.

Fg.

Sol.  
Cor.

Do.  
a2

Trb.  
Re.  
a2

Trbn.

Cmb.

Tp.

Trnb.  
O. C.

ACCIANO

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

CORO

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

vo - la per noi sui tur-bi - ni, pu - gna per noi fra i lampi,

I.

Vni

II.

Vle

Vc.  
Cb.



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

BANDA

ACCIANO

-lor. Giu-riam!.. Noi tut-ti sor-ge-re come un sol

*ferocemente e stacc.*

CORO

-lor. Giu-riam! Noi tut-ti sor-ge-re come un sol

-lor. Giu-riam! Noi tut-ti sor-ge-re come un sol

I. Vni  
II. Vni  
Vle  
Vc.  
Cb.

arco  
arco ff  
arco ff  
arco ff

ff

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Do

Trb.  
Re

Trbn.

Cmb.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

uom, un soluom ve - drai, scordar le gareac.

CORO

uom, un soluom ve - drai, scordar le gareac.

uom, un soluom ve - drai, scordar le gareac.

I.  
Vni

II.

Vle

Vc.  
Cb.



ACCIANO  
 -cenderne u - n'i - ra so - la, un' i - ra o - mai; qua - le fia  
 CORO  
 -cenderne u - n'i - ra so - la, un' i - ra o - mai; qua - le fia  
 I. Vni *pizz.* *arco*  
 II. Vni *pizz.* *arco*  
 Vle *pizz.* *arco*  
 Vc. Cb. *pizz.* *arco*

BANDA  
 ACCIANO  
 scam-po, scam-po ai perfi - di, se tu ne in - fiam - mi, se tu ne in -  
 CORO  
 scam-po, scam-po ai perfi - di, se tu ne in - fiam - mi, se tu ne in -  
 scam-po, scam-po ai perfi - di, se tu ne in - fiam - mi, se tu ne in -  
 I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Do

Trb. Re

Trbn.

Cmbs.

Tp.

Tnb. Q. C.

BANDA

ACCIANO

*sottovoce*

-fiammi, se tu ne infiam - mi il cor? se tu ne infiammi, se tu ne in-

CORO

-fiam - mi, se tu ne infiam - mi il cor? se tu ne infiammi, se tu ne in-

-fiammi, se tu ne infiam - mi il cor? se tu ne infiammi, se tu ne in-

I.

Vni

II.

Vle

Vc. Cb.

14 c

Ob. *1.*

Cl. *Do*

Fg.

Sol. *a2*

Cor. *Do* *a2*

Trb. *Re* *1.*

Trbn.

Cmb.

Tp.

Timb. O. C.

ACCIANO

CORO

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

-fiammi, se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

-fiammi se tuneinfiam - mi il cor? se tuneinfiammi, se tunein-

I.

Vni

II.

Vle

Vc. Cb.

Fl.

Ott.

Ob. <sup>1.</sup>

Cl. <sub>Do</sub>

Fg.

Sol. <sup>a2</sup>

Cor. <sub>Do</sub> <sup>a2</sup>

Trb. <sub>Re</sub> <sup>1.</sup>

Trbn.

Cmbs.

Tp.

Tmb. O. C.

BANDA

ACCIANO

CORO

- fiammi, se tune in-fiam - - - mi il cor? Noi tut-ti

- fiammi, se tune in-fiam - - - mi il cor? Noi tut-ti

- fiammi, se tune in-fiam - - - mi il cor? Noi tutti

I. Vni

II. Vni

Vle

Vc. Cb.

5

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Sol.  
a2

Cor.  
Do  
a2

Trb.  
Re  
a3

Trbn.  
a3

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

CORO

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in-

5

I.

Vni

II.

Vie

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Sol.  
a2

Cor.  
Do  
a2

Trb.  
Re

Trbn.  
a3

Cmb.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

18

-fiammi se tuneinfiammi, se tunein-fiammi infiammil cor. Giu-

-fiam-mi se tuneinfiam-mi, se tunein-fiammi infiam-mi il cor. Giu-

-fiammi se tuneinfiammi, se tunein-fiamminfiammil cor Giu-

Fl.  
 Ott.  
 Ob.  
 Cl. Do  
 Fg.  
 Sol.  
 Cor. Do  
 Trb. Re  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 O. C.  
 BANDA  
 AGCIANO  
 CORO  
 I.  
 Vni  
 II  
 Vle  
 Vce

- riam! giuriam! giuriam! noi tutti  
 - riam! giu-riam! giuriam! noi tutti  
 - riam! giu-riam! giuriam! noi tutti

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Sol.  
a2

Cor.  
Do  
a2

Trb.  
Re

Trbn.  
a3

Cmb.

Tp.

Tmb.  
Q. C.

BANDA

ACCIANO

CORO

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in.

sorger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in.

sor-ger come un sol uo-mo, come un sol uo-mo, si ve-dra-i, se tune in.

I.

Vni

II.

Vle

Vc.  
Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
a2

Sol.  
a2

Cor.  
Do  
a2

Trb.  
Re

Trbn.  
a3

Cmbs.

Tp.

Tmb.  
O. C.

BANDA

ACCIANO

CORO

fiam - mi, se tu nein - fiammi, se tu nein - fiammi, neinfiammil

fiam - mi, se tu nein - fiammi, se tu nein - fiammi, neinfiammil

fiam - mi, se tu nein - fiammi, se tu nein - fiammi, neinfiammil

I.  
Vni

II.  
Vni

Vle

-Vc.  
Cb.



Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Sol.  
 Cor.  
 Do  
 Trb.  
 Re  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 O. C.  
 BANDA  
 CANTORI  
 - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -  
 - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -  
 - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu - riam, giu-riam, giu -  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.

Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
Q. C.

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Re

Trbn.

Cmbs.

Tp.

Tmb.  
O.C.

This block contains the musical score for the woodwind and brass sections. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Soprano Cor Anglais (Sol), Alto Cor Anglais (Cor. Do), Trumpet in B-flat (Trb. Re), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Tp.), and Trombone in C (Tmb. O.C.). The score is written in 4/4 time with a key signature of one sharp (F#). The first measure of each staff begins with a forte (f) dynamic marking. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The woodwinds and brass parts are primarily harmonic, providing a rich texture to the orchestration.

I.

Vni

II.

Vle

Vc.  
Cb.

This block contains the musical score for the string section. The instruments listed on the left are Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score is written in 4/4 time with a key signature of one sharp (F#). The first measure of each staff begins with a forte (f) dynamic marking. The string parts are primarily harmonic, providing a rich texture to the orchestration. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs.



Fl. *p*

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

SOFIA  
ca - - ri - - chia - ma... pur l'infelice ta - ma (*con enfasi*)

ORONTE  
Mortal di me più

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl. *p*

Do *p*

Fg. *p*

SOFIA

ORONTE  
lie - to non ha non ha la ter - - ra!  
*morendo* (Oh voglia, oh voglia Id-

I.

Vni

II.

Vle

Vc.

Cb.



SOFIA

- di - o schiarar co - sì la men - te al fi - glio

I. Vni

II. Vni

Vle

Vc.

Fl.

Ob.

Cl.  
Do

Fg.

SOFIA

mi - o!)

I. Vni

II. Vni

Vle

Vc.

Ch.

# I LOMBARDI ALLA PRIMA CROCIATA

ATTO II. - CAVATINA e CABALETTA (\*) “La mia letizia infondere...,,

ORONTE (T.)

(Durata: min. 6)

(Nuova Cabaletta, dur: min. 4)

GIUSEPPE VERDI

**7 Andante**

Ottavino

Flauto

2 Oboi

2 Clarinetti in Do

2 Fagotti

4 Corni  
in Mi  
in La

2 Trombe in Fa

3 Tromboni

Cimbasso

Oronte

*con gioia*

La mia le.ti.zia in fon - de.re vor-rei nel suo bel

**7 Andante**

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

*Pizz.*

(\*) Invece della Cabaletta si può eseguire la Nuova Cabaletta, (pag. 28)

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in MI

Cor.  
in F1

Trb.  
in F1

Trbn.

Cimb.

Oronte

co - re! vor - rei \_\_\_\_\_ de - star co' pal - pi - ti del mi - o bea - to a - mo - re

*dolce*

Vni I.

Vni II.

Vle.

Ve.

Cb.

Ott.

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

Cor.  
in C<sup>1</sup>

Trb.  
in F<sup>1</sup>

Trbu.

Cimb.

Oronte

Vni I.

Vni II.

Vle

Vc.

*p*

*p*

*p*

*p*

*a 2*

*a 2*

*p*

*marcato*

*con forza*

*p dolciss.*

tan - tear - moni - e nel - le - te - re quan - ti pian - ti e - gli

Ott. *p* *f* *p*

Fl. *f* *p*

Ob. *f* *p* 1.

Cl. in D *f* *p* 1.

Fg. *f* *p* 1.

Cor in A *f* *p*

Trb. in F *f*

Trbn. *f*

Cimb. *f*

Oronte *con slancio* *p*

ha: ah! ir se - coal cie - lo, ed er - ger.mi

Vni I. *f* *p*

Vni II. *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Cb. *f* *p* Arco



Ou.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in MI*  
 Cor.  
*in FA*  
 Trb.  
*in FA*  
 Trbn.  
 Cimb.

Oronte  
 -tal, mortal non va, dove mor-ta-le, dove mor-tal, mortal non

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.

Fl.

Ob.

Cl.  
in D<sup>o</sup>

Fg.

in M<sup>i</sup>  
Cor.

in L<sup>a</sup>

Trb.  
in F<sup>a</sup>

Trbn.

Cimb.

Oronte

va, dove mor\_tal, mortal, mortal non va, dove mor\_tal, mortal, mortal non

Vni I.

Vni II.

Vle

Vc.

Cb.

*p*





8 Allegro

Ott. *f*

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Fg. *f*

in Mb  
Cor. *f*

in Lb

Trb. in Mb

Trbn. *f*

Cimb. *f*

Sofia. *f*

Oh! ma pen-sa, che non puoi far-la tua, se non ti pro-tri pri-ma al Dio de' pa-dri

8 Allegro

Vni I. *f*

Vni II. *f*

Vle. *f*

Vc. *f* Arco

Cb. *f* Arco

Ott.  
 Fl.  
 Ob.  
 Cl. *in DO*  
 Fg.  
*in MI*  
 Cor. *in F*  
 Trb. *in MB*  
 Trbn.  
 Cimb.  
 Sofia  
 Oronte  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

suoi. Oh mia gio-ja!  
 Sien miei sen-si si vo-stri Oh madre mi-a già pen-

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in A  
Cor.

in F4

Trb.  
in Mib

Trbn.

Cimb.

Oronte

sai più volte in cor che sol ve roil Nume si a di quel l'ange lo d'a mor

*allarg. morendo*

*segue Cabaletta  
oppure Nuova Cabaletta pag. 28.*

Vni I.

Vni II.

Vle.

Vc.

Cb.

# CABALETTA

9 Allegro moderato assai

allarg.

Musical score for woodwinds and strings. The instruments listed are Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Horn in E-flat (Cor. in Eb), Trumpet in B-flat (Trb. in Mb), Trombone (Trbn.), Cymbal (Cimb.), and Oronte. The Oboe part features a melodic line starting in the second measure, marked with a first ending bracket (1.) and dynamics *p* con espress. The Bassoon part has a *pp* dynamic marking. The other instruments are mostly silent, with some rests and final notes.

9 Allegro moderato assai

allarg.

Musical score for strings. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). All string parts are marked *Pizz.* (pizzicato) and *p* (piano). The strings play a rhythmic accompaniment of eighth notes.

Ov.  
 Fl.  
 Ob.  
 Cl. *in DO*  
 Fg.  
*in MI*  
 Cor. *in LA*  
 Trb. *in MIb*  
 Trbn.  
 Cimb.

*con espress.*  
 Oronte  
 Co-me pote - va un an - ge-lo cre-ar si pu - ro il cie - lo.

Vni I. *Arco*  
 Vni II. *Arco*  
 Vle. *Arco*  
 Vc.  
 Cb.

stent.

Musical score for woodwinds and brass instruments. The instruments listed on the left are: Ott., Fl., Ob., Cl. in D<sup>o</sup>, Fg., Cor. in F<sup>o</sup>, Trb. in B<sup>b</sup>, Trbn., and Cimb. The score consists of five measures. The first measure shows the beginning of the piece. The second measure is marked with a fermata. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The fifth measure is marked with a fermata. Dynamics include *p* and *p dolce*. The woodwinds and brass instruments play a melodic line in the fifth measure, while the strings play a rhythmic accompaniment.

Vocal line for Oronte. The lyrics are: *ea gli occhi suo i non schiu de re di veri ta de il ve lo? Vie ni, m'addu cia*. The music is in a 2/4 time signature and features a melodic line with a fermata over the word "lo?". The dynamic marking is *pp*.

stent.

Musical score for strings. The instruments listed on the left are: Vni I., Vni II., Vle, Vc., and Cb. The score consists of five measures. The first measure shows the beginning of the piece. The second measure is marked with a fermata. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The fifth measure is marked with a fermata. Dynamics include *p*. The strings play a rhythmic accompaniment throughout the piece.

Orchestra score for measures 10-14. The instruments listed are:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe, marked I.)
- Cl. in DO (Clarinet in D)
- Fg. (Fagotto/Bassoon)
- Cor. in MB (Cor Anglais in B-flat)
- Cor. in LA (Cornet in A-flat)
- Trb. in MB (Trumpet in B-flat)
- Trbn. (Trombone)
- Cimb. (Cymbal)

Measures 10-14 show woodwinds playing sustained notes, with dynamics marked *p* (piano) for Flute, Oboe, and Bassoon in measure 14.

Vocal line for Oronte:

le - i, ri - schiari i sen - si mie - i, vie - ni, e nel ver - s'ac - que - ti - no la dubbia

String section score for measures 10-14. The instruments listed are:

- Vni I. (Violin I)
- Vni II. (Violin II)
- Vle. (Viola)
- Vc. (Violoncello/Cello)
- Cb. (Contrabbasso/Double Bass)

Measures 10-14 show the string section with rhythmic patterns and sustained notes. A dynamic marking of *f* (forte) is present in measure 13 for the Viola part.



stent.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in Mb  
Cor.

in La  
Trb.

Trbn.

Cimb.

Oronte

*con grazia*

men.te, la dubbia mente il cor, vie - ni, vieni, e s'ac - que - ti - no la dubbia mente il cor, vie - ni, vieni e s'ac -

stent.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Allegro

Ott.

Fl.

Ob.

Cl. in D

Fg.

in Mb

Cor.

in L.Ab

Trb. in Mb

Trbn.

Cimb.

Sofia

gi - gliò! l'infu - se un an - ge lo per tua salu - tea -

Oronte

- queti no la dubbia mente il cor!

Allegro

Vni I.

Vni II.

Vle

Vc.

Cb.

Allegro moderato assai

Ott. *f*  
 Fl. *f*  
 Ob. *a 2* *f*  
 Cl. *a 2* *f*  
 in DO  
 Fg. *f*  
 in M<sup>b</sup>  
 Cor. *f*  
 in L<sup>a</sup>  
 Trb. *f*  
 in M<sup>b</sup>  
 Trbn. *f*  
 Cimb. *f*  
 Sofia  
 - mor, per tua sa-lu - te a-mor!

Oronte *con espress.*  
 Co-me pote - va un an - ge-lo cre-

11 Allegro moderato assai

Vni I. *f* *p*  
 Vni II. *f* *p*  
 Vle *f*  
 Vc. *f* *Arco* *Pizz.* *p*  
 Cb. *f* *Arco* *Pizz.* *p*

stent.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in Mb  
Cor.

in LA

Trb.  
in Mb

Trbn.

Cimb.

The woodwind and percussion section consists of Oboe, Flute, Clarinet in D, Bassoon, Cor Anglais (in Middle C), Cor Anglais (in A-flat), Trumpet in Middle C, Trombone, and Cymbal. The Flute, Oboe, Clarinet, Bassoon, and Cor Anglais parts feature a melodic line starting in the second measure with a piano (p) dynamic. The Clarinet part has a long note with a slur. The Cor Anglais parts have a similar melodic line with a piano (p) dynamic. The Trumpet, Trombone, and Cymbal parts are mostly silent.

Oronte

-ar si pu - ro il cie - lo ea - gli occhisuo - i non schiu.de.re di veri.ta.de

The vocal staff for Oronte shows a melodic line with lyrics. The lyrics are: "-ar si pu - ro il cie - lo ea - gli occhisuo - i non schiu.de.re di veri.ta.de". The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

stent.

Vni I.

Vni II.

Vle

Vc.

Cb.

The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts feature a rhythmic pattern of eighth notes with a staccato effect. The Viola part has a melodic line with a piano (p) dynamic. The Violoncello and Contrabasso parts have a similar rhythmic pattern.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in Mb*  
 Cor.  
*in Fa*  
 Trb.  
*in Mb*  
 Trbn.  
 Cimb.

Oronte  
 ve - lo? Vie ni, m'addu\_cia le - i, ri\_schiari i sen - si mie - i,

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

stent.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in Mi<sup>b</sup>  
Cor.

in La<sup>b</sup>

Trb.  
in Mi<sup>b</sup>

Trbn.

Cimb.

Oronte

vieni, e nel ver — s'ac — que — ti — no — la dubbia men — te, la dubbia mente eil cor, vie — ni, vieni, e s'ac —

stent.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

in Mb  
Cor.

in L.49

Trb.  
in Mb

Trbn.

Cimb.

Oronte

\_que.ti - no la dubbia men.teeil cor,vie - ni, vie.ni, e s'ac.que.ti.no la dub - bia menteeil .

Vni I.

Vni II.

Vle

Vc.

Cb.

12 Allegro

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*  
in D $\flat$

Fg. *ff*

in M $\flat$   
Cor. *ff*  
in F $\flat$

Trb. *ff*  
in M $\flat$

Trbn. *ff*

Cimb. *ff*

Sofia  
Per tua salu - te a-mor, per tua salu - te a-mor, per

Oronte  
cor, la men - te il cor, la men - te, il cor, la

12 Allegro

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*  
Arco

Cb. *ff*  
Arco



Ott.  
 Fl.  
 Ob.  
 Cl.  
 in D  
 Fg.  
 in M  
 Cor.  
 in F  
 Trb.  
 in M  
 Trbn.  
 Cimb.

Sofia  
 a a-lu - - te a - mor!

Oronte  
 dub - bi - a men - - te, il cor!

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Orn.

Fl.

Ob.  
a 2

Cl.  
in D0  
a 2

Fg.

in Mb  
Cor.  
in 1 A2

Trb.  
in Mb

Trbn.

Cimb.

Oronte

Vni I.

Vni II.

Vle

Vc.

Cb.



Ott.

Fl.

Ob. I.

Cl. I. in *Sib*

Fg. *a 2*

in *Mib*  
Cor.

in *LAb*

Trb. in *Mib*

Trbn.

Cimb.

Oronte

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. in Si $\flat$

Fg. *a 2*  
*p*

in Mi $\flat$   
Cor. *p*

in F $\sharp$   
Cor. *p*

Trb. in Mi $\flat$

Trbn.

Cimb.

Oronte *p*

Co - me po - te - va un an - ge - lo cre - ar si pu - ro il cie - lo

Vni I. *p*

Vni II. *Pizz.*  
*p*

Vle. *Pizz.*  
*p*

Vc. *Pizz.*  
*p*

Cb. *Pizz.*  
*p*



Ott.

Fl.

Ob.

Cl.  
in Sib

Fg.

in Mt.  
Cor.

in Lt.

Trb.  
in Mb

Trbu.

Cimb.

Oronte

lei, m'addu - cia lei, m'addu - cia le - i, ri - schiarri pensier mie - i, ri -

Vni I.

Vni II.

Vle.

Vc.

Cb.

allarg.

a tempo

Ott.

Fl.

Ob.

Cl. in S<sup>b</sup>

Fg.

in M<sup>b</sup>

Cor. in L<sup>4</sup>

Trb. in M<sup>b</sup>

Trbn.

Cimb.

Oronte

\_schiarì pen - sier miei, rischia - ri, rischia - - ri i pensier miei, vie, nie mel ver s'ac -

allarg.

a tempo

Vni I.

Vni II.

Vle.

Vc.

Cb.



Ott.  
 Fl.  
 Ob.  
 Cl. in *S<sup>b</sup>*  
 Fg.  
 in *M<sup>b</sup>*  
 Cor.  
 in *F*  
 Trb. in *M<sup>b</sup>*  
 Trbn.  
 Cimb.

Oronte *dolce*  
 -queti\_no la dub\_bia men\_te eil cor, vie\_nie nel ver s'ac\_queti\_no la

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.

Fl.

Ob.

Cl.  
in *S<sup>b</sup>*

Fg.

in *M<sup>b</sup>*  
Cor.

in *F<sup>b</sup>*

Trb.  
in *M<sup>b</sup>*

Trbn.

Cimb.

Oronte

*p*

dub\_bia men - tee il cor, ah! \_\_\_\_\_ vie - nie s'ac - que - li - no

Vni I.

Vni II.

Vle

Vc.

Cb.

*p*

Arco

Arco

Ott.  
 Fl.  
 Ob. I.  
 Cl. I. in *S<sup>b</sup>*  
 Fg. *a 2*  
*in M<sup>b</sup>*  
 Cor. *in L<sup>4</sup>*  
 Trb. *in M<sup>b</sup>* *a 2*  
 Trbn. *a 3*  
 Cimb.  
 Oronte  
 la dub\_bia men\_teeil cor, ah... vie - nie s'ac - que - ti - no la  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

Ott.

Fl.

Ob.

Cl. in Sb

Fg.

Cor. in Mb

Cor. in Lab

Trb. in Mb

Trbn.

Cimb.

Sofia

Oronte

Vie - ni, t'infu-se un an- gelo

men - te, la dubbia men.tee il cor.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in Sib*  
 Fg.  
*in Mb*  
 Cor.  
*in F*  
 Trb.  
*in Mb*  
 Trbn.  
 Cimb.

Sofia  
 per tua salu-te a-mor, per tua sa-lu - - te a-mor, vie - -

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ou.  
 Fl.  
 Ob.  
 Cl. in *S<sup>b</sup>*  
 Fg.  
 Cor. in *M<sup>b</sup>*  
 Cor. in *F<sup>b</sup>*  
 Trb. in *M<sup>b</sup>*  
 Trbn.  
 Cimb.

Sofia  
 - nī, vie - - ni.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in Sib*  
 Fg.  
*u 2*  
*in Mib*  
 Cor.  
*in F. 1b*  
 Trb.  
*in Mib*  
 Trbn.  
 Cimb.

Oronte  
*p*  
 Co - me po - te - vaun an - ge - lo      cre - ar si pu - roil cie - lo

Vni I.  
*p*  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.  
 Fl.  
 Ob.  
 Cl. in Sib  
 Fg.  
 in Mb  
 Cor. in La  
 Trb. in Mb  
 Trbn.  
 Cimb.  
 Oronte  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

*p*  
*f*  
*1.*  
*2.*  
*3.*  
*4.*  
*5.*  
*6.*  
*7.*  
*8.*  
*9.*  
*10.*  
*11.*  
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*82.*  
*83.*  
*84.*  
*85.*  
*86.*  
*87.*  
*88.*  
*89.*  
*90.*  
*91.*  
*92.*  
*93.*  
*94.*  
*95.*  
*96.*  
*97.*  
*98.*  
*99.*  
*100.*

e agli occhi suoi non schiudere \_\_\_\_\_ di ve-ri-ta-deil ve-lc? Vie-ni mad-du-cia



Ott.  
 Fl.  
 Ob.  
 Cl.  
 in S**b**  
 Fg.  
 in M**b**  
 Cor.  
 in L**b**  
 Trb.  
 in M**b**  
 Trbn.  
 Cimb.

Musical notation for woodwinds and percussion. The Flute part includes a dynamic marking of *p* and a slur. The Clarinet and Bassoon parts feature a dynamic marking of *f*. The Bass Drum (Cimb.) part has a dynamic marking of *f*.

Oronte  
 lei, m'addu - cia lei, m'addu - cia le - i, ri - schiarri pensier mie - i ri -

Musical notation for the vocal line of Oronte, including the lyrics: "lei, m'addu - cia lei, m'addu - cia le - i, ri - schiarri pensier mie - i ri -".

Vni I.  
 Vni II.  
 Vle.  
 Vr.  
 Cb.  
 70

Musical notation for the string section. The Violin I part has a dynamic marking of *p*. The Violin II, Viola, and Violoncello parts have dynamic markings of *p* and *f*. The Double Bass part has a dynamic marking of *p*.

allarg.

a tempo

Ott.

Fl.

Ob.

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

Fg.

in MI<sup>b</sup>  
Cor.

in L<sup>b</sup>

Trb.  
in MI<sup>b</sup>

Trbn.

Cimb.

Oronte

\_schiaripen \_sier miei,ri\_schia - ri, ri\_schia - - rii pen.sier miei vie\_nie nel ver s'ac\_

allarg.

a tempo

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in Si $\flat$

Fg.

in Mi $\flat$   
Cor.

in F $\sharp$

Trb.  
in Mi $\flat$

Trbn.

Cimb.

Oronte

*dolce*

\_queti\_no la dubbia men\_te e il cor, vie\_nie nel ver\_s'ac\_queti\_no la

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in *Sf*b

Fg.  
a 2

in *Mf*b  
Cor.

in *Lf*b

Trb.  
in *Mf*b

Trbn.

Cimb.

Oronte

*p*

dub\_bia men - teeil corah! ————— vie - nie s'ac - que.ti - no

Vni I.

Vni II.

Vle

Ve.

Cb.

*p*

Arco

Arco

Arco

Arco

Ott.  
 Fl.  
 Ob.  
 Cl. *in Sib*  
 Fg.  
*in Mb*  
*in Lb*  
 Trb. *in Mb*  
 Trbu.  
 Cimb.  
 Oronte  
 la dubbia mente e il cor, ah! ——— vie - nie s'ac - que - ti - no la  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.

Fl.

Ob.

Cl.  
in S**b**

Fg.  
a 2

in M**b**  
Cor.

in L**b**

Trb.  
in M**b**  
a 2

Trbn.

Cimb.

*Sofia*

T'in-fu-se-un an - ge -

*Oronte*

men - te, la dubbia men-te il cor, vienie nel ver s'ac -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in *Sb*  
 Fg.  
 in *Mb*  
 Cor.  
 in *F*  
 Trb.  
 in *Mb*  
 Trbn.  
 Cimb.  
 Sofia  
 -lo per tua sa-lu - tea-mor, t'infu-se un an - ge -  
 Oronte  
 - due - ti - no la dub - bia mente il co - re, vie-ni e nel ver s'ac -  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Clb.

Ou.  
 Fl.  
 Ob.  
 Cl.  
 in Sb  
 Fg.  
 in M<sup>b</sup>  
 Cor.  
 in F<sup>b</sup>  
 Trb.  
 in M<sup>b</sup>  
 Trbn.  
 Cimb.  
 Sofia  
 Oronte  
 Vni I.  
 Vni II.  
 Vle.  
 Ve.  
 Cb.

-lo per tua salu-za-mor, vie - ni, vie - ni,  
 - que - ti - no la dub - bia mente il cor, vie - ni, vie - ni,



Ott.  
 Fl.  
 Ob.  
 Cl.  
 in *Sb*  
 Fg.  
*in Mb*  
 Cor.  
*in Mb*  
 Trb.  
*in Mb*  
 Trbn.  
 Cimb.  
*sofia*  
 vie - - - ni.  
*Oronte*  
 vie - - - ni.  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

Ott.

Fl.

Ob. *a 2*

Cl. *a 2*  
in *Bb*

Fg. *a 2*

*in Mb*  
Cor.

*in Ab*

Trb. *in Mb*

Trbn.

Cimb.

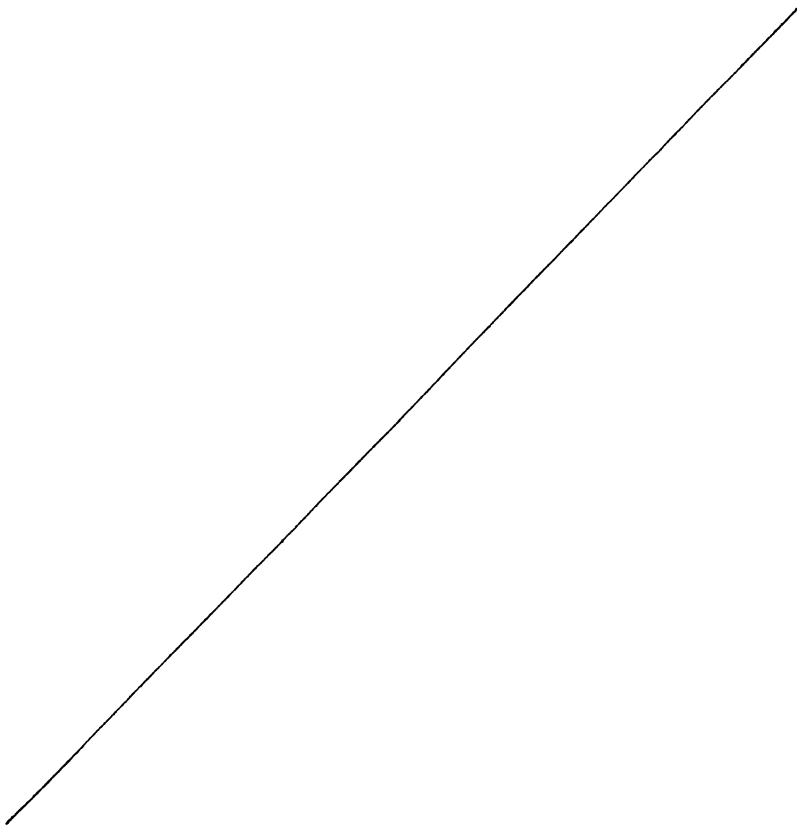
Vni I.

Vni II.

Vle.

Vc.

Cb.



# I LOMBARDI ALLA PRIMA CROCIATA

## ATTO II. - GRAN SCENA' DELL'EREMITA :

(Durata: min. 5)

“Ma quando un suon terribile,,

GIUSEPPE VERDI

**Andante sostenuto**

Ottavino  
Flauto  
Oboi  
Clarineti in Do  
Fagotti  
Corni in Fa  
Corni in Do  
Trombe in Do  
Tromboni  
Cimbasso  
Timpani  
Eremita

**Andante sostenuto**

Violini I. *p sottovoce*  
Violini II. *p sottovoce*  
Viola *p sottovoce*  
Violoncelli *p sottovoce*  
Contrabbassi *p sottovoce*

*leggero*  
*leggero*  
*leggero*

Orchestral score for woodwinds and brass. The staves are labeled as follows:

- Ott.
- Fl.
- Ob.
- Cl. in DO
- Fg.
- in FA Cor. in DO
- Trb. in DO
- Trbu.
- Cmb.
- Tp.

Eremita

String section score with musical notation and dynamics:

- Vni I. *morendo*
- Vni II.
- Vle *morendo*
- Vc. *morendo*
- Cb.

Orchestra score for measures 19-21. The staves are empty, indicating that the instruments are silent during this passage.

Out.  
Fl.  
Ob.  
Cl. in DO  
Fg.  
Cor. in FA  
Cor. in DO  
Trb. in DO  
Trbn.  
Cmbs.  
Tp.

Eremita

String section score for measures 19-21. The music is written for Violin I, Violin II, Viola, Violoncello, and Contrabasso.

19

Vni I.  
Vni II.  
Vle.  
Vc.  
Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 Ean cor si len zio!  
 Oh quan.do,

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

*Eremita*  
 quando al fragor dell'au.ree del tor - ren.te suo.no di guerra s'u.ni.rà? Quest'oc -

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.



Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in F#*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmb.  
 Tp.

Eremita  
 .chi sempre immersi nel pian.to, oh non ve . dranno bale.na.re dai culmi.ni del monte i .crocia.ti ves.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 .sil . li? Dun. que il lez zo a pur gardel gran mi. sfatto mai non po tran mie mani l'em. pie bende squar.

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

Ou.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in F4*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 .ciar de' Mu - sul - ma - ni? E an - cor si - len - zio! Oh fol - le!

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Clb.

20

(Andante sostenuto)

Orch. score for woodwinds and brass:

- Ou. (Oboe)
- Fl. (Flute) *pp leggerissimo*
- Ob. (Oboe) *pp*
- Cl. in DO (Clarinet in D) *pp*
- Fg. (Bassoon) *pp*
- Cor. in FA (Cor Anglais)
- Cor. in DO (Cor Anglais)
- Trb. in DO (Trumpet in D)
- Trbn. (Trumpet)
- Cmbs. (Cymbal)
- Tp. (Tympani)

Eremita *pp* E chi son i - o, perchè marri.daal - l'al - ma i - ri di

20

(Andante sostenuto)

Div.

Orch. score for strings and voice:

- Vni I. *pp leggerissimo*
- Vni II.
- Vle. *pp leggerissimo*
- Vc. *pp*
- Cb.

allarg.

Orch. score for woodwinds and brass:

- Fl. (Flute): Active melodic line with many notes.
- Ob. (Oboe): Sustained notes with a slur.
- Cl. in DO (Clarinet in C): Sustained notes with a slur.
- Fg. (Bassoon): Sustained notes with a slur.
- Cor. in F# (Cor Anglais): Sustained notes.
- Cor. in DO (Cornet in C): Sustained notes.
- Trb. in DO (Trumpet in C): Sustained notes.
- Trbn. (Trombone): Sustained notes.
- Cmbs. (Cymbals): Sustained notes.
- Tp. (Timpani): Sustained notes.

Eremita  
pa . . . ce?.. E giu - sto Iddio sol .

allarg.

Orch. score for strings:

- Vni I. (Violin I): Sustained notes.
- Vni II. (Violin II): Sustained notes.
- Vle. (Viola): Sustained notes.
- Vc. (Violoncello): Sustained notes.
- Cb. (Contrabasso): Sustained notes.

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 .tan . to; si . a per lui be . ne . det . to il duo . lo e il pian . to!  
 Vni I.  
 Vni II.  
 Vle  
 Vc.  
 Cb.

21 Adagio

Orch. score for measures 21-22. Instruments include Oboe, Flute, Clarinet in D, Bassoon, Trumpet in F, Horn in D, Trombone, Cymbals, and Trombone. The bassoon part features a *pp* dynamic marking.

Vocal line for the character *Eremita*. The lyrics are: *sottovoce*  
Ma quan . . . do un suon ler.

21 Adagio

String section score for measures 21-22. Instruments include Violin I, Violin II, Viola, Violoncello, and Contrabasso. The section is marked *pp* and includes *Pizz.* (pizzicato) markings for the strings.

Ou.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 in FA  
 Cor. III.  
 in DO  
 Trb.  
 in DO  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 -ri - - bi.le di - rà che Dio lo  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 -Cb.





Ou.  
 Fl.  
 Ob.  
 Cl. *in DO*  
 Fg.  
 in FA  
 Cor. *in DO*  
 Trb. *in DO*  
 Trbn.  
 Cmbs.  
 Tp.

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

Eremita  
 splen - - de-re ve - drò qual nuo - - vo

Vni I.  
 Vni II.  
 Vcl.  
 Vc.  
 Ch.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Ou. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 in DO  
 Fg. *ff*  
 in FA  
 Cor. *ff*  
 in DO  
 Trb. *ff*  
 in DO  
 Trbu. *ff*  
 Cmb. *ff*  
 Tp. *ff*  
 Eremita  
 so - le, di gio - va - nil - fu -  
 Vni I. *ff*  
 Vni II. *ff*  
 Vle. *ff*  
 Vc. *ff*  
 Ch. *ff*

Ou.  
 Fl.  
 Ob.  
 Cl. *in DO*  
 Fg.  
 in FA  
 Cor. *in DO*  
 Trb. *in DO*  
 Trbn.  
 Cmb.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system includes woodwinds (Oboe, Clarinet, Bassoon, Flute, Trumpet, Trombone), brass (Horn, Trumpet), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The second system includes a vocal soloist (Eremita) and a string quartet (Violin I, Violin II, Viola, Violoncello). The vocal soloist has lyrics: "ro - re tut - to ar - de - ram - mi il". The score features various musical notations including dynamics (*ff*), articulation (accents), and performance instructions (*a 2*, *3*).

Ott.  
 Fl.  
 Ob.  
 Cl. *in DO*  
 Fg.  
*in FA* Cor.  
*in DO* Cor.  
 Trb. *in DO*  
 Trbn.  
 Cmb.  
 Tp.

a 2  
 a 2  
*pp*  
 III.  
*pp*

Eremita  
 co - re, e la mia de - stra

Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

Pizz. *pp*  
*pp*  
 Pizz. *pp*  
 Pizz. *pp*

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
*in FA*  
 Cor.  
*in DO*  
 Trb.  
*in DO*  
 Trbn.  
 Cmbs.  
 Tp.

Eremita  
 ge - li - da l'ac - ciar im - pu - gne - rà: di

Vni I.  
 Vni II.  
 Vi.  
 Vc.  
 Cb.

Ott.

Fl. *p dolce*

Ob. *p dolce*

Cl. in D0 *p*

Fg. *p*

in F4 Cor. *p*

in D0 Cor. III. *p*

Trb. in D0

Trbn.

Cmbs.

Tp.

*cantabile*

Eremita

nuo - vo al - lor que - st'a - - ni - ma re -

Vni I. *p dolce*

Vni II. *p dolce*

Vle. *p dolce*

Vc. *p*

Ch. *Pizz. p*

Ott.  
 Fl.  
 Ob.  
 Cl. in DO  
 Fg.  
 in F.4  
 Cor.  
 in DO  
 Trb. in DO  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 .den - ta in ciel, in ciel sa - rà, di  
 Vni I.  
 Vni II.  
 Vle.  
 Vc. Pizz.  
 Chb.



Ou.  
 Fl.  
 Ob.  
 Cl. *in DO*  
 Fg.  
 Cor. *in FA*  
 Cor. *in DO*  
 Trb. *in DO*  
 Trbn.  
 Cmb.  
 Tp.  
 Eremita  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.

Musical score for page 102, featuring various instruments and a vocal line for "Eremita". The score includes staves for Oboe, Flute, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Cymbal, and Timpani, along with Violin I, Violin II, Viola, Violoncello, and Contrabasso. The vocal line has lyrics in Italian: "nuov - vo al - lor que - st'a - ni - ma re -".





Ou. *pp*  
 Fl. *pp*  
 Ob. *pp*  
 Cl. in DO *pp*  
 Fg. *pp*  
 in FA Cor. *pp*  
 in DO III.  
 Trb. in DO  
 Trbn.  
 Cmbs.  
 Tp.  
 Eremita  
 ciel sa - ra; in ciel *p*  
 Vni I. *pp*  
 Vni II. *pp* Pizz. (*pp*)  
 Vle *pp* Pizz.  
 Vc. *pp*  
 Ch. *pp*

Fl.

Ott.

Ob. I.

Cl. I. Du

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

EREMITA

sa - - - - ra.

Vni I.

Vni II.

Vle

Vc.

Cb.

*pizz.*

23 Allegro

EREMITA *Ma chi vie-neaque-sta*

23 Allegro

Vni I. *ARCO*

Vni II. *ARCO*

Vle *ARCO*

Vc. Cb. *ARCO*

EREMITA *vol - ta? Mu - sul - man la ve - - ste il*

Vni I.

Vni II. *p*

Vle *p*

Vc. Cb. *p*

EREMITA *di - ce. Ri - ti - riam-ci.*

PIRRO *Oh fer - ma! a-*

Vni I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

Fl. *f*

Ott. *f*

Ob. *f* <sup>22</sup>

Cl. *f* <sup>22</sup>  
Do

Fg. *f*

Cor. *f*  
Fa  
Do

Trb. *f*  
Do

Trbn. *f*

Cmbs. *f*

PIRRO

- scol-ta, per pie - tà-de, un in-fe - li - ce! Già per tut - to è spar - soil

I. *f*

Vni

II. *f*

Vle *f*

Vc. *f*  
Cb.

Fl.

Ott.

Ob. *a2*

Cl. *a2*  
Do

Fg.

Fa

Cor.  
Do

Trb. Do

Trbn.

Cmbs.

PIRRO

suo-no del-le san-te tue vir-tù! Dim-mi, oh dim-mi qual per-do-no ot-te -

I.

Vni

II.

Vle

Vc.  
Cb.

*p*

*p*

*p*

*p*

*R*



Fg. *p*

Trbn. *p*

Cmbs. *p*

Tp. *p*

PIRRO  
-ner pos-s'io quag-giù! Io son Fir - ro, e fui Lom-bar - do, pre-stai

I. Vni *PIZZ.*

II. Vni *PIZZ.*

Vle *PIZZ.*

Vc. Cb. *PIZZ.*

Fg.

Trbn.

Cmbs.

Tp.

PIRRO  
ma noan par-ri-ci - da; qui fug-gen - - do, da co-

I. Vni

II. Vni

Vle

Vc. Cb.

Fg.

Cor. Do

Trbn.

Cmbs.

Tp.

PIRRO

- dar - do rin-ne-ga - - tahola mia fe'. Il ter-

I. Vni

II. Vni

Vle

Vc. Cb.

ARCO

Cor. Do

PIRRO

-ror, il duol mi qui-da, il ter-ror, il duol mi

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

PIRRO

gui - da sup-pli- che vo- le al tuo piè, il ter-ro-re, il duol mi gui - da sup-pli-

I.

Vni

II.

Vle

Vc.  
Cb.

IRREMITA

*a piacere* Sor-gi, e spe - - ra!..

PIRRO - che- vol, sup- pli- che - vol al tuo piè! A me fi-

*col canto*

I. Vni. *p*

II. Vni. *p*

Vle. *p*

Vc. Cb. *p*

**26** *Allegro brillante*

BANDA

*ff in lontananza*

PIRRO (S'odono suoni in lontananza)

- da- te d'An- ti - o - chia son le mu - ra.

**26** *Allegro brillante*

I. Vni. *PIZZ.*

II. Vni. *PIZZ.*

Vle. *PIZZ.*

Vc. Cb. *PIZZ.*

Fl. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

BANDA

EREMITA

Qual ru-mor!..

Cb.

Fl. *p*

Ob. *p*

BANDA

EREMITA

PIRRO

Son le cro-cia - te gen - fi spar - seal - la pia - nu - ra.

Ciel!... chea-

Cb.



BANDA

EREMITA

-fi - ne ha tua pie - tà. Eb - ben! pel tuo pec - ca - to of - frial

I. Vni

II. Vni

Vle

Vc. Cb.

BANDA

EREMITA

PIRRO

ciel la rea cit - tà.

Uo - mo san - to, ate lo giu - ro, que - sta

Cb.

BANDA

PIRRO

not - te io stes - so, io stes - so schiu - de - rò per l'em - pio mu - ro al mio

Cb.

BANDA

PIRRO

po - po - lo un in-gres-so!

(i Guerrieri Crociati incominciano a scendere)

28 (La Banda entra in scena)

Cb.

BANDA

EREMITA

Mail ru-mor cre-sce s'a - van - za...

Cb.

BANDA

EREMITA

(con trasporta) *p*

Ciel!.. Lom - bar - di!

PIRRO

Ah!

Cb.

BANDA

PIRRO

sì, Lom-bar-di!.. Va!.. ti fia si-cu - ra

Cb.



Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Fa  
Cor. Do  
Trb. Do  
Trbn.  
Cmbs.  
Tp.  
Tmb.

BANDA

EREMITA

*L'Eremita entra con Pirro nella caverna, ed esce con un elmo e con una spada. Intanto si distende.*

stan-za la ca-ver-na.

I. Vni  
II. Vni  
Vle  
Vc. Cb.

Fl.

Ott.

Ob.  
a2

Cl.  
Do

Fg.

Cor.  
Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

Tmb.

BANDA

*-no sul monte i guerrieri Crociati, preceduti da Arvino)*

I.

Vni

II.

Vle

Vc.  
Cb.

This musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet in D, Bassoon), brass (Trumpets in A and D, Trombones, Cornets in A and D, Trumpet, Trombone, and Cymbals), and a string section (Violins I and II, Viola, and Cello/Double Bass). A separate section labeled 'BANDA' (Band) is positioned below the brass. The bottom section features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature complex rhythmic patterns, while the brass and strings provide harmonic support. The band part has a more melodic and rhythmic character. The string quartet at the bottom provides a steady bass line and harmonic accompaniment.

This musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass instruments (Trumpets, Trombones, Horns, and Tuba/Euphonium). Below these is a section for a **BANDA** (Band), consisting of a saxophone and a double bass. The bottom section features the string ensemble, divided into Violins I and II, Viola, and Violoncello/Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The woodwinds and strings play melodic lines, while the brass and band provide harmonic support. Dynamic markings such as *mf* and *ff* are present, along with articulation marks like accents and slurs. The **BANDA** section is clearly demarcated by a bracket on the left.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

Tmb.  
O. C.

BA.NDA

EREMITA

Al tuo guer-

I.  
Vni

II.

Vle

Vc.  
Ch.

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fu.  
 Cor.  
 Do.  
 Trb.  
 Do.  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 O. C.  
 BANDA  
 EREMITA  
 -rier oh sfa-vil-laan-cor ai guar-di,bran-doanti - co mio ci-mier!  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.  
 R

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa  
 Cor.  
 Do.  
 Trb.  
 Do.  
 Trbn.  
 Cmb.  
 Tp.  
 Tmb.  
 O. C.  
 BANDA  
 ARVINO  
 EREMITA  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

*a 2*  
*(Si pone l'elmo e cala la visiera.)*  
*Sei tu*

# DUETTINO ED INNO DE' CROCIATI

ARVINO E PAGANO (EREMITA)

**30** *Allegro maestoso*

ARVINO *l'uom del-la ca-ver-na?*

EREMITA *I-o? lo son!... da me che*

**30** *Allegro maestoso*

*pizz.*

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. Cb. *p*



Cl. Do *p*

Fg. *p*

Fa *p*

Cor. Do *p*

ARVINO *Le tue pre-ci! Ah! i-rae-ter - na tu pla-car per me sol*

EREMITA *vuoi?*

Vni I.

Vni II.

Vle

Vc. Cb.



31

Fl. *p*

Cl.  
Do

Fg.

Fa  
Cor.  
Do

ARVINO  
puoi! Tut - ti par - la - no di

EREMITA  
Oh! sai tu qual uom in - vo - chi?

31

I.  
Vni *arco*

II.  
Vni *arco*

Vle *arco*

Vc.  
Cb. *arco*



Fl.

ARVINO  
te; nar - ran tut - ti in - que - sti lo - chi Dio si

I.  
Vni

II.  
Vni

Vle

Vc.

Cb.

Cl. Do

Fg.

Cor. Do

ARVINO

mo - strialla tua fè! O-di... un bran - - co mu-sul -

I. *p*

I. *p*

*p*

I. *pizz.*

*pizz.*

*pizz.*



Cl. Do

Fg.

Cor. Do

ARVINO

-ma - - no ha la fi - - glia a me za -

I.

I. *pizz.*

*pizz.*

*pizz.*

I.

II.

Vle

Vc. Ch.

Ob.

Cl. Do I.

Fg. I.

Cor. Do

ARVINO

- pi - - ta; io ten - tai se - guir - li in

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do I.

Fg. I.

Cor. Do

ARVINO

- va - - - no, già la tur - - ba, e - ra spa -

I. Vni

II. Vni

Vle

Vc. Cb.

32

Fl. *p*

Cl. I. *Do*

Fg. I. *a2*

Cor. *Do*

ARVINO

EREMITA

-ri - ta.

Dim - mi!..

32

I. Vni

II. Vni

Vle *arco*

Vc. Cb. *arco*

Fl. *a2*

Fg. *a2*

Cor. *Do*

ARVINO

EREMITA

si.

gen - te hai tu va-li-da e mol-ta? Ve - drai la tua figlia di-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
*a2*

Cor.  
Fa  
Do

Trb.  
Do

Trbn.

FREMITA

-let-ta.

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.  
 Ott.  
 Ob.  
 Cl.  
*Do*  
 Fg.  
*a2*  
 Fa  
 Cor.  
*Do*  
 Trb.  
*Do*  
 Trbn.

*(conducendolo sull'altura)*  
 ARVINO  
 Tut - ta Euro - pa là ve-di rac-

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

Fl.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

ARVINO  
-col - ta, al vo - ler — di Goffre - do sog - get - ta!

EREMITA  
Oh mia

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Cor.  
Fa  
Do

Trb. Do

Trbn.

EREMITA

gio - ja! la not - te già scen - de! me se - gui - te, o Lombar - di tra -

Vni I.

Vni II.

Vle

Vc. Ch.



Fl.

Ob. I.

Cl. I.  
Do

Fg.

Fa

Cor.  
Do

Trb. Do

Trbn.

EREMITA  
- tel - - li; que - sta not - te porre - te le ten - - de, io lo

Vni I.

Vni II.

Vle

Vc. Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

ARVINO

San - to ve - glio, che a gloria ci ap-

EREMITA

giu - ro, nel-l'al - ta cit - tà!

Vni I.

Vni II.

Vle

Vc.  
Cb.



33 *Allegro vivace*

Fl.

Ott.

Ob.

Cl. Do.

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. G. C.

BANDA

ARVINO

EREMITA

CORO

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

Stol-to Al-lhà! so-vrail ca-po ti piom-ba già del - l'i - ra promes - sa la

33 *Allegro vivace*

I.

Vni

II.

Vle

Vc. Cb.



Fl.  
 Ott.  
 Ob. *a2*  
 Cl. *a2*  
 Do  
 Fg.  
 Fa  
 Cor. *ff*  
 Do  
 Trb. *ff*  
 Do  
 Trbn. *ff*  
 Cmbs. *ff*  
 Tp. *tr*  
 Tmb. *ff tr*  
 G. C.  
 BANDA  
 ARVINO *ff*  
 EREMITA *ff*  
 CORO *ff*  
 I. *ff*  
 Vni  
 II. *ff*  
 Vle  
 Vc.  
 Cb. *ff*

-man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo  
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo  
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo  
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo  
 -man - te l'estre - mo tuo di, pro - cla - man - te l'estre - mo tuo

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

di, pro - cla - man - te l'estre - mo tuo di.  
 di, pro - cla - man - te l'estre - mo tuo di.  
 di, pro - cla - man - te l'estre - mo tuo di.  
 di, pro - cla - man - te l'estre - mo tuo di.

34

Fl. *p*

Ott. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

Cor. Fa *p*

Cor. Do *a2 p*

Trb. Do *I p*

Trbn. *p*

Cmbs. *p*

Tp. *p*

Tmb. *p*

ARVINO *p*  
Già la cro - ce per l'au - re ba - le - na

EREMITA *p*  
Già la cro - ce per l'au - re ba - le - na

35

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa

Cor.  
Do

Trb.  
Do

Trbn.

Cimbs.

Tp.

Tmb.

ARVINO

EREMITA

I.

Vni

II.

Vle

Vc.  
Cb.

na - ce san-gui - gna, tre - men-da.

d'u - - na lu - ce san-gui - gna, tre - men-da.



Fl.

Ott.

Ob. *a2*

Cl. *a2*

Fg.

Cor. *a2*

Trb. *a2*

Trbn.

Cmbs.

Tp.

Tmb. G. C.

BANDA

CORO

I.

Vni

II.

Vle

Vc. Cb.

d'u - - na lu - ce san - gui - gna, tre - men - da.

d'u - - na lu - ce san - gui - gna, tre - men - da.

d'u - - na lu - ce san - gui - gna, tre - men - da.

Fl. *f*

Ott. *f*

Ob. *f* *pp*

Cl. Do *f* *pp*

Fg. *f* *pp*

Fai. *f* *pp*

Cor. Do *f* *pp*

Trb. Do *f*

Trbn. *f*

Cmb. *f* *pp*

Tp. *f*

Tmb. G. C. *f*

ARVINO *pp*  
suar - cia ta la bar - ba - ra ben - da,

EREMITA *pp*  
E' suar - cia - ta la bar - ba - ra ben da,

I. Vni *f* *pp*

II. Vni *f* *pp*

Vle *f* *pp*

Vc. Cb. *f* *pp*

Fl.   
 Ott.   
 Ob.   
 Cl. Do   
 Fg.   
 Fa   
 Cor. Do   
 Trb. Do   
 Trbn.   
 Cmbs.   
 Tp.   
 Tmb. G. C.   
 ARVINO   
 EREMITA   
 I. Vni   
 II. Vni   
 Vle   
 Vc. Cb.

Musical score for page 146, featuring woodwinds, brass, strings, and vocal soloists Arvino and Eremita. The score includes dynamic markings such as *f*, *pp*, and *a2*. The vocal parts have lyrics in Italian: "l'in - fe - de - le su - per - bo fug - gi, è".

*Tutta forza*

Fl.  
Ott.  
Ob. *a2*  
Cl. *a2*  
Do  
Fg.  
Fa  
Cor. *a2*  
Do *a2*  
Trb. Do  
Trbn.  
Cmbs.  
Tp.  
Tmb.  
G. C.  
BANDA  
ARVINO  
EREMITA  
CORO  
E  
suar - cia - ta la bar - ba - ra ben - da,  
suar - cia - ta la bar - ba - ra ben - da,  
suar - cia - ta la bar - ba - ra ben - da,  
suar - cia - ta la bar - ba - ra ben - da,  
E suar - cia - ta la bar - ba - ra ben - da,

*Tutta forza*

I.  
Vni  
II.  
Vle  
Vc.  
Cb.

Fl.  
Ott.  
Ob.  
Cl. Do  
Fg.  
Fa  
Cor. Do  
Trb. Do  
Trbn.  
Cmbs.  
Tp.  
Tmb. O. C.  
BANDA

ARVINO  
EREMITA  
CORO

l'in - fe - de - le su - per - bo fug - gi, l'in - fe -  
l'in - fe - de - le su - per - bo fug - gi, l'in - fe -  
l'in - fe - de - le su - per - bo fug - gi, l'in - fe -  
l'in - fe - de - le su - per - bo fug - gi, l'in - fe -

I.  
Vni  
II.  
Vle  
Vc. Cb.

Fl.  
 Ott.  
 Ob.  
 Cl. Do  
 Fg.  
 Fa  
 Cor. Do  
 Trb. Do  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb. G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc. -Cb.

-de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -  
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -  
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -  
 -de-leah si fug - gi, l'in-fe - de-leah si fug - gi, fug - -



Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa.  
 Cor.  
 Do.  
 Trb.  
 Do.  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

-gi, fug - gi, l'in-fe - de - le su - per - bo, su -  
 -gi, fug - gi, l'in-fe - de - le su - per - bo, su -  
 -gi, fug - gi, l'in-fe - de - le su - per - bo, su -  
 -gi, fug - gi, l'in-fe - de - le su - per - bo, su -

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cbr

-per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -  
 -per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -  
 -per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -  
 -per - bo fug - gi, l'in-fe - de - leah si fug - gi, l'in-fe -

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

-de-le ah si fug-gi, l'in-fe -  
 de-le ah si fug-gi, fug-gi, fug-gi, l'in-fe -  
 -de-le ah si fug-gi, fug-gi, fug-gi, l'in-fe -  
 -de-le ah si fug-gi, fug-gi, fug-gi, l'in-fe -

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. G. C.

BANDA

ARVINO

EREMITA

CORO

-de - le su - per - bo, su - per - bo fug - gi, *f* *mf*

-de - le su - per - bo, su - per - bo fug - gi ah l'in-fe -

-de - le su - per - bo, su - per - bo fug - gi,

-de - le su - per - bo, su - per - bo fug - gi,

-de - le su - per - bo, su - per - bo fug - gi,

I.

Vni

II.

Vte

Vc. Cb.

*f* *mf*

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Fa  
 Cor.  
 Do.  
 Trb.  
 Do.  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

- de - le su - per - de - bo fug - gi, ah l'in - fe -

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmb.  
 Tp.  
 Tmb.  
 Q. C.  
 BANDA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

fug - gi, fug -  
 - de - le su - per - bo fug - gi,  
 fug - gi, fug -  
 fug - gi, fug -  
 fug - gi,

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Timb.  
G. C.

BANDA

ARVINO

EREMITA

CORO

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet in D, Bassoon, and Cor Anglais. The brass section includes Trumpet in D, Trombone, and Timpani with Gong/Cymbal. The percussion section includes Cymbals and Snare Drum. The string section includes Violin I and II, Viola, and Violoncello/Double Bass. The vocal parts include ARVINO, EREMITA, and a CHORUS (CORO). The lyrics for the vocal parts are 'fug-gi, fug-gi, fug-gi, fug-gi.' The score is marked with dynamics such as *p* and *a2*, and includes performance instructions like *tr* (trill) and *I.* (first ending). The page number 38 is printed in a box at the top right and bottom right.

Fl.  
Ott.  
Ob.  
Cl.  
Ba.  
Fg.  
Fa.  
Cor.  
Ho.  
Trb.  
Do.  
Trbn.  
Cmbs.  
Tp.  
Tmb.  
G. C.  
BANDA  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabasso) are in the upper staves. The brass section (Horns, Trumpets, Trombones) and percussion are in the middle. A separate section for a Band is located below the main orchestra. The score is written in a common time signature and features a variety of rhythmic patterns and dynamics.



Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Fa  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

Tmb.  
G. C.

BANDA

I.

Vni

II.

Vle

Vc.  
Cb.

This musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa), and Trumpet in D (Trb. Do). The brass section includes Trombone (Trbn.), Cymbals (Cmbs.), and Trombones in C (Tmb. G. C.). The percussion section includes a separate staff for the BANDA. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score is written in a single system with four measures per staff. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The BANDA part features a rhythmic accompaniment.

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Fa  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmb.  
 Tp.  
 Tmb.  
 G. C.  
 BANDA

This section of the score covers measures 160 through 167. It features a variety of woodwinds and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts are in the upper register, while the Bassoon (Fg.) and Clarinet (Cl. Do) parts are in the lower register. The Horns (Fa, Cor. Do) and Trumpets (Trb. Do) are in the middle register, and the Trombones (Trbn.) and Drums (Cmb., Tp., Tmb. G.C.) are in the lower register. The BANDA section is a separate part of the score, also covering measures 160 through 167.

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

This section of the score covers measures 160 through 167. It features the string section, including Violins (Vni I, Vni II), Viola (Vle), and Cello (Vc. Cb.). The Violins are in the upper register, the Viola is in the middle register, and the Cello is in the lower register.

# I LOMBARDI ALLA PRIMA CROCIATA

ATTO II. - CORO DI SCHIAVE:

*“La bella straniera che l'alme innamora!,,*

(Durata: min. 3)

GIUSEPPE VERDI

**Allegro brillante**

Ottavino  
Flauto  
Oboi  
Clarineti in Do  
Fagotti  
Corni in Mi  
Trombe in Mi  
Tromboni  
Cimbasso  
Timpani  
Tamburo  
Triangolo  
Piatti  
CORO

**Allegro brillante**

Violini I.  
Violini II.  
Viole  
Violoncelli  
Contrabbassi

Ott.

Fl.

Ob.

Cl.  
in DO

Eg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

Vni I.

Vni II.

Vle

Vc.

Cb.

*tr*

*tr*

*tr*

*tr*

*p stacc.*

*p stacc.*

*tin tin tin tin*

*tin tin tin tin*

*p*

*p*

*p*

*p stacc.*

*p stacc.*

Ott. *f* *p* *leggero*  
 Fl. *f* *p* *leggero*  
 Ob. *f* *p* *leggero*  
 Cl. in DO *f* *p* *leggero*  
 Fg.  
 Cor. in MI  
 Trb. in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb. *f*  
 Trg. *f*  
 P. *f*  
 CORO  
 Vni I. *f* *p* *leggero*  
 Vni II.  
 Vle  
 Vc. *f* *p* *Pizz.*  
 Ch. *f* *p* *Pizz.*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

Vni. I.

Vni. II.

Vle.

Ve.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe, Flute, Clarinet in D, Bassoon, and Cor Anglais. The brass section includes Trumpet in D, Trombone, and Tuba. The percussion section includes Snare Drum, Tom-Tom, and Cymbals. The string section (bottom) includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into four measures. The first measure shows the woodwinds and strings with various dynamics and articulations. The second measure continues the woodwind and string parts. The third measure features a strong dynamic change with 'f' and 'p' markings. The fourth measure concludes the section with a final 'f' dynamic. The percussion parts are indicated by rhythmic symbols and dynamic markings.

Ott.

Fl.

Ob. I.

Cl. in DO I.

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmba.

Tp.

Tmb. Trg. P.

CORO

Vni I.

Vni II.

Vle

Vc. Pizz. p

Cb. Pizz. p

Detailed description: This is a page of a musical score, page 165. It features a large ensemble of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob. I.), Clarinet in D (Cl. in DO I.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. in MI), Trumpet (Trb. in MI), Trombone (Trbn.), and Trompano (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There is also a Percussion section (Tmb. Trg. P.) and a Chorus (CORO). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings are playing a complex, rhythmic pattern. The percussion is playing a steady, rhythmic pattern. The Chorus is silent. The score is divided into four measures. The first measure is marked with a first ending bracket (I.). The second measure is marked with a first ending bracket (I.). The third measure is marked with a first ending bracket (I.). The fourth measure is marked with a first ending bracket (I.).



Ott. *mf*

Fl. *mf*

Ob. *mf*

Cl. in D0 *mf*

Fg. *mf*

Cor. in M1 *mf*

Trb. in M1 *mf*

Trbn. *mf*

Cmbs. *mf*

Tp. *mf*

Tmb. *mf* *tr*

Trg. *mf*

P. *mf*

CORO

Vni I. *mf*

Vni II. *mf*

Vle. *mf* *Arco*

Vc. *mf* *Arco*

Cb. *mf*



Ott. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Cl. in D0 *ff*  
 Fg. *ff*  
 Cor. in M1 *ff*  
 Trb. in M1 *ff*  
 Trbn. *ff*  
 Cmbs. *ff*  
 Tp. *ff*  
 Tmb. *ff*  
 Trg. *ff*  
 P. *ff*  
 CORO *(con ironia)*  
 La  
 Vni I *ff*  
 Vni II. *ff*  
 Vle *ff*  
 Vc. *ff*  
 Cb. *ff*

40

Ott. *p*

Fl. *p*

Ob. *p*

Cl. in DO *p*

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmbs.

Tp. *p* *tan tan tan tan*

Tmb. *p* *tan tan tan tan*

Trg. *p*

P. *p*

CORO

bel - la stra - nie - - - - - ra, la bel - la stra -

40

Vni I *p*

Vni II. *p*

Vle *p*

Vc.

Ch.

Ott. *tr*  
 Fl. *tr*  
 Ob. *1. tr*  
 Cl. in D0 *1. tr*  
 Fg.  
 Cor. in M1  
 Trb. in M1  
 Trbn.  
 Cmbs.  
 Tp. *ten*  
 Tmb. *ten*  
 Trg. *tr*  
 P.  
 CORO  
 - nie - - - - - ra che  
 Vni I *p*  
 Vni II *p*  
 Vle *p*  
 Vc.  
 Cb.

Ott. *p* *leggero*

Fl. *p* *leggero*

Ob. *p* *leggero*

Cl. in DO *p* *leggero*

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmba.

Tp.

Tmb. Trg. P.

CORO  
*f* *p*  
 l'al - - me in-na-mo-ra! Ve-ni-te, ve-ni-te da-za-zia-mo-le im-

Vni I *p* *leggero*

Vni II.

Vle

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg.

P:

CORO

- tor-no; per - chè sem-pre gli occhi di la-gri-me ir-

Vni I

Vni II.

Vle

Vc.

Cb.

Arco

Pizz.

f

p

f

p

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

-ro - ra, se tut-te ha le gio-ie di questo sog-giorno? D'O - ron - - te el - la

Vni I

Vni II.

Vle

Vc.

Ch.



Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

so - - la nel - l'a - - ni - mo impe - - ra... la bel - la stra-

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg. P.

CORO

- nie - ra, la bel - - la stra-nie-ra. la

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

bel - - la stra - - nie - - - ra! Per-chè tu la-

*ardite*

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

- scia - - sti le ca - - se dei pa-dri ?.. man-ca - va - no a-

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmb.

Tp.

Tmb.  
Trg.  
P.

CORO

- man - - ti là for - - se al tuo co - re? Veg -

Vni I

Vni II.

Vle

Vc.

Cb.

Ott. *p*  
 Fl. *p*  
 Ob. *p*  
 Cl. *p*  
 in DO  
 Fg.  
 Cor. *f*  
 in MI  
 Trb. *f*  
 in MI  
 Trbn. *f*  
 Cmbs. *f*  
 Tp.  
 Tmb. *f*  
 Trg. *f*  
 P. *f*  
 CORO *pp.*  
 - gia - - mo, veg - gia - mo quegl'oc - chi leg - gia - dri che son d'O - ri -  
 Vni I *p*  
 Vni II.  
 Vle  
 Vc. *Pizz.*  
*p*  
 Cb. *Pizz.*  
*p*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

- en - te no - vel - lo splen - do - re. Noi sia - mo d'an - cel - - le vi -

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

-lis - si - ma schie - ra... Qual bra - ma ser - vi - - gio la'

Vni I

Vni II.

Vle

Vc.

Cb.



Ott.  
 Fl.  
 Ob.  
 Cl. in DO  
 Fg.  
 Cor. in MI  
 Trb. in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb. Trg.  
 P.

CORO  
 bel - la stra-nie-ra, la bel - - la stra-

Vni I  
 Vni II.  
 Vle  
 Vc.  
 Cb.

44

Ott.

Fl.

Ob.

Cl. in DO

Fg.

Cor. in MI

Trb. in MI

Trbn.

Cmba.

Tp.

Tmb. Trg.

P.

CORO

- nie - - - ra? Oh stol - - ta! oh su -

44

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Trp.

Tmb.  
Trg.  
P.

CORO

per ba! Que-gl'oc - - chi, che il fo - co ac - ce - - ser nel

Vni I

Vni II.

Vle

Ve.

Cb.

*p*

*p*

*pp*

*pp*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

*tutta forza*

pren - ce d'a - mor scel - le - ra - to, ve - dran de' pa - .

Vni I

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmb.

Tp.

Tmb.  
Trg.  
P.

CORO

ren - ti la mor - te fra po - co il tur - pa ves.

Vni I.

Vni II.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

- sil - - lo nel fan - - go brut.ta.to! Par-tiam, par-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.  
 Fl.  
 Ob.  
 Cl.  
 in DO  
 Fg.  
 Cor.  
 in MI  
 Trb.  
 in MI  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 \_tiam, par-tiam, par-tiam, par-tiam par-tiam el-la for-se vuol  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Cb.





Ott. *p*

Fl. *p*

Ob. 1.

Cl. in DO 1.

Fg. *a 2* *p*

Cor. in MI *p*

Trb. in MI

Trbn.

Cmbs.

Tp.

Tmb. Trg.

P.

CORO

*(scherzando)* la bel - -  
-nie-ra, la bel-la stra-nie-ra,

Vni I. *p alla punta*

Vni II. *Pizz.* *p*

Vle. *p*

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

Ott.  
 Fl.  
 Ob.  
 Cl.  
*in DO*  
 Fg.  
 Cor.  
*in MI*  
 Trb.  
*in MI*  
 Trbn.  
 Cmbs.  
 Tp.  
 Tmb.  
 Trg.  
 P.  
 CORO  
 Vni I.  
 Vni II.  
 Vle.  
 Vc.  
 Ch.

- - - la stra-nie-ra  
 la bel-la stra-nie-ra, la bel-la stra-nie-ra

Ott. *cresc.*

Fl. *cresc.*

Ob.

Cl. in DO

Fg. *cresc.*

Cor. in MI *cresc.*

Trb. in MI *p cresc.*

Trbn. *p cresc.*

Cmbs. *p cresc.*

Tp.

Tmb. Trg.

P.

CORO

-nie-ra, la bel - - la stra-nie-ra, la bella la bella la bella stra.

Vni I. *cresc.*

Vni II. *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

nie-ra, la bel-la stra-nie-ra, la bel-la stra-nie-ra, la bella, la bella, la bel-la stra...

Vni I.

Vni II.

Vle

Vc.

Ch.

*mf*

*cresc.*

*a 2*

*a 3*

*p*

*Arco*

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.  
P.

CORO

nie-ra, la bel-la, la bel-la, la bel-la stra-nie-ra, la bel-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.  
P.

CORO

la, la bel - - la, la bel - - la stranie - -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
in DO

Fg.

Cor.  
in MI

Trb.  
in MI

Trbn.

Cmbs.

Tp.

Tmb.  
Trg.

P.

CORO

*(fuggono)*

ra!

Vni I

Vni II

Vle

Vc.

Cb.

# RONDO - FINALE II.

## Recitativo

Musical score for woodwinds and brasses during the Recitativo section. The staves are labeled: Fl. (Flute), Ob. (Oboe), Cl. Do (Clarinete in Dó), Fg. (Fagote), and Trbn. Cmb. (Trombe e Tromboni). The notation shows rests for all instruments throughout this section.

*(sorgendo impetuosamente)*

GISELDA *O ma-dre, dal cie - lo soc - cor - rial mio pian - to, soc - cor - ri al mio*

## Recitativo

Musical score for strings during the Recitativo section. The staves are labeled: Vni. I (Violini I), Vni. II (Violini II), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The notation shows rests for all instruments until a vertical line, after which they play a rhythmic accompaniment.



Fl.

Ob.

Cl.  
in DO

Fg.

Trbn.

Cmbs.

This section contains the staves for the woodwind and percussion instruments. From top to bottom, the staves are labeled: Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Trumpet (Trbn.), and Cymbals (Cmbs.). Each staff contains a series of rests, indicating that these instruments are silent during this passage.

Giselda

co-re, che pa-ce ha perdu-to! Per-chè mi la-sciasti?.. d'af-fet-to non santo mag-gravan le

The vocal line for the character Giselda. It begins with a fermata on the first note. The lyrics are: "co-re, che pa-ce ha perdu-to! Per-chè mi la-sciasti?.. d'af-fet-to non santo mag-gravan le". The music is in a major key and features a mix of quarter and eighth notes.

Vni I.

Vni II.

Vle.

Vc.

Cb.

This section contains the staves for the string instruments. From top to bottom, the staves are labeled: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment consisting of eighth notes. The first two measures are marked with a fermata. The dynamic marking *p* (piano) is indicated below the staves.

col canto

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in D), Bassoon (Fg.), Trumpet (Trbn.), and Trombone (Cmb.). The score consists of six staves, each with a treble or bass clef and a key signature of one flat. The notation is mostly rests, indicating that these instruments are silent during this section.

*adagio*

Vocal line for Giselda. The tempo is marked *adagio*. The lyrics are: "be - ne! Deh por - gi mi a - iu - to, por - gi mia - iu -". The melody is written on a single staff with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a long, expressive slur over the final phrase.

col canto

Musical score for string instruments. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score consists of five staves, each with a treble or bass clef and a key signature of one flat. The notation includes various rhythmic patterns, including sixteenth-note runs and sustained notes with long slurs, indicating a slow, expressive performance.

46 Andantino

allarg.

Fl. *p*

Ob. *p*

Cl. in DO *p*

Fg *p*

Trbn.

Cmbs.

Giselda  
- to!

46 Andantino

allarg.

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. Pizz.

Cb. Pizz.

a tempo

Fl.

Ob.

Cl.

in DO

Fg.

Trbn.

Cinbs.

*cantabile sostenuto*

*dolce*

Giselda

Se va-no, se vano e il pre-ga-re, chea me.....tu ri-tor-ni, pre-

a tempo

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Fl.

Ob.

Cl. *in DO*

Fg.

Trbn.

Cmbs.

Giselda

*con grazia*

- ga-re, pre-ga-re mi val-ga d'a... scen-... de-re a te. Un cu... mulò

Vni I.

Vni II.

Vle

Vc.

Clb.

*p*

Arco

Arco

Fl.

Ob.

Cl.  
in DO

Fg.

Trbn.

Cmbs.

Giselda

*con forza*

veg - go dorri - - - bi.li gior - - ni qualte - - - tro fanta - - - sma, piomba - - - re su

Vni I.

Vni II.

Vle

Vc.

Cb.

*pp legato*

Fl.

Ob.

Cl. in D<sup>B</sup>

Fg.

Trbn.

Cmbs.

Giselda

me! Ah! . . . . . pre-ga-re, pre-ga-re mi val-ga d'a . . . . . scen-de-re a

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Pizz.

*p*

sempre col canto

Fl.

Ob.

Cl.  
in DO

Fg.

Trbn.

Cmb.

Giselda

*con grazia allarg. un poco*

te, da . . . . . scen - de - te, . . . . . a

sempre col canto

Vni I.

Vni II.

Vle

Vc.

Cb.



Cl. Do

Fg.

GISELDA *a fil di voce*  
te, d'a - - scen - - de-re, ah! d'ascendere a

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Cor. Do

Trb. Do

Trbn.

Cmbs.

GISELDA *(d)*  
Sopr. *p* te *(interno)*  
CORO  
Chi ne

I. Vni

II. Vni

Vle

Vc. Cb.

48 Allegro

OISELDA

Sopr. Quai gri-da! quai grida!

Ten. sal - va!... Ah fug-gia - mo!...

CORO

Bassi S'ucci - da, s'uc-

48 Allegro

Vc. Cb.

*Soldati turchi inseguiti dai Crociati,  
indi donne dell'Harem e Sofia.*

CORO

-ci - da!

-ci - da!

cresc. - - - - -

I. Vni *P stacc.*

II. *p stacc.*

Vle *p stacc.*

Vc. *p stacc.*

Cb. *p*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.

Do

Trb.  
Do

Trbn.

Cmbs.

Sopr.

CORO

Chi ne sal - va dal bar - ba - ro sde - gno, se il pro-

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.  
Cmbs.

GISELDA

I Cro - cia - ti!..

SOFIA

Sopr.

O Gi-

CORO

- fe - tai suoi fi - di la - sciò?

I.

Vni

II.

Vle

Vc.  
Cb.

uniti

Vc. *p*

Cb. *p*

Fl. *p* *f*

Ott. *p* *f*

Ob. *p* *f*

Cl. Do *p* *f*

Fg. *p* *f*

Sol. *p* *f*

Cor. Do *p* *f*

Trb. Do *f*

Trbn. *f*

Cmbs. *f*

SOFIA

- sel - da, un inde - gno tra - di - men - to i nemi - ci gui - do! Spo - so e

I. *p* *f*

Vni. II. *p* *f*

Vle. *p* *f*

Vc. Cb. *p* *f*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

GISELDA

Oh che narri?

SOFIA

fi - glio mi cad - de-roai piedi. Il fu - ren - te, oh lo ve - di che liuc -

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do  
 Fg.  
 Sol.  
 Cor.  
 Do  
 Trb.  
 Do  
 Trbn.  
 Cmbs.  
 GISELDA *(coprendosi il volto colle mani)*  
 Mio pa- dre!.. e-gli stesso!...  
 SOFIA  
 -ci - se!  
 EREMITA *(additando Giselda.)*  
 Ec-co a-

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol.  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.

G. C.

*(retrocede inarridita)*

ISELDA

IRVINO

REMITA

Qual san - -

Mia Gi - sel - da!.. ri - tor - na al - l'am - ples - so di tuo padre!..

-dem - pio a' miei det - ti o si - gnor.

I.  
Vni

II.

Vle

Vc.  
Cb.





**51** *Allegro moderato*

(quasi colpita da demenza) *declamato e sottovoce*

GISELDA

No!.. no!giu-sta cau-sa nonè d'Id-

I. Vni *arco p*

II. Vni *arco p*

Vle *arco p*

Vc. Cb. *uniti arco p*

**51** *Allegro moderato*

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol

Cor. Do

Trb. Do

Trbn.

Cmb.

GISELDA

-di-o la ter-ra sparge-re di sangueu-mano; è turpe in-fa-nia, non senso

I. Vni *pizz. f p arco p*

II. Vni *pizz. f p pizz. arco p*

Vle *pizz. f p pizz. arco p*

Vc. Cb. *f p pizz. arco p*

*(un grido)*

*con voce spiegata*

GISELDA  
 pi - o, — che al-lo-ro de - stasi del mussul - ma - no! Que - ste del

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

*col canto*

Fl.  
 Ob. I.  
 Cl. I. Do  
 Fg.

*largo e marcato*

GISELDA  
 cie - lo non fùr pa - ro - le — no, Di - o nol vuo - le, no, no, Di - o nol

*col canto*

I. Vni  
 II. Vni  
 Vle  
 Vc. Cb.

Presto

Fl.

Ott.

Ob.

Cl. Do

Fg.

Sol.

Cor. Do

Trb. Do

Trbn.

Cmb.

Tp.

GISELDA *vuole!* *sottovoce ben legato* *allarg.* *lunga pausa*  
 Qual ne-ra benda aglocchi squarciami forza di-vi-tia!

SOFIA  
 Ahi mi-sera!

ARVINO  
 Che ascolto!

EREMITA  
 Ten. Ahi mi-sera!

CORO  
 Bassi Che ascolto!

Presto

col canto

i. Vni

ii. Vni

Vle

Vc.

Cb.

52 Più mosso

Fl. *p*

Cl. Do *i. p*

Fg. *p*

Cor. Do *III. IV. p*

*p marcato*

GISELDA

I vin - ti sor - go - no, ven - detta, vendet - ta or -

52 Più mosso

I. Vni *p*

II. *p*

Vle *uniti p*

Vc. Cb. *p*

Fl. *p*

Ob. *i. p*

Cl. Do *i. p*

Fg. *p*

Cor. Do *p*

GISELDA

-ren - da sta nel - le te - ne - bre d'e -

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *p*

Fl.  
Ob.  
Cl. Do  
Fg.  
Sol  
Cor. Do  
Trb. Do  
Trbn.  
Cmb.

GISELDA  
-tà, de - tà vi - ci - na! A niuno sciogliere fia da - to

I. Vni  
II. Vle  
Vc. Cb.

Cl. Do  
Cor. Sol

GISELDA  
l'al - ma nel suol ve l'au - re pri - me spi - ro!  
*sospeso*

I. Vni  
II. Vle  
Vc. Cb.

53

Fl. *f* *p*

Ott. *f*

Ob. *f* I. *p* *3*

Cl. *f* I. *p* *3*

D<sub>o</sub>

Fg. *f* I. *p* *3*

Sol. *f* *p*

Cor. *f* *p*

D<sub>o</sub>

Trb. *f* I. *p*

D<sub>o</sub>

Trbn. *f*

Cmbs. *f*

Tp. *f*

G. C. *f*

GISELDA *con slancio*

S'em - - pio o - lo - ca - u - - sto d'u - ma - na, d'uma - na

53

I. *f* *p*

Vni

II. *f* *p*

Vlc. *f* *p*

Vc. *f* *p*

Cb. *f* *p*





Fl.

Ob. I.

Cl. I.  
Do

Fg.

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

GISELDA

sempre, sempre — sde - gnò, l'empio o - lo - cau - sto — d'u - ma - na

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.  
 Ob.  
 Cl. Do  
 Fg.  
 Sol.  
 Cor. Do  
 Trb. Do  
 Trbn.  
 Cmb.  
 ISELDA  
 sal - ma il Dio de gl'uomini sem - pre sde - gno' sem - pre  
 I.  
 Vni  
 II.  
 Vle  
 Vc. Ch.



54

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Sol. *ff*

Cor. *ff*

Do *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

Ò.C. *ff*

ELDA *ff*

- gno'

Em - pia! sa - cri - lega! em - pia! sa -

54

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob. I.

Cl. Do I.

Fg. I.

Sol.

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

G. C.

*(sottovoce ed in tono profetico)*

GISELDA  
Gio - co de' ven - ti

ARVINO  
- cri - lega!

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *fp*

Cb. *fp*

Fl.

Ob. I.

Cl. Do I.

Fg.

GISELDA

già veg - go pen - dere le vo - stre chio - me;

I. Vni

II. Vni

Vle

Vc.

Cb.

*cresc.* -----

Fl.

Ob. I.

Cl. Do I.

Fg.

GISELDA

veg - go di bar - ba - ri sor - ger tor - ren - ti, d'Eu-

*cresc.* -----

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob. I.

Cl. I.  
Do

Fg. I.

Sol. I.

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

GISELDA

ro - pa strin - ge-re le gen - ti

I. Vni

II. Vni

Vle

Vc.

Cb.

*ironca*

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

This section of the score contains the parts for the woodwind and brass instruments. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Saxophone (Sol.). The brass instruments include Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Tp.), and Trombone in C (G. C.). The music is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and brass parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and are often grouped with slurs. The woodwinds have a melodic line, while the brass instruments provide harmonic support and rhythmic drive.

GISELDA

-do - me!

*Lento (declamato)*

Chè mai non

This section shows the vocal line for the character GISELDA. The lyrics are "-do - me!" and "Chè mai non". The music is marked "Lento (declamato)", indicating a slow, declamatory style. The vocal line is written in a key with one sharp (F#) and a common time signature (C). The melody is simple and expressive, with a long note on "do" and a series of eighth notes on "me!". The tempo and style markings are placed above the vocal line.

I.  
Vni  
II.  
Vie  
Vc.  
Cb.

This section of the score contains the parts for the string instruments. The strings include Violin I (Vni I), Violin II (Vni II), Viola (Vie), Violoncello (Vc.), and Contrabasso (Cb.). The music is written in a key with one sharp (F#) and a common time signature (C). The string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and are often grouped with slurs. The strings provide harmonic support and rhythmic drive, with the violins playing a melodic line and the violas, cellos, and contrabasses providing harmonic support.



GISELDA

fu-rono di Dio pa-ro - le quelle onde gli uomini san-gue ver-sâr!

col canto *pizz.*

I. Vni *p*

II. Vni *pizz.*

Vle *pizz.*

Vc. Cb. *uniti pizz.*

col canto *p*

Fl.

Ott.

Ob.

Cl. Do

Fg.

sol

Cor. Do

Trb. Do

Trbu.

Cmbs.

Tp.

G. C.

GISELDA

No, — no, Dio nol vuole ah no, — no, Di-o no, Dio — nol

*slanciato*

I. Vni *arco*

II. Vni *arco*

Vle *arco*

Vc. Cb. *arco*

Fl.  
 Ott.  
 Ob.  
 Cl.  
*Do*  
 Fg.  
 Sol.  
 Cor.  
*Do*  
 Trb.  
*Do*  
 Trbn.  
 Cmbs.  
 Tp.  
 G. C.  
 GISELDA  
 vuo - le, Ei sol di pa - - ce ei  
 I.  
 Vni.  
 II.  
 Vle.  
 Vc.  
 Cb.

Fl.

Ob. I.

Cl. I.  
Do

Fg.

Sol.

Cor. Do

Trb. Do

Trbn.

Cmbs.

GISELDA

sce se, ei sce - se a par-lar, no, Dio nol vuo - le, — no Dio nol

I.

Vni

II.

Vle

Vc.  
Cb.

Fl.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Sol.  
 Cor.  
 Do.  
 Trb.  
 Do.  
 Trbn.  
 Cmbs.  
 GISELDA  
 vuo - le, ei sol di pa - ce sce - se a par - lar, — ei sol di  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

*stringendo*

Musical score for woodwinds and brass instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmb.), and Trombone (Tp.). The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds play melodic lines with triplets, while the brass instruments provide harmonic support and rhythmic accompaniment.

GISELDA

pa - ce sce - se a par - lar \_\_\_\_\_ scese a par -

*stringendo.*

Musical score for string instruments. The instruments listed on the left are Violin I (Vni. I), Violin II (Vni. II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The strings play a rhythmic accompaniment, with the violins playing melodic lines.



Fl.  
 Ott.  
 Ob.  
 Cl. Do.  
 Fg.  
 Sol.  
 Cor. Do.  
 Trb. Do.  
 Trbn.  
 Cmbs.  
 Tp.  
 G. C.  
 GISELDA  
 SOFIA  
 ARVINO  
 EREMITA  
 CORO  
 I.  
 Vni  
 II.  
 Vle  
 Vc. Cb.

-ri - . . . - sci, fe-  
 fa - . . . i? la mi - sera duo - lo ha sì  
 - sce - . . . no!  
 fa - . . . i? la mi - sera duo - lo ha sì  
 fa - . . . i? la mi sera duo - lo ha sì  
 fa - . . . i? la mi - se-ra duo - lo ha sì

*stringendo*

Fl.

Ott.

Ob.

Cl.  
Do

Fg.

Sol  
Cor.  
Do

Trb.  
Do

Trbn.

Cmbs.

Tp.:

G. C.

*stringendo*

GISELDA  
-ri - sci, fe - ri - - sci, fe - ri

SOFIA  
for - te che, ben lo ve - di, ra - gion smar - ri ra - gion smar -

ARVINO  
In - cau - - ta, ra - gion smar -

EREMITA  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

CORO  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -  
for - te che, ben lo ve - di, ra - gion smar - ri, ra - gion smar -

*stringendo*

I.  
Vni

II.  
Vni

Vle

Vc.  
Cb.



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

GISELDA  
 SOFIA  
 ARVINO  
 EREMITA  
 CORO

I.  
 Vni  
 II.  
 Vle  
 Vc. Cb.

-sci, fe - ri - - sci, fe - ri - - sci, fe - ri - - sci, fe -  
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -  
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -  
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -  
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -  
 -ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion smar - ri, ra - gion, ra -

Fl.  
 Ott.  
 Ob.  
 Cl.  
 Do.  
 Fg.  
 Sol.  
 Cor.  
 Do.  
 Trb.  
 Do.  
 Trbn.  
 Cmbs.  
 Tp.  
 G. C.  
 GISELDA  
 -ri - sci, fe - ri - sci!  
 SOFIA  
 -gion smar - ri!  
 ARVINO  
 -gion smar - ri!  
 EREMITA  
 -gion smar - ri!  
 CORO  
 -gion smar - ri!  
 I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Ch.

Fl.

Ott.

Ob.

Cl.  
Do

Fg.  
*a2*

Sol.

Cor.  
Do

Trb.  
Do

Trbn.

Cmb.

Tp.

G. C.

I.

Vni

II.

Vle

Vc.  
Cb.