

Ouvertura

Adagio maestoso

Flauto I, II
ff

Oboe I, II
ff dolce

Clarinetto I, II in B \flat
ff

Fagotto I, II
ff

Corno I, II in E \flat
ff

Tromba I, II in E \flat
ff

Trombone alto
ff

Trombone tenore
Trombone basso
ff

Timpani in E \flat , B \flat
ff

Violino I
ff

Violino II
ff

Viola
ff

Violoncello
Contrabasso
ff

The musical score is for an Overture in a major key, marked Adagio maestoso. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwinds (Flauto, Oboe, Clarinetto, Fagotto) and brass (Corno, Tromba, Trombone) sections are marked *ff* (fortissimo). The Oboe and Clarinetto parts include passages marked *dolce* (dolce). The strings (Violino I, Violino II, Viola, Violoncello, Contrabasso) and Timpani are also marked *ff*. The score is written in a common time signature (C) and includes dynamic markings and articulation symbols.

2 5

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

8 3

Fl. I, II *f* unis.

Ob. I, II *p*

Cl. I, II *p*

Fg. I, II *p* *f* *p* *p*

Cor. I, II

Tr. I, II

Tbn. A *p*

Tbn. T, B

Timp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cb. *f*

This musical score page contains measures 4 through 7 of a symphony. The instruments are arranged in the following order from top to bottom: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor I and II, Trumpet I and II, Trombone A, Trombone T and B, Timpani, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in measures 5 and 6. A trill is indicated in the Timpani part in measure 5. The page concludes with a repeat sign in measure 7.

14 Allegro vivace

Musical score for measures 14-17. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Cb. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic marking is *p* (piano).
- Vln. I: Starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.
- Vln. II: Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vla.: Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vc. Cb.: Starts with a quarter rest, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, G4.



Musical score for measures 18-21. The score is for three staves: Vln. I, Vln. II, and Vla. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).
- Vln. I: Starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.
- Vln. II: Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vla.: Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5.



Musical score for measures 22-25. The score is for five staves: Cl. I, II, Vln. I, Vln. II, Vla., and Vc. Cb. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic marking is *p* (piano).
- Cl. I, II: Starts with a whole rest, followed by a half note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5.
- Vln. I: Starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.
- Vln. II: Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vla.: Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vc. Cb.: Starts with a whole rest, followed by a half note G3, then eighth notes A3, B3, C4, D4, E4, F4, G4.

Cl. I, II

Vln. I

Vln. II

Vla.

Vc.
Cb.



Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

Vc.
Cb.

p

p

Tutti

p

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
Vln. I
Vln. II
Vla.
Vc. Cb.

sf sf sf sf

Detailed description: This page of a musical score, numbered 42, features nine staves for various instruments. The top four staves (Flutes I & II, Oboes I & II, Clarinets I & II, and Bassoons I & II) are in treble clef with a key signature of two flats. The next four staves (Cor Anglais, Trumpets I & II, Trombone A, and Trombone T & B) are in treble clef, while the Trombone T & B staff is also in bass clef. The Timpani staff is in bass clef. The Violin I and II staves are in treble clef, the Viola staff is in alto clef, and the Cello/Double Bass staff is in bass clef. The score consists of four measures. The first measure shows the woodwinds and strings beginning their parts. The second measure has some woodwinds resting. The third and fourth measures continue the musical development. Dynamic markings of *sf* (sforzando) are placed under the Cello/Double Bass staff in the first and third measures.

This musical score page, numbered 10 and 46, features a variety of orchestral instruments. The woodwinds section includes Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), and Bassoons (Fg. I, II). The brass section consists of Horns (Cor. I, II), Trumpets (Tr. I, II), Trombone A (Tbn. A), and Trombone B (Tbn. T, B). The percussion section includes Timpani (Timp.). The string section is represented by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the flutes, oboes, and bassoons have melodic lines. The strings provide a steady accompaniment. The word "unis." is written above the woodwind staves in the final measure of the page, indicating a unison passage.

50 1

Fl. I, II *sf* *sf* *sf* *sf* *sf*

Ob. I, II *sf* *sf* *sf* *sf* *sf*

Cl. I, II *sf* *sf* *sf* *sf* *sf*

Fg. I, II *sf* *sf* *sf* *sf* *sf*

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I *sf* *sf* *sf* *sf* *sf*

Vln. II *sf* *sf* *sf* *sf* *sf*

Vla. *sf* *sf* *sf* *sf* *sf*

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

Detailed description: This page of a musical score covers measures 50 to 53. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II) and string section (Violins I & II, Viola, Violoncello, and Contrabass) are all playing a rhythmic pattern of eighth notes in a forte (*sf*) dynamic. The brass section (Cori, Truani, Trombones A, Trombones T & B, and Timpani) is silent, indicated by rests on their respective staves. The score is written in a key signature of two flats and a common time signature. The page number '50' is at the top left, and a '1' is at the top right. The dynamic marking *sf* is placed below each staff for the active instruments in every measure.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Corni in B \flat

p

p

p

p

14

62

Fl. I, II

Ob. I, II

Vln. I

Vln. II

Vla.

Vc. Cb.

p

I

66

Fl. I, II

Ob. I, II

Cl. I, II

Vln. I

Vln. II

Vla.

Vc. Cb.

p

I

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Tutti

Detailed description: This page of a musical score covers measures 70 through 73. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The brass section includes Corianders I and II, Trumpets I and II, Trombones A, and Trombones T and B. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play active parts, while the brass and timpani are mostly silent. A 'Tutti' marking appears at the end of measure 73.

16 74

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

ff

tr

Detailed description: This page of a musical score covers measures 74 through 77. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Trombones) play sustained chords, with a forte (*ff*) dynamic. The timpani part features a trill (*tr*) in measures 74 and 77. The string section (Violins I and II, Viola, and Violoncello/Double Bass) provides a rhythmic accompaniment with a forte (*ff*) dynamic. The score is written in a key signature of three flats and a 3/4 time signature.

78 17

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

tr

b

f

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Cornets in Bb

ff

tr

3 3 3 3

3 3 3 3

Detailed description: This is a page of a musical score for an orchestra, page 18 of 82. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, and Bassoons I & II. The brass section includes Horns I & II (labeled as Cornets in Bb), Trumpets I & II, Trombone A, and Trombone T & B. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, and Cello/Double Bass. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *ff* (fortissimo) is present for the Horns in the third measure. The Timpani part includes a trill (*tr*) in the third measure. The Violin II and Viola parts feature triplet markings (3) in the third measure.

Fl. I, II

Ob. I, II

Cl. I, II

Fig. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

The musical score is written for a full orchestra. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four measures. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has complex melodic lines with many slurs and ties. The brass section (Cor, Trumpets, Trombones) plays mostly block chords with some melodic movement. The timpani part includes a trill (tr) in the second measure. The string section (Violins I and II, Viola, Cello/Double Bass) provides harmonic support, with Violins II and Viola playing triplets in the second and fourth measures. The Cello/Double Bass part has a simple bass line.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Musical staff for Flute I and II, showing notes and rests.

Ob. I, II

Musical staff for Oboe I and II, showing notes and rests.

Cl. I, II

Musical staff for Clarinet I and II, showing notes and rests.

Fg. I, II

Musical staff for Bassoon I and II, showing notes and rests.

Cor I, II

Musical staff for Cor I and II, showing notes and rests.

Tr. I, II

Musical staff for Trumpet I and II, showing notes and rests.

Tbn. A

Musical staff for Trombone A, showing notes and rests.

Tbn. T, B

Musical staff for Trombone Tenor and Bass, showing notes and rests.

Timp.

Musical staff for Timpani, showing notes and rests.

Vln. I

Musical staff for Violin I, showing notes and rests.

Vln. II

Musical staff for Violin II, showing notes and rests.

Vla.

Musical staff for Viola, showing notes and rests.

Vc.
Cb.

Musical staff for Violoncello and Contrabass, showing notes and rests.

This page of the orchestral score, page 22, measures 98-101, features a variety of instruments. The top staff is for Flutes I & II, followed by Oboes I & II, Clarinets I & II, and Bassoons I & II. The middle section includes Cori I & II, Trumpets I & II, Trombone A, and Trombone T & B. Below these are the Timpani, Violin I, Violin II, Viola, and Cello/Double Bass. The music is primarily marked with *sf* (sforzando), indicating a strong accent. The melodic lines for the woodwinds and strings are clearly defined, while the brass instruments provide a rhythmic and harmonic support. The bottom two staves (Violin I and Violin II) show complex rhythmic patterns, particularly in measure 101.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Vc.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Tutti

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

dolce

dolce

dolce

dolce

26

115

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.



119

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Vln. I

Vln. II

Vla.

Vc.
Cb.

I

dolce

p

p

p

Vc.

p

123 27

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

unis.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc.
Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins I & II, Viola, Cello/Double Bass) are active throughout. The brass section (Cor, Trumpets, Trombones) and Timpani are mostly silent, with some dynamic markings. The score includes dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *unis.* (unison). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The page number 28 and measure number 127 are indicated at the top left.

131

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc.
Cb.

unis.

Tutti

Detailed description: This is a page of a musical score for an orchestra, page 30 of 135. The score is arranged in systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The second system includes Cori I and II, Trumpets I and II, Trombone A, and Trombones Tenor and Bass. The third system includes Timpani. The fourth system includes Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/2. The score shows various musical notations including notes, rests, and articulation marks. The word 'unis.' is written above the Bassoon part, and 'Tutti' is written below the Violoncello/Double Bass part.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Detailed description: This page of a musical score covers measures 139 to 142. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The woodwind section includes Flutes I & II (resting), Oboes I & II (playing a rhythmic pattern of eighth and sixteenth notes), Clarinets I & II (playing a similar rhythmic pattern), and Bassoons I & II (playing a pattern of quarter and eighth notes). The brass section consists of Cor I & II, Trumpets I & II, Trombone A, Trombone T & B, and Timpani, all of which are resting in these measures. The string section includes Violins I & II (playing a melodic line with eighth and sixteenth notes), Viola (playing a pattern of quarter and eighth notes), and Violoncello/Double Bass (playing a pattern of quarter and eighth notes).

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

The musical score is written for a symphony orchestra. It consists of 14 staves, each representing a different instrument. The key signature is B-flat major (two flats) and the time signature is 7/8. The score is divided into four measures. The first measure (measure 32) contains the beginning of the piece, with a 7/8 time signature. The second measure (measure 33) continues the music. The third measure (measure 34) continues the music. The fourth measure (measure 35) concludes the section with a key signature change to B major (two sharps). The instruments are: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor I and II, Trumpet I and II, Trombone A, Trombone T and B, Timpani, Violin I, Violin II, Viola, and Cello/Double Bass. The notation includes various rhythmic values, accidentals, and dynamic markings.

This musical score page features the following instruments and parts:

- Fl. I, II:** Flute parts in treble clef, playing a melodic line with eighth notes and rests.
- Ob. I, II:** Oboe parts in treble clef, mirroring the flute parts.
- Cl. I, II:** Clarinet parts in treble clef, playing a similar melodic line.
- Fg. I, II:** Bassoon parts in bass clef, providing a harmonic foundation with eighth notes.
- Cor I, II:** Horn parts in treble clef, mostly resting with some melodic entries.
- Tr. I, II:** Trumpet parts in treble clef, mostly resting.
- Tbn. A:** Trombone A part in bass clef, mostly resting.
- Tbn. T, B:** Trombone Tenor/Bass part in bass clef, mostly resting.
- Timp.:** Timpani part in bass clef, featuring a single rhythmic pattern.
- Vln. I:** Violin I part in treble clef, playing a melodic line.
- Vln. II:** Violin II part in treble clef, playing a supporting line.
- Vla.:** Viola part in bass clef, playing a supporting line.
- Vc. Cb.:** Violoncello/Double Bass part in bass clef, playing a supporting line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwind and string parts are highly active, while the brass parts are more reserved.

This musical score page contains measures 34 through 38 of a symphony. The instruments are arranged in the following order from top to bottom: Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Trumpet I & II, Trombone A, Trombone T & B, Timpani, Violin I, Violin II, Viola, and Violoncello/Double Bass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass instruments are mostly silent or play sustained notes. The page number '34' is in the top left, and the rehearsal mark '152' is at the top of the first measure.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

p

p

p

tr

Corni in Eb

I

Detailed description: This is a page of a musical score for a symphony orchestra, page 35, measures 157-161. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a melodic line with some rests. The brass (Horns, Trumpets, Trombones) provides harmonic support. The timpani has a trill. The strings (Violins, Viola, Cello/Double Bass) play a rhythmic accompaniment. Dynamics include piano (*p*) and trill (*tr*). The page number 157 is at the top left, and 35 is at the top right.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor I, II.

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

p

ff

ff

ff

ff

ff

Fl. I, II

Flute I and II staves with rests and a final melodic phrase.

Ob. I, II

Oboe I and II staves with rests and a final melodic phrase.

Cl. I, II

Clarinet I and II staves with rests and a final melodic phrase.

Fg. I, II

Bassoon I and II staves with rests and a final melodic phrase.

Cor I, II

Cor I and II staves with rests.

Tr. I, II

Trumpet I and II staves with rests.

Tbn. A

Tuba A staff with notes and *ff* dynamic.

Tbn. T, B

Tuba Tenor/Bass staff with notes and *ff* dynamic.

Timp.

Timpani staff with rests.

Vln. I

Violin I staff with notes, *ff* dynamic, and trills.

Vln. II

Violin II staff with notes, *ff* dynamic, and trills.

Vla.

Viola staff with notes, *ff* dynamic, and trills.

Vc. Cb.

Violoncello/Double Bass staff with notes, *ff* dynamic, and trills.

This musical score page features several staves for different instruments. At the top, the woodwind section includes Flute I & II, Oboe I & II, Clarinet I & II, and Bassoon I & II. Below them are the brass instruments: Cor I & II, Trumpet I & II, Trombone A, Trombone T & B, and Timpani. At the bottom, the string section consists of Violin I, Violin II, Viola, and Violoncello/Double Bass. The score is written in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play melodic lines with frequent trills, while the brass instruments provide harmonic support. The woodwinds and strings have long rests in the first two measures, indicating they enter later in the piece.

175

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor I, II.
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
Vln. I
Vln. II
Vla.
Vc. Cb.

p

p

p

p

Detailed description: This page of a musical score covers measures 175 to 178. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Cori, Trumpets, Trombones, Timpani) are mostly silent, indicated by rests. The string section (Violins I and II, Viola, and Violoncello/Double Bass) begins playing in measure 176. The Violin I part features a melodic line with slurs and accents. The Violin II, Viola, and Violoncello/Double Bass parts play a rhythmic accompaniment of eighth notes, starting with a grace note. The dynamic marking *p* (piano) is present for the strings in measures 176, 177, and 178.

Musical score for measures 179-182. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Cb. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. Vln. I plays a melodic line with eighth and sixteenth notes. Vln. II plays a similar melodic line. Vla. plays a rhythmic accompaniment of eighth notes. Vc. Cb. is silent in measures 179-181 and enters in measure 182 with a bass line of eighth notes. The word "Vc." is written above the staff in measure 182.



Musical score for measures 183-186. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Cb. The key signature is two flats, and the time signature is 3/8. Vln. I continues its melodic line. Vln. II plays a rhythmic accompaniment. Vla. plays a rhythmic accompaniment. Vc. Cb. plays a bass line of eighth notes. The word "Tutti" is written above the staff in measure 185.



Musical score for measures 187-190. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Cb. The key signature is two flats, and the time signature is 3/8. Vln. I plays a melodic line. Vln. II plays a rhythmic accompaniment. Vla. plays a rhythmic accompaniment. Vc. Cb. plays a bass line of eighth notes.

This musical score page contains measures 191 through 194. The instrumentation includes:

- Fl. I, II (Flute)
- Ob. I, II (Oboe)
- Cl. I, II (Clarinet)
- Fg. I, II (Fagott/Bassoon)
- Cor I, II (Corni)
- Tr. I, II (Trumpets)
- Tbn. A (Tuba)
- Tbn. T, B (Tenor and Bass Trombones)
- Timp. (Timpani)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. Cb. (Violoncello/Double Bass)

The woodwind and brass sections are currently silent, indicated by rests. The string section is active, with Violin I playing a melodic line, Violin II and Viola providing harmonic support, and the Cello/Double Bass playing a bass line. The key signature has three flats (B-flat major or D-flat minor), and the time signature is 3/4.

This musical score page covers measures 195 through 198. The instrumentation includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns in E-flat, Trumpets I & II, Trombones A and Tuba/Bass, Timpani, Violins I & II, Viola, and Violoncello/Double Bass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a rest for the first two measures, followed by a dynamic marking of *ff* (fortissimo) in measure 195. The woodwinds and brass play sustained chords, while the strings provide a rhythmic accompaniment. The strings feature trills in measures 197 and 198. The page concludes with a *ff* dynamic marking in measure 198.

199

This musical score page contains measures 199 through 202. The instruments and their parts are as follows:

- Fl. I, II:** Treble clef, playing chords in the first two measures, then rests.
- Ob. I, II:** Treble clef, playing chords in the first two measures, then rests.
- Cl. I, II:** Treble clef, playing chords in the first two measures, then rests.
- Fg. I, II:** Bass clef, playing chords in the first two measures, then rests.
- Cor. I, II:** Treble clef, playing a rhythmic pattern of quarter notes in the first two measures, then rests.
- Tr. I, II:** Treble clef, playing a rhythmic pattern of quarter notes in the first two measures, then rests.
- Tbn. A:** Bass clef, playing a rhythmic pattern of quarter notes in the first two measures, then rests.
- Tbn. T, B:** Bass clef, playing a rhythmic pattern of quarter notes in the first two measures, then rests.
- Timp.:** Bass clef, playing a rhythmic pattern of quarter notes in the first two measures, then rests.
- Vln. I:** Treble clef, playing a melodic line with trills in measures 199-200, then a half note in measure 201, and a melodic phrase in measure 202. Dynamics include *p*.
- Vln. II:** Treble clef, playing a melodic line with trills in measures 199-200, then rests in measure 201, and a melodic phrase in measure 202. Dynamics include *p*.
- Vla.:** Bass clef, playing a melodic line with trills in measures 199-200, then rests in measure 201, and a melodic phrase in measure 202. Dynamics include *p*.
- Vc. Cb.:** Bass clef, playing a melodic line with trills in measures 199-200, then rests in measure 201, and a melodic phrase in measure 202. Dynamics include *p*.

Cl. I, II

Vln. I

Vln. II

Vla.

Vc.
Cb.



Cl. I, II

Vln. I

Vln. II

Vla.

Vc.
Cb.

211 45

Cl. I, II
Vln. I
Vln. II
Vla.
Vc.
Cb.

Vc.

Detailed description: This page of a musical score covers measures 211 to 215. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The instruments are Clarinet I and II, Violin I, Violin II, Viola, and Violoncello/Contrabass. The Clarinet I and II parts have a melodic line with some rests. Violin I has a melodic line with slurs. Violin II has a rhythmic accompaniment of eighth notes. Viola has a rhythmic accompaniment of eighth notes. Violoncello/Contrabass has a rhythmic accompaniment of eighth notes. A double bar line is present after measure 214.



215

Cl. I, II
Cor. I, II
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Detailed description: This page of a musical score covers measures 215 to 219. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The instruments are Clarinet I and II, Cor Anglais I and II, Violin I, Violin II, Viola, and Violoncello/Contrabass. Clarinet I and II have a melodic line. Cor Anglais I and II have a melodic line starting in measure 218. Violin I has a melodic line with slurs. Violin II has a melodic line with slurs. Viola has a melodic line with slurs. Violoncello/Contrabass has a melodic line with slurs. A dynamic marking of *p* (piano) is present in measure 218. A double bar line is present after measure 218.

Fl. I, II
ff

Ob. I, II
ff

Cl. I, II
ff

Fg. I, II
ff

Cor. I, II
ff

Tr. I, II
ff

Tbn. A
ff

Tbn. T, B
ff

Timp.
ff *tr*

Vln. I
ff

Vln. II
ff

Vla.
ff
Tutti

Vc.
Cb.
ff

Detailed description: This page of a musical score covers measures 46 to 49. It features a full orchestral ensemble. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Cori, Trumpets, Trombones) are playing sustained chords with a forte (*ff*) dynamic. The timpani part includes trills (*tr*) on measures 46 and 47. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is playing a rhythmic accompaniment of eighth notes, also marked *ff*. The score is in a key with two flats and a 3/4 time signature. Measure numbers 46, 47, 48, and 49 are indicated at the top of the page.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

tr

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Detailed description: This is a page of a musical score, page 48 of 227. It features a woodwind section with Flutes I & II, Oboes I & II, Clarinets I & II, and Bassoons I & II. The brass section includes Cori I & II, Trumpets I & II, Trombones A, and Trombones T & B. The percussion section has Timpani. The string section consists of Violins I & II, Viola, and Violoncello/Double Bass. The woodwinds and strings are playing active parts, while the brass and timpani are mostly silent or playing simple rhythmic patterns. The score is in a key with three flats and a 3/4 time signature.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

This musical score page, numbered 50 and 235, features a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments and their parts are as follows:

- Fl. I, II:** Flute parts with melodic lines and rests.
- Ob. I, II:** Oboe parts, including a prominent melodic line in the second measure of the system.
- Cl. I, II:** Clarinet parts with harmonic accompaniment.
- Fg. I, II:** Bassoon parts with harmonic accompaniment.
- Cor. I, II:** Horn parts with harmonic accompaniment.
- Tr. I, II:** Trumpet parts with harmonic accompaniment.
- Tbn. A:** Tenor Trombone part with harmonic accompaniment.
- Tbn. T, B:** Trombone parts with harmonic accompaniment.
- Timp.:** Timpani part with rhythmic accompaniment.
- Vln. I, Vln. II:** Violin parts with harmonic accompaniment.
- Vla.:** Viola part with harmonic accompaniment.
- Vc. Cb.:** Cello and Double Bass parts with harmonic accompaniment.

Dynamic markings such as *p* (piano) are present throughout the score, particularly in the woodwind and brass sections. The score is divided into measures by vertical bar lines, with some measures containing rests.

This musical score page contains measures 240 through 243. The instruments and their parts are as follows:

- Fl. I, II:** Flute I and II parts, mostly resting in measures 240-242, with some notes in measure 243.
- Ob. I, II:** Oboe I and II parts, playing a melodic line in measure 240 and a sustained harmonic accompaniment in measures 241-243.
- Cl. I, II:** Clarinet I and II parts, playing a sustained harmonic accompaniment in measures 241-243.
- Fg. I, II:** Bassoon I and II parts, playing a melodic line in measure 240 and a sustained harmonic accompaniment in measures 241-243.
- Cor. I, II:** Horn I and II parts, playing a sustained harmonic accompaniment in measures 241-243.
- Tr. I, II:** Trumpet I and II parts, resting throughout all measures.
- Tbn. A:** Trombone A part, resting throughout all measures.
- Tbn. T, B:** Trombone Tenor and Bass parts, resting throughout all measures.
- Timp.:** Timpani part, resting throughout all measures.
- Vln. I:** Violin I part, resting throughout all measures.
- Vln. II:** Violin II part, resting throughout all measures.
- Vla.:** Viola part, resting throughout all measures.
- Vc. Cb.:** Violoncello and Contrabass parts, resting throughout all measures.

Musical score for measures 244-248, featuring woodwinds, brass, and strings.

Fl. I, II: Treble clef, melodic line with eighth notes and quarter notes, including rests.

Ob. I, II: Treble clef, melodic line with eighth notes and quarter notes, including rests.

Cl. I, II: Treble clef, melodic line with eighth notes and quarter notes, including rests.

Fg. I, II: Bass clef, accompaniment with quarter notes and rests.

Cor. I, II: Treble clef, accompaniment with quarter notes and rests.

Tr. I, II: Treble clef, rests.

Tbn. A: Bass clef, rests.

Tbn. T, B: Bass clef, rests.

Timp.: Bass clef, rests.

Vln. I: Treble clef, accompaniment with a *p* dynamic marking and slurs.

Vln. II: Treble clef, accompaniment with a *p* dynamic marking and slurs.

Vla.: Bass clef, accompaniment with a *p* dynamic marking and slurs.

Vc. Cb.: Bass clef, accompaniment with a *p* dynamic marking and slurs.

Dynamic *p* is indicated at the bottom of the page.

Fl. I, II

Musical staff for Flutes I and II. The staff shows notes in the first four measures, followed by rests. In the fifth measure, there is a dynamic marking of *f*. In the sixth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Ob. I, II

Musical staff for Oboes I and II. The staff shows notes in the first four measures, followed by rests. In the fifth measure, there is a dynamic marking of *f*. In the sixth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Cl. I, II

Musical staff for Clarinets I and II. The staff shows notes in the first four measures, followed by rests. In the fifth measure, there is a dynamic marking of *f*. In the sixth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Fg. I, II

Musical staff for Bassoons I and II. The staff shows notes in the first four measures, followed by rests. In the fifth measure, there is a dynamic marking of *f*. In the sixth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Cor. I, II

Musical staff for Corianders I and II. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *f*. In the sixth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Tr. I, II

Musical staff for Trumpets I and II. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Tbn. A

Musical staff for Trombone A. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Tbn. T, B

Musical staff for Trombones Tenor and Bass. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Timp.

Musical staff for Timpani. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Vln. I

Musical staff for Violin I. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Vln. II

Musical staff for Violin II. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Vla.

Musical staff for Viola. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Vc. Cb.

Musical staff for Violoncello and Double Bass. The staff shows rests in the first four measures. In the fifth measure, there is a dynamic marking of *ff*. The notes are in a B-flat major key signature.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
Vln. I
Vln. II
Vla.
Vc. Cb.

This musical score page, numbered 54 and 254, features a woodwind section with four staves (Flute I & II, Oboe I & II, Clarinet I & II, and Bassoon I & II) and a brass section with four staves (Coronet I & II, Trumpet I & II, Trombone A, and Trombone T & B). The woodwinds and strings are active, while the brass instruments are silent. The string section includes Violin I, Violin II, Viola, and Violoncello/Double Bass. The score is written in a key signature of two flats and a 3/4 time signature. The woodwind parts show complex rhythmic patterns with many accidentals, while the string parts provide a steady accompaniment. The brass parts are entirely blank, indicating they are not playing in this section.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II

unis.

This block contains the first four staves of the orchestral score. The Flute (Fl. I, II) part starts with a melodic line in the right hand and a supporting line in the left hand. The Oboe (Ob. I, II) and Clarinet (Cl. I, II) parts play a similar melodic line. The Bassoon (Fg. I, II) part provides a rhythmic accompaniment. The word "unis." is written above the Bassoon staff in the third measure.

Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B

This block contains the next four staves of the orchestral score. The Horn (Cor. I, II), Trumpet (Tr. I, II), and Trombone (Tbn. A, Tbn. T, B) parts are all marked with a whole rest, indicating they are silent during this passage.

Timp.

The Timpani (Timp.) part is marked with a whole rest, indicating it is silent during this passage.

Vln. I
Vln. II
Vla.
Vc. Cb.

This block contains the final four staves of the orchestral score. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line. The Viola (Vla.) part provides a rhythmic accompaniment. The Cello and Double Bass (Vc. Cb.) part provides a rhythmic accompaniment.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

Detailed description: This page of a musical score covers measures 262 to 265. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I & II, Viola, Cello/Double Bass) are active, with various melodic and harmonic lines. The brass section (Cor, Trumpet, Trombone) and Timpani are shown with rests, indicating they are silent during these measures. The score is written in a standard orchestral format with a grand staff for each instrument group.

This musical score page contains measures 266 through 269. The instruments and their parts are as follows:

- Fl. I, II:** Flute I and II. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Ob. I, II:** Oboe I and II. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Cl. I, II:** Clarinet I and II. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Fg. I, II:** Bassoon I and II. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Cor. I, II:** Horn I and II. Measure 266 has a whole rest. Measure 267 has a whole rest. Measure 268 has a half note with a *ff* dynamic marking. Measure 269 has a whole rest.
- Tr. I, II:** Trumpet I and II. Measure 266 has a whole rest. Measures 267-269 have whole rests.
- Tbn. A:** Trombone A. Measure 266 has a whole rest. Measures 267-269 have whole rests.
- Tbn. T, B:** Trombone Tenor and Bass. Measure 266 has a whole rest. Measures 267-269 have whole rests.
- Timp.:** Timpani. Measure 266 has a whole rest. Measures 267-269 have whole rests.
- Vln. I:** Violin I. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Vln. II:** Violin II. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Vla.:** Viola. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.
- Vc. Cb.:** Violoncello and Contrabass. Measure 266 has a whole rest. Measures 267-269 feature a melodic line with eighth notes and slurs.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

ff

ff

Detailed description: This page of a musical score covers measures 270 to 274. The score is for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello/Double Bass) are active throughout. The brass section (Cori, Trumpets, Trombones) has rests in measures 270-271. The Timpani part has a rest in measure 270 and enters in measure 271 with a *ff* dynamic. The Trombone A part has a *ff* dynamic marking in measure 272. The score is in a key with two flats and a 2/2 time signature.

Fl. I, II

Musical staff for Flute I and II. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Ob. I, II

Musical staff for Oboe I and II. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Cl. I, II

Musical staff for Clarinet I and II. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Fg. I, II

Musical staff for Bassoon I and II. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Cor. I, II

Musical staff for Horn I and II. The staff shows rests in all four measures.

Tr. I, II

Musical staff for Trumpet I and II. The staff shows eighth-note patterns in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Tbn. A

Musical staff for Trombone A. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Tbn. T, B

Musical staff for Trombone Tenor and Bass. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Timp.

Musical staff for Timpani. The staff shows a rhythmic pattern of eighth notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Vln. I

Musical staff for Violin I. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Vln. II

Musical staff for Violin II. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Vla.

Musical staff for Viola. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Vc. Cb.

Musical staff for Violoncello and Double Bass. The staff shows notes in the first two measures, followed by rests. In the third measure, there is a dynamic marking *sf* and a slur over a half note. The fourth measure continues with notes.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 279-282. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 2/2 time signature. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play sustained chords, with a forte (*sf*) dynamic marking in measure 282. The Trumpet II part features a rhythmic pattern of eighth notes in measures 279-281. The Trombone A part has a sustained note in measure 282. The Timpani part plays a steady eighth-note pattern in measures 279-281. The strings play sustained chords, with the Violoncello and Contrabass parts having a forte (*sf*) dynamic marking in measure 282.

This musical score page contains measures 283 through 287. The instruments and their parts are as follows:

- Fl. I, II:** Flute I and II parts, both in treble clef with a key signature of two flats. They play a melodic line with some grace notes.
- Ob. I, II:** Oboe I and II parts, both in treble clef with a key signature of two flats. They play a similar melodic line to the flutes.
- Cl. I, II:** Clarinet I and II parts, both in treble clef with a key signature of two flats. They play a melodic line.
- Fg. I, II:** Bassoon I and II parts, both in bass clef with a key signature of two flats. They play a melodic line.
- Cor. I, II:** Horn I and II parts, both in treble clef. They are silent in these measures.
- Tr. I, II:** Trumpet I and II parts, both in treble clef with a key signature of two flats. They play a rhythmic accompaniment.
- Tbn. A:** Trombone A part, in bass clef with a key signature of two flats. It plays a rhythmic accompaniment.
- Tbn. T, B:** Trombone Tenor and Bass parts, both in bass clef with a key signature of two flats. They play a rhythmic accompaniment.
- Timp.:** Timpani part, in bass clef with a key signature of two flats. It plays a rhythmic accompaniment.
- Vln. I:** Violin I part, in treble clef with a key signature of two flats. It plays a rhythmic accompaniment.
- Vln. II:** Violin II part, in treble clef with a key signature of two flats. It plays a rhythmic accompaniment.
- Vla.:** Viola part, in bass clef with a key signature of two flats. It plays a rhythmic accompaniment.
- Vc. Cb.:** Violoncello and Contrabass parts, both in bass clef with a key signature of two flats. They play a rhythmic accompaniment.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp

pp

pp

pp

This musical score page contains measures 293 through 297. The instrumentation includes:

- Fl. I, II (Flute)
- Ob. I, II (Oboe)
- Cl. I, II (Clarinet)
- Fg. I, II (Fagott/Bassoon)
- Cor. I, II (Cor Anglais)
- Tr. I, II (Trumpet)
- Tbn. A (Tenor Trombone)
- Tbn. T, B (Tuba/Euphonium)
- Timp. (Timpani)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. Cb. (Violoncello/Double Bass)

The woodwind and brass sections are mostly silent, indicated by rests. The string section (Violins I & II, Viola, and Cello/Double Bass) plays a melodic line. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score concludes with a double bar line at the end of measure 297.

Scena I

1. Introduzione

Adagio

The musical score is for the introduction of Scena I, marked Adagio. It features a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system includes staves for Flauto I, II; Clarinetto I, II in B-flat; Fagotto I, II; Corno I, II in B-flat Basso; Maria; and Giuseppe. The second system includes staves for Violino I; Violino II; Viola; and Violoncello Contrabbasso. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal staves for Maria and Giuseppe are silent. The dynamic markings are *ff* (fortissimo) for the woodwinds and strings, and *p* (piano) for the Violino I in the second system.

Flauto I, II
ff

Clarinetto I, II in B \flat
ff

Fagotto I, II
ff

Corno I, II in B \flat Basso
ff

Maria

Giuseppe

Violino I
ff *p*

Violino II
ff

Viola
ff

Violoncello
Contrabbasso
ff

Fig. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

p

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Tutti

This musical score page covers measures 66 through 70. The instruments and their parts are as follows:

- Fl. I, II:** Rests in measures 66-68. In measure 69, they play a sixteenth-note figure starting on G4, marked *sf*. In measure 70, they play a dotted quarter note on G4.
- Cl. I, II:** Rests in measure 66. In measures 67-70, they play a sixteenth-note figure starting on G4, marked *sf*.
- Fg. I, II:** Rests in measure 66. In measures 67-70, they play a sixteenth-note figure starting on G3, marked *sf*.
- Cor. I, II:** Rests in measures 66-68. In measure 69, they play a dotted quarter note on G4, marked *sf*. In measure 70, they have a whole rest.
- M. (Mandolin):** Rests in all measures.
- G. (Guitar):** Rests in all measures.
- Vln. I:** Rests in measures 66-68. In measure 69, they play a sixteenth-note figure starting on G4, marked *sf*. In measure 70, they play a dotted quarter note on G4.
- Vln. II:** Rests in measure 66. In measures 67-70, they play a sixteenth-note figure starting on G4, marked *sf*.
- Vla. (Viola):** Rests in measure 66. In measures 67-70, they play a sixteenth-note figure starting on G3, marked *sf*.
- Vc. Cb. (Violoncello/Contrabass):** Rests in measure 66. In measures 67-70, they play a sixteenth-note figure starting on G2, marked *sf*.

12 67

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

This musical score page contains parts for Flute I & II, Clarinet I & II, Bassoon I & II, Cor Anglais I & II, Mellophone, Glockenspiel, Violin I & II, Viola, and Violoncello/Double Bass. The woodwinds (Flute, Clarinet, Bassoon) play a rhythmic pattern of eighth notes with accents and slurs, marked *sf*. The strings (Violin I, Violin II, Viola, Cello/Double Bass) play a similar rhythmic pattern, also marked *sf*. The Cor Anglais part has a few notes in the first measure. The Mellophone and Glockenspiel parts are silent. The page is numbered 12 at the beginning and 67 at the end.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Dol - ce spo - sa, oh, te be - a - ta, che per

Vln. I

Vln. II

Vla.

Vc. Cb.

sf

sf

sf

sf

sf

sf

M.

G. tan - te fo - sti e - let - ta a pro - dur l'o - pra per - fet - ta, dell' au -

Vln. I

Vln. II

Vla.

Vc. Cb.



M.

G. gu - sto Re - den - tor, dell' au - gu - sto Re - den -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Ah, con - sor - te il sai se gra - ta, al gran do - no di Mes - tor.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

gnor, _____ la gran - dez - za del Si - gnor.

Il suo

p

Detailed description: This is a page of a musical score, page 72 of a larger work, with a rehearsal mark of 34. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal line is in the center, with lyrics in Italian: "gnor, _____ la gran - dez - za del Si - gnor." The word "Il suo" appears at the end of the vocal line. The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The flute and clarinet parts are mostly rests, with some notes in the second and third measures. The bassoon and cor anglais parts have notes in the second and third measures, with a piano (*p*) dynamic marking under the cor anglais. The violin and viola parts have rhythmic patterns, and the cello/double bass part has a simple bass line. The vocal line has a melodic line with some grace notes and a fermata over the first measure.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

M. 

G. 

Vln. I 

Vln. II 

Vla. 

Vc. Cb. 



M. 

G. 

Vln. I 

Vln. II 

Vla. 

Vc. Cb. 

M. gli u - mi - li di cor.

G. Ei giu -

Vln. I

Vln. II

Vla.

Vc. Cb.



M. Ei pro - mi - se a noi sé

G. rò d'es - ser cle - men - te, d'es - ser cle -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

p

p

p

p

stes - so, or com - pi quant' ha___ pro - mes - so, la bon-

men - te, or com - pi quant' ha___ pro - mes - so, la bon-

Detailed description: This page of a musical score, numbered 76 and 47, features ten staves. The top staff is for Flute I and II, showing a rest followed by a *p* dynamic marking and a melodic phrase. The Clarinet I and II and Bassoon I and II staves have similar parts with *p* dynamics. The Cor Anglais staves play a rhythmic accompaniment with *p* dynamics. The Soprano (M.) and Alto (G.) staves contain vocal lines with lyrics in Italian: "stes - so, or com - pi quant' ha___ pro - mes - so, la bon- men - te, or com - pi quant' ha___ pro - mes - so, la bon-". The Violin I and II staves play a melodic line with slurs. The Viola and Cello/Double Bass staves provide harmonic support with chords and a bass line.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

The musical score consists of ten staves. The woodwind section (Flute, Clarinet, Bassoon, and Cor Anglais) has complex rhythmic patterns in measures 50-51, followed by rests in measure 52, and then resumes with similar patterns in measure 53. The string section (Violins I & II, Viola, and Cello/Double Bass) provides harmonic support with sustained chords and rhythmic figures. The vocal parts (Soprano and Alto) enter in measure 50 with the lyrics: "tà del Cre - a - tor, or com - pi quant' ha__ pro -". The lyrics continue across measures 51 and 52. The score concludes in measure 53 with a final cadence.

tà del Cre - a - tor,

or com - pi quant' ha__ pro -

tà del Cre - a - tor,

or com - pi quant' ha__ pro -

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Corni in Eb

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

mes - so - la bon - tà - del Cre - a - tor, la - bon - tà del Cre - a -

mes - so - la bon - tà - del Cre - a - tor, la - bon - tà del Cre - a -

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

tor, _____ la _____ bon - tà, la bon - tà _____ del Cre - a -

tor, _____ la _____ bon - tà _____ del Cre - a -

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

tor, la bon - tà del Cre - a - tor. Ei giu -

63 81

M. Ei pro-

G. rò d'es - ser cle - men - te,

Vln. I

Vln. II

Vla.

Vc. Cb.



65

M. si con

G. mis - se a noi sé stes - so,

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

f

Cl. I, II

Fg. I, II

Cor. I, II

Corni in Eb

M.

o-gnun sen-ta il gran_____ fa - vor.

G.

so - li o - gni_____ vi - ven - te.

Vln. I

Vln. II

Vla.

Vc.
Cb.

f

p

Allegro agitato

71 unis. *f* 83

Fl. I, II *f*

Cl. I, II *f*

Fg. I, II *f*

Cor. I, II *f*

M.

G.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cb. *f*

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

The musical score consists of ten staves. The woodwind section (Flutes, Clarinets, Bassoons, and Cor Anglais) plays a melodic line in measures 74-75, followed by a rest in measure 76. The strings (Violins I and II, Viola, and Cello/Double Bass) play a rhythmic accompaniment of eighth notes in measures 74-75, followed by a rest in measure 76. The vocalists (Male and Female) enter in measure 76 with the lyrics "Be - ne - det". The score includes dynamic markings such as *p* and *f*.

Be - ne - det

Be - ne - det

p

(f)

(f)

(f)

(f)

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

-men - to!

Col - la glo - ria d'un por-

-men - to!

Col - la glo - ria d'un - por-

(f)

p

(f)

p

(f)

p

(f)

p

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

ten - to, e - gli an - nul - la il pri - mo er - ror,

ten - to, e - gli an - nul - la il pri - mo er - ror,

f

f

f

f

f

f

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Musical score for Flute I & II, Clarinet I & II, and Bassoon I & II. The Flute and Bassoon parts are mostly rests. The Clarinet part begins with a *p* dynamic and plays a series of chords: G4-A4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, followed by a rest.

Musical score for Cor Anglais. It begins with a *p* dynamic and plays a series of chords: G4-A4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, followed by a rest.

Vocal staves for Soprano (M.) and Alto (G.) with lyrics: e - gli an - nul - - la il pri - - mo er - . The melody is a descending line of eighth notes with slurs and ties.

Musical score for Violin I, Violin II, Viola, and Cello/Bass. All parts begin with a *p* dynamic. Violin I and II play a series of notes: G4, F4, E4, D4, C4. Viola and Cello/Bass play a series of notes: G3, F3, E3, D3, C3.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

The musical score for page 89 includes the following parts and details:

- Fl. I, II:** Flute parts, starting with rests and entering in the final measure with a forte (*f*) dynamic.
- Cl. I, II:** Clarinet parts, starting with rests and entering in the final measure with a forte (*f*) dynamic.
- Fg. I, II:** Bassoon parts, starting with rests and entering in the final measure with a forte (*f*) dynamic.
- Cor. I, II:** Horn parts, starting with rests and entering in the final measure with a forte (*f*) dynamic.
- M. (Soprano):** Melody with lyrics: "ror, — e-gli an-nul - la il pri - mo er - ror,"
- G. (Alto):** Melody with lyrics: "ror, — e-gli an-nul - la il pri - mo er - ror,"
- Vln. I:** Violin I part, featuring a forte (*f*) dynamic in the final measure.
- Vln. II:** Violin II part, featuring a forte (*f*) dynamic in the final measure.
- Vla.:** Viola part, featuring a forte (*f*) dynamic in the final measure.
- Vc. Cb.:** Violoncello and Double Bass part, featuring a forte (*f*) dynamic in the final measure.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

lu - stre giu - ra - men - to, col - la glo - ria d'un por - ten - to, d'un por -

lu - stre giu - ra - men - to, col - la glo - ria d'un - por - ten - to, d'un - por -

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

ten - to, e - gli an - nul - la il

ten - to, e - gli an - nul - la il

f *(p)*

f *(p)*

f *(p)*

f *(p)*

(p)

Fl. I, II

p

Cor. I, II

p

M.

pri - mo er - ror, il pri - mo er - ror,

G.

pri - mo er - ror, il pri - mo er - ror,

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

111

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

il

il

Detailed description: This page of a musical score, numbered 95, contains measures 111 through 113. The score is for a symphony orchestra and includes parts for Flute I & II, Clarinet I & II, Bassoon I & II, Cor Anglais I & II, Violin I & II, Viola, and Cello/Double Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The Flute and Clarinet parts are mostly rests, with some notes in measure 113. The Bassoon part has a similar pattern. The Cor Anglais part has a few notes in measure 113. The Violin and Viola parts feature triplet patterns in measure 111 and a melodic line in measure 112. The Cello/Double Bass part has a similar melodic line. The strings are marked with 'il' (ritardando) in measures 112 and 113.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.
pri - mo er - ror,

G.
pri - mo er - ror,

Vln. I

Vln. II

Vla.

Vc.
Cb.

Detailed description: This page of a musical score, numbered 96 and 114, features a key signature of one flat and a 3/4 time signature. The score is arranged in a system with ten staves. The top three staves are for Flute I & II, Clarinet I & II, and Bassoon I & II, all of which are silent. The fourth staff is for Cor I & II, also silent. The fifth and sixth staves are for Soprano (M.) and Alto (G.), both singing the lyrics 'pri - mo er - ror,'. The Soprano part includes triplet markings over the final notes of the phrase. The seventh through tenth staves are for Violin I, Violin II, Viola, and Cello/Double Bass, providing a rhythmic accompaniment with various note values and rests.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

e - gli an - nul - - -

e - gli an - nul - - -

Detailed description: This page of a musical score, numbered 98 and 120, features ten staves. The top four staves are for woodwinds: Flute I & II (Fl. I, II), Clarinet I & II (Cl. I, II), Bassoon I & II (Fg. I, II), and Cor Anglais I & II (Cor. I, II). The fifth and sixth staves are for vocalists: Soprano (M.) and Alto (G.), both with lyrics "e - gli an - nul - - -". The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The score is in a key with one flat and a 3/4 time signature. The woodwinds and strings play sustained notes with various articulations, while the vocalists sing the lyrics. The page is divided into three measures by vertical bar lines.

Fl. I, II

p

Cl. I, II

Fg. I, II

Cor. I, II

M.

- la il pri - mo er - ror, — il pri - mo er - ror, e - gli an -

G.

- la il pri - mo er - ror, — il pri - mo er - ror, e - gli an -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.
nul - la il pri - mo er - ror, e - gli an - nul - la il pri - mo er -

G.
nul - la il pri - mo er - ror, e - gli an - nul - la il pri - mo er -

Vln. I

Vln. II

Vla.

Vc.
Cb.

Detailed description: This page of a musical score contains nine staves. The top three staves are for Flute I & II, Clarinet I & II, and Bassoon I & II. The Clarinet and Bassoon parts feature a rhythmic pattern of eighth notes with stems pointing up, followed by chords of two notes. The Flute and Cor parts are mostly rests. The Soprano (M.) and Alto (G.) parts have lyrics: 'nul - la il pri - mo er - ror, e - gli an - nul - la il pri - mo er -'. The Violin I and II parts play a rhythmic pattern of eighth notes with stems pointing up, often with slurs. The Viola part plays a rhythmic pattern of eighth notes with stems pointing up. The Cello and Double Bass parts play a rhythmic pattern of eighth notes with stems pointing up.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

ror, e - gli an - nul - la il pri - mo er -

ror, e - gli an - nul - la il pri - mo er -

cresc.

cresc.

cresc.

cresc.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

ff

ff

ff

ff

ff

ror, e - gli an - nul - - - la il

ror, e - gli an - nul - - - la il

ff

ff

ff

ff

136

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

unis.

103

pri - - mo er - - ror.

pri - - mo er - - ror.

Detailed description: This is a page of a musical score, likely for a symphony or opera. It features ten staves. The top three staves are for woodwinds: Flute I and II, Clarinet I and II, and Bassoon I and II. The fourth staff is for Cor Anglais. The fifth and sixth staves are for vocalists, Soprano (M.) and Alto (G.), with lyrics 'pri - - mo er - - ror.' written below the notes. The bottom four staves are for strings: Violin I, Violin II, Viola, and Cello/Double Bass. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The page number '136' is at the top left, and '103' is at the top right. The word 'unis.' appears above the woodwind staves, indicating a unison passage. The vocal parts have a dotted quarter note followed by a half note, then a whole rest for the remainder of the measure.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc. Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 104 and contains measures 139 and 140. The score is written for the following instruments: Flute I and II (Fl. I, II), Clarinet I and II (Cl. I, II), Bassoon I and II (Fg. I, II), Horn I and II (Cor. I, II), Trumpet (M.), Trombone (G.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Flute I and II parts are mostly rests. The Clarinet and Bassoon parts play a melodic line of eighth notes. The Horn, Trumpet, and Trombone parts are mostly rests. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Cello/Double Bass part plays a simple bass line of eighth notes.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

M.

G.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Musical score for measures 141-145. The score includes parts for Flute I & II, Clarinet I & II, Bassoon I & II, Cor Anglais I & II, Mellophone, Gong, Violin I & II, Viola, and Violoncello/Double Bass. The key signature has two flats, and the time signature is 7/8. The music features a complex rhythmic pattern in the woodwinds and strings, with some instruments playing sustained chords or rests.

1a. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Giuseppe

Basso *p*

Ep - pur fra l'al - le - grez - za di sì fau - sti pro -

3

sf

sf

sf

di - gi io pro - vo in se - no un tur - ba - men - to, un

sf

5

pal - pi - to di co - re, che non so ben che

7

Allegro

si - a gio - ja o ti - mo - re. Ah, Maria

9

spo - so! E co - me puoi chia - mar - ti ge - ni - tor d'un Dio u - ma -

11

na - to e sen - tir - ti nel se - no il cor tur - ba - to? Co - me non

Giuseppe

13

so, ma par - mi che del ris - cat - to u - ni - ver - sal l'im - pre - sa di

15

mil - le e mil - le gua - i fon - te per noi sa - rà. Che di - ci

Maria

17

ma - i? Che of - fu - sca la tua men - te d'im - por - tu - no so -

p

p

p

p

19

Adagio

spet - to om - bra in - di - scre - ta? Vol - gi so - lo u - no sguar - do al bel

p

p

p

p

Violoncelli

21

ger - me di - vin ch'io strin - go al pet - to e ve - drai di - le -

p

p

p

p

Tutti

Allegro

f

Giuseppe

guar - si o - gni so - spet - to. Oh, te -

f

Maria

so - ro del mon - do! Oh, me be - a - to. Mi - ra co - m'è se -

p

p

p

re - no col - la te - ne - ra man, col dol - ce ri - so soa - ve -

p

29

Musical score for measures 29-30. The score consists of five staves: three for piano accompaniment (treble, middle, and bass clefs) and two for the vocal line (treble and bass clefs). The piano accompaniment features a simple harmonic structure with quarter notes and rests. The vocal line has lyrics: "men - te par - go - leg - gia e poi fo - men - ta in sen,". The tempo is marked "Andante".

31

Musical score for measures 31-32. The score consists of five staves: three for piano accompaniment (treble, middle, and bass clefs) and two for the vocal line (treble and bass clefs). The piano accompaniment features a simple harmonic structure with quarter notes and rests. The vocal line has lyrics: "cu - re e ti - mor se puo - i.". The piano accompaniment includes a dynamic marking *f* (forte) in measures 31 and 32. The tempo is marked "Andante".

Scena II

2. Coro: Turba di devoti che vanno al Tempio

Andante
I

Clarinetto I, II in B \flat *pp*

Fagotto I, II

Corno I, II in F

Trombone alto

Trombone tenore
Trombone basso

Violino I *pp*

Violino II *pp*

Viola *pp*

Soprano

Alto

Tenore

Basso

Violoncello
Contrabasso *pp* pizz.

5

Cl. I, II
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 5 through 8. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds (Cl. I, II) and first violins (Vln. I) play a melodic line with eighth and quarter notes, often beamed together. The second violins (Vln. II) play a steady eighth-note accompaniment. The viola (Vla.) plays a series of half notes, and the cello (Vc.) and double bass (Cb.) play a bass line of quarter notes.

9

Cl. I, II
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 9 through 12, separated from the previous system by a double bar line. The musical notation continues with similar textures. The woodwinds and first violins have more complex rhythmic patterns, including some sixteenth notes. The second violins continue with their eighth-note accompaniment. The viola and cello/bass parts maintain their respective rhythmic patterns.

13

Cl. I, II
Vln. I
Vln. II
Vla.
Vc.
Cb.

II
p

Detailed description: This system contains measures 13 through 16, separated from the previous system by a double bar line. The woodwinds (Cl. I, II) and first violins (Vln. I) play a melodic line with eighth notes, marked with a *II* (second ending) and *p* (piano) dynamic. The second violins (Vln. II) play a steady eighth-note accompaniment. The viola (Vla.) plays a series of half notes, and the cello (Vc.) and double bass (Cb.) play a bass line of quarter notes.

114

17

Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

Vc.
Cb.

p

21

Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

Vc.
Cb.

p

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

p

p

sotto voce

Se al cie - lo i pre - ghi in-
sotto voce

Se al cie - lo i pre - ghi in-
sotto voce

Se al cie - lo i pre - ghi in-
sotto voce

Se al cie - lo i pre - ghi in-

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

vi - a pu - ro e de - vo - to ze - lo,

A.

vi - a pu - ro e de - vo - to ze - lo,

T.

vi - a pu - ro e de - vo - to ze - lo,

B.

vi - a pu - ro e de - vo - to ze - lo,

Vc.
Cb.

33 17

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

u - ma - na - men - te i cie - lo i prie - ghi e - sau - di -

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

rà, se al cie - lo i pre - ghi in-

rà, se al cie - lo i pre - ghi in-

rà, se al cie - lo i pre - ghi in-

rà, se al cie - lo i pre - ghi in-

41

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

vi - a pu-ro e de-vo - to ze - lo u - ma - na-men - te il

vi - a pu-ro e de-vo - to ze - lo u - ma - na-men - te il

vi - a pu-ro e de-vo - to ze - lo u - ma - na-men - te il

vi - a pu-ro e de-vo - to ze - lo u - ma - na-men - te il

120 45

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

cie - lo i pre - ghi e-sau - di - rà, i prie - ghi e-sau - di -

cie - lo i pre - ghi e-sau - di - rà, i prie - ghi e-sau - di -

cie - lo i pre - ghi e-sau - di - rà, i prie - ghi e-sau - di -

cie - lo i pre - ghi e-sau - di - rà, i prie - ghi e-sau - di -

49 121

Cl. I, II
Fg. I, II
Cor. I, II
Tbn. A
Tbn. T, B
Vln. I
Vln. II
Vla.
S.
A.
T.
B.
Vc. Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

rà, e - sau - di - rà.
rà, e - sau - di - rà.
rà, e - sau - di - rà.
rà, e - sau - di - rà.

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

57 123

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

tà d'un Dio vi - ven - te! Sor -

tà d'un Dio vi - ven - te! Sor -

Cle - men - za al - ta in - fi - ni - ta!

Cle - men - za al - ta in - fi - ni - ta!

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

gen - te del - la vi - ta!

gen - te del - la vi - ta!

D'o - gni vir - tù sor - gen - te!

D'o - gni vir - tù sor - gen - te!

Vc. Cb.

65 125

Cl. I, II
f

Fg. I, II
f

Cor. I, II
f

Tbn. A
f

Tbn. T, B
f

Vln. I
f

Vln. II
f

Vla.
f

S.
f
Tu ge - ne - ro - so o - bli - a, per - do - na tu o - gni er -

A.
f
Tu ge - ne - ro - so o - bli - a, per - do - na tu o - gni er -

T.
f
Tu ge - ne - ro - so o - bli - a, per - do - na tu o - gni er -

B.
f
Tu ge - ne - ro - so o - bli - a, per - do - na tu o - gni er -

Vc.
f

Cb.
f

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

ro - re dell' uo - mo pec - ca - to - re, ab -

ro - re dell' uo - mo pec - ca - to - re, ab -

ro - re dell' uo - mo pec - ca - to - re, ab -

ro - re dell' uo - mo pec - ca - to - re, ab -

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

bi di noi pie - tà, di noi pie -

bi di noi pie - tà, di noi pie -

bi di noi pie - tà, di noi pie -

bi di noi pie - tà, di noi pie -

Cl. I, II
sf

Fg. I, II
sf

Cor. I, II
sf

Tbn. A
sf

Tbn. T, B
sf

Vln. I
sf

Vln. II
sf

Vla.
sf

S.
sf
 tà di noi pie - - tà.

A.
sf
 tà di noi pie - - tà.

T.
sf
 tà di noi pie - - tà.

B.
sf
 tà di noi pie - - tà.

Vc.
 Cb.
sf

77 129

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

130 81

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

Pu - re ce - le - sti men - ti, che

Pu - re ce - le - sti men - ti, che

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

Dio glo - ri - fi - ca - te!

Dio glo - ri - fi - ca - te!

I no - stri vo - ti ar - den - ti al

I no - stri vo - ti ar - den - ti al

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

Voi che ci pro - teg - ge - te le

Voi che ci pro - teg - ge - te le

tro - no su re - ca - te!

tro - no su re - ca - te!

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

gra-zie in - ter - ce - de - te!

gra-zie in - ter - ce - de - te!

Per voi con-ten - ta si - a l'af -

Per voi con-ten - ta si - a l'af -

134 97

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

Al - ma con - tri - sta e pi - a, che

Al - ma con - tri - sta e pi - a, che

flit - ta u - ma - ni - tà! Al - ma con - tri - sta e pi - a, che

flit - ta u - ma - ni - tà! Al - ma con - tri - sta e pi - a, che

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

le sue col - pe ab - bor - re se al ciel ne' guai ri - cor - re, il

le sue col - pe ab - bor - re se al ciel ne' guai ri - cor - re, il

le sue col - pe ab - bor - re se al ciel ne' guai ri - cor - re, il

le sue col - pe ab - bor - re se al ciel ne' guai ri - cor - re, il

136 105

Cl. I, II
Fig. I, II
Cor. I, II
Tbn. A
Tbn. T, B
Vln. I
Vln. II
Vla.
S.
A.
T.
B.
Vc.
Cb.

decrecendo sino al fine

decrecendo sino al fine

decrecendo sino al fine

decrecendo sino al fine

decrecendo sino al fine

decrecendo sino al fine

decrecendo sino al fine

ciel con - so - le - rà, con - so - le - rà se al

decrecendo sino al fine

ciel con - so - le - rà, con - so - le - rà se al

decrecendo sino al fine

ciel con - so - le - rà, con - so - le - rà se al

decrecendo sino al fine

ciel con - so - le - rà, con - so - le - rà se al

decrecendo sino al fine

decrecendo sino al fine

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

ciel ne' guai ri - cor - re, il ciel con - so - le - rà, con -

ciel ne' guai ri - cor - re, il ciel con - so - le - rà, con -

ciel ne' guai ri - cor - re, il ciel con - so - le - rà, con -

ciel ne' guai ri - cor - re, il ciel con - so - le - rà, con -

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

so - le - rà, con - - so - -

so - le - rà, con - - so - -

so - le - rà, con - - so - -

so - le - rà, con - - so - -

Vc. Cb.

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

le - - - rà.

le - - - rà.

le - - - rà.

le - - - rà.

140 121

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

142 ¹²⁹

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.
Cb.

133 143

Cl. I, II
Fig. I, II
Cor. I, II
Tbn. A
Tbn. T, B
Vln. I
Vln. II
Vla.
S.
A.
T.
B.
Vc.
Cb.

morendo
morendo
morendo
morendo
morendo
morendo

I

Detailed description: This is a page of a musical score, likely for a symphony or concerto. It features ten staves for various instruments. The top staff is for Clarinet I and II (Cl. I, II), which has a treble clef and a key signature of one sharp (F#). The second staff is for Flute I and II (Fig. I, II) with a bass clef and one flat (Bb). The third staff is for Cor Anglais I and II (Cor. I, II) with a treble clef. The fourth staff is for Trombone A (Tbn. A) with a bass clef and one flat. The fifth staff is for Trombone Tenor and Bass (Tbn. T, B) with a bass clef and one flat. The sixth staff is for Violin I (Vln. I) with a treble clef. The seventh staff is for Violin II (Vln. II) with a treble clef. The eighth staff is for Viola (Vla.) with a bass clef and one flat. The ninth staff is for Soprano (S.), Alto (A.), and Tenor (T.) voices, with a treble clef. The tenth staff is for Bass (B.) voice with a bass clef and one flat. The eleventh staff is for Violoncello and Double Bass (Vc. Cb.) with a bass clef and one flat. The score is divided into four measures. The first measure starts at measure 133. The second measure contains a first ending bracket. The third measure contains a first ending bracket. The fourth measure ends at measure 143. The word 'morendo' is written in italics below the staff for Cl. I, II, Cor. I, II, Vln. I, Vln. II, Vla., and Vc. Cb. in the third measure. The Roman numeral 'I' is written above the staff for Cl. I, II in the third measure.

Cl. I, II

Fg. I, II

Cor. I, II

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc. Cb.

2a. Recitativo

Giuseppe

Qual ze - lo e - mu - la - to - re a sì de - vo - ti ac - cen - ti il cor m'in -

3 Maria

fiam - ma? T'af - fret - ta pur giu - li - va, o - ve ti

Violoncello solo

5

gui - da un sa - cro i - stin - to o for - tu - na - ta gen - te, che non è

6 Basso
4^h
2

7 Giuseppe

sor - do ai pre - ghi il Dio vi - ven - te. Ma il tem - pio ve - ne - ra - to a - pre già il

9

var - co dell' au - gu - ste so - glie e le tur - be de - vo - te in se - no ac -

Maria

co - glie. La pie - tà de' fe - de - li al - la no - stra pie -

Musical score for Maria, measures 11-12. The score is in G minor (one flat) and 8/8 time. The vocal line (treble clef) features a melodic line with eighth and quarter notes, including rests. The piano accompaniment (bass clef) consists of a simple harmonic accompaniment with a long slur over the first two measures.

13

tà ser - va d'in - vi - to e a e - ser - ci - ta - re an - dia - mo il sa - cro

Musical score for Maria, measures 13-14. The vocal line continues with eighth and quarter notes. The piano accompaniment features a long slur over the first two measures of this system.

15

ri - to.

Musical score for Maria, measure 15. The vocal line ends with a quarter note and a fermata. The piano accompaniment ends with a quarter note and a fermata.

3. Recitativo

Musical score for the first system of '3. Recitativo'. The score is in common time (C) and consists of five staves: Violino I, Violino II, Viola, Zaccaria, and Basso. The key signature has one flat (B-flat). The first staff (Violino I) begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The second staff (Violino II) has a piano (*p*) dynamic and contains rests followed by eighth-note patterns. The third staff (Viola) also has a piano (*p*) dynamic and contains rests followed by eighth-note patterns. The fourth staff (Zaccaria) is empty, with an '8' written below the staff. The fifth staff (Basso) has a piano (*p*) dynamic and contains rests followed by eighth-note patterns.

Musical score for the second system of '3. Recitativo', starting at measure 4. The score consists of five staves: Violino I, Violino II, Viola, Zaccaria, and Basso. The key signature has one flat (B-flat). The first staff (Violino I) begins with a melodic line. The second staff (Violino II) contains eighth-note patterns. The third staff (Viola) contains eighth-note patterns. The fourth staff (Zaccaria) is empty. The fifth staff (Basso) contains eighth-note patterns.

7

Musical score for measures 7-9. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto and tenor clefs, respectively, with a key signature of one sharp. The fourth staff is in treble clef and contains whole rests. The fifth staff is in bass clef with a key signature of one sharp. The music features eighth and sixteenth notes with various accidentals and rests.

10

Musical score for measures 10-12. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp. The second and third staves are in alto and tenor clefs, respectively, with a key signature of one sharp. The fourth staff is in treble clef and contains whole rests. The fifth staff is in bass clef with a key signature of one sharp. The music continues with eighth and sixteenth notes and rests.

13

Musical score for measures 13-15. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp. The second and third staves are in alto and tenor clefs, respectively, with a key signature of one sharp. The fourth staff is in treble clef and contains whole rests. The fifth staff is in bass clef with a key signature of one sharp. The music continues with eighth and sixteenth notes and rests.

16

Oh, del cul - to su - bli - me a Dio più ca - ro for - tu - na - ti mi -

18

ni - stri! Pro - fon - de - te sull'

21

a - ra in sì bel gior - no quan - ti han - no a - ro - mi, bal - sa - mi e pro -

23

fu - mi gli A - ra - bi i Na - ba - te - i, gl'In - di e gl'I -

25

du - mi. Pre - sto è il mo - men - to in

28

cui un di - lu - vio di gra - zia ca - drà dal cie - lo ad in - no - dar la

30

ter - ra e u - na leg - ge più bel - la, on - de la no - stra non

32

fu che o - scu - ro sim - bo - lo e fi - gu - ra do - ne - rà un nuo - vo a -

34

spet - to al - la na - tu - ra.

3a. Aria con Coro di Leviti

Allegro maestoso

Flauto I, II
ff

Oboe I, II
ff
unis.

Fagotto I, II
ff
tr

Tromba I, II in D
ff

Timpani in D, A
ff

Zaccaria

Tenore I

Tenore II

Basso

Violino I
ff
tr

Violino II
ff
tr

Viola
ff
tr

Violoncello
Contrabasso
ff
tr

Detailed description: This page of a musical score is for the '3a. Aria con Coro di Leviti' movement, marked 'Allegro maestoso'. It features a full orchestral and vocal ensemble. The woodwinds (Flute, Oboe, Bassoon) and brass (Trumpets) are playing a sustained, powerful chord in the first measure, marked *ff*. The Bassoon part includes trills and triplet figures. The strings (Violins, Viola, Cello/Double Bass) also play a similar sustained chord with trills and triplets. The vocal parts (Zaccaria, Tenors I & II, Bass) are currently silent, indicated by rests. The score is written in a key with one sharp (F#) and common time (C).

5 53

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

The image shows a page of a musical score for a symphony orchestra, covering measures 5 to 53. The score is written in a key signature of two sharps (F# and C#). The instruments listed on the left are Flutes I & II, Oboes I & II, Bassoons I & II, Trumpets I & II, Timpani, Trombones I & II, Basses, Violins I & II, Viola, and Violoncello/Double Bass. The woodwinds (Flutes, Oboes, Bassoons, and Trumpets) and strings (Violins, Viola, and Violoncello/Double Bass) play a melodic line with trills. The strings have a long note with a trill. The woodwinds have a melodic line with trills. The strings have a long note with a trill. The woodwinds have a melodic line with trills. The strings have a long note with a trill.

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

This musical score page contains measures 154, 155, and 156. The woodwind section (Flutes, Oboes, Bassoons, and Trumpets) plays a rhythmic pattern of eighth notes with rests. The strings (Violins I and II, Viola, and Cello/Double Bass) play a melodic line with eighth notes, featuring trills in measures 155 and 156. The percussion section (Timpani, Zymbals, and Tom-toms) is mostly silent, with some activity in the timpani part in measure 156. The score is written in a key signature of two sharps (F# and C#) and a common time signature.

11

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Be - ne - det - to sia il Di - o d'I - sra -

p

p

p

p

Z. e - le, cha a sal-

Vln. I

Vln. II

Vla.

Vc. Cb.



Z. va - re il suo po - pol fe - de - le dell' il - lu - stre Da - vi - di - co

Vln. I

Vln. II

Vla.

Vc. Cb.

Ob. I, II

Fg. I, II

Z.

Vln. I

Vln. II

Vla.

Vc. Cb.

p

p

se - me di sa - lu - te il gran ger - me a - ni - mò, di sa -



Ob. I, II

Fg. I, II

Z.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

f

f

f

f

f

- lu - te il gran ger - me a - ni - mò.

30

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

f

f

f

8

Be - ne - det - to sia il Di - o d'I - sra - e - le, che a sal -

tr

mf

p

mf

p

mf

p

mf

p

Z. *8*
va - re il suo po - pol fe - de - le dell' il - lu - stre Da - vi - di - co

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. Cb. *sf*



Z. *8*
se - me di sa - lu - te il gran ger - me, il gran ger - me a - ni -

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. Cb. *sf*

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

f *f* *f* *f*

mò, di sa - lu - te il gran ger - me a-ni - mò, di sa -

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

sf

sf

sf

sf

tr

lu - te il gran ger - me a - ni - mò.

tr

tr

tr

tr

sf

46

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp

pp

pp

pp


Z.  Il te - nor de - gli e - ter - ni de -

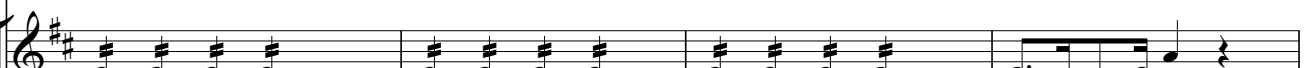
Vln. I 

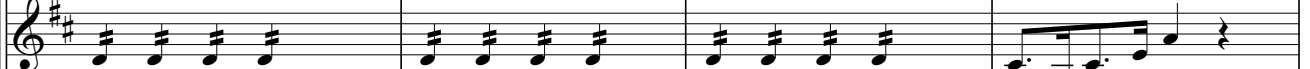
Vln. II 

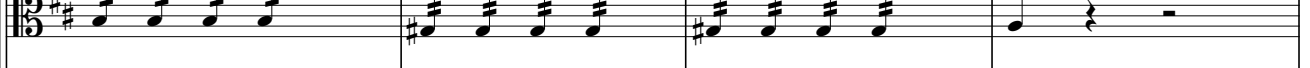
Vla. 


Vc. Cb. 

Z.  cre - ti già sve - la - to dai san - ti pro - fe - ti, or la

Vln. I 

Vln. II 

Vla. 

Vc. Cb. 

Z.  fe - de ri - de - sti e la spe - me la grand' o - pra tar - da - re non

Vln. I 

Vln. II 

Vla. 

Vc. Cb. 

61

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

f

f

f

f

f

f

f

f

f

può, no, no non può.

Quan - do, oh quan - do ve - dre - mo il mo -

Quan - do, oh quan - do ve - dre - mo il mo -

Quan - do, oh quan - do ve - dre - mo il mo -

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z. *a piacere*

T. I
men - to che si com - pia il di-vin giu - ra - men - to?

T. II
men - to che si com - pia il di-vin giu - ra - men - to?

B.
men - to che si com - pia il di-vin giu - ra - men - to?

Vln. I

Vln. II

Vla.

Vc. Cb.

Non è

Z. lu - gi l'i - stan - te bra - ma - to, la grand' o - pra tar - da - re non

Vln. I *p colla parte*

Vln. II *p colla parte*

Vla. *p colla parte*

Vc. Cb. *p colla parte*



70 *a tempo*

Z. può, no non è lun - gi l'i - stan - te bra - ma - to, la grand'

Vln. I *a tempo*

Vln. II *a tempo*

Vla. *a tempo*

Vc. Cb. *a tempo*

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

f

f

f

f

f

f

f

f

o - pra tar-da - re non può.

Quan - do, oh quan - do ve - dre - mo il mo -

Quan - do, oh quan - do ve - dre - mo il mo -

Quan - do, oh quan - do ve - dre - mo il mo -

76

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

a piacere

Non è

men - to che si com - pia il di - vin giu - ra - men - to?

men - to che si com - pia il di - vin giu - ra - men - to?

men - to che si com - pia il di - vin giu - ra - men - to?

Z. lun - gi l'i - stan - te bra - ma - to, la grand' o - pra tar - da - re non

Vln. I *p colla parte*

Vln. II *p colla parte*

Vla. *p colla parte*

Vc. Cb. *p colla parte*

82 *a tempo*

Z. può, no non è lun - gi l'i - stan - te bra - ma - to, la _____ grand' -

Vln. I *a tempo* *f*

Vln. II *a tempo* *f*

Vla. *a tempo* *f*

Vc. Cb. *a tempo* *f*

85

Z. o - pra tar - da - re non può, la grand' o - pra tar - da - re non

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cb. *p*

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

cresc.

f

unis.

può, la grand' o - pra tar - da - re non può.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

Ca -

Detailed description: This is a page of a musical score for an orchestra, page 92 of 172. The score is written for a variety of instruments. The woodwinds (Flutes, Oboes, Bassoon) and strings (Violins, Viola, Cello/Double Bass) have active parts, while the brass (Trumpets, Trombones) and percussion (Tympani, Zymbals) are mostly silent. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwinds play a rhythmic pattern of eighth notes. The strings play a similar pattern, with the violins and violas having more complex melodic lines. The brass instruments are silent. The percussion instruments are also silent. The score is arranged in a standard orchestral layout with staves for each instrument.

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

f

f

f

f

f

tr

f

drà l'i - ra e il fu - ro - re de'

fp fp fp fp

f

fp fp fp fp

f

fp fp fp fp

f

fp fp fp fp

f

p

p

p

f

p

Fl. I, II

Ob. I, II

Fg. I, II

pp

pp

pp

Tr. I, II

Timp.

Z.

8 bar - ba - ri - ne - mi - ci,

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

sf

f

sf

f

sf

103

Fl. I, II
Ob. I, II
Fg. I, II
Tr. I, II
Timp.
Z.
T. I
T. II
B.
Vln. I
Vln. II
Vla.
Vc. Cb.

tran - quil - li di fe - li - ci, lie - ta Sion go -

p

p

p

p

Z. *drà, tran - quil - li di fe - li - ci,*

Vln. I

Vln. II

Vla.

Vc. Cb.



110

Fl. I, II

Ob. I, II

Fg. I, II

Z.

Vln. I

Vln. II

Vla.

Vc. Cb.

lie - ta, lie - ta Si - on go - drà.

unis. f

p

p

f

f

f

f

Fl. I, II *f*

Ob. I, II *f* unis.

Fg. I, II *f*

Z. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cb. *f*

Con san - to e pu - ro a -



Z. *f*

mo - re de' vo - ti suoi lo ze - lo l'u -

Vln. I

Vln. II

Vla.

Vc. Cb.

Z. *8* ma - ni - ta - de al cie - - lo li - be-ra in-nal - ze -

Vln. I

Vln. II

Vla.

Vc. Cb.

Ob. I, II

Fig. I, II

Z. *8* rà, l'u - ma - ni - ta - de al cie - lo li - be-ra in-nal - ze -

Vln. I

Vln. II

Vla.

Vc. Cb.

f a tempo

a piacere

a tempo

colla parte

f a tempo

colla parte

f a tempo

colla parte

f a tempo

colla parte

f a tempo

127 79

Fl. I, II *ff*

Ob. I, II *ff*

Fg. I, II *ff*

Tr. I, II *ff*

Timp. *ff*

Z. ₈ rà.

T. I *f* De' sim - bi - li l'or -

T. II *f* De' sim - bi - li l'or -

B. *f* De' sim - bi - li l'or -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. Cb. *ff*

180 130

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

ro - re per - da l'an-ti - co ve - lo ri -

ro - re per - da l'an-ti - co ve - lo ri -

ro - re per - da l'an-ti - co ve - lo ri -

Fl. I, II

Ob. I, II

Fig. I, II unis.

Detailed description: This block contains the first three staves of the score. The Flute I and II staff (Fl. I, II) is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes. The Oboe I and II staff (Ob. I, II) is also in treble clef with the same key signature, playing a similar melodic line. The Figure bass staff (Fig. I, II) is in bass clef with the same key signature, playing a simple harmonic accompaniment of quarter notes. The word 'unis.' is written above the Figure bass staff.

Tr. I, II

Timp.

Detailed description: This block contains the fourth and fifth staves. The Trumpet I and II staff (Tr. I, II) is in treble clef with a key signature of two sharps, playing a melodic line with some rests. The Timpani staff (Timp.) is in bass clef with a key signature of two sharps, playing a rhythmic pattern of quarter notes.

Z.

Con

Detailed description: This block contains the sixth staff, the Zither part (Z.). It is in treble clef with a key signature of two sharps and a 8/8 time signature. It plays a simple harmonic accompaniment. The word 'Con' is written below the staff.

T. I

T. II

B.

fol - go - ri nel cie - lo l'au - gu - sta ve - ri -

Detailed description: This block contains the seventh, eighth, and ninth staves, representing the vocal parts. The Tenor I (T. I) and Tenor II (T. II) staves are in treble clef with a key signature of two sharps. The Bass (B.) staff is in bass clef with a key signature of two sharps. All three parts sing the same lyrics: 'fol - go - ri nel cie - lo l'au - gu - sta ve - ri -'. The lyrics are written below the vocal staves.

Vln. I

Vln. II

Vla.

Vc. Cb.

Detailed description: This block contains the final four staves of the score. The Violin I (Vln. I) and Violin II (Vln. II) staves are in treble clef with a key signature of two sharps. The Viola (Vla.) staff is in alto clef with a key signature of two sharps. The Violoncello and Double Bass (Vc. Cb.) staff is in bass clef with a key signature of two sharps. These parts provide harmonic support for the vocalists.

182 136

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

san - to e pu - ro a - mo - re de' vo - ti suoi lo -

tà, ri - fol - go - ri nel cie - lo l'au -

tà, ri - fol - go - ri nel cie - lo l'au -

tà, ri - fol - go - ri nel cie - lo l'au -

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

ze - lo, l'u - ma - ni - ta - de al cie - - lo

T. I

gu - sta ve - ri - tà, l'au -

T. II

gu - sta ve - ri - tà, l'au -

B.

gu - sta ve - ri - tà, l'au -

Vln. I

f *p* *f*

Vln. II

f *p* *f*

Vla.

f *p* *f*

Vc. Cb.

f *p* *f*

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

li - be-ra in-nal - ze - rà,

gu - sta ve - ri - tà, di sim - bo - li l'or -

gu - sta ve - ri - tà, di sim - bo - li l'or -

gu - sta ve - ri - tà, di sim - bo - li l'or -

p

p

p

p

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

ro - re per - da l'an - ti - - co

T. II

ro - re per - da l'an - ti - - co

B.

ro - re per - da l'an - ti - - co

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

ve - lo,

T. II

ve - lo,

B.

ve - lo,

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Musical score for Flute I and II. The staff shows a rest for the first two measures, followed by a series of chords in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Ob. I, II

Musical score for Oboe I and II. The staff shows a rest for the first two measures, followed by a series of chords in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Fg. I, II

Musical score for Bassoon I and II. The staff shows a rest for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present. The word "unis." is written above the staff.

Tr. I, II

Musical score for Trumpet I and II. The staff shows a rest for the first two measures, followed by a series of chords in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Timp.

Musical score for Timpani. The staff shows a rest for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Z.

Musical score for Cymbals. The staff shows a melodic line in the first two measures, followed by a rest in the third and fourth measures.

T. I

Musical score for Tenor I. The staff shows a rest for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. The lyrics "ri - fol - go - ri nel cie - lo l'au -" are written below the staff.

T. II

Musical score for Tenor II. The staff shows a rest for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. The lyrics "ri - fol - go - ri nel cie - lo l'au -" are written below the staff.

B.

Musical score for Bass. The staff shows a rest for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. The lyrics "ri - fol - go - ri nel cie - lo l'au -" are written below the staff.

Vln. I

Musical score for Violin I. The staff shows a melodic line in the first two measures, followed by a series of chords in the third measure, and then a series of chords in the fourth measure. A dynamic marking of *f* is present.

Vln. II

Musical score for Violin II. The staff shows a melodic line in the first two measures, followed by a series of chords in the third measure, and then a series of chords in the fourth measure. A dynamic marking of *f* is present.

Vla.

Musical score for Viola. The staff shows a melodic line in the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Vc. Cb.

Musical score for Violoncello and Double Bass. The staff shows a melodic line in the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Fl. I, II

Tr. I, II

Timp.

Z.

li - be-ra in-nal - ze - rà,

T. I

gu - sta ve - ri - tà, de' sim - bo - li l'or -

T. II

gu - sta ve - ri - tà, de' sim - bo - li l'or -

B.

gu - sta ve - ri - tà, de' sim - bo - li l'or -

Vln. I

p

Vln. II

p

Vla.

p

Vc.
Cb.

p

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Z.

T. I

T. II

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

ro - re per - da l'an - ti - - co

ro - re per - da l'an - ti - - co

ro - re per - da l'an - ti - - co

Fl. I, II
Ob. I, II
Fg. I, II
Tr. I, II
Timp.
Z.
T. I
T. II
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ve - lo,
ve - lo,
ve - lo,

Detailed description: This page of a musical score covers measures 157 and 158. The key signature is one sharp (F#) and the time signature is 8/8. The woodwind section (Flutes I & II, Oboes I & II, Bassoons I & II, Trumpets I & II, and Timpani) is mostly silent, indicated by rests. The Zither (Z.) plays a rhythmic pattern of eighth notes. The vocalists (Tenors I & II, and Bass) sing the word "ve - lo," with the Tenors and Bass parts having a longer note value than the Tenor II part. The string section (Violins I & II, Viola, Violoncello, and Contrabass) provides a harmonic accompaniment with eighth-note patterns.

Fl. I, II

Musical notation for Flute I and II. The staff shows rests for the first two measures, followed by a series of chords in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Ob. I, II

Musical notation for Oboe I and II. The staff shows rests for the first two measures, followed by a series of chords in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Fg. I, II

Musical notation for Bassoon I and II. The staff shows rests for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present. The word "unis." is written above the staff.

Tr. I, II

Musical notation for Trumpet I and II. The staff shows rests for the first two measures, followed by a series of chords in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Timp.

Musical notation for Timpani. The staff shows rests for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Z.

Musical notation for Snare Drum. The staff shows a rhythmic pattern of eighth notes in the first two measures, followed by a rest in the third measure, and then a rest in the fourth measure.

T. I

Musical notation for Tenor I. The staff shows rests for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. The lyrics "ri - fol - go - ri nel cie - lo l'au -" are written below the staff.

T. II

Musical notation for Tenor II. The staff shows rests for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. The lyrics "ri - fol - go - ri nel cie - lo l'au -" are written below the staff.

B.

Musical notation for Bass. The staff shows rests for the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. The lyrics "ri - fol - go - ri nel cie - lo l'au -" are written below the staff.

Vln. I

Musical notation for Violin I. The staff shows a melodic line in the first two measures, followed by a series of chords in the third measure, and then a series of chords in the fourth measure. A dynamic marking of *f* is present.

Vln. II

Musical notation for Violin II. The staff shows a melodic line in the first two measures, followed by a series of chords in the third measure, and then a series of chords in the fourth measure. A dynamic marking of *f* is present.

Vla.

Musical notation for Viola. The staff shows a melodic line in the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Vc. Cb.

Musical notation for Violoncello and Double Bass. The staff shows a melodic line in the first two measures, followed by a melodic line in the third measure, and then a melodic line in the fourth measure. A dynamic marking of *f* is present.

Fl. I, II

Musical notation for Flute I, II, Oboe I, II, and Bassoon I, II. The instruments play a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

Tr. I, II

Musical notation for Trumpet I and II. The instruments play a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

Timp.

Musical notation for Timpani. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

Z.

Musical notation for Cymbals. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

li - be-ra in - nal - ze - rà, *p* sì li - be-ra in - nal - ze -

T. I

Musical notation for Tenor I. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

gu - sta ve - ri - tà, *p* l'au - gu - sta ve - ri -

T. II

Musical notation for Tenor II. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

gu - sta ve - ri - tà *p* l'au - gu - sta ve - ri -

B.

Musical notation for Bass. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

gu - sta ve - ri - tà l'au - gu - sta ve - ri -

Vln. I

Musical notation for Violin I. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

p

Vln. II

Musical notation for Violin II. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

p

Vla.

Musical notation for Viola. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

p

Vc.
Cb.

Musical notation for Violoncello and Contrabass. The instrument plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by rests in the subsequent measures.

p

Fl. I, II

Tr. I, II

Timp.

Z.

rà, sì li - be-ra in-nal - ze - rà, sì

cresc.

f

T. I

tà, l'au - gu - sta ve - ri - tà, l'au -

cresc.

f

T. II

tà, l'au - gu - sta ve - ri - tà, l'au -

cresc.

f

B.

tà, l'au - gu - sta ve - ri - tà, l'au -

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.
Cb.

cresc.

Fl. I, II

Musical score for Flute I and II. The staff is in treble clef with a key signature of two sharps (F# and C#). The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Ob. I, II

Musical score for Oboe I and II. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Fg. I, II

Musical score for Bassoon I and II. The staff is in bass clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Tr. I, II

Musical score for Trumpet I and II. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Timp.

Musical score for Timpani. The staff is in bass clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Z.

Musical score for Trombone. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

li - be - ra in - nal - - ze - rà.

T. I

Musical score for Tenor I. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

gu - - sta ve - - ri - tà.

T. II

Musical score for Tenor II. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

gu - - sta ve - - ri - tà.

B.

Musical score for Bass. The staff is in bass clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

gu - - sta ve - - ri - tà.

Vln. I

Musical score for Violin I. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Vln. II

Musical score for Violin II. The staff is in treble clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Vla.

Musical score for Viola. The staff is in alto clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

Vc. Cb.

Musical score for Violoncello and Double Bass. The staff is in bass clef with a key signature of two sharps. The music consists of a series of chords and single notes, starting with a dynamic marking of *ff*. The first two measures show a sequence of chords, followed by a rest in the third measure.

ff

171 195

Vln. I

Vln. II

Vla.

Vc.
Cb.



173

Fl. I, II

Ob. I, II

Fg. I, II

Tr. I, II

Timp.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Scena IV

Simeone al vestibelo del Santuario

4. Recitativo

Largo

Violino I

Violino II

Viola

Simeone

Basso

p

2

Violino I

Violino II

Viola

Simeone

Basso

p

3

Musical score for measures 3-4. The system consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth-note triplets and a fermata. The second staff is a treble clef with a key signature of two flats, containing a similar melodic line with eighth-note triplets. The third staff is an alto clef with a key signature of two flats, containing a bass line with eighth-note triplets. The fourth staff is a bass clef with a key signature of two flats, which is empty. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with eighth-note triplets.

4

Musical score for measures 5-6. The system consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a melodic line with eighth-note triplets and a fermata, marked with a forte dynamic (*sf*). The second staff is a treble clef with a key signature of two flats, containing a similar melodic line with eighth-note triplets, also marked with a forte dynamic (*sf*). The third staff is an alto clef with a key signature of two flats, containing a bass line with eighth-note triplets, marked with a forte dynamic (*sf*). The fourth staff is a bass clef with a key signature of two flats, which is empty. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with eighth-note triplets, marked with a forte dynamic (*sf*).

5

Musical score for measures 7-8. The system consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a melodic line with eighth-note triplets and a fermata, marked with a forte dynamic (*sf*). The second staff is a treble clef with a key signature of two flats, containing a similar melodic line with eighth-note triplets, marked with a forte dynamic (*sf*). The third staff is an alto clef with a key signature of two flats, containing a bass line with eighth-note triplets, marked with a forte dynamic (*sf*). The fourth staff is a bass clef with a key signature of two flats, which is empty. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with eighth-note triplets, marked with a forte dynamic (*sf*).
Ve - drò, sì pria ch'io

Musical score for measures 7-8. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. The vocal line has a long note in measure 7 and a melodic phrase in measure 8. The lyrics are: "chiu - da le mie stan - che pu - pil - le al son - no e - ter - no, ve - drò gra - zie al di -". The piano part has a *p* dynamic marking.

Musical score for measures 9-10. The score continues from the previous system. The piano part has a *p* dynamic marking. The lyrics are: "vi - no al - to fa - vo - re, il Dio u - ma - na - to, il Chri - sto del Si -".

Musical score for measures 11-12. The score begins with a measure rest in measure 11. The piano part features a complex texture with triplets in both hands. The vocal line has a long note in measure 11 and a melodic phrase in measure 12. The lyrics are: "gno - re.". The piano part has a *p* dynamic marking.

12

Su - per - ba Si - na - go - ga! Che al fa-sto in grem-bo ed a-gli er-ro - ri e -

14

sul - ti, non stre - pi - tar co - tan - to, non gir-si al-te - ra d'un pre-ca-rio or-

16 **Allegro**

go - glio.

Musical score for measures 18-19. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features three staves for piano accompaniment (treble, middle, and bass clefs) and one staff for the vocal line. The vocal line contains the lyrics: "Lun - gi non è quel gior - no che sprez - ze - rà di tua bal - dan - za il".

Musical score for measures 20-21. The score continues in the same key signature and time signature. It features three staves for piano accompaniment and one staff for the vocal line. The vocal line contains the lyrics: "cor - no." The piano accompaniment includes triplets and sixteenth-note patterns, with some notes marked with a '3' and '6'.

Musical score for measures 22-23. The score continues in the same key signature and time signature. It features three staves for piano accompaniment and one staff for the vocal line. The vocal line contains the lyrics: "So, che di sde - gno e di li - vo - re ar - ma - ta, del - la vi - ta all' au - tor da - rai la".

24

mor - te.

26

Ma se che in - con - tre - ra - i bar - ba - ra al -

28

fi - ne, me - di - tan - do le al - tru - i le tue ru - i - ne.

4a. Aria

Larghetto

Oboe I, II

Fagotto I, II

Corno I, II in F
dolce

Violino I

Violino II

Viola

Simeone

Violoncello
Contrabasso

p

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc.
Cb.

6

tr

v

10

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

13

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

Deh, tu sve - la, e - ter - no Id - di - o, ai miei

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

vo - ti im - pa - zi - en - ti la sa - lu - te del - le gen - ti, del - la

21

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

ter - ra il Re - den - tor, deh, tu sve - la, e - ter - no Id - di - o ai miei

f *p*

25

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

p

vo - ti im - pa - zi - en - ti la sa - lu - te del - le gen - ti, del - la

29

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

ter - ra il Re - den - tor.

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

f

p

f

p

f

p

f

p

f

p

E poi com - pi il vi - ver mi - o, e poi

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

36

chia - ma, se ti pia - ce, a go - der l'e - ter - na pa - ce il tuo

40 207

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

p

fi - do ser - vi - tor, e poi com - pi - vi - ver

44

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

mi - o, e poi chia - ma, se - ti - pia - ce, a go - der l'e - ter - na

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

p

pa - ce, l'e - ter - na pa - ce, il tuo fi - do ser - vi - tor, il tuo

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

52

I

fi - do ser - vi - tor, e poi chia - ma, se ti pia - ce, a go -

56 I 209

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

der l'e - ter - na pa - ce il tuo fi - do ser - vi - tor, poi chia - ma, se ti

60

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

pia - ce il tuo fi - do, il tuo fi - do ser - vi -

210 63

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

dolce

tor, deh tu sve - la e - ter - no Id - di - o ai miei vo - ti im - pa - zi -

67

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

en - ti la sa - lu - te del - le gen - ti, del - la ter - ra il Re - den -

Allegro con spirito

71 unis. *f*

Ob. I, II

Fg. I, II *f*

Cor. I, II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

S.

tor.

Vc. Cb. *f*

74

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Po-trò al-

Vc. Cb.

212 77

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

sf sf f sf sf

lor mo - ren - do an - ch'i - o e - sclamar lie - to e gio -

80

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

f f f f

con - do, e - sclamar lie - to e gio - con - - -

83 213

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

ff

ff

ff

ff

ff

do: "Go - di al - fi - ne, e - sul - ta, oh mon - do,

ff

86

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

p

p

p

can - cel - la - to è il pri - mo er - ror, — è il pri - mo er -

p

214 89

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

pp

pp

pp

pp

pp

ror, can - cel - la - to è il pri - mo er - ror."

pp

92

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

Po - trò al - lor mo - ren - do an -

95 215

Ob. I, II *cresc.* *f*

Fg. I, II *cresc.* *f*

Cor. I, II *cresc.* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

S. *cresc.* *f*

ch'i - o e - scla - mar lie - to e gio - con - do, e - scla -

Vc. Cb. *cresc.* *f*

98

Ob. I, II *f*

Fg. I, II *f*

Cor. I, II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

S. *f*

mar lie - to e gio - con - do: "Go - di al - fi - ne, e - sul - ta, oh

Vc. Cb. *f*

216 101

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

mon - do, can - cel - la - to è il pri - mo er -

105

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

pp

pp

pp

ror,

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

ff

ff

ff

ff

ff

fp

fp

fp

can - cel -

fp

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

p

la - to è il pri - mo er - ror,

218 114

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

117

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

can - cel - la - to è il pri - mo er -

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

ror, go - di al - fi - ne, e - sul - ta, oh mon - do, can - cel -

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

la - to è il pri - mo er - ror, can - cel - la - to è il pri - mo er -

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

ror, can - cel - la - to è il pri - mo er - ror, can - cel -

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

la - to è il pri - mo er - ror, can - cel -

ff

ff

ff

ff

ff

ff

132 221

Ob. I, II unis.

Fg. I, II unis.

Cor. I, II

Vln. I

Vln. II

Vla.

S.

la - - to è il pri - mo er - ror.

Vc. Cb.

135

Ob. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

S.

Vc. Cb.

Scena V 5. Recitativo

Allegro non tanto

Musical score for the first system of the recitative. The score includes parts for Violino I, Violino II, Viola, and Violoncello Contabasso. The tempo is marked **Allegro non tanto**. The key signature has one sharp (F#) and the time signature is common time (C). The dynamics are marked *fp* (forzando piano) for all instruments. The vocal parts for Maria, Giuseppe, and Simone are shown as rests.

Musical score for the second system of the recitative. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Cb. The tempo is marked **Allegro non tanto**. The key signature has one sharp (F#) and the time signature is common time (C). The dynamics are marked *fp* (forzando piano) for all instruments. The vocal parts for Maria, Giuseppe, and Simone are shown as rests. A measure rest of 4 measures is indicated at the beginning of the system.

7

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

10

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

Oh, qual nell' ap - pres -

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

sar - mi a que - sti au - gu - sti mar - mi san - to ti - mor di Di - o, m'in - gom - bra il

18

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

M. *co - re.*

G.

S.

Vc. Cb. *fp*

21

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

M.

G.

S.

Vc. Cb. *fp*

Vln. I

Vln. II

Vla.

M.

G.
8

S.

Vc.
Cb.

De - po - ni, a - ma - ta spo - sa, o - gni ti - mo - re. Chi

Vln. I

Vln. II

Vla.

M.

G.
8

S.

Vc.
Cb.

pre - me di vir - tù l'ar - duo sen - tie - ro, pu - ro di

28

Vln. I

Vln. II

Vla.

M.

G.
8 men - te e pu - ro di co - stu - me, col - la te - ma so -

S.

Vc.
Cb.

30

Vln. I

Vln. II

Vla.

M.

G.
8 ver - chia of - fen - de il Nu - me.

S.
Bell' a - ni - me de - vo - te! Che al

Vc.
Cb.

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

sa - cro san - to al - ta - re il piè in - nol - tre, dai mi - ni - sti di Di - o che ri - cer -

34

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

Que - sta, che d'es - ser ma - dre il bel van - to dal cie - lo ot - ten - ne in
ca - te!

36

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

sor - te, que - sta, ch'io ti pre - sen - to, è mia con - sor - re.

E

38

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

or, do - po i di - sa - gi e le fa - ti - che del - la dif - fi - cil

230 40

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

o - pra, al ter-min giun-ta, ch'or-di-na il di-vin ri - to al - la mia con-di-zio-ne al ses-so

42

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

mi - o, ven-go a pu - ri - fi - car - mi in - nan-zi a Di - o.

f

f

f

f

44

Vln. I *p*

Vln. II *p*

Vla. *p*

M.

G.

S. Che veg - gio? Oh, qual m'in - fiam - ma lu - ce di ve - ri -

Vc. Cb. *p*

46

Vln. I *f*

Vln. II *f*

Vla. *f*

M.

G. Giu - sep - pe...

S. tà, la men - te e il co - re! Tu se - i? E

Vc. Cb. *f*

48

Vln. I *f*

Vln. II *f*

Vla. *f*

M.

G.

S. *f*

Vc. *f*

Cb. *f*

Ma - ri - a.

que - sta? Co - me! E re - ca - te?

50

Vln. I *f*

Vln. II *f*

Vla. *f*

M.

G. *f*

S. *f*

Vc. *f*

Cb. *f*

Il dol - ce frut - to...

Ba - sta, ba - sta non più. Com-pren-do il tut - to.

53

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

p

p

p

Oh, prov-vi-den-za e-ter - na! Com -

56

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

f

f

f

f

pi - to al - fi - ne è in ter - ra il gran por - ten - to.

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

p *f*

p *f*

p *f*

p *f*

Or chiu - do gli oc - chi in pa - ce e son con - ten - to.

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

f

f

f

f

Io non com - pren - do...

Quai det - ti?

Oh, al ciel di - let - ta! Sen - za

f

63

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

mac - chia con - cet - ta, del ses - so tuo splen - do - re ver - gi - ne e

65

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

ma - dre! Oh, av - ven - tu - ra - to pa - dre! Che il te - so - ro de' cie - li in sen re -

67

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

ca - te, l'al - ta bon - tà di Di - o me-co a-do - ra - te.

siegue Terzetto in cadenza

5a. Terzetto

Larghetto

Flauto I, II

Oboe I, II

Clarinetto I, II in B \flat

Fagotto I, II

Corno I, II in C

Violino I
pp

Violino II
pp

Viola
pp

Maria

Giuseppe

Simone

Violoncello
Contrabbasso
pp

Musical score for measures 6-9. The score includes parts for Ob. I, II; Vln. I; Vln. II; Vla.; M.; G.; S.; and Vc. Cb. The key signature has one sharp (F#). Measure 6 features a half note G4 in the Oboe II part. Measures 7-9 show a complex texture with sixteenth-note runs in the strings and woodwinds, and a triplet of eighth notes in the Oboe II part at the end of measure 9.

Musical score for measures 10-13, separated by a double bar line. Measure 10 begins with a sixteenth-note triplet in the Oboe I, II part. Measures 11-13 continue with intricate sixteenth-note patterns in the woodwinds and strings, and a triplet of eighth notes in the Oboe I, II part at the end of measure 13.

12

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

Oh, Di - o! Che in tri - pli-ce vir - tu-de u - ni - to gran-deg-gi e

Oh, Di - o! Che in tri - pli-ce vir - tu-de u - ni - to gran-deg-gi e

Oh, Di - o! Che in tri - pli-ce vir - tu-de u - ni - to gran-deg-gi e

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

do - mi - ni nell' in - fi - ni - to l'u - mil lin -

do - mi - ni nell' in - fi - ni - to l'u - mil lin -

do - mi - ni nell' in - fi - ni - to l'u - mil lin -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

guag - gio del no - stro o - mag - gio de - gni - si ac - co - glie - re la tua pie -

G.

guag - gio del no - stro o - mag - gio de - gni - si ac - co - glie - re la tua pie -

S.

guag - gio del no - stro o - mag - gio de - gni - si ac - co - glie - re la tua pie -

Vc.
Cb.

This musical score page contains the following parts and their musical content:

- Fl. I, II:** Flute parts, mostly resting with whole rests.
- Ob. I, II:** Oboe parts, mostly resting with whole rests.
- Cl. I, II:** Clarinet parts, playing a rhythmic pattern of eighth and sixteenth notes.
- Fg. I, II:** Bassoon parts, playing a rhythmic pattern of eighth and sixteenth notes.
- Cor. I, II:** Horn parts, mostly resting with whole rests.
- Vln. I, Vln. II, Vla.:** Violin and Viola parts, mostly resting with whole rests, with some activity in the final measure.
- M. (Soprano):** Vocal line with lyrics: "guag - gio del no - stro o - mag - gio de - gni - si ac - co - glie - re la tua pie -"
- G. (Alto):** Vocal line with lyrics: "guag - gio del no - stro o - mag - gio de - gni - si ac - co - glie - re la tua pie -"
- S. (Bass):** Vocal line with lyrics: "guag - gio del no - stro o - mag - gio de - gni - si ac - co - glie - re la tua pie -"
- Vc. Cb.:** Violoncello and Double Bass parts, mostly resting with whole rests, with some activity in the final measure.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.
tà, la tua pie - tà, l'u - mil lin -

G.
tà, la tua pie - tà, l'u - mil lin -

S.
tà, la tua pie - tà, l'u - mil lin - guag - gio

Vc.
Cb.

Detailed description: This is a page of a musical score, page 242 of a 22-measure piece. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Flute I & II, Oboe I & II, Clarinet I & II, and Bassoon I & II. The next three staves are for strings: Cor Anglais I & II, Violin I, Violin II, and Viola. The bottom three staves are for voices and low strings: Soprano (S.), Alto (A.), and Cello/Double Bass (Vc. Cb.). The Soprano and Alto parts have lyrics: 'tà, la tua pie - tà, l'u - mil lin -'. The Soprano part continues with 'l'u - mil lin - guag - gio'. The woodwinds and strings provide accompaniment. The Oboe part has a first ending bracket in the first measure. The Cello/Double Bass part has a first ending bracket in the third measure.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

guag - gio

del no-stro o-mag - gio de - gni - si ac-

G.

guag - gio

del no-stro o-mag - gio de - gni - si ac-

S.

del no-stro o-mag - gio

de - gni - si ac-

Vc.
Cb.

This page of a musical score, numbered 25, contains the following parts and details:

- Woodwinds:** Flute I & II (Fl. I, II), Oboe I & II (Ob. I, II), Clarinet I & II (Cl. I, II), Bassoon I & II (Fg. I, II), and Cor Anglais I & II (Cor. I, II). The woodwinds have rests for the first two measures and enter in the third measure with a melodic line.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). They play a rhythmic accompaniment of eighth notes throughout the page.
- Vocal Soloists:** Soprano (S.), Mezzo-soprano (M.), and Alto (G.). They sing the lyrics: "guag - gio del no-stro o-mag - gio de - gni - si ac-".
- Conductors:** Violoncello (Vc.) and Contrabass (Cb.) parts are shown at the bottom of the page.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

sf

sf

co - glie - re la tua pie - tà, la tua pie - tà, la tua pie -

co - glie - re la tua pie - tà, la tua pie - tà, la tua pie -

co - glie - re la tua pie - tà, la tua pie - tà, la tua pie -

I

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

This musical score page contains measures 31, 32, and 33. The instruments and parts are as follows:

- Fl. I, II:** Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 features a melodic line starting on G4, moving to A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Ob. I, II:** Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest.
- Cl. I, II:** Measure 31 has a whole note chord of G4 and B4. Measure 32 has a whole note chord of G4 and B4. Measure 33 has a whole note chord of G4 and B4.
- Fg. I, II:** Measure 31 has a whole note chord of G2 and B2. Measure 32 has a whole note chord of G2 and B2. Measure 33 has a whole note chord of G2 and B2.
- Cor. I, II:** Measure 31 has a whole note chord of G4 and B4. Measure 32 has a whole note chord of G4 and B4. Measure 33 is a whole rest.
- Vln. I:** Measure 31 has a quarter note G4. Measure 32 has a quarter note A4. Measure 33 has a quarter note B4, followed by a quarter rest, then a quarter note C5, followed by a quarter rest, then a quarter note B4, followed by a quarter rest, then a quarter note A4, followed by a quarter rest, then a quarter note G4, followed by a quarter rest.
- Vln. II:** Measure 31 has a quarter note G4. Measure 32 has a quarter note A4. Measure 33 has a quarter note B4, followed by a quarter rest, then a quarter note C5, followed by a quarter rest, then a quarter note B4, followed by a quarter rest, then a quarter note A4, followed by a quarter rest, then a quarter note G4, followed by a quarter rest.
- Vla.:** Measure 31 has a quarter note G2. Measure 32 has a quarter note A2. Measure 33 has a quarter note B2, followed by a quarter rest, then a quarter note C3, followed by a quarter rest, then a quarter note B2, followed by a quarter rest, then a quarter note A2, followed by a quarter rest, then a quarter note G2, followed by a quarter rest.
- M.:** Measure 31 has a quarter note G4. Measure 32 has a quarter rest. Measure 33 is a whole rest.
- G.:** Measure 31 has a quarter note G4. Measure 32 has a quarter rest. Measure 33 is a whole rest.
- S.:** Measure 31 has a quarter note G2. Measure 32 has a quarter rest. Measure 33 is a whole rest.
- Vc. Cb.:** Measure 31 has a quarter note G2. Measure 32 has a quarter note A2. Measure 33 has a quarter note B2, followed by a quarter rest, then a quarter note C3, followed by a quarter rest, then a quarter note B2, followed by a quarter rest, then a quarter note A2, followed by a quarter rest, then a quarter note G2, followed by a quarter rest.

246 34

Fl. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

3 3

36

Fl. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

Cir-con-di oh Nu - me, l'e - ter - no lu - me del tuo gran

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

E il suo fa - vo - re scu - si_ l'er -

G.

fi - glio l'u - ma - ni - tà.

S.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

fet - ta il cie - lo ac - cet - ta il vo - to in - ge - nuo di tua u - ma - ni -

Vc. Cb.

Ob. I, II *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

M. Nu - me cle - men - te!

G. On - ni - po - ten - te!

S. tà.

Vc. *p*

Cb. *p*

Vln. I

Vln. II

Vla.

M. A - do - ri ogn' a - ni - ma la tua bon - tà, a - do - ri ogn'

G. A - do - ri ogn' a - ni - ma la tua bon - tà, a - do - ri ogn'

S.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

The musical score consists of ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, and Cor) is mostly silent, with the Oboe playing a melodic line in measures 55 and 56. The string section (Violins I and II, Viola, and Violoncello/Double Bass) provides accompaniment with various rhythmic patterns and dynamics, including *sf* (sforzando) markings. The vocal parts (Soprano and Alto) sing the lyrics: "a - ni - ma la tua bon - tà, a - do - ri ogn' a - ni - ma la tua bon -". The Soprano part has a fermata in measure 55. The Alto part has a fermata in measure 56. The lyrics are written below the vocal staves.

Fl. I, II *f* *p*

Ob. I, II *f* *p*

Cl. I, II *p*

Fg. I, II *f* *p*

Cor. I, II *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

M. - tà.

G. - tà.

S. Ma un mar t'a - spet - ta, cop - pia per - fet - ta, del - le più or-

Vc. Cb. *f* *p*

60 253

Fl. I, II
cresc. *f*

Ob. I, II
cresc. *f*

Cl. I, II
cresc. *f*

Fg. I, II
cresc. *f*

Cor. I, II
f

Vln. I
cresc. *f*

Vln. II
cresc. *f*

Vla.
cresc. *f*

M.

G.

S.
ri - bi - le ca - la - mi - tà, del - le più or - ri - bi - le ca - la - mi -

Vc. Cb.
cresc. *f*

254 63

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

p

p

p

p

p

p

p

p

I

I

I

I

Chi Dio con -

Chi ha Dio per gui - da

tà.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

fi - da so - stie - ne in - tre - pi - do le av - ver - si - tà, so - stie - ne in -

G.

so - stie - ne in - tre - pi - do le av - ver - si - tà, so - stie - ne in -

S.

Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello/Double Bass) are positioned at the top. The vocal parts (Soprano and Alto) are positioned below the strings. The lyrics are written under the vocal staves. The score consists of three measures of music.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.
tre - pi - do le av - ver - si - tà. Di - o! Oh,

G.
8 tre - pi - do le av - ver - si - tà. Di - o! Oh,

S.
Oh,

Vc.
Cb.
f

71

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

Di - o! Che do - mi - ni nell' in - fi - ni - tà.

Di - o! Che do - mi - ni nell' in - fi - ni - tà.

Di - o! Che do - mi - ni nell' in - fi - ni - tà.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Vln. I
Vln. II
Vla.
M.
G.
S.
Vc.
Cb.

p
p
p
p

L'u - mil lin - guag - gio del no - stro o - mag - gio de - gni - si ac -
L'u - mil lin - guag - gio del no - stro o - mag - gio de - gni - si ac -
L'u - mil lin - guag - gio del no - stro o - mag - gio de - gni - si ac -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

co - glie - re la tua pie - tà, la tua pie - tà, la tua pie -

co - glie - re la tua pie - tà, la tua pie - tà, la tua pie -

co - glie - re la tua pie - tà, la tua pie - tà, la tua pie -

Allegro con spirito

260 *80*

Fl. I, II *f*

Ob. I, II *f*

Cl. I, II *f*

Fg. I, II *f*

Cor. I, II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

M. - tà.

G. *s* - tà.

S. - tà.

Vc. Cb. *f*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Id - dio ci as-si - ste ed

G.

S.

Vc. Cb.

262 85

Ob. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

p

p

2

2

a - ni - ma, no - stra spe - ran - za è Di - o, in

88

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

2

lui so - lo con - sa - cra - si l'ar - dor, l'ar -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

no - stra spe - ran - za

8 dio ci as-si - ste ed a - ni-ma, no - stra spe-ran - za è

Id - dio ci as-si - ste ed a - ni-ma,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

è Di - o, in lu - i, in lu - i

Di - o, in lui so - lo con - sa - cra - si l'ar -

no - stra spe-ran - za è Di - o, in lu - i, in

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

con - sa - cra - si l'ar - dor d'o - gni de - si -

8 dor, l'ar - dor d'o - gni de - si -

lui con - ca cra - si l'ar - dor d'o - gni de - si -

Fl. I, II

Musical staff for Flute I and II. The notation consists of block chords in the right hand and a single note in the left hand. A dynamic marking of *f* is present. A fermata is placed over the final measure.

Ob. I, II

Musical staff for Oboe I and II. The notation consists of block chords in the right hand and a single note in the left hand. A dynamic marking of *f* is present. A fermata is placed over the final measure.

Cl. I, II

Musical staff for Clarinet I and II. The notation consists of block chords in the right hand and a single note in the left hand. A dynamic marking of *f* is present. A fermata is placed over the final measure.

Fg. I, II

Musical staff for Bassoon I and II. The notation consists of block chords in the right hand and a single note in the left hand. A dynamic marking of *f* is present. A fermata is placed over the final measure.

Cor. I, II

Musical staff for Horn I and II. The notation consists of block chords in the right hand and a single note in the left hand. A dynamic marking of *f* is present. A fermata is placed over the final measure.

Vln. I

Musical staff for Violin I. The notation is a continuous eighth-note pattern. A dynamic marking of *f* is present at the beginning, and *sfz* is present at the end.

Vln. II

Musical staff for Violin II. The notation is a continuous eighth-note pattern. A dynamic marking of *f* is present at the beginning, and *sfz* is present at the end.

Vla.

Musical staff for Viola. The notation is a continuous eighth-note pattern. A dynamic marking of *f* is present at the beginning, and *sfz* is present at the end.

M.

Musical staff for Maracas. The notation consists of a single note with a dynamic marking of *o.*

G.

Musical staff for Gong. The notation consists of a single note with a dynamic marking of *o.*

S.

Musical staff for Snare. The notation consists of a single note with a dynamic marking of *o.*

Vc. Cb.

Musical staff for Violoncello and Contrabass. The notation is a continuous eighth-note pattern. A dynamic marking of *f* is present at the beginning, and *sfz* is present at the end.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

sfz

fp

fp

fp

fp

fp

fp

S'ei dà ma - - li e di -

S'ei dà

S'ei dà

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

The musical score consists of ten staves. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais) plays sustained notes with *fp* dynamics. The string section (Violins I & II, Viola, and Cello/Double Bass) plays a rhythmic pattern of eighth notes with *fp* dynamics. The vocalists (Mezzo-soprano, Soprano, and Tenor) sing the lyrics: "sgra - zie ai de - - bo - li mor - ma - - li e di - sgra - zie ai".

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

fp *fp* *p*

fp *fp* *p*

fp *fp* *p*

fp *fp* *p*

- ta - li, di - sgra - - zie un gior - - no e

de - bo - li mor - ta - li, di - sgra - - ze e

de - bo - li mor - ta - li, di - sgra - - zie e

fp *fp* *p*

Fl. I, II *p*

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

ma - - li al - fin com - pen - se - rà, di -

G.

ma - - li al - fin com - pen - se - rà, di - sgra -

S.

ma - - li al - fin com - pen - se - rà, di -

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

sgra - - zie un gior - - no e ma - - li al -

G.

- zie un gior - - no e ma - - - li al -

S.

sgra - - zie un gior - - no e ma - - li al -

Vc.

Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

fin com - pen - se - rà, un gior - - no al -

fin com - pen - se - rà, un gior - - no al -

fin com - pen - se - rà, un gior - - no al - fin,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

fin com - pen - se -

fin, un___ gior - no al - fin com-pen - se -

un___ gior - no al - fin, al - fin com-pen - se -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

-rà,

com - pen - se - rà,

G.

8
rà,

com - pen - se - rà,

S.

rà, un__ gior - no al - fin com - pen - se - rà, un__ gior - no al -

Vc.
Cb.

276 127

Fl. I, II *f*

Ob. I, II *f*

Cl. I, II *f*

Fg. I, II *f*

Cor. I, II

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

M.
com - pen - se - rà.

G.
8
com - pen - se - rà.

S.
fin com - pen - se - rà. Cop - pia per -

Vc. Cb. *f* *p*

130

Vln. I *sf* 277

Vln. II *sf*

Vla. *sf*

M.

G.

S. fet - ta, il cie - lo ac - cet - ta,

Vc. Cb. *sf*

133

Vln. I

Vln. II

Vla.

M.

G.

S. il cie - lo ac - cet - ta, il vo - to in -

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

O - ni - po - ten - te,

S.

ge - nuo di _____ tua u-mi - li - tà,

Vc. Cb.

sf

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

f

p

sf

Nu - me - cle - men - te, a - do - - ri ogn' a - ni - ma, la

a - do - ri ogn' a - ni - ma, la tu - a bon -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

sf

sf

sf

sf

sf

tu - - a bon - tà, a - do - ri ogn' a - ni - ma la

tà, a - do - - ri ogn' a - ni - ma la

Detailed description: This is a page of a musical score, page 280 of a 144-measure piece. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The Clarinet and Bassoon parts are marked with a forte (*sf*) dynamic. The next two staves are for Horns I and II, which are currently silent. The following three staves are for strings: Violin I, Violin II, and Viola. The Violin II and Viola parts are also marked with a forte (*sf*) dynamic. The bottom three staves are for voices: Mezzo-soprano (M.), Soprano (S.), and Cello/Double Bass (Vc. Cb.). The Mezzo-soprano and Soprano parts have lyrics written below them. The Cello/Double Bass part is marked with a forte (*sf*) dynamic. The music is in a key with one sharp (F#) and a common time signature. The woodwinds and strings play chords and moving lines, while the voices sing a melodic line.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

unis.

f

f

f

f

unis.

f

Cor. I, II

Vln. I

Vln. II

Vla.

f

f

f

M.

tua bon - - tà.

G.

tua bon - - tà.

S.

Ma un mar t'a -

Vc. Cb.

f

Fl. I, II *f*

Ob. I, II *f*

Cl. I, II *f*

Fg. I, II *f*

Cor. I, II

Vln. I *f*

Vln. II *f*

Vla. *f*

M.

G.

S. spet - ta, cop - pia per - fet - ta,

Vc. Cb. *f*

Fl. I, II *p*

Ob. I, II *p*

Cl. I, II *p*

Fg. I, II

Cor. I, II *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

M. Chi in Di - o con - fi - da,

G. Chi ha Di - o per_ gui - da, so -

S. tà, ma un mar_ t'a -

Vc. Cb. *p*

I

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

so - stie - ne in - tre - pi - do,
 stie - ne in - tre - pi - do le av - ver - si -
 spet - ta, del - le più or - ri - bi - le

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

so - stie - ne in - tre - pi - do le av - ver - si -
 - tà, so - stie - ne in - tre - pi - do le av - ver - si -
 ca - la - mi - tà, ca - la - mi - tà, ca -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

M.
 tà, le av-ver - si - tà, so - stie - ne in - tre - pi - do,
 G.
 8 tà, le av-ver - si - tà, so - stie - ne in - tre - pi - do,
 S.
 la - mi - tà, del - le più or - ri - bi - le ca -
 Vc.
 Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

so - stie - ne in - tre - pi - do, so - stie - ne in - tre - -

so - stie - ne in - tre - pi - do, so - stie - ne in -

- la - - mi - - tà,

sf sf sf

172 I 289

Fl. I, II
fp *f* *p*

Ob. I, II
fp *f* *ff* *p*

Cl. I, II
fp *f* *ff* *p*

Fg. I, II
fp *f* *ff*

Cor. I, II
fp *f* *ff*

Vln. I
fp *f* *ff*

Vln. II
fp *f* *ff*

Vla.
fp *f* *ff*

M.
 - pi - do le av - ver - si - tà.

G.
 8 tre - pi - do le av - ver - si - tà.

S.
 - ca - la - mi - tà.

Vc.
fp *f* *ff*

Cb.

290 176

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

p

p

p

p

Id - dio ci as - si - sta ed

Id - dio ci as - si - sta ed a - ni - ma,

Id - dio ci as - si - sta ed a - ni - ma,

p

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

a - ni - ma,

no - stra spe - ran - za è Di - o, in

G.

no - stra spe - ran - za è Di - o,

in lui so - lo con -

S.

no - stra spe - ran - za è Do - o,

in

Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais) is at the top, with rests in all parts. The string section (Violins I & II, Viola) is in the middle, with Violins I and II playing rhythmic patterns and the Viola playing a bass line. The vocal section (Soprano, Alto, Tenor) is at the bottom, with lyrics in Italian. The lyrics are: "a - ni - ma, no - stra spe - ran - za è Di - o, in no - stra spe - ran - za è Di - o, in lui so - lo con - no - stra spe - ran - za è Do - o, in".

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

lu - i so - lo con - sa - cra - si l'ar - dor d'o - gni de -

sa - cra - si l'ar - dor, l'ar - dor d'o - gni de -

lui so - lo con - sa - cra - si l'ar - dor d'o - gni de -

p

p

p

2

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

si - o, s'ei dà ma - li e di - sgra - zie ai

294 188

Vln. I

Vln. II

Vla.

M.
sgra - zie ai de - bo - li mor - ta - li, di -

G.
sgra - zie ai de - bo - li mor - ta - li,

S.
de - bo - li mor - ta - li, di - sgra - zie un gior - no e

Vc.
Cb.

cresc.

cresc.

cresc.

cresc.

191

Vln. I

Vln. II

Vla.

M.
sgra - zie un gior - no e ma - li, e ma - - li al -

G.
di - sgra - zie un gior - no e ma - - li al -

S.
ma - li, di - sgra - zie un gior - no e ma - - li al -

Vc.
Cb.

f *p*

f *p*

f *p*

f *p*

194 295

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

pp

pp

pp

pp

fin com-pen - se - rà, s'ei dà ma - li e di -

fin com-pen - se - rà, s'ei dà ma - li e di -

fin com-pen - se - rà, — com - pen - se - rà, ai

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

sgra - zie ai de - bo - li__ mor - ta - li,

sgra - zie ai de - bo - li__ mor - ta - li,

de - bo - li__ mor - ta - li, di - sgra - zie un gior - no e

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

sf *cresc.* *p*
sf *cresc.* *p*
sf *cresc.* *p*
sf *cresc.* *p*
sf *cresc.* *p*
sf *cresc.* *p*
sf *cresc.* *p*
sf *cresc.* *p*

di - sgra - zie e ma - li, e ma - li al -
 di - sgra - zie e ma - li, e ma - li al -
 ma - li di - sgra - zie un gior - no e ma - li al -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

fin com-pen - se - rà, al - fin, al - fin

fin com-pen - se - rà, al - fin, al - fin

fin com-pen - se - rà, al - fin, al -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

un gior - no al - fin com - pen - se - rà, al - fin,

G.

un gior - no al - fin com - pen - se - rà, al - fin,

S.

- fin un gior - no al - fin com - pen - se - rà, al -

Vc. Cb.

300 209

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

al - fin, un gior - no al - fin com-pen - se -

al - fin, un gior - no al - fin com-pen - se -

fin, al - fin un gior - no al - fin com-pen - se -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.
rà, al - fin com-pen - se - rà, un

G.
rà, al - fin com-pen - se - rà, un

S.
rà, al - fin com-pen - se - rà, un

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc.
Cb.

The musical score consists of ten staves. The top four staves (Fl. I, II; Ob. I, II; Cl. I, II; Fg. I, II) are grouped together with a brace on the left. The next three staves (Cor. I, II; Vln. I; Vln. II) are also grouped with a brace. The Viola (Vla.) staff is below the Violins. The vocal staves (M., G., S.) are below the strings, with lyrics underneath. The Violoncello and Contrabass (Vc. Cb.) staff is at the bottom. The score is in 3/4 time with a key signature of one sharp (F#). The first two measures (302-303) show woodwinds and strings playing rhythmic patterns. In measure 304, the woodwinds and strings play sustained chords, while the vocalists sing. Dynamics include *f* (forte) and *tr* (trill). The Flute I, II staff has a *f* dynamic in measure 304. The Oboe I, II and Clarinet I, II staves have a *f* dynamic in measure 304. The Bassoon I, II staff has a *f* dynamic in measure 304. The Cor Anglais I, II staff has a *f* dynamic in measure 304. The Violin I staff has a *f* dynamic in measure 304. The Violin II staff has a *f* dynamic in measure 304. The Viola staff has a *f* dynamic in measure 304. The vocal staves (M., G., S.) have lyrics: "gior - - - - - no al -". The Violoncello and Contrabass staff has a *f* dynamic in measure 304.

unis.

f

f

f

f

f

f

f

f

f

f

f

f

tr

gior

no al -

gior

no al -

gior

no al -

Fl. I, II

cresc. *f* *ff*

Ob. I, II

cresc. *f* *ff*

Cl. I, II

cresc. *f* *ff*

Fg. I, II

cresc. *f* *ff*

Cor. I, II

cresc. *f* *ff*

Vln. I

cresc. *f* *ff*

Vln. II

cresc. *f* *ff*

Vla.

cresc. *f* *ff*

M.

fin com - pen - se - rà.

G.

fin com - pen - se - rà.

S.

fin com - pen - se - rà.

Vc.
Cb.

cresc. *f* *ff*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

G.

S.

Vc. Cb.

Scena VI

6. Recitativo

Allegro

Flauto I, II

Oboe I, II

Clarinetto I, II in B \flat

Fagotto I, II

Corno I, II in E \flat

Tromba I, II in E \flat

Trombone alto

Trombone tenore
Trombone basso

Timpani in E \flat , B \flat

Violino I
p

Violino II
p

Viola
p

Zaccaria
Giuseppe
Maria
Simeone

Violoncello
Contrabasso
p

The musical score is arranged in a system of staves. The woodwind section (Flauto, Oboe, Clarinetto, Fagotto) and brass section (Corno, Tromba, Trombone) are currently silent, indicated by rests. The string section (Violino I, Violino II, Viola, Violoncello/Contrabasso) and timpani are playing a rhythmic accompaniment. The vocalists (Zaccaria, Giuseppe, Maria, Simeone) are also silent. The tempo is marked 'Allegro' and the dynamics for the strings are 'p' (piano).

306 ⁴

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.



⁷

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

Vc.

p

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

ff

cresc.

ff ³ ³ ³ ³

ff ³ ³ ³ ³

ff ³ ³ ³ ³

ff Tutti

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

ff

ff

3

3

310 19

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Zaccaria

Oh, im-ma-ni-ta-de or-ren-da! Oh, e-nor-me ec-ces-so!

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

8

Ge - ni - to - ri in - fe - li - ci, mi - se - re ge - ni - tri - ci di fe - con - da - re il

Vc.
Cb.

27 313

Cor. I, II *fp*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Z.
G.
M.
S.
8 mon - do o - mai ces - sa - te. Ag - ghiac - ci la na - tu - ra d'in -

Vc.
Cb. *fp*

30

Cor. I, II

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.
8 er - te in sen ste - ri - li - ta - de e - ter - na, né ver - si più su que - sto in - fa - me

Vc.
Cb.

Cor. I, II

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

suo - lo l'al - ba, gli u - mo - ri suo - i, né il sol più splen - da! Oh, ec - ces - so e -



34

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

f

f

f

f

Giuseppe

nor - me. Oh, im - ma - ni - ta - de or - ren - da! Giu - sto ciel! Che sa -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

p

p

p

p

p


ra? Maria Simeone

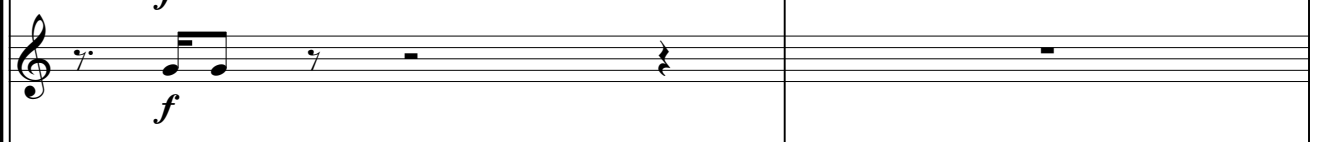
Pre - sa-gio in-fau - sto! Che rec - chi, Zac - ca - ri - a?

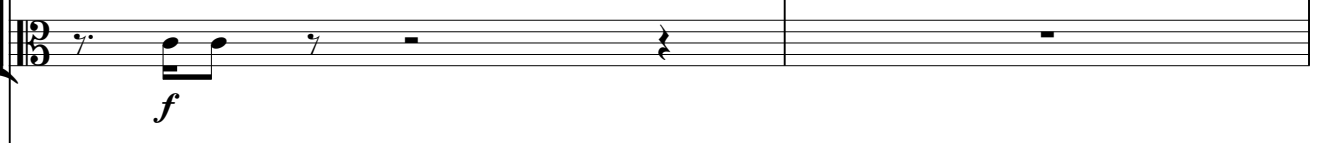
316 Z. 39 Zaccaria


G. M. S.  8 L'al - ma d'E - ro - de all' an - nun - zio fa - tal, che d'I - sra - e - le i

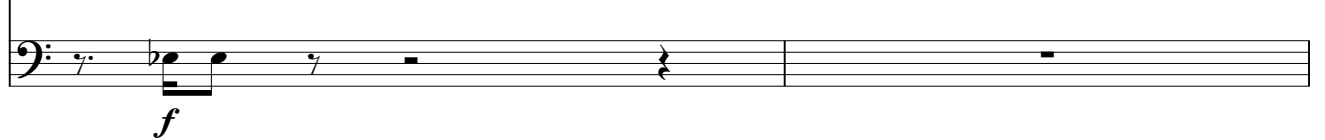
Z. 41  8 so - spi - ra - to Re na-que in Gui - de - a ces - se al - la te-ma am-bi - zio-sa e

Vln. I  *f*

Vln. II  *f*

Vla.  *f*

Z. G. M. S.  8 re - a. E a so-ste-ner l'au - to - ri - tà ca - den - te del vac - ci - lan - te im-

Vc. Cb.  *f*

Vln. I 

Vln. II 

Vla. 

Z. G. M. S.  8 pe - ro, e ve-der spen - to un mal no - to ri - va - le, vuol tut - ti

Vc. Cb. 

48

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

quan - ti tru - ci - da - ti i bam - bi - ni an - cor la - ten - ti.

Vc.
Cb.



50

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Simeone Giuseppe Maria

E - ter - no Di - o! Che in - ten - do! Io son per - du - ta!

Vc.
Cb.

Tbn. A *fp* *fp* *fp*

Tbn. T, B *fp* *fp* *fp*

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Z.
G.
M.
S. *fp* *fp* *fp*

Zaccaria
Tuo - nò già il cru-ce e -

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

55

Tbn. A *fp* *fp*

Tbn. T, B *fp* *fp*

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Z.
G.
M.
S. *fp* *fp*

dit - to del lab - bro suo cru - del.

Vc.
Cb. *fp* *fp*

Tbn. A

Tbn. T, B

Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

fp

fp

fp

fp

Già si sca - te - na de - gli a - vi - di di stra - ge em - pii si - ca - ri la



Vln. I

Vln. II

Vla.

Z.
G.
M.
S.

Vc.
Cb.

fp

fp

fp

fp

fp

com - pra fe - ri - tà. Di mil - le fer - ri l'in - ne - so - ra - bil col - po sca - glia la mor - te in -

320 64

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Z.
G.
M.
S. 8 tor - no. E d'ac - que in ve - ce re - ca tri - bu - to al mar gon - fio il Gior -

Vc.
Cb. *f* *p*



66

Vln. I *p*

Vln. II *p*

Vla. *p*

Z.
G.
M.
S. 8 da - no di mem - bra pal - pi - tan - te e san - gue u - ma - no.

Vc.
Cb. *p*

6a. Aria con coro del popolo

Allegro

The musical score is arranged in a standard orchestral format. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The woodwind section includes Flauto I, II; Oboe I, II; Clarinetto I, II in A; and Fagotto I, II. The brass section includes Corno I, II in E. The string section includes Violino I, Violino II, Viola, and Violoncello/Contrabasso. The vocal parts include Zaccaria, Soprano, Alto, Tenore, and Basso. The score shows the first three measures of the piece. The woodwinds and strings play a rhythmic accompaniment, while the vocalists are silent in these measures. The dynamic marking 'ff' (fortissimo) is present for several instruments.

Flauto I, II

Oboe I, II

Clarinetto I, II in A

Fagotto I, II

Corno I, II in E

Violino I

Violino II

Viola

Zaccaria

Soprano

Alto

Tenore

Basso

Violoncello
Contrabasso

7

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc. Cb.

sf

sf

sf

sf

sf

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc. Cb.

p

p

p

De-gli ac - cia - ri im - per - ver-

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

san - ti il fu - ror sprez - za o - gni fre - no, di ca - da - ve - ri fu -

Vln. I

Vln. II

Vla.

Z.

Vc.
Cb.

man - ti tut - to in - gom - bro è già il ter - re - no, tut - to squar - cia, at - ter - ra op -



Vln. I

Vln. II

Vla.

Z.

Vc.
Cb.

pri - me la rab - bio - sa a - vi - di - tà, tut - to squar - cia, at - ter - ra op -

24

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

pri - me la rab - bio - sa a - vi - di - tà, la rab -

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

bio - sa a - vi - di - tà, la rab - bio - sa a - vi - di -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

Musical score for orchestra and voices, measures 31-34. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Violins, Viola, Zither, Soprano, Alto, Tenor, Bass, and Violoncello/Double Bass. The music is in G major with a key signature of one sharp and a 3/4 time signature. The vocal parts have lyrics in Italian. Dynamics include crescendos and fortissimo (f).

Lyrics for Soprano, Alto, Tenor, and Bass:
 Oh, fu -
 Oh, fu -
 Oh, fu -
 Oh, fu -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

ror che ci de - pri - me, oh, i - nau - di - ta im - ma - ni -

ror che ci de - pri - me, oh, i - nau - di - ta im - ma - ni -

ror che ci de - pri - me, oh, i - nau - di - ta im - ma - ni -

ror che ci de - pri - me, oh, i - nau - di - ta im - ma - ni -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

Musical score for orchestra and voices, measures 37-39. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Violins I & II, Viola, Trumpet, and Voice parts (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics: "tà, oh, fu - ror che ci de - pri - me, oh, i - nau-". The instrumental parts feature various textures, including a prominent violin I line with *sf* markings and a cello/bass line with a steady eighth-note pattern.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais) and strings (Violins I & II, Viola, Cello/Double Bass) are in the upper half. The vocal soloists (Soprano, Alto, Tenor, Bass) are in the lower half. The score is in 4/4 time and the key signature has one sharp (F#). The vocal parts have the lyrics "di - ta i - ma - ni - tà." written below the notes. The instrumental parts feature various textures, including block chords in the woodwinds and strings, and more active melodic lines in the strings and woodwinds.

Fl. I, II

Ob. I, II

Cl. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

p

p

p

p

p

p

Qua boc -



Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

f

f

f

f

f

cheg - gia un cor - po es - san - gue sot - to il bar - ba - ro col - tel - lo,

50 333

Fig. I, II

p

Vln. I

p

Vln. II

p

Vla.

p

Z.

là tra - boc - ca a ri - vi il san - gue nell' or - ri - bi - le ma -

Vc. Cb.

p

54

Fl. I, II

p

Ob. I, II

p

Cl. I, II

p

Fig. I, II

p

Vln. I

Vln. II

Vla.

Z.

cel - lo, sma - nia, gri - da

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

di - spe - ra - ta la tra - di - ta u - ma - ni - tà, sma - nia,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

gri - da di - spe - ra - ta la tra - di - ta u - ma - ni - tà,

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

f
f
f
f
f
p
f
p
f
p
f
f
f
f
p
f

la tra - di - ta u - ma - ni - tà.
 Del - la
 Del - la
 Del - la
 Del - la

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

ter - ra de - so - la - ta giu - sto Dio che mai sa -

A.

ter - ra de - so - la - ta giu - sto Dio che mai sa -

T.

ter - ra de - so - la - ta giu - sto Dio che mai sa -

B.

ter - ra de - so - la - ta giu - sto Dio che mai sa -

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.
rà, del - la ter - ra de - so - la - ta giu - sto

A.
rà, del - la ter - ra de - so - la - ta giu - sto

T.
rà, del - la ter - ra de - so - la - ta giu - sto

B.
rà, del - la ter - ra de - so - la - ta giu - sto

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

Oh, qual de - sta - no la -

S.

Dio che mai sa - rà?

A.

Dio che mai sa - rà?

T.

Dio che mai sa - rà?

B.

Dio che mai sa - rà?

Vc. Cb.

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

men - ti del - le ma - dri gli u - lu - la - ti, mi - sti al que - ru - lo la -



82

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

men - to dei fan - ciul - li tru - ci - da - ti,

f

f

f

f

f

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

sf

Cor. I, II

sf

Vln. I

sf

Vln. II

sf

Vla.

sf

Z.

oh, qual suo - no ge - mi -

S.

A.

T.

B.

Vc. Cb.

sf

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc. Cb.

sf

sf

sf

sf

sf

sf

bon - do em - - pie i bo - schi e le cit -

Detailed description: This page of a musical score, numbered 342 and 88, features a full orchestral and vocal arrangement. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Cor Anglais) play a rhythmic pattern of eighth notes in pairs, with a dynamic marking of *sf*. The strings (Violins I and II, Viola, and Cello/Double Bass) provide a harmonic foundation with sustained notes and a dynamic marking of *sf*. The soloist (Z.) sings the lyrics "bon - do em - - pie i bo - schi e le cit -". The vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) are currently silent. The score is written in a key signature of one sharp (F#) and a common time signature.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc. Cb.

tà, oh qual suo - no ge - mi - bon - do em - pie i

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II

Cor. I, II

Vln. I
Vln. II
Vla.

Z.

bo - schi e le cit - tà, em - pie i bo - schi e le cit -

S.

A.

T.

B.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

f

f

f

unis.

f

f

f

f

f

tà.

f

f

f

f

f

Lo ster - mi - nio, oi - me, del

Lo ster - mi - nio, oi - me, del

Lo ster - mi - nio, oi - me, del

Lo ster - mi - nio, oi - me, del

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

f
f
f

mon - do que - sto gior - no ap - por - te -
 mon - do que - sto gior - no ap - por - te -
 mon - do que - sto gior - no ap - por - te -
 mon - do que - sto gior - no ap - por - te -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Zither) play a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The lyrics are:
 rà, lo ster-mi - nio, oi-me, del mon - do que - sto

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

gior - no ap - por - te - rà, que - sto gior - no ap - por - te

gior - no ap - por - te - rà, que - sto gior - no ap - por - te

gior - no ap - por - te - rà, que - sto gior - no ap - por - te

gior - no ap - por - te - rà, que - sto gior - no ap - por - te

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

Musical score for a symphony, measures 107-140. The score includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fg. I, II), Cori (Cor. I, II), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Zither (Z.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Violoncello/Double Bass (Vc. Cb.). The vocal parts (S, A, T, B) are marked with the syllable "rà." and have rests. The instrumental parts feature various rhythmic patterns and dynamics.

350 110 I

Cl. I, II *p dolce* *sf* *sf*

Fg. I, II *p dolce* *sf* *sf*

Cor. I, II *sf*

Vln. I *pp* *sf* *sf*

Vln. II *pp* *sf* *sf*

Vla. *pp* *sf* *sf*

Z. *pp* *sf* *sf*

Vc. Cb. *pp* *sf* *sf*

113

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla. *pp* *sf* *sf*

Z. *pp* *sf* *sf*

Vc. Cb. *pp* *sf* *sf*

Po - te - re in - fi - ni - to d'un

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

Nu - me cle - men - te, deh, il me - sto va -

poco

poco

poco

poco

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

gi - to d'un san - gue in - no - cen - te, la

poco

poco

poco

poco

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

te - ne - ra - nuo - va - tua - som - ma pie -

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Vln. I
Vln. II
Vla.
Z.
S.
A.
T.
B.
Vc.
Cb.

pp
pp
pp

tà di sen - si si at - tro - ci, quegl' em - pi tu

Detailed description: This is a page of a musical score, page 352, measures 125-128. The score is for a symphony orchestra and a vocal soloist. The instruments listed are Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Violin I and II, Viola, Zither, Soprano, Alto, Tenor, Bass, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal soloist (Z.) has the lyrics: "tà di sen - si si at - tro - ci, quegl' em - pi tu". The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a melodic line starting in measure 125, marked *pp* (pianissimo). The strings (Violins, Viola, Zither, Cello, Double Bass) play a rhythmic accompaniment. The brass (Cor Anglais) plays a sustained chord. The vocal soloist enters in measure 125. The score ends in measure 128.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc.
Cb.

sf

sf

sf

sf

sf

spo - glia, tu a - scol - ta le vo - ci, d'un in - ti - ma

sf

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc. Cb.

pp

do - gia, che pa - ce non tro - va, che

Detailed description: This page of a musical score contains 13 staves. The top four staves are for woodwinds: Flute I & II, Oboe I & II, Clarinet I & II, and Bassoon I & II. The fifth staff is for Horn I & II, with a *pp* dynamic marking. The next three staves are for strings: Violin I, Violin II, and Viola. The Zither staff has lyrics: "do - gia, che pa - ce non tro - va, che". The vocal staves (Soprano, Alto, Tenor, Bass) are currently silent. The bottom two staves are for Cello and Double Bass. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 8/8.

136 I I I I 355

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

S.

A.

T.

B.

Vc. Cb.

pp

pp

pp

fi - gli non ha,

Detailed description: This is a page of a musical score, page 136 of a larger work. The score is for a full orchestra and voice. The instruments listed on the left are Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Violin I, Violin II, Viola, Zither, Soprano, Alto, Tenor, Bass, and Violoncello/Double Bass. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into three measures. The woodwinds (Flute, Oboe, Clarinet) play a melodic line starting in the second measure, marked *pp* (pianissimo). The strings play a rhythmic accompaniment. The Zither part has a melodic line in the first measure. The vocal line (Soprano, Alto, Tenor, Bass) is mostly silent, with the Soprano part having the lyrics 'fi - gli non ha,' under the first measure. The page number '136' is at the top left, and '355' is at the top right. There are four 'I' markings above the woodwind staves, indicating first endings or first breath marks.

356 139

Fl. I, II

Ob. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

sf

sf

sf

po - te - re in - fi - ni - to d'un

142

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

Nu - me cle - men - te, tu a - scol - ta le

Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

vo - ci, d'un in - ti - ma do - glia, che

sf

sf

sf

Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

Z.

Vc. Cb.

pa - ce non tro - va, che fi - gli non ha, no, no che

colla parte

colla parte

colla parte

a piacere

colla parte

358 152

Vln. I

Vln. II

Vla.

Z.

Vc.
Cb.

fi - gli non ha, no, no, no, no, no, no, no che fi - gli non



155

Vln. I

Vln. II

Vla.

Z.

Vc.
Cb.

ha.

p

p

p

p

Segue in cadenza

7. Recitativo

Moderato

Violino I *p*

Violino II *p*

Viola *p*

Giuseppe

Basso *p*

Con - tro si a - tro - ce, im - pre - ve - du - to col - po

3

Maria

co - me sot - trar - ci, oi - mé? Spo - sa... Ah, Giu - sep - pe! Se tu sa -

5

mf

pes - si... oh, Di - o... dal - lo spa - ven - to op - pres - sa... io

mf

mf

Adagio

7

p

p

p

Zaccaria

son... vor - re - i... mo - rir - mi sen - to! Ma - ri - a non av - vi -

p

9

p

lir - ti, il duol ch'e - spri - mi, al - la ma - dre d'un Di - o mal si con - vie - ne. Mag -

12

gior del - le tue pe - ne, del - la rab - bia in - fer - nal sfi - da il fla -

14

gel - lo. Se tu per - di il co - rag - gio in si fu - ne - sta ca -

16

ta - stro - fe tre - men - da, ahi, che ti re - sta. Pen - sa al fin, che d'E -

Simeone

ro - de non è il brac - cio mal - va - gio on - ni - po - ten - te. E che nul - la ha per -

du - to, chi dal fa - vor di Di - o van - ta l'a - iu - to.

Giuseppe
Ah, sì con - sor - te, in Di - o con - tro l'in - si - dia rea per - se - cu -

24

pp
pp
pp Maria
 tri - ce a noi gio - va spe - rar scu - do e quie - te. Ah, voi di
pp Vc.

26

ma - dre il cor non co - no - scie - te! Nel - la sta - gion più al - gen - te sen - za scor - ta ed a -

28

si - lo i - ner - me e so - la con sì pre - zio - so pe - gno agl' ur - ti e -

30

spo - sta de-gli in-sul - ti più fie - ri si pre-ten - de da me, las - sa, ch'io

33

spe - ri? Co - me ten - tar? O - ve tro - var? Non pos - so... oi - mé

p Tutti

36

Adagio

lan - gue av-vi - li - ta la com - ba - tut - ta men - te a tan-to or - ro - re.

S'attacca subito in cadenza

7a. Recitativo

Larghetto

Flauto solo

Clarinetto solo in B \flat

Corno I, II in E \flat

Violino I

Violino II

Viola

Giuseppe

Violoncello
Contrabasso

pp

p

7

8

Detailed description: This system of the musical score includes parts for Flauto solo, Clarinetto solo in B-flat, Corno I, II in E-flat, Violino I, Violino II, Viola, Giuseppe, and Violoncello/Contrabasso. The Flauto and Clarinetto parts are mostly rests. The Corno part features a long note with a dynamic marking of *p*. The string parts (Violino I, Violino II, Viola, and Violoncello/Contrabasso) play a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The Giuseppe part is a single note with a dynamic marking of *pp*. The key signature has three flats and the time signature is common time (C).

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

3

Detailed description: This system continues the musical score with parts for Fl. solo, Cl. solo, Cor I, II, Vln. I, Vln. II, Vla., G., and Vc./Cb. The Fl. and Cl. parts are mostly rests. The Cor I, II part features a long note with a dynamic marking of *p*. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The Vla. part plays a melodic line with a dynamic marking of *pp*. The G. part is a single note with a dynamic marking of *pp*. The Vc./Cb. part plays a melodic line with a dynamic marking of *pp*. The key signature has three flats and the time signature is common time (C).

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.



Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

Oh, qual ge - li - da man mi strin-ge il co - re!

9

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

11

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

S'a - pre al - lo sguar - do mi - o già la fu - ne - sta

Allegro assai

368

13

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

sce - na fe - ral de - gl'in-se-pol-ti e-stin - ti.

Vc. Cb.

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

15

cresc.

cresc.

cresc.

cresc.

17

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

f

f

f

f

f tutti

19

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

Veg-go i Si - ca - ri ac - cin - ti a ster-mi - nar l'u - ma - ni - tà na -

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

p

cresc.

scen - te.

p

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

f

f

f

f

f tutti

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

O - do e - cheg - gia - re in - tor - no il fu - ror che mi - nac - cia, il duol che

f

f

f

f

||

Largo

27

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

pian - ge. E in mez - zo al tri - on -

p

p

p

p

p

Fl. solo

Cl. solo

Cor I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

fan - te or - ror di mor - te sen - to che pa - dre io so - no e son con - sor - te.

f

segue in cadenza

7b. Aria

Larghetto

Flauto I, II

Clarinetto I, II in B \flat

Fagotto I, II

Corno I, II in E \flat

Violino I

Violino II

Viola

Giuseppe

Violoncello
Contrabasso

p *f* *p* *f*

Musical score for strings (Violins I & II, Viola, Cello/Double Bass) starting at measure 5. The score is in a key signature of two flats and a 3/4 time signature. The dynamics are marked *p* (piano).

Musical score for woodwinds (Flute I & II, Clarinet I & II, Bassoon I & II, Cor I & II) and strings (Violins I & II, Viola, Cello/Double Bass) starting at measure 7. The woodwinds have melodic lines with first fingerings indicated. The strings provide accompaniment. Dynamics include *p* and *p* with first fingerings.

9

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

f

p

8

Gi - ro lo sguar-do in - tor - no

376 13

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

por - go l'o-rec-chio at-ten - to, ma in sì fu - ne - sto gior - no

17

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

quel - lo che os-ser-vo e sen - to e - sta - ti - co mi

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

ren - de i - nor - ri - dir mi fa, sì, i - nor - ri - dir mi

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

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

fa, sì, i - - nor - ri - dir mi fa.

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

Allegro

378

27

Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

p

p

p

p

p



30

Cl. I, II

Fg. I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

Pian - ge l'a - ma - ta spo - sa im - pal - li - di - sce il

33

Fl. I, II *p* \sphericalangle *sf*

Cl. I, II *p* \sphericalangle *sf*

Fg. I, II *p* \sphericalangle *sf*

Vln. I

Vln. II

Vla.

G. *sf*

Vc. Cb.

fi - glio, al - cun par - lar non o - sa, io

36

Vln. I

Vln. II

Vla.

G. *sf*

Vc. Cb.

tre - mo al gran pe - ri - glio e il col - po, che m'at-

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

p \sphericalangle *sf*

p \sphericalangle *sf*

p \sphericalangle *sf*

sf

ten - de già per fe - rir mi stà, già per fe -

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

pian - ge l'a - ma - ta spo - sa im -

Detailed description: This is a page of a musical score for a symphony orchestra. It features nine staves. The top three staves are for Flute I & II, Clarinet I & II, and Bassoon I & II. The Clarinet and Bassoon parts have melodic lines with slurs and accents. The Flute part is mostly rests. The next three staves are for Cor I & II, Violin I, and Violin II. The Violin parts have rhythmic patterns with accents. The Viola part has a similar rhythmic pattern. The next two staves are for Guitar and Cello/Double Bass. The Guitar part has a melodic line with lyrics underneath. The Cello/Double Bass part has a bass line with notes and rests.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

pal - li - di - sce il fi - glio, al - cun par - lar non

Vc. Cb.

384 51

Vln. I

Vln. II

Vla.

G.
8

Vc.
Cb.

o - sa io tre - mo al gran pe - ri - glio e il

54

Cor. I, II

Vln. I

Vln. II

Vla.

G.
8

Vc.
Cb.

col - po, che m'at - ten - de già per fe - rir mi

sf

sf

sf

sf

sf

sf

Fl. I, II

Musical staff for Flute I and II. The staff is mostly empty with rests. In the final two measures, there are notes with a *fp* dynamic marking.

Cl. I, II

Musical staff for Clarinet I and II. The staff is mostly empty with rests. In the final two measures, there are notes with a *fp* dynamic marking.

Fg. I, II

Musical staff for Bassoon I and II. The staff is mostly empty with rests. In the final two measures, there are notes with a *fp* dynamic marking.

Cor. I, II

Musical staff for Horn I and II. The staff is mostly empty with rests. In the final two measures, there are notes with a *fp* dynamic marking.

Vln. I

Musical staff for Violin I. The staff contains rhythmic patterns of eighth notes. In the final two measures, there are notes with a *fp* dynamic marking.

Vln. II

Musical staff for Violin II. The staff contains rhythmic patterns of eighth notes. In the final two measures, there are notes with a *fp* dynamic marking.

Vla.

Musical staff for Viola. The staff contains rhythmic patterns of eighth notes. In the final two measures, there are notes with a *fp* dynamic marking.

G.

Musical staff for Soprano. The staff contains a vocal line with lyrics. In the final two measures, there are notes with a *fp* dynamic marking.

stà, il col - po, che m'at - ten - de già per fe - rir mi stà.

Vc. Cb.

Musical staff for Violoncello and Contrabasso. The staff contains a bass line with notes and rests. In the final two measures, there are notes with a *fp* dynamic marking.

fp

Cor. I, II

Musical staff for Cor. I, II. The staff shows a whole rest in the first two measures, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure. A dynamic marking of *p* is placed below the first note.

Vln. I

Musical staff for Vln. I. The staff begins with a half rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note.

Vln. II

Musical staff for Vln. II. The staff begins with a half rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note.

Vla.

Musical staff for Vla. The staff begins with a half rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note.

G.

Musical staff for G. The staff begins with a half rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4.

Gi - ro lo sguar-do in-tor - no por - go l'o-rec - chio at-ten - to,

Vc.
Cb.

Musical staff for Vc. Cb. The staff begins with a half rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A dynamic marking of *p* is placed below the first note.



Cor. I, II

Musical staff for Cor. I, II. The staff shows a half note G4 in the first measure, followed by two whole rests.

Vln. I

Musical staff for Vln. I. The staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the last two notes.

Vln. II

Musical staff for Vln. II. The staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the last two notes.

Vla.

Musical staff for Vla. The staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the last two notes.

G.

Musical staff for G. The staff begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the last two notes.

quel - lo che os-ser-vo e sen - to e - sta - ti - co mi ren - de i -

Vc.
Cb.

Musical staff for Vc. Cb. The staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

The musical score consists of ten staves. The woodwind section (Flute, Clarinet, Bassoon, and Cor Anglais) is mostly silent, with some notes appearing in measures 72 and 73. The string section (Violins I & II, Viola, and Cello/Double Bass) plays a rhythmic pattern of eighth notes in measures 70 and 71, followed by a rest in measure 72, and then a sustained note in measure 73. The vocal line (G.) has lyrics: "nor - ri - dir mi fa, si, i - nor - ri - dir mi fa, in". The dynamic marking *fp* (fortissimo piano) is used for the strings and the vocal line in measures 72 and 73.

388 74 **Allegro non tanto**

Violin I: *p*

Violin II: *p*

Viola: *p*

Soprano: *p*

Violoncello/Contrabasso: *p*

si af - fan - no - so i - stan - te che dir, che far_ poss' i - o?



78 **Più mosso**

Violin I: *sf*

Violin II: *sf*

Viola: *sf*

Soprano: *sf*

Violoncello/Contrabasso: *sf*

O - ve gi - rar le pian - te, o - ve gi - rar le pian - te? Che

Fl. I, II 

Cl. I, II 

Fg. I, II 

Cor. I, II 

Vln. I 

Vln. II 

Vla. 

G. 

8
fie - ro sta - to è il mi - o. Se il

Vc. Cb. 

390 86

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

ciel non ci di - fen - de di noi che mai sa -

89

Fl. I, II

Cl. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

rà, — che ma - i di noi che mai sa - rà,

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

8

pia - ge l'a - ma - ta

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

sf

sf

sf

sf

spo - sa im - pal - li - di - sce il fi - glio, al -

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

cun par-lar non o - sa, io tre - mo al gran pe -

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

sf

ri - glio, e il col - po che m'at - ten - de già

Detailed description: This is a page of a musical score, page 394, numbered 102. It features nine staves for various instruments and a vocal line. The instruments are Flute I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Violin I, Violin II, Viola, Guitar, and Cello/Double Bass. The score is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The first three staves (Flute, Clarinet, Bassoon) have a dynamic marking of *sf* (sforzando) and play a melodic line. The Horn staves are silent. The Violin and Viola staves play a rhythmic accompaniment. The Guitar and Cello/Double Bass staves provide harmonic support. The vocal line (G.) has lyrics in Italian: "ri - glio, e il col - po che m'at - ten - de già".

Fl. I, II

Musical staff for Flute I and II. The staff is in treble clef with a key signature of two flats. It contains rests in the first measure, followed by a dynamic marking of *f* and a series of chords in the second and third measures, and a final chord in the fourth measure.

Cl. I, II

Musical staff for Clarinet I and II. The staff is in treble clef with a key signature of two flats. It contains rests in the first measure, followed by a dynamic marking of *f* and a series of chords in the second and third measures, and a final chord in the fourth measure.

Fg. I, II

Musical staff for Bassoon I and II. The staff is in bass clef with a key signature of two flats. It contains rests in the first measure, followed by a dynamic marking of *f* and a series of chords in the second and third measures, and a final chord in the fourth measure.

Cor. I, II

Musical staff for Horn I and II. The staff is in treble clef with a key signature of two flats. It contains rests in the first measure, followed by a dynamic marking of *f* and a series of notes in the second and third measures, and a final note in the fourth measure.

Vln. I

Musical staff for Violin I. The staff is in treble clef with a key signature of two flats. It contains eighth notes in the first measure, followed by a dynamic marking of *f* and a series of notes in the second and third measures, and a final note in the fourth measure.

Vln. II

Musical staff for Violin II. The staff is in treble clef with a key signature of two flats. It contains eighth notes in the first measure, followed by a dynamic marking of *f* and a series of notes in the second and third measures, and a final note in the fourth measure.

Vla.

Musical staff for Viola. The staff is in alto clef with a key signature of two flats. It contains eighth notes in the first measure, followed by a dynamic marking of *f* and a series of notes in the second and third measures, and a final note in the fourth measure.

G.

Musical staff for Soprano. The staff is in treble clef with a key signature of two flats. It contains lyrics: "per fe - rir mi stà, già per fe - rir mi stà, in". The notes are quarter notes in the first measure, followed by a half note in the second measure, and quarter notes in the third and fourth measures.

Vc. Cb.

Musical staff for Violoncello and Double Bass. The staff is in bass clef with a key signature of two flats. It contains a series of notes in the first measure, followed by a dynamic marking of *f* and a series of notes in the second and third measures, and a final note in the fourth measure.

396 **Meno allegro** 109

Vln. I *p*

Vln. II *p*

Vla. *p*

G. *p*
 8 sì af - fan - no - so i - stan - te, che dir, che far_ poss'_ i - o?

Vc. Cb. *p*



113 **Più mosso**

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

G. *sf*
 8 O - ve gi - rar le pian - te, o - ve gi - rar le pian - te? Che

Vc. Cb. *sf*

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

ciel non ci di - fen - de di noi che mai sa -



Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

124

rà, che ma - i, di noi che mai sa - rà,

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

se il ciel non ci di - fen - de, di

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

p *f* *p*

p *f* *p*

p *f* *p*

noï che mai sa - rà, se il ciel non ci di -

Fl. I, II

Musical staff for Flute I and II. The staff is in treble clef with a key signature of two flats. It contains rests for the first two measures and then a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

Cl. I, II

Musical staff for Clarinet I and II. The staff is in treble clef with a key signature of two flats. It contains rests for the first two measures and then a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

Fg. I, II

Musical staff for Bassoon I and II. The staff is in bass clef with a key signature of two flats. It contains rests for the first two measures and then a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

Cor. I, II

Musical staff for Horn I and II. The staff is in treble clef with a key signature of two flats. It contains rests for the first two measures and then a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

Vln. I

Musical staff for Violin I. The staff is in treble clef with a key signature of two flats. It contains a melodic line with rests in the first two measures, followed by a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

Vln. II

Musical staff for Violin II. The staff is in treble clef with a key signature of two flats. It contains a melodic line with rests in the first two measures, followed by a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

Vla.

Musical staff for Viola. The staff is in bass clef with a key signature of two flats. It contains a melodic line with rests in the first two measures, followed by a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

G.

Musical staff for Soprano. The staff is in treble clef with a key signature of two flats. It contains a vocal line with lyrics: "fen - de, di noi che mai sa - rà, se il".

fen - de,

di noi

che mai

sa - rà,

se il

Vc.
Cb.

Musical staff for Violoncello and Contrabass. The staff is in bass clef with a key signature of two flats. It contains a rhythmic accompaniment with rests in the first two measures, followed by a series of chords in the third and fourth measures, marked with a forte *f* dynamic.

f

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

ciel non ci di - fen - de di non che mai sa -

Vc. Cb.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc.
Cb.

Musical staves for Flute (Fl. I, II), Clarinet (Cl. I, II), and Bassoon (Fg. I, II). The notation shows rests in the first measure, followed by notes in the second measure, and rests in the third measure.

Musical staff for Cor Anglais (Cor. I, II). The notation shows rests in the first measure, followed by notes in the second measure, and rests in the third measure.

Musical staff for Violin I (Vln. I). The notation starts with a forte (*f*) dynamic and a melodic line, then transitions to a piano (*p*) dynamic with a tremolo effect in the second measure, and ends with a sustained chord in the third measure.

Musical staff for Violin II (Vln. II). The notation starts with a forte (*f*) dynamic and a melodic line, then transitions to a piano (*p*) dynamic with a tremolo effect in the second measure, and ends with a sustained chord in the third measure.

Musical staff for Viola (Vla.). The notation starts with a forte (*f*) dynamic and a melodic line, then transitions to a piano (*p*) dynamic with a tremolo effect in the second measure, and ends with a sustained chord in the third measure.

Musical staff for Soprano (G.). The lyrics are: "rà, se il ciel non ci di - fen - de di". The notation shows a melodic line with lyrics underneath.

Musical staff for Violoncello and Double Bass (Vc. Cb.). The notation shows a rhythmic accompaniment starting with a forte (*f*) dynamic, transitioning to piano (*p*) in the second measure, and ending with a sustained chord in the third measure.

Fl. I, II
fp

Cl. I, II
fp

Fg. I, II
fp

Cor. I, II
fp

Vln. I
fp

Vln. II
fp

Vla.
fp

G.
8
noi che mai sa - - rà, di

Vc.
Cb.
fp

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

noi che mai sa - rà, di noi che

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

mai sa - rà.

Fl. I, II

Musical staff for Flute I and II. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Cl. I, II

Musical staff for Clarinet I and II. The staff is in treble clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Fg. I, II

Musical staff for Bassoon I and II. The staff is in bass clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Cor. I, II

Musical staff for Horn I and II. The staff is in treble clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Vln. I

Musical staff for Violin I. The staff is in treble clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Vln. II

Musical staff for Violin II. The staff is in treble clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Vla.

Musical staff for Viola. The staff is in alto clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

G.

Musical staff for Cello. The staff is in bass clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Vc.
Cb.

Musical staff for Double Bass. The staff is in bass clef with a key signature of two flats. It contains a series of chords and some melodic fragments, primarily consisting of eighth and sixteenth notes.

Fl. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

G.

Vc. Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. The page number is 410, and the rehearsal mark is 163. The score is written for nine parts: Flute I and II, Clarinet I and II, Bassoon I and II, Cor I and II, Violin I, Violin II, Viola, Guitar, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor key. The Flute, Clarinet, Bassoon, and Cor parts have melodic lines in the first two measures, followed by sustained chords in the next three measures. The Violin I and II parts have a similar pattern, with sustained chords in the later measures. The Viola part has a melodic line in the first two measures and sustained chords thereafter. The Guitar part is silent throughout. The Cello/Double Bass part has a melodic line in the first two measures and sustained chords thereafter. The score is written on a grand staff with a brace on the left side.

Scena VIII

8. Recitativo

Zaccaria

Oh, di sor - te mi - glior cop - pia ben de - gna! Chi non

3

pian - ge al tuo pian - to, chi non sen - te do - lor nel tuo do -

5

Simeone

lor o non ha cor, op - pur di scel - ce ha il co - re. Tan - ta è sì a -

8

cer - ba è la con - ge - rie im - men - sa dai ti - tu - ban - ti af - fet - ti, che mi

10

de - sta nel se - no il lor tor - men - to, ch'io stes - so non

12

Zaccaria

so più quel - lo che sen - to. Co - me po - trem sal - var quegl' in - fe -

Segue con Strumenti

f

Simeone Zaccaria

li - ci? O - ve cer - car con - si - glio? O - ve un a -

f

16

Simeone Zaccaria

si - lo? Se si ri - tar - da an - co - ra... Se nell' o - pra s'in -

18

Simeone Zaccaria

du - gia... Te - mo ve - der gli ar - ma - ti en - trar nel Tem - pio. Strap -

Presto

20

f

f

f

Simeone

par dal sen ma - ter - no il di - vin ger - me. E

f

22

Zaccaria

Simeone

quel - le san - te mem - bra... mal - me - nar... La - ce - rar... Di mil - le

24

Zaccaria

col - pi cri - vel - lar - le... Ti - rar dal pet - to au - gu - sto sa - cro san - gue stil -

Musical score for measures 26-27. It features three staves for piano accompaniment (treble, middle, and bass clefs) and one staff for the vocal line. The vocal line is in a soprano clef with a key signature of one sharp (F#). The lyrics are: lan - te il reo col - tel - lo.

28

Musical score for measures 28-29. It features three staves for piano accompaniment and one staff for the vocal line. The vocal line is in a bass clef. The lyrics are: Oh, im-ma-go or-ren - da! Oh, bar - ba - ro fla - gel - lo! Ma cre - di tu che il

Simeone Zaccaria Simeone

30

Musical score for measures 30-31. It features three staves for piano accompaniment and one staff for the vocal line. The vocal line is in a bass clef. The lyrics are: pa - dre on - ni - po - ten - te ab - ban - do - ni l'au - tor di no - stra

32

Zaccaria

fe - de all' o - stil rab - bia? Ah no, fol - le è chi il cre - de. Co -

34

niu - gi de - so - la - ti, a Dio la men - te al - za - te, ei sia

p

36

vo - stro con - for - to, in lui spe - ra - te.

f

8a. Duetto

Andante poco adagio

Oboe I, II

Corno I, II in G

Violino I

Violino II

Viola

Zaccaria

Simeone

Violoncello
Contrabasso

5

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc.
Cb.

sf

p

Sprez -

Sprez -

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc. Cb.

za - te__ l'in - giur - ie d'un' in - vi - da__ sor - te del duo - lo più
 za - te__ l'in - giur - ie d'un' in - vi - da__ sor - te del duo - lo più

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc. Cb.

for - te in__ voi__ sia la fè, in__ voi__ sia__ la__
 for - te in__ voi__ sia la fè, in__ voi__ sia__ la__

418 18

Ob. I, II *sf* *f*

Cor. I, II *sf* *f*

Vln. I *sf* *f*

Vln. II *sf* *f*

Vla. *sf* *f*

Z. *sf* *f*

S. *sf* *f*

Vc. *sf* *f*

Cb. *sf* *f*

fè, in voi sia la fè.

fè, in voi sia la fè.

22

Ob. I, II *p*

Cor. I, II *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Z. *p*

S. *p*

Vc. *p*

Cb. *p*

Se al mon - do si

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.
8

S.

Vc.
Cb.

do - na il ver - bo in - car - na - to, dell' o - pe - ra il



Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.
8

S.

Vc.
Cb.

fa - to l'au - to - re non è.

Se a mor - te il con -

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc. Cb.

dan - na la bar - ba - ra leg - ge, Id - dio lo pro -

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc. Cb.

38

p

La te - ma scac -

teg - ge che na - sce - re il fè.

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z. ₈

S.

Vc. Cb.

p

cia - te, si sprez - zi il pe - ri - glio.

Sor - ge - te, spe - ra - te, si



Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z. ₈

S.

Vc. Cb.

Sa - rà un bel tri - on - fo un la__

cer - chi un con - si - glio. Sa - rà un bel tri - on - fo un la__

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.
8

S.

Vc.
Cb.

p

vo - stra_ mer - cè, sa - rà un bel tri - on - fo la_

vo - stra_ mer - cè, sa - rà un bel tri - on - fo la_

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.
8

S.

Vc.
Cb.

55

vo - stra_ mer - cè. Sprez - za - te_ l'in - giu - rie d'un'_ in - vi - da_

vo - stra_ mer - cè. Sprez - za - te_ l'in - giu - rie d'un'_ in - vi - da_

60

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.
8

S.

Vc.
Cb.

p

sor - te del duo - lo più for - te in voi sia la

sor - te del duo - lo più for - te in voi sia la

64

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.
8

S.

Vc.
Cb.

sf

sf

sf

sf

sf

sf

fè, in voi sia la fè, in

fè, in voi sia la fè, in

424 68

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc. Cb.

voisias la fè, in voisias la

voisias la fè, in voisias la

sf *f* *sf* *f* *sf* *f* *sf* *f*

72

Ob. I, II

Cor. I, II.

Vln. I

Vln. II

Vla.

Z.

S.

Vc. Cb.

fè.

fè.

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

Scena IX
9. Recitativo

Allegro non troppo

Musical score for the first system, measures 1-3. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The instruments are Violino I, Violino II, Viola, Maria, and Basso. The dynamic marking is *mf*. The Violino I part features a melodic line with a slur over the last two notes of the first measure. The Violino II, Viola, and Basso parts play a rhythmic accompaniment of eighth notes. The Maria part is silent.

Musical score for the second system, measures 4-6. The score continues from the first system. The Violino I part has a melodic line with trills (tr) in measures 5 and 6. The Violino II, Viola, and Basso parts continue with their rhythmic accompaniment. The Maria part remains silent.

7

11

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

A voi del ve - ro Di - o sa - cri mi - ni - stri, che

14

m'in - fon - de - te in co - re del - la spe - me il vi - go - re, a voi

16

Musical score for measures 16-18. The score is in G major (one sharp) and 3/8 time. It features a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand. The vocal line enters in measure 16 with the lyrics "ce - de il mio duo - lo e in Dio con - fi - da." The dynamic marking *mf* is present in the piano part.

19

Musical score for measures 19-21. The piano accompaniment continues with a steady eighth-note pattern. The vocal line has a melodic line with trills (tr) in measures 19 and 21. The dynamic marking *sf* is present in the vocal line in measure 19.

22

Musical score for measures 22-23. The piano accompaniment continues with a steady eighth-note pattern. The vocal line has a melodic line with a dynamic marking *f* in measure 22. The lyrics are "E - gli di me del fi - glio suo de - ci - da. Quel gran po -".

24

ter, che con sa-pien-za e - ter - na l'u - ni - ver - so go - ver - na, che il mar

26

tur - ba e cor - reg - ge e im-pen-na i ven - ti, quell' ar - bi - tro po - ter, che do-na e

29

to - glie la vi - ta all' uo - mo a - gli al - be - ri le fo - glie, quel sia al mio

31

co - re ai pas - si miei di scor - ta. Io sem - pre dal mio nul - la in mez - zo a

33

tri - sti, o pro - spe - re vi - cen - de, a - do - re - rò quan - do di me de -

36

sti - na l'on - ni - po - ten - te vo - lon - tà di - vi - na.

9a. Aria

Larghetto

Flauto I, II

Clarinetto I, II in A

Corno I, II in A

Violino I

Violino II

Viola

Maria

Violoncello solo

Violoncello Contrabbasso

p

p

p

dolce

p

4

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

tr

7

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

p

p

sf

sf

Fl. I, II

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

Detailed description: This page of a musical score covers measures 432, 433, and 434. The key signature is three sharps (F#, C#, G#). The Flute I and II parts are mostly silent, with rests. The Clarinet I and II parts play a short melodic phrase in measure 432, followed by rests. The Cor Anglais part also plays a short phrase in measure 432. The Violin I and II parts play a rhythmic pattern of eighth notes in measure 432, which evolves into a more complex melodic line in measure 433. The Viola part follows a similar pattern to the Violins. The Mellophone part is silent. The Violoncello solo part plays a complex, fast-moving melodic line in measure 432, which continues in measure 433. The Violoncello/Double Bass part plays a rhythmic pattern of eighth notes in measure 432, which continues in measure 433.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

p

f

f

f

f

f

p

f

p

f

p

Pa - dre, oh tu, che sei ne'

Vln. I *p*

Vln. II *p*

Vla.

M.
cie - li! Sia il tuo no - me ve - ne - ra - to e il tu-o

Vc. solo

Vc. Cb.

22

Vln. I

Vln. II

Vla.

M.
re - gno sia e - sal - ta - to co-me in cie - lo in ter - ra an-cor, e il tuo

Vc. solo

Vc. Cb.

Vln. I

Vln. II

Vla.

M.

re - gno sia e-sal - ta - to co-me in cie - lo in ter - ra an-cor.

Vc. solo

Vc. Cb.



Vln. I

Vln. II

Vla.

M.

Io de - vo - ta al gran de - cre - to se - gui - rò di Dio la

Vc. solo

Vc. Cb.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.
vo - ce, e an-che in mez-zo al duol_pìù a-tro-ce al duol_pìù a - tro - ce ar - me-

Vc. solo

Vc. Cb.

Detailed description: This is a page of a musical score, page 436, numbered 34. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is arranged in a system with ten staves. The top three staves are for woodwinds: Flute I and II (Fl. I, II), Clarinet I and II (Cl. I, II), and Cor Anglais I and II (Cor. I, II). The next three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The fourth staff from the top is for the vocal soloist (M.), with the lyrics "vo - ce, e an-che in mez-zo al duol_pìù a-tro-ce al duol_pìù a - tro - ce ar - me-". The bottom two staves are for the solo Violoncello (Vc. solo) and the Double Bass (Vc. Cb.). The woodwinds and strings play mostly rests, with some activity in the second and third measures. The vocal line has a melodic line with some grace notes and slurs. The solo cello and double bass provide harmonic support with rhythmic patterns.

Fl. I, II

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

rò di for - za il cor. Pa-dre oh tu che sei ne' cie - li! Sia il tuo



Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

no - me ve - ne - ra - to e il tu-o re - gno sia e - sal-

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

sf

sf

sf

sf

sf

sf

ta - to co-me in cie - lo in ter - ra an - cor, co - me in cie - lo in ter - ra an -

440 **Allegro** 54

Fl. I, II *f*

Cl. I, II *f*

Cor, I, II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

M. *cor.*

Vc. solo *f*

Vc. Cb. *f*

This musical score page covers measures 440 to 442. The tempo is marked 'Allegro' and the starting measure number is 54. The score is for a full orchestra with a solo cello. The woodwind section includes Flutes I and II, Clarinets I and II, and Cor Anglais I and II. The string section includes Violins I and II, Viola, and Cello/Double Bass. The solo cello part is marked 'Vc. solo'. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The dynamic marking 'f' (forte) is present at the beginning of each staff. The woodwinds and strings play active parts, while the Cor Anglais and solo cello are silent.

57

Fl. I, II

Cl. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

p

60

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

f

Fl. I, II

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

sf *f* *sf* *f* *sf* *f*

Scop - pi or

Detailed description: This page of a musical score covers measures 63, 64, and 65. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Flute I and II, Clarinet I and II, Cor I and II, Violin I and II, Viola, Male voice (M.), Violoncello solo (Vc. solo), and Violoncello/Double Bass (Vc. Cb.). The woodwinds and strings play chords, with dynamic markings of *sf* (sforzando) and *f* (forte). The male voice part has lyrics 'Scop - pi or' starting in measure 65. The Vc. solo part features a melodic line in measure 65.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

tru - ce a dan - ni mie - i la rab - bio - sa i - ra o - mi -

p

p

p

p

p

p

p

p

Meno allegro

73

Fl. I, II

Musical score for Flute I and II. The instrument is in treble clef with a key signature of three sharps (F#, C#, G#). The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

Cl. I, II

Musical score for Clarinet I and II. The instrument is in treble clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

Cor. I, II

Musical score for Cor Anglais I and II. The instrument is in treble clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

Vln. I

Musical score for Violin I. The instrument is in treble clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

Vln. II

Musical score for Violin II. The instrument is in treble clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

Vla.

Musical score for Viola. The instrument is in bass clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

M.

Musical score for Soprano. The instrument is in treble clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

da,

chi nel

Vc. solo

Musical score for Violoncello solo. The instrument is in bass clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

dolce

Vc. Cb.

Musical score for Violoncello. The instrument is in bass clef with a key signature of three sharps. The music begins with a rest followed by a dynamic marking of *f*. The first measure contains a sixteenth-note triplet followed by a quarter note. The second measure contains a quarter note. The third and fourth measures contain whole rests.

p

446 77

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

ve - ro Dio con - fi - da, no, non sa che sia ti - mor, no, no, non

81 **Tempo primo**

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

sa, no, no, non sa, no, no, non sa che sia ti - mor, no, non

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

unis.

f

sa__ che__ sia__ ti - mor.

Fl. I, II

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

p

p

p

p

Io de - vo - ta al gran de - cre - to se - gui-

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

rò di Di - o la — vo - ce, e an - che in



94

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

mez - zo al duol più a - tro - ce, più a - tro - ce, ar - me - rò di for - za il

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

ve - ro Dio con - fi - da, no, non sa che sia ti - mor, no, no non

Tempo primo

106

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

sa, no, no non sa, no, no non sa che sia ti -

452 109

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

mor. Scop - pi or tru - ce a dan - ni mie - i la rab-

Vc. solo

Vc. Cb.

112

Vln. I

Vln. II

Vla.

M.

bio - sa i - ra o - mi - ci - da, chi nel ve - ro Dio con -

Vc. solo

Vc. Cb.

Fl. I, II

Musical staff for Flute I and II. The staff contains rests for the first two measures and a half note in the third measure. A dynamic marking of *pp* is present below the staff. A first ending bracket labeled 'I' spans the third measure.

Cl. I, II

Musical staff for Clarinet I and II. The staff contains rests for the first two measures and a half note in the third measure. A dynamic marking of *pp* is present below the staff. A first ending bracket labeled 'I' spans the third measure.

Cor. I, II

Musical staff for Cor Anglais I and II. The staff contains rests for the first two measures and a half note in the third measure. A dynamic marking of *pp* is present below the staff. A first ending bracket labeled 'I' spans the third measure.

Vln. I

Musical staff for Violin I. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes in the first two measures, and a quarter note in the third measure.

Vln. II

Musical staff for Violin II. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes in the first two measures, and a quarter note in the third measure.

Vla.

Musical staff for Viola. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes in the first two measures, and a quarter note in the third measure.

M.

Musical staff for the Singer. The staff contains a vocal line with lyrics: *fi - da, no, non sa che sia ti - mor, scop - pi or*. The lyrics are aligned with the notes: *fi - da,* (quarter note), *no,* (quarter note), *non sa* (quarter note), *che* (quarter note), *sia* (quarter note), *ti - mor,* (quarter note), *scop - pi or* (quarter note).

Vc. solo

Musical staff for Violoncello solo. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes in the first two measures, and a quarter note in the third measure.

Vc. Cb.

Musical staff for Violoncello Contrabasso. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes in the first two measures, and a quarter note in the third measure.

Fl. I, II

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc.
Cb.

Musical score for measures 118 and 119. The score includes parts for Flute I and II, Clarinet I and II, Cor Anglais I and II, Violin I, Violin II, Viola, Male Voice (M.), Violoncello solo (Vc. solo), and Violoncello/Double Bass (Vc. Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line in measure 118 contains the lyrics: "tru - ce a dan - ni mie - i la rab -".

Fl. I, II

Musical staff for Flute I and II. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a long, sustained note in the first measure, followed by a rest in the second measure.

Cl. I, II

Musical staff for Clarinet I and II. The staff is in treble clef with a key signature of three sharps. It features a long, sustained note in the first measure, followed by a rest in the second measure.

Cor. I, II

Musical staff for Cor Anglais I and II. The staff is in treble clef with a key signature of three sharps. It features a sustained chord in the first measure, followed by a rest in the second measure.

Vln. I

Musical staff for Violin I. The staff is in treble clef with a key signature of three sharps. It contains a melodic line of eighth notes.

Vln. II

Musical staff for Violin II. The staff is in treble clef with a key signature of three sharps. It contains a melodic line of eighth notes.

Vla.

Musical staff for Viola. The staff is in alto clef with a key signature of three sharps. It contains a melodic line of eighth notes.

M.

Musical staff for Soprano. The staff is in treble clef with a key signature of three sharps. It contains a vocal line with lyrics: "bia - ta i - ra o - mi - ci - da, chi nel".

Vc. solo

Musical staff for Violoncello solo. The staff is in treble clef with a key signature of three sharps. It contains a melodic line of eighth notes.

Vc. Cb.

Musical staff for Violoncello/Contrabasso. The staff is in bass clef with a key signature of three sharps. It contains a melodic line of eighth notes.

456 122

Fl. I, II

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

p

p

p

ve - ro Dio con - fi - da, no, non sa che sia ti -

Detailed description: This is a page of a musical score, page 456, starting at measure 122. The score is for a full orchestra and a solo voice. The instruments are Flute I and II, Clarinet I and II, Cor I and II, Violin I, Violin II, Viola, Mezzo-soprano (M.), Violoncello solo (Vc. solo), and Violoncello/Double Bass (Vc. Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is in a minor mode. The flute and clarinet parts are marked with a piano (*p*) dynamic. The strings play a rhythmic pattern of eighth notes. The mezzo-soprano part has the lyrics: "ve - ro Dio con - fi - da, no, non sa che sia ti -".

Vln. I

Vln. II

Vla.

M.
mor, no, non sa che sia ti -

Vc. solo

Vc. Cb.

Cl. I, II

Cor, I, II

Vln. I

Vln. II

Vla.

M.
mor, no, non sa che sia ti -

Vc. solo

Vc. Cb.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

f *ff* *f* *ff* *f* *ff* *f* *ff*

mor, no, non sa che sia ti - mor.

Detailed description: This page of a musical score, numbered 458 and 129, features seven staves. The top six staves are for woodwinds and strings: Flute I and II, Clarinet I and II, Cor I and II, Violin I, Violin II, and Viola. The seventh staff is for the Mezzo-soprano (M.), with lyrics 'mor, no, non sa che sia ti - mor.' below it. The eighth and ninth staves are for Violoncello solo and Violoncello/Contrabasso. The score is divided into three measures. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds and strings play rhythmic patterns, while the Mezzo-soprano has a melodic line with lyrics.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

p

Detailed description: This page of a musical score covers measures 460 and 461, with a rehearsal mark of 135. The score is for a full orchestra and includes a solo violin and a double bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds (Flutes I & II, Clarinets I & II, and Cor Anglais I & II) are mostly silent, with some instruments playing a short, soft (*p*) melodic phrase in measure 461. The strings (Violins I & II, Viola, and Double Bass) play a rhythmic accompaniment of eighth notes, while the Solo Violin plays a more complex eighth-note melody. The Double Bass part is simpler, following the general rhythmic pattern of the strings.

Fl. I, II

Cl. I, II

Cor. I, II

Vln. I

Vln. II

Vla.

M.

Vc. solo

Vc. Cb.

11

trar que - sto pre - zio - so pe - gno da quel che lo cir - con - da or - ror fu -

13

ne - sto. Ten - tiam quan - to si può, Dio pen - si al re - sto.

Scena X

10. Finale: Choro del Popolo, Choro d'Angeli e detti

Allegro

Flauto I, II

Oboe I, II

Clarinetto I, II in B \flat

Fagotto I, II

Corno I, II in E \flat

Tromba I, II in C

Trombone alto

Trombone tenore
Trombone basso

Timpani in C, G

Coro del Popolo

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello
Contrabasso

p

3

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. Cb. 



5

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. Cb. 

7

Fl. I, II
mf

Ob. I, II
mf

Cl. I, II
mf

Fg. I, II
mf

Cor. I, II

Tr. I, II
mf

Tbn. A

Tbn. T, B

Timp.
mf

S.

A.

T.

B.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc. Cb.
mf

Detailed description: This page of a musical score covers measures 466 and 467. The score is for a full orchestra and vocal soloists. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello/Double Bass) are marked *mf* (mezzo-forte). The woodwinds play sustained chords with some melodic movement, while the strings play a rhythmic accompaniment. The brass section (Cori, Trombones, Trumpets) and Timpani are present but have rests in these measures. The vocal soloists (Soprano, Alto, Tenor, Bass) also have rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 466 and 467 are indicated at the top left. A rehearsal mark '7' is placed above the first measure.

9

Fl. I, II
ff

Ob. I, II
ff

Cl. I, II
ff

Fg. I, II
ff

Cor. I, II

Tr. I, II
ff

Tbn. A

Tbn. T, B

Timp.
ff

S.

A.

T.

B.

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc. Cb.
ff

67

Detailed description: This is a page of a musical score for an orchestra. It features ten staves of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins I and II, Viola, Violoncello/Double Bass) are marked with a forte (ff) dynamic. The woodwinds play chords with some melodic movement, while the strings play a rhythmic pattern of eighth notes. The brass instruments (Trumpets, Trombones, Cori, Timpani) are mostly silent on this page. The score is in a key with three flats and a 3/4 time signature. The page number '9' is at the top left, and '67' is at the top right.

This musical score page, numbered 468 and marked with a rehearsal sign '12', features a variety of orchestral instruments. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, and Bassoon I & II, all of which have active parts with melodic lines and some slurs. The brass section consists of Cor I & II, Trumpets I & II, Trombone A, Trombone T & B, and Timpani, which are mostly silent in this section. The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all of which are also silent. The string section, comprising Violins I & II, Viola, and Violoncello/Double Bass (Vc. Cb.), has active parts with complex rhythmic patterns and slurs. The score is written in a key signature of three flats and a common time signature.

14

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc. Cb.

f
p
f

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S. *f*
Cre - sce, oi - mé, del - la stra - ge la

A. *f*
Cre - sce, oi - mé, del - la stra - ge la

T. *f*
Cre - sce, oi - mé, del - la stra - ge la

B. *f*
Cre - sce, oi - mé, del - la stra - ge la

Vln. I

Vln. II

Vla.

Vc. Cb.

19

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.
pe - na, piom - ban giù gran - di - nan - ti le

A.
pe - na, piom - ban giù gran - di - nan - ti le

T.
pe - na, piom - ban giù gran - di - nan - ti le

B.
pe - na, piom - ban giù gran - di - nan - ti le

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

spa - de e fra il san - gue che i - non - da le

spa - de e fra il san - gue che i - non - da le

spa - de e fra il san - gue che i - non - da le

spa - de e fra il san - gue che i - non - da le

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

stra - de la tra - di - ta in - no - cen - za af - fo -

stra - de la tra - di - ta in - no - cen - za af - fo -

stra - de la tra - di - ta in - no - cen - za af - fo -

stra - de la tra - di - ta in - no - cen - za af - fo -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

gò, la tra - di - ta in - no - cen - za af - fo -

Vln. I

Vln. II

Vla.

Vc. Cb.

27

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

gò, la tra - di - ta in - no - cen - za af - fo -

gò, la tra - di - ta in - no - cen - za af - fo -

gò, la tra - di - ta in - no - cen - za af - fo -

gò, la tra - di - ta in - no - cen - za af - fo -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

gò, la tra - di - ta in - no - cen - za af - fo -

Vln. I

Vln. II

Vla.

Vc. Cb.

31

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S. *Maria*
gò. All' af -

A. *Maria*
gò.

T. *Giuseppe*
gò. Fred - do gel mi con - den - sa o - gni ve - na.

B. *Maria*
gò.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cb. *p*

S. fan - no re - si - sti, oh, cor mi - o.

A.

T. *Zaccaria*
Ahi, chi sal - va il gran fi - glio di

B.

Vln. I

Vln. II

Vla.

Vc. Cb.



S.

A.

T. Di - o, Simeone ahi, chi

B. Un - a - si - lo, ahi, tro - va - re chi può, un a -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p

sal - va il gran fi - glio di Di - o?
si - lo, ahi, tro - va - re chi può?

Detailed description: This page of a musical score covers measures 40 and 41. It features a full orchestral ensemble and two vocal parts. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones) and strings (Violins, Viola, Violoncello, Contrabass) are mostly silent in measure 40, with some activity in measure 41. The vocal parts (Soprano and Alto) have rests in measure 40. The Tenor and Bass parts enter in measure 40 with the lyrics 'sal - va il gran fi - glio di Di - o?' and 'si - lo, ahi, tro - va - re chi può?' respectively. The string parts play a rhythmic accompaniment of eighth notes in measure 40, which continues in measure 41.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

f Coro

Sem - pre

Sem - pre

Sem - pre

Sem - pre

Vln. I

Vln. II

Vla.

Vc. Cb.

cresc.

f

f

f

f

44

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.

Detailed description: This section of the score covers measures 44 to 48. It features woodwind and percussion parts. The Flute I and II parts play a melodic line with some rests. The Oboe I and II parts play a similar melodic line. The Clarinet I and II parts play a rhythmic accompaniment. The Bassoon I and II parts play a similar rhythmic accompaniment. The Cor Anglais I and II parts play a melodic line. The Trumpet I and II parts play a melodic line. The Trombone A and Trombone T, B parts play a rhythmic accompaniment. The Timpani part is mostly silent with some rests.

S.
A.
T.
B.

più lo ster - mi - nio s'a - van - za, sem - pre
più lo ster - mi - nio s'a - van - za, sem - pre
più lo ster - mi - nio s'a - van - za, sem - pre
più lo ster - mi - nio s'a - van - za, sem - pre

Detailed description: This section contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a melodic line with lyrics in Italian. The lyrics are: "più lo ster - mi - nio s'a - van - za, sem - pre". The vocal parts are arranged in a four-part setting.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This section contains the string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment with a melodic line.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

più lo ster - mi - nio s'a - van - za, cre - scon

più lo ster - mi - nio s'a - van - za, cre - scon

più lo ster - mi - nio s'a - van - za, cre - scon

più lo ster - mi - nio s'a - van - za, cre - scon

48

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

gli ur - li, i la - men - ti, le stri - da, sem - pre

gli ur - li, i la - men - ti, le stri - da, sem - pre

gli ur - li, i la - men - ti, le stri - da, sem - pre

gli ur - li, i la - men - ti, le stri - da, sem - pre

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

più lo ster - mi - nio s'a - van - za, cre - scon

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

gli ur - li, i la - men - ti, le stri - da,

gli ur - li, i la - men - ti, le stri - da,

gli ur - li, i la - men - ti, le stri - da,

gli ur - li, i la - men - ti, le stri - da,

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

tr

tr

S.

A.

T.

B.

sem - pre più lo ster - mi - nio s'a -

sem - pre più lo ster - mi - nio s'a -

sem - pre più lo ster - mi - nio s'a -

sem - pre più lo ster - mi - nio s'a -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

van - za, cre - scon gli ur - li, i la - men - ti, le

van - za, cre - scon gli ur - li, i la - men - ti, le

van - za, cre - scon gli ur - li, i la - men - ti, le

van - za, cre - scon gli ur - li, i la - men - ti, le

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

stri - da, sem - pre più lo ster - mi - nio s'a -

Vln. I

Vln. II

Vla.

Vc. Cb.

60

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B
Timp.

S.
A.
T.
B.

van - za, cre - scon gli ur - li, i la - men - ti, le
van - za, cre - scon gli ur - li, i la - men - ti, le
van - za, cre - scon gli ur - li, i la - men - ti, le
van - za, cre - scon gli ur - li, i la - men - ti, le

Vln. I
Vln. II
Vla.
Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II
Tromba in E \flat

Tbn. A

Tbn. T, B

Timp.
To Timp. in Es, B

S.
stri - da. Maria
Pa - dre e -

A.
stri - da.

T.
stri - da. Giuseppe
Pa - dre e -

B.
stri - da.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
Cb.
p

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

ter - no, i miei pas - si tu gui - da, tu m'in -

ter - no, i miei pas - si tu gui - da, tu m'in -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

p

Corni in D

spi - ra, che far — mai do - vrò, tu m'in -

spi - ra, che far — mai do - vrò, tu m'in - spi - ra,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.
spi - ra, che far do - vrò, tu m'in - spi - ra che

A.

T.
che far do - vrò, tu m'in - spi - ra che

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

far mai do - vrò, pa - dre e - ter - no

far mai do - vrò, pa - dre e - ter - no tu m'in -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

tu m'in - spi - ra che far - mai do -

spi - ra, che far, che far - mai do -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

vrò, che far mai do - vrò, che far mai do -

Vln. I

Vln. II

Vla.

Vc. Cb.

cresc.

cresc.

cresc.

cresc.

90

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

Fg. I, II *ff*

Cor. I, II

Tr. I, II

Tbn. A *ff*

Tbn. T, B *ff*

Timp.

S. *vrò?*

A.

T. *vrò?*

B.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. Cb. *ff*

p

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

Corni in D

94

I

3/4

f

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

pp

pp

pp

pp

p

Coro d'Angeli

S.

A.

Coro del Popolo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp Violoncello

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

pp

pp

pp

Cor. I, II

pp

S.

sotto voce

Non si e - stin - gua u - na sal - da spe -

A.

sotto voce

Non si e - stin - gua u - na sal - da spe -

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp

pp

pp

pp

ran - za, spo - si il - lu - stri, al - me al cie - lo gra - di - te,

ran - za, spo - si il - lu - stri, al - me al cie - lo gra - di - te,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp

pp

pp

pp

al - la rab - bia ce - de - te, fug - gi - te,

al - la rab - bia ce - de - te, fug - gi - te,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.
scor - ta il cie - lo al - la fu - ga sa - rà.

A.
scor - ta il cie - lo al - la fu - ga sa - rà.

S.

A.

T.

B.

Vln. I
arco
fp

Vln. II
arco
fp

Vla.
arco
fp

Vc.
arco
fp

Cb.
fp Tutti *fp*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.
8

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Zaccaria

Del - le stel - le il ful-gor c'in - ve - ste.

Simeone

Co - sa ve - do? Oh, stu - po - re! Oh, por-

fp *fp* *f*

fp *fp* *f*

fp *fp* *f*

fp *fp* *f*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S. Maria
Qual co-

A.

T. Giuseppe
Qual co - rag - gio m'in-

B. ten - to! Oh, stu - po - re! Oh, por - ten - to!

Vln. I

Vln. II

Vla.

Vc. Cb.

f

f

p

p

p

p

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II

Cor. I, II

S.

A.

S.
rag - gio m'in - fiam - ma, m'in - fiam - ma, in me sen - to fa - vor_____ dell' e -

A.

T.
fiam - ma, qual co - rag - gio m'in-fiam - ma, in me sen - to fa - vor_____ dell' e -

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

mf

mf

mf

mf

mf

mf

ter - na__ bon - tà, il__ fa - vor dell' e - ter - na__ bon -

ter - na__ bon - tà, il__ fa - vor dell' e - ter - na__ bon -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

sotto voce

Per in - o - spi - ti

sotto voce

Per in - o - spi - ti

S.

- tà, dell' e - ter - na___ bon - tà.

A.

T.

- tà, dell' e - ter - na___ bon - tà.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp

pp

pp

I

val - li e fo - re - ste ai re - mo - ti con - fin dell' E -

val - li e fo - re - ste ai re - mo - ti con - fin dell' E -

Fl. I, II *pp* I

Ob. I, II *pp*

Cl. I, II *pp*

Fg. I, II *pp*

Cor. I, II *pp*

S. *pp*
git - to, un a - sil con - tro il bar - ba - ro e - dit - to,

A. *pp*
git - to, un a - sil con - tro il bar - ba - ro e - dit - to,

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.
l'in - no - cen - za de - pres - sa ot - ter - rà.

A.
l'in - no - cen - za de - pres - sa ot - ter - rà.

S.
Maria
Co - me ma - i? Per sì

A.

T.

B.

Vln. I
arco
fp

Vln. II
arco
fp

Vla.
arco
fp

Vc.
Cb.

fp arco
Tutti

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.
lun - go ca - mi - no...

A.

T.
Giuseppe Zaccaria
In sta - gion co - sì tor - bi - da e ri - a... Non te-

B.

Vln. I
fp *fp* *sf* *fp*

Vln. II
fp *fp* *sf* *fp*

Vla.
fp *fp* *sf* *fp*

Vc.
Cb.
sf *fp*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.
mer, cop - pia il - lu - stre, non te - mer t'in - vi - a.

B.

Vln. I
fp *f*

Vln. II
fp *f*

Vla.
fp *f*

Vc.
Cb.
fp *f*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Simeone

Scor - ta il cie - lo ai tuoi pas - si sa - rà, scor - ta il

Vln. I

Vln. II

Vla.

Vc. Cb.

p

p

p

p Vc.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S. *ff* Coro del Popolo

A. *ff*

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. Cb. *ff*

Deh si sal - vi l'in -

Deh si sal - vi l'in -

Deh si sal - vi l'in -

cie - lo ai tuoi pas - si sa - rà./Deh si sal - vi l'in -

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

fan - te di - vi - no, l'in - fan - te di - vi - no, si de -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.
lu - da un in - giu - sto fu - ro - - - - -

A.
lu - da un in - giu - sto fu - ro - - - - -

T.
lu - da un in - giu - sto fu - ro - - - - -

B.
lu - da un in - giu - sto fu - ro - - - - -

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

pp

pp

pp

pp

pp

sotto voce

Con - tro il cen - no im - mor - tal del Si - gno - re

sotto voce

Con - tro il cen - no im - mor - tal del Si - gno - re

- re.

- re.

- re.

- re.

pizz.

pp

pizz.

pp

pizz.

Vc. *p*

pp

pizz.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pp

p

pp

p

pp

p

va - no l'u - ma - na em - pie - tà.

va - no l'u - ma - na em - pie - tà.

Corno in B \flat Basso

I

Detailed description: This page of a musical score, numbered 520 and 212, features a woodwind and string ensemble with two vocal parts. The woodwinds include Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, and Horn I and II. The strings consist of Violin I and II, Viola, and Violoncello/Double Bass. The vocal parts are Soprano (S.) and Alto (A.), both with the lyrics "va - no l'u - ma - na em - pie - tà." The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds have dynamic markings of *pp* and *p*. The strings play a rhythmic pattern of eighth notes. The vocal parts have a melodic line with some rests. The Horn I and II part is labeled "Corno in B \flat Basso".

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II

Musical staves for Flute (Fl. I, II), Oboe (Ob. I, II), Clarinet (Cl. I, II), and Bassoon (Fg. I, II). All staves show rests for the duration of the page.

S. Maria
A. Giuseppe
T. Zaccaria
B. Simeone

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The names of the characters are written above each staff: Maria, Giuseppe, Zaccaria, and Simeone. All staves show rests.

Vln. I arco f
Vln. II arco f
Vla. arco f
Vc. Cb. arco f

String staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabasso (Vc. Cb.). All staves are marked 'arco' and 'f'. The notation includes eighth notes, triplets, and rests.

Fl. I, II

Musical staff for Flute I and II, starting with a piano (*p*) dynamic marking. The staff contains a melodic line with a slur over the first two measures.

S.

Musical staff for Soprano with lyrics: "Ar - de d'un sa - cro ar - di - re l'al - ma ri - sor - ta in". The staff contains a melodic line with a slur over the first two measures.

A.

Musical staff for Alto, currently empty.

T.

Musical staff for Tenor, currently empty.

B.

Musical staff for Bass, currently empty.

Vln. I

Musical staff for Violin I, starting with a piano (*p*) dynamic marking. The staff contains a melodic line with a slur over the first two measures.

Vln. II

Musical staff for Violin II, starting with a piano (*p*) dynamic marking. The staff contains a melodic line with a slur over the first two measures.

Vla.

Musical staff for Viola, starting with a piano (*p*) dynamic marking. The staff contains a melodic line with a slur over the first two measures.

Vc. Cb.

Musical staff for Violoncello and Double Bass, starting with a piano (*p*) dynamic marking. The staff contains a melodic line with a slur over the first two measures.



S.

Musical staff for Soprano with lyrics: "vi - ta, ed al - la fu - ga ar - di - ta, fran - co s'in - ol - tra il". The staff contains a melodic line with a slur over the first two measures.

A.

Musical staff for Alto, currently empty.

T.

Musical staff for Tenor, currently empty.

B.

Musical staff for Bass, currently empty.

Vln. I

Musical staff for Violin I.

Vln. II

Musical staff for Violin II.

Vla.

Musical staff for Viola.

Vc. Cb.

Musical staff for Violoncello and Double Bass.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.
piè, ed al - la fu - ga ar - di - - ta fran - co s'in-ol - tra il

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Detailed description: This page of a musical score contains staves for woodwinds, voice, brass, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is currently silent, indicated by rests. The Soprano voice part has a melodic line with lyrics. The Alto, Tenor, and Bass parts are also silent. The string section (Violin I, Violin II, Viola, Cello/Double Bass) provides accompaniment with rhythmic patterns.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

piè, sì, fran - co s'in-ol - tra il piè.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II

S.
A.
T.
B.

Sfi - do gli in-sul - ti e l'i - re dell' em - pie - tà ne - mi - ca, di -

Vln. I
Vln. II
Vla.
Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

sprez - zo la__ fa - ti - ca, o - ra ch'è Dio__ con__ me, di -

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II

S.

A.
8 sprez - zo la fa - ti - - ca o - ra ch'è Dio con me,

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

o - ra ch'è Dio__ con__ me.

T.

L'on - ni-po-ten - te__ gui - da or

B.

L'on - ni-po-ten - te__ gui - da or

Vln. I

f *p*

Vln. II

f *p*

Vla.

f *p*

Vc. Cb.

f *p*

Fl. I, II

Musical staff for Flute I and II. It begins with a rest, followed by a melodic line starting at measure 254. The first measure of the melody is marked with a first finger fingering 'I' and a dynamic marking of *p*. The melody continues through measures 255, 256, and 257, ending with a sustained chord.

Ob. I, II

Musical staff for Oboe I and II. It contains rests for the first two measures, followed by a melodic line starting in measure 256. The melody is marked with a dynamic of *p* and continues through measure 257.

Cl. I, II

Musical staff for Clarinet I and II, showing rests for all four measures.

Fg. I, II

Musical staff for Bassoon I and II. It contains rests for the first two measures, followed by a melodic line starting in measure 256. The melody is marked with a dynamic of *p* and continues through measure 257.

S.

Musical staff for the Soprano voice, showing rests for all four measures.

A.

Musical staff for the Alto voice, showing rests for all four measures.

T.

Musical staff for the Tenor voice. The lyrics are: "se - gui il pas - so af - fret - ta, nel mon - do più per -". The melody is written in treble clef with a key signature of one sharp.

B.

Musical staff for the Bass voice. The lyrics are: "se - gui il pas - so af - fret - ta, nel mon - do più per -". The melody is written in bass clef with a key signature of one sharp.

Vln. I

Musical staff for Violin I. It features a melodic line starting in measure 254, with a dynamic of *p*. The melody continues through measures 255, 256, and 257.

Vln. II

Musical staff for Violin II. It features a melodic line starting in measure 254, with a dynamic of *p*. The melody continues through measures 255, 256, and 257.

Vla.

Musical staff for Viola, showing rests for all four measures.

Vc. Cb.

Musical staff for Violoncello and Contrabass. It features a rhythmic accompaniment of eighth notes starting in measure 254, with a dynamic of *p*. The accompaniment continues through measures 255, 256, and 257.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

fet - ta, cop - pia di te non è, nel mon - do più per -

B.

fet - ta, cop - pia di te non è, nel mon - do più per -

Vln. I

Vln. II

Vla.

Vc. Cb.

262

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

531

cresc.

cresc.

cresc.

S.

A.

T.

fet - ta, cop - pia di te non è, no, non è, cop - pia non è, no, non

B.

fet - ta, cop - pia di te non è, no, non è, cop - pia non è, no, non

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc. Cb.

cresc.

Fl. I, II
f *ff*

Ob. I, II
f *ff*

Cl. I, II

Fg. I, II
f *ff*

S.
 Ar - de d'un sa - cro ar - di - re

A.
 Sfi - do gli in-sul - ti e

T.
 è, cop - pia non è. L'on - ni - po - ten - te

B.
 è, cop - pia non è.

Vln. I
f *ff* *p*

Vln. II
f *ff* *p*

Vla.
f *ff* *p*

Vc. Cb.
f *ff* *p*

Fl. I, II

Flute I and II staves with rests and a final measure containing a whole note G4.

p

Ob. I, II

Oboe I and II staves with rests and a final measure containing a whole note G4.

p

Cl. I, II

Clarinet I and II staves with rests.

Fg. I, II

Bassoon I and II staves with rests and a final measure containing a whole note G2.

p

S.

Soprano vocal line with lyrics: l'al - ma ri - sor - ta in vi - ta, ed al - la fu - ga ar - di - ta, ed

A.

Alto vocal line with lyrics: l'i - re dell' em - pie - tà ne - mi - ca, di - sprez - zo la fa -

T.

Tenor vocal line with lyrics: gui - da or se - gui il pas - so af - fret - ta, nel mon - do più per -

B.

Bass vocal line with lyrics: L'on - ni - po - ten - te gui - da or se - gui il pas - so af - fret - ta,

Vln. I

Violin I staff with melodic line.

Vln. II

Violin II staff with rhythmic accompaniment.

Vla.

Viola staff with rhythmic accompaniment.

Vc. Cb.

Violoncello and Double Bass staff with rhythmic accompaniment.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

al - la fu - ga ar - di - ta, fran - co s'in-ol - tra il piè,

A.

ti - ca, o - ra ch'è Dio con me, o - ra, o - - - ra ch'è

T.

- fet - ta, cop - - pia di te non è, non è,

B.

nel mon-do più per - fet - ta, cop - - pia di te non è,

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

fran - co s'in - ol - tra il piè,

A.

Di - o, è Dio con me,

T.

cop - pia di te non è, cop -

B.

no, non è,

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Musical staves for Flute (Fl. I, II), Oboe (Ob. I, II), Clarinet (Cl. I, II), and Bassoon (Fg. I, II). All staves show rests for the duration of the page.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Soprano lyrics: fran - - - co s'in - ol - tra il piè, s'in -

Alto lyrics: ch'è Dio con me,

Tenor lyrics: pia di te non è, no, non

Bass lyrics: cop - pia di

Musical staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.).

Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

ol - - - tra il piè, s'in - ol - tra il piè, fran - co,
 o - - - ra, o - ra ch'è Dio con me, o - ra,
 è, cop - pia di te, di te non è, cop - pia,
 te, non è, cop - pia non è,

Vln. I

Vln. II

Vla.

Vc. Cb.

Tutti

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

f

p

f

p

f

p

f Vc.

p Tutti

fran - co s'in - ol - tra il piè, fran - co, fran - co s'in -
 o - ra ch'è Dio con me, o - ra, o - ra ch'è
 cop - pia di te non è, cop - pia, cop - pia di
 di te non è, di

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

ol - tra il piè.

Dio con me.

pia non è.

pia non è.

Vln. I

Vln. II

Vla.

Vc. Cb.

300 541

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

Adagio

542 302

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

Fg. I, II *ff*

Cor. I, II *ff*

Tr. I, II *ff* in Eb

Tbn. A *ff*

Tbn. T, B *ff*

Timp. *ff*

S. Coro d'Angeli

A.

Coro del Popolo

S. Va, che il cie - lo t'ac - com -

A. Va, che il cie - lo t'ac - com -

T. Va, che il cie - lo t'ac - com -

B. Va, che il cie - lo t'ac - com -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. Cb. *ff*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

pa - gni sul pe - no - so a - spro sen - tie - ro.

pa - gni sul pe - no - so a - spro sen - tie - ro.

pa - gni sul pe - no - so a - spro sen - tie - ro.

pa - gni sul pe - no - so a - spro sen - tie - ro.

3

3

3

3

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

Fg. I, II *ff*

Cor. I, II *ff*

Tr. I, II *ff*

Tbn. A *ff*

Tbn. T, B *ff*

Timp. *ff*

S. -

A. -

S. *f*
E per bo - schi, mon - ti e sta - gni fra l'al - go - re il più se -

A. *f*
E per bo - schi, mon - ti e sta - gni fra l'al - go - re il più se -

T. *f*
E per bo - schi, mon - ti e sta - gni fra l'al - go - re il più se -

B. *f*
E per bo - schi, mon - ti e sta - gni fra l'al - go - re il più se -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. Cb. *ff*

311 545

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

319 547

Fl. I, II
Ob. I, II
Cl. I, II
Fg. I, II
Cor. I, II
Tr. I, II
Tbn. A
Tbn. T, B

Timp.

S.
A.

S.
A.
T.
B.

te, pen - sa, oh cop - pia for - tu - na - ta, che l'e - ter - no è o - gnor con

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

T. Solo

p

sf

p

sf

p

S.

A.

S.

A.

T.

B.

te.

te.

te.

te.

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

337 551

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

go - re più se - ve - ro, pen - sa, oh cop - pia a Dio sa - cra - ta, che noi
go - re più se - ve - ro, pen - sa, oh cop - pia a Dio sa - cra - ta, che noi

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

re - mo tuoi com - pa - gni sul pe - no - so a - spro - sen - tie - ro,

re - mo tuoi com - pa - gni sul pe - no - so a - spro - sen - tie - ro,

cie - lo t'ac - com - pa - gni sul pe - no - so a - spro sen - tie - ro,

cie - lo t'ac - com - pa - gni sul pe - no - so a - spro sen - tie - ro,

cie - lo t'ac - com - pa - gni sul pe - no - so a - spro sen - tie - ro,

cie - lo t'ac - com - pa - gni sul pe - no - so a - spro sen - tie - ro,

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

e per bo - schi, mon - ti e sta - gni, fra l'ar - go - re più se -

e per bo - schi, mon - ti e sta - gni, fra l'ar - go - re più se -

e per bo - schi, mon - ti e sta - gni, fra l'ar - go - re più se -

e per bo - schi, mon - ti e sta - gni, fra l'ar - go - re più se -

e per bo - schi, mon - ti e sta - gni, fra l'ar - go - re più se -

e per bo - schi, mon - ti e sta - gni, fra l'ar - go - re più se -

Vln. I

Vln. II

Vla.

Vc. Cb.

353 555

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

This section of the score covers measures 353 to 555. It includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Trumpet I and II, Trombone A, Trombone Tenor and Bass, and Timpani. The woodwinds and bassoon play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The timpani part is mostly silent, indicated by a dashed line.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

ve - ro, pen - sa, oh cop - pia a Dio sa - cra - - - -

ve - ro, pen - sa, oh cop - pia a Dio sa - cra - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

ve - ro, pen - sa, oh cop - pia for - tu - na - - - -

This section of the score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and string parts for Violin I and II, Viola, and Violoncello/Double Bass (Vc. Cb.). The vocalists sing the lyrics: "ve - ro, pen - sa, oh cop - pia a Dio sa - cra - - - -" and "ve - ro, pen - sa, oh cop - pia for - tu - na - - - -". The strings provide accompaniment with rhythmic patterns and sustained chords. The score is in a minor key, as indicated by the key signature.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

- ta, che noi siam sem - pre con

- ta, che noi siam sem - pre con

- ta, che l'e - ter - no è o - gnor con

- ta, che l'e - ter - no è o - gnor con

- ta, che l'e - ter - no è o - gnor con

- ta, che l'e - ter - no è o - gnor con

Vln. I

Vln. II

Vla.

Vc. Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

te, che noi siam sem - pre con

te, che noi siam sem - pre con

te, che l'e - ter - no è o - gnor con

te, che l'e - ter - no è o - gnor con

te, che l'e - ter - no è o - gnor con

te, che l'e - ter - no è o - gnor con

Vln. I

Vln. II

Vla.

Vc. Cb.

558 365

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

te,

te,

te, che l'e - ter - - - - -

te, che l'e - ter - - - - -

te, che l'e - ter - - no è o - gnor con

te, che l'e - ter - - no è o - gnor con

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

no è o - -

no è o - -

te, è o - gnor con te,

te, è o - gnor con te,

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

560 371

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

che noi siam sem - - pre con

che noi siam sem - - pre con

gnor con te,

gnor con te,

è o - -

è o - -

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

Timp.

S.

A.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

te, con te, sem - pre con

te, con te, sem - pre con

— è o - gnor con te, è o - gnor con

— è o - gnor con te, è o - gnor con

gnor con te, è o - gnor con

gnor con te, è o - gnor con

ff

ff

ff

ff

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Cor. I, II

Tr. I, II

Tbn. A

Tbn. T, B

This section of the score covers the woodwind and brass instruments. It includes parts for Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, Trombone A, Trombone Tenor/Bass, and Timpani. The notation is primarily block chords and sustained notes, with some rhythmic patterns in the woodwinds.

S.

A.

S.

A.

T.

B.

te, sem - pre con te.

te, sem - pre con te.

te, è o - gnor - con te.

te, è o - gnor - con te.

te, è o - gnor con te.

te, è o - gnor con te.

This section contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a corresponding line of lyrics. The lyrics are: "te, sem - pre con te." for the first two lines, and "te, è o - gnor - con te." for the last four lines. The vocal lines are written in a simple, homophonic style.

Vln. I

Vln. II

Vla.

Vc. Cb.

This section covers the string instruments: Violins I and II, Viola, and Violoncello/Double Bass (Vc. Cb.). The notation consists of sustained chords and simple rhythmic patterns, providing a harmonic foundation for the vocalists.