

# ACT TWO

## 6. Introduction and Chorus

**Allegretto**

**Piccolo** *f* *p* to Flute

**Oboe** *f* *p*

**Clarinet** *in B $\flat$*  *f* *p*

**Bassoon** *f* *p*

**Horn** *f* *p*

**Percussion** *f* *p* **SD**

**Piano** *f* *p*

**Violin I** *f* *p*

**Violin II** *f* *p*

**Viola** *f* *p*

**Cello** *f* *p*

**Bass** *f* *p*

This page of a musical score includes the following parts and their general characteristics:

- Fl. (Flute):** Features intricate sixteenth-note passages with accents and trills.
- Ob. (Oboe):** Plays a steady eighth-note accompaniment.
- Cl. (Clarinet):** Mirrors the flute's melodic line with similar rhythmic patterns.
- Bsn. (Bassoon):** Provides a rhythmic accompaniment with eighth notes.
- Hn. (Horn):** Plays a simple eighth-note accompaniment.
- Perc. (Percussion):** Features a pattern of eighth notes with dynamic markings of 4 and 8.
- Pno. (Piano):** The right hand plays chords, while the left hand plays a rhythmic accompaniment.
- Vln. I (Violin I):** Features melodic lines with trills and accents.
- Vln. II (Violin II):** Plays a steady eighth-note accompaniment.
- Vla. (Viola):** Plays a steady eighth-note accompaniment.
- Cello:** Plays a steady eighth-note accompaniment.
- Bass:** Plays a steady eighth-note accompaniment.

1

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

Perc. 12 *ff* **Timp**

Pno. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *ff*

Bass *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) play a complex, rhythmic pattern of sixteenth notes, often with slurs and accents. The Percussion part provides a steady, rhythmic accompaniment. The Piano part features a complex, rhythmic accompaniment with many sixteenth notes and rests. The Horn part plays a steady, rhythmic accompaniment. The overall texture is dense and rhythmic.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p* SD 4

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p* pizz.

Bass *p*

This musical score page features ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts are characterized by rapid sixteenth-note passages, often in triplet groupings, with a forte (*ff*) dynamic. The Horn (Hn.) part consists of sustained chords and single notes, also marked *ff*. The Percussion (Perc.) staff includes a timpani part (*Timp*) with a *ff* dynamic. The Piano (Pno.) part features a rhythmic accompaniment in the left hand and chords in the right hand, marked *ff*. The Violin I (Vln. I) part has a melodic line with a *ff* dynamic. The Violin II (Vln. II) part provides harmonic support with chords, marked *ff*. The Viola (Vla.) part plays chords, marked *ff*. The Cello part is marked *arco* and *ff*. The Bass part provides a low-frequency accompaniment, marked *ff*. The score is written in a key with one sharp (F#) and a 3/4 time signature.

2

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Bel.

Dul.

Chorus

Can - tia - mo, can

Can - tia - mo, can

Can - tia - mo, can

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

This musical score page (421) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Percussion (Perc.). The brass section includes Bell (Bel.) and Double Bass (Dul.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Piano (Pno.) part is also present. The vocal parts consist of a Chorus and individual vocalists (Bel. and Dul.). The score is characterized by frequent triplet patterns in the woodwinds and strings, and a dynamic marking of *f* (forte) in many sections. A rehearsal mark '2' is placed above the Flute staff. The vocal parts have lyrics: "Can - tia - mo, can".

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p* SD 4

Bel. *p*  
tiam, can-tiam, can-tiam!

Dul. *p*  
tiam, can-tiam, can-tiam! Can-tia-mo fac-ciam brin-di-si a spo-si co-si a-ma-bi-li Per

Chorus *p*  
tiam! Can-tia-mo fac-ciam brin-di-si a spo-si co-si a-ma-bi-li Per

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 8 12

Bel.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Per me l'a - mo-re e il vi - no due ni-mi o-gnor sa - ran - no Com

lor sian\_lun-ghi e sta - bi - li i gior-ni del pia - cer, del pia - cer

lor sien\_lun-ghi e sta - bi - li i gior-ni del pia - cer

3

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*ff*

Timp

*ff*

pen-san\_d'o-gni af - fan - no la don-na ed il bi - chier Com - pen-san d'o - gni af - fan - no la

Can - tiam!

Can - tiam!

*ff*

*f* *ff*

*f* *ff*

*f* *ff*

*ff*

*ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

don-na ed il\_ bic - chier, com - pen-san d'o - gni af - fan - no la don-na ed il\_ bic -

Can - tiam! Can - tiam! Can -

Can - tiam! Can - tiam! Can -

The musical score is for a symphony with vocal soloist and chorus. It features a full orchestral complement including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), percussion, strings (Violin I, Violin II, Viola, Cello, Bass), piano, and double bass. The vocal parts include a Bass (Bel.) and a Chorus. The lyrics are in Italian, and the score includes a vocal soloist part and a chorus part. The music is in a major key and 4/4 time. The vocal parts enter with the lyrics "don-na ed il\_ bic - chier, com - pen-san d'o - gni af - fan - no la don-na ed il\_ bic -" and "Can - tiam! Can - tiam! Can -". The instrumental parts provide a rich harmonic and rhythmic accompaniment.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*  
*SD*

Perc. *p*

Ad. *p*

Bel. *p*

Dul. *p*

Chorus *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*  
pizz.

Cello *p*

Bass *p*

4

Ci fos-se Ne-mo - ri - no! Me la vor-rei go - der

chier,

tiam! Can - tia - mo - fac - ciam brin - di - si a spo - si - co - si a - ma - bi - li Per

tiam! Can - tia - mo - fac - ciam brin - di - si a spo - si - co - si a - ma - bi - li Per

5 Più allegro

Fl. *ff* 3

Ob. *ff* 3

Cl. *ff* 3

Bsn. *ff* 3

Hn. *ff* 3

Perc. *ff* Timp 3

Dul.

Chorus  
 lor sian lun-ghi e sta - bi - li i gior-ni del pia - cer Per lor sien lun - ghi e  
 lor sien lun-ghi e sta - bi - li i gior-ni del pia - cer Per lor sien lun - ghi e  
 Per lor sien lun - ghi e

Pno.

Vln. I *ff* 3 3 3 3 3 3 3 3

Vln. II *ff* 3 3 3 3 3 3 3 3

Vla. *ff* 3 3 3 3 3 3 3 3

Cello *ff* arco

Bass *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

**DULCAMARA with basses**

Chorus

sta - bi - li i gior - ni del pia - cer, del

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 428, contains parts for various instruments and a chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all featuring triplet patterns. The Percussion (Perc.) part has a rhythmic pattern of triplets. The Chorus part includes vocal lines with the lyrics "sta - bi - li i gior - ni del pia - cer, del" and a piano accompaniment for Dulcamara with basses. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all playing rhythmic patterns of triplets. The piano part (Pno.) provides harmonic support with chords and moving lines.

This musical score page includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Chorus, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play a rhythmic pattern of eighth notes in groups of three. The Chorus sings the lyrics: pia - - - cer, i gior - - - ni. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The strings play a consistent eighth-note pattern throughout the section.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

del pia - - - cer Per lor sien lun - ghi e  
Per lor sien lun - ghi e

Detailed description: This page of a musical score, numbered 430, features a variety of instruments and a vocal chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part has a rhythmic pattern with a triplet. The piano (Pno.) part provides harmonic support with chords and moving lines. The string section (Vln. I, Vln. II, Vla., Cello, Bass) consists of rhythmic patterns, many of which are triplets. The chorus part includes lyrics in Italian: "del pia - - - cer Per lor sien lun - ghi e" and "Per lor sien lun - ghi e". A rehearsal mark "6" is placed above the first measure of the woodwind section.



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sta - bi - li i gior - ni del pia - cer, del

Detailed description of the musical score: This page contains a full orchestral score for measures 1-4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horns play a melodic line with triplets and slurs. The Percussion part features a rhythmic pattern of eighth notes. The Chorus sings the lyrics 'sta - bi - li i gior - ni del pia - cer, del'. The Piano accompaniment provides harmonic support with chords and moving lines. The string section (Violin I, Violin II, Viola, Cello, Bass) plays a rhythmic accompaniment of eighth notes, with some instruments having slurs and accents.

This musical score page includes the following parts and their details:

- Fl.**: Flute part with a triplet of eighth notes in the first measure.
- Ob.**: Oboe part with a triplet of eighth notes in the first measure.
- Cl.**: Clarinet part with a triplet of eighth notes in the first measure.
- Bsn.**: Bassoon part with a triplet of eighth notes in the first measure.
- Hn.**: Horn part with a triplet of eighth notes in the first measure.
- Perc.**: Percussion part with a triplet of eighth notes in the second measure.
- Chorus**: Vocal part with lyrics: "pia - - - cer, i gior - - - ni".
- Pno.**: Piano accompaniment with chords and a melodic line in the right hand.
- Vln. I**: Violin I part with a continuous triplet of eighth notes.
- Vln. II**: Violin II part with a continuous triplet of eighth notes.
- Vla.**: Viola part with a continuous triplet of eighth notes.
- Cello**: Cello part with a melodic line.
- Bass**: Bass part with a melodic line.

This musical score page includes the following parts and instruments:

- Fl.** (Flute): Treble clef, playing triplets of eighth notes.
- Ob.** (Oboe): Treble clef, playing triplets of eighth notes.
- Cl.** (Clarinet): Treble clef, playing triplets of eighth notes.
- Bsn.** (Bassoon): Bass clef, playing a simple rhythmic pattern.
- Hn.** (Horn): Treble clef, playing a simple rhythmic pattern.
- Perc.** (Percussion): Bass clef, playing a simple rhythmic pattern.
- Chorus**: Vocal part with lyrics: "del pia - - cer, del pia - cer, i".
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a simple rhythmic pattern.
- Vln. I** (Violin I): Treble clef, playing triplets of eighth notes.
- Vln. II** (Violin II): Treble clef, playing triplets of eighth notes.
- Vla.** (Viola): Bass clef, playing triplets of eighth notes.
- Cello**: Bass clef, playing a simple rhythmic pattern.
- Bass**: Bass clef, playing a simple rhythmic pattern.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gior-ni del pia-cer, i gior - ni del pia - cer

C → B $\flat$   
G → F

Recit.

Allegro

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Poi-chè can-tar vi al - le - ta u - di - te - mi, si - gno - ri Ho qua u - na can - zo - net - ta

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

di fres-co da-ta fuo-ri vi-va-ce gra-zi - o-sa che gus-to vi può dar

col canto

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Pur - chè la bel - la spo - sa mo vo - glia se - con - dar

**BELCORE with basses**

Si, si, l'a-vre-mo ca - ra Dev' es-ser co - sa

*p*

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flute, Oboe, Clarinet in C major, Bassoon), brass (Horn), Percussion, Double Bass, and Piano. The vocal soloist (Dulcetto) and Chorus are also featured. The score is divided into two sections: 'col canto' and 'a tempo'. The vocal soloist's part includes the lyrics 'Pur - chè la bel - la spo - sa mo vo - glia se - con - dar'. The Chorus part includes the lyrics 'Si, si, l'a-vre-mo ca - ra Dev' es-ser co - sa'. The piano part is marked with a dynamic of *p* (piano). The woodwinds and brass parts are mostly silent, with some activity in the Bassoon and Chorus parts. The strings (Violins I and II, Viola, Cello, Bass) play a melodic line with a long note in the first measure, followed by a rhythmic pattern. The piano part is mostly silent.





# 6A. Barcarolle

Andante

Flute

Oboe

Clarinet *in B $\flat$*

Bassoon

Horn

Percussion *BD & Cym*

Belcorno

Chorus

Piano

Violin I

Violin II

Viola

Cello

Bass

La Nina Gondoliera e il Senator Tredenti      Bar-ca-ruo-la a due vo-ci      At-ten-ti!

At - ten - ti!

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*p*

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

## 7 Andantino

Fl. *p* 3  
 Ob. *p* 3  
 Cl. *p* 3  
 Bsn.  
 Hn.  
 Perc.  
 Dul.

Io son ric-co e tu sei bel-la, io de - cat-ti e vez-zi hai

Pno. *p*  
 Vln. I *p* 3  
 Vln. II *p* 3  
 Vla. *p*  
 Cello *p*  
 Bass *p*

Detailed description: This page of a musical score covers measures 7 through 14. The tempo is marked 'Andantino' and the time signature is 2/4. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Dulciana, Piano, Violin I, Violin II, Viola, Cello, and Bass. The woodwinds (Flute, Oboe, Clarinet) and strings (Violin I, Violin II, Viola, Cello, Bass) play a melodic line starting in measure 7, marked with a piano (*p*) dynamic. The piano part provides harmonic support with chords and a steady bass line. The vocal line enters in measure 10 with the lyrics 'Io son ric-co e tu sei bel-la, io de - cat-ti e vez-zi hai'. The score features various musical notations including slurs, accents, and triplets.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Qual o - no-re! Un se-na - to-re me d'a - mo-re sup-pli -  
tu Per-chè a me sa-rai ru - bel-la, Ni-na mia, che vuoi di più?

8

Fl. *p* to Picc.

Ob. *p*

Cl.

Bsn. *p*

Hn.

Perc.

Ad. car! Ma, mo-des-ta gon-do - lie ra, un par mio mi vuo' spo - sar Ec ce-

Bel. I-dol mio, non più ri - gor, fa fe - li-ce un se-na - tor

Pno.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *p*

Bass *pizz.* *p*

Picc. *f* to Flute

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad. *f*

Dul. *f*

Chorus *f*

Pno. *f* *p*

Vln. I *f* *arco* *p*

Vln. II *f* *arco* *p*

Vla. *f* *arco* *p*

Cello *f* *arco* *p*

Bass *f* *p*

len-za! Trop-po o - nor Io non mer-to un se - na - tor

Si-len-zio! Zit-ti! A-do-

Bra-va, bra...

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ra - ta, Bar - ca - ruo - la, pren - de l'o - ro e la - scia a - mor Lie - ve è ques - to, lie - ve è vo - la Pe - sa quel - lo e res - ta o - gnor

Qual o -

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line (Ad.) enters in the final measure with the lyrics 'Qual o -'. The Dulciana (Dul.) part has lyrics: 'ra - ta, Bar - ca - ruo - la, pren - de l'o - ro e la - scia a - mor Lie - ve è ques - to, lie - ve è vo - la Pe - sa quel - lo e res - ta o - gnor'. The piano (Pno.) part provides harmonic support with chords and a bass line. The string section (Vln. I, Vln. II, Vla., Cello, Bass) plays a rhythmic accompaniment of eighth notes. The woodwind and brass sections (Fl., Ob., Cl., Bsn., Hn.) are currently silent.

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Perc.

Ad. *no-re! Un se-na - to-re me d'a - mo-re sup-pli - car! Ma Za - net-to è un gio-vi - net-to che mi pia-ce e vo spo - sar*

Bel. *I-dol*

Pno.

Vln. I *pizz. p*

Vln. II *pizz. p*

Vla. *pizz. p*

Cello *pizz. p*

Bass *pizz. p*

10

Fl. *to Picc.* *f*

Ob. *f*

Cl. *f*

Bsn. *p* *f*

Hn. *f*

Perc. *f* **Timp**

Ad. *Ec-ce - lan - za! Trop-po o - nor! Far fe - li - ce un se - na - tor*

Bel. *mio, non più ri - gor, fa fe - li - ce un se - na - tor*

Chorus *Bra - vo, bra - vo, Dul - ca -*

Pno. *f*

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *f*

Cello *f* *arco*

Bass *f* *arco*



Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Dul.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

Il dot  
ma - ra! La can - zo - na è co - sa ra - ra Sce - glier me - glio non può cer - to il più e - sper - to can - ta - tor

Detailed description: This is a page of a musical score, page 447. It features a full orchestral arrangement with a vocal soloist and a chorus. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Dulciana (Dul.), Chorus, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal soloist part is written in a soprano clef, and the chorus part is written in a soprano clef with lyrics underneath. The lyrics are: "ma - ra! La can - zo - na è co - sa ra - ra Sce - glier me - glio non può cer - to il più e - sper - to can - ta - tor". The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand. The string parts (Violins, Viola, Cello, Bass) provide harmonic support and rhythmic drive. The woodwinds and brass parts have various melodic and harmonic lines. The percussion part has a simple rhythmic pattern. The dulciana part is mostly silent, with a few notes at the end of the page.

Picc. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Hn. *f*  
 Perc. *f*  
 Dul. *f*  
 Chorus  
 to - re Dul - ca - ma - ra in o - gni ar - te è pro - fes - sor, il dot - to - re Dul - ca - ma - ra in o - gni ar - te è pro fes -  
 Sce - glier me - glio non può cer - to il più e - sper - to can - ta -  
 Pno. *f*  
 Vln. I *p* *f*  
 Vln. II *p* *f*  
 Vla. *p* *f*  
 Cello *p* *f* arco  
 Bass *p* *f*

11 Più allegro

Picc. *p* *f* *p* *f*  
 Ob.  
 Cl. *p* *f* *p* *f*  
 Bsn. *p* *f* *p* *f*  
 Hn. *p* *f* *p* *f*  
 Perc. *f*  
 Ad. *p* *f* *p* *f*  
 Dul.  
 Chorus  
 Pno. *p* *f* *p* *f*  
 Vln. I *p* *f* *p* *f*  
 Vln. II *p* *f* *p* *f*  
 Vla.  
 Cello  
 Bass

In o - gni ar - te è pro - fes - sor, è pro - fes - sor, in o - gni ar - te è pro - fes - sor, è  
 sor In o - gni ar - te è pro - fes - sor, è pro - fes - sor, in o - gni ar - te è pro - fes - sor, in o -  
 tor In o - gni ar - te è pro - fes - sor, in o - gni ar - te è pro - fes - sor, è  
 In o - gni ar - te è pro - fes - sor, in o -

Bb → C  
 F → G

BD & Cym

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor!

Bel.

Dul.  
gni ar-te è pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor!

Chorus  
pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor!  
gni ar-te è pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor, è pro - fes - sor!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Recit.

12 Allegro

Recit.

The musical score is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Bassoon (Bel.), Double Bass (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal lines (Bel. and Dul.) contain the lyrics: "zio! È qua il no - ta-ro, che vie-ne a com-pier l'at-to di mia fe-li-ci - tà" and "T'ab-brac-cio e ti sa". The string ensemble (Vln. I, Vln. II, Vla., Cello, Bass) begins with a forte (*f*) dynamic and includes trills (*tr*) in the later measures. The woodwinds and brass are mostly silent, indicated by rests.

Ad.

Giun-to è il no-ta-ro E Ne-mo-rin non vie-ne

Dul.

lu-to, pri-mo uf-fi - zial, re-clu-ta-tor d'I-me-ne

Pno.

Ad.

Non e nien-te

Bel.

An-diam, mia bel-la Ve-ne-re Ma in quel-le lu-ci te-ne-re qual veg-go nu-vo-let-ta?

Pno.

Ad.

S'e-gil non è pre-sen-te, com-pi - ta non mi par la mia ven-det-ta

Bel.

An-dia-mo a se-gnar l'at-to:

Pno.

Fl. *f* *p*

Ob. *f*

Cl. *f* *p*

Bsn. *f*

Hn. *f*

Perc. *f*

Bel. *f* *p*  
 il tem-po a-fret-ta Can - tia-mo, can-tiam, can-tiam, can-tiam!

Dul. *f* *p*  
 Can - tia-mo, can-tiam, can tiam, can - tiam! Can

Chorus *f* *p*  
 Can - tia-mo, can-tiam! Can

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Fl.

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *SD* *p* 4

Dul. *p*

Chorus

Pno.

Vln. I *p*

Vln. II

Vla.

Cello

Bass

tia - mo\_ fac-ciam brin - di-si a spo-si\_ co-si a - ma - bi-li Per lor sien\_lun-ghi e sta - bi - li i gior-ni\_ del pia-

tia - mo\_ fac-ciam brin - di-si a spo-si\_ co-si a - ma - bi-li Per lor sien\_lun-ghi e sta - bi - li i gior-ni\_ del pia-



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

8 12

Bel.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Per me l'a - mo-re e il vi - no due ni-mi o-gnor sa - ran - no Com-pen-san\_d'o-gni af - fan - no la don-na ed il bi-  
cer, del pia - cer  
cer

14

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

Perc. *Timp* *ff*

Bel. chier Com - pen-san d'o - gni af - fan - no la don-na ed il bic - chier, com -

Dul. Can - tiam! Can - tiam!

Chorus Can - tiam! Can - tiam!

Pno. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *ff*

Bass *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Bel.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Ci fos-se Ne-mo - ri - no! Me la vor-rei go-  
 pen-san d'o-gni af - fan - no la don-na ed il bic - chier,  
 Can - tiam! Can - tiam! Can  
 Can - tiam! Can - tiam! Can

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*SD*

4

*p*

der

tia - mo\_ fac-ciam brin - di-si a spo-si\_ co-si a - ma - bi-li Per lor sian\_lun-ghi e sta - bi - li i gior-ni\_ del pia-

tia - mo\_ fac-ciam brin - di-si a spo-si\_ co-si a - ma - bi-li Per lor sien\_lun-ghi e sta - bi - li i gior-ni\_ del pia-

*p*

*pizz.*

*p*

*p*

Fl. *ff* 3

Ob. *ff* 3

Cl. *ff* 3

Bsn. *ff* 3

Hn. *ff* 3

Perc. *ff* Timp 3

Chorus  
DULCAMARA with basses  
cer Per lor sien lun - ghi e sta - bi - li i gior - ni del pia -  
-cer Per lor sien lun - ghi e sta - bi - li i gior - ni del pia -

Pno.

Vln. I *ff* 3 3 3 3

Vln. II *ff* 3 3 3 3

Vla. *ff* 3 3 3 3

Cello *ff* arco

Bass *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

cer, del pia - - cer, i



17

This musical score page contains measures 17 through 20. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, playing eighth-note triplets in measures 17 and 19, and sustained notes in measures 18 and 20.
- Ob.** (Oboe): Treble clef, playing eighth-note triplets in measures 17 and 19, and sustained notes in measures 18 and 20.
- Cl.** (Clarinet): Treble clef, playing eighth-note triplets in measures 17 and 19, and sustained notes in measures 18 and 20.
- Bsn.** (Bassoon): Bass clef, playing eighth-note triplets in measures 17 and 19, and sustained notes in measures 18 and 20.
- Hn.** (Horn): Treble clef, playing eighth-note triplets in measures 17 and 19, and sustained notes in measures 18 and 20.
- Perc.** (Percussion): Bass clef, playing eighth-note triplets in measures 17 and 19, and sustained notes in measures 18 and 20.
- Chorus**: Two staves (treble and bass clef) with lyrics: "cer Per lor sien lun - ghi e sta - bi - li i gior - ni del pia -" on the top staff and "-cer Per lor sien lun - ghi e sta - bi - li i gior - ni del pia -" on the bottom staff.
- Pno.** (Piano): Grand staff (treble and bass clef), playing chords and moving lines.
- Vln. I** (Violin I): Treble clef, playing eighth-note triplets.
- Vln. II** (Violin II): Treble clef, playing eighth-note triplets.
- Vla.** (Viola): Bass clef, playing eighth-note triplets.
- Cello**: Bass clef, playing eighth-note triplets.
- Bass**: Bass clef, playing eighth-note triplets.



This musical score page contains the following parts:

- Fl.** (Flute): Features triplets of eighth notes in the first and third measures, and a long melodic line with a slur in the second measure.
- Ob.** (Oboe): Features triplets of eighth notes in the first and third measures, and a long melodic line with a slur in the second measure.
- Cl.** (Clarinet): Features triplets of eighth notes in the first and third measures, and a long melodic line with a slur in the second measure.
- Bsn.** (Bassoon): Features triplets of eighth notes in the first and third measures, and a long melodic line with a slur in the second measure.
- Hn.** (Horn): Features triplets of eighth notes in the first and third measures, and a long melodic line with a slur in the second measure.
- Perc.** (Percussion): Features a triplet of eighth notes in the first measure and a triplet of eighth notes in the fourth measure.
- Chorus**: Includes a vocal soloist and a chorus. The soloist part has lyrics: "cer, del pia - - cer, i". The chorus part provides harmonic accompaniment.
- Pno.** (Piano): Provides harmonic accompaniment for the vocal parts.
- Vln. I** (Violin I): Features continuous triplets of eighth notes throughout the page.
- Vln. II** (Violin II): Features continuous triplets of eighth notes throughout the page.
- Vla.** (Viola): Features continuous triplets of eighth notes throughout the page.
- Cello** and **Bass**: Provide harmonic accompaniment for the lower strings.

This musical score page includes the following parts and their corresponding staves:

- Fl.** (Flute): Treble clef, playing a melodic line with some grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line.
- Cl.** (Clarinet): Treble clef, playing a melodic line.
- Bsn.** (Bassoon): Bass clef, playing a melodic line.
- Hn.** (Horn): Treble clef, playing a melodic line.
- Perc.** (Percussion): Bass clef, playing a rhythmic pattern.
- Chorus**: Two staves (treble and bass clef) with the lyrics "gior - - - ni pia - - -".
- Pno.** (Piano): Grand staff (treble and bass clef), playing a complex accompaniment.
- Vln. I** (Violin I): Treble clef, playing a rhythmic pattern of eighth notes with triplets.
- Vln. II** (Violin II): Treble clef, playing a rhythmic pattern of eighth notes with triplets.
- Vla.** (Viola): Bass clef, playing a rhythmic pattern of eighth notes with triplets.
- Cello**: Bass clef, playing a rhythmic pattern of eighth notes.
- Bass**: Bass clef, playing a rhythmic pattern of eighth notes.

Fl. *3 3 3*

Ob. *3 3 3*

Cl. *3 3 3*

Bsn.

Hn.

Perc.

Chorus  
cer, del pia - cer, i gior - ni del pia - cer, i

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 465, features a variety of instruments and a vocal chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Percussion (Perc.) and Piano (Pno.) are also present. The Chorus part includes lyrics: "cer, del pia - cer, i gior - ni del pia - cer, i". The woodwinds play complex rhythmic patterns, often in triplets, while the strings provide harmonic support. The piano part features chords and arpeggiated figures. The percussion has a steady, rhythmic accompaniment. The chorus part is supported by a piano accompaniment.

This musical score page features the following parts and details:

- Flute (Fl.):** Four staves of music, each beginning with a triplet of eighth notes.
- Oboe (Ob.):** Four staves of music, each beginning with a triplet of eighth notes.
- Clarinet (Cl.):** Four staves of music, each beginning with a triplet of eighth notes.
- Bassoon (Bsn.):** Four staves of music, each beginning with a triplet of eighth notes.
- Horn (Hn.):** One staff of music, beginning with a triplet of eighth notes.
- Drum (Perc.):** One staff of music, beginning with a triplet of eighth notes. A key signature change from G to F is indicated at the end of the staff.
- Chorus:** Two staves of music. The vocal line includes the lyrics "gior - ni del pia - cer".
- Piano (Pno.):** Two staves of music, featuring a complex accompaniment with many beamed notes.
- Violin I (Vln. I):** One staff of music, beginning with a triplet of eighth notes.
- Violin II (Vln. II):** One staff of music, beginning with a triplet of eighth notes.
- Viola (Vla.):** One staff of music, beginning with a triplet of eighth notes.
- Cello:** One staff of music, beginning with a triplet of eighth notes.
- Bass:** One staff of music, beginning with a triplet of eighth notes.

## 6B. Recitative

Dulcamara

Le fes-te nu-zi-a-li son pia-ce-vo li as-sa-i ma quel che in es-se mi dà mag-gior di-let-to

Piano

Nem.

Ho ve-du-to il no-ta-ro; si, l'ho ve-du-to Non v'ha più spe-

Dul.

è l'a-ma-bi-le vis-ta del ban-chet-to

Pno.

**18** in tempo

Nem.

ran-za, Ne-mo-ri-no, per-te spez-za-to ho il co-re

Dul.

I-dol mio, non più ri-go-re; fa fe-li-ce un se-na-

Pno.

Cello

Bass

pizz.

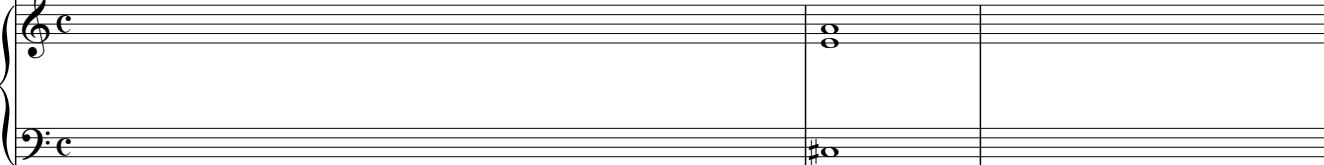
*p*

pizz.

*p*

Nem.    
 Voi qui, Dot-to - re!

Dul.    
 tor Si, m'ha vo - lu - to a pran - zo Ques-ti a-ma-bi - le spo - si

Pno. 

Nem.    
 Ed io son dis - pe - ra - to fuo - ri di me son i - o,

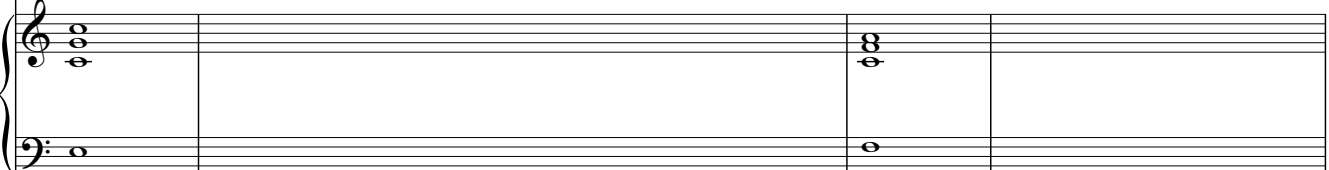
Dul.    
 e mi di-ver - to con ques-ti a-van - zi

Pno. 


Nem.    
 Dot - to - re ho d'uo-po d'es - se-re a-ma - to... pri-ma di do-ma - ni ad - es - so... su' due pie'

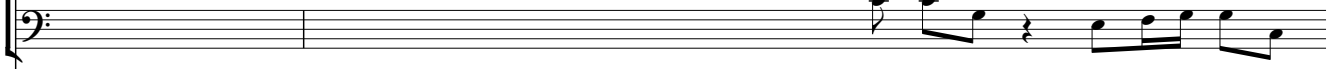
Pno. 

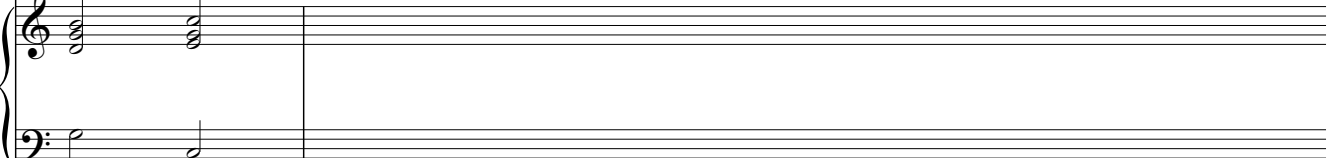
Dul.    
 Co-spet - to è mat - to! Re-ci-pe d'e-li-sir e il col-po è fat - to

Pno. 




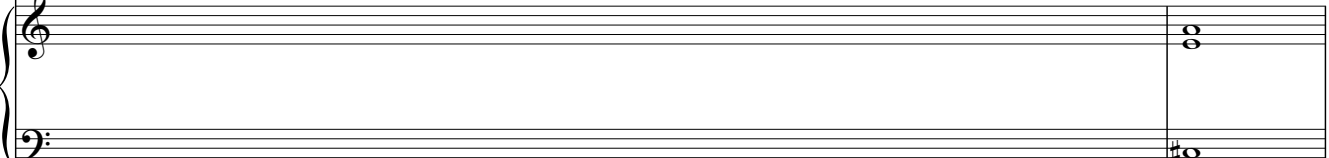
Nem.    
 E ve - ra-men-te a - ma - to sa - rò da le - i

Dul.    
 Da tut - te: io tel pro-met - to

Pno. 



Dul.    
 Se an - ti - ci-par l'ef - fet - to del l'e - li - sir tu vuo - i be - vi - ne tos - to un'al-tra do-sa

Pno. 

Nem.  Ca - ro Dot - tor, u - na bot - ti - glia an - co - ra

Dul.  Io par - to fra mezz' o - ra Ben vo - lon - tier Mi pia - ce gio - va - re a' bi - so - gno - si

Pno. 



Nem.  Ah! no ne ho più

Dul.  Hai tu da - na - ro? Mio ca - ro, la co - sa cam - bia a - spet - to A me ver - ra - i su bi - to che ne a - vra - i

Pno. 



Nem.  Oh! Me in - fe - li - ce!

Dul.  Vien - i a tro - vari - mi qui pres - so al - la Per - ni - ce Ci hai tem - po un quar - to d' o - ra

Pno. 



# 7. Scene and Duet

**Moderato**

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Bass *p*



**Recit.**

Bel. La don-na è un a - ni - ma - le stra - va - gen - te dav - ve - ro! A - di - na

Vln. I

Vln. II

Vla.

Cello

Bass

Bel. *m'a-ma, di spo-sar-mi e con - ten-ta e dif-fe - ri-re pur vuol fi-no a stas - se-ra*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Nem. *Ec-co il ri - va-le! Mi spez-ze-rei la tes-ta di mia ma-no!*

Bel. *Eb - be-ne, che cos' ha ques-to bag - gia-no? E - hi!*

Vln. I

Vln. II

Vla.

Cello

Bass

Nem. *8*  *Lo mi dis-pe-ro per-chè, per-chè non ho da - na-ro nè so do-ve tro*

Bel. *E-hi! Quel gio-vi - not-to! Cos' hai che ti dis - pe-ri?*

Vln. I *p*  *f*

Vln. II *p*  *f*

Vla. *p*  *f*

Cello *p*  *f*

Bass *p*  *f*

Nem. *8*  *var-ne*

Bel. *Eh, sci-mu - ni to! Se de-na-ro non ha - i, fat - ti sol - da-to e ven-ti scu-di a - vra - i*

Vln. I *f*  *f*

Vln. II *f*  *f*

Vla. *f*  *f*

Cello *f*  *f*

Bass *f*  *f*

19 Andantino

Fl. *f*

Ob. *f*

Cl. *f* in B $\flat$

Bsn. *f*

Hn. *f*

Perc.

Nem. *f*

Bel. *f*

Pno. *f*

Vln. I *f* *p* *tr*

Vln. II *f* *p* *tr*

Vla. *f* *p* *tr*

Cello *f* *p* *tr*

Bass *f*

Ven-ti scu-di! Quan-do? A-  
E ben so - nan - ti

The musical score is arranged in a standard orchestral layout with the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- Perc.** (Percussion, includes Timp)
- Nem.** (Soprano)
- Bel.** (Bass)
- Pno.** (Piano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Cello**
- Bass**

**Vocal Lyrics:**  
 Nem. des-so? Che far deg-gio?  
 Bel. Sul mo-men-to E coi con-tan-ti, glo-ria e o

**Performance Instructions:**  
*f* (forte) is marked at the end of the woodwind and horn parts.  
*f* is marked for the Percussion and Piano parts.  
*p* (piano) is marked at the beginning of the string parts.  
 Trills (*tr*) are indicated above the first notes of the Violin I, Violin II, Viola, and Cello parts.

Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Perc.  
 Nem.  
 Bel.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

Ah! Non è, non è am - bi - zio - no che se - du - ce ques - to  
 no - re al reg - gi - men - to

*p*  
*p*  
*p*  
*p*  
*p*

Poco più

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Nem. cor

Bel. *f*

Se è l'a - mo-re in guar-ni - gio - ne non ti può. man-ca - re a - mor, no, no, no, no, non ti

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This is a page of a musical score for a symphony orchestra and voice. The title is 'Poco più' and the page number is 477. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Cor Anglais (Nem. cor), Bassoon (Bel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal part is for a Bass (Bel.) and includes the lyrics: 'Se è l'a - mo-re in guar-ni - gio - ne non ti può. man-ca - re a - mor, no, no, no, no, non ti'. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is 'Poco più'. The dynamic marking 'f' (forte) is used throughout the orchestral parts. The vocal line features a melodic line with some triplets and a steady accompaniment.

21 *Larghetto*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ah no, ah no, ah! Al pe - ri - gli del - la

può\_ man - ca - re a - mor!

*meno f*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

guer - ra — io son ben che e - spos - to so - no Che do - ma - ni la pa - tria ter - ra zio con

Ven - ti scu - di

Detailed description: This is a page of a musical score, page 479. It features a vocal soloist (Nem.) and a full orchestra. The vocal line is in Italian, with lyrics: "guer - ra — io son ben che e - spos - to so - no Che do - ma - ni la pa - tria ter - ra zio con". The instrumental parts include woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion, Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal line is marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) play a steady eighth-note accompaniment.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

giun - ti, ahi-mè ab-ban - do - no Ma so pur che fuor di - ques - ta, al - tra

E ben so-nan-ti

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

stra - da a me non\_ res - - ta per po - ter del cor\_ d'A - di - na so - lo un

*p*

22

Fl. *f* *p*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *f* *p*

Perc. *f*

Nem. gior - no\_ tri - on - far

Bel. Del tam-bu-ro al suon vi va-ce, tra le fi-le e le ban-die-re, ag gi-rar-si a-mor si pia-ce con le vis-pe vi-van

Pno. *f* *p*

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

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

Vla. *f* *p* *p*

Cello *f* *p* *p* pizz.

Bass *f* *p* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ah, \_\_\_\_\_ chi un gior- no\_ ot-tie - ne\_ A - di-na

die-re, con levis-pe vi-van-die-re, Sem-pre lie-to, sem-pre ga-io, ha di bel-le un cen-ti

arco

pizz.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fin ————— la — vi - ta, fin la — vi - ta — può la -

na - io, di co - stan - za non s' an - no - ia, non si per - de a sos - pi - rar, non si per - de a sos - pi - rar

arco

Fl.

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Nem. sciar Ah, chi un gior - no ot - tie - - ne A -

Bel. Cre-di a me la ve - ra gio - ia, cre-di a me la ve - ra gio - ia ac-com-pa-gna il mi - li - tar, ac-com-pa-gna il mi - li -

Pno.

Vln. I

Vln. II

Vla.

Cello *pizz.*

Bass

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Nem. di - na! Ah, chi un gior - no ot - tie - - ne A -

Bel. tar, cre-di a me la ve-ra gio-ia ac-com-pa-gna il mi-li-tar, cre-di a me la ve-ra gio-ia ac-com-pa-gna il mi-li-

Pno. *p cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello

Bass *cresc.*

Detailed description: This page of a musical score (page 486) features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all marked with a crescendo. The Percussion (Perc.) part is silent. The vocal soloists, Nemorosina (Nem.) and Belshazzar (Bel.), have lyrics in Italian. The piano (Pno.) part is marked with a piano and crescendo. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, with the Violins, Viola, and Bass parts marked with a crescendo.



Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Perc.

Nem. *f* *p*  
di - na! Ah, \_\_\_\_\_ fin la vi - ta, fin la vi - ta può la -

Bel. *f* *p*  
tar, cre-di a me la ve - ra gio - ia, cre-di a me la ve - ra gio - ia, cre-di a me la ve - ra gio - ia ac-com-pa-gna il mi - li -

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Nem. *8*  
 sciar \_\_\_\_\_ Ah, chi un gior - no ot - tie - - - ne A -

Bel.  
 tar, cre-di a me la ve-ra gio-ia ac-com-pa-gna il mi-li-tar, cre-di a me la ve-ra gio-ia ac-com-pa-gna il mi-li-

Pno. *p cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello

Bass *cresc.*

23

Fl. *f* *p*  
 Ob. *f* *p*  
 Cl. *f* *p*  
 Bsn. *f* *p*  
 Hn. *f* *p*  
 Perc. -  
 Nem. di - na! Ah, \_\_\_\_\_ fin la vi - ta, fin la vi - ta può la -  
 Bel. tar, cre-di a me la ve - ra gio - ia, cre-di a me la ve - ra gio - ia, cre-di a me la ve - ra gio - ia ac-com-pa-gna il mi - li -  
 Pno. *f* *p*  
 Vln. I *f* *p*  
 Vln. II *f* *p*  
 Vla. *f* *p*  
 Cello *f* *p*  
 Bass *f* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sciar, la vi - ta, la vi - ta, la vi - ta può la sciar, la vi - ta, la  
tar, si, cre-di a me, si, cre-di a me, si, cre-di a me, ac-com - pa-gna il mi-li - tar, si, cre-di a me, si, cre-di a me,

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vi - ta, la vi - ta può la sciar, si, può la - sciar, si, può la -

si, cre-di a me, ac-com - pa-gna il mi-li - tar, si, ac - com - pa - gna il mi - li - tar, si, ac - com - pa - gna il mi - li -

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Nem.   
 -sciar, si, — può, si, può la - sciar Ven - ti scu-di!

Bel.   
 tar, il mi - li - tar Su due

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*   
 arco

Cello *ff*

Bass *ff*

Fl. to Picc.

Nem. Eb-ben, va-da Li pre - pa-ra

Bel. pie-di Ma la car - ta che tu ve - di pria di

Vln. I

Vln. II

Vla.

Cello

Bass

col canto

a tempo

Picc. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Bsn. *ff*  
 Hn. *ff*  
 Perc. *ff*  
 Bel. tut-to del se-gnar Qua, u-na  
 Pno. *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Cello *ff*  
 Bass *ff*



25

Picc. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Hn. *f*  
 Perc. *f*  
 Nem. Dul-ca-ma - ra! Vo - lo - to - a ri - cer - car, vo - lo -  
 Bel. cro-ce  
 Pno. *f*  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Cello *f*  
 Bass *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.  
tos - to - a - ri - cer - car

Pno.

Reo.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score features twelve staves. The Piccolo (Picc.) staff has a melodic line in the final measure. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) staves contain sustained notes with long slurs. The Percussion (Perc.) staff shows rhythmic patterns. The Nem. (Soprano) staff has lyrics: 'tos - to - a - ri - cer - car'. The Piano (Pno.) staff has chords. The Violin I (Vln. I) staff has a melodic line. The Violin II (Vln. II), Viola (Vla.), Cello, and Bass staves have rhythmic accompaniment. The Reo. (Tenor) staff is empty.

26 Moderato

Picc. *to Flute*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Perc.

Dul. *Qua la ma - no, gio - vi - not - to, dell'ac - quis - to mi con - so - lo In com*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Dul.

ple - so so - pra e sot - to tu mi sem - bri un buon fi - gliu - lo Sa-rai pre - sto ca - po -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 498. It features a vocal line and several instrumental parts. The vocal line is in the center, with lyrics in Italian: "ple - so so - pra e sot - to tu mi sem - bri un buon fi - gliu - lo Sa-rai pre - sto ca - po -". The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in a soprano or alto range. The instrumental parts are arranged in a standard orchestral layout. The Flute and Clarinet parts have a dynamic marking of *p* (piano). The Percussion part is mostly silent. The Piano part is also mostly silent. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Cello and Bass parts have a rhythmic pattern of quarter notes.

col canto

27 Più allegro

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

-ra-le, se me\_\_\_\_ pren-di, se mi pren-di ad e-sem-plar, si! Ho in-gag - gia - to il\_ mio\_ ri - va - le An-che

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

ques - ta è da con - tar, si Ho in - gag - gia - to il mio ri - va - le An - che ques - ta è da con -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

Fl. *to Picc.* *p* *to Flute*

Ob. *p*

Cl.

Bsn.

Hn.

Perc.

Dul. *3* *3* *3* *3* *3* *3* *3* *3*

-tar Ho in-gag - gia - to il mio ri - va - le An-che ques - ta è da con - tar, Ho in-gag

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

col canto

28 a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Ah, non sai chi m'ha ri -  
gia - to il mio ri - val An - che ques-ta, an-che ques-ta è da con - tar



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

-dot - to a tal pas - so, a tal par - ti - to Tu non sa - i qual

Detailed description: This page of a musical score, numbered 503, features a variety of instruments and a narrator. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horns (Hn.). The percussion part (Perc.) is currently silent. The narrator (Nem.) has a vocal line with lyrics in Italian: "-dot - to a tal pas - so, a tal par - ti - to Tu non sa - i qual". The piano accompaniment (Pno.) provides harmonic support. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Oboe part begins with a *p* (piano) dynamic marking. The score is written in a key signature of two flats and a common time signature.

Fl. *p* to Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem. cor sta - sot - to a - si - sem - pli - ce ve - sti - to Quel - che a

Bel. Sem - pre lie -

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello

Bass

Detailed description: This page of a musical score, numbered 29, features a vocal line and a full orchestral accompaniment. The vocal line consists of a soprano (Nem.) and a bass (Bel.) part. The soprano part has the lyrics "cor sta - sot - to a - si - sem - pli - ce ve - sti - to Quel - che a" and the bass part has "Sem - pre lie -". The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one flat (B-flat) and a common time signature. The flute part begins with a piano (*p*) dynamic and includes a trill. The piano part features a steady accompaniment with chords and moving lines in both hands. The string parts provide harmonic support, with the violins playing a rhythmic pattern and the violas, cellos, and basses playing sustained notes. The vocal lines are melodic and expressive, with the soprano line having a trill at the end of the phrase.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*mp*

*mp*

*mp*

me tal som - ma va - le non po - tre - sti im - ma - gi - nar

to, sem - pre ga - io, non si per - de a. sos - pi - rar

Picc. *p* *cresc.*  
 Ob. *cresc.*  
 Cl. *p* *cresc.*  
 Bsn. *p* *cresc.*  
 Hn. *cresc.*  
 Perc.  
 Nem. Ah, non v'ha te - so - ro e - gua - le, se ri - e - sce a far-mi a -  
 Bel. Ha di bel - le un cen - ti - na - io, non si per - de a sos - pi -  
 Pno. *cresc.*  
 Vln. I *cresc.*  
 Vln. II *cresc.*  
 Vla. *cresc.*  
 Cello *cresc.*  
 Bass *cresc.*

**Picc.** *f* 3 3 3 3 3 3 3 3 3 3

**Ob.** *f* 3 3 3 3 3 3 3 3 3 3

**Cl.** *f* 3 3 3 3 3 3 3 3 3 3

**Bsn.** *f*

**Hn.** *f*

**Perc.** *f*

**Nem.** mar!

**Bel.** rar! Vie - ni, vie - ni al reg - gi - men - to

**Pno.** *f* 3 3 3 3 3 3 3 3 3 3

**Vln. I** *f* arco

**Vln. II** *f* arco

**Vla.** *f* arco

**Cello** *f* arco

**Bass** *f* arco

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Nem.   
 Bel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

Ma non sai qual cor sta  
 Vi - van - die - re a cen - to, a cen-to

The score is for a full orchestra and vocal soloist. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn) play a rhythmic pattern of eighth notes in groups of three. The strings (Violins I and II, Viola, Cello, Bass) provide harmonic support with a similar rhythmic pattern. The vocal soloist (Nem.) and Bassoon (Bel.) have lyrics in Italian. The piano part (Pno.) features a complex rhythmic pattern with many triplets.

Picc. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Ob. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Cl. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Bsn. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Hn.

Perc.

Nem. *8*  
sot-to a si sem- pli - ce ve - sti-to

Bel. S'è l'a - mo - re in guar - ni - gio - ne non ti

Pno. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vln. I *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vln. II *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vla. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Cello *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Bass *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Picc. *mf* *f cresc.*  
 Ob. *mf* *f cresc.*  
 Cl. *mf* *f cresc.*  
 Bsn. *mf* *f cresc.*  
 Hn. *mf* *f cresc.*  
 Perc. *f cresc.*  
 Nem. No, non po - tres - ti im - ma - gi - nar, no, non po -  
 Bel. può man - ca - re a - mor, no, non ti può man - ca - re a - mor, no, non ti  
 Pno. *mf* *f cresc.*  
 Vln. I *mf* *f cresc.*  
 Vln. II *mf* *f cresc.*  
 Vla. *mf* *f cresc.*  
 Cello *mf* *f cresc.*  
 Bass *mf* *f cresc.*



31 *Meno allegro*

Picc. *to Flute*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Perc.

Nem.

Bel. *tres - ti - ma - gi - nar*  
*può man - ca - re a - mor Qua la ma - no, gio - vi - not - to, dell'ac - quis - to mi con*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

so - lo In com - ple - so so - pra e sot - to tu mi sem - bri un buon fi - glio Ho in-gag

col canto

32 Poco piú

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Nem. Ah, non sa - i! Ah, no, ah, non v'ha te - so - ro e -

Bel. *3* gia - to il mio ri - va - le An - che ques - ta è da con - tar, si! Ho in - gag - gia - to il mio ri -

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass *pizz.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

col canto

gua - le se ri - e - sce, se ri - e - sce a far-mi a - ma - re Ah, non v'ha te - so - ro e - gua - le, se ri -

-va - le An-che ques-ta, an-che ques-ta è da con - tar\_\_\_ Ho in-gag - gia - to il mio ri - va - le, an-che

*p*

Detailed description: This is a page of a musical score, page 514. It contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Trombone (Nem.), Bassoon (Bel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal lines (Nem. and Bel.) include Italian lyrics. The piano part (Pno.) has a dynamic marking of *p*. The score is in a key with one sharp (F#) and a common time signature. The vocal lines are marked 'col canto'.

a tempo

33 Più allegro

Picc. to Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Nem. *f*  
e - sce, se - ri - es - sce a far - mi a - mar Ah, non v'ha te - so - ro e - qual se ri -

Bel. *f*  
ques - ta, an - che ques - ta è da con - tar Ho in - gag - gia - to il mio ri - val An - che

Pno. *f*

Vln. I arco *f*  
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II arco *f*  
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. arco *f*  
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cello arco *f*  
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bass arco *f*  
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Nem. e - sce a far - mi a - mor, a far - mi a - mor, a

Bel. ques - ta è da con - tar, è da con - tar, è

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Picc. Ob. Cl. Bsn. Hn. Perc. Nem. Bel. Pno. Vln. I Vln. II Vla. Cello Bass

far - mi a - mor, a far - mi a - mor, a far - mi a -  
da con - tar, è da con - tar, è da con -

The score is a page from a musical score, page 517. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Nemus (Nem.), Bassoon (Bel.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts (Nemus and Bassoon) have lyrics in Italian. The piano part consists of chords. The string parts (Violins, Viola, Cello, Bass) feature a rhythmic pattern of eighth notes with triplets. The woodwinds and brass parts have a melodic line with some dynamics markings like 'v' (forte) and 'p' (piano).

Picc. *v*

Ob. *v*

Cl. *v*

Bsn. *v*

Hn. *v*

Perc.

Nem. mor, a far - mi a - mor, a far - mi a - mor!

Bel. tar, è da con - tar, è da con - tar!

Pno. *v*

Vln. I *v*

Vln. II *v*

Vla. *v*

Cello *v*

Bass *v*

Detailed description: This page of a musical score, numbered 518, features a variety of instruments and vocal parts. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all marked with a *v* (vibrato). The Percussion (Perc.) part has a specific rhythmic pattern. The vocal parts consist of a Soprano (Nem.) and a Bass (Bel.), with lyrics in Italian. The piano accompaniment (Pno.) is written in two staves. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, with triplets indicated by the number '3' below the notes. The score is set in a key with one flat and a 3/4 time signature.



This musical score page features twelve staves for various instruments. The Piccolo part (top staff) is characterized by a continuous eighth-note triplet pattern. The Oboe, Clarinet, Bassoon, and Horn parts consist of simple rhythmic patterns. The Percussion part includes a bass drum line with notes on the 1st and 3rd beats, and a snare drum line with notes on the 2nd and 4th beats. The Piano part provides harmonic support with chords and arpeggios. The Violin I part mirrors the Piccolo's triplet pattern, while Violin II, Viola, Cello, and Bass parts provide a steady bass line with notes on the 1st and 3rd beats. The score concludes with a double bar line and a fermata. A performance instruction 'to Flute' is written at the end of the Piccolo staff. Percussion changes are noted as 'C → E' and 'F → B' at the end of the Percussion staff.

Picc. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3* to Flute

Ob.

Cl.

Bsn.

Hn.

Perc. C → E  
F → B

Pno.

Vln. I *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vln. II

Vla.

Cello

Bass

# 8. Chorus

**Moderato**

The musical score is for the 8th Chorus, marked **Moderato**. It features a woodwind section (Flute, Oboe, Clarinet in A, Bassoon), Horn, Percussion, Piano, and a string section (Violin I, Violin II, Viola, Cello, Bass). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The woodwinds and strings play a melodic line starting in the second measure, marked *p* (piano). The string section includes *pizz.* (pizzicato) markings in measures 4 and 5. The piano part is silent throughout the section.

Flute *p*

Oboe

Clarinet *in A* *p*

Bassoon

Horn

Percussion

Piano

Violin I *p* *pizz.*

Violin II *p* *pizz.*

Viola *p* *pizz.*

Cello *p* *pizz.*

Bass *p* *pizz.*

This musical score page, numbered 521, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Percussion (Perc.) part and a Piano (Pno.) part are also present. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano part remains silent. The word "arco" is written above the string staves, indicating that they are to be played with the bow. The dynamic marking "p" (piano) is used for the woodwinds. The score is divided into measures by vertical bar lines, and each instrument part is clearly labeled on the left side.





Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.  
Pia - no! Non fa - te stre - pi-to Non fa - te stre - pi-to

Chorus  
sa-i? Chi te lo dis-se? Chi è? Dov' è?

Pno.

Vln. I  
pizz.  
*p*  
pizz.

Vln. II  
*p*  
pizz.

Vla.  
*p*  
pizz.

Cello  
*p*  
pizz.

Bass  
*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Par-la - te pia-no Non an-co spar - ge-re si può l'ar - ca-no È no-to

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The vocal line (Gia.) is in the key of F# major and 3/4 time. The lyrics are: 'Par-la - te pia-no Non an-co spar - ge-re si può l'ar - ca-no È no-to'. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The piano part is mostly silent. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) play a rhythmic accompaniment of eighth and sixteenth notes.

Fl. *p* *p*

Ob.

Cl. *p* *p*

Bsn. *p* *p*

Hn. *p*

Perc.

Gia. so - lo al mer-cia - juo - lo che in con-fi - den - za l'ha det - to a me

Chorus ALTOS  
Il mer-cia

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass



Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Gia. 

Chorus   
Zit - to!  
Sa-rà ve-ris - si - mo, sa-rà ve-ris - si -  
juo - lo! L'ha det-to a te Sa-rà ve - ris - si - mo, oh bel-la af - fè Zit - to!

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

*p*

arco

*p*

arco

*p*

arco

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Zit - to! Pia - no! Sap-pia - te dun-que che l'al - tro di di Ne-mo - ri-no lo zi-o mo

Chorus

mo, oh bel-la af-fè, oh bel-la af-fè!

Zit - to! Pia - no!

Pno.

Vln. I

Vln. II

Vla.

pizz. arco

Cello

pizz. arco

Bass

pizz. arco

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ri, che al gio-vi - not-to la-scia-to e-gli ha co-spi-cu-a, im-men-sa e - re-di - tà Ma zit - te pia-no, per ca - ri -

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Gia.  
tà Non de - ve dir - si Non de - ve dir - si

Chorus  
Non si di - rà non si di -  
Non si di - rà, non si di -

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass *pizz.*

*p*

This musical score page, numbered 531, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part includes a timpani drum, indicated by a *p* dynamic marking. The string section consists of Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts include a Soprano Soloist (Gia.) and a Chorus. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal parts have lyrics in Italian: "Pia - - no! Or Ne-mo rà, non si di - rà Pia - - no! Or Ne-mo". The piano part features a *p* dynamic marking at the end of the section.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

**GIANETTA with sops.**

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ri - no è mi - lio - na - rio, è l'E - pu - lo - ne del cir - con - da - rio Un uom di va - glia, un buon par -

ri - no è mi - lio - na - rio, è l'E - pu - lo - ne del cir - con - da - rio Un uom di va - glia, un buon par -

Fl. *p cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Gia.  
ti - to, fe-li - ce quel - la cui fia ma - ri - to Ma zit - te pia - no, zit -

Chorus  
ti - to, fe-li - ce quel - la cui fia ma - ri - to Ma zit - te pia - no, per ca - ri - tà, non de - ve

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score (page 533) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all marked with a *cresc.* (crescendo) instruction. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, also marked with *cresc.*. The Percussion (Perc.) part is present but mostly silent. The vocal soloist (Gia.) and Chorus parts are the central focus, with lyrics in Italian. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal lines are in a soprano range, and the lyrics are: "ti - to, fe-li - ce quel - la cui fia ma - ri - to Ma zit - te pia - no, zit -" for the soloist and "ti - to, fe-li - ce quel - la cui fia ma - ri - to Ma zit - te pia - no, per ca - ri - tà, non de - ve" for the chorus. The instrumental parts provide a rich harmonic and rhythmic accompaniment, with many notes marked with accents and slurs.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*p*

*f* *p*

*f*

*f* *p*

*f* *p*

arco

arco pizz.

arco pizz.

arco pizz.

te pia - no!

dir - si, non si di - rà Zit - te pia - no, pia - no, per - ca - ri

dir - si, non si di - rà Zit - te pia - no, pia - no, per - ca - ri

*f*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*pizz.*

Pia - - no! Or Ne - mo

tà Pia - - no! Or Ne - mo

tà Pia - - no! Or Ne - mo

*p*

*pizz.*

*pizz.*

*p*

Detailed description: This is a page of a musical score, page 535. It features a vocal soloist (Gia.) and a chorus, with a full symphony orchestra accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts have lyrics in Italian: 'Pia - - no! Or Ne - mo' and 'tà Pia - - no! Or Ne - mo'. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I and II, Viola, Cello, and Bass. The piano part has a *p* (piano) dynamic marking. The strings are marked *pizz.* (pizzicato). The percussion part has a *p* dynamic marking. The score is arranged in a standard orchestral layout with the vocal soloist and chorus above the piano and strings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

**GIANETTA with sops.**

Chorus

ri - no è mi - lio - na - rio, è l'E - pu - lo - ne del cir - con - da - rio Un uom di va - glia, un buon par -

ri - no è mi - lio - na - rio, è l'E - pu - lo - ne del cir - con - da - rio Un uom di va - glia, un buon par -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl. *p cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Gia.  
ti - to, fe-li - ce quel - la cui fia ma - ri - to Ma zit - te pia - no, zit -

Chorus  
ti - to, fe-li - ce quel - la cui fia ma - ri - to Ma zit - te pia - no, per ca - ri - tà, non de - ve

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f*

Hn. *f* *p*

Perc. *f* E → B $\flat$   
B → F

Gia.  
te pia - no! Zit - te, zit - te, non de - ve\_\_ dir - si, non\_ si di

Chorus  
dir - si, non\_ si di - rà Zit - te, zit - te, non de - ve\_\_ dir - si, non\_ si di

Chorus  
dir - si, non si di - rà Zit - te, zit - te, non de - ve\_\_ dir - si, non\_ si di

Pno. *f*

Vln. I *f* arco *p*

Vln. II *f* arco *p*

Vla. *f* arco pizz. *p*

Cello *f* arco pizz. *p*

Bass *f* arco pizz. *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

**GIANETTA with sops.**

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Gia.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

ri - no è mi - lio - na - rio, ma non dè dir - si, non si di - rà, Pia - -

ri - no è mi - lio - na - rio, ma non dè dir - si, non si di - rà, è mi - lio - na - rio, ma non si di -

ri - no è mi - lio - na - rio, ma non dè dir - si, non si di - rà è mi - lio - na - rio, ma non si di -

*pp*   
*pp*   
*pp*

Fl. *p*  
 Ob. *p*  
 Cl. *p*  
 Bsn. *p*  
 Hn. *p*  
 Perc.  
 Gia.  
 Chorus  
 Pno.  
 Vln. I *p*  
 Vln. II *p*  
 Vla. *p*  
 Cello *p*  
 Bass *p*

no, zit - - - te Non si di -  
 (unis.)  
 rà, è mi - lio - na - rio, ma non si di - rà, non si di - rà, non si di - rà, non si di -

Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Hn. *f*  
 Perc. **BD & Cym**  
*f*  
 Gia.  
 Chorus  
 Pno. *f*  
 Vln. I *f* arco pizz. *pp*  
 Vln. II *f* arco pizz. *pp*  
 Vla. *f* arco pizz. *pp*  
 Cello *f* arco pizz. *pp*  
 Bass *f* arco pizz. *pp*



# 9. Quartet

Larghetto

Flute *p*

Oboe *p*

Clarinet *p* *in B $\flat$*

Bassoon *p*

Horn *p*

Percussion

Nemorino  
Dell' e - li - sir mi - ra - bi - le

Piano

Violin I

Violin II *p*

Viola *p*

Cello *pizz.* *p*

Bass *pizz.* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

be - vu-to ho in ab - bon - dan - za E mi pro - met - te il me - di - co cor -

*p*

*p*

Detailed description: This page of a musical score, numbered 544, features a vocal soloist (Nem.) and a full orchestra. The vocal line is in G major and contains the lyrics: "be - vu-to ho in ab - bon - dan - za E mi pro - met - te il me - di - co cor -". The orchestration includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion, Piano, and strings (Violin I, Violin II, Viola, Cello, Bass). The woodwinds and strings play rhythmic patterns, while the Horn and Violin I parts have melodic lines. The vocal line is marked with a piano (*p*) dynamic. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature.

Fl. *f*

Ob. *f*

Cl. *f* *p*

Bsn. *p*

Hn. *f* *p*

Perc.

Nem. te - se o - gni bel - là, cor - te - se o - gni bel - là In

Pno. *f*

Vln. I *f*

Vln. II *p*

Vla. *p*

Cello *f* *p*

Bass *f*

Detailed description: This page of a musical score (page 545) features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Nem.) has lyrics in Italian: "te - se o - gni bel - là, cor - te - se o - gni bel - là In". The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into four measures. The first three measures show the instrumental parts, and the fourth measure features a dynamic change from *f* (forte) to *p* (piano) for several instruments. The vocal line begins in the second measure and continues through the fourth. The piano part has a dynamic change from *f* to *p* in the fourth measure. The violin I part has a dynamic change from *f* to *p* in the fourth measure. The viola part has a dynamic change from *p* to *f* in the fourth measure. The cello and bass parts have a dynamic change from *f* to *p* in the fourth measure.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

me mag-gior del so-li-to ri-na-ta è la spe-ran-za L'ef-

S & A

È o-

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

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

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Gia. Ser-va u-mi

Nem. fet - to di quel far - ma - co già già sen - tir si fa An diam...

Chorus gnor - ne - let - to ed u - mi - le La co - sa an - cor non sa

Pno.

Vln. I *p*

Vln. II *f* *pizz.* *p*

Vla. *f* arco *pizz.* *p*

Cello *f* *pizz.* *p*

Bass *pizz.* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

lis - si - ma! Ca - ro quel Ne - mo - ri - no!

Gia - net - ta! Ma co - s'han co - te - ste

SOP

ALTO

A voi m'in - chi - no

A voi m'in - chi - no

pizz.

arco

Full orchestral score for page 548. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Viola, Violin I and II, Cello, Bass, Piano, and vocal soloists (Giamatti and Nemora) and a Chorus. The music is in a minor key with a 3/4 time signature. The vocal parts have lyrics in Italian. The instrumental parts include various textures, including woodwinds, strings, and piano accompaniment.

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn.

Perc.

Gia. Dav-ver è un uom a-ma-bi-le, ha l'a-ria da si-gnor

Nem. gio - va-ni? Ma co - s'han? Ma co - s'han? Ah, ca - pis - co, è ques - ta

Chorus (unis.) Ca-ro quel Ne-mo-ri-no! Dav-ver è un uom a - ma-bi-le, ha l'a-ria da si

Pno. *p*

Vln. I *mf* arco

Vln. II *mf*

Vla. pizz. arco

Cello

Bass

Fl. *p poco poco cresc.*

Ob. *poco poco cresc.*

Cl. *p poco poco cresc.*

Bsn. *poco poco cresc.*

Hn. *poco poco cresc.*

Perc.

Gia. Dav-ver è un uom a-ma - bi - le, ha l'a-ria da si-gnor Dav - ver è un uom a - ma - bi - le,

Nem. l'o - pe - ra del ma - gi - co li quor! Ca-pis - co, ca-

Chorus gnor Dav-ver è un uom a - ma - bi - le, ha l'a-ria da si - gnor Dav - ver è un uom a -

Pno. *poco poco cresc.*

Vln. I *p poco poco cresc.*

Vln. II *p poco poco cresc.*

Vla. *poco poco cresc.*  
arco.

Cello *poco poco cresc.*  
arco

Bass *poco poco cresc.*



Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ha l'a-ria da si-gnor Dav-ver è un uom a-ma-bi-le, ha l'a-ria da si-gnor,

pis-co, è il ma-gi-co li-quir! Ca-pis-co, ca-pis-co, è il ma-gi-co li

ma-bi-le, ha l'a-ria da si-gnor Dav-ver è un uom a-ma-bi-le, ha l'a-ria da si

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Gia.

Nem.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

**Timp**

*p*

ha l'a-ria da si-gnor, ha l'a-ria da si-gnor, ha l'a-ria da si-gnor, ha l'a-ria da si-

quor! Ah, è il ma-gi-co li- quor, del li - quor, del li- quor, del li -

gnor, ha l'a-ria da si - gnor, ha l'a-ria da si - gnor, ha l'a-ria da si-gnor, ha l'a-ria da si -

Fl. *cresc.* *f* to Picc.

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Perc. *cresc.* *f* Bb → C

Ad. Che ve - - - do?

Gia. gnor, ha l'a-ria da si-gnor, ha l'a-ria da si-gnor, da si - gnor

Nem. quor, del li- quor, del li- quor! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! È bel-

Chorus gnor, ha l'a-ria da si-gnor, ha l'a-ria da si-gnor, da si - gnor

Pno. *cresc.* *f*

Vln. I *p cresc.* *f*

Vln. II *p cresc.* *f*

Vla. *p cresc.* *f*

Cello *p cresc.* *f*

Bass *p cresc.* *f*

## 42 Allegro vivace

Picc. *p* 3 3

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Perc.

Nem. *8*  
lis - si - ma! Dot - tor, di - ces - te il ve - ro Già per vir - tù sim

Pno. *p*

Vln. I *p* 3 3 3 3

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Picc. *3*

Ob.

Cl. *p* *3*

Bsn.

Hn.

Perc.

Ad. Che sen - to?

Nem. *8* pa - ti-ca toc - ca - to ho a tut-te il cor

Dul. E il deg-gio cre-de-re! Vi pia - ce?

Pno.

Vln. I *3*

Vln. II

Vla.

Cello

Bass

43

Picc. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hn. *mf*

Perc.

Gia.  
Oh si, dav - ve - ro È un gio - vi-ne che me - ri - ta da noi ri-guar-do e o - nor

Chorus  
Oh si, dav - ve - ro È un gio - vi-ne che me - ri - ta da noi ri-guar-do e o - nor

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

Picc.  $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
Cre - - de - a tro - var - lo a pian - ge-re e in giuo - co, in

Gia.  
Oh, il va-go il ca-ro gio - vi-ne! Da lui più non mi mo-vo

Nem.  
Non ho - pa - ro - le a e - spri - me-re

Dul.  
Io ca - do dal-le nu-vo-le

Chorus  
Oh, il va-go il ca-ro gio-vi-ne!

Pno.

Vln. I  $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$   $\text{tr} \text{ } \text{tr} \text{ } \text{tr}$

Vln. II

Vla.

Cello

Bass

Picc. *p*  
 Ob. *p*  
 Cl. *p*  
 Bsn. *p*  
 Hn. *p*  
 Perc.  
 Ad. fes - ta il tro - vo Ah, non sa - ria pos - si - bil se a  
 Gia. Vo' fa - re l'im-pos - si - bi - le per  
 Nem. il giu - bi - lo ch'io pro - vo Se tut - te, tut - te m'a - ma -  
 Dul. Il ca - so è stra - no e nuo - vo Sa - rei d'un fil - tro ma - gi - co Dav - ve - ro pos - ses - sor,  
 Chorus Da lui più non mi mo - vo Vo' fa - re l'im - pos - si - bi - le per  
 Pno. *p*  
 Vln. I *p*  
 Vln. II *p*  
 Vla. *p*  
 Cello *p*  
 Bass *p*



Picc. *3*

Ob.

Cl. *3*

Bsn. *3*

Hn.

Perc.

Ad. me pen - sas - - se an - cor Ah, non sa -

Gia. in - spi - ra - - gli a - mor Vo' fa-re l'im-pos - si - bi-le

Nem. no de - v'es - sa a - mar - mi an - cor Ah, che giu - bi - lo!

Dul. dav - - ve - ro pos - ses - sor Il ca-so è stra-no e nuo-vo d'un fil - tro ma - gi - co

Chorus in - spi - ra - - gli a - mor Vo' fa-re l'im-pos

Pno.

Vln. I *3*

Vln. II

Vla.

Cello

Bass

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Ad. *f*

Gia. *f*

Nem. *f*

Dul. *f*

Chorus *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

ria pos - si - bil se a me pen - sas - - se an - cor

per in - spi - ra - - gli a - mor

Se tut - te, tut - te m'a - ma - no de - v'es - sa a - mar - mi an - cor

Dav - ve - ro pos - ses - sor, dav - - ve - ro pos - ses - sor

si - bi - le per in - spi - ra - - gli a - mor

44

Picc. *p*<sup>3</sup>

Ob. *p*

Cl. *p*<sup>3</sup>

Bsn. *p*

Hn. *p*

Perc.

Gia. Qui pres-so al-l'om - bra a - per-to è il bal - lo Voi pur ve - re - te?

Nem. Oh, sen - za fal - lo!

Pno. *p*

Vln. I *fp* *p*<sup>3</sup>

Vln. II *fp* *p*

Vla. *fp* *p*

Cello *fp* *p*

Bass *fp* *p*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Gia.   
 Nem.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

Con me! Io son la pri-ma Io l'ho im-pe -  
 Si Si  
 E bal - le - re - te? Con me! Son io, son i - o!

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Gia.   
 Nem.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

gna - to                      Ve - ni - te!   
 An - ch'i - o!                      Pia - no!                      A - des - so,   
 An - ch'i - o!                      Sce - glie - te!

col canto

## 45 Più allegro

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Nem. tu per la pri-ma, poi te, poi te

Dul. Mi - se - ri - cor - dia! Con tut - to il ses - so Li - quor e -

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gua - le del mio non v'è, non v'è, non v'è, non v'è, non v'è!

Ehi, Ne-mo - ri -

46 **Meno allegro**

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. no! A me t'ap -

Nem. 8 O ciel! An - ch'es - sa!

Dul. Ma tut - te, tut - te!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page contains the musical score for measures 46 through 51. The score is for a full orchestra and two vocal soloists. The orchestration includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Ad libitum (Ad.), Nem. (Nemore), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The tempo is marked 'Meno allegro'. The dynamic marking 'ff' (fortissimo) is used for the woodwinds, brass, percussion, piano, and strings. The vocal soloists have lyrics in Italian. The score is written in common time (C) with a key signature of one flat (B-flat).



Picc. -

Ob. - *p*

Cl. - *p*

Bsn. *p*

Hn. -

Perc. -

Ad. *p*  
pres - sa Bel-cor m'ha det - to che, lu-sin - ga - to da po-chi scu - di ti fai sol - da - to

Gia. Sol-da- to? Oh

Chorus Sol-da- to? Oh

Pno. -

Vln. I *p*

Vln. II *p*

Vla. *p* pizz.

Cello *p* pizz.

Bass *p* pizz.

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. *ff*

Tu fai gran ta - li Su ta-le og - get - to par-lar ti vo!

Gia. dia - mi - ne!

Nem. Par-la-te pu - re Par-la-te

Chorus dia - mi - ne!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco

Cello *ff* arco

Bass *ff*

47 Più allegro

Picc. *ff*

Ob. *ff*

Cl. *f ff f ff*

Bsn. *f ff f ff*

Hn. *f ff f ff*

Perc. *ff*

Gia. Al bal-lo, al bal-lo, al bal-lo, al bal - - lo! Al bal-lo, al bal-lo, al bal-lo, al bal - -

Nem. pu - re È ve - ro, è ve - ro Or or v'u -

Dul. Io ca-do dal-le nu-vo - le! Io ca-do dal-le

Chorus Al bal-lo, al bal-lo, al bal-lo, al bal - - lo! Al bal-lo, al bal-lo, al bal-lo, al bal - -

Pno. *ff*

Vln. I *ff*

Vln. II *f ff f ff*

Vla. *f ff f ff*

Cello *f ff f ff*

Bass *f ff f ff*

Picc. *3 3 3 3 3 3* to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad. *M'a - scol - ta, m'a - scol - ta, M'a - scol -*

Gia. *lo! Al bal - lo, al bal - lo, an - diam, an - diam!*

Nem. *drò, v'u - drò, v'u - drò*

Dul. *nu-vo-le! Li-chor e-gua - le non v'è, li-chor e-gua - le non v'è!*

Chorus *lo! Al bal - lo, al bal - lo, an - diam, an - diam!*

Pno.

Vln. I *3 3 3 3 3 3*

Vln. II *3 3 3 3 3 3*

Vla. *3 3 3 3 3 3*

Cello *3 3 3 3 3 3*

Bass *3 3 3 3 3 3*

48 Allegro vivace

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ta!

Io già m'im - ma - gi - no che co - sa bra - mi

pizz.

*p*

pizz.

*p*

pizz.

*p*

pizz.

*p*

pizz.

*p*

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

Già sen - ti il far - ma - co di cor già m'a - mi Le sma - nie, i pal - pi - ti di co - re a - man - te

Fl. *p*

Ob.

Cl.

Bsn.

Hn. *p*

Perc.

Nem.  
8  
un so-lo i - stan - te tu dei pro - var Le sma - nie, i pal - pi - ti di co - re a - man - te

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 573. It features a vocal soloist (Nem.) and a full symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion (Perc.) and piano (Pno.) parts are present but have rests. The vocal line has lyrics in Italian. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal part is marked with a piano (*p*) dynamic. The woodwinds and horns also have *p* markings. The strings play a steady eighth-note accompaniment.

cresc. e string.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

un so-lo i - stan - te hai da pro - var, hai da pro - var, hai da pro - var, hai



49 1. Tempo

Fl.

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Perc.

Ad. Oh, co- me\_ ra - pi-do fu il cam-bia - men - to Di - spet - to in-

Nem. da\_\_ pro - var

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

-so - li-to in cor\_ ne sen - to O, a - mor ti\_ ven - di-chi al mia fre - dez - zo\_ chi mi di-

Le sma-nie, i pal - pi-ti hai da\_ pro - var,

Fl.

Ob.

Cl.

Bsn.

Hn. *p*

Perc.

Ad.  
sprez - za \_\_\_\_\_ m'è for-za a - mar \_\_\_\_\_ O, a - mor ti ven - di-chi al mia fre - dez - zo \_\_\_\_\_

Nem.  
8 hai da pro - var Le sma-nie, i pal - pi - ti hai da pro - var Le sma-nie, i

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*cresc. e string.*

The musical score consists of the following parts and lyrics:

- Fl.**: Flute part with a melodic line in the final measures.
- Ob.**: Oboe part with a melodic line in the final measures.
- Cl.**: Clarinet part with a melodic line in the final measures.
- Bsn.**: Bassoon part with a melodic line in the final measures.
- Hn.**: Horn part with a melodic line in the final measures.
- Perc.**: Percussion part with a rhythmic accompaniment.
- Ad.**: Ad libitum vocal line with lyrics: "chi mi di - sprez - za m'è for-za a - mar, m'è for - za a - mar, m'è for - za a - mar, chi"
- Nem.**: Nemus vocal line with lyrics: "pal - pi-ti hai da pro - var Le sma - nie, le"
- Pno.**: Piano accompaniment.
- Vln. I**: Violin I part.
- Vln. II**: Violin II part.
- Vla.**: Viola part.
- Cello**: Cello part.
- Bass**: Bass part.

The score concludes with a *f* (forte) dynamic marking and the instruction *cresc. e string.* (crescendo and strings).

50

Fl. *calando* to Picc.

Ob. *calando*

Cl. *calando*

Bsn. *calando*

Hn. *calando* *p*

Perc. *p*

Ad. mi di - spre - za m'è for - za a - mar

Nem. sma - nie, i pal - pi - ti hai da pro - var

Dul. Si, tut - te l'a - ma - no, oh me - ra -

Chorus Di tut - ti gli uo - mi - ni

Pno. *calando*

Vln. I *calando* arco

Vln. II *calando* arco

Vla. *calando* arco

Cello *calando* arco

Bass *calando* arco

Picc. 

Ob.  *p*

Cl. 

Bsn.  *p*

Hn. 

Perc. 

Gia.  Di tut - ti gli uo - mi - ni del suo vil - lag - gio co - stei s'im - ma - gi - na d'a - ve - re o

Dul.  vi - glia! Ca - ra, mi - ra - bi - le la mia bot - ti - glia! Ca - ra, ca - ris - si - ma

Chorus  del suo vil - lag - gio co - stei s'im - ma - gi - na

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

Picc. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Perc. *p*

Gia. mag - gio, co-stei s'im - ma - gi - na d'a - ve-re o - mag - gio

Nem. Le sma - nie, i pal - pi-

Dul. la mia bot - ti - glia, ca-ra, ca - ris - si-ma! Già mil-le pio-vo-no zec-chin di

Chorus a - va - re o - mag - gio Ma ques - to gio - vi - ne

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Picc. *cresc.*

Ob.

Cl.

Bsn. *cresc.*

Hn.

Perc.

Ad.

Gia. Oh, co - me ra - pi - do

Nem. Ma ques - to gio - vi - ne sa - rà, lo giu - ro, un os - so du - ro da ro - si - ti hai da pro - var, hai da pro - var

Dul. pe - so co - min - cio un Cre - so a di - ven - tar, si! Ca - ra, ca - ris - si - ma

Chorus sa - rà lo giu - ro Un os - so du - ro

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*



Picc. *calando* *f* *p*

Ob. *f* *p*

Cl. *calando* *f* *p*

Bsn. *calando* *f* *p*

Hn. *f* *p*

Perc. *f*

Ad.

Gia. *calando* *f* *p*  
 fu il cam - bia - men - to! O, a -  
 ca - re, un os - so du - ro da ro - si - car, da ro - si - car,

Nem. *calando* *f* *p*  
 hai da pro - var Le

Dul. *calando* *f* *p*  
 la mia bot - ti - glia, ca - ra, ca - ris - si - ma! Già

Chorus *calando* *f* *p*  
 da ro - si - car, da ro - si - car, da ro - si - car

Pno. *calando* *f* *p*

Vln. I *calando* *f* *p*

Vln. II *calando* *f* *p*

Vla. *calando* *f* *p*

Cello *calando* *f* *p*

Bass *calando* *f* *p*





Picc. *f*  
 Ob.  
 Cl. *f*  
 Bsn. *f*  
 Hn.  
 Perc.  
 Ad.  
 mar Chi mi di - sprez - za, chi mi di - sprez - za m'è for - za a - ma - re,  
 Gia.  
 Ma ques - to gio - vin sa - rà lo giu - ro, un os - so du - ro da  
 Nem.  
 var Le sma - nie, i pal - pi - ti d'un co - re a - man - te per un i - stan - te  
 Dul.  
 tar Co - min - cio un Cre - so a di - ven - tar, si, co - min - cio un Cre - so  
 Chorus  
 da ro - si - car, da ro - si - car, da ro - si - car, da ro - si -

Pno.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Cello *f*  
 Bass *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Ad. 

ra - pi - do \_\_\_\_\_ fu il cam - bia - men - to \_\_\_\_\_ di - spet - to in - so - li - to \_\_\_\_\_ in cor mi

Gia. 

ro - - si - - car, da ro - - si - -

Nem. 

Hai \_\_\_\_\_ da pro - -

Dul. 

a di - ven - tar, co - min - cio un Cre - - so a di - ven - tar,

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

*p*

sen - to A - mor ti ven - di - chi di mia fre - dez - za chi mi di -  
car, un os - so du - ro da  
var le sma - nie e il pal - pi - ti d'un co - re a - man - te per un i -  
co - min - cio un Cre - so a di - ven - tar, co - min - cio un Cre - so

The musical score is written for a full orchestra and vocal soloists. The instruments listed on the left are Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Adagio (Ad.), Giacomini (Gia.), Nemico (Nem.), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal parts (Adagio, Giacomini, Nemico, Dulciana) have lyrics in Italian. The Piccolo part begins with a dynamic marking of *p* (piano). The score is divided into measures by vertical bar lines, and various musical notations such as slurs, ties, and accents are used throughout.

Picc. *pp* *p*  
 Ob. *pp* *p*  
 Cl. *pp* *p*  
 Bsn. *pp* *p*  
 Hn. *p*  
 Perc. *p*  
 Ad. sprez - za, m'è for - za a - mor, m'è for - za a - mar Ah si!  
 Gia. ro - si - car, da ro - si - car, un  
 Nem. stan - te do - vrai pro - var, do - vrai pro - var Le -  
 Dul. a di - ven - tar, a di - van - tar, a di - ven - tar Già  
 Pno. *p*  
 Vln. I *pp* *p*  
 Vln. II *pp* *p*  
 Vla. *pp* *p*  
 Cello *pp* *p*  
 Bass *pp* *p*



Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Oh, co-me ra-pi-do fu il cam-bia-men-to di-spet-to in-so-li-to in cor già

os-so du-ro da ro-si-car, da ro-si-

sma-nie, i pal-pi-ti do-vrai pro-var, do-vrai pro-

mil-le pio-vo-no zec-chin di

*f*

Picc. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Cl. *p poco a poco cresc.*

Bsn. *p poco a poco cresc.*

Hn. *p poco a poco cresc.*

Perc. *p poco a poco cresc.*

Ad. *p poco a poco cresc.*

Gia. *p poco a poco cresc.*

Nem. *p poco a poco cresc.*

Dul. *p poco a poco cresc.*

Pno. *p poco a poco cresc.*

Vln. I *p poco a poco cresc.*

Vln. II *p poco a poco cresc.*

Vla. *p poco a poco cresc.*

Cello *p poco a poco cresc.*

Bass *p poco a poco cresc.*

sen - to ——— Oh, co-me ra - pi - do ——— fu il cam-bia - men - to ——— di-spet-to in - so - li - to ———  
 car, un os - so du - ro da ro - si - car, da ro -  
 var Le - sma - nie, i pal - pi-ti do-vrai pro - var, do - - vrai  
 pe - so, co-min - cio un Cre - so a di - ven - tar, a di -

53

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. *ff*

Gia. *ff*

Nem. *ff*

Dul. *ff*

Chorus *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

in cor già sen - to A - mor ti ven - di - chi di mia fre - dez - za Chi mi di - sprez - za

si - car, un os - so du - ro, du - ro da ro -

pro - var, le sma - ni - e, i pal - pi - te do - vrai pro - var, do - vrai

ven - tar, co - min - cio un Cre - so a di - ven - tar, a di - ven - tar, a

Ma ques - to gio - vi - ne è un os - so du - ro da ro -

*8va*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Gia.   
 Nem.   
 Dul.   
 Chorus   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

— m'è for-za a - mar M'è for - za a - mar,   
 si - car Da ro - si - car,   
 pro - var Do - vrai pro - var,   
 di - ven - tar Co - min - cio un Cre - so a di - ven - tar, co - min - cio un   
 si - car È du - ro, e du -

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

Picc. *p* *f*  
 Ob. *p* *f*  
 Cl. *p* *f*  
 Bsn. *p* *f*  
 Hn.  
 Perc.  
 Ad.  
 Gia. m'è for - za a - mar, ah, m'è  
 Nem. da ro - si - car, è un os - si du - ro  
 Dul. do - vrai pro - var, do - vrai, do - vrai pro -  
 Chorus Cre - so a di - ven - tar, a di - ven - tar, a  
 ro, è un os - so du - ro  
 Pno.  
 Vln. I *p* *f*  
 Vln. II *p* *f*  
 Vla. *p* *f*  
 Cello *p* *f*  
 Bass *p* *f*

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc.

Ad. *p*

Gia. *p*

Nem. *p*

Dul. *p*

Chorus *p*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

for - za a - mar M'è for - za a -  
da ro - si - car Da ro - si -  
var, do - vrai pro - var Do - vrai pro -  
di - ven - tar Co - min - cio un Cre - so a di - ven -  
da ro - si - car Er - du - ro,

Picc. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn.

Perc.

Ad.

Gia. mar, m'è for - za a - mar,

Nem. car, da ro - si - car, è un

Dul. var, do - vrai pro - var, do -

Chorus tar, co - min - cio un Cre - so a di - ven - tar, a

Pno. *f*

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

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

Vla. *f* *p* *f*

Cello *p* *f*

Bass *p* *f*

Picc.  
Ob.  
Cl.  
Bsn.  
Hn.  
Perc.  
Ad.  
Gia.  
Nem.  
Dul.  
Chorus  
Pno.  
Vln. I  
Vln. II  
Vla.  
Cello  
Bass

ah, m'è for - za a -  
os - si du - ro da ro - si -  
vrai, do - vrai pro - var, do - vrai pro -  
di - ven - tar, a di - ven  
os - so du - ro da ro - si -

Detailed description: This page of a musical score, numbered 598, features a variety of instruments and vocal parts. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, and Horn. The percussion part is marked with rhythmic patterns. The vocal soloists consist of Alto (Ad.), Soprano (Gia.), Mezzo-soprano (Nem.), and Bass (Dul.), with lyrics in Italian. A Chorus part is also present. The piano accompaniment (Pno.) is shown in grand staff notation. The string section includes Violin I and II, Viola, Cello, and Bass. The score is written in a key with one flat and a common time signature.



Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Gia.

Nem.

Dul.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mar, chi mi di - sprez - za è for - za a - mar, chi mi di - sprez - za è for - za a -  
 car, è un os - so du - ro da ro - si - car, è un os - so du - ro da ro - si -  
 var, le sma - nie, i pal - pi - ti do - vrai, le sma - nie, i pal - pi - ti do -  
 tar, co - min - cio un Cre - so a di - ven -  
 car, da ro - si - car, da ro - si -

Picc. *Piccini*

Ob. *Oboe*

Cl. *Clarinete*

Bsn. *Basson*

Hn. *Horn*

Perc. *Percussion*

Ad. *Adamo*  
mar, è for - za a - mar, è for - za a - mar, è for - za a - mar, è

Gia. *Giacca*  
car, da ro - si - car, da ro - si - car, da ro - si - car, da

Nem. *Nemico*  
vrai, do - vrai pro - var, do - vrai pro - var, do - vrai pro - var, do -

Dul. *Dulcemente*  
tar, a di - ven - tar, a di - ven - tar, a di - ven - tar, a

Chorus  
car, da ro - si - car, da ro - si - car, da ro - si - car, da

Pno. *Pianoforte*

Vln. I *Violino I*

Vln. II *Violino II*

Vla. *Viola*

Cello *Cello*

Bass *Basso*

Picc. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *f* *p* *f*

Perc. *f* *f*

Ad. *f* *p* *f*

Gia. for - za a - mar

Nem. ro - si - car

Dul. vrai pro - var

Chorus di - ven - tar

ro - si - car

Pno. *f*

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

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

Vla. *f* *f*

Cello *f* *f*

Bass *f* *f*

Musical score for a full orchestra, page 602. The score is arranged in a system with 12 staves. The instruments and their parts are:

- Picc.** (Piccolo): Treble clef, dynamic markings *p* and *f*.
- Ob.** (Oboe): Treble clef, dynamic markings *p* and *f*.
- Cl.** (Clarinet): Treble clef, dynamic markings *p* and *f*.
- Bsn.** (Bassoon): Bass clef, dynamic markings *p* and *f*.
- Hn.** (Horn): Treble clef, dynamic markings *p* and *f*.
- Perc.** (Percussion): Bass clef, dynamic marking *f*.
- Pno.** (Piano): Grand staff (treble and bass clefs), dynamic marking *f*.
- Vln. I** (Violin I): Treble clef, dynamic markings *p* and *f*.
- Vln. II** (Violin II): Treble clef, dynamic markings *p* and *f*.
- Vla.** (Viola): Bass clef, dynamic markings *p* and *f*.
- Cello** (Cello): Bass clef, dynamic marking *f*.
- Bass** (Double Bass): Bass clef, dynamic marking *f*.

The score features a variety of musical notations, including slurs, accents, and dynamic markings. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The music is characterized by a strong rhythmic pulse, particularly in the string and woodwind sections.

This musical score page, numbered 603, features a full orchestral ensemble. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line with dynamics *p* and *ff*.
- Ob.** (Oboe): Treble clef, playing a melodic line with dynamics *p* and *ff*.
- Cl.** (Clarinet): Treble clef with a key signature of one sharp (F#), playing a melodic line with dynamics *p* and *ff*.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with dynamics *p* and *ff*.
- Hn.** (Horn): Treble clef, playing a melodic line with dynamics *p* and *ff*.
- Perc.** (Percussion): Bass clef, playing a rhythmic pattern with dynamics *ff*.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a harmonic accompaniment with dynamics *ff*.
- Vln. I** (Violin I): Treble clef, playing a melodic line with dynamics *p* and *ff*.
- Vln. II** (Violin II): Treble clef, playing a melodic line with dynamics *p* and *ff*.
- Vla.** (Viola): Bass clef, playing a melodic line with dynamics *p* and *ff*.
- Cello**: Bass clef, playing a melodic line with dynamics *ff*.
- Bass**: Bass clef, playing a melodic line with dynamics *ff*.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. The overall texture is dense, with multiple instruments contributing to the melodic and harmonic development.

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc. C → E  
F → B

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 604. It features ten staves for various instruments. The Piccolo staff starts with a melodic line of eighth notes and has a 'to Flute' instruction at the end. The Oboe staff has a similar eighth-note pattern. The Clarinet staff has a steady eighth-note accompaniment. The Bassoon staff has a similar eighth-note accompaniment. The Horn staff has a steady eighth-note accompaniment. The Percussion staff has a steady eighth-note accompaniment with a 'C → E' and 'F → B' instruction at the end. The Piano staff has a steady eighth-note accompaniment. The Violin I staff has a melodic line of eighth notes. The Violin II staff has a steady eighth-note accompaniment. The Viola staff has a melodic line of eighth notes. The Cello and Bass staves have a steady eighth-note accompaniment.

## 9A. Recitative

Adina

Co-me se va con-ten-to Vos-tra o Dot - tor?

Dulcamara

La lod-e è mi-a Si, tut-ta La gio-ia è al mio co-man-do,

Piano

Dul.

io di-stil-lo il pia-cer, l'a-mor lam-bic-co co-me l'ac-qua di ro-se e ciò che ad-des-so vi fa ma ra-vi-gliar

Pno.

Ad.

Paz-zi - e!

Dul.

nel gio-vi-not-to, tut - to por-ten-to e-gliè del mio de-cot-to Paz-zie, voi di - te?

Pno.

Dul.

In-cre-du-la! Paz-zi - e? Sa-pe-te vo-i dell' Al-chi-mia il po-ter, il gran va-lo-re de l'e-li-sir d'a-mo-re del-la re-gi-na I-sot-ta

Ad.

I - sot - ta? Che a - scol - to e Ne - mo - ri - no

Dul.

I - sot - ta Io n'ho d'o-gni mis-tu-ra e d'o-gni cot - ta

Pno.

Ad.

voi des - te l'e - li - sir Ei dun - que a - ma - va?

Dul.

Ei me lo chie - se per ot - te - ner l'af - fet - to di non so qual cru - de - le...

Pno.

Dul.

Lan - gui - va, sos - pi - ra - va senz' om - bra di spe - ran - za e, per a - ve - re

Pno.

Dul.

u - na goc - cia del far - ma - co in - can - ta - to ven - dè la li - ber - tà si fe' sol - da - to

Pno.



## 10. Duet

**Andantino**

Flute *f* to Picc.

Oboe *f*

Clarinet *in A* *f*

Bassoon *f*

Horn *f*

Percussion **Timp** *f*

Adina  
 Quan-to a - mo - re! Ed io spie - ta - ta Tor-men - tai, si no - bil

Piano *f*

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Cello *f* *p*

Bass *f* *p*

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
cor! Spie - ta - ta, spie - ta - - - ta! Dun-que a

Dul.  
Es-sa pu-re è in-na-mo-ra-ta Ha bi-so-gno del li-quir

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

57 in tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*mf*

*p*

*p*

*p*

des - sa è Ne-mo - ri - no in a-mor si for - tu - na - to?

Tut-to il ses-so fem-mi-ni-no è pel gio-va-ne im-paz

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

Ahi! E qual don - na è a lui gra - di - ta? Qhal fr

za-to, tut-to il ses-so fem-mi-ni-no è pel gio-va-ne im-paz - za-to

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*mf*

*mf*

*mf*

tan - te è pre - de - ri - ta?

E-gli è il gal-lo del-la Chec-ca, tut-te se-gue, tut-te bec-ca, e-gli è il gal-lo del-la Chec-ca, tut-te se-gue, tut-te

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ed io so - la, scon - si - gliata, pos - se - dea - si no - bil

bec - ca, Es - sa pu - re è in - na - mo - ra - ta, es - sa pu - re è in - na - mo - ra - ta

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Perc.

Ad. cor Scon - si - glia - - -

Dul. Ha bi - so - gno del li - quor, ha bi - so - gno del li - quor E - gli è il gal - lo del - la Chec - ca, e - gli è il gal - lo del - la

Pno.

Vln. I

Vln. II

Vla.

Cello pizz.

Bass pizz.

Detailed description: This page of a musical score (page 613) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Ad. Cor. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Percussion (Perc.) part is also present but mostly silent. The vocal parts are for Ad. Cor and Dulciana (Dul.). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two measures. The first measure shows the woodwinds and strings with various rhythmic patterns. The second measure features a melodic line for the woodwinds and vocal parts, with lyrics in Italian. Dynamics include *mf* (mezzo-forte) for the woodwinds and *pizz.* (pizzicato) for the strings. The vocal parts have lyrics: 'cor Scon - si - glia - - -' and 'Ha bi - so - gno del li - quor, ha bi - so - gno del li - quor E - gli è il gal - lo del - la Chec - ca, e - gli è il gal - lo del - la'.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ta! Scon - si - glia - - - ta! Pos - - - se -

Chec-ca, tut - te se - gue, tut - te bec - ca, tut - te se - gue, tut - te bec - ca Es - sa pu - re è in - na - mo -

Detailed description: This is a page of a musical score, page 614. It features a full orchestral arrangement with vocal lines. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal lines include lyrics in Italian. The Flute, Clarinet, and Ad libitum parts have melodic lines with slurs and accents. The Dulciana part has a rhythmic accompaniment. The string section (Violins, Viola, Cello, Bass) provides harmonic support. The Piano part is mostly silent. The Percussion part is also mostly silent.



Fl. *f p*

Ob. *f*

Cl. *f p*

Bsn. *f*

Hn. *f*

Perc.

Ad. -de - a si no - bil cor, scon - si - glia - ta pos - se -

Dul. ra - ta, es - sa pu - re è in - na - mo - ra - ta, ha bi - so - gno del li - quor, es - sa pu - re è in - na - mo - ra - ta, in na - mo - ra - ta, in na - mo -

Pno.

Vln. I *pizz. f p*

Vln. II *pizz. f p*

Vla. *pizz. f p*

Cello *f p*

Bass *pizz. f p*

Fl. *to Picc.*

Ob.

Cl.

Bsn. *p f p*

Hn. *p f p*

Perc.

Ad. de - a si - no - bil - cor! Ah, scon - si - glia - ta pos - se -

Dul. ra - ta, es - sa pu - re è in - na - mo - ra - ta, ha bi - so - gno del li - quor, es - sa pu - re è in - na - mo - ra - ta, in na - mo - ra - ta, in na - mo -

Pno.

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Cello *f p*

Bass *pizz. f p*

Detailed description: This is a page of a musical score, page 616. It features a vocal soloist (Ad.) and an orchestra. The vocal line is in the center, with lyrics in Italian. The orchestra includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The music is divided into two measures. The first measure shows the vocal line and the beginning of the instrumental parts. The second measure shows the vocal line continuing and the instrumental parts with dynamic markings of *f* and *p*. The Flute part has a 'to Picc.' instruction. The Bass part has a 'pizz.' instruction.

Picc. *f*

Ob. *f p f p f p f*

Cl. *f p f p f p f*

Bsn. *f p f p f p f*

Hn. *f p f p f p f*

Perc.

Ad.  
de - a si no - bil cor! Si, pos - se - dea si no - bil

Dul.  
ra - ta, es - sa pu - re è in - na - mo - ra - ta, ha bi - so - gno del li - quor, ab - bi - so - gna, ab - bi - so - gna, ab - bi - so - gna, del li -

Pno. *f*

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

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

Vla. *f p f p f p f*

Cello *f p f p f p f*

Bass *f p f p f p f*



58 Poco più

Picc. *p*

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Perc.

Dul. Bel-la A - di-na, qua un mo - men-to più dap

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Picc. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Dul. pres-so su la tes - ta Tu sei cot-ta, io l'ar-go - men-to a quel-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

S'io vo'? Che co - sa?

l'a-ria af - flit-ta e mes-ta Se tu vuo - i? Su la'

string. poco a poco e cresc.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

tes - ta, su la tes - ta, schiz - zi - no - sa Se tu vuoi ci ho la ri - cet - ta, che il tuo mal gua - rir po -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

pizz.





Picc. *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Perc. *f*

Dul. *f*  
trà, se tu vuoi ci ho la ri - cet - ta, che il tuo mal gua-rir po - trà, se tu vuoi ci ho la ri - cet - ta, che il tuo mal gua-rir po -

Pno. *cresc.*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

rall. col canto

59 a tempo

Picc. *p*

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Perc.

Ad.  
Ah, Dot-tor, sa - rà per - fet - ta, ma per me vir - tù non ha

Dul.  
trà Vuoi ve - der - ti mil - le a - man - ti spa - si - mar, lan - gui - re al

Pno.

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p* pizz.

Cello *pp* *p* pizz.

Bass *pp* *p*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Ad.   
 Dul.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

*p*   
*p*

Non sa-prei che far di tan-ta, il mio co-re un sol ne chie-de  
 pie-de? Ren-der vuoi ge-lo-se paz-ze don-ne, ve-do-ve, ra

Picc.

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Non mi al-let-ta, non mi pia-ce di tur - bar al - trui la pa-ce Di ric-chez-ze non mi gaz-ze Con-quis - tar vor-res-ti un ric-co?

arco

arco

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It consists of 12 staves. The top four staves are for Piccolo, Oboe, Clarinet (piano), and Bassoon. The next three staves are for Horn, Percussion, and Ad libitum. The vocal soloist's part is on the 7th staff, with lyrics in Italian. The 8th staff is for Dulciana. The 9th staff is for Piano. The bottom five staves are for Violin I, Violin II, Viola, Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc. *cresc.*

Ob.

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Ad. *pic-co* No, non vo' che Ne-mo - ri - no

Dul. Un con-ti - no, un mar-che - si - no? Pren-di su la mia ri -

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *pizz.* *cresc.*

Bass *pizz.* *cresc.*



Picc. *f*  
 Ob. *cresc.* *f*  
 Cl. *cresc.* *f*  
 Bsn. *cresc.* *f*  
 Hn. *cresc.* *f*  
 Perc. *f*  
 Ad. *f*  
 Dul. *f*  
 Pno. *f*  
 Vln. I *cresc.* *f*  
 Vln. II *cresc.* *f*  
 Vla. *cresc.* *f*  
 Cello *cresc.* *f*  
 Bass *cresc.* *f*

ha, no, no, non ha, per me, no, no, per me vir-tù non  
 su, pren-di su la mia ri-cet-ta, che l'ef-fet-to ti fa - rà, si pren-di su



Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ha Io ris-pet-to l'e-li -

Scia-gu-ra-ta è a-vres-ti co - re di ne il suo va - lo - re?

## rall. col canto

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

si - re, ma per me ve n'ha un mag - gio-re Ne-mo-rin, la-scia-ta o gni al-tra, tut-to mio, sol mio sa - rà

Ah, Dot-to-re è trop-po

a tempo

Picc. *f* *ff* to Flute

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *ff*

Dul. scal-tra Più di te cos-tei ne sa, si, più di te cos-tei ne sa, si, più di te cos-tei ne sa, si, si!

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

61 Allegro

Fl. - - - - -

Ob. - - - - -

Cl. *p3* *3* *3*

Bsn. - - - - -

Hn. *p3* *3* *3*

Perc. - - - - -

Ad. U-na te - ne - ra oc - chia - ti - na, un so - ri - so, u - na ca - rez - za vin - cer può chi più si os -

Pno. *p*

Vln. I *p* *v*

Vln. II *p*

Vla. *p*

Cello *pizz.* *p*

Bass *p*

Fl. *p*

Ob. *p*

Cl. 3

Bsn. *p* 3

Hn. 3

Perc.

Ad.  
ti - na, am-mo - lir chi più ci sprezz-a Ne ho ve - du - ti tan - ti e tan - ti pre-si, cot - ti, spa - si -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

rall. col canto

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

man - ti, che nem-man - co Ne - mo - ri - no non po - trà da me fug - gir, no! La ri - cet - ta è il mio vi -

3

3

3

3

3

arco

pizz.

pizz.

pizz.

pizz.

62 a tempo

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Ad.  
- si - no in ques - t'oc - chi è l'e - li - sir U - na te - ne - ra oc - chia - ti - na, un so - ri - so - u - na ca -

Dul.  
Ah, lo ve - do! Bric - con -

Pno.

Vln. I

Vln. II *arco*

Vla. *arco*

Cello

Bass *arco*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

rez - za vin-cer può chi più si os - ti - na, am-mo - lir chi più ci sprez-za Ne ho ve - du - ti tan - ti e

cel-la ne sai più, ne sai più del - l'ar - te mi - a Bric - con -

*p*

*p*

*p*

*p*



Fl. *cresc.* to Picc.

Ob. *cresc.* *p*

Cl. *cresc.*

Bsn. *cresc.* *p*

Hn. *cresc.* *p*

Perc.

Ad. tan - ti pre-si, cot - ti, spa - si - man - ti, che nem-man - co Ne - mo - ri - no non po - trà da me fug -

Dul. cel - la! Bric - con - cel - la! Ah, Dot - to - -

Pno. *cresc.* *p*

Vln. I *cresc.* *p*

Vln. II *cresc.* *p*

Vla. *cresc.* *p*

Cello *cresc.* *p*

Bass *cresc.* *p*

Picc. *mf* *f cresc.*

Ob. *mf* *f cresc.*

Cl. *mf* *f cresc.*

Bsn. *mf* *f cresc.*

Hn. *mf* *f cresc.*

Perc. *f cresc.*

Ad.  
gir, no, non po - trà, no, non po - trà da me fug - gir, no, non po - trà, no, non po -

Dul.  
re, si, lo ve-do, si, lo ve-do, bric-con-cel-a, bric-con-cel-a, ques-ta boc-ca co-si bel-la è d'a-mor la spe-zie - ri-a, si, hai lam -

Pno. *mf* *f cresc.*

Vln. I *mf* *f cresc.*

Vln. II *mf* *f cresc.*

Vla. *mf* *f cresc.*

Cello *mf* *f cresc.*

Bass *mf* *f cresc.*

63

Picc. *3*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Perc.

Ad.  
trà, no, non po - trà, no, non po - trà da me fug - gir

Dul.  
bic - co ed hai for - nel - lo, bric - con - cel - la! Si, lo ve-do bric-con-cel-la, ne sai più del-l'ar-te

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Picc. *p* *f* *p*

Ob.

Cl. *p* *f* *p*

Bsn.

Hn.

Perc. *p*

Ad. Ah, \_\_\_\_\_ Dot - to - re! Ah, \_\_\_\_\_

Dul. mi - a Ques - ta boc - ca co - si bel - la è d' a - mor la spe - zie - ri - a

Pno.

Vln. I *f* *p*

Vln. II

Vla.

Cello

Bass

Picc. *f* *p cresc.*

Ob. *cresc.*

Cl. *p cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc. *cresc.*

Ad. — Dot - to - re! Ne ho ve - du - ti tan - ti e

Dul. Hai lam-bi-co ed hai tor - nel-lo cal-do più d'un Mon-gi - bel-lo

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Picc. *f* *p cresc.* *f*  
 Ob. *f p cresc.* *f*  
 Cl. *f* *p cresc.* *f*  
 Bsn. *f p cresc.* *f*  
 Hn. *f p cresc.* *f*  
 Perc. *f p cresc.* *f*  
 Ad. tan - ti Tan - ti, tan - ti, tan - ti, tan - ti  
 Dul. per fil-trar l'a-mor che vuo-i, per bru-cia-re, in-ce-ne - rir, per bru - cia - re in-ce - ne - rir Ah, vor-  
 Pno. *f p cresc.* *f*  
 Vln. I *f p cresc.* *f*  
 Vln. II *p cresc.* *f*  
 Vla. *p cresc.* *f*  
 Cello *f p cresc.* *f*  
 Bass *f p cresc.* *f*

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad. La ri - cet-ta è il mio\_ vi -

Dul. rei cam-biar coi tuo - i i miei va - si d'e - li - sir!

Pno.

Vln. I pizz. *p*

Vln. II pizz. *p*

Vla. pizz. *p*

Cello pizz. *p*

Bass pizz. *p*

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

- si - no in ques - t'oc - chi è l'e - li - sir U - na te - ne - ra oc - chia - ti - na, un so - ri - so, u - na ca -

Ah, lo ve - do! Bric - con -

*p*

arco



Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc.

Ad.  
rez - za vin-cer può chi più si os - ti - na, am-mo - lir chi più ci sprez-za Ne ho ve - du - ti tan - ti e

Dul.  
cel-la ne sai più, ne sai più del - l'ar - te mi - a Bric - con -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl. *cresc.* to Picc.

Ob. *cresc.* *p*

Cl. *cresc.*

Bsn. *cresc.* *p*

Hn. *cresc.* *p*

Perc.

Ad. tan - ti pre-si, cot - ti, spa - si - man - ti, che nem-man - co Ne - mo - ri - no non po - trà da me fug -

Dul. cel - la! Bric - con - cel - la! Ah, Dot - to - -

Pno. *cresc.* *p*

Vln. I *cresc.* *p*

Vln. II *cresc.* *p*

Vla. *cresc.* *p*

Cello *cresc.* *p*

Bass *cresc.* *p*

Picc. *mf* *f cresc.*

Ob. *mf* *f cresc.*

Cl. *mf* *f cresc.*

Bsn. *mf* *f cresc.*

Hn. *mf* *f cresc.*

Perc. *f cresc.*

Ad. gir, no, non po - trà, no, non po - trà da me fug - gir, no, non po - trà, no, non po -

Dul. re, si, lo ve-do, si, lo ve-do, bric-con-cel-a, bric-con-cel-a, ques-ta boc-ca co-si bel-la è d'a-mor la spe-zie - ri-a, si, hai lam -

Pno. *mf* *f cresc.*

Vln. I *mf* *f cresc.*

Vln. II *mf* *f cresc.*

Vla. *mf* *f cresc.*

Cello *mf* *f cresc.*

Bass *mf* *f cresc.*

65

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad.  
trà, no, non po - trà, no, non po - trà da me fug - gir In ques-toc - chi è l'e - li -

Dul.  
bic - co ed hai for - nel - lo, bric - con - cel - la! Sì! Ah, vor - rei cam-biar coi

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

3

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sir, in ques-t'oc - chi è le - li - sir, si, in ques -

tuo - i i miei va - si d'e - li - sir, si, si, vor - rei cam-biar co' tuo - i i miei va - si, i miei

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

t'oc - chi è l'e - - li - sir, si, in

va - - si d'e - li - sir, si, si, vor - rei cam-biar co' tuo - i i miei

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ques - - t'oc - chi è l'e - - li - sir, è l'e - li -

va - si, i miei va - si d'e - li - sir, si, si, i miei

Picc.  $\text{f}^{\text{p}}$

Ob.  $\text{f}^{\text{p}}$

Cl.  $\text{f}^{\text{p}}$

Bsn.  $\text{f}^{\text{p}}$

Hn.  $\text{f}^{\text{p}}$

Perc.  $\text{f}^{\text{p}}$

Ad.  
sir, è l'e - li - sir

Dul.  
va - si d'e - li - sir

Pno.  $\text{f}^{\text{p}}$

Vln. I  $\text{f}^{\text{p}}$

Vln. II  $\text{f}^{\text{p}}$

Vla.  $\text{f}^{\text{p}}$

Cello  $\text{f}^{\text{p}}$

Bass  $\text{f}^{\text{p}}$



Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Perc. *E → C*  
*B → F*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score is written for a full orchestra. It features 12 staves, each with a different instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The Piccolo part is marked 'to Flute' in the final measure. The Percussion part includes specific instructions for E to C and B to F. The strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic accompaniment of eighth notes.

# 11. Romanza

Larghetto

Flute

Oboe

Clarinet *in B $\flat$*

Bassoon *p*

Horn

Piano *p con molto ped.*

Violin I *pizz. p*

Violin II *pizz. p*

Viola *pizz. p*

Cello *pizz. p*

Bass *pizz. p*

Detailed description: This page of a musical score is for the piece '11. Romanza'. It is marked 'Larghetto'. The score is for a full orchestra and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The instruments listed are Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Flute, Oboe, and Clarinet parts are mostly rests. The Bassoon part begins with a piano (*p*) dynamic and plays a melodic line. The Piano part features a complex texture with a right-hand part playing a rapid sixteenth-note pattern and a left-hand part playing a steady accompaniment. The string parts (Violin I, Violin II, Viola, Cello, Bass) all play a simple, rhythmic accompaniment of eighth notes, marked with *pizz.* (pizzicato) and *p* (piano) dynamics.

Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

U - na fur - ti - va

Detailed description: This is a page of a musical score, page 67 of 657. The score is for a full orchestra and includes a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Nem.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into five measures. The Flute, Oboe, and Trombone parts are mostly silent. The Clarinet part has a few notes in the second and third measures, marked *pp*. The Bassoon part has a melodic line in the first two measures, then rests. The Horn part has a few notes in the first two measures, marked *pp*. The Trombone part has a few notes in the first two measures. The Piano part has a complex texture with many sixteenth notes in the right hand and chords in the left hand. The Violin I and II parts have a simple rhythmic pattern of quarter notes. The Viola, Cello, and Bass parts have a simple rhythmic pattern of quarter notes. The vocal soloist (Nem.) has a few notes in the fifth measure, with the lyrics "U - na fur - ti - va" below. The dynamic marking *pp* (pianissimo) is used in several places.

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Nem.  
la - gri - ma \_\_\_\_\_ ne - gl'oc - chi suoi - spun - tò Quel - le fes - to - se

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gio - va-ni in - vi - di-ar-sem-brò che più cer-can - do io vo'?

*p*

arco

arco

Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*fp*

*fp*

8  
Che più cer - can - do io vo'?

M'a - ma, si, m'a - ma, — lo

*f* *p*

*f* *p*

*fp*

*fp*

*f* *p*

68

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Nem.  
ve - do, lo ve - do Un so - lo i - stan - te i pal - pi - ti

Pno.

Vln. I

Vln. II

Vla. *pizz.*

Cello *pizz.*

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

del suo bel cor— sen - tir I meie sos - pir con - fon - de-re per

*p*

*p*

8

Detailed description: This is a page of a musical score, page 662. It features a vocal line (Nem.) with lyrics in Italian: "del suo bel cor— sen - tir I meie sos - pir con - fon - de-re per". The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), strings (Violin I, Violin II, Viola, Cello, Bass), and piano (Pno.). The woodwinds and piano have specific melodic and harmonic parts, while the strings play a rhythmic accompaniment. The vocal line is the central focus, with lyrics written below the notes. Dynamics like *p* (piano) are indicated. A rehearsal mark '8' is present at the beginning of the vocal line.



Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*arco*

po-co a' suoi\_ sos - pir! Pal - pi-ti, i pal - pi-ti sen - tir Con -



Fl.

Ob.

Cl.

Bsn.

Hn.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

chie - do, non chie - do Ah, cie - lo, si può, si può. mo - rir Di più\_ non



## 12. Recitative, Aria and Duet

Nemorino

Ec - co - lá... Oh! qual le ac - cre - sce bel - tá l'a - mor na - scen - te! A far l'in - dif - fe - ren - te

Piano

Ad.

Nem.

si se - gui - ti co - si fin - ché non vie - ne el - la a spie - gar - si

Pno.

Ne - mo - ri - no! Eb - be - ne?

Nem.

No so più do - ve io si - a: gio - va - ni e vec - chie, bel - le o brut - te mi vo - glion per ma - ri - to

Pno.

Ad.

E tu? O - di - mi

Nem.

A ver un par - ti - to ap - pi - gliar - mi non pos - so: at - ten - do an - co - ra... la mia fe - li - ci - tà... ch'e pur vi - ci - na Ah! ci

Pno.

Ad.

Dim-mi: per-chè par - ti - re, per-chè far ti sol - da - to hai ri - so -

Nem.

sia-mo Io v'o-do, A - di - na

Pno.

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Cello

*p*

Bass

*p*

Ad.

lu - to? La tua per

Nem.

Per - chè? per - chè ho vo - lu - to ten tar se con tal mez-zo il mio des-ti-no io po-te a-mi-glio-rar

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

so- na... La tua vi-ta ci è ca-ra Io ri-com -pra-i il fa-ta-le con-trat-to di Bel -co-re

Voi stes-sa! È na-tu-

71 Cantabile

Fl. *p*

Ob. *p*

Cl. *in B $\flat$*

Bsn. *p*

Hn. *p*

Perc.

Nem. *ra - le! o - pra d'a - mo - re!*

Pno.

Vln. I *pizz. p*

Vln. II *p*

Vla. *p*

Cello *pizz. p*

Bass *pizz. p*

Detailed description: This page of a musical score covers measures 71 through 75. The tempo is marked 'Cantabile' and the time signature is 2/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), and Bassoon (Bsn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A vocal soloist (Nem.) has a line with lyrics: 'ra - le! o - pra d'a - mo - re!'. The piano (Pno.) part is silent. Dynamics are marked 'p' (piano) for the woodwinds and strings. The woodwinds play melodic lines with slurs and accents. The strings play a pizzicato accompaniment. The vocal line is a simple melody with lyrics.



Fl.

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Pren - di, pren - di, per me sei li - be-ro



72

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Qui, do-ve tut - ti t'a - ma-no, sag-gio, a-mo-ro-so o - nes - to, sag - gio, o-

Pno.

Vln. I

*pizz.*  
*p*

Vln. II

*pizz.*  
*p*

Vla.

*pizz.*  
*p*

Cello

*pizz.*  
*p*

Bass

*pizz.*  
*p*

Detailed description: This page of a musical score, numbered 72, features a vocal line and a string ensemble. The vocal line (Ad.) begins in measure 72 with a rest, then enters in measure 73 with the lyrics "Qui, do-ve tut - ti t'a - ma-no, sag-gio, a-mo-ro-so o - nes - to, sag - gio, o-". The string ensemble (Vln. I, Vln. II, Vla., Cello, Bass) provides accompaniment, with each part marked *pizz.* (pizzicato) and *p* (piano). The woodwinds (Fl., Ob., Cl., Bsn., Hn.) and Percussion (Perc.) are present but have rests throughout the measures shown. The score is written in a common time signature with a key signature of one flat.

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Ad.  
nes - - - - - to Ah, \_\_\_\_\_ sem - pre son - ten - to e mes - to,

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 73 to 76. The score is for a full orchestra and includes an Ad libitum (Ad.) part. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Percussion) and Piano (Pno.) are in the upper staves. The strings (Violin I, Violin II, Viola, Cello, Bass) are in the lower staves. The Ad. part is written in a single staff with lyrics underneath. The key signature has one flat (B-flat), and the time signature is 4/4. The score shows rests for most instruments in measures 73 and 74, with entries in measures 75 and 76. The Flute and Clarinet parts in measure 75 are marked with a piano (*p*) dynamic. The Ad. part begins in measure 73 with a long note, followed by a complex rhythmic passage in measure 74, and then continues with a melodic line in measure 75 and a final note in measure 76.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

no, non sa-rai co - si, ah, no, sem - pre scon-ten - to e mes - to, no, non sa - rais, sa - rai co -

*p*

*p*

arco

arco

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Cl. *p cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Perc.

Ad.  
- si Ah, non sa - rai, no, non sa - rai, ah, no co - si, ah, no, ah no, no, non sa - rai, no, no co -

Pno.

Vln. I *arco* *p cresc.* *f*

Vln. II *p cresc.* *f*

Vla. *cresc.* *f*

Cello *arco* *cresc.* *f*

Bass *arco* *cresc.* *f*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* *p*

Hn. *ff*

Perc. *ff*

Ad. - si, no, non sa - ra - - - i co - si Ad -

Nem. Or or si spie-ga

Pno. *ff*

Vln. I *ff* *p*

Vln. II *ff* *p* pizz.

Vla. *ff* *p* pizz.

Cello *ff* *p* pizz.

Bass *ff* *p* pizz.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

di - o Io... si Null' al - tro

Che? Mi la - scia - te? Null' al - tro a dir - mi a - ve - te Eb-

*p*



74 Allegro

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *f* *p*

Perc. *f*

Nem. *f* *p*  
ben, te - ne - te Poi - ché non so - no a - ma - to,

Pno. *f* *p*

Vln. I *f* *p* arco

Vln. II *f* *p* arco

Vla. *f* *p* arco

Cello *f* *p* arco

Bass *f* *p* arco

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Pno.

Vln. I

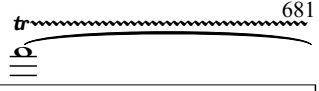
Vln. II

Vla.

Cello

Bass

vo - glio mo-rir sol - da - to Poi - ché non so - no a - ma - to, vo - glio mo-rir sol -



Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc. *p*

Nem. *8*  
 da - to Non v'ha per me più pa - ce se m'in - gan-no il dot - to, se m'in - gan -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl. *f* 3  
 Ob. *f* 3  
 Cl. *f* 3  
 Bsn. *f* 3  
 Hn. *f* 3  
 Perc. *f*  
 Ad.  
 Nem. *f*  
 Pno. *f*  
 Vln. I *f*  
 Vln. II *f* 3  
 Vla. *f*  
 Cello *f*  
 Bass *f*

Ah,  
 nò il dot - tor Io vo' mo - rir sol - da - to se m'in-gan-no il dot - tor

col canto

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

fu con - te ve - ra - - ce, se - pre - sti - fe - - -

76 Allegro

Fl. *pv*

Ob. *p*

Cl. *pv*

Bsn. *pv*

Hn. *v*

Perc. *v*

Ad. - de al cor Sap - pi - lo al - fin,

Pno. *v*

Vln. I *p*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *p*

Detailed description: This page of a musical score covers measures 76 to 81. The tempo is marked 'Allegro'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A vocal soloist (Ad.) is also present. The score features various dynamics such as *pv* (pianissimo), *p* (piano), and *fp* (fortissimo). The vocal line has lyrics: '- de al cor Sap - pi - lo al - fin,'. The woodwinds and strings play complex rhythmic patterns, while the vocal line is more melodic.

77

Fl. *p cresc.*

Ob. *cresc.*

Cl. *p cresc.*

Bsn. *p cresc.*

Hn.

Perc.

Ad.  
sap - pi - lo tu mi sei ca - - ro

Nem. I - o!

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Si, mi sei ca - ro e t'a - mo, t'a - - mo!

Tu m'a - -



Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Ad. *f*  
Si, ta - mo, ta - mo, ta - - mo!

Nem. *f*  
mi? Si? Si? Oh, gio - ia i - ne - spri -

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Quan - to ti fei già mi - se-ro,

-mi - bi - le! Tu m'a - mi?

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

far - ti fe - li - ce or bra - mo No

Non m'in-gan-no il dot - tor Oh, gio-ia i-ne - spri -

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Far - ti fe - li - ce or bra - mo, lo bra - - - mo Il  
mi - bi - le! Oh gio - ia!

Adagio a piacere

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

mio ri-gor di - men - ti-ca Ti giu - ro e - ter - no a - mo - re II

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The tempo is marked 'Adagio a piacere'. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Ad libitum (Ad.), Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal line has lyrics in Italian. The piano accompaniment is marked 'p' (piano). The woodwinds and strings have rests in the first and third measures, with notes appearing in the second and fourth measures. The vocal line begins in the second measure with the lyrics 'mio ri-gor di - men - ti-ca Ti giu - ro e - ter - no a - mo - re II'. The vocal line features a complex melodic line with triplets and a long, flowing phrase.

79 Allegro

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

mio\_ri - gor\_di - men-ti-ca Ti giu - ro\_e - ter - no a - mo - re Si, far - ti\_fe-li - ce jo\_

col canto a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

bra-mo, ah, si\_giu - ro e - ter - no a - mor Il mio\_ri - gor\_ di - men - ti - ca\_ Ti\_

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

giu - ro e - ter - no a - mor\_\_ Il mio\_ ri - gor\_ di - men - ti - ca\_\_ Ti\_\_ giu - ro e - ter - no a -

Detailed description of the musical score: The score is for a full orchestra and a soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Percussion (Perc.) and Piano (Pno.) parts are present but mostly silent. The Soloist (Ad.) part features a melodic line with triplets and lyrics. The woodwinds (Ob. and Cl.) play a rhythmic accompaniment starting in the third measure, marked with a piano (*p*) dynamic. The strings play a steady eighth-note accompaniment throughout.



Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Bsn. *p* *p*

Hn. *p* *p*

Perc.

Ad. *p* *f* *p* *f*

- mor, e - ter - no a - mor, ti

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

This musical score page, numbered 696 and marked with a rehearsal sign '80', features a full orchestral arrangement and a vocal soloist. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Nem. (Nem.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloist part includes lyrics: "giu - ro e - ter - no a - mor" and "Oh gio - gi". The score is written in a key signature of one flat (B-flat) and a 7/8 time signature. The dynamic marking *f* (forte) is present throughout. The woodwinds and strings play rhythmic patterns, with many measures containing triplets. The vocal soloist enters in measure 80 with the lyrics "giu - ro e - ter - no a - mor" and re-enters in measure 84 with "Oh gio - gi".

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ca - ro!

ne - spri - mi - bi - le! Non m'in - gan -

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

No

no il dot - tor Non m'in - gan -

Detailed description of the musical score: This page of a musical score, numbered 698, features a variety of instruments and a vocal soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) are playing complex rhythmic patterns, many of which are triplets. The Horn and Percussion parts are more sparse, with the Percussion playing a steady pulse. The Ad libitum part is silent. The vocal soloist, labeled 'Nem.', has the lyrics 'no il dot - tor Non m'in - gan -'. The Piano accompaniment provides harmonic support with chords and arpeggiated figures. The overall texture is dense and rhythmic.

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Il mio ri - gor di - men-ti-ca Ti giu - ro e - ter - no a -

no il dot - tor Ca - -

Detailed description: This is a page of a musical score, page 81. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Nemus (Nem.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts are for Ad libitum and Nemus. The lyrics are in Italian. The score is in 3/4 time and has a key signature of one flat (B-flat). The music is marked with a piano (*p*) dynamic. The Ad libitum part has several triplet markings. The Nemus part has a few notes. The instrumental parts are mostly sustained notes or simple rhythmic patterns. The page number 81 is in a box at the top center. The page number 699 is in the top right corner.

col canto

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

-mo - re Si, far - ti fe-li - ce io - bra-mo, ah, si - giu - ro e - ter - no a - mor Il  
ra!

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mio\_ri - gor\_di - men - ti - ca\_\_ Ti\_\_ giu - ro\_e - ter - no a - mor\_\_ Il mio\_ri - gor\_di -

Detailed description: This page of a musical score, numbered 701, features a vocal line and a full orchestral accompaniment. The vocal line, marked 'Ad.', contains the lyrics: 'mio\_ri - gor\_di - men - ti - ca\_\_ Ti\_\_ giu - ro\_e - ter - no a - mor\_\_ Il mio\_ri - gor\_di -'. The accompaniment includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal line is written in a treble clef with a key signature of one flat and a 3/4 time signature. The instrumental parts are arranged in a standard orchestral layout. The piano part is currently silent, indicated by a whole rest in both staves. The string parts (Violin I, Violin II, Viola, Cello, and Bass) are playing a rhythmic pattern of eighth notes.

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *p*

Hn. *p* *p*

Perc.

Ad. *p* *f* *p*

- men - ti - ca Ti giu - ro e - ter - no a - mor, e - ter - no a -

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score (page 702) features a vocal soloist (Ad.) and a full orchestra. The vocal line is in the key of D major and has a tempo of Adagio. The lyrics are: "- men - ti - ca Ti giu - ro e - ter - no a - mor, e - ter - no a -". The vocal line is supported by woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass). The woodwinds play a melodic line with triplets and dynamic markings of *p* and *f*. The strings play a rhythmic accompaniment with dynamic markings of *p*. The piano part is currently silent. The percussion part is also silent.



Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Ad. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

- mor, ti giu - ro e - ter - no a - mor Il mio ri



Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. e - ter - no, e - ter - no a - mor Il mio ri-

Nem. Non m'in-gan - no il dot - tor

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Perc.

Ad.  
gor di - men - ti - ca Ti giu - ro e - ter - no a - mor,

Pno.

Vln. I *fp* *calando*

Vln. II *fp* *calando*

Vla. *fp* *calando*

Cello *p*

Bass *fp*

Detailed description: This page of a musical score, numbered 706 and 83, features a full orchestral arrangement and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Ad libitum (Ad.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in 3/4 time with a key signature of one flat (B-flat major or D minor). The vocal line (Ad.) has lyrics: "gor di - men - ti - ca Ti giu - ro e - ter - no a - mor,". The music is marked with dynamics such as *fp* (fortissimo piano) and *p* (piano), and includes performance instructions like *calando* (diminuendo). The score shows measures 83 through 86, with the vocal line continuing into measure 86.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ad. e - ter - no, e - ter - no a - mor, e - ter - no a -

Nem. Non m'in-gan - no il dot - tor, non m'in - gan -

Pno. *ff*

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

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

Vla. *ff* *fp* *fp* *fp* *fp*

Cello *ff* *fp* *fp* *fp* *fp*

Bass *ff* *fp* *fp* *fp* *fp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mor, e - ter - no a - mor, e - ter - no a - mor, e - ter - no a - mor, e - ter - no a - mor

no il dot - tor Non m'in - gan - no il dot - tor,

*fp fp fp fp ff*

*fp fp fp fp ff*

*fp fp fp fp ff*

*fp fp fp fp ff*

*fp fp fp fp ff*

This page of a musical score, numbered 709, contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The Flute, Oboe, Clarinet, and Bassoon parts feature prominent triplet patterns, often with slurs and accents. The Violin I and II parts also contain triplet figures, while the Viola part has a continuous triplet accompaniment. The Cello and Bass parts provide a steady harmonic and rhythmic foundation with quarter and eighth notes. The Piano part consists of block chords and arpeggiated textures. The Horn and Percussion parts have more sparse, punctuated contributions. The overall texture is dense and rhythmic, characteristic of a late 19th or early 20th-century symphony.

This page of a musical score, numbered 710, contains the following parts and measures:

- Fl.** (Flute): Treble clef, 7/8 time signature. Features two triplet eighth-note patterns in the first two measures, followed by quarter notes and rests.
- Ob.** (Oboe): Treble clef, 7/8 time signature. Features two triplet eighth-note patterns in the first two measures, followed by quarter notes and rests.
- Cl.** (Clarinet): Treble clef, 7/8 time signature. Features two triplet eighth-note patterns in the first two measures, followed by quarter notes and rests.
- Bsn.** (Bassoon): Bass clef, 7/8 time signature. Features two triplet eighth-note patterns in the first two measures, followed by quarter notes and rests.
- Hn.** (Horn): Treble clef. Features quarter notes and rests.
- Perc.** (Percussion): Bass clef. Features quarter notes and rests. A key signature change **C → Bb** is indicated at the end of the measure.
- Pno.** (Piano): Grand staff (treble and bass clefs). Features chords and rests.
- Vln. I** (Violin I): Treble clef. Features chords and triplet eighth-note patterns.
- Vln. II** (Violin II): Treble clef. Features triplet eighth-note patterns and chords.
- Vla.** (Viola): Bass clef. Features triplet eighth-note patterns and chords.
- Cello**: Bass clef. Features quarter notes and rests.
- Bass**: Bass clef. Features quarter notes and rests.



## 13. Finale

Allegretto

Flute

Oboe

Clarinet *in B $\flat$*

Bassoon

Horn

Percussion

Belcore

Piano

Violin I

Violin II

Viola

Cello

Bass

Al-to! Fron-te! Che ve-do? al mio ri-va-le l'ar-mi pre

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Bel.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

El-la e co-si, Bel - co-re E con-vien dar-si pa-ce ad o-gni pat-to E-gli è mio  
sen-to

*f*

*f*

*f*

*f*

*f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

spo-so, quel ch'è fat-to

Bel.

È fat-to Tien-te-lo pur, bri-co-na Peg-gio per te! Pie-no di don-ne è il mon-do e mil-le e

Pno.

*f*

Vln. I

*p* *f* *p*

Vln. II

*p* *f* *p*

Vla.

*p* *f* *p*

Cello

*p* *f* *p*

Bass

*p* *f* *p*

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. The woodwind section (Flute, Oboe, Clarinet in C major, Bassoon) and Horn section are currently silent. The Percussion part is also silent. The Ad libitum (Ad.) part has a melodic line starting with a quarter note followed by eighth notes. The Bass Soloist (Bel.) part has lyrics in Italian. The Piano (Pno.) part has a dynamic marking of *f* (forte) in the second measure. The string section (Violins I and II, Viola, Cello, Bass) has dynamic markings of *p* (piano) and *f* (forte) in the first two measures, and *p* in the third measure.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem.

Bel.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ca - ro Dot - tor, fe - li - ce io son per

mil - le ne - ot - ter - rà Bel - co - re

Ve - le da - rà ques - to e - li - sir d'a - mo - re

*f*

*f*

*f*

*f*

*f*

*f*

84 Allegro

Recit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Nem. vo - i

Dul.

TENORS

BASSES

Chorus Per lu - i!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Per me! Sap-pia-te che Ne-mo

*f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.

Nem.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Mor - to lo

Mor - to lo

ri - no è di - ve - nu - to a un trat - to il più ri - co cas - tal - do del vil - lag - gio poi ché mor - to è lo zi - o

*f*

*f*

*f*

*f*

*f*

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet (in C major), Bassoon, Horn, Percussion, Ad libitum (Ad.), Nem. (likely a vocal or instrumental line), Dulciana (Dul.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Nem.) has lyrics in Italian. The Dulciana part has a rhythmic pattern. The string section (Vln. I, Vln. II, Vla., Cello, Bass) has a dynamic marking of *f* (forte) starting in the third measure. The woodwinds and Percussion are mostly silent, indicated by rests.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ad.  
zi - o!

Gia.  
Io lo sa - pe-vo

Nem.  
zi - o!

Dul.  
Lo sa-pe-vo anch' i - o Ma quel che non sa-pe-te, nè po-tres-te sa-per e -

Pno.

Vln. I  
*p* *f*

Vln. II  
*p* *f*

Vla.  
*p* *f*

Cello  
*p* *f*

Bass  
*p* *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gli è che ques-to sov-ru - ma-no e-li-sir può in un mo-men-to non so - lo ri - me - dia-re al mal d'a-mo-re,

*f*

*f*

*f*

*f*

*f*



Fl. *f* to Picc.

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f* Timp

Dul. *f* *p*  
 ma ar-ric-chir gli spian-ta-ti Ei cor-reg-ge o-gni di - fet-to, o-gni

Chorus *f* *p*  
 Oh il gran li-co-re!

Pno. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Detailed description: This page of a musical score, numbered 85 and marked 'Allegretto', contains measures 719-724. The score is for a full orchestra and vocal soloists/chorus. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion (Timpani) play sustained notes, with dynamics marked 'f' (forte) and 'p' (piano). The strings (Violins I & II, Viola, Cello, Bass) play a rhythmic accompaniment, also marked with 'f' and 'p'. The vocal soloists (Dulciana) and the Chorus have lyrics in Italian. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

vi-zio di na - tu-ra Ei for - ni-sce di bel - let-to la più brut-ta cre-a - tu-ra Cam-mi - nar ei fa le roz-ze, schiac-cia

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Detailed description: This page of a musical score (page 720) features a vocal line and an orchestral accompaniment. The vocal line is written in bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "vi-zio di na - tu-ra Ei for - ni-sce di bel - let-to la più brut-ta cre-a - tu-ra Cam-mi - nar ei fa le roz-ze, schiac-cia". The orchestral accompaniment includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Dulciana, Piano, Violin I, Violin II, Viola, Cello, and Bass. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a *pp* dynamic marking. The string parts (Violin I, Violin II, Viola, Cello, Bass) also feature a rhythmic pattern of eighth notes, with *pp* dynamic markings. The woodwind parts (Piccolo, Oboe, Clarinet, Bassoon, Horn) are mostly silent, indicated by rests. The percussion part is also silent, indicated by rests.

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Dul.

gob-be ap-pia-ni boz-ze, o-gni in - co-mo-do tu - mo-re co-pre si, che più non è

Chorus

Un. va -

Qua dot - to-re, a me, dot - to-re!

Pno. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Dul. *p*

E-gli è un of - fa se - du - cen - te pei guar - dia - ni scru - po - lo - si, è un so - ni - fe - ro ec - cel -

Chorus  
-set - to, du - e, tre!  
Qua due, qua tre!

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Dul.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

len-te per le vec-chie, pei ge - lo-si Dà co - rag-gio al-le fi - gliuo-le che han pa - u-ra a dor-mir so-le Sve-glia - ri-no è per l'a-

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

88

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Dul. *f*

Chorus

mo-re più po - ten - te del caf - fè Pre - di -  
 Un - va - set - to, du - e, tre!  
 Qua dot - to - re, a me, dot - to - re! Qua due, qua tre!

Pno.

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dul.

let-te dal-le stel-le, io vi la-scio un gran te - so-ro Tut-to è in lui sa-lu-te e bel-le, al-le - gria for-tu-na ed o-ro Rin-ver

Pno.

*p*

Vln. I

Vln. II

*p*

Vla.

*p*

Cello

*p*

Bass

*p*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. **BD & Cym** *f*

Dul. *f*

di - te, ri - fio - ri - te, im - pin - gua - te ed ar - ric - chi - te dell' a - mi - co Dul - ca - ma - ra ei vi fac - cia ri - cor -

Chorus *f*  
Vi - va il gran - de Dul - ca - ma - ra, pos - sa pres - to a noi tor -

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *pizz.* *f* *arco*

Bass *f*



89 Più allegro

Picc. *p* *f* *p* *f*

Ob.

Cl. *p* *f* *p* *f*

Bsn. *p* *f* *p* *f*

Hn. *p* *f* *p* *f*

Perc.

Ad.

Nem. Per lui so - lo son fe - li - - - ce! Del suo far - ma - co l'ef - fet-to non po-  
Io gli dev - vo la mia ca - - - ra! Del suo far - ma - co l'ef - fet-to non po-

Bel. Ciar - la - te - no ma - le - det - to! Che tu

Dul. dar A - mi - ci

Chorus nar! Pos - sa pres - to a noi tor - nar! Pos - sa

Pno. *p* *f* *p* *f*

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

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

Vla.

Cello

Bass

Picc. *p* *cresc.*  
 Ob. *p* *cresc.*  
 Cl. *p* *cresc.*  
 Bsn. *p* *cresc.*  
 Hn. *p* *cresc.*  
 Perc. *p* *cresc.*  
 Ad. *p* *cresc.*  
 Nem. *p* *cresc.*  
 Bel. *p* *cresc.*  
 Dul. *p* *cresc.*  
 Chorus *p* *cresc.*  
 Pno. *p* *cresc.*  
 Vln. I *p* *cresc.*  
 Vln. II *p* *cresc.*  
 Vla. *p* *cresc.*  
 Cello *p* *cresc.*  
 Bass *p* *cresc.*

trà giam-mai scor - dar, giam - mai scor - dar, giam -  
 trà giam-mai scor - dar, giam - mai scor - dar, giam -  
 pos - sa ri - bal - tar Che pos - sa ri - bal - tar! Ciar - la - ta - no ma - le - det - ta, che tu pos - sa ri - bal -  
 Ad - di - - - - o! Ad -  
 pres - to a noi tor - nar, si, pos - sa pres - to a noi tor - nar, a noi tor -

90

Picc. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Hn. *f*  
 Perc. *f*  
 Ad. *f*  
 Nem. *f*  
 Bel. *f*  
 Dul. *f*  
 Chorus *f*  
 Pno. *f*  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Cello *f*  
 Bass *f*

mai scor - dar, Ad - di - - - o! Ad -  
 mai scor - dar, Ad - di - - - o! Ad -  
 tar! Che tu pos-sa ri-bal - tar! Che tu pos-sa ri-bal -  
 di - - - o! Ad - di - - - o! Ad -  
 nar, a noi tor - nar! Ad - di - - - o! Ad -



Picc. Ob. Cl. Bsn. Hn. Perc. Pno. Vln. I Vln. II Vla. Cello Bass

This musical score is for a full orchestra. It features 12 staves, each with a different instrument. The instruments are: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The music is arranged in a standard orchestral format, with the woodwinds and brass instruments in the upper staves, the strings in the lower staves, and the piano and percussion in the middle. The score shows a variety of musical textures, including melodic lines, harmonic accompaniment, and rhythmic patterns. The instruments are labeled on the left side of each staff.