

O R C H E S T R A

Flauto I. (Fl.)

Flauto II. e Ottavino (Ott.)

2 Oboi (Ob.)

Corno inglese (C. i.)

2 Clarinetti (Cl.)

2 Fagotti (Fag.)

4 Corni (Cor.)

2 Trombe (Trb.)

3 Tromboni (Trbn.)

Cimbasso (Cimbs.)

Timpani (Tp.)

Campana (Cmp.)

Tamburo (Tmb.)

Gran Cassa (G. C.)

Piatti (P.)

Arpa (A.)

~

3 Trombe *interne* (Trb.)

Violini $\begin{array}{l} \text{I.} \\ \text{II.} \end{array} \left. \vphantom{\begin{array}{l} \text{I.} \\ \text{II.} \end{array}} \right\} \text{(Vni)}$

Viole (Vle)

Violoncelli (Vc.)

Contrabbassi (Cb.)

A T T I L A

N. 1 - PRELUDIO

GIUSEPPE VERDI

Largo ♩ = 63

Flauto

Ottavino

Oboi

Clarineti
Si

Fagotti

Mib
Corni

Do

Trombe
Do

Tromboni

Cimbasso

Timpani

Largo ♩ = 63

I.
Violini

II.
Violini

Viola

Violoncelli

Contrabbassi

pp

pp

pp

p sottovoce

p sottovoce

R

Fl. *pp*
Ob. *pp*
Cl. Sib *pp*
Fg. *a2*
Vc. *pizz.*
Cb. *pizz.*

Detailed description: This system of musical notation includes six staves. The Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.) parts are marked *pp* (pianissimo). The Flute and Oboe parts feature melodic lines with slurs and accents, with notes marked with flats (bb) and naturals (n). The Bassoon part includes a dynamic marking *a2*. The Violin (Vc.) and Cello (Cb.) parts are marked *pizz.* (pizzicato) and play a rhythmic accompaniment of eighth notes.



Ob.
Cl. Sib
Fg.
Vc.
Cb.

Detailed description: This system continues the musical score with five staves. The Oboe (Ob.), Clarinet in B-flat (Cl. Sib), and Bassoon (Fg.) parts feature sustained notes with slurs. The Violin (Vc.) and Cello (Cb.) parts continue their rhythmic accompaniment with eighth notes. The Bassoon part includes a dynamic marking *p* (piano).

Fl. *p*

Ob. I. *p*

Cl. Sib *p*

Fg. I.

Mib

Cor. *p*

Do

Trb. Do I. *p*

Trbn. I. *p*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. arco *p*

(pizz.)

Cb.

(Fl.)
 Fl. Ott. *f* *ff*
 Ob. *f* *ff*
 Cl. *f* *ff*
 Fg. *f* *ff*
 Vi b
 Cor. *f* *ff*
 Do *f* *ff*
 Trb. *f* *ff*
 Do *f* *ff*
 Trbn. *f* *ff*
 Cmb. *f* *ff*
 Tp. *f* *ff*

(OH.)
 1
 a 2

I.
 Vni *f* *ff* *pp*
 II. *f* *ff* *pp*
 Vle *f* *ff* *pp*
 Vc. *f* *ff* *pp*
 Cb. *f* *ff* *pp*
 arco

1

The musical score for page 5 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Flg. (Flute):** Part I, marked *pp*. The staff shows a complex melodic line with many accidentals and slurs.
- Cor. (Cor Anglais):** Part *Do*, marked *pp*. The staff contains rhythmic patterns with slurs and accents.
- Trb. (Trumpet):** Part *Do*. The staff is mostly empty, indicating a rest.
- Trbn. (Trombone):** Part *Do*. The staff is mostly empty, indicating a rest.
- Cmbs. (Cymbals):** Part *Do*. The staff is mostly empty, indicating a rest.
- Vni (Violin):** Parts I and II. Part I is marked *pp*. Both parts feature melodic lines with slurs and dynamic markings.
- Vle (Viola):** Part *Do*, marked *pp*. The staff shows a melodic line with slurs.
- Vc. (Violoncello):** Part *Do*. The staff shows a melodic line with slurs.
- Cb. (Cello):** Part *Do*, marked *pizz.* and *pp*. The staff shows a rhythmic pattern with slurs.

This page of a musical score, numbered 6, contains ten staves of music. The instruments are listed on the left side of each staff:

- Fl. Ott.** (Flute Oboe): Treble clef, *ff* dynamic.
- Ob.** (Oboe): Treble clef, *ff* dynamic.
- Cl. Sib** (Clarinet in B-flat): Treble clef, *ff* dynamic.
- Fg.** (Bassoon): Bass clef, *ff* dynamic.
- Vi b** (Violin B-flat): Treble clef, *ff* dynamic.
- Cor. Do** (Coronet in D): Treble clef, *ff* dynamic.
- Trb. Do** (Trumpet in D): Treble clef, *ff* dynamic.
- Trbn.** (Trombone): Bass clef, *ff* dynamic.
- Cmbs.** (Cymbals): Bass clef, *ff* dynamic.
- Tp.** (Tuba): Bass clef, *f* dynamic.

The bottom section of the page includes:

- I. Vni** (Violin I): Treble clef, *ff* dynamic.
- II. Vni** (Violin II): Treble clef, *ff* dynamic.
- Vle** (Viola): Treble clef, *ff* dynamic.
- Vc.** (Violoncello): Bass clef, *ff* dynamic.
- Cb.** (Contrabasso): Bass clef, *ff* dynamic, with the instruction *arco* written above the staff.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* (fortissimo) and *f* (forte). The woodwinds and strings play a dense, textured accompaniment, while the brass instruments provide a powerful harmonic support.

Fl. Ott.

Ob.

Cl. Sib

Fg.

Cor. Mi b

Cor. Do

Trb. Do

Trbn.

Cmb.

Tp.

Vni I

Vni II

Vle

Vc.

Cb.

b

a2

a2

a2

a3

p

p

I.

Fg.

Mi b

Cor.

Do

a 2 p

I.

Vni

II.

Vle

Vc.

Pizz.

Cb.

p

dim.

dim.

dim.

Fl.

Ob.

Cl. Sib

Fg.

Mi b

Cor.

Do

a 2

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Sib I.

Fg. I.

Cor. *Mib*

Do

Vni I.

Vni II.

Vle

Vc.

Cb.

a 2

a 2

p

p

Fl. Ott.

Ob. I.

Cl. Sib

Fg. I.

Cor. Mi b

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Vni I.

Vni II.

Vle.

Vc.

Cb. arco

ff

Cambia in Do

Cambia in Fa

Detailed description: This page shows the first system of an orchestral score. The instruments listed on the left are Flute Oboe, Oboe I, Clarinet in B-flat, Bassoon I, Cor Anglais (Mib and Do), Trumpet (Do), Trombone, Contrabass, Trombone, Trumpet, Violin I and II, Viola, Violoncello, and Contrabass. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The score is divided into four measures. The first measure contains the initial melodic lines for the woodwinds and strings. The second measure continues the development. The third measure features a change in dynamics to fortissimo (ff) and includes performance instructions: 'Cambia in Do' for the Clarinet and 'Cambia in Fa' for the Cor Anglais. The fourth measure concludes the system with sustained notes and a final dynamic marking of ff. The strings are marked 'arco' (arco).

PROLOGO

PIAZZA DI AQUILEJA

La notte vicina al termine è rischiarata da una grande quantità di torce. Tutto all'intorno è miserando cumulo di rovine. Quà e là vedesi ancora tratto tratto sollevarsi qualche fiamma, residuo di un orribile incendio di quattro giorni.

N.2 INTRODUZIONE

La scena è ingombra di Unni, Eruli, Ostrogoti, ecc.

Allegro assai vivo

Flauti

Oboi

Clarinetti
Do

Fagotti

Fa
Corni
Do

Trombe
Do

Tromboni

Cimbasso

Timpani

Tamburo
G. Cassa e Piatti

CORO

Unni, Eruli, Ostrogoti

Allegro assai vivo

I.
Violini

II.
Violini

Viole

Violoncelli

Contrabbassi

Trb. Do

Trbn.

Cmbs.

ff con fierezza

Ur-li, ra-pi-ne, ge-mi-ti,
Ur-li, ra-pi-ne, ge-mi-ti,

Cb.



Trb. Do

Trbn.

Cmbs.

ff

san-gue, stu-pri, ro-vi-ne, e stra-gie fuo-co d'At-ti-la è
san-gue, stu-pri, ro-vi-ne, e stra-gie fuo-co d'At-ti-la è

Cb.

Trb. *Do* *a2* *I.*

Trbn. *II. III.* *pp*

Cmbs. *pp*

CORO

gig - co. *p* Oh lau - ta men - sa, che noi si

gio - co. *p* Oh lau - ta men - sa, che noi si

I. *mf*

Vni *mf*

II. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Trb. *Do*

Trbn.

Cmbs.

CORO

ric - co suol di - spen - sa! *ff* Wo - dan non fal - la, ec - coil Va -

ric - co suol di - spen - sa! *ff* Wo - dan non fal - la, ec - coil Va -

Cb.

3

Trb. Do

Trbn.

Cmbs.

CORO

Cb.

VUOTA

a3

avvilo

VO

II. III.

p

p

p

- la! - la! ..

T'a - pria - gli e - roi...

- la! - la! ..

T'a - pria - gli e - roi...

VUOTA

Trb. Do

Trbn.

Cmbs.

CORO

Cb.

II. III.

ter - ra be - a - ta, tu se' per noi.

ter - ra be - a - ta, tu se' per noi.

Cl. Do

Fg.

Cor. Do III. IV.

Trb. Do

Trbn. II. III.

Cmbs.

Tp.

Tmb.

CORO

At - ti - la vi - va; — ei la sco - pri - va!

At - ti - la vi - va; — ei la sco - pri - va!

I. Vni

II. Vni

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais in D (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), and Contrabass (Cmbs.). The brass section includes Trombone (Trbn.), Trumpet (Tp.), and Tuba (Tmb.). The string section consists of Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). A choral section (CORO) is also present. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics include *pp* (pianissimo) and *p* (piano). Performance markings include accents (>) and slurs. The choral part includes the lyrics: "At - ti - la vi - va; — ei la sco - pri - va!".

a poco a poco cresc. - - - - -

Ob. *I.* *p* *trm*

Cl. Do

Fg.

Cor. Fa *I.* *pp*

Cor. Do

Tp.

(Attila s'avanza)
a poco a poco cresc. - - - - -

Vni *I.* *trm*

Vni *II.*

Vle

Vc.

Cb.

This musical score page, numbered 17, contains staves for the following instruments: Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute (Fa), Cor in D (Cor. Do), Contrabass (Cmb.), Trombone (Tmb.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat and a 3/4 time signature. The first system includes dynamic markings of *mf* and first endings marked "I." with *tr* (trills) above the notes. The second system includes a second ending for the Flute part marked "a 2" with *mf* dynamics. The text "col seguito)" is written below the Trombone staff. The final system continues with *mf* dynamics and first endings with *tr* markings.

4 *più cresc.*

Ott. *mf*

Ob. I. *a 2*

Cl. *a 2*
Do

Fg.

Cor. *F2*
Do

Cmb.

Tp.

Tmb.

CORO

Il re s'a-van-za,
Il re s'a-van-za,

4 *più cresc.*

I.

Vni

II.

Vle

Vc.

Cb.

(Ott.) Fl. Ott. a2

Fl. Ott.

Ob. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Fa
Do

Trbn. *a3*
mf

Cmbs.

Tp.

Tmb.

CORO

Wo-dan lo cin-ge di sua pos-

Wo-dan lo cin-ge di sua pos-

I.
Vni

II.

Vle

Vc.

Cb.

Fl. Ott. *a 2*

Ob. *a 2*

Cl. Do *a 2*

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn. *a 3*

Cmbs.

Tp.

Tmb. G. C. e P.

a 2

CORO

-san-za. Ec-co-ci ec-co-cia ter-ra,

-san-za. Ec-co-ci ec-co-cia ter-ra,

5

(Tutti si prostano. Attila viene condotto sopra un carro tirato

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott. *a 2* *11pv*

Ob. *11pv*

Cl. Do *11pv*

Fg. *11pv*

Cor. Fa *11pv*

Cor. Do *11pv*

Trb. Do *11pv*

Trbn. *11pv*

Cmb. *11pv*

Tp. *11pv*

Tmb. G. C. e P. *a 2* *11pv*

CORO

- ra! ec - co - cia ter - ra, Di - o del - la guer - ra,

- ra! ec - co - cia ter - ra, Di - o del - la guer - ra,

I. *11pv*

Vni *11pv*

II. *11pv*

Vle *11pv*

Vc. *11pv*

Cb. *11pv*

Fl. Ott.

Ob.

Cl. Do

Fg.

Fu

Cor. Do

Trb. Do

Trbn.

Cmb.

Tp.

Tmb. G. C. e P.

CO RO

Di - o del - la guer - ra, del - la guer - - ra, Di - o del - la guer - -

Dio del - la guer - ra, del - la guer - - ra, Di - o del - la guer - -

I.

Vni

II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

Cmb.

Tp.

Tmb. G. C. e P.

CO RO

-ra, Di-o del-la guer - - ra, Dio del-la guer-ra, del - la guer - -

-ra, Di-o del-la guer - - ra, Dio del-la guer-ra, del - la guer - -

I.

Vni

II.

Vle

Vc.

Cb.

6

col canto

Fl. Ott.

Ob.

Cl. Do

Fg. *a 2*

Cor. Fa

Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. G. C. e P. *a 2*

a piacere (scende dal carro)

ATTILA

E - roi, le - va - te - vi! Stianel - la

CORO

-ra!..

-ra!..

6

col canto

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Cor. Fa *ff*

Cor. Do *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

a 2 4/4 4/4

ATTILA

pol-ve-re chiv-in-to muor. Qui! cir-con-da - te-mi; l'in-no dif-

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

7

a tempo

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Cor. Do

Trb. Do

Trbn.

Cmb.

a tempo

8

ATTILA

- fon-da-si del vin-ci-tor. I fi-gli d'Atti-la ven-go-noe vin-co-no a un col-po

a tempo

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p* *f*

Ott.

Ob. I. *p* *f*

Cl. Do I. *p* *f*

Cor. Fa III. *p* *f*

Cor. Do

Trb. Do I. *p* *f*

Trbn. I. *p* *f*

Cmbs.

ATTILA

sol. Non è si ra - pi-do sol-co di ful-mi-ne, d'a-qui-lail -

Vni I.

Vni II.

Vle

Vc.

Cb.

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

ATTILA *(va a sedersi sopra un trono di lance e scudi)*
vol!..

I.
Vni
II.
Vle
Vc.
Cb.

8 *Allegro assai moderato e grandioso*

Fg. *pp*

Trb. Do *pp* I.

Trbn. I. *p*

" II. III. Cmb. *pp*

Tp. *pp*

Tmb. *pp*

CORO *p*

Vi - va il re dal - le mil - le fo -
Vi - va il re dal - le mil - le fo -

8 *Allegro assai moderato e grandioso*

Cb.



Fg.

Trb. Do I.

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

- re - ste di Wo - da - no mi - ni - stro e pro - fe - ta; la sua
- re - ste di Wo - da - no mi - ni - stro e pro - fe - ta; la sua

Cb.

Fg.

Trb. Do

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

spa - da è san-gui-gna co-me-ta, la sua vo-ce è di cie-lo tuo-

spa - da è san-gui-gna co-me-ta, la sua vo-ce è di cie-lo tuo-

Cb.



Fg.

Trb. Do

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

-nar. Nel fra-go-re di cen-to tem-pe-ste vien lan-

-nar. Nel fra-go-re di cen-to tem-pe-ste vien lan-

Cb.

Fg.

Trb. *Do*

Trbn. I.

" II III
Cmbs.

Tp.

Tmb.

CORO

- cian - do da - gl'oc - chi bat - ta - glia; con - troi chio - vi del - l'a - spra sua

- cian - do da - gl'oc - chi bat - ta - glia; con - troi chio - vi del - l'a - spra sua

Cb.

9

Fg.

Trb. *Do*

Trbn. I.

" II III
Cmbs.

Tp.

Tmb.

CORO

ma - glia co - me in ru - pe si fran - gon gliac - ciar, con - troi chio - vi, con - troi

ma - glia co - me in ru - pe si fran - gon gliac - ciar, con - troi chio - vi, con - troi

9

Cb.

Fg.

Trb. *Do*

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

chio - vi del' a - spra sua ma - glia co - me in ru - pe, co - me in

chio - vi del- l'a - spra sua ma - glia co - me in ru - pe, co - me in

Cb.

Fg.

Trb. *Do*

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

ru - pe si fran - gon gli ac - ciar, sì, sì fran - gon gli ac - ciar, sì, sì, sì

ru - pe si fran - gon gli ac - ciar, sì, sì fran - gon gli ac - ciar, sì, sì, sì

Cb.

Fg.

Trb. Do

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

fran - go - no, si fran - gon gliac - ciar, con - troichio - vi, con - troi

fran - go - no, si fran - gon gliac - ciar, con - troichio - vi, con - troi

Cb.



Fg.

Trb. Do

Trbn. I.

" II. III. Cmb.

Tp.

Tmb.

CORO

chio - vi del'la - spra sua ma - glia co - me in ru - pe, co - me in

chio - vi del'la - spra sua ma - glia co - me in ru - pe, co - me in

Cb.

10

Fg.

Trb. Do

Trbn. I.

" II. III. Cmbs.

Tp.

Tmb.

CORO

ru - pe si fran - gon gliac - ciar, sì, sì fran - gon gli ac - ciar, sì, sì, sì

ru - pe si fran - gon gliac - ciar, sì, sì fran - gon gli ac - ciar, sì, sì, sì

10

Cb.

Fg.

Trb. Do

Trbn. I.

" II. III. Cmbs.

Tp.

Tmb.

CORO

fran - go - no, sì fran - gon gliac - ciar, co - mein ru - pe si fran - gon, sì fran - gon gliac -

fran - go - no, sì fran - gon gliac - ciar, co - mein ru - pe si fran - gon, sì fran - gon gliac -

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C. e P.

CO RO

-ciar, si frangon gli ac-ciar, si, si, si fran - gongliac-ciar, si, si, si fran - gon gli ac-

-ciar, si fran-gon gli ac-ciar, si, si, si fran gongliac-ciar, si, si, si fran - gongliac-

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Trp.

Tmb.

CORO

-ciar.

-ciar.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Cambia in Sol

Detailed description of the musical score: This page contains a full orchestral score for page 37. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa Cor.), and Trombone (Trbn.). The brass section includes Trumpet in D (Trb. Do) and Trompani (Tmb.). The string section consists of Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). A choir part (CORO) is also included with the lyrics '-ciar.' written in both vocal staves. The score features various musical notations such as rests, notes, and dynamic markings. A specific instruction 'Cambia in Sol' is written above the Cor Anglais part towards the end of the page.

N. 3

SCENA E CAVATINA

ODABELLA

Allegro $\text{♩} = 88$

Ottavino

Flauto

Oboi

Clarineti in Do

Fagotti

Corni
in Sol
in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

G. Cassa

Odabella

Uldino

Autila

CORO

Di ver- - gi-ni stra-

Allegro $\text{♩} = 88$

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Out.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Atila

-nie - re oh qua-le stuol veg - gi - o? Con - tro il divie - to

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Uldino

Al Re de-gno tri-bu-toei mi sem-

Attila

mi - o chi di sal-var - le o-sö?

Vni I.

Vni II.

Vle

Vc.

Cb.

Uldino
-brò. Mi-ra - bi-li guer-rie - re di-fe - se-roi fra-

Attilu

Vni I.
Vni II.
Vle
Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
in DO
Fg.
in SOL
Cor.
in DO
Trb.
in DO
Trbn.
Cimbs.
Tp.
G. C.

Detailed description: This is a page of a musical score, page 41. It features a full orchestral arrangement and two vocal soloists. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Clarinet (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Horn in F (in SOL), Horn in C (Cor. in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), Trumpet (Tp.), and Gong/Cymbal (G. C.). The vocal soloists are Uldino and Attilu. Uldino's part is in the treble clef with a key signature of one sharp (F#) and contains the lyrics: "-brò. Mi-ra - bi-li guer-rie - re di-fe - se-roi fra-". Attilu's part is in the bass clef and is currently silent. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and brass sections are currently silent, indicated by horizontal lines on their staves. The string section is playing a rhythmic accompaniment. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.
I.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Uldino
-tel - -li...

Attilu
Che sen - -to? a donneimbel - -li chi mai spirò va-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff*

in SOL Cor. *ff* I.

in DO Cor. *ff* III.

Trb. in DO *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

G. C.

Odabella *(con energia)*
San - - - - - to di pa-tria, san- to di pa-tria

Atila
-lor?

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in DO

Fg.
in SOL

Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

in- -de-fi - ni - to in - de - fi - ni - to a - mor!

Vni I.

Vni II.

Vle

Vc.

Cb.

12 Andantino ♩=69

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

declamato

Odabella

Al-lor—che i for—ti cor—ro—no co—me le-o—ni al

12 Andantino ♩=69

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

bran - - do stan le fue don - ne, o bar - - ba - - ro, sui

Vni I.

Vni II.

Vle

Vc.

Cb.

col canto

a tempo

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

dolce *allarg.*

car - -ri, suicar - -ri la - gri-man - -do; ma noi, don - ne i -

Vni I.

Vni II.

Vle

Vc.

Cb.

col canto

a tempo

This musical score page, numbered 48, features a variety of instruments and a vocal soloist. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in SOL and in DO). The brass section consists of Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist, Odabella, has a line with lyrics: "-ta - - li - - che, cin - - le di fer - - ro il". The score is divided into two measures by a vertical bar line. The first measure shows the instruments playing with various dynamics, including *ff* and *p*. The second measure features a dynamic shift to *ff* for most instruments, with *p* for the strings and woodwinds. The vocal line also has a dynamic change to *p* in the second measure.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-ta - - li - - che, cin - - le di fer - - ro il

Vni I.

Vni II.

Vle

Vc.

Cb.

Musical score for page 49, featuring various instruments and a vocal line. The instruments listed on the left are:

- Ob. (Oboe)
- Cl. in DO (Clarinet in C)
- in SOL Cor. (Horn in F)
- in DO Cor. (Horn in C)
- Trb. in DO (Trumpet in C)
- Trbn. (Trombone)
- Cimbs. (Cymbals)
- Tp. (Tom-tom)
- G. C. (Gong/Cymbal)
- Vni I. (Violin I)
- Vni II. (Violin II)
- Vle (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The vocal line (Odabella) includes the following lyrics:

se - no, di fer- rolsen, sul fu - - mi - - do ter - -

The score includes various musical notations such as triplets, slurs, and dynamic markings (e.g., *p*). The vocal line is written in a staff with a treble clef and a key signature of one flat.

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
in DO

Fg.

in SOL
Cor. *f*

in DO
Trb. *f*
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella
- re - - no sem - - pre ve-drai, _____ sem-pre, sem - pre ve-drai pu-

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for page 50. It features a full orchestral arrangement with a vocal line. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Horn in G (Cor. in SOL), Horn in D (Trb. in DO), Trumpet (Trbn.), Cymbals (Cimbs.), Trombone (Tp.), and Gong/Cymbal (G. C.). The vocal line is for Odabella, with lyrics: "- re - - no sem - - pre ve-drai, _____ sem-pre, sem - pre ve-drai pu-". The score is written in 7/8 time and includes various musical notations such as dynamics (f), articulation (accents), and phrasing (slurs). The vocal line has several triplet markings (3) and a long rest indicated by a line with a fermata.

13

Ott. *f* *p* 3

Fl. *f* *p* 3

Ob. *f* *p* 3

Cl. in DO *f* *p* 3

Fg.

in SOL

Cor. in DO *f*

Trb. in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella -gnar, sem-pre, sem - -pre vedrai pu-

Autilu Bel - -la e quell'i - ra, o ver - gi-ne,

13

Vni I. *f* *p* 3

Vni II. *f* *p* Pizz.

Vle *f* *p* Pizz.

Vc. *f* *p* 3

Cb. *f* *p*

Woodwind section: Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais (Cor. in SOL and in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trompano (Tp.).

String section: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.).

Vocal soloists: Odabella and Attila.

Lyrics for Odabella: -gnar, sem-pre, sem- -pre vedrai pu-

Lyrics for Attila: nel scin - til - lan - te sguar - do.

The score includes various musical notations such as triplets, slurs, and dynamic markings (e.g., *v* for *forte*).

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

stent.

Odabella

- gnar. Stan le tuedon - ne, o bar - baro, sui car - ri la-gri-man - do;

col canto

Vni I.

p

Vni II.

Arco

p Arco

Vle

p

Vc.

Arco

p

Orchestral score for page 54. The score includes parts for Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in DO), Bassoon (Fg.), Horns (Cor. in DO), Trumpets (Trb. in DO), Trombones (Trbn.), Cymbals (Cimbs.), and Timpani (Tp.). The woodwinds and strings play a melodic line starting with a forte (*ff*) dynamic, which then softens to piano (*p*). The vocal line for Odabella enters with the lyrics: "ma noi, don - ne i - ta - - li - che,". The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment with a forte (*ff*) dynamic.

Ott.
Fl.
Ob.
Cl. in DO
Fg.
in SOL
Cor. in DO
Trb. in DO
Trbn.
Cimbs.
Tp.
G. C.
Odabella
ma noi, don - ne i - ta - - li - che,
Vni I.
Vni II.
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

cin - - - te di fer - - ro il se - - no, di fer-ro il sen, sul

Vni I.

Vni II.

Vle

Vc.

Cb.

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Ott.

Fl.

Ob. I.

Cl. in DO I.

Fg.

Cor. in SOL

Cor. in DO

Trb. in DO #2

Trbn.

Cimbs.

Tp.

G. C.

Odabella

fu - - mi - do ter - re - - no sem - - pre ve -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-drai, sem - pre vedrai pagnar, sem-pre ve - dra - i, sem-pre ve -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in SOL
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-dra - i, sem - - - pre - - - vedrai, vedrai pu-

Vni I.

Vni II.

Vle

Vc.

Cb.

p

I.

p

Out.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in SOL
 Cor.
 in DO
 Trb.
 in DO
 Trbn.
 Cimbs.
 Tp.
 G. C.

Odabella
 - gnar, ah! _____ sempre vedrai pagnar.

Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Arco

f

15 Allegro $\text{♩} = 76$

Ott.

Fl.

Ob.

Cl. in DO

Fg.

in SOL

Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

G. C.

Attila

Bella è quell'i-ra, o ver-gi-ne, nel scintillan-te sguar-do;

16 Allegro $\text{♩} = 76$

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. in DO I.

Fg.

in SOL

Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

G. C.

Attila

At-ti-lai prodi ve - nera, ab-bo-mi-na il co-dar - do... O va-lo-ro-sa,

Vni I.

Vni II.

Vle

Vc.

Vb.

Ott.

Fl.

Ob. I.

Cl. I. in DO

Fg.

in SOL

Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

f

ff

Cambia in Mi b

Cambia in Si b

Cambia in Mi b

Fammi ridar la spa - - -

chie - dimi gra-zia che più t'ag-gra-da.

Out.

Fl.

Ob.

Cl.
in DO

Fg.

in MIb
Cor.

in SIb

Trb.
in MIb

Trbn.

Cimbs.

Tp.

G. C.

Odabella
- da!... (Oh ac-ciar!!)

Attila
La mia ti cin-gi!...

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 63, contains 18 staves. The top 13 staves are for the woodwind and brass sections: Oboe (Out.), Flute (Fl.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in E-flat (Cor. in MIb), and Trumpets in E-flat (Trb. in MIb) and Trombones (Trbn.). The next two staves are for the percussion section: Cymbals (Cimbs.) and Snare Drum (Tp.). The 15th staff is for the vocal part of Odabella, with lyrics "- da!... (Oh ac-ciar!!)". The 16th staff is for the vocal part of Attila, with lyrics "La mia ti cin-gi!...". The bottom five staves are for the string section: Violin I (Vni I.), Violin II (Vni II.), Viola (Vlc.), Violoncello (Vc.), and Double Bass (Cb.). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like "a 2".

Ott.
Fl.
Ob.
Cl.
in DO
Fg.
in M1b
Cor.
in S1b
Trb.
in M1b
Trbn.
Cimbs.
Tp.
G. C.
Odabella
Vni I.
Vni II.
Vle
Vc.
Cb.

The musical score for page 64 includes parts for Oboe (Ott.), Flute (Fl.), Clarinet (Cl. in DO), Bassoon (Fg.), Cor Anglais (Cor. in M1b and S1b), Trumpet (Trb. in M1b), Trombone (Trbn.), Cymbals (Cimbs.), Snare Drum (Tp.), Gong/Cymbal (G. C.), and a vocal line (Odabella). The string section consists of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score features various musical notations such as dynamics (e.g., *a 2*, *a 3*), articulation, and rests. The key signature is B-flat major, and the time signature is 4/4.

15 Allegro moderato ♩=100

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in MIb
Cor.

in SIb
in SIb

Trb.
in MIb

Trbn.

Cimbs.

Tp.

G. C.

Detailed description: This block contains the musical notation for measures 15 and 16 for the woodwind and brass sections. The instruments listed are Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in B-flat (Cor. in MIb), and Bass Clarinet in B-flat (in SIb). The Flute, Clarinet, and Bassoon parts feature a melodic line starting in measure 15 with a dynamic marking of *p* and a first ending bracket. The Cor Anglais and Bass Clarinet parts play a rhythmic accompaniment of eighth notes, also marked *p*. The Trumpet (Trb. in MIb), Trombone (Trbn.), Cymbals (Cimbs.), Snare Drum (Tp.), and Gong/Cymbal (G. C.) parts are shown as rests.

Odabella

Da te que - - sto or m'è conces - - so, o giu-sti-zia al - - ta, di-

Detailed description: This block shows the vocal line for the character Odabella. The melody is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "Da te que - - sto or m'è conces - - so, o giu-sti-zia al - - ta, di-". The music features a mix of quarter and eighth notes with some slurs.

16 Allegro moderato ♩=100

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 16 and 17 for the string sections. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Violin I part has a melodic line starting in measure 16 with a dynamic marking of *p*. The Violin II, Viola, and Double Bass parts play a rhythmic accompaniment of eighth notes, also marked *p*. The Cello part has a more sparse accompaniment.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mb*
Cor.

in *Sb*
a 2

Trb.
in *Mb*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- vi - - na! l'o-dio ar-ma - - sti del-l'op-pres - - so col-l'ac-

Vni I.

Vni II.

Vle

Vc.

Cb.

Odabella
- ciar _____ del - l'oppres - sor. Em - pia la - ma, l'in - do

Instrumental parts include: Otu., Fl., Ob., Cl. in DO, Fg., Cor. in Mb, Cor. in Sb, Trb. in Mb, Trbn., Cimbs., Tp., G. C., Vni I., Vni II., Vle, Vc., and C.

Ott.

Fl.

Ob. I.

Cl. in DO I.

Fg.

in *Mb*

Cor. a 2

in *SIb* a 2

Trb. in *Mb*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- vi - - na per qual pet - - to è tua pun - - ta? Di ven-

Vni I.

Vni II.

-Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mib*
Cor.

in *Sib*
a 2

Trb.
in *Mib*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

con forza

- det - ta — l'o-ra è giun - ta..fu se - gna - ta, segna-ta dal Si-

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 69. It features a variety of instruments and a vocal line. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in E-flat (Cor. in Mib), Cor Anglais in B-flat (Cor. in Sib, marked 'a 2'), Trumpet in E-flat (Trb. in Mib), Trombone (Trbn.), Cymbals (Cimbs.), Trompano (Tp.), and Grand Cymbal (G. C.). The vocal line is for Odabella, with lyrics: "- det - ta — l'o-ra è giun - ta..fu se - gna - ta, segna-ta dal Si-". The score includes dynamic markings such as 'p' (piano) and 'con forza' (with force). The music is written in a key signature of two flats and a common time signature.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in MI^b
Cor.

in SI^b

Trb.
in MI^b

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-gnor, fu se-gna - - - - -ta, fu se -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in M1b
 Cor.
in S1b
 Trb.
in M1b
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 - gna - - - - - ta - - - - - dal Si -
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

17 Piú mosso

Ou. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. in DO *ff*
 Fg. *ff*
 Cor. in Mib *ff*
 Cor. in Sib *ff*
 Trb. in Mib *ff*
 Trbn. *ff*
 Cimb. *ff*
 Tp. *ff*
 G. C. *f*
 Odabella - gnor.

Uldino *ff*
 Atila *ff*
 Sopr. Qual nell'al - ma, che strug - ge - re a - - ne - la, nuo - vo sen - so di -
 Ten. Vi - vail Re, che al - la ter - - ra ri - ve - la di quairag - gi Wo -
 Bassi Vi - vail Re, che al - la ter - - ra ri - ve - la di quairag - gi Wo -
 Coro Vi - vail Re, che al - la ter - - ra ri - ve - la di quairag - gi Wo -

17 Piú mosso

Vni I. *ff*
 Vni II. *ff*
 Vle *ff*
 Vc. *ff*
 Ch. *ff*

Out.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in MI^b
 Cor.
 in SI^b
 Trb.
 in MI^b
 Trbn.
 Cims.
 Tp.
 G. C.
 Odabella
 Uldino
 Atila
 O
 R
 O
 C
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

- da - - no il cir - conda! se flagel - la è tor-ren - - te che in -
 - scen - - de im-prov - vi-so? quel-l'ardi - re, quel no - - bi - - le
 - da - - no il cir - conda! se flagel - la è tor-ren - - te che in -
 - da - - no il cir - conda! se flagel - la è tor-ren - - te che in -
 - da - - no il cir - conda! se flagel - la è tor-ren - - te che in -

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in MIb
 Cor.
in SIb
 Trb.
in MIb
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Uldino
 Attila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

-nonda; è rugia - da se pre - - mia il va - lor.
 vi-so dol-cemen - te mi fie - - do - no il cor.
 -nonda; è rugia - da se pre - - mia il va - - lor.
 -nonda; è rugia - da se pre - - mia il va - - lor.
 -nonda; è rugia - da se pre - - mia il va - - lor.

Da te

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in M^b
Cor.

in S^b

Trb.
in M^b

Trbns.

Cimbs.

Tp.

G. C.

Odabella

que - - sto or m'è conces - - so, o giu-sti-zia al - ta, di-vi - - na! l'odio ar-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mi^b*
Cor.

in *Si^b*

Trb.
in *Mi^b*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- ma - - sti del - l'op-pres - - so col - l'ac-ciar _____ del - l'op-pres-

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 76, contains a vocal line and a full orchestral accompaniment. The vocal line, for a character named Odabella, is written in a soprano clef and includes the lyrics: "- ma - - sti del - l'op-pres - - so col - l'ac-ciar _____ del - l'op-pres-". The instrumental parts include Oboe, Clarinet in D, Bassoon, Cor Anglais (in *Mi^b* and *Si^b*), Trumpet (in *Mi^b*), Trombone, Cymbals, Snare Drum, and a string section consisting of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings have active parts, while the brass instruments are mostly silent. The score is written in a key signature of two flats and a common time signature.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in *Mi^b*
Cor.

in *Si^b*

Trb.
in *Mi^b*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- sor. Empia la - ma, l'in-do-vi - - na per qual pet - - to e tua

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in M^b
Cor.

in S^b
a 2

Trb.
in M^b

Trbn.

Cimbs.

Tp.

G. C.

Odabella

con forza

pun - - ta? Di ven-det - ta — l'o-ra è giun - - ta. fu se-

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 78. It features a woodwind section with Oboe, Flute, Clarinet in D, and Bassoon. The brass section includes two Cor Anglais (one in B-flat, one in C), Trumpet in B-flat, Trombone, Cymbals, and Trombone. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. A vocal line for Odabella is present, with lyrics: "pun - - ta? Di ven-det - ta — l'o-ra è giun - - ta. fu se-". The vocal line includes the instruction "con forza". The woodwinds and strings play rhythmic patterns, while the brass and strings provide harmonic support. The score is written in a key signature of two flats and a 3/4 time signature.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in Mib
Cor.

in Sib

Trb.
in Mib

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- gna - ta, segna- ta dal Si- gnor, fu se- gna - - -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. I. in DO

Fg. *p*

in M**b**

Cor. in S**b**

Trb. in M**b** *a 2* *p*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- ta, fu se-gna - - - ta _____ dal Si-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff*

in MIb
Cor. *ff*

in SIb *ff*

Trb. in MIb *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

G. C. *f*

Odabella *ff*
- gnor, di vendet- ta lo-rae giun- ta fu se- - gna- ta

Uldino *ff*
Se flagel - - la e torren - - te che in - non-da; e ru-gia - da se

Autila *ff*
Quellardi - - re e quel no - - bi - le vi - so dol-ce-men- te mi

C O R O
ff Se flagel - - la e torren - - te che in - non-da; e ru-gia - da se
ff Se flagel - - la e torren - - te che in - non-da; e ru-gia - da se
ff Se flagel - - la e torren - - te che in - non-da; e ru-gia - da se

19 Poco più mosso

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Db. *ff*

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in M^b
Cor.

in S^b

Trb.
in M^b

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Uldino

Atila

C O R O

Vni I.

Vni II.

Vle

Vc.

Cb.

dal Si - - gnor, di ven-det-ta l'o-ra è giun-ta, fu se -
 pre-mia il va-lor, se flagel - - la è torren - - te che in - non-da; è ru -
 fie - do - no il cor, quell'ardi - - re e quel no - - bi - le vi - so dol-ce -
 pre-mia il va-lor, se flagel - - la è torren - - te che in - non-da; e ru -
 pre-mia il va-lor, se flagel - - la è torren - - te che in - non-da; è ru -
 pre-mia il va-lor, se flagel - - la è torren - - te che in - non-da; è ru -

Ott.
 Fl.
 Ob.
 Cl.
 in DO
 Fg.
 in MIb
 Cor.
 in SIb
 Trb.
 in MIb
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Uldino
 Attila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

- gna - ta dal Si - gnor, ah fu se - gna - ta dal Si - gnor
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se
 - men - te mi fie - do - no il cor, mi fie - do - no il cor, mi fie - do - no il cor, mi
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se
 - gia - da se pre - mia il va - lor, se premia il va - lor, se premia il va - lor, se

Ott.
 Fl.
 Ob.
 Cl.
in DO
 Fg.
in M^b
 Cor.
in S^b
 Trb.
in M^b
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Uldino
 Atila
 C O R O
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

dal Si-gnor.
 pre - - mia il va-lor.
 fie - - do - - no il cor.
 pre - - mia il va-lor.
 pre - - mia il va-lor.
 pre - - mia il va-lor.

This page of a musical score, numbered 85, contains the following parts and markings:

- Ott.** (Oboe): Treble clef, melodic line.
- Fl.** (Flute): Treble clef, melodic line.
- Ob.** (Oboe): Treble clef, melodic line.
- Cl. in DO** (Clarinet in D): Treble clef, melodic line.
- Fg.** (Fagotto/Bassoon): Bass clef, melodic line. Includes marking *a 2*.
- in Mb** (Corni in B-flat): Treble clef, chordal accompaniment.
- Cor. in Sb** (Corni in F): Treble clef, chordal accompaniment. Includes marking *a 2*.
- Trb. in Mb** (Trumpets in B-flat): Treble clef, chordal accompaniment.
- Trbn.** (Trombones): Bass clef, chordal accompaniment.
- Cimbs.** (Cymbals): Bass clef, rhythmic accompaniment.
- Tp.** (Tamburi/Toms): Bass clef, rhythmic accompaniment.
- G. C.** (Grande Cassa/Drum): Bass clef, rhythmic accompaniment.
- Vni I.** (Violini I): Treble clef, melodic line.
- Vni II.** (Violini II): Treble clef, melodic line.
- Vle.** (Viola): Bass clef, melodic line.
- Vc.** (Violoncello): Bass clef, melodic line.
- Cb.** (Contrabbasso): Bass clef, melodic line.

Key markings include *Cambia in Fa*, *Cambia in Do*, and *Cambia in Do* in the right margin, indicating key changes for the woodwind and brass sections.

N. 4
DUETTO
EZIO E ATTILA

20

Recitativo

Flauti

Oboi

Clarineti in Do

Fagotti

Corni
in Fa
in Do

Trombe in Do

Tromboni

Cimbasso

Timpani

Ezio

Attila

Ul - di - no, a me di - nan-zi l'in-via - to di

Recitativo

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Fl.

Ob.

Cl.
in DO

Fg.

in FA.
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila *(Uldino parte)*

Ro-ma o - ra si giu-di... Frena-te-vi, miei fi-di, u-dir si

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila
de-e, mainCampidoglio po-i rispo - sta avrà da no - i.

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 88. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in FA and in DO). The brass section includes Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The vocal parts are for Ezio and Attila. The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line for Attila has the lyrics: "de-e, mainCampidoglio po-i rispo - sta avrà da no - i." The music is arranged in a standard orchestral format with staves for each instrument and vocal part.

Allegro assai moderato, grandioso ♩=100

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Exio

Atila

Allegro assai moderato, grandioso ♩=100

Vni I.

Vni II.

Vlo

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

At - ti-la!

Attila

Oh il nobil messo! E-zio!.. tu qui? fia ve - ro! Rav-

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

- vi - siognu - no in es - - so , l'al - tis - simo guer - rie - - ro

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

de-gno nemi - co d'At-ti - la, scu-do di Ro-ma e van- -to...

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

parlante

Ezio

At-ti-la, a te sol-tan-to o-ra chiedi-o par-lar.

Attila

I - -te. *(escono tutti)*

col canto

Vni I.

Vni II.

Vle

Vc.

Cb.

col canto

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Cb.

This musical score page, numbered 94, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in FA and in DO). The brass section includes Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). There are also two vocal staves for Ezio and Attila. The string section at the bottom includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Cello (Cb.). The woodwinds and brass are mostly silent, indicated by rests. The strings play a rhythmic accompaniment of eighth notes. The vocal parts have rests.

Fl. Ott. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff* a 2

in FA
Cor. *ff*

in DO

Trb. in DO *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

Ezio

Auila

La de-stra porgimi... Nongiadi

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

col canto

a tempo

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

L'or-be in-te - - ro..... E-zio in tua man vuol

Attila

pa-ce spe-ro tuoi det-ti...

col canto

a tempo

Vni I.

Vni II.

Vle

Vc.

Cb.

Andante piuttosto mosso (♩=69)

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

dar. *grandioso* Zar - - do per gli anni, e

Atila

Andante piuttosto mosso (♩=69)

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Pizz.

p

Pizz.

p

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio
tre - - mulo, ē il re-gnator d'O - rien - - te;

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Detailed description: This page of a musical score, numbered 98, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Cor Anglais (Cor. in FA and in DO). The brass section consists of Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Ezio and Attila. Ezio's part includes a melodic line with lyrics: "tre - - mulo, ē il re-gnator d'O - rien - - te;". The Cor Anglais part has a dynamic marking of *p* and a slur over a measure. The string parts feature rhythmic patterns, with the Violins playing sixteenth-note figures and the Viola playing eighth-note patterns.

fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

sie - - de un imbel-le gio - - vine sul tro - - no, sul trono d'Oc-ci-

Atila

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor.

in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

- den - - te; tut - - - to sarà di - sper - - so

Autila

Vni I.

Vni II.

Vle

Vc.

Cb.

Arco Pizz.

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor.

in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

a piacere

quan - - d'io m'unisca a te... tut - to sa-rà di - sper - - so... A-

Atila

Vni I.

Vni II.

Vle

Vc.

Arco

Pizz.

Arco

Arco

col canto

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

-vrai tu l'u - ni - ver - so, resti l'I - ta - - lia, re - sti l'I - ta - lia a

Attila

rall.

col canto

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz.

p

Pizz.

p

Ob. *p*

Cl. *p*
in DO

Fg. *p*

in FA
Cor.
in DO

Trb. *p*
in DO

Trbn.

Cimbs.

Tp.

Ezio

me.

Attila

Do - ve l'eroe piū va - - li-do ē tra - ditor sper -

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila
giu - ro, i - vi perdu - to è il po - polo,

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 104. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais (Cor. in FA), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The brass section includes Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The strings consist of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also two vocal parts: Ezio and Atila. The Atila part includes the lyrics: "giu - ro, i - vi perdu - to è il po - polo,". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings have melodic lines, while the brass and percussion parts are mostly rests. The vocal parts have lyrics written below the notes.

Fl.

Ob. I.

Cl. I. in DO

Fg. I.

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

cresc. a poco a poco

e l'aer stes - so im - pu - ro; i - vi im - poten - te il

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 105, contains parts for various instruments and two vocal characters, Ezio and Attila. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in F (in FA), Horn in D (Cor. in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). The vocal parts for Ezio and Attila are shown in bass clef. Attila's part includes the lyrics: "e l'aer stes - so im - pu - ro; i - vi im - poten - te il". The score features complex musical notation with slurs, dynamics like *p* and *cresc. a poco a poco*, and articulation marks like accents and staccato. The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support.

Fl.

Ob. I.

Cl. I. in DO

Fg. I.

in FA
Cor. 2

in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Di - - o, i - - vi ē codar - do il Re

Vni I.

Vni II.

Vle

Vc. Arco

Cb.

Fl. *f*

Ob. *f*

Cl. in DO *f*

Fg. *f*

in FA
Cor. *f*

in DO *f*

Trb. in DO *f*

Trbn. *f*

Cimbs. *f*

Tp.

Ezio

tutta forza

Atila

Là col flagel - lo mi - o re - chi Wodan la

Vni I. *f*

Vni II. *f*

Vle

Vc. *f*

Arco

Cb. *f*

Fl. *col canto*

Ob. I.

Cl. I. in DO

Fg.

in FA
Cor. a 2

in DO a 2

Trb. I. in DO

Trbn.

Cimbs.

Tp.

Ezio *rall.*

A - vrai tu l'u - ni - - ver - - so, resti l'I-

Attila

- fē, Wodan Wodan la fē!

Vni I. *col canto*

Vni II.

Vle

Vc.

Cb.

25

Ob. *p*

Cl. in DO *p*

Fg. *p*

in FA
Cor. *a 2* *p_{a 2}*

Trb. in DO *p*

Trbn.

Cimbs. *p*

Tp.

Ezio
- ta - lia, re - sti l'I-ta-lia a me. A-vrai tu l'u-ni-

Attila
Lā col fla-gel-lo mi - o

25

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p* Arco

Cb. *p* Pizz.

Fl.

Ob.

Cl.
in DO

Fg.

Cor.
in DO

Trb.
in DO

Trbn.

Cimba.

Tp.

Ezio
-ver-so, resti l'I-taliaa me l'I-ta-liaa me, l'I-ta-liaa

Attila
re-chi Wodan la fē, la fē, Wodan Wodan

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score for page 110. It features a full orchestral arrangement and two vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais (Cor. in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbal (Cimba.), and Trompano (Tp.). The vocal parts are for Ezio and Attila. The lyrics for Ezio are: "-ver-so, resti l'I-taliaa me l'I-ta-liaa me, l'I-ta-liaa". The lyrics for Attila are: "re-chi Wodan la fē, la fē, Wodan Wodan". The score is written in a major key with a 2/4 time signature. The vocal parts are in the bass clef. The instrumental parts are in various clefs: Flute, Oboe, Clarinet, Bassoon, and Trumpet are in the treble clef; Trombone, Cymbal, and Trompano are in the bass clef. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are in their respective clefs. The score is divided into four measures by vertical bar lines. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

Fl. Ott.

Ob.

Cl. in DO

Fg. *I.*

in FA
Cor. *a 2*
in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

me, a-vrai tu l'u-ni - verso, avrai tu l'uni - ver-so,

Attila

col flagel - lo — mi - o rechj Wo - dan Wodan Wodan la fē, si,

Vni I.

Vni II.

Vle

Vc. *Pizz.*

Cb.

Fl. Ott.

Ob.

Cl. in DO

Fg. I.

in FA Cor. a 2

in DO

Trb. in DO p

Trbn. I.

Cimb.

Tp.

ff

Ezio

Attila

re - sti l'Ita - lia a me, a me, resti l'I - ta - lia a me, l'I - ta - lia a me, l'I - ta - lia a

lā col flagel - lo mi - o rechi Wo dan, Wodan rechi la fē, Wodan la

Vni I.

Vni II.

Vle

Vc.

Cb.

ff

ff

ff arco

ff arco

ff

Fl. Ott.

Ob.

Cl. in DO

Fg. a 2

in FA
Cor. a 2
in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio
me, re - - shi l'I-talia a me, l'I-talia a me, l'I-ta-lia a me.

Attila
fē, re - chi Wodan la fē, rechi Wodan, Wodan la fē.

Vni I.

Vni II.

Vle

Vc.

Cb.

a tempo

I. Tempo

Fl. Ott. *a 2*

Ob.

Cl. in DO

Fg.

in FA
Cor. *a 2*
in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

parlante

Ezio

Ma se frater-no vin - co - lo strin-ger non vuoi tu me-co,

Attila

I. Tempo

Vni I.

Vni II.

Vle *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

E- zio ri- tor- na ad es - se - re di Ro - ma ambascia - tor.

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

grandioso, con forza

Ezio

Del-l'Imperan - te Ce - sa-re o - rail voler ti re - -co...

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott. *ff*

Ob. *ff*

Cl. in DO *ff*

Fg. *ff*

in FA Cor. *ff*

in DO *ff*

Trb. in DO *ff*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

Ezio

Attila

van! chi frena or l'im-pe-to del nem-bo struggi-tor? è

Più vivo

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Ch. *ff*

a 2

Fl. Ott.

Ob.

Cl. in DO

Fg. a 2

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila
van! e van!

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott. *a 2* *Flauto* *p*

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

Cl. in DO *p* *I.* *3* *3*

Fg. *a 2* *p* *I.* *3* *3*

in FA Cor. *a 2* *p*

in DO Cor. *p*

Trb. in DO *p* *I.*

Trbn.

Cimbs.

Tp.

Ezio

Atila

Va-ni-to-si che abbiet-ti e dor-

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *Pizz.* *p* *3* *3*

Cb. *Pizz.* *p*

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

-men - ti pur del mon - do tene - te la pos - sa, so - vra monti di polve - re ed

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 120. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Cor Anglais in F (in FA Cor.), Clarinet in D (in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and Trombone (Tp.). There are also vocal parts for Ezio and Attila. The score is divided into four measures. The vocal parts have lyrics: "-men - ti pur del mon - do tene - te la pos - sa, so - vra monti di polve - re ed". The instrumental parts include various rhythmic patterns, including triplets and sixteenth notes. The Flute, Oboe, Clarinet, and Bassoon parts have first endings marked "1.". The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment with triplets in the lower parts.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attilu

os - sa il mio bal - do corsier vo - le - rà. Spande - rò la re - a ce - nere ai

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor.
in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

Fin che d'E-zio ri - ma-ne la
ven-ti del-le vo - stre super-be cit-tà.

p

p

p

p

p

p

Arco

Pizz.

Arco

Pizz.

p

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

spa-da, sta-rà sal-do il gran no - me ro - ma - no: di Cha-lons lo__ pro - vasti sul
Va-ni-to - si!

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Fl. Ott.

Ob. 1.

Cl. 1. in DO

Fg. 1.

in FA Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

Vni I.

Vni II.

Vle

Vc.

Cb.

pia-no quando a fu - ga t'aper - se il sen - tier. Tu con - du - ci - l'e - gual ma -

Vani - to - si!

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

- sna - da, io co - man - do gli stes - si guer - rier.

Attila

Va - ni - to - si!

Vni I.

Vni II.

Vle

Vc.

Arco

Fl. Ott.

Ob.

Cl. in DO

Fg. a 2

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

This musical score page, numbered 127, contains the following parts and staves:

- Fl. Ott.** (Flute Oboe): Treble clef, playing triplets in the first measure and a melodic line in the second.
- Ob.** (Oboe): Treble clef, playing triplets in the first measure and a melodic line in the second.
- Cl. in DO** (Clarinet in D): Treble clef, playing triplets in the first measure and a melodic line in the second.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- in FA Cor. in DO** (Corni in F and D): Treble clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Trb. in DO** (Trumpet in D): Treble clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Trbn.** (Trumpet in B): Bass clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Cimbs.** (Cymbals): Bass clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Tp.** (Trombone): Bass clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Ezio** (Vocal): Bass clef, with a long rest in the first measure and a note in the second.
- Attila** (Vocal): Bass clef, with a long rest in the first measure and a note in the second.
- Vni I.** (Violin I): Treble clef, playing triplets in the first measure and a melodic line in the second.
- Vni II.** (Violin II): Treble clef, playing triplets in the first measure and a melodic line in the second.
- Vlc.** (Viola): Treble clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Vc.** (Violoncello): Bass clef, playing a rhythmic pattern in the first measure and a melodic line in the second.
- Cb.** (Contrabasso): Bass clef, playing a rhythmic pattern in the first measure and a melodic line in the second.

Performance markings include *a 2* (second ending) above the Fl. Ott., Ob., Cl. in DO, Fg., and Cor. in DO staves. The score is divided into three measures by vertical bar lines.

Fl. Ott. *p*

Ob. *p*

Cl. in DO *p*

Fg. *p*

in FA
Cor. *p*

in DO

Trb. in DO *p*

Trbn.

Cimbs. *p*

Tp.

Ezio

Fin che d'E-zio ri - ma-ne la spa-da, sta - rà

Attila

Va - ni - to - si! che ab-biet-ti e dor-men - ti pur del

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. Pizz.

Cb. Pizz. *p*

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

sal - do il gran no - me ro - ma - no: di Cha - lons lo — pro - vasti sul

Attila

mon - do te - ne - te la pos - sa, so - pra mon - ti — di pol - ve - re ed

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA Cor.

in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

Vni I.

Vni II.

Vle

Vc.

Cb.

pia - no quan-do a fu - - ga t'aper - seil sen - tier. Tu con

os - sa il mio bal - do corsier vo - le - rã. Span-de-

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Attila

- du - ci — l'e - gua - le ma - sna - da, io co - man - do — gli stes - si — guer -

- rò la — re - a ce - ne - reai ven - ti del - le vo - stre — su - per - be cit -

Vni I.

Vni II.

Vle

Vc.

Cb.

Arco Pizz. Arco

29 Poco più mosso

Fl. Ott. *ff*

Ob. *ff* ^{a 2}

Cl. in DO *ff* ^{a 2}

Fg. *ff* ^{a 2}

in FA
Cor. *a 2ff*
in DO

Trb. in DO *ff* ^{a 3}

Trbn. *ff* ^{a 3}

Cimbs. *ff*

Tp. *ff*

Ezio
-rier, io co-man - do gli stes - si guer-rier

Attila
-tā, del - le vo - stre cit - tā

29 Poco più mosso

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl. Ott. *a 2*

Ob. *a 2*

Cl. *in DO a 2*

Fg. *a 2*

in FA Cor. *in DO a 2*

Trb. *in DO*

Trbn.

Cimbs.

Tp.

Ezio
 io co-man - - do gli stessi guer-rier, gli stes - - si guer-rier, io co-

Atila
 del-le vo - - stre super-be cit - tã, super - - be cit - tã,

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott. *a 2*

Ob. *a 2*

Cl. in DO *a 2*

Fg. *a 2*

Cor. in FA *a 2*

Cor. in DO *a 2*

Trb. in DO *a 2*

Trbn. *a 3*

Cimbs.

Tp.

Ezio

Atila

Vni I.

Vni II.

Vle

Vc.

Cb.

-man - do gli stes - si guer - rier _____ io co - man - do gli stes si guer -

del - le vo - stre cit - tà _____ del - le vo - stre superbe cit -

Fl. Ott.

Ob.

Cl. in DO

Fg.

in FA
Cor.

in DO

Trb. in DO

Trbn.

Cimbs.

Tp.

Ezio

Atila

Vni I.

Vni II.

Vle

Vc.

Cb.

-rier, gli stes - - si_guer-rier, gli stes - - si_guer-rier, gli stes - - si_guer-

-tā, super - -be_cit-tā, super - -be cit-tā, super - -be cit-

Fl. Ott.

Ob.

Cl. in DO

Fg. *a 2*

in FA
Cor.

in DO

Trb. in DO *a 2*

Trbn.

Cimbs.

Tp.

Ezio

-rier, sì, io co - man - do gli stes - si guerrier.

Attila

-tā, sì, del - le vo - stre super - be cit-tā.

Vni I.

Vni II.

Vle

Vc.

Cb.

This musical score page, numbered 137, contains the following parts and staves:

- Fl. Ott.** (Flute Oboe): Treble clef, featuring triplet patterns in the first two measures.
- Ob.** (Oboe): Treble clef, featuring triplet patterns in the first two measures.
- Cl. in DO** (Clarinet in D): Treble clef, featuring triplet patterns in the first two measures.
- Fg.** (Fagotto/Bassoon): Bass clef, marked *a 2* (second octave).
- Cor. in FA** (Cor Anglais in F): Treble clef, playing a sustained chord.
- Cor. in DO** (Cor Anglais in D): Treble clef, playing a sustained chord.
- Trb. in DO** (Trumpet in D): Treble clef, playing a sustained chord.
- Trbn.** (Trombone): Bass clef, playing a sustained chord, marked *a 3* (third octave).
- Cimbs.** (Cymbals): Bass clef, playing a rhythmic pattern.
- Tp.** (Tromba/Tuba): Bass clef, playing a rhythmic pattern.
- Ezio** (Vocal): Bass clef, with a whole note rest.
- Auila** (Vocal): Bass clef, with a whole note rest.
- Vni I.** (Violin I): Treble clef, featuring triplet patterns in the first two measures.
- Vni II.** (Violin II): Treble clef, featuring triplet patterns in the first two measures.
- Vle** (Viola): Bass clef, playing a sustained chord.
- Vc.** (Violoncello): Bass clef, playing a rhythmic pattern.
- Cb.** (Contrabbasso): Bass clef, playing a rhythmic pattern.

N. 5 - SCENA E CAVATINA

FORESTO

RIO-ALTO NELLE LAGUNE ADRIATICHE.

Qua e là sopra palafitte sorgono alcune capanne, comunicanti fra loro per lunghe asse sorrette da barche. Sul davanti sorge in simile guisa un altare di sassi dedicato a San Giacomo. Più in là scorgesi una campana appesa ad un casotto di legno, che fu poi il campanile di San Giacomo. Le tenebre vanno diradandosi fra le nubi tempestose; quindi a poco a poco una rosea luce, sino a che (sul finir della scena) il subito raggio del sole inondando per tutto, riabella il firmamento del più sereno e limpido azzurro. Il tocco lento della campana saluta il mattino.

Allegro $\text{♩} = 92$

30

Ottavino

Flauti

Oboi

Clarinetti
Do

Fagotti

Fa
Corni
Do

Trombe
Do

Tromboni

Cimbasso

Timpani

Tamburo

G. Cassa e Piatti

(Alcuni Eremiti escono dalle capanne e s'avviano all'altare)

30 *Allegro* $\text{♩} = 92$

I.
Violini

II.
Violini

Viole

Violoncelli

Contrabbassi

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

This page of a musical score, numbered 139, contains parts for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Fa, Cor. Do). The brass section includes Trumpet (Trb. Do), Trombone (Trbn.), and Trombone (Cb.). The string section includes Violin (Vc.) and Cello (Cb.). The score is written in a key with one flat and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and some dynamic markings like 'a2'.

This page of a musical score, numbered 140, contains the following instruments and parts:

- Ott.** (Oboe): Treble clef, *ff* dynamic.
- Fl.** (Flute): Treble clef, *ff* dynamic.
- Ob.** (Oboe): Treble clef, *ff* dynamic.
- Cl. Do** (Clarinet in D): Treble clef, *ff* dynamic.
- Fg.** (Fagotto/Bassoon): Bass clef, *ff* dynamic.
- Cor. Fa** (Cornet in F): Treble clef, *ff* dynamic.
- Cor. Do** (Cornet in D): Treble clef, *ff* dynamic.
- Trb. Do** (Trumpet in D): Treble clef, *ff* dynamic.
- Trbn.** (Trumpet in B): Bass clef, *ff* dynamic.
- Cmbs.** (Cymbals): Bass clef, *ff* dynamic.
- Tp.** (Trombone): Bass clef, *ff* dynamic.
- G. C.** (Gong/Cymbal): Bass clef, *ff* dynamic.
- Vni I.** (Violin I): Treble clef, *ff* dynamic.
- Vni II.** (Violin II): Treble clef, *ff* dynamic.
- Vle.** (Viola): Treble clef, *ff* dynamic.
- Vc.** (Violoncello): Bass clef, *ff* dynamic.
- Cb.** (Contrabasso): Bass clef, *ff* dynamic.

The score is divided into three measures. The woodwinds and brass sections primarily play sustained notes or chords, with some woodwinds showing a wavy line indicating a tremolo or vibrato effect. The string section (Vni, Vle, Vc, Cb) plays a rhythmic pattern of eighth notes, often beamed in groups of four. The dynamic marking *ff* (fortissimo) is consistently used across most parts. A rehearsal mark 'a2' is present in the second measure of the Cor. Do part.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

This section of the score includes parts for Oboe, Flute, Clarinet in D, Bassoon, Cor Anglais (F and D), Trumpet in D, Trombone, and Trombone/Cornet in Bb. The woodwinds and brass parts feature complex melodic lines with many accidentals and dynamic markings such as *f* and *mf*. The Trombone/Cornet part includes the marking *a. 2.* in the first and third measures. The Trumpet part has a few notes in the second and third measures.

I.

Vni

II.

Vlc

Vc.

Cb.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. All string parts feature a consistent rhythmic pattern of eighth notes with various accidentals. The Violin parts are in treble clef, while the Viola, Violoncello, and Contrabass parts are in bass clef.

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

This page of a musical score, numbered 142, contains parts for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Fa, Cor. Do). The brass section includes Trumpet (Trb. Do), Trombone (Trbn.), and Trombone (Cmbs.). The string section includes Trumpet (Tp.), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in a key with one flat and a 4/4 time signature. It features complex melodic lines for the woodwinds, harmonic support from the brass, and a steady bass line from the strings. Dynamics such as *mf* and *f* are indicated throughout. The Cor Anglais parts include markings for *a 2* (second horn).

Musical score for woodwinds and brass instruments. The instruments listed on the left are: Ott. (Oboe), Fl. (Flute), Ob. (Clarinet), Cl. Do (Clarinete), Fg. (Fagotto), Cor. Fa (Corni), Cor. Do (Corni), Trb. Do (Trombe), Trbn. (Tromboni), Cmbs. (Cimbali), Tp. (Tromba), and G. C. (Grande Corno). The score is divided into three measures. The first measure shows various dynamics such as *ff* and *f*. The second measure includes a *a. 2* marking. The third measure shows a change in dynamics to *f*. The notation includes clefs, key signatures, and dynamic markings.

Musical score for string instruments. The instruments listed on the left are: Vni I (Violini), Vni II (Violini), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score is divided into three measures. The first measure shows a *ff* dynamic. The second and third measures show a change in dynamics to *f*. The notation includes clefs, key signatures, and dynamic markings.

31

Ott.
Fl.
Ob.
Cl. Do
Fg.
Cor. Fa Do
Trb. Do
Trbn.
Cmbs.
Tp.
Tmb. G. C. e P.

This block contains the musical score for woodwinds and brass instruments. It starts with a rehearsal mark '31' in a box. The instruments listed are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trumpet (Tp.), and Trombone in G, C, E, or F (Tmb. G. C. e P.). The notation includes various notes, rests, and dynamic markings such as 'v' (piano) and 'a 2' (second ending).

31

Vni I.
Vni II.
Vle
Vc.
Cb.

This block contains the musical score for string instruments. It starts with a rehearsal mark '31' in a box. The instruments listed are Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The notation includes various notes, rests, and dynamic markings such as 'v' (piano).

This page of a musical score, numbered 145, contains the following parts and staves:

- Ott.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- Cl. Do** (Clarinete in Sol): Treble clef, playing a melodic line with slurs and accents.
- Fg.** (Fagotto): Bass clef, playing a rhythmic accompaniment with slurs and accents.
- Cor. Fa** (Corni in Fa): Treble clef, playing a rhythmic accompaniment.
- Cor. Do** (Corni in Sol): Treble clef, playing a rhythmic accompaniment.
- Trb. Do** (Trombe in Sol): Treble clef, playing a rhythmic accompaniment.
- Trbn.** (Tromboni): Bass clef, playing a rhythmic accompaniment.
- Cmbs.** (Cimbali): Bass clef, playing a rhythmic accompaniment.
- Tp.** (Tamburi): Bass clef, playing a rhythmic accompaniment.
- Tmb. G. C. e P.** (Tamburi in G, C, e, P): Bass clef, playing a rhythmic accompaniment.
- Vni I.** (Violini I): Treble clef, playing a rhythmic accompaniment.
- Vni II.** (Violini II): Treble clef, playing a rhythmic accompaniment.
- Vle.** (Viola): Treble clef, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Contrabbasso): Bass clef, playing a rhythmic accompaniment.

The score includes various musical notations such as slurs, accents, and dynamic markings like *a 2* and *p*. The woodwinds and strings play melodic and rhythmic lines, while the brass and percussion provide harmonic support.

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Fu
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
Tmb.
G. C. e P.
I.
Vni
II.
Vle
Vc.
Cb.

α2

This page of a musical score, numbered 146, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet (Fu), Cor Anglais (Cor. Do), Trombone (Trb. Do), Trombone (Trbn.), and Trombone (Tp.). The string section includes Trombone (Tmb.), Trumpet (G. C. e P.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *α2* are present. The key signature is B-flat major, and the time signature is 2/4.

This musical score page, numbered 147, contains the following parts and staves:

- Ott.** (Oboe): Rapid sixteenth-note passages.
- Fl.** (Flute): Rapid sixteenth-note passages, including a section marked with a dashed line and an '8'.
- Ob.** (Oboe): Sustained chords.
- Cl. Do** (Clarinet in D): Sustained chords.
- Fg.** (Bassoon): Sustained chords.
- Cor. Fa** (Cor Anglais in F): Sustained chords.
- Cor. Do** (Cor Anglais in D): Sustained chords, with a '22' marking.
- Trb. Do** (Trumpet in D): Sustained chords.
- Trbn.** (Trombone): Sustained chords.
- Cmbs.** (Cymbals): Percussive markings.
- Tp.** (Tom-toms): Percussive markings.
- Tmb. G. C. e P.** (Timpani): Sustained chords, with an 'a2' marking.
- Vni I.** (Violin I): Rapid sixteenth-note passages.
- Vni II.** (Violin II): Rapid sixteenth-note passages.
- Vle** (Viola): Sustained chords.
- Vc.** (Violoncello): Sustained chords.
- Cb.** (Contrabasso): Sustained chords.

32

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

Tmb.
G. C. e P.

32

I.

Vni

II.

Vle

Vc.

Cb.

Ott. *prende il Flauto*

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa *a2*

Cor. Do

Trb. Do

Trbn.

Cmbs.

Tp.

Tmb. G. C. e P. *a2*

I. Vni

II. Vni

Vle

Vc.

Cb.

This musical score page, numbered 149, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa and Cor. Do). The brass section includes Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trombone in C (Tmb. G. C. e P.), and Trumpet in B-flat (Tp.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features a key signature of one flat and a 4/4 time signature. A box above the Oboe staff contains the instruction "prende il Flauto". The Cor Anglais parts are marked with "a2". The string parts are marked with "v" for vibrato. The woodwinds and brass play block chords in the first measure, followed by melodic lines in the second and third measures. The strings play a rhythmic accompaniment of eighth notes.

This page of a musical score, numbered 150, contains the following parts and markings:

- Ob. (Oboe):** Treble clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line. A second ending marked "a 2" begins in the third measure.
- Cl. Do (Clarinete soprano):** Treble clef, key signature of one flat (Bb). Starts with a long note, followed by a melodic line.
- Fg. (Fagotto):** Bass clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line.
- Cor. Fa (Corni):** Treble clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line.
- Cor. Do (Corni):** Treble clef, key signature of one flat (Bb). Starts with a long note, followed by a melodic line.
- Trb. Do (Trombe):** Treble clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line.
- Trbn. (Tromboni):** Bass clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line.
- Tp. (Tromba):** Bass clef, marked with vertical lines and circles.
- Tmb. G. C. e P. (Timpani):** Bass clef, marked with vertical lines and circles. A second ending marked "a 2" is indicated.
- Vni I. (Violini):** Treble clef, key signature of one flat (Bb). Starts with a long note, followed by a melodic line.
- Vni II. (Violini):** Treble clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line.
- Vle (Viola):** Bass clef, key signature of one sharp (F#). Starts with a long note, followed by a melodic line.
- Vc. (Violoncello):** Bass clef, key signature of one flat (Bb). Starts with a long note, followed by a melodic line.
- Cb. (Contrabbasso):** Bass clef, key signature of one flat (Bb). Starts with a long note, followed by a melodic line.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte) throughout the score.

Ob. *a2* *tr*

Cl. *Do*

Cor. *Do* *III. IV.*

Trbn. *a3* *f*

Tp.

Tmb.

I. Vni

II. Vni

Vle

Two double bar lines are present at the end of the system.

Ob. *a2*

Cl. *Do* *a2*

Cor. *Do* *mf*

Trbn. *a3* *mf*

Tp.

Tmb.

I. Vni

II. Vni

Vle

Vc. *mf*

Cl. Do ^{a2} 33

Fg. *mf*

Cor. Do ^{IV.}

Trbn. ^{a3}

Tp.

Tmb.

Cmp.

Vc. 33

dim. e rall. poco a poco

Cl. Do ^{b3} *pp*

Cor. Do ^{III.} *pp*

Tp. *pp*

Cmp.

dim. e rall. poco a poco

Vni I. *p*

Fg. *pp*

Trbn. I. *pp*

Tp.

Vc. *pp*

(♩ = 116)

Fg.

Trbn. I.

Tp. *pp*

(♩ = 116) *morendo* - - - - -

Vni I.

Vni II.

Vle

Vc.

34

Cl. Do

Fg.

Tp.

Bassi I.

Bassi II.

CORO

Qual not - te!

An - cor fre - mo - no

I.

Vni

II.

Vle

Vc.

Cb.

pp

pp

pp

Cl. Do

Fg.

CORO

l'on - de al fie - ro tur - bo, che Di - o d'un sof - fio su - sci - tò.

I.

Vni

II.

Vle

Cb.

pp

pp

Trb. *Do* **VUOTA** I.

Trbn. *pp*

Cmbs. *pp*

CORO

Lo - de al Si - gnor!

Lo - de al Si -

Cb. **VUOTA**



Trb. *Do* I.

Trbn.

Cmbs.

CORO

L'al - te - - ro e - le - men - to Ei scon -

-gnor! L'al - te - - ro e - le - men - to Ei scon -

Cb.

Trb. *Do* I.

Trbn.

Cmbs.

Tutti

CORO

-vol-se ed ac-que - tò. Sia tor-bi-da o tran-quil-la la na-

Cb.

Trb. *Do* I.

Trbn.

Cmbs.

CORO

-tu-ra d'e-ter - na pa - ce Ei nu-trei no-stri cor!

Cb.

35 *Moderato*

Fl. I.

sottovoce

Vni I.

leggero come coi sordini

sottovoce

Fl. *sottovoce*

Vni I. *sottovoce*

Vni II. *sottovoce*

Fl. *sottovoce*

Ob. I. *sottovoce*

Vni I. *sottovoce*

Vni II. *sottovoce*

Vle *sottovoce*

Fl.

Ob. I.

Vni I.

Vni II.

Vle

Fl.

Ob. I.

Vni I.

Vni II.

Vle

Vc.

pp

Fl.

Ob. I.

Cl. Do

Vni I.

Vni II.

Vle

Vc.

sottovoce

cresc. poco a poco

Fl. *b#e*

Ob. I.

Cl. I. *Do*

Cor. I. *Fa*

cresc. poco a poco

Vni I.

Vni II.

Vle

Vc.

cresc. sempre

Fl. *b#e*

Ob. I.

Cl. I. *Do*

Cor. I. *Fa*

cresc. sempre

Vni I.

Vni II.

Vle

Vc.

Fl. *#b2:*

Ob. *I. b2.*

Cl. *Do*

Fg. *a2*

Cor. *Fa* *I.*

Vni *I.* *b2.*

Vni *II.* *#2.*

Vle

Vc.

36

Fl. *mf*

Ob. *mf*

Cl. Do *mf*

Fg. *mf*

Cor. Fa *mf*

Cor. Do *mf*

CORO
Bassi

L'a - li - to del mat -

36

Vni. I. *mf*

Vni. II. *mf*

Vle. *mf*

Vc. *mf*

Cb.

Fl. 


Ob. 


Cl. Do 

Fg. 

Cor. 

Do 

Trb. Do 

Trbn. 

CORO 

-tin già l'au - re ap - pu - - ra.

I. Vni 

II. Vni 

Vle 

Vc. 

This musical score page, numbered 163, features a variety of instruments and a vocal choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Fa). The brass section consists of Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone in C (Cmbs.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A vocal choir (CORO) is also present. The score is divided into measures, with some measures containing triplets (indicated by a '3' and a bracket). Dynamics such as *f* (forte) and *pp* (pianissimo) are used throughout. Performance instructions like *a2* (second ending) and *fz* (forzando) are also present. The vocal line includes the lyrics "Pre-ghiam!" and "pre-ghiam!". The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs.

tutta forza

Fl. a 2

Ob.

Cl. Do

Fg. a 2

Cor. Fa Do

Trb. Do

Trbn. I. II. III.

Cmbs.

Tp.

G. C. e P.

tutta forza

CORO

-ghiam! pre-ghiam! Lo - - de al Cre - - a.

Lo - - de al Cre - - a.

tutta forza

I. Vni

II. Vni

Vle

Vc.

Cb.

il Flauto II. prende l'Ottavino

Fl.

Ob.

Cl.
Do

Fg.

Fa
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C. e P.

FOR.

Sopr.

Voci interne

Ten.

Bassi
Tutti

-tor! al Cre - a - tor! Quai

I.
Vni

II.

Vle

Vc.

Cb.

37 *Allegro moderato* ♩ = 108

CORO Bassi

vo - ci!...

37 *Allegro moderato* ♩ = 108

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*



Ob. I. *p*

Cl. Do *p*

CORO

Oh tut - to di na - - vi -

I. Vni

II. Vni

Vle

Vc.

I.

Ob.

Cl.
Do

CORO

- cel - le co - per - to è il flut - to!...

(Dalle navi-

I.

Vni

II.

Vle

Vc.

Fl.

I.

Ob.

Cl.
Do

CORO

Son d'A - qui-

-celle, che approdano a poco a poco, escono Foresto, donne,
uomini e fanciulli d'Aquileja, ecc.)

I.

Vni

II.

Vle

Vc.

Fl.

Ob.

Cl.
Do

Cor.
Fa

CORO

- le - ja!...

I.
Vni

II.
Vle

Vc.

Fl.

Ob.

Cl.
Do

Cor.
Fa

CORO

cer - - toal fu - ror scam - pan del.

I.
Vni

II.
Vle

Vc.

Ott. *p*

Fl.

Ob. *f*

Cl. Do *f*

Fg. *f*

Fa *p*

Cor. Do *p*

Trb. Do I. *f*

Trbn. I. *f*
II. *f*

CORO
l'Un. no.

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott. *ff* *ppv*

Fl. *ff* *ppv*

Ob. *ff* *ppv*

Cl. *ff* *ppv*

Do *ff* *ppv*

Fg. *ff* *ppv*

Cor. *ff* *ppv*

Do *ff* *ppv*

Trb. *ff* *ppv*

Do *ff* *ppv*

Trbn. *ff* *ppv*

Cmbs. *ff* *ppv*

Tp. *ff* *ppv*

Sopr. *ff*

Ten. *ff* Lo - - deal Cre - - a - tor!

Bassi *ff* Lo - - deal Cre - - a - tor!

CORO

Lo - - deal Cre - - a - tor!

I. *ff* *pp*

Vni *ff* *pp*

II. *ff* *pp*

Vle *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

FOR. *Qui, qui so-stia - mo! pro - pi - zio au - gu - rio*

I. Vni

II. Vni

Vle

Vc.

Cb.



FOR. *n'è que-sta cro - ce, n'è que-st'al - tar.*

I. Vni

II. Vni

Vle

Vc.

Cb.

FOR. *o - gnun d'in-tor - - no le - viun tu-gu - rio*

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Cl. Do

Cor. Do III. *p*

Trbn. I. *p*

FOR. *fra que-st'in - can - - to di cie - lo e*

I. Vni

II. Vni

Vle

Vc.

Cb.

39

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

FOR.

Sopr. mar.

Ten. Lo-de, lo-de a Fo-re-sto! tu Du-ce no-stro, scu-do, sal-vez-za n'e-ri tu sol...

CORO

Lo-de, lo-dea Fo-re-sto! tu Du-ce no-stro, scu-do, sal-vez-za n'e-ri tu sol...

39

I.

Vni

II.

Vle

Vc.

Cb.

a piacere

FOR. Oh! ma 0-da - bel - la!... Pre-da è del mo-stro, ser-ba-taal

col canto

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb.

FOR. pian - to, ser-ba-taal duol.

I. Vni

II. Vni

Vle

Vc.

Cb.

40 Andantino ♩ = 50

FOR. *con espress.*

El - la in po-ter del bar - ba-ro!

40 Andantino ♩ = 50

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob. *p*

FOR.

fra — le sue schiave av- vin - ta! ahi — che men cru - do al-

I. Vni

II. Vni

Vle

Vc.

Cb.

allarg.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

FOR.

legato *ten*

l'a-ni-ma, men-cru-do fo-ra il sa-per-ti e-stin-ta! Io ti ve-drei fra

allarg.

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do I.

Fg. I.

Cor. Fa I. II.

FOR.

gl'an-ge-li — al - men ne' so- gnial-lo - ra, — ein - vo-cheri l'au-

dim.

I. Vni

II. Vni

Vle

Vc.

Cb.

41

Ott. *pp*

Fl. *pp*

Ob. I. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Fa I. *pp*

FOR. *morendo*

Sopr. - ro - - ra del. l'im-mor-tal, im-mor-tal... mi-o di.

Ten. *pp* Spe - ra!... l'ar-di - ta

CORO *pp* Spe - ra!... l'ar-di - ta

41

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

FOR.

Sopr.

Ten.

CORO

I.

Vni II.

Vle

Vc.

Cb.

ten.

ten.

I. *ten.*

I. *ten.*

I. II.

I.

ten.

lo ti ve-drei fra

ver-gi-ne for-seal cru-del sfug-gi.

ver-gi-ne for-seal cru-del sfug-gi.

I. *ten.*

ten.

Fl.

Ob. I.

Cl. Do I.

Fg. I.

Cor. Fa I. II.

FOR.

cambia in Sol

glian-ge-li al - men ne' so- gnial- lo - ra, — ein - vo-che-rei l'au-

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 180. It features a vocal line and several instrumental parts. The vocal line is in Italian and German. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horns in F (Cor. Fa), and a string section (FOR., Vni I., Vni II., Vle, Vc., Cb.). The score is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line has lyrics in Italian and German. The instrumental parts include various musical notations such as triplets, slurs, and dynamic markings. The string section (FOR.) has a specific instruction to change key signature to Sol (G major).

I.

Ob.

Cl.
Do

Fg.

FOR.

Sopr. - ro - ra del-l'im-mortal, im-mortal mi-o di, del-l'im-mortal, dell'im-mor.

Ten. Spe-ra, spe-ra!

Bassi Spe-ra, spe-ra!

morendo

I.

Vni

II.

Vle

Vc.

Cb.

FOR.

- tal ————— del-l'im-mortal mio di.

I.

Vni

II.

Vle

Vc.

Cb.

42 Allegro ♩ = 126

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Sol. *f* *a2*

Cor. Do *f* *a2*

Trb. Do *f*

Trbn. *f*

Cmbs. *f*

Tp. *f*

G. C.

Sopr.

Ten. Ces - sa - toal-fi - ne il tur - bi-ne, più il

Bassi Ces - sa - toal-fi - ne il tur - bi-ne, più il

CORO

42 Allegro ♩ = 126

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

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

This section of the score includes parts for Oboe, Flute, Clarinet (D), Bassoon, Cor Anglais (2), Trumpet (D), Trombone, Contrabass, and Trombone. The woodwinds and brass instruments play various rhythmic patterns and chords, often with accents and slurs. The Clarinet and Bassoon parts feature a melodic line with slurs and accents. The Trombone and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

CORO

so - le bril - le - rà bril - le - rà bril - le - rà bril - le -
so - le bril - le - rà bril - le - rà bril - le - rà bril - le -

The Chorus part consists of three staves (Soprano, Alto, and Bass) with lyrics in Italian. The lyrics are: "so - le bril - le - rà bril - le - rà bril - le - rà bril - le -". The music is written in a simple, homophonic style with a clear melodic line and harmonic accompaniment.

I.
Vni
II.
Vle
Vc.
Cb.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of eighth notes, often with accents and slurs. The Violin I and II parts feature a melodic line with slurs and accents. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes and rhythmic patterns.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.

Sem

CORO

-rà bril-le - rà, si, si, il so - le bril - le - rà.

-rà bril-le - rà, si, si, il so - le bril - le - rà.

I.
Vni

II.
Vle

Vc.

Cb.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Sol. *ff*

Cor. *ff*

Do *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

G. C. *ff*

FOR. *ff*

- pre il so-spir del - l'e - su - le, sem - pre la pa - tria a - yrà.

CORO *ff*

ff Sì, il

ff Sì, il

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Trp.

G. C.

CORO

so - le bril - le - rà.

so - le bril - le - rà.

I.
Vni

II.

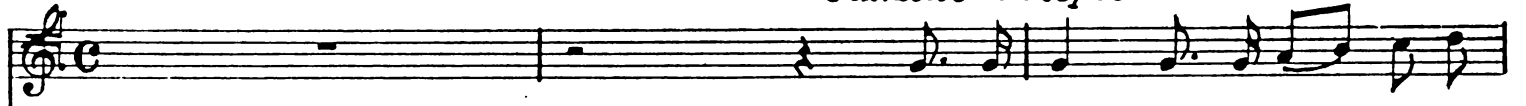
Vle

Vc.

Cb.

43 Allegro assai moderato ♩=88

cantabile con espress.

FOR. 

Ca - ra pa - tria, già ma - dre e

43 Allegro assai moderato ♩=88

I.  *p*

Vni

II.  *p*

Vle

Vc.  *p*

Cb.  *p*

FOR. 

re - i - na di pos - sen - ti ma - gna - ni - mi fi - gli, or ma -

I. 

Vni

II. 

Vle

Vc. 

Cb. 

col canto

Cl. Do

Fg.

Cor. Sol

FOR.

p

I.

allarg. a piacere

-ce - rie, de-ser - to, ru - i - - na, su cui re - gna si-len - zio e squal.

col canto

I. Vni

II. Vni

Vle

Vc.

Cb.

Poco animato

string. poco a poco - -

Sol Cor.

Do

FOR.

a 2

-lor; ma dal l'al - ghe di que - sti ma-ro - si, qual ri-

Poco animato

string. poco a poco - -

I. Vni

II. Vni

Vle

Vc.

Cb.

--sino a1 - - - - - ♩ = 116

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Cmbs.

FOR.

-sor-ta fe-ni - ce no-vel - la, ri - vi-vrai più su-per - ba, più

--sino a1 - - - - - ♩ = 116

I.

Vni

II.

Vle

Vc.

Cb.

44

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

FOR.
Sopr.
CORO
Ten.
Bassi

tutta forza *con slancio* *f*

bel - la del - la ter - ra, del - l'on - de stu - por!
Dal - l'al - ghe di que - sti ma -
Dal - l'al - ghe di que - sti ma -

44

I.
Vni
II.
Vle
Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.

Sol.
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.

FOR.
CORO

ah! ri - vi.
- ro - si, qual ri - sor - ta fe - ni - ce no - vel - la, ri - vi.
- ro - si, qual ri - sor - ta fe - ni - ce no - vel - la, ri - vi.

I.
Vni
II.
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmb.

Tp.

G. C.

FOR.

CORO

I

Vni

II.

Vle

Vc.

Cb.

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

Più animato

Ott.

Fl.

Ob.
a2
I. *p*

Cl.
Do
a2
I. *p*

Fg.
I. *p*

Sol.
Cor.
Do
p

Trb.
Do
a2
p

Trbn.
I. *p*

Cmb.

Tp.

G. C.

FOR.
-por, ri - vi - vra - i del - la ter - ra, del - l'on - de stu -

CO RO
-por, ah ri - vi - vra i, ha ri - vi - vra i,
-por, ah ri - vi - vra i, ha ri - vi - vra i,

Più animato

I.
Vni
p

II.
p

Vle
p

Vc.
p

Cb.
p

Ott.

Fl.

Ob. 1. a2

Cl. 1. a2
Do

Fg.

Sol
Cor. a2
Do

Trb. Do

Trbn. II. III.

Cmbs.

Tp.

FOR.
-por! si del-la te - - - ra, del- l'on - de stu-

CORO
tu ri - vi-vrai
tu ri - vi-vrai

I.
Vni

II.
Vle

Vc.

Cb.

45

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.

- por!

CO RO

ff ri - vi-vrai più su - per - ba, più

ff ri - vi-vrai più su - per - ba, più

45

I.

Vni

II.

Vle

Vc.

Cb.

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

CORO

bel - la del - la ter - rae del - l'on - - de - l'on stu -
bel - la del - la ter - rae del - l'on - - de - l'on stu -

I.
Vni
II.
Vle
Vc.
Cb.

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

Ca-ra
-por, del - la ter - rae del - l'on - de stu - por!
-por, del - la ter - rae del - l'on - de stu - por!

Detailed description: This is a page of a musical score, page 197. It features a large ensemble of instruments and a vocal choir. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Soprano (Sol), Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), Glockenspiel (G. C.), and a solo voice (FOR.). The vocal choir (CORO) consists of three parts: Soprano, Alto, and Bass. The score is written in a common time signature. The vocal parts have lyrics in Italian: 'Ca-ra -por, del - la ter - rae del - l'on - de stu - por!'. The instrumental parts are complex, with many notes and rests. The page number '197' is in the top right corner.

I. Tempo

FOR.
 pa - tria, già ma - dre e re - i - - na di pos-

I. Tempo

I.
 Vni *p*

II.
 Vni *p*

Vle
 Vle *p*

Vc.
 Vc. *p*

Cb.
 Cb. *p*

//

FOR.
 -sen - ti ma-gna- ni-mi fi - gli, or ma-ce - rie, de-ser - to, ru-

I.
 Vni

II.
 Vni

Vle
 Vle

Vc.
 Vc.

Cb.
 Cb.

col canto

Cl.
Do

Fg.

Cor.
Sol

I.

p

allarg. a piacere

FOR.

- i - - na, su cui re - gna si - len - zio e squal-

col canto

I.

Vni

II.

Vle

Vc.

Cb.

46 *Poco più animato**string. poco a poco sino al..*

Sol

Cor.

Do

a2

FOR.

-lor; ma dal- l'al - ghe di que - sti ma - ro - si, qual ri-

46 *Poco più animato**string. poco a poco sino al..*

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

mf

mf

mf

mf

mf

Sol.

Cor.
Do

a 2

Trb.
Do

I.

mf

Cmbs.

FOR.

-sor-ta fe-ni-ce no-vel - - la, ri-vi-vrai più su-per-ba, più

p

I.

Vni

II.

Vle

Vc.

Cb.

mf

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Sol.
Cor.
Do
Trb.
Do
Trbn.
Cmb.
Tp.
FOR.
Sopr.
C O R O
Ten.
Bassi
I.
Vni
II.
Vle
Vc.
Cb.

tutta forza *con slancio*

bel - la del - la ter - ra, del - l'on - de stu - por!
Dal - l'al - ghe di que - sti ma -
Dal - l'al - ghe di que - sti ma -

f *a2* *a3* *f*

Ott.
Fl.
Ob.
Cl.
Do
Fg.

Sol.
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.

FOR.
CORO

ro - si, qual ri - sor - ta fe - ni - ce no - vel - la, ri - vi -
 ro - si, qual ri - sor - ta fe - ni - ce no - vel - la, ri - vi -

Ah! ri - vi -

I.
Vni
II.
Vle
Vc.
Cb.

Ott.
Fl.
Ob.
Cl.
Do
Fg.

Sol
Cor.
Do

Trb.
Do

Trbn.
Cmbs.

Tp.

G. C.

FOR.
CORO

-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -
vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -
-vrai più su-per - ba, più bel - la del - la ter - ra, del-l'on - de stu -

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Più mosso

Ott.

Fl. *p* *s.*

Ob. *a2* *I.* *p*

Cl. *a2* *I.* *p*

Do

Fg. *I.* *p*

Sol

Cor. *p*

Do

Trb. *a2* *p*

Do

Trbn. *I.* *p*

Cmb. *p*

Tp.

G. C.

FOR. *p*
-por, ri - vi-vrai del - la ter-ra, del-l'on-de stu-

CORO
-por, ah ri - vi-vrai, ha ri - vi-vrai,
-por, ah ri - vi-vrai, ha ri - vi-vrai,

Piu mosso

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ott.

Fl.

Ob. I. a2

Cl. I. a2 Do

Fg.

Sol. a2

Cor. Do

Trb. Do

Trbn. II. III.

Cmbs.

Tp.

FOR.

-por! si del-la ter - - - ra, del- l'on - de stu-

CORO

tu ri - vi -vrai

tu ri - vi -vrai

I Vni

II Vni

Vle

Vc.

Cb.

The musical score is for page 205 and includes parts for woodwinds (Ottobass, Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Trombone, Trumpet), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and vocal soloists (FOR.) and a chorus (CORO). The vocal parts have lyrics in French. The score is written in a key with one sharp (F#) and a 7/8 time signature. Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include *mf* (mezzo-forte) and *ff* (fortissimo). The woodwinds and strings play a rhythmic pattern of eighth notes. The vocal soloists and chorus sing a melodic line with lyrics: "-por! si del-la ter - - - ra, del- l'on - de stu- tu ri - vi -vrai tu ri - vi -vrai".

47 *Più mosso*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.

CO RO

-por! del - la ter-ra e del - l'on - de del - l'on - de stu-
 del - la ter-ra e del - l'on - de del - l'on - de stu-
 del - la ter-ra e del - l'on - de del - l'on - de stu-

47 *Più mosso*

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a2

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.
-por! del - la ter - ra e del - l'on - de del - l'on - de stu -

CORO
-por! del - la ter - ra e del - l'on - de del - l'on - de stu.
-por! del - la ter - ra e del - l'on - de del - l'on - de stu.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Sol
Cor.

Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.
-por! si si del - l'on - de stu - por!
opp. stu - - - por!

CO RO
-por! si si del - l'on - de stu - por! si si del - l'on - de stu -
-por! si si del - l'on - de stu - por! si si del - l'on - de stu -

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score contains parts for woodwinds (Oboe, Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Tuba, Eb Cornet), strings (Violin I & II, Viola, Violoncello, Contrabass), and vocal parts (Soprano, Chorus, and a solo voice). The woodwinds and strings play rhythmic patterns, with some instruments marked 'a 2'. The vocal parts sing the lyrics '-por! si si del - l'on - de stu - por!' with various musical markings like 'opp.' and 'stu'. The chorus part is written for multiple voices. The bottom of the page has a small 'R' marking.

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Sol
Cor.
Do

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

FOR.

CO RO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

stu - - - -por!

-por! stu - - -por!

-por! stu - - por!

Ott.
Fl.
Ob.
Cl.
Do
Fg.
Sol
Cor.
Do
Trb.
Do
Trbn.
Cmbs.
Tp.
G. C.
I.
Vni
II.
Vie
Vc.
Cb.

a 2

a 2

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe, Flute, Clarinet in D, Bassoon, and Cor Anglais. The brass section (middle) includes Trumpets, Trombones, and Percussion. The string section (bottom) includes Violins I and II, Viola, Violoncello, and Contrabass. The score consists of five measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass section provides harmonic support with chords and sustained notes. The Cor Anglais part features a melodic line with a dynamic marking of *a 2*. The Percussion part includes a snare drum and cymbals. The string parts are divided into first and second violins, viola, cello, and double bass.

ATTO PRIMO

BOSCO PRESSO IL CAMPO D'ATTILA

È notte; nel vicino ruscello bulicano i raggi della luna.

N. 6 - SCENA E ROMANZA

ODABELLA

Andante ♩ = 72

Violini I. *p*

Violini II. *p*

Viola *p*

Violoncelli *p*

Contrabbassi *p*

Vni I.

Vni II.

Vle

Vc.

Cb.

Vni I. *morendo*

Vni II.

Vle

Vc. *morendo*

Cb.

ODABELLA

Liberamente or piangi sfrenati, o cor. La queta ora, inche posa han pur le

Recitativo

I. Vni *p vibr.*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

ODAB. ti - gri, io so - - la scor-ro di lo - co in lo - co,

a tempo

I. Vni

II. Vni

Vle

Vc.

Cb.

ODAB. scor-ro di lo-co in lo-co Ep-pur sem - pre, sempre que-st'o - ra attendo e in-vo -

I. Vm

II. Vle

Vc.

Cb.

a tempo

Fl. *p espr.*

C. i. *p espr.*

ODAB. -co.

a tempo

Vc. *p espr.*

Fl.

C. i.

Arpa

Vc.

48 *Andantino mosso* ♩ = 84

Fl. *pp*

C. i. *p dolce*
con espress.

ODAB. Oh! nel fug - gen - te nu - vo - lo

Cb.

Fl.

C. i.

ODAB. non sei tu pa - dre, im - pres - so?..

Cb.

C. i.

ODAB. *declamato*
Cie - lo!.. ha mu - ta - to im - ma - gi - ne il mio Fo -

Cb.

C. i.

ODAB. *dolce* *p* *dolce* *dim.*
- re - - - - - sto è des - - -

Cb.

49

Fl.

C. i.

A.

ODAB.

p

con espress.

- so. So - spen - - di, o

49

Vc.

Cb.

sempre sottovoce

pizz.

tr

Fl.

C. i.

A.

ODAB.

Vc.

Cb.

ri - - - vo, il mur - - mu - re,

tr

Fl. 

C. i. 


A. 


ODAB. 
 au - - - ra, non più fre - mir... non più fre -

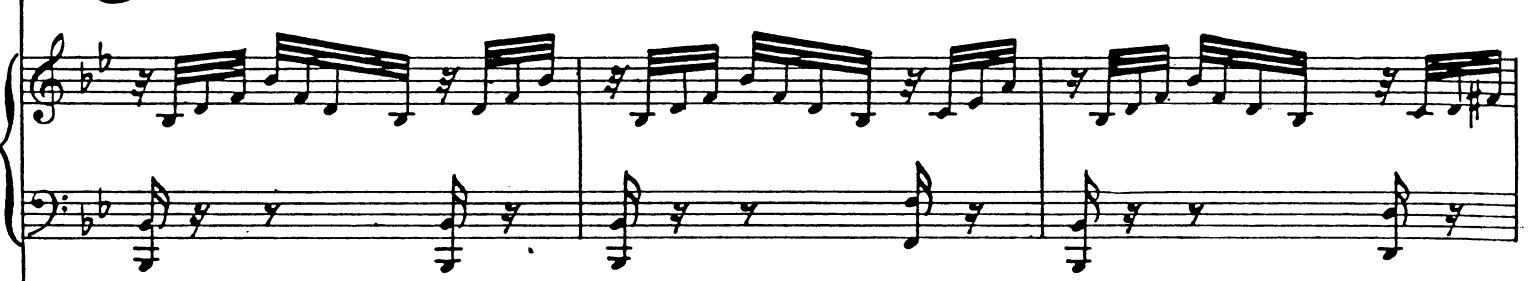
Vc. 


Cb. 




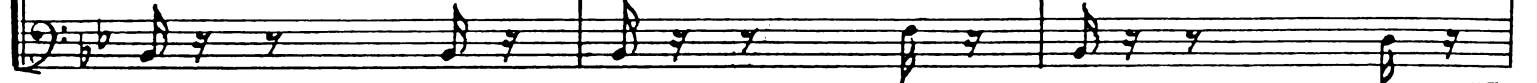
Fl. 

C. i. 

A. 

ODAB. 
 -mir... ch'io de - gli a - ma - - ti

Vc. 

Cb. 

Fl. *Fl.*

C. i.

A.

ODAB.

spi - ri - ti pos - - - sa la

Vc. *tr*

Cb.

||

Fl. *Fl.*

C. i.

A.

ODAB.

vo - - - ce u - dir. So - -

Vc. *tr*

Cb.

50

Fl.

C. i.

A.

ODAB.

-spen - - di, o ri - - vo, il mur - - mu -

Vc.

Cb.

50

Fl.

C. i.

A.

ODAB.

-re, au - - ra, non più fre -

Vc.

Cb.

Fl. C. i. A. ODAB. Vc. Cb.

-mir, non piū fre - mir... ch'io de - gli a -

This system contains the first three measures of the score. The Flute (Fl.) and Clarinet in B-flat (C. i.) parts feature melodic lines with slurs. The Piano (A.) part consists of a rhythmic accompaniment with sixteenth-note patterns in both hands. The Oboe/Clarinet/Bassoon (ODAB.) part has a vocal line with lyrics. The Violoncello (Vc.) and Contrabass (Cb.) parts provide harmonic support with sustained notes and rhythmic patterns.

Fl. C. i. A. ODAB. Vc. Cb.

-ma - - - ti spi - ri - ti

This system contains the next three measures of the score. The Flute (Fl.) and Clarinet in B-flat (C. i.) parts continue their melodic lines. The Piano (A.) part maintains its rhythmic accompaniment. The Oboe/Clarinet/Bassoon (ODAB.) part has a vocal line with lyrics. The Violoncello (Vc.) and Contrabass (Cb.) parts continue their harmonic support.

Fl.

C. i.

A.

ODAB.

Vc.

Cb.

Laggerissimo

con dolcezza

pos - - -

Fl.

C. i.

A.

ODAB.

Vc.

Cb.

-sa — la — vo - ce u - dir,

pizz.

arco

Fl. 

C. i. 

A. 

ODAB. 
pos - - - - sa la

Vc. 

Cb. 

Fl. 
morendo

C. i. 
morendo

A. 
morendo

ODAB. 
semplice ed espress.
vo - - - ce, la - vo - ce u - dir.

Vc. 
morendo

Cb. 
morendo

N. 7 - SCENA E DUETTO

ODABELLA E FORESTO

51 *Allegro mosso* ($\text{♩} = 100$)

Clarinetti
Do

Corni
Fa

ODABELLA

p sottovoce

Qual suon di pas - si!

51 *Allegro mosso* ($\text{♩} = 100$)

Violini
I.
II.

Viole

Violoncelli

Contrabbassi

p sottovoce

Ob.

Cl.
Do

Fg.

Cot.
Fa

ODAB.

FOR.

p cresc.

p cresc.

Gran Di - - o!!..

Don - na!

Vni
I.
II.

Vle

Vc.
Cb.

Uniti

cresc.

cresc.

cresc.

cresc.

più cresc.

Fl. *mf*

Ott. *mf*

Ob. *a 2*

Cl. I. Do

Cl. II. *mf*

Fg.

Cor. Fa

Trb. Do *mf*

Trbn. I, II. *mf*

Trbn. III. Cmb. *mf*

ODAB.

FOR.

Sì... la sua vo - ce! tu! tu! Fo - re - sto? tu,

Ticol - go al - fi - ne!

più cresc.

Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob. *a 2* *p* *I* *dimin.*

Cl. *a 2* *Do*

Fg.

Cor. *Fa*

Trb. *Do*

Trbn. I. II.

Trbn. III. *Cmbs.*

ODAB.
l'a - - mor mi - o? Fo - re - sto, io man-co!... m'af -

Vni I. *p* *dimin.*

Vni II. *p* *dimin.*

Vle *p* *dimin.*

Vc. *Cb.* *p* *dimin.*

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Cor. Fa
 Trb. Do
 Trbn. I, II.
 Trbn. III. Cmb.
 ODAB.
 Vni I.
 Vni II.
 Vle
 Vc. Cb.

-fo - ga il cor! Tu mi re - spingi? tu! si fe -

Musical score for page 227, featuring various instruments and a vocal line. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet (Trb. Do), Trombone (Trbn. I, II, III. Cmb.), Violin (Vni I, II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal line (ODAB) has lyrics: "-fo - ga il cor! Tu mi re - spingi? tu! si fe -". The score is in a key signature of one flat and a 2/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Fa

Trb.
Do

Trbn.
I, II.

Trbn.
III.
Cmb.

ODAB.
-ro-ce? Ciel! — che di-

FOR.
Nè a me di-nanzi pro-vi ter-ror?

I.
Vni

II.

Vle

Vc.
Cb.

52

ODAB. *-ce - - sti?*

FOR. *T'in-fin gi in - va - no: _____ tut-to co -*

52

I. Vni *p*

II. Vni *f*

Vle *p*

Vc. Cb. *p*

Cor. Fa *I-II*

-no - sco, tut - to spi - ai! _____ Per te d'a - mo - re, fu-

I. Vni

II. Vni

Vle

Vc. Cb.

FOR. *-ren - te, in - sa - no ————— sprezz-zai pe - ri - gli*

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Fa I-II

FOR. *giun - to son qui! ————— Qual io ti tro-vi, bar - ba - ra, il*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.
I, II.

Trbn.
III.
Cmbs.

Tp.

ODAB.
Tu?... tu Fo - re - sto, par - - li co - si?

FOR.
sai... bar - ba-ra, il

I.
Vni

II.

Vle

Vc.
Cb.

53

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

ODAB.

FOR.

tu par-li co - - si?..

sai... qual io ti tro-vi, bar - ba-ra, il sai...

53

I. Vni

II. Vni

Vle

Div.

Uniti

Vc. Cb.

Fl.
 Ott.
 Ob. *a 2.*
 Cl. *Do*
 Fg.
 Cor. *Fa*
 Trb. *Do*
 Trbn. I. II.
 Trbn. III. Cmb.
 ODAB. *a piacere*
 Tu? tu, Fo - re - sto, par - li co - si?..
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

The score is for page 233 and features a vocal soloist (ODAB.) and a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ott.), Oboe (Ob. *a 2.*), Clarinet (Cl. *Do*), Bassoon (Fg.), Cor Anglais (Cor. *Fa*), and Trumpet (Trb. *Do*). The brass section includes Trumpets I and II (Trbn. I. II.) and Trumpets III and Cymbals (Trbn. III. Cmb.). The string section includes Violins I and II (Vni I. II.), Viola (Vle), and Violoncello and Double Bass (Vc. Cb.). The vocal soloist (ODAB.) has a line with the lyrics "Tu? tu, Fo - re - sto, par - li co - si?.." and the instruction "a piacere". The score is in 4/4 time and features a complex rhythmic pattern in the woodwinds and strings, with the vocal line entering in the third measure.

54 *Andante* (♩=76)

Ob. *pp*

FOR. *declamato*

Sì, quello ion son rav-vi - sa-mi, che tu tra-di-sti, in

54 *Andante* (♩=76)

I. *p*

Vni

II. *p*

Vle *p*

Vc. *Uniti* *p*

Cb. *p*

Ob. *p*

Cl. *p*

Do *p*

Fg. *p*

Cor. *III-IV* *p*

Fa *p*

FOR. *pp*

-fi - -da: qui fra le tazze e i can - tici sor-ri - di al-l'o - mi

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob. I

Cl. Do I

Fg.

Cor. Fa III. IV. III

FOR.

-ci - -da... e la tua pa-tria in ce - ne-re pur non ti ca - de in men - te

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. I

Cl. Do *p cresc.*

Fg. *p cresc.*

Cor. Fa *p*

FOR.

Oppure

-ren - te, del pa-dre tuo mo - ren - te

del pa - dre tuo mo-ren-te, del padre tuo mo-ren - te l'angoscia, l'angoscia e lo squal-

I. Vni

II. Vni

Vle

Vc. Cb.

55 Poco più animato

Fl. *pp sottovoce*

Ob. *pp sottovoce*

Cl. Do *pp sottovoce*

Fg. *pp sottovoce*

Cor. Fa *pp*

ODAB. Col tuo pu-gnal fe - ri - sci - mi...

FOR. -lor...

55 Poco più animato

I. Vni *pp sottovoce*

II. Vni *pizz. pp*

Vle *pizz. pp*

Vc. *pizz. pp*

Cb. *pizz. pp*

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.

FOR.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

non col tuo dir, Fo - re - sto;
la pa - tria in

Detailed description: This is a page of a musical score, page 237. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Oboe d'Amore (ODAB.), Horn (FOR.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are ODAB. and FOR. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The lyrics for the vocal parts are: "non col tuo dir, Fo - re - sto;" and "la pa - tria in". The instrumental parts are written in a style typical of a 19th-century orchestral score, with many notes beamed together and some slurs. The vocal parts are written in a simple, clear style with lyrics underneath.

Fl. ^I

Ob. ^I

Cl. ^I
Do

Fg.

Cor. ^{Fa}

ODAB.
non ma - - le - dir la mi - se - ra... cru-

FOR.
ce - ne-re

I.
Vni

II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 238, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The string section consists of Violins I and II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also parts for Cor Anglais (Cor. Fa), Oboe d'Amore (ODAB.), and French Horn (FOR.). The vocal parts have lyrics in Italian: "non ma - - le - dir la mi - se - ra... cru- ce - ne-re". The score is written in a key signature of two sharps (F# and C#) and includes dynamic markings such as *v.* (vibrato) and *f* (forte). The music is organized into systems, with some instruments playing melodic lines and others providing harmonic support.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.
-de - - - leingan - no ê que - - sto!

FOR.
pur non ti ca-dein

I.
Vni

II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 239, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are ODAB. and FOR. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The woodwinds and strings play melodic and harmonic lines, while the vocalists perform lyrics in a non-English language. The lyrics for ODAB. are "-de - - - leingan - no ê que - - sto!" and for FOR. are "pur non ti ca-dein".

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

ODAB.

FOR.

I. Vni

II. Vni

Vle

Vc.

Cb.

Pa - dre, ben puoi tu leg - ge - re

men - te... del pa-dre tuo mo-

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.

FOR.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

den - tro il mio sen - dal - cie - - - lo... oh!

-ren - te l'an-go - scia e lo squal-

a 2

a 2

I

I

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.
di - gli tu se a - ne - lo

FOR.
-lor...

I.
Vni

II.

Vle

Vc.

Cb.

Fl.
Ob.
Cl. Do
Fg.
Cor. Fa
ODAB.
I. Vni
II. Vni
Vle
Vc.
Cb.

d'al - ta vendet-ta vendet - - ta, d'alta vendet-ta in

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written in G major (one sharp) and 2/4 time. It features ten staves for woodwinds and strings, and one staff for the vocal soloist (ODAB.). The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) play a melodic line with slurs and accents. The strings (Violins I and II, Viola, Violoncello, Contrabass) provide harmonic support with rhythmic patterns. The vocal soloist has a line with lyrics: "d'al - ta vendet-ta vendet - - ta, d'alta vendet-ta in". The score includes various musical notations such as slurs, accents, and dynamic markings.

56

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.

FOR.

cor, pa - dre, oh!

nē la tua pa - - tria in ce - ne - re

56

I.

Vni

II.

Vle

Vc.

Cb.

Arco

Arco

pizz.

Ob.

Cl. Do

Fg.

Cor. Fa

ODAB.

Vni

Vc.

Cb.

di - gli, oh! di-gli tu se a -
 pur non ti ca - - de in men - - te...

Fl.

Ob. *I.*
cresc.

Cl. *I.*
Do
cresc.

Fg. *cresc.*

Cor. *Fa*

ODAB.
-ne - lo d'al-ta vendet - -

FOR.
del pa - dre tu - o mo - ren - te l'ango - -

I.
Vni

II.

Vle

Vc. *cresc.*

Cb. *Arco*

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.
FOR.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

pp

pp

pizz.

pizz.

- - ta, d'al-ta ven - det - ta, d'al-ta ven-det - ta, vendet-tain
- - scia, del padre tu - o l'an - go - scia e lo squal.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

ODAB.
cor, d'alta vendet - - -

FOR.
-lor, del pa-dre tu - o mo-ren - te l'ango - - -

I. Vni

II. Vni

Vle

Vc. arco

Cb. arco

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.
FOR.

I.
Vni

II.
Vni

Vle

Vc.
pizz.

Cb.
pizz.

- ta, d'al-ta ven - det - ta, d'al-ta ven -
- scia e lo squal - lor, lo squal-lor, l'an -

Detailed description: This page of a musical score contains staves for woodwinds (Flute, Oboe, Clarinet in D, Bassoon), brass (Coronet in F), vocal soloists (ODAB. and FOR.), and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The woodwinds and strings play sustained chords and rhythmic patterns. The vocal soloists sing lyrics in Italian. The score includes dynamic markings such as *pp* and *pizz.* (pizzicato).

Fl.

Ob.

Cl. Do

Fg.

ODAB.

FOR.

I.

Vni

II.

Vle

Vc. Cb. *Uniti*

-det - ta, *p* d'alta ven-det - tain cor, d'al - ta ven -
 -go - scia, l'ango - scia e lo squal - lor, e lo squal -

Fl.

Ob.

Cl. Do

Fg.

ODAB.

FOR.

I.

Vni

II.

Vle

Vc. Cb.

-det - ta, d'alta vendettaincor, vendet - ta, vendet - ta in -
 -lor l'ango - scia e lo squal - lor, l'an - go - scia, l'ango - scia, lo squal -

ODAB. cor.

FOR. -lor. Va! rac-

I. Vni.

II. Vni.

Vle

Vc. arco

Cb.

57 *Allegro moderato* (♩ = 108)

Fl. Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Cor. Fa *ff*

Trb. Do *ff*

Trbn. I. II. *ff*

Trpn. Cmb. *ff*

ODAB.

FOR. Deh!.. pel
- con - taalsacri - le - goin - fa - me ch'iosol resto a sbramar la sua fa - me.

57 *Allegro moderato* (♩ = 108)

I. Vni. *ff*

II. Vni. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Uniti

Fl.

Ob.

Cl.
Do

Fg.

ODAB.
cie-lo, pei no - stri pa - ren - ti, deh! m'a - scol - ta o m'ucci - di, cru - de le!

FOR.

I.
Vni.

II.
Vni.

Vle

Vc.
Cb.

32

Che vuoi

p

p

p

f

v

v

v

p

p

p

ODAB.

FOR.

I.
Vni.

II.
Vni.

Vle

Vc.

Cb.

58

Fo - re - sto, ram - men - ti di Giu - dit - ta che sal - va l - sra - e - le?

dir - mi?

58

pizz.

pizz.

pizz.

pizz.

Ob. *p*

Cl. *p*
Do

ODAB.
Da quel dì che ti pian-se ca - du - to con suo



I.
Vni.

II.

Vle

Vc.

Cb.



Ob.

Cl. *p*
Do

ODAB.
pa - dre sul cam - po di glo - ria, rin - no - var di Giudit - ta l'i-



I.
Vni.

II.

Vle

Vc.

Cb.



Fl.

Ob.

Cl.
Do

ODAB.

FOR.

sto - ria O - da - bel - la giura - va al Si - gnor. Dio!.. che in-

I.
Vni.

II.

Vle

Vc.

Cb.

arco

f

arco

f

f

arco

f

f

ODAB.

FOR.

La spa - da del mo - stro ve - diè que - sta! il Signor l'ha vo - ten - do!

I.
Vni.

II.

Vle

Vc.
Cb.

Uniti

Fl. Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Cor. Fa *ff* *a2*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

ODAB. *ff*
-lu - to! Al mio se - no! s'addoppia il va-

FOR. *ff*
O - da - bel - la, a' tuo pie - di mi pro - stro...

I. Vni. *ff*

II. Vni. *ff*

Vle. *ff*

Vc. Cb. *ff*

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

ODAB.

-lor.

I.

Vni.

II.

Vle

Vc. Cb.

59 Allegro brillante (♩ = 132)

Fl. *p* *pp*

Ott. *pp*

Ob. *p* *pp*

Cl. Do *p* *pp*

Fg. *pp*

Cor. Fa *p legg.*

ODAB. *f* *p legg.* *3*

Oh t'in-ne-bria nel-l'amples - - so, gio-iam.

FOR. *f* *p legg.* *3*

Oh t'in-ne-bria nel-l'amples - - so, gio-iam.

59 Allegro brillante (♩ = 132)

I. *p* *pp*

Vni. *pizz.* *p*

II. *pizz.* *p*

Vle. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl.

Ott.

Ob.

Cl. Do

Cor. Fa

ODAB.

FOR.

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

-men - sa, inde - fi - ni - ta! nel - l'i - stan - te a noi conces -

-men - sa, inde - fi - ni - ta! nel - l'i - stan - te a noi conces -

leggero

p

leggero

p

pp

a2

a2

3

3

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Fa

ODAB. *pp*

FOR. *pp*

-so si di-sper - de il cor - so duol ah! qui si ef - fon - de in u - na

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Fl. *p*

Ob. *p*

Cl. Do *p* *pp*

Cor. Fa *a 2*

Trb. Do *I* *p*

ODAB. *pp*
so - la di due mi - se - ri la vi - ta... noi rav - vi - va, noi conso - la

FOR. *pp*
so - la di due mi - se - ri la vi - ta... noi rav - vi - va, noi conso - la

Vni. I. *p*

Vni. II.

Vle

Vc.

Cb.

60

60

Fl.

Ott.

Ob. *pp*

Cl. Do

Fg.

Cor. Fa

Trb. Do I

ODAB. *p*

FOR. *p*

I. Vni. *pp*

II. Vni.

Vle.

Vc.

Cb.

u - na spe - me, un vo - to sol, un vo - to sol, u - - na

u - na spe - me, un vo - to sol, un vo - to sol, u - - na

Detailed description: This is a page of a musical score, page 261. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet (Trb. Do), Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are ODAB. and FOR. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts have lyrics in Italian: "u - na spe - me, un vo - to sol, un vo - to sol, u - - na". The instrumental parts include various musical notations such as rests, notes, and dynamic markings like *pp* and *p*. There are also some performance instructions like *a2* and *I*.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

ODAB.

FOR.

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

spe - - me, un vo - to sol, u - na speme, un vo - to

spe - - me, un vo - to sol, u - na speme, un vo - to

ff

arco

This musical score page, numbered 263, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Fl. Ott.** (Flute Oboe): Treble clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Ob.** (Oboe): Treble clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Cl. Do** (Clarinet in D): Treble clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Fg.** (Bassoon): Bass clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Cor. Fa** (Cor Anglais): Treble clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Trb. Do** (Trumpet in D): Treble clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Trbn.** (Trombone): Bass clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Cmbs.** (Cymbals): Bass clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Tp.** (Tom-tom): Bass clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- ODAB.** (Orchestra Drum): Treble clef, *sol.* dynamic, playing a single note.
- FOR.** (Orchestra Frame Drum): Treble clef, *sol.* dynamic, playing a single note.
- I. Vni.** (Violin I): Treble clef, *ff* dynamic, playing a complex rhythmic pattern with many beamed notes.
- II. Vni.** (Violin II): Treble clef, *ff* dynamic, playing a complex rhythmic pattern with many beamed notes.
- Vle.** (Viola): Treble clef, *ff* dynamic, playing a complex rhythmic pattern with many beamed notes.
- Vc.** (Violoncello): Bass clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Cb.** (Contrabasso): Bass clef, *ff* dynamic, playing a rhythmic pattern of eighth notes.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

I.

Vni.

II.

Vle

Vc.

Cb.

61 *Brillante* (♩=132)

Fl. *p* *pp*

Ott. *pp*

Ob. *p* *pp*

Cl. Do *p* *pp*

Fg. *pp*

Cor. Fa *p leggero*

ODAB. *f* *p leggero*
Oh t'in-ne-bria nel-l'amples - so, gio-iam.

FOR. *f* *p*
Oh t'in-ne-bria nel-l'amples - so, gio-iam.

61 *Brillante* (♩=132)

I. *p* *pp*

Vni. *pizz.* *p*

II. *pizz.* *p*

Vle. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.

FOR.

I.

Vni.
II.

Vle

Vc.

Cb.

-men - sa, inde - fi - ni - ta! nel - l'i - stante a noi conces -

-men - sa, inde - fi - ni - ta! nel - l'i - stante a noi conces -

pp

a 2

a 2

3

3

3

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Fa *a 2*

ODAB. *-so si di-sper - de il cor - so duol! ah! qui sief-*

FOR. *-so si di-sper - de il cor - so duol! ah! qui sief-*

I. Vni.

II. Vni.

Vle

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 267-269. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa). The string section consists of Violins (Vni. I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). Two vocal soloists, ODAB. and FOR., are featured with Italian lyrics. The score is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Dynamics are marked *pp* (pianissimo) for the woodwinds. The vocal lines have a melodic line with a fermata over the final notes of the phrase. The string accompaniment provides a rhythmic and harmonic foundation.

Fl.

Ott.

Ob.

Cl.
Do

Cor.
Fa

Trb.
Do

ODAB.

FOR.

I.
Vni.

II.

Vle

Vc.

Ch.

p

I

-fon - deinu - na so - la di due mi - se - ri la vi - ta... noi rav-

-fon - deinu - na so - la di due mi - se - ri la vi - ta... noi rav-

This musical score is for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. It consists of the following parts:

- Fl.** (Flute): Enters in the second measure with a melodic line.
- Ott.** (Oboe): Enters in the second measure with a melodic line.
- Ob.** (Clarinet in Bb): Enters in the second measure with a melodic line.
- Cl. Do** (Clarinet in D): Enters in the second measure with a melodic line.
- Fg.** (Bassoon): Enters in the second measure with a melodic line.
- Cor. Fa** (Trumpet in F): Enters in the second measure with a melodic line.
- Trb. Do** (Trumpet in D): Enters in the second measure with a melodic line.
- ODAB.** (Oboe, Clarinet in Bb, Bassoon, and Bassoon in C): These instruments play a rhythmic accompaniment.
- FOR.** (First Oboe and First Bassoon): These instruments play a rhythmic accompaniment.
- Vni. I.** (Violin I): Enters in the second measure with a melodic line.
- Vni. II.** (Violin II): Enters in the second measure with a melodic line.
- Vle.** (Viola): Enters in the second measure with a melodic line.
- Vc.** (Violoncello): Enters in the second measure with a melodic line.
- Cb.** (Contrabasso): Enters in the second measure with a melodic line.

The vocal soloists (ODAB. and FOR.) sing the following lyrics:

-vi-va, noi conso - la — u - na spe-me, un vo-to sol, un vo-to sol, u - na

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.
I,II.

Trbn.
III.
Cmbs.

ODAB.
spe - - me, un vo - to sol, u - na spe-me, un vo - to

FOR.
spe - - me, un vo - to sol, u - na spe-me un vo - to

I.
Vni.

II.

Vle

Vc.

Cb.

ff

arco

ff

arco

ff

arco

ff

arco

ff

arco

ff

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.
I.II.

Trbn.
III.
Cmbs.

Tp.

ODAB.

FOR.

sol, si u - na spe-me, un - vo - - to, unvo - to sol, si u - na
sol, si u - na spe-me, un - vo - - to, unvo - to sol, si u - na

62 *Più mosso*

I.

Vni.

II.

Vle

Vc.
Cb.

Uniti

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trbn.
Do

Trbn.
I. II.

Trbn.
III.
Cmbs.

Tp.

ODAB.

FOR.

1.
Vni.

2.
Vni.

Vle

Vc.
Cb.

speme, un - vo - - to, unvo - to sol, vo - to sol, vo - to

speme, un - vo - - to, unvo - to sol, vo - to sol, vo - to

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.
I.II.

Trbn.
III.
Cmbs.

Tp.

ODAB.

FOR.

I.
Vni.

II.
Vni.

Vle

Vc.
Ch.

sol, vo - - - to sol.

sol, vo - - - to sol.

This page of a musical score, numbered 274, contains the following parts and staves:

- Fl.** (Flute): Treble clef, playing a melodic line with accents.
- Ott.** (Oboe): Treble clef, playing a melodic line with accents.
- Ob.** (English Horn): Treble clef, playing a melodic line with accents.
- Cl. Do** (Clarinets in D): Treble clef, playing a melodic line with accents.
- Fg.** (Fagotti): Bass clef, playing a melodic line with accents.
- Cor. Fa** (Cor Anglais): Treble clef, playing a melodic line with accents. A second staff below it is marked *a 2*.
- Trb. Do** (Trumpets in D): Treble clef, playing a melodic line with accents.
- Trbn. I. II.** (Trumpets in B-flat): Bass clef, playing a melodic line with accents.
- Trbn. III. Cmb.** (Trumpets in B-flat and Trombones): Bass clef, playing a melodic line with accents.
- Tp.** (Tuba): Bass clef, playing a melodic line with accents.
- Vni. I.** (Violins): Treble clef, playing a melodic line with accents.
- Vni. II.** (Violins): Treble clef, playing a melodic line with accents.
- Vle** (Viola): Treble clef, playing a melodic line with accents.
- Vc. Ch.** (Violoncello and Double Bass): Bass clef, playing a melodic line with accents.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The woodwinds and strings play a melodic line with accents, while the brass parts provide harmonic support. The page concludes with a double bar line and repeat signs.

TENDA D'ATTILA
N. 8 SCENA ED ARIA

ATTILA

Sopra il suolo, coperto da una pelle di tigre, è disteso Uldino che dorme. In fondo alla sinistra, per mezzo di una cortina sollevata a mezzo, la quale forma una stanza appartata, scorgesi Attila in preda al sonno sopra letto orientale assai basso, e coperto egualmente da pelli di tigre.

63 *Andante* ♩ = 84

Oboi I. *pp*
Clarinetto Do *sottovoce pp*

63 *Andante* ♩ = 84

Violini I. *pp*
Violini II. *pp*
Viola *pp*
Violoncelli *pp*

Ob. I.
Cl. Do
Vni. I. *pp*
Vni. II. *pp*
Vle. *pp*
Vc. *pp*

64 Allegro $\text{♩} = 88$

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in D (Trb. Do), Trumpet I and II (Trbn. I. II.), Trumpet III and Combs (Trbn. III. Cmb.), Trombone (Tp.), and strings (ULDINO and ATTILA). The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The woodwinds and strings are mostly silent, with some sustained notes in the final measure. The tempo is marked as $\text{♩} = 88$. The string parts are marked with dynamics *pp* and *ff*.

64 Allegro $\text{♩} = 88$

Musical score for strings (Violins I and II, Viola, Violoncello, and Contrabasso). The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as $\text{♩} = 88$. The strings play a rhythmic pattern of eighth notes. The Violin I part has a melodic line. The Viola, Violoncello, and Contrabasso parts play sustained notes. The score is marked with dynamics *pp* and *ff*. The text "(balzando esterrefatto)" is written above the ATTILA part.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ULDINO

ATTILA

I.
Vni.

II.
Vni.

Vle

Vc.

Cb.

Mio Re! Chemai? Io?nulla.

Ul-di-no! Ul-din! Non haive-duto? Tunonu-disti? Eppur fe-

Andante

cupo

ATTILA

- ro-ce qui s'aggi-ra-va. Ei mi par- lo'... sua vo - ce pa-

I. Vni.

II. Vni.

Vle

Vc.

Cb.

pp

pp

pp sottovoce

pp sottovoce

Andante

ULDINO

Oh Re, d'in-tor-no tut-to è si-

ATTILA

- re - a ven-to in ca-ver - na!

I. Vni.

II. Vni.

Vle

Vc.

ULDINO

- lenzio... della vi-gil scol-ta bat-te sol-tan-to il piè.

ATTILA

Mio fi-do, a-scol-ta!

I. Vni.

II. Vni.

Vle

Vc.

Cb.

65 *Andante piuttosto mosso* ♩ = 100

Fg. *a2.*
p
 sottovoce
 ATTILA
 Men-tre gonfiar - si

65 *Andante piuttosto mosso* ♩ = 100

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

Fg. *a2.*
 ATTILA
 l'a - nima pa-re - a dinan - zia Ro - ma, m'ap-

I.
 Vni.
 II.
 Vle
 Vc.
 Cb.

Cl. Do

Fg. *a2.*

Cor. Fa

ATTILA

- par - ve imma - ne un ve - glio, che m'affer.rò la

I. Vni.

II. Vni.

Vle

Vc. Cb. *Uniti*

Cl. Do

Fg. *a2.*

Cor. Fa

ATTILA

chio - - ma... il sen-so ebb'io tra - vol-to, la man ge-lò sul

I.

I. Vni.

II. Vni.

Vle

Vc. Cb.

Ob.
Cl. Do
Fg.
Cor. Fa
ATTILA

The woodwind section consists of two Oboes (Ob.), two Clarinets in D (Cl. Do), and a Bassoon (Fg.). The strings include two Horns in F (Cor. Fa). The vocal part is for ATTILA. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the vocal part has a more melodic line.

brando; ei mi sorrise in vol - to, e tal mi fe' co - mando:

Vni. I
Vni. II
Vle
Vc.
Cb.

The string section includes two Violins (Vni. I and II), a Viola (Vle), a Violoncello (Vc.), and a Contrabass (Cb.). The strings play a rhythmic accompaniment of eighth notes, providing a steady pulse for the vocal and woodwind parts.

Ob. *I.*
ff *pp* *ff* *pp*

Cl. Do
ff *pp* *ff* *pp*

Fg.
ff *pp* *ff* *pp*

Cor. Fa
ff *ff*

Trb. Do
ff *ff*

Trbn. I. II.
I. ff *ff*

Cmbs.
ff *ff*

Tp.
ff *ff*

ATTILA *tuonante*

Di flagellar l'in-car - co con-tro i morta - li hai sol. — Tar.

Vni. *I.*
ff *pp* *ff* *pp*

Vni. *II.*
ff *pp* *ff* *pp*

Vle
arco ff *pp* *ff* *pp*

Vc.
arco ff *pp* *ff* *pp*

Cb.
ff *ff*

Ob. I. *ff* *pp*

Cl. Do *ff* *pp*

Fg. *ff* *pp* *pp*

Cor. Fa III.IV. 2 *ff*

Trb. Do *ff*

Trbn. I. *ff*
II. *ff*

Cmbs. *ff*

Tp. *ff* *ppp*
sottovoce *morendo*

ATTILA

- re - tra!.. or chiu - so e' il var - co; que - sto de' Nu - mi e' il suol! -

I. *ff* *pp* *pp* *morendo*

Vni. II *ff* *pp* *pp*

Vle *ff* *pp* *pp*

Vc. *ff* *pp* *pp* *morendo*

Cb. *ff* *p*

67

Fl. *p*

Ob. *pp* *p*

Cl. Do *pp* *p*

Fg. *p*

Cor. Fa *pp* *p simili*

Tp.

ATTILA *p*

Detailed description: This block contains the musical score for measures 67, 68, and 69. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet (Tp.), and the vocal line for Attila. The woodwinds and strings play in a piano (*p*) or pianissimo (*pp*) dynamic. The vocal line for Attila begins in measure 67 with the lyrics "In me tai det - ti suo - na - no".

In me tai det - ti suo - na - no

67

I. *pp* *p*

Vni. II. *pp* *p*

Vle *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

Detailed description: This block contains the musical score for measures 67, 68, and 69 for the string section. It includes staves for Violin I (Vni. I), Violin II (Vni. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play in a piano (*p*) or pianissimo (*pp*) dynamic. The score shows rhythmic patterns and melodic lines for each instrument.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Cmbs.

ATTILA

cu - pi, fa-ta - li an-cor, ————— e l'al - ma in pet - to ad

I.
Vni.

II

Vle

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for a vocal piece. The vocal line, for the character Attila, is written in bass clef and includes the lyrics 'cu - pi, fa-ta - li an-cor, ————— e l'al - ma in pet - to ad'. The orchestration includes woodwinds (Flute, Oboe, Clarinet in D, Bassoon), brass (Coronet in F, Trombone), strings (Violin I and II, Viola, Violoncello, Contrabass), and a Cymbal. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and cymbal provide harmonic support. The score is divided into three measures across the page.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

ATTILA

At - ti - la, inpetto ad At - ti-la s'agghiacc - cia, s'agghiacc - cia, s'agghiacc - cia pel ter-

I.

Vni.

II.

Vle

Vc.

Cb.

Cl. Do

Cor. Fa

Cmbs.

ATTILA

-ror, s'agghiacc - cia pel ter -ror, e l'alma in petto ad Attila s'agghiaccia pel ter

I. Vni.

II. Vle

Vc.

Cb.



68 Allegro ♩ = 126

Cor. Fa

32

ULDINO

ATTILA

-ror: _____

Racca - pric - cio! E che far

68 Allegro ♩ = 126

I. Vni.

II. Vle

Vc. Uniti pizz.

Cb. arco

ff

Fl. *p*

Ob. *l. p*

Cl. *l. p*
Do

Cor. *p*
Fa

Trbn. *I. II. p*

ULDINO
pen-si?

ATTILA
(riaccendendosi)
Or son li - - beri i miei sen - si! ho ros.

Vni. *I. p*
II. p

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob. I.

Cl. Do I.

Cor. Fa

Trbn. I. II.

ATTILA

- sor _____ del mio spa-ven - to. Chia-mai dru-i-di, i du - ci, i

Vni. I.

Vni. II.

Vle

Vc.

Cb.

Fl. Ott. *a 2*
 Ob.
 Cl. Do
 Fg.
 Cor. Fa
 Trb. De
 Trbn. I.II.
 Trbn. III. Cmbis.
 Tp.
 ATTILA

re. Già più ra - pi - do del ven - to,

I.
 Vni.
 II.
 Vle
 Vc.
 Cb.

Fl. Ott. *a2*

Ob.

Cl. Do

Fg.

Cor. Fa *a2*

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ATTILA

Ro - ma i - ni - qua, vo - lo a te.

Vni. I.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 291. It features a vocal soloist part for 'ATTILA' and an orchestral accompaniment. The vocal line is in bass clef and contains the lyrics 'Ro - ma i - ni - qua, vo - lo a te.' The orchestral parts include: Flute/Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in D (Trb. Do), Trumpets I and II (Trbn. I. II.), Trumpet in B-flat (Trbn. III. Cmb.), Trombone (Tp.), Violin I (Vni. I.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments provide harmonic support. The vocal line is a simple melody with lyrics. The score is written in a key signature of one flat and a 4/4 time signature.

69 Allegro ♩ = 112

Fl. Ott. a2 p f

Ob. a2 f

Cl. Do a2 f

Fg. f

Cor. Fa f

Trb. Do a2 f

Trbn. f

Cmbs. f

Tp. f

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes staves for Flute (Fl. Ott.), Oboe (Ob.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet (Trb. Do), Trombone (Trbn.), and Trombone (Cmbs.), and Trumpet (Tp.). The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Allegro' with a metronome marking of ♩ = 112. Dynamics range from piano (p) to forte (f). The woodwinds play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns.

69 Allegro ♩ = 112

I. f

II. f

Vle. f

Vcl. Uniti f

Detailed description: This block contains the musical score for string instruments. It includes staves for Violin I (I.), Violin II (II.), Viola (Vle.), and Violoncello (Vcl.). The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Allegro' with a metronome marking of ♩ = 112. Dynamics are marked as forte (f). The strings play a rhythmic accompaniment pattern.

This page of a musical score, numbered 293, contains the following parts and staves:

- Fl. Ott.** (Flute Oboe): Treble clef, melodic line with accents and dynamic markings.
- Ob.** (Oboe): Treble clef, melodic line with accents and dynamic markings.
- Cl. Do.** (Clarinet in D): Treble clef, melodic line with accents and dynamic markings.
- Fg.** (Fagotto/Bassoon): Bass clef, melodic line with accents and dynamic markings.
- Cor. Fa.** (Cor Anglais/French Horn): Two staves, Treble clef, rhythmic accompaniment with accents.
- Trb. Do.** (Trumpet in D): Treble clef, melodic line with accents and dynamic markings.
- Trbn.** (Trumpet): Bass clef, melodic line with accents and dynamic markings.
- Cmbs.** (Cimbasso): Bass clef, melodic line with accents and dynamic markings.
- Tp.** (Tromba/Tuba): Bass clef, melodic line with accents and dynamic markings.
- Vni. 1.** (Violini I): Treble clef, melodic line with accents and dynamic markings.
- Vni. 2.** (Violini II): Treble clef, rhythmic accompaniment.
- Vle.** (Viola): Bass clef, rhythmic accompaniment.
- Vc. Cb.** (Violoncello/Double Bass): Bass clef, melodic line with accents and dynamic markings.

The score includes various musical notations such as accents (>), dynamic markings (a2, 3), and articulation marks (v) throughout the piece.

Fl. Ott. *f*

Ob. *I.*

Cl. Do *I.*

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA
 spet - tro! vie - tar - lo ad At - ti - la chi mai, chi mai po -

Vni. I.

Vni. II.

Vle

Vc. Cb.

70

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

ATTILA

- trà? Ve - drai se pa - vi - do io là m'ar -

70

Vni. I.

Vni. II.

Vle

Vc. Cb.

2 2

Fl. Ott.

Ob. I.

Cl. Do I.

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

ATTILA

-re - tro, se al - fin me vin - di - ce il mon - do, il mondo a -

Vni. I.

Vni. II.

Vle.

Vc. Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 297. The instruments listed on the left are Flute/Oboe (Fl. Ott.), Oboe (Ob. I.), Clarinet in D (Cl. Do I.), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in D (Trb. Do), Trombone (Trbn.), Cymbals (Cmbs.), and strings (Vni. I, Vni. II, Vle, Vc. Cb.). A vocal line for the character Attila is also present. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/2 time signature. The music is marked with a forte (ff) dynamic. The vocal line includes the lyrics: "-re - tro, se al - fin me vin - di - ce il mon - do, il mondo a -". The score features various musical notations including triplets, slurs, and accents.

Poco più animato

Fl. Ott. *Fl.* *p*

Ob. *I.* *p*

Cl. Do *I.* *p*

Fg. *a 2* *p*

Cor. Fa *a 2* *p* *a 2*

Trb. Do *I.*

Trbn. *a 2*

Cmbs. *p*

ATTILA

-vrà, ve-drai se pa-vi-do io là m'ar-re-tro, se al fin me

Poco più animato

I. *p*

Vni. *p*

II. *p*

Vle. *p*

Vc. Ch. *p*

Fl.

Fl. Ott.

Ob. I.

Cl. I. / Do

Fg. ^{a2}

Cor. Fa

Trb. Do

Trbn.

Cmbs.

ATTILA

vin - di - ce il mon - do a - vrà, il mon - do a - vrà, il man - do a -

Vni. I.

Vni. II.

Vle

Vc. Cb.

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Trb.), Trombones (Trbn.), Cymbals (Cmbs.), Violins (Vni.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal soloist is named Attila. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score is divided into three measures. The vocal line has the lyrics: "vin - di - ce il mon - do a - vrà, il mon - do a - vrà, il man - do a -". Dynamics include *fl.* for flute, *I.* for first oboe and clarinet, *a2* for second bassoon, *cresc.* for crescendo, and *p* for piano. The vocal line has a *cresc.* marking above it.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA

- vrà, _____ se al fin me vin - - di-ce il mondo a-vrà.

I. Vni.

II. Vni.

Vle

Vc.

Cb.

This page of a musical score, numbered 301, contains the following parts and staves:

- Fl. Ott.**: Flute and Oboe, top staff, featuring melodic lines with accents and dynamic markings like *a2*.
- Ob.**: Oboe, second staff, playing a rhythmic accompaniment.
- Cl. Do**: Clarinet in D, third staff, playing a rhythmic accompaniment.
- Fg.**: Bassoon, fourth staff, playing a rhythmic accompaniment.
- Cor. Fa**: Horns in F, fifth and sixth staves, playing a rhythmic accompaniment.
- Trb. Do**: Trumpets in D, seventh staff, playing a rhythmic accompaniment.
- Trbn.**: Trombones, eighth staff, playing a rhythmic accompaniment.
- Cmbs.**: Combs, ninth staff, playing a rhythmic accompaniment.
- Trp.**: Trompani, tenth staff, playing a rhythmic accompaniment.
- Vni. I.**: Violin I, eleventh staff, playing a melodic line.
- Vni. II.**: Violin II, twelfth staff, playing a rhythmic accompaniment.
- Vle**: Viola, thirteenth staff, playing a rhythmic accompaniment.
- Vc. Cb.**: Violoncello and Contrabasso, fourteenth staff, playing a rhythmic accompaniment.

The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

71

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

71

I. Vni.

II. Vni.

Vle

Vc.

Cb.

Fl. *p*

Ob. *z.*

Cl. Do *z.* 3

Fg. *z.* 3

Cor. Fa *p*

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA

Oi - tre quel li - mi - te t'at - ten - do, o spet - tro! vie -

I. *p* 3

Vni. II.

Vle

Vc. Cb.

Detailed description of the musical score: This page contains a full orchestral score for a scene. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet in D (Trb. Do), Trombones (Trbn.), and Trombones in C (Cmbs.). The string section includes Violins (Vni. I and II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal line is for the character Attila. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal line features a melodic phrase with a triplet of eighth notes. Dynamics include piano (*p*) and accents (*z.*). The page number 303 is in the top right corner.

Fl.
Fl. Ott.

I.
Ob.

I.
Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA
-tar - lo ad At-ti-la chi mai, chi mai po-trà?

I.
Vni.

II.
Vle

Vc. Cb.

Detailed description of the musical score: This page contains a full orchestral score for a scene. The instruments are arranged in a standard symphonic layout. The woodwind section includes Flute (Fl.), Flute Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa). The brass section includes Trumpet in D (Trb. Do), Trumpets (Trbn.), and Trombones (Cmbs.). The string section includes Trumpet (Tp.), Violins (Vni. I and II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). A vocal soloist, Attila, is featured with a line of Italian lyrics. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics range from piano (p) to fortissimo (f). The vocal line is in the bass clef and includes a melodic phrase with lyrics: '-tar - lo ad At-ti-la chi mai, chi mai po-trà?'. The instrumental parts provide a rich harmonic and rhythmic accompaniment, with various textures and dynamics throughout the scene.

72

Fl. Ott.

Ob. *I.*

Cl. Do *I.*

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

ATTILA

ve - drai se pa-vi-do io là m'ar-re - tro,

72

Vni. *I.*

Vni. *II.*

Vle

Vc. Ch.

Poco più animato

Fl. Ott. *a 2* *ff* *Fl.* *p*

Ob. *a 2* *ff* *I.* *p*

Cl. Do *a 2* *ff* *I.* *p*

Fg. *ff* *p*

Cor. Fa *ff* *a 2* *p*

Trb. Do *ff*

Trbn. *ff*

Cmb. *ff* *p*

ATTILA *F* *p*

se al - fin me vin - di - ce il mon - do il mondo avrà, vedrai se

Poco più animato

I. *p*

Vni. *ff* *p*

Vle *ff* *p*

Vc. Ch. *ff* *p*

Fl.

Ob. *I.*

Cl. *I.*
Do

Fg. *a 2*

Cor. *Fa*

Trb. *Do*

Trbn.

Cmbs.

ATTILA

pa - vi - do io la' m'ar - re - tro, se al - fin me vin - di - ce il mon - do a -

Vni. *I.*

Vni. *II.*

Vle

Vc. *Cb.*

Detailed description of the musical score: This page contains a full orchestral score for a vocal piece. The instruments listed are Flute, Oboe (I), Clarinet in D (I), Bassoon (a2), Cor Anglais (Fa), Trumpet (Do), Trombone, Cymbals, Violin I, Violin II, Viola, and Violoncello/Double Bass. The vocal line is for the character Attila. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The woodwinds and strings play rhythmic patterns, while the vocal line has lyrics in Italian. The page number 307 is in the top right corner.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA

- vrà, il mondo avrà, il mondo a- vrà, se al- fin me

I.

Vni.

II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA

vin - - di-ce il mon-do a - vrà se al fin me vin - di -

73 Più mosso

I. Vni.

II. Vni.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa *a2*

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA

- ce il mon - do a - vrà, se al - fin me vin - di -

I. Vni.

II. Vni.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 310. It features a vocal soloist named Attila and a full orchestra. The vocal line is in the lower-middle section, with lyrics: "- ce il mon - do a - vrà, se al - fin me vin - di -". The orchestra includes woodwinds (Flute/Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Cymbals), brass (Trumpet and Trombone), and strings (Violin I and II, Viola, Violoncello, and Contrabass). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The vocal line is in a lower register, with a few notes in the soprano range. The score is divided into three measures, with a repeat sign at the end of the first measure.

Fl. Ott.

Ob.

Cl. Do

Fg. *a 2*

Cor. Fa *a 2*

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA

- ce il mon - do a - vrà, a - vrà, a - vrà, ah! —

I. Vni.

II. Vni.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 311, contains ten staves of music. The top nine staves are for various orchestral instruments: Flute (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. a 2), Cor Anglais (Cor. Fa a 2), Trumpet in D (Trb. Do), Trombone (Trbn.), Cymbals (Cmbs.), and Trombone (Tp.). The tenth staff is for the vocal part of Attila, with the lyrics: "- ce il mon - do a - vrà, a - vrà, a - vrà, ah! —". The bottom section of the page contains five staves for the string ensemble: Violin I (I. Vni.), Violin II (II. Vni.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat and a 4/4 time signature.

Fl. Ott. *a2*

Ob. *a2*

Cl. Do *a2*

Fg. *a2*

Cor. Fa *a2*

Trb. Do

Trbn.

Cmbs.

Tp.

ATTILA



— il mondo il mondo a-vrà.

I. Vni.

II. Vni.

Vle

Vc.

Cb.



N. 9 FINALE PRIMO

Allegro assai vivo $\text{♩} = 96$

Timpani

Allegro assai vivo $\text{♩} = 96$

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

Tp.

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob. I. *p cresc.*

Cl. Do I. *p cresc.*

Fg. *p cresc.*

Cor. Fa I. II. *p cresc.*

Cmbs. *p cresc.*

Tp.

ATTILA

L'ar-di - te mie schie - re

CORO

Par - la, im - po - ni.

Par - la, im - po - ni.

I. Vni *cresc.*

II. *cresc.*

Vle *cresc.*

Vc. *cresc.*

Cb.

Detailed description: This page of a musical score, numbered 314, contains parts for woodwinds, brass, strings, and vocalists. The woodwind section includes Oboe I, Clarinet in D, and Bassoon, all marked *p cresc.* The brass section features Cor Anglais I and II, also marked *p cresc.*, and Trumpets. The string section includes Cymbals, Trombones, Violins I and II, Violas, Violas, Cellos, and Contrabasses, with Violins I, II, and Violas marked *cresc.* The vocal parts include ATILA and a CHORUS (CORO). ATILA's part begins with the lyrics "L'ar-di - te mie schie - re". The CHORUS part has the lyrics "Par - la, im - po - ni." repeated on two staves. The score is written in a key with one sharp (F#) and a common time signature.

sempre cresc.

Ob. I. *a2*

Cl. Do *a2*

Fg.

sempre cresc.

Cor. Fa

I. *p*

p sempre cresc.

Trb. Do

Trbn.

Cmbs. *p*

sempre cresc.

Tp.

ATTILA

sor-gan tut-teal-le trom-be guer-rie-re, è Wo-

sempre cresc.

I. Vni

II. Vni

Vle

sempre cresc.

Vc.

Cb.

sempre cresc.

Ob. *a2*

Cl. *a2*
Do

Fg.

Cor. *Fa*

Trb. *I.*
Do

Trbn.

Cmbs.

Tp.

ATTILA

- dan che a glo - ria v'ap - pel - la: mo - vian to - sto.

Vni *I.*

Vni *II.*

Vle

Vc.

Cb.

74 *con tutta la forza*

Fl. Ott. *a2*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Cor. Fa *ff*

Trb. Do *I. ff*

Trbri. *II. III. ff*

Cmbs. *ff*

Tp. *ff*

G.C. e P. *a2 ff*

con tutta forza

CORO

Sia glo - ria a Wo - dan, sia glo - ria a Wo - dan, sia

Sia glo - ria a Wo - dan, sia glo - ria a Wo - dan, sia

74 *con tutta la forza*

I. ff

Vni. *II. ff*

Vle. *ff tutta forza*

Vc. *ff*

Cb. *ff*

ff tutta forza

a2

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C. e P. *a2*

CORO

glo - ria a Wo - dan, sia glo - ria a Wo - dan. Al - lo

glo - ria a Wo - dan, sia glo - ria a Wo - dan. Al - lo

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott. *a2*
 Ob.
 Cl. Do
 Fg. *22*
 Cor. Fa
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 G.C. e P. *a2*
 CORO
 I.
 Vni II.
 Vle
 Vc.
 Cb.

squil - lo, che al san - gue ne in - vi - ta, pron - tio - gno - rai tuoi fi - di sa -
 squi - lo, che al san - gue ne in - vi - ta, pron - tio - gno - rai tuoi fi - di sa -

Fl. Ott. *a 2*

Ob. *a 2*

Cl. Do *a 2*

Fg. *a 2*

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C. e P. *a 2*

CORO

- ran. Sia glo - ria a Wo - dan, sia glo - ria a Wo - dan.

- ran. Sia glo - ria a Wo - dan, sia glo - ria a Wo - dan.

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 320, contains parts for various instruments and a choir. The instruments listed are Flute Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet in D (Trb. Do), Trombone (Trbn.), Contrabass (Cmbs.), Trombone (Tp.), Glockenspiel and Percussion (G.C. e P.), and strings (Violins I and II, Viola, Violoncello, and Contrabass). The woodwinds and strings are marked with *a 2* and *v*. The choir part, labeled 'CORO', has two staves with the lyrics: '- ran. Sia glo - ria a Wo - dan, sia glo - ria a Wo - dan.' The score is written in a standard musical notation with various clefs and dynamic markings.

Fl. Ott. *a 2*

Ob.

Cl. Do

Fg. *a 2*

Cor. Fa

Trb. Do

Trbn. I. II.

Cmbs.

Tp.

.C. e P. *a 2*

Trb. interne *in Do*

CORO
 glo - ria, glo - ria, glo - ria a Wo - dan.
 glo - ria, glo - ria, glo - ria a Wo - dan.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C. e P.

Trb. interne

CORO

Sia glo - ria a Wo - dan, sia

Sia glo - ria a Wo - dan, sia

I. Vni

II. Vni

Vle

Vc.

Cb.

a 2

ff

v

75 Largo ♩ = 76

Fl. Ott. *a2*

Ob.

Cl. Do

Fg.

Cor. Fa *I. III.*
II. IV.

Trb. Do

Trbn.

Cmb.

Tp.

G.C. e P. *a2*

Trb. interne

Sop (interno e lontano)

CORO DI VERGINI E FANCIULLE

glo - ria a Wo - dan si si sia glo - ria a Wo - dan. Vie - ni, le menti vi - si - ta,

glo - ria a Wo - dan si si sia glo - ria a Wo - dan.

glo - ria a Wo - dan si si sia glo - ria a Wo - dan.

75 Largo ♩ = 76

I. Vni

II. Vni

Vle

Vc.

Cb.

ATTILA *Che fi-a!*

CORO Sop.
o spir-to cre - a - tor; — dal-la tua fran-te pio - ve-re

ATTILA Non que - sto è

CORO
fan - ne il vi-tal te - sor.

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p* Uniti

ATTILA l'e - co del - le mie trom be! A-pri - - te o-

I. Vni

II. Vni

Vle

Vc. Cb.

a2

Fg. *p*

Cor. Fa *p*

Tp. *p*

Il campo d'Attila. - Dalla collina in fondo vedesi avanzare, preceduta da Leone e da sei Anziani, processionalmente una schiera di Vergini e Fanciulli in bianche vesti recanti palme. - La scena è ingombra dalle schiere d'Attila in armi. Fra la moltitudine appare Foresto con visiera calata, Odabella e Detti.

ULDINO

ATTILA -là!..

CORO

Chi

Chi

Chi

Chi

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ULDINO
viene?

ATTILA
Sop. viene?
(avanzandosi)

CORO
I guasti sen- si il- lu- mina, spi- ra- ne amo- re in sen. Lo- ste de- bel- la e
viene?
viene?

I.
Vni

II.

Vle

Vc.
Cb.

Fg. *pp*

ATTILA *(commovendosi a poco a poco)*

CORO Sop. Ul-di-no! è quello il bie-co fan-
span-da-si di pa-ce il bel... se-ren.

I. Vni *pp*

II. Vni

Vle *pp*

Vc. *pp*

Cb. *pp*



Fg. *a2*

Cor. Fa *a2* *p*

Trbn. *a3* *p*

ATTILA -tasma!... Il vo'sfi - dar... Chi mi trat- tie - ne?

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

77 Andante ♩=100

Ob. I. *ff* *p* *ff*

Cl. Do *ff* *p* *ff*

Fg. *ff* *p* *ff*

Cor. Fa *ff* *ff*

Trb. Do *ff* *ff*

Trbn. *ff* *ff*

Cmbs. *ff* *ff*

Tp. *ff* *ff*

LEONE *luonante*
Di flagel-lar l'in-car - - co con-tro i mor-ta-li hai

77 Andante ♩=100

I. Vni *ff* *p* *ff*

II. Vni *ff* *p* *ff*

Vle *ff* *ff*

Vc. *ff* *p* *ff*

Cb. *ff* *ff*

I.

Ob. *p* *ff* *pp*

Cl. Do *p* *ff* *pp*

Fg. *p* *ff* *pp*

Cor. Fa *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

LEONE *pp*

sol. _____ *T'ar-re-tra!..or chiu-so è il var- - - co;*

I. *p* *ff* *pp*

Vni *p* *ff* *pp*

II. *p* *ff* *pp*

Vle *p* *ff* *pp*

Vc. *p* *ff* *pp*

Ch. *ff*

LEONE *pp*
 que - sto de' nu - mi è il suol.

ATTILA

Gran

I. Vni *pp* *morendo*

II. Vni *pp* *morendo*

Vle *pp* *morendo*

Vc. *pp* *morendo*

Cb. *pp*

ATTILA **78**
 Di - o! le no - te i - stes - se che la tre - men - da vi - sion m'im-

78

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

ATTILA *(Seva la testa al cielo, sopraffatto da subito terrore)*
 - presse!

I. Vni

II. Vni

Vle *pppp*

Vc. *pppp*

Cb. *pppp*

79 Largo $\text{♩} = 108$

declamato sottovoce

ATTILA

No!.. non è so-gno ch'or l'al-main-va-de! son due gi-

79 Largo $\text{♩} = 108$

I. Vni *ppp*

II. Vni *ppp*

Vle *ppp*

Vc. Cb. *ppp* Uniti

Cl. Do *pp*

Fg. *pp*

Cor. Fa I. *p cresc.*

Cor. Fa III. *p*

ATTILA

-gan-ti che in-veston l'e-tra... fiam - me son gl'occhi, fiam - me le

I. Vni

II. Vni

Vle

Vc. Cb.

Ob.

Cl. Do

Fg.

Musical notation for Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.) parts. The Oboe and Clarinet parts feature melodic lines with slurs and accents. The Bassoon part provides a rhythmic accompaniment with slurs and accents.

Cor. Fa

I.

III.

Musical notation for Horns in F (Cor. Fa). The first horn part (I.) and the third horn part (III.) are shown. Both parts feature melodic lines with slurs and accents.

Trbn.

Cmbs.

mf

Musical notation for Trombone (Trbn.) and Contrabass (Cmbs.) parts. The Trombone part includes a dynamic marking of *mf* (mezzo-forte).

ATTILA

f

spa-de... le ar-den-ti pun - te giun - go - no a me. Ah! —

Vocal line for Attila. The lyrics are: "spa-de... le ar-den-ti pun - te giun - go - no a me. Ah! —". The music is marked with a dynamic of *f* (forte).

I.

Vni

II.

Vle

Vc. Cb.

Div.

pizz.

Musical notation for Violins (Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.) parts. The Violin parts (I. and II.) feature melodic lines with slurs and accents. The Viola part includes a dynamic marking of *Div.* (divisi). The Violoncello/Double Bass part includes a dynamic marking of *pizz.* (pizzicato).

80

Cl. Do

Fg.

Cor. Fa

ATTILA

canto spiegato

Spir - ti, fer - ma - te. Qui l'uom s'ar -

80

Vni I.

Vni II.

Vle

Vc.

Cb.

Unifi. arco

(pizz.)

Cl. Do

Fg.

Cor. Fa

ATTILA

- re - tra; di - nan - zi ai tu - mi di - nan - ziai

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ODAB.

FOR.

ULDINO

ATTILA

LEONE

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

p

a 2.

crusc.

a 3

pp

Oh del - l'E - ter - no

Oh del - l'E - ter - no

stent. Sor - do ai la - men - ti

me - mi pro-strasi al Re

pp Oh del - l'E - ter - no

pp Oh del - l'E - ter - no

pp Sor - do ai la - men - ti

Sor - do ai la - men - ti

arco

Fl. Oit.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

ODAB.
mi - ra vir - tu - de! da un pasto-

FOR.
mi - ra vir - tu - de! da un pasto-

ULDINO
pur de' fra - tel - li, va - go di

LEONE
mi - ra vir - tu - de! da un pa - sto-

CORO
mi - ra vir - tu - de! da un pasto-
pur de' fra - tel - li, va - go di

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmb.

Tp.

ODAB.

FOR.

ULDINO

ATTILA

LEONE

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

- rel - lo vin - to e' Go - li - a,

- rel - lo vin - to e' Go - li - a,

san - gue, di pu - gne so - lo:

Spir - ti fer - ma - te, fer -

- rel - lo vin - to e' Go - li - a,

- rel - lo vin - to e' Go - li - a,

san - gue, di pu - gne so - lo:

san - gue, di pu - gne so - lo:

Orchestra:
 Oboe (ff)
 Clarinet in D (ff)
 Bassoon (ff)
 Cor. Fa (ff)
 Trb. Do (ff)
 Trbn. (ff)
 Cmbs. (ff)
 Tp. (ff)
 G.C. e P. (ff)

Vocalists:
 ODAB.
 FOR.
 ULDINO
 ATTILA
 LEONE

Chorus (CORO):

Lyrics:
 ff da u - mil fan - ciul - la l'uo - mo ha sa - lu - te,
 ff dau - mil fan - ciul - la l'uo - mo ha sa - lu - te,
 ff la fle - bil vo - ce di po - chi im - bel - li
 ff ma - te. Spir - ti, fer - ma - te, spir - ti, fer -
 ff da u - mil fan - ciul - la l'uo - mo ha sa - lu - te,
 ff da u - mil fan - ciul - la l'uo - mo ha sa - lu - te,
 ff la fle bil vo - ce di po - chi im - bel - li
 la fle - bil vo - ce di po - chi im - bel - li

Instrumental Parts:
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

81

Ob.

Cl.
Do

Fg.

ODAB.
da gen - tei - gno - ta sparsa è la

FOR.
da gen - tei - gno - ta sparsa è la

ULDINO
qual nuo - vo sen - so su - sci - ta in

ATTILA
- ma - te. Prostasi il Re! prosta - si il Re!

LEONE
da gen - tei - gno - ta sparsa è la

CORO
da gen - tei - gno - ta...
qual nuo - vo sen - so...
qual nuo - vo sen - so...

81

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ob.

Cl.
Do

Fg.

Cor.
Fa

ODAB.

FOR.

ULDINO

ATTILA

LEONE

Vni II.

Vle

Vc.

Cb.

a2

p

pizz.

pizz.

fè. — Di — nan — zia tur — ba

fè. — Di — nan — zia tur — ba

me? in me?

No, non è sogno ch'or l'alma in-va-de! son due gi-

fè, la fè.

Cl. Do

Cor. Fa

ODAB.

FOR.

ATTILA

Vni II.

Vle

Vc.

Cb.

de - vo - ta e pi - a o - ra de -
 de - vo - ta e pi - a o - ra de -
 -gan-ti che inve - ston l'etra... fiamme son gl'occhi, fiamme le spade...

Cl. Do

Cor. Fa

ODAB.

FOR.

ATTILA

Vni II.

Vle

Vc.

Cb.

-gl'em - pi s'ar - re - tra il Re!
 -gl'em - pi s'ar - re - tra il Re!
 le arden - ti pun - te giun - go - no a me. Spir - ti, fer -

Fl. *pp*

Ob. *pp* I.

Cl. Do *pp*

Fg. *pp* a2

Cor. Fa *pp* a2

Cmbs. *pp*

ODAB. *pp* Di - nan - zia tur - ba de - vo - ta e

FOR. *pp* Di - nan - zia tur - ba de - vo - ta e

ULDINO *pp* Qual pos - sa è questa! pro - stra - to al

ATTILA *pp* - ma - te. Qui l'uom s'ar - re - tra;

LEONE *pp* Di - nan - zia tur - ba de - vo - ta e

CORO *pp* Di - nan - zi a
pp Qual pos - sa è questa! pro - stra - to al
pp Qual pos - sa è questa! pro - stra - to al

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
 Ob.
 Cl. Do
 Fg.
 Cor. Fa
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 ODAB.
 FOR.
 ULDINO
 ATTILA
 LEONE
 CORO
 I. Vni
 II. Vni
 Vle
 Vc.
 Ch.

pi - - a o - ra de - ff gl'em - - pi s'ar -
 pi - - a o ra de - ff gl'em - - pi s'ar -
 suo-lo la pri - - ma vol - ta de -
 di - nan - zi ai nu - mi pro - sta - si il
 pi - a o - ra de - ff gl'em - pi s'ar -
 tur - ba de - - - vo - ta de -
 suo-lo la pri - ma vol - ta de -
 suo-lo la pri - ma vol - ta dim. de -

82

Fl. *pp*

Ob. *pp*

Cl. Do *pp*
a2

Fg. *pp*
a2

Cor. Fa *pp*

Trb. Do

Trbn.

Cmbs. *pp*

ODAB. *morendo*
-re - tra il Re! di - nan - zia

FOR. *pp*
-re - tra il Re! di - nan - zia

ULDINO
-gl'Un - ni il Re! qual pos - sa e'

ATTILA
Re, il Re! Spir - ti fer - ma - te.

LEONE
-re - tra il Re! si da u - mil fan - ciul - la l'uo - mo ha sa -

CORO *morendo*
-vo - ta e pi - a o - ra de -
-gl'Un - ni il Re! qual pos - sa e'
-gl'Un - ni il Re! si qual pos - sa e' que - sta! pro - stra - to al

82

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp* arco

Cb. *pp* (*pizz.*)

Fl.

Ob.

CL
Do

Fg.
a2

Cor.
Fa
a2

Trb.
Do

Trbn.

Cmbs.

ODAB.
tur - ba de - vo - ta e pi - a

FOR.
tur - ba de - vo - ta e pi - a

ULDINO
questa! pro - stra - to al suo - lo

ATTILA
Qui l'uom s'ar - re - tra; di - nan - zia i

LEONE
- lu - te, da gen - te i - gno - ta spar - sa e' la fe, si di - nan - zi a

CORO
- gl'empì s'ar - re - tra
questa! pro - stra - to al suo - lo
suo - lo la pri - ma vol - ta de - gl'Un - ni il Re! si qual pos - sa e'

I.
Vni

II.
Vle

Vc.

Cb.

Fl.
Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ODAB.

FOR.

ULDINO

ATTILA

LEONE

CORO

I.
Vni

II.

Vle

Vc.

Cb.

o - - ra de - - gl'empì - - s'ar - - re - - tra il

o - - ra de - - gl'empì - - s'ar - - re - - tra il

de - - gl'Un - - ni il Re! de - - gl'Un - - ni il

nu - - mi, di - nan - xi ai nu - mi, ai nu - mi pro - stra - si il

tur - ba de - vo - ta e pi - a o - ra de - gl'em - pi si ar - re - tra il

il Re! s'ar - - re - - tra il

de - - gl'Un - - ni il Re! de - - gl'Un - - ni il

que - sta! pro - stra - to al su - o - lo la pri - ma vol - ta de - gl'Unni il

Fl. *a2*
 Ott. *pp*
 Ob. *a2*
 Cl. *ff*
 Do *pp*
 Fg. *ff*
 Cor. *ff*
 Fa
 Trb. *a2*
 Do *ff*
 Trbn. *ff*
 Cmbs. *a.*
 Tp. *ff*
 ODAB. *ff*
 FOR. *pp*
 ULDINO *pp*
 ATILA *pp*
 LEONE *pp*
 CORO *pp*
 I. Vni *ff*
 II. *pp*
 Vle *pp*
 Vc. *pp*
 Cb. *pp*
 Arco *pp*

Re!
 s'ar - re - tra il Re!
 Re!
 s'ar - re - tra il Re!
 Re!
 il Re!
 Re!
 pro - stra - si il Re!
 pro - stra - si il Re!
 di - nan - zi ai
 Re!
 s'ar - re - sta il Re!
 Re!
 il Re!
 Re!
 il Re!
 Re!
 il Re!

Fl. *a2* *ff* *Fl.*
 Ott. *ff*
 Ob. *I.* *ff* *p* *ff* *pp*
 Cl. *I.* *ff* *p* *ff* *pp*
 Do
 Fg. *ff* *p* *ff* *pp*
 Cor. *a2 ff* *a2 ff* *pp*
 Fa
 Trb. *I.* *ff* *p* *ff*
 Do
 Trbn. *ff* *ff*
 Cmbs. *ff* *ff*
 Tp. *ff* *ff*
 G.C. e P.
 ODAB. *s'ar-re-trail Re!* *s'ar-re-stail Re!*
 FOR. *s'ar-re-trail Re!* *s'ar-re-stail Re!*
 ULDINO *de-gl'Unni il Re!* *de-gl'Unni il Re!*
 ATTILA *nu-mi pro-s-tra-si il Re! di-nan-xi ai nu-mi pro-s-tra-si il Re! pro-*
 LEONE *s'ar-re-stail Re!* *de-gl'Unni il Re!*
 CORO *s'ar-re-stail Re!* *s'ar-re-stail Re!*
de-gl'Unni il Re! *de-gl'Unni il Re!*
de-gl'Unni il Re! *de-gl'Unni il Re!*
 I. *ff* *p* *ff* *pp*
 Vni *ff* *pp*
 II. *ff* *pp*
 Vle. *ff* *pp*
 Vc. *ff* *pp* *pizz.*
 Cb. *ff* *pp* *pizz.*

This musical score page includes the following parts:

- Fl. Ott.** (Flute Oboe) and **Ob.** (Oboe): Both parts feature a melodic line with trills and are marked *ff* (fortissimo).
- Cl. Do** (Clarinete Soprano): Features a melodic line with trills, marked *ff*.
- Fg.** (Fagotto): Features a melodic line with trills, marked *ff*.
- Cor. Fa** (Corni Fagotti): Features a melodic line with trills, marked *ff*.
- Trb. Do** (Trombe Soprane): Features a melodic line with trills, marked *ff*.
- Trbn.** (Trombe Basse): Features a melodic line with trills, marked *ff*.
- Cmbs.** (Cimbali): Features a melodic line with trills, marked *ff*.
- Tp.** (Tromba): Features a melodic line with trills, marked *ff*.
- G.C. e P.** (Grande Corno e Piccolo): Features a melodic line with trills, marked *ff*.
- ODAB.** (Oboe D'Amore): Features a melodic line with trills, marked *ff*.
- FOR.** (Fagotto): Features a melodic line with trills, marked *ff*.
- ULDINO**: Vocal soloist part with lyrics "il Re!".
- ATTILA**: Vocal soloist part with lyrics "il Re!".
- LEONE**: Vocal soloist part with lyrics "il Re!".
- CORO**: Chorus part with lyrics "il Re!".
- I. Vni** (Violini I): Features a melodic line with trills, marked *ff*.
- II. Vni** (Violini II): Features a melodic line with trills, marked *ff*.
- Vle** (Viola): Features a melodic line with trills, marked *ff*.
- Vc. Cb.** (Violoncello e Contrabbasso): Features a melodic line with trills, marked *ff* and *arco*.

Fine dell'Atto primo

Allegro

Ott.

Fl.

Ob.

Cl.
in *SI* \flat

Fg.

in *MI* \flat
Cor.
in *SI* \flat

Trb.
in *MI* \flat

Trbn.

Cimbs.

Tp.

Ezio

- gl'Unni. A Roma, Ezio, tosto ri-torna... a te l'im-po ne Valen-ti-nian. L'im-po- - ne!..

Allegro

Vni I.

Vni II.

Vle

Vc.

Cb.

Recitativo

Allegro

Ott.

Fl.

Ob.

Cl.
in *SI*♭

Fg.

in *MI*♭
Cor.
in *SI*♭

Trb.
in *MI*♭

Trbn.

Cimbs.

Tp.

Ezio

e in co-tal mo-do, co-rona-to fan-ciul, me tu ri-chia-mi?..

Recitativo

Allegro

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI* ♭

Fg.

in MI ♭
Cor.
in SI ♭

Trb.
in MI ♭

Trbn.

Cimbs.

Tp.

Ezio

ov-ver, piū che del bar-ba-ro, le mie schie-re pa-

Recitativo

Vni I.

Vni II.

Vle

Vc.

Cb.

84 Allegro

Recitativo

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

84 Allegro

Recitativo

Vni I.

Vni II.

c

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI* \flat

Fg.

in *MI* \flat
Cor.
in *SI* \flat

Trb.
in *MI* \flat

Trbn.

Cimbs.

Tp.

Ezio

ser- vo? Ben io ver- rò... ma qual s'addi-ce al for- te, il

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

cui po-ter su-premo la pa-tria le-ve - rà da tanto e-stre - - -

Vni I.

Vni II.

Vle

Vc.

Cb.

p

p

p

p

p

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Cambia
in La \flat

Ezio

- mo!

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

Pizz.
p

85 Andante $\text{♩} = 60$

Ott.

Fl.

Ob.

Cl.
in $S\flat$

Fg.

in $M\flat$
Cor.

in $F\flat$

Trb.
in $M\flat$

Trbn.

Cimbs.

Tp.

grandioso

3

Ezio

Da - gl'immorta - - li ver - - ti-ci

85 Andante $\text{♩} = 60$

Vni I.

Vni II.

Vle

Vc.

Cb.

(Pizz.)

(Pizz.)

(Pizz.)

(Pizz.)

(Pizz.)

3

3

3

3

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.

in LA \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

bel - li di glo - - ria, un gior - - - no, l'om - bre degli a - vi, ah

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.
I.

in *MI \flat*
Cor.
in *L.A \flat*

Trb.
in *MI \flat*

Trbn.

Cimbs.

Tp.

Ezio

sor - ga-no: so - lo un i-stan - te in - tor - no! Di

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.
I.

in *MI \flat*
Cor.
in *LA \flat*

Trb.
in *MI \flat*

Trbn.

Cimbs.

Tp.

Erzo

lā vittri - ce l'a - - quila per l'or - - beilvol spie -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI* \flat

Fg.

in MI \flat
Cor.
in LA \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

-gò... ah! Ro - ma nel vil ca - da - ve - re

Vni I.

Vni II.

Vle

Vc.

Cb.

p

I.

I.

I.

a 2

Arco

Arco

Arco

(Pizz.)

3

3

3

3

Arco

col canto

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.

in LA \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

chi rav - vi-sar, rav-vi-sa - re or può?

Vni I.

Vni II.

Vle

Cb.

col canto

ff tutta forza

pp smorz.

p

Pizz.

pp

Pizz.

Arco

p

Pizz.

pp

Ott.

Fl.

Ob.

Cl.
in *SI* ♭

Fg.

in *M* ♭
Cor.

in *L* ♭
Trb.

Trbn.

Cimbs.

Tp.

Ezio

Ro - ma nel vil ca - da - vere chi rav - visa - - re or

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. in *Sib* I.

Fg. I.

in *Mib* Cor. *a 2*

in *Lab* *a 2*

Trbn. I.

Trbn.

Cimbs. *p*

Tp.

Ezio

può? Ro - -ma nel vil ca - da - -ve - -re

Vni I. Arco

Vni II. Arco

Vle. Arco

Ve. Pizz. 3 3 3 3 3 3 3 b

Cb. Arco

Ott.

Fl.

Ob. I. v.

Cl. I. v. in *SI*

Fg. I. v.

in *MI*
Cor.

in *LA*

Trb. in *MI*

Trbn.

Cimbs.

Trp.

ff *tutta forza* *ppsmorz.* *p*

Ezio

chi rav - vi - sar, rav - vi - sa - re or può? chi rav - vi - sa - re or

Vni I.

Vni II.

Vle

Ve. Arco

Cb.

Itt.
Fl.
Ob.
Cl. in SI \flat
Fg.
in MI \flat
Cor.
in LA \flat
Trb. in MI \flat
Trbn.
Cimbs.
Tp.

Detailed description: This section of the score covers woodwinds and brass. The Flute (Fl.) has a melodic line with a long slur. The Oboe (Ob.) and Clarinet in B-flat (Cl. in SI \flat) play sustained chords with long slurs. The Bassoon (Fg.) and Trumpets (Trb. in MI \flat) play sustained notes. The Horns (Cor. in MI \flat and LA \flat) play sustained chords with long slurs. The Trombones (Trbn.) and Timpani (Tp.) also play sustained notes.

Ezio

può? Ro - ma nel vil ca - da - ve - re chi ravvisa - re or può?

Detailed description: The vocal line for Ezio features a melodic phrase starting with a fermata on a whole note, followed by a series of eighth and sixteenth notes. The lyrics are: "può? Ro - ma nel vil ca - da - ve - re chi ravvisa - re or può?"

Vni I.
Vni II.
Vle
Vc.
Cb.

Pizz.
Pizz.
Pizz.
Pizz.
Pizz.

Detailed description: This section covers the string ensemble. The Violins I (Vni I.) and Violins II (Vni II.) play a rhythmic pattern with triplets. The Viola (Vle) and Violoncello (Vc.) play sustained notes with triplets. The Contrabass (Cb.) plays a rhythmic pattern. The instruction "Pizz." (Pizzicato) is written above each staff.

86 Allegro mosso $\text{♩} = 96$

Ott.

Fl.

Ob.

Cl.
in $S\flat$

Fg.
p

in $M\flat$
Cor.
in $L\flat$
p

Trb.
in $M\flat$

Trbn.

Cimbs.

Tp.
p

Ezio

Chi

86 Allegro mosso $\text{♩} = 96$

Vni I.

Vni II.

Vle

Vc.

Cb.

Arco

p

Arco

p

Arco

p

Arco

p

Ott.

Fl.

Ob.

Cl.
in Sib

Fg.

in Mb
Cor.

in LA b

Trb.
in Mb

Trbn.

Cimbs.

Tp.

Ezio

Zen. vien?

C O R O

Bassi

Sa - lu - - te ad

Sa - lu - - te ad

Vni I.

Vni II.

Vle

Vc.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe, Flute, Clarinet in Si b, Bassoon, and Cor Anglais (in Mb and LA b). The brass section includes Trumpet (in Mb), Trombone, and Trompano. The percussion section includes Cymbals and Snare Drum. The string section includes Violin I, Violin II, Viola, and Violoncello. The vocal parts include Ezio and the Chorus (C O R O) with Basses. The score features dynamic markings such as *p* (piano) and *cresc.* (crescendo) throughout. The vocal parts have lyrics in Italian: "Zen. vien?" and "Sa - lu - - te ad Sa - lu - - te ad".

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in LA \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

C O R O

E - zio, At - ti - la in via per noi.

E - zio, At - ti - la in via per noi.

Vni I.

Vni II.

Vle

Vc.

Cb.

f

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

II.

III.

f *cresc.*

Ott.
Fl.
Ob.
Cl. in *SI*
Fg.
in MI
Cor.
in LA
Trb. *in MI*
Trbn. II.
III.
Cimbs.
Tp.

ff
ff
ff
ff
ff
ff
ff
ff

C O R O
Bra-ma che a lui con-ven - ga no E-zio, ed i pri - mi suoi.
C O R O
Bra-ma che a lui con-ven - ga no E-zio, ed i pri - mi suoi.

Vni I.
Vni II.
Vle
Vc.
Cb.

ff
ff

Ott.

Fl.

Ob.

Cl.
 in SI \flat

Fg.

in MI \flat
 Cor.

in LA \flat

Trb.
 in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

I - te! noi to-sto al campo ver-rem.

Vni I.

Vni II.

Vle

Vc.

Cb.

This page of a musical score, numbered 373, contains the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in SI \flat** (Clarinet in B-flat)
- Fg.** (Bassoon)
- in MI \flat Cor. in LA \flat** (Horn in E-flat and Horn in A-flat)
- Trb. in MI \flat** (Trumpet in E-flat)
- Trbn.** (Trombone), with sub-sections **I.**, **II.**, and **III.**
- Cimbs.** (Cymbals)
- Tp.** (Snare Drum)
- Ezio** (Solo part)
- Vni I.** (Violin I)
- Vni II.** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The dynamic marking *ff* (fortissimo) is used extensively throughout the score, particularly in the woodwind and brass sections. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support. The solo part for Ezio is currently silent.

col canto

Ott.

Fl.

Ob.

Cl.
in Si^b *a 2*

Fg.

in Mi^b
Cor.

in La^b

Trb.
in Mi^b

Trbn.

Cimbs.

Tp.

Cambia in Si^b

sottovoce

Foresto

Ezio

E - zio, al comu - ne scam - po man - ca la tua vir -
Che bra - mi tu?

col canto

Vni I.

Vni II.

Vle

Vc.

Ch.

p

87

Ott.

Fl.

Ob.

Cl.
in *SIb*

Fg.

in *MIb*
Cor.
in *SIb*

Trb.
in *MIb*

Trbn.

Cimbs.

Tp.

Foresto

- tū. *sottovoce sempre* O - ra saper-lo è va - - no; il

Ezio *(sorpreso)*
Che inten-di? Oh chi tu sei?

87

Vni I. *sottovoce pp*

Vni II. *pp sottovoce*

Vle *pp sottovoce*

Vc. *pp sottovoce*

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Foresto

bar- ba-ro pro- fa - - no og- gi vedrai mo- rir. Al- lor tu

Ezio

Che nar-ri?

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Foresto

dè - - i l'o-pe-ra mia com-pir. Ad un cenno pron - - te stian le roma-ne

Ezio

Co-me?

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SIb

Fg.

in MIb
Cor.
in SIb

Trb.
in MIb

Trbn.

Cimbs.

Tp.

Foresto

schie - - re; quando vedran dal mon - te un fuo-co lampeg-giar, pro-

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Foresto
cresc. poco a poco - - - - -
-rom-pa-no, quai fie - re, sul-lo smarri-to bran-co! Or va _____

Ezio
Di te non man-co sa-

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.
a 2

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

VUOTA

Foresto

Ezio

(Foresto parte rapidamente)

or... va...

-prō vede - re, e oprar.

Vni I.

Vni II.

Vle

Vc.

Cb.

VUOTA

88 Allegro giusto ♩=108

Ott. *f*

Fl. *f* *p*

Ob. *f* *p* I.

Cl. in SI \flat *f* *p* I.

Fg. *f*

in MI \flat *f* *p*

Cor. in SI \flat *f* *p*

Trb. in MI \flat *f*

Trbn. *f*

Cimbs. *f*

Tp. *f*

Ezio *con forza*

È get-ta - ta la mia sor - te, pronto so - no ad o - - gni

88 Allegro giusto ♩=108

Vni I. *f*

Vni II. *f* *p*

Vle. *f* *p*

Ve. *f* *p*

Cb. *f* *p*

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Exio

guer - - ra; s'io ca-drò ca - - drò da for - - te, eil mio no-me re - ste -

Vni I.

Vni II.

Vle

Ve.

Cb.

Ott.

Fl.

Ob.

Cl. I. in SI \flat

Fg. I.

in MI \flat Cor.

in SI \flat

Trb. in MI \flat

Trbn.

Cimbs.

Tp.

Exio

-rà. Non ve-drò l'a - ma - ta ter - ra sve-nir len-ta e far-si a

Vni I.

Vni II.

Vle

Ve.

Cb.

col canto

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

allarg.

bra - no... so - pra l'ul - ti - - mo ro - ma - - no tut - ta I - ta - lia pian - ge -

Vni I.

Vni II.

Vle

Ve.

Cb.

col canto

piú animato

Ott.

Fl.

Ob.

Cl.
in *S¹ b*

Fg.

in *M¹ b*
Cor.
in *S¹ b*

Trb.
in *M¹ b*

Trbn.

Cimbs.

Tp.

Ezio

-rà, so - -pra l'ul-ti - mo ro-ma-no tut - -ta l - ta - lia pian - ge -

piú animato

Vni I.

Vni II.

Vlc.

Vc.

Cb.

p

Pizz.

Pizz.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in *SIb*

Fg. *ff*
a 2

in *MIb*
Cor. *ff*
in *SIb*

Trb. *ff*
in *MIb*

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

Exio
-rā, si tut-ta I-ta - -lia pian - -ge - rā, tut-ta Italia piange-

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Ve. *ff*
Arco

Cb. *ff*
Arco

Piú mosso

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in SI \flat

Fg. *ff*
a 2

in MI \flat
Cor. *ff*
in SI \flat

Trb. *ff*
in MI \flat

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

Ezio

-rà.

Piú mosso

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

I. Tempo

Ott.
Fl.
Ob.
Cl. *in SI b*
Fg. *a 2*
in *MI b*
Cor. *in SI b*
Trb. *in MI b*
Trbn.
Cimbs.
Tp.
Ezio

con forza

È get-ta - ta la mia

I. Tempo

Vni I.
Vni II.
Vle
Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.

in MI \flat
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

sor - te, pron-to so - no ado - -gni guer - -ra; s'io ca-drō, ca - -drō da

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 389. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in *SI \flat* (Cl.), Bassoon (Fg.), Cor Anglais in *MI \flat* (Cor.), Clarinet in *SI \flat* (Cl.), Trumpet in *MI \flat* (Trb.), Trombone (Trbn.), Cymbals (Cimbs.), Trompano (Tp.), and a vocal line for Ezio. The woodwinds (Fl., Ob., Cl., Fg.) and strings (Vni I, Vni II, Vlc, Vc, Cb) have active parts, while the brass (Trb., Trbn., Tp.) and percussion (Cimbs.) are mostly silent. The vocal line for Ezio includes the lyrics: "sor - te, pron-to so - no ado - -gni guer - -ra; s'io ca-drō, ca - -drō da". The score is written in a key signature of two flats and a common time signature.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

con forza

ter - - ra sve - nir len - ta e far - si a bra - no... so - pra l'ul - ti - - mo ro -

Vni I.

Vni II.

Vle

Vc.

Cb.

col canto

Più animato

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in MI \flat
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

allarg.

- ma - - no tut-ta I-ta - lia pian - ge - -rā, so - -pra l'ul-ti - mo ro -

col canto

Più animato

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz.

Pizz.

Ott.
 Fl.
 Ob.
 Cl. in SI \flat
 Fg.
 in MI \flat
 Cor. in SI \flat
 Trb. in MI \flat
 Trbn.
 Cimbs.
 Tp.
 Ezio
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

-mano tut- -ta I - ta - lia pian - ge - rà, si tutta I - ta - - lia pian - - ge -

Musical score for page 393, featuring various instruments and a vocal line. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. in SI \flat), Bassoon (Fg.), Cor Anglais (Cor. in SI \flat), Trumpet (Trb. in MI \flat), Trombone (Trbn.), Cymbals (Cimbs.), Trompano (Tp.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). A vocal line for Ezio is also present with lyrics. The score is marked with dynamics such as *ff* and *Arco*.

90 Più mosso

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.
a 2

in MI \flat
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

-rà, tut-ta Ita-lia piange-rà, tut-ta I-ta - lia, tutta I-ta-lia pian - ge-

90 Più mosso

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.
a 2

in MI \flat
Cor.
in SI \flat
a 2

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

Ezio

-rā, tut - ta I - ta - lia, tut - ta I - ta - lia pian - ge - rā, pian - ge - rā, pian - ge - rā, pian -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI* \flat

Fg.

in *MI* \flat
Cor.

in *SI* \flat

Trb.
in *MI* \flat

Trbn.

Cimbs.

Tp.

Ezio

- ge-rä!

Vni I.

Vni II.

Vle

Vc.

Cb.

N. 11 FINALE SECONDO

CAMPO D'ATTILA COME NELL'ATTO PRIMO, APPRESTATO A SOLENNE CONVITO.

La notte è vivamente rischiarata da cento fiamme che irrampono da grossi tronchi di quercia preparati all'uopo. - Unni, Ostrogoti, Eruli, ecc. Mentre i guerrieri cantano, Attila, seguito dai Druidi, dalle Sacerdotesse, dai Duci e Re, va ad assidersi al posto, Odabella gli è presso in costume d'Amazzone.

Allegro maestoso $\text{♩} = 108$

Ottavino
Flauto
2 Oboi
2 Clarinetti in Do
2 Fagotti
4 Corni in Fa
2 Trombe in Do
3 Tromboni
Cimbasso
Timpani
Gran Cassa

Allegro maestoso $\text{♩} = 108$

I.
Violini
II.
Viole
Violoncelli
Contrabbassi

The musical score is written for a full orchestra. The woodwind section includes one Flauto piccolo (Ottavino), one Flauto, two Oboi, two Clarinetti in Do, and two Fagotti. The brass section consists of four Corni in Fa, two Trombe in Do, three Tromboni, a Cimbasso, Timpani, and Gran Cassa. The string section includes Violini I and II, Viole, Violoncelli, and Contrabbassi. The score is in common time (C) and features a tempo of Allegro maestoso with a metronome marking of 108 quarter notes per minute. The music is marked with fortissimo (ff) and includes trills and accents. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a steady accompaniment.

Woodwind section (Ott., Fl., Ob., Cl., Fg.) and strings (Cor., Trb., Trbn., Cmb., Tp., G.C., Vni, Vle, Vc., Cb.) are shown. The score includes dynamic markings such as *p* and *a 2*, and performance instructions like *tr* and *UNITI*.

This page of a musical score, numbered 399, features a woodwind section and a string section. The woodwind instruments are arranged in two systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. Fa), Trumpet in D (Trb. Do), and Contrabass (Cmbs.). The string section at the bottom consists of Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The woodwinds play melodic lines with various articulations and dynamics, while the strings provide a rhythmic and harmonic accompaniment. The Flute and Oboe parts include markings for octaves (8va) and triplets. The Bassoon part has a marking for a second ending (2). The string parts are primarily rhythmic, with the Violin II and Viola parts playing sustained chords and moving lines.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C.

TEN. UNNI E OSTROGOTI

CORO

(UNITI)

Del ciel l'im.mensa vòl - ta,

I.

Vni

II.

Vni

Vle

Vc.

Cb.

91

91

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

CORO

ter.ra, ai nemi-ci tol.ta, — ed aer che fiam-me s'gia son d'At-ti-la, d'Atti-la la

I.

Vni

II.

Vle

Vc.

Cb.

tr.

a 2

I. II. a 2

III.

Ott.

Fl.

Ob.
a²

Cl.
Do
a²

Fg.
a²

Cor.
Fa
a²

Trb.
Do
I.

Trbn.

Cmb.

Tp.

G.C.

CORO

reggia. La gioia delle conche or si diffonda intorno, la

I.
Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

CORO

gio - ia del - le con - che or si dif - fon - da in - tor - no; di

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

CORO

mem-braete - ste tronche go-dremo al nuo-vo giorno! di membraete - ste

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

CORO

tronche go-dremo al nuo-vo giorno! al nuovo giorno al nuovo gior . . .

I.
Vni

II.
Vni

Vle

Vc.

Cb.

92

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

INTERNE

(Un squillo di tromba annuncia l'arrivo degli ufficiali romani, preceduti da Uldino)

(alzandosi)

[Trb.
Do

ATTILA

CORO

- no!

E - zio, ben vie-ni! Del-la tre-sua

92

I.
Vni

II.

Vle

Vc.

Cb.

EZIO *At.ti-la, gran-de in guerra se.i, più gene-ro.so an.*

ATTILA *nostra fia sug-gel-lo il con-vi-to.*

I. Vni

II. Vni

Vle

Vc.

Cb.

Largo ♩=80

I.

Fg. *pp sottovoce*

Cmbs. *pp sottovoce*

EZIO *-co-ra con o-spi-te ne-mico. (Si avvicinano ad Attila e gli dicono sottovoce)*

DRUIDI

CORO *O Re; fa - ta-le è se-der col-lo*

Largo ♩=80

I. Vni *pp*

II. Vni *pp*

Vc. *pp sottovoce*

I.

Fg.

Cmbs.

ATTILA

E che?

CORO

-stra - - - nio. Nel cie - lo vedia.du.nar.sii nem.bi di san - gue

I. Vni

II. Vni

Vle

Vc.

Ob.

Cl. Do

Fg.

Trb. Do

Trbn.

Cmbs.

CORO

tin - ti... Di si - ni - stri au - gel - - - li

I. Vni

II. Vni

Vle

Vc.

Ob.

Cl. Do

I. Fg.

I. Trb. Do

Trbn.

Cmbs.

CORO

Vc.

mi - sto al - l'in - fau - sto gri - do dal - le monta - gneur. lò lo spirito in -

Ob.

Cl. Do

Trbn.

Cmbs.

ATTILA

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

Via, profeti del mal!

Sa - cre figlie des' Unni, percuote - te le

- fi - do!

Wodanti guar - - di.

ppp

ppp

(alle Sacerdotesse)

ATTILA

cetre e si dif. fonda del. le mie feste la canzon giocon-da.

I. Vni

II. Vni

Vle

Vc.

Cb.

93 *Allegretto assai moderato* ♩ = 108

Fl. VUOTA

Ob. VUOTA

Cl. Do VUOTA

A. *mf* VUOTA *f*

(Tutti si assidono. Le Sacerdotesse, schieratesi nel mezzo, alzano il seguente canto)

93 *Allegretto assai moderato* ♩ = 108

I. Vni *pizz.* *mf* VUOTA *f*

II. Vni *pizz.* *mf* VUOTA *f*

Vle *pizz.* *mf* VUOTA *f*

Vc. *pizz.* *mf* VUOTA *f*

Ott. *—* *—* *—* *—* *—* *—*
 Fl. *—* *—* *—* *p* *—* *—* *—* *—* *—* *—*
 Ob. *—* *—* *—* *p* *—* *—* *—* *—* *—* *—*
 Cl. *—* *—* *—* *p* *—* *—* *—* *—* *—* *—*
 Do *—* *—* *—* *p* *—* *—* *—* *—* *—* *—*
 A. *—* *—* *p* *—* *—* *—* *—* *—* *—* *—*
 I. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Vni *—* *—* *(pizz.)* *—* *—* *—* *—* *—* *—* *—*
 II. *—* *—* *(pizz.)* *p* *—* *—* *—* *—* *—* *—*
 Vle *—* *—* *(pizz.)* *p* *—* *—* *—* *—* *—* *—*
 Vc. *—* *—* *(pizz.)* *p* *—* *—* *—* *—* *—* *—*
 Cb. *—* *—* *(pizz.)* *p* *—* *—* *—* *—* *—* *—*

Ott. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Fl. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Ob. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Cl. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Do *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 A. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—* *(FAH)*
 I. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Vni *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 II. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Vle *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Vc. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*
 Cb. *—* *—* *—* *—* *—* *—* *—* *—* *—* *—*

VUOTA **94**

Ott. *p*

Fl. *p*

Ob. *p*

Cl. Do *p*

A. *p*

CORO *SOPR. I. II. SACERDOTESSE*

Chi do - na lu - ce al cor?.. Di

VUOTA **94**

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *UNITI* *p*

Cb. *p*

Ott.

Fl.

Ob.

Cl. Do

A.

CORO

stel - la al - - - cu - na dal cie - lo il va - go tre - mo - lar non

I. Vni

II. Vni

Vle

Vc. Cb.

Ott. Fl. Ob. Cl. Do A. CORO

pen - de; chi do - na

I. Vni II. Vle Vc. Cb.

Ott. Fl. Ob. Cl. Do A. CORO

lu - - - ce al cor?

I. Vni II. Vle Vc. Cb.

95

Ott.

Fl.

Ob.

Cl.
Do

A.

CORO

Non raggio, non ra-gio a-

95

I.
Vni

II.

Vle

Vc.
Cb.

Ott.

Fl.

Ob.

Cl.
Do

A.

CORO

- mi - co di ri-dente lu - na al-la percoss-a fan - ta -

I.
Vni

II.

Vle

Vc.
Cb.

Ott. Fl. Ob. Cl. Do A. CORO

-sia ri - splen.de non raḡ - - - ḡio,

I. Vni II. Vle Vc. Cb.

Detailed description: This system contains the first six staves of the score. The woodwinds (Ottobass, Flute, Oboe, Clarinet in D) and strings (Violins I & II, Viola, Violoncello, Contrabasso) play a rhythmic accompaniment. The vocal part (CORO) sings the lyrics '-sia ri - splen.de non raḡ - - - ḡio,'. The piano part (A.) includes a '(Laḡ-Doḡ)' marking. The string parts are marked with a double slash at the end of the system.

Ott. Fl. Ob. Cl. Do A. CORO

non raḡ - - - ḡio...

arco

I. Vni II. Vle Vc. Cb.

Detailed description: This system contains the next six staves. The woodwinds and strings continue their accompaniment. The vocal part (CORO) continues with 'non raḡ - - - ḡio...'. The piano part (A.) has a '(Laḡ-Doḡ)' marking. The string parts are marked 'arco' and 'p' (piano) in the final measure of the system.

Ott.
Fl.
Ob.
Cl.
Do
A.
CORO
I. ma fi - schia il ven - to ru. mo.
II.
I. Vni
II. Vle
Vc. *arco*
Cb.

Detailed description: This system contains the first four measures of the score. The woodwinds (Oboe, Flute, Clarinet) and strings (Violins, Viola, Violoncello, Contrabasso) play rhythmic accompaniment. The vocal parts (I and II) enter with the lyrics 'ma fi - schia il ven - to ru. mo.'. The Viola part has an 'arco' marking starting in the third measure.

Ott.
Fl.
Ob.
Cl.
Do
A.
CORO
- re - gia il tuo - - - no sol dan le
I. Vni
II. Vle
Cb.

Detailed description: This system contains the next four measures. The vocal parts continue with the lyrics '- re - gia il tuo - - - no sol dan le'. The woodwinds and strings continue their accompaniment. The Viola part continues with the 'arco' marking.

Ott.

Fl.

Ob.

Cl. Do

A.

CORO

cor - - - de della trom - ba il suo - no,

Vni II.

Vle

Vc.

Cb.

A.

CORO

I. II. UNITE

del - - - - la trom - ba il suo - - - - no.

Vni II.

Vle

Vc.

Cb.

morendo

dim.

dim.

dim.

dim.

Allegretto assai moderato

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G. C.

(Un improvviso e rapido soffio procelloso spegne gran parte delle fiamme. Tutti si alzano, per natural moto di terrore. Silenzio e tristezza generale. Foresto è corso ad Odabella; Ezio si è avvicinato ad Attila.)

ODAB.

FOR.

ELDINO

EZIO

ATTILA

SACERDOTESSE

GUERRIERI

DRUIDI

CORO

Allegretto assai moderato

I.
Vni

II.
Vni

Vle

Vc.
Cb.

This page of a musical score, numbered 419, contains the following parts and staves:

- Ott.** (Oboe) and **Fl.** (Flute): Both play a melodic line with eighth-note patterns and slurs.
- Ob.** (Oboe): Plays a sustained note with a dynamic marking of *a 2*.
- Cl. Do.** (Clarinet in D): Plays a melodic line with eighth-note patterns and slurs, marked with *a 2*.
- Fg.** (Fagotto/Bassoon): Plays a melodic line with eighth-note patterns and slurs, marked with *a 2*.
- Cor. Fa** (Cor Anglais/French Horn): Two staves showing sustained notes.
- Trb. Do** (Trumpet in D): Two staves showing sustained notes.
- Trbn.** (Trombone): Two staves showing sustained notes.
- Cmb.** (Cimbalo/Tam-tam): Two staves showing rhythmic patterns.
- Tp.** (Tromba/Tuba): Two staves showing sustained notes.
- G.C.** (Grande Corno/Great Horn): A single staff showing rhythmic patterns.
- Vni I.** (Violini I): Violin I part with a melodic line.
- Vni II.** (Violini II): Violin II part with a sustained note.
- Vle.** (Viola): Viola part with a melodic line.
- Vc.** (Violoncello): Cello part with a melodic line.
- Cb.** (Contrabbasso): Double Bass part with a melodic line.

Cl. Do *a 2*

Fg. *a 2*

Cor. Fa III. IV.

Trb. Do *a 2*

Trbn. *a 2*
p dim. *ppp*

Cmbs.

Tp.

Vni II. *p dim.*

Vle. *p dim.* *morendo*

Vc. *p dim.* *pp*

Cb. *pp*

96 *Andantino* ♩=69

FOR.

EZIO *(ad Attila)* *sottovoce* 3 3 0

SACER. *sottovoce* **Rammentai miei**

CORO

GUER. Lo spir-to de' mon-ti ne rug-géal-le fron-ti; le

DRU. Lo spir-to de' mon-ti ne rug-géal-le fron-ti, le

Lo spir-to de' mon-ti ne rug-géal-le fron-ti, le

96 *Andantino* ♩=69

Vni I. *pp*

FOR. spo - sa, t'al - - - lie - - - ta, è giun - ta la

EZIO pat - ti, con E. zio com

CORO quer - cie fu - - - man - ti sua ma - no co - -

quer - cie fu - - - man - ti sua ma - no co - -

quer - cie fu - - - man - ti sua ma - no co - -

Vni I.

ODAB. *(fra sé)* Ven

FOR. me - ta, de' pa - dri lo scempio ven - det - ta ot - - ter -

EZIO - bat - ti; del vecchio guer - rie - ro la ma - no non sprez -

- pri.

CORO - pri.

- pri.

Vc. *p*

Fg. *pp*

ODAB. det - ta a - vrem noi per ma - no de'

FOR. - ra, e giunta la meta,

EZIO - zar, con E.zio combatti,

ATTILA M'ir-ri-ti, o Ro - mano... sorprendermi è

CORO *sottovoce* Ter - ro - - - re, mi - ste - - - ro, ter -
 Ter - ro - - - re, mi - ste - - - ro, ter -
 Ter - ro - - - re, mi - ste - - - ro, ter.

Vni I. *p*

Vle *p*

Vc. *pp*

Fg.

ODAB. suoi? non fi - a ch'e gli ca - da pel

FOR. de pa - dri lo scempio vendetta otter.

EZIO del vecchio guerrier la man non sprezzar

ATTILA - va no: o credi che il vento m'in.

CORO ro - - - re mi - ste - ro sull'a - ni - ma ha im - -
 ro - - - re mi - ste - ro sull'a - ni - ma ha im - -
 ro - - - re mi - ste - ro sul l'a - ni - ma ha im - -

Vni I.

Vle

Vc.

97

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB. *stacc. e sottovoce*

FOR.

ULDINO

EZIO

ATTILA

CORO

lo - ro tra - dir, non fi - a ch'egli

- ra de pa - dri lo

Ah!

ah!

- fon - da ter - ror? o credi che il ven - to min - fon - da ter - ror?

- pe - - - - ro...

- pe - - - - ro...

- pe - - - - ro...

97

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott. Fl. Ob. Cl. Do Fg. Tp. ODAB. FOR. EZIO ATTILA

ca - da pel lo - ro, pell'ortra - dir
 scem. pio ven - det - ta ot - ter - rà. La taz - za la
 - riero la man, no, no, la man, no, non sprez - zar.
 ter - - - ror?

sottovoce
 Ah! ter - - - ro - - re, mi
 Ah! ter - - - ro - - re, mi
 Ah! ter - - - ro - - re, mi.

I. Vni II. Vle Vc. Cb.

p *pp* *pizz.* *p*

Ott.

Fl.

Ob. I.

Cl. Do

Tp.

ODAB.

FOR.

EZIO

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

Nel gior.no se-

mi - - - ra, mi - ni - stra del - l'i - ra,

ste - - - ro sul - - l'a - ni - ma - haim - pe - ro... ter - ro - re mi

ste - - - ro sul - - l'a - ni - ma - haim - pe - ro... ter - ro - re mi

ste - - - ro sul - - l'a - ni - ma - haim - pe - ro... ter - ro - re mi

Rammentaimi

Ott.

Fl.

Ob.

Cl.
Do

Tp.

ODAB.
- gna - to a Di - - o l'ho giu - ra - to, è que - sta la

FOR.
al lab - bro del

EZIO
pat - ti. Del vecchio guer

ATTILA
Mirriti, o Ro - mano...

CORO
- ste - ro sul - l'a - ni - ma ha im - pe - ro... stuol d'om - bre va -
- ste - ro sul - l'a - ni - ma ha im - pe - ro stuol d'om - bre va -
- ste - ro sul - l'a - ni - ma ha im - pe - ro stuol d'om - bre va -

I.
Vni

II.

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl. Do
 Fg.
 Cor. Fa
 Trb. Do
 Trbn.
 Cmbs.
 Tp.
 G.C.
 ODAB.
 FOR.
 ULDINO
 EZIO
 ATTLA
 CORO
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

spa . . . da che il de . . . ve col - pir, si è
 . l'em - . . pio ul - din l'of - fri - rà al
 (da se) Del - l'o - - - ra fu -
 - rie - ro la man non sprezzar De.
 Sorprendermiè vano: nei nem - - - bi, nei nembie tem.
 - gan - ti nel bu - io ap - pa - - ri ter.
 - gan - ti nel bu - io ap - pa - - ri ter.
 - gan - ti nel bu - io ap - pa - - ri ter.

Musical score for an opera scene, featuring orchestral instruments and vocal soloists with lyrics in Italian. The score includes parts for Oboe, Flute, Clarinet, Bassoon, Horns, Trumpets, Trombones, Cymbals, Timpani, and Percussion. It also includes vocal parts for ODAB., FOR., ULDINO, EZIO, ATTLA, and a Chorus (CORO). The lyrics are in Italian and describe a scene of surprise and discovery. The music is in a major key and 4/4 time.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.

FOR.

ULDINO

EZIO

ATTILA

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

que - - - sta la spa - - - da che il

lab - - - bro del - - - lem - - - pio ul -

- ne - - - sta li - - stan - - - te l'i -

- ci - - - di. fra po - - - co non

- pe - - - ste s'al lietan mie fe - - - ste, nei nembietem.

- ro - - - re, mi - ste - - - ro sul.

- ro - - - re, mi - ste - - - ro sul.

- ro - - - re, mi - ste - - - ro sul.

98

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

ODAB.
 de - - - - ve col - pir è que - sta la

FOR.
 - din l'of - fri - rà al lab - bro del

ULDINO
 - stan - - - - te s'ap - pre sta ul - din, ba -

EZIO
 fo - - - - ra piu lo co. (Del bar - ba - ro

ATTILA
 - pe - - - - ste sal ietan mie fe ste (Oh rab - bia! non

CORO
 - l'a - - - - ni - ma ha im - pe - - - - ro, stuol d'om - bre va.
 - l'a - - - - ni - ma ha im - pe - - - - ro, stuol d'om - bre va.
 - l'a - - - - ni - ma ha im pe - - - - ro, stuol d'om - bre va.

I. Vni
II. Vni
Vle
Vc.
Cb.

98

morendo

sempre dim.

Ob. *pp*

Cl. Do *pp*

Cor. Fa I.II. a 2 *pp*

Tp. *pp*

ODAB. *dim.*

FOR. *dim.*

ULDINO *dim.*

EZIO *dim.*

ATTILA *dim.*

— è que - sta la spa - - - - - da che il de - ve col - pir, che il

— al lab - bro dell'em - - - - - pio Uldin l'of - fri - rà, Ul -

— oil cor più non t'an - - - - - ge la patria che piange? la

— del bar - ba - ro al tie - - - - - ro già l'a - stro di - spar, già

— oh rab - bia! non sen - - - - - to più d'At - ti - la il cor, più

sempre dim.

CORO *dim.*

— stuol d'om - bre va - gan - - - - - ti nel bu - io appa - ri, nel

— stuol d'om - bre va - gan - - - - - ti nel bu - io appa - ri, nel

— stuol d'om - bre va - gan - - - - - ti nel bu - io appa - ri, nel

morendo

sempre dim.

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Tp.
 ODAB. *ppp*
 de - - - ve col - pir, che il de - - - ve col - pir.
 FOR. *ppp*
 - din l'of - fri - rà, ul' - din l'of - fri - rà.
 ULDINO *ppp*
 rea ser - vi - tù? la rea ser - vi - tù.
 EZIO *ppp*
 l'a - - - stro di - spar, già l'a - - - stro di - spar.)
 ATTILA *ppp*
 d'At - - - ti - la il cor, più d'At - - - ti - la il cor.)
 CORO *ppp*
 bu - - - io appa - ri, nel bu - - - io appa - ri.
 bu - - - io ap - pa - ri, nel bu - - - io appa - ri.
 bu - - - io ap - pa - ri, nel bu - - - io appa - ri.

Vni I.
 Vc. *pp*
 Cb. *ppp*

99
 Fl. *pp*
 Cl. *pp*
 Do *pp*
 ODAB. *pp*
 L'orrenda, l'orren - da pro.
 FOR. *pp*
 L'orren - da, l'orren - da pro.
 EZIO *pp*
 L'or - renda, l'orren - da pro.
 ATTILA *pp*
 L'or - renda, l'orren - da pro.
 Cb. *ppizz.* 99

Fl. I. *pp*

Cl. Do I. *pp*

ODAB. *pp*

FOR. *pp*

EZIO *pp*

ATTILA *pp*

Cb.

{ cel. la spari, qual lam-po, quallam. po spa-ri, si, spari.

Fl. I.

Cl. Do I.

ODAB. *pp*

FOR. *pp*

ULDINO *pp*

EZIO *pp*

ATTILA *pp*

CORO *pp*

Cb.

{ Di cal - ma no - vel - la il ciel si ve -

This musical score page features a variety of instruments and vocal parts. The orchestral parts include Flutes (I and II), Oboe, Clarinet in D, Bassoon, Cor Anglais, Trumpet in D, Trombone, Horn in D, Trombone, Cymbals, and Snare Drum. The vocal soloists are labeled as ODA, FOR, ULDINO, EZIO, and ATTILA. The Chorus is also present. The lyrics are in Italian: "sti!! di cal - - - ma no - vel - - - la il ciel si ve." The score includes dynamic markings such as *f*, *dim.*, and *p*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The bottom section includes parts for Violins (I and II), Viola, Violoncello, and Contrabass.

100

Fl. *pp*

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Fa

Trb. Do

Trbn.

Cmb.

Tp.

ODAB. *pp*

FOR. *pp*

ULDINO *pp*

EZIO *pp*

ATTILA *pp*

CORO *pp*

sti! l'or. ren-da, l'or. ren-da pro-cel-la spari, qual lam-po, qual lam-po spa.

sti! l'or. ren-da, l'or. ren-da pro-cel-la spari, qual lam-po, qual lam-po spa.

sti! l'or. ren-da, l'or. ren-da pro-cel-la spari, qual lam-po, qual lam-po spa.

100

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. I. 3.
 Fl. II. 3.
 Ob. 3.
 Cl. Do 3.
 Fg. a2 3.
 Cor. Fa I. II. p
 Trbn. I. p
 ODAB. 3.
 FOR. 3.
 ULDINO 3.
 EZIO 3.
 ATTILA 3.
 CORO 3.
 Vni I. 3.
 Vni II. 3.
 Vle 3.
 Vc. arco
 Cb. arco

-ri, si, spari, di lu - ce no - vel - la il
 -ri, si, spari, di lu - ce no - vel la il
 -ri, si, spari, di lu - - - ce no - vel la il

Fl. I. *f dim.*

Fl. II. *CAMBIA IN OTTAVINO* *f dim.*

Ob. *f dim.*

Cl. Do *f dim.*

Fg. *p* *f dim.*

Cor. Fa *p* *f dim.*

Trb. Do I. *p* *f dim.*

Trbn. I. *f dim.*

Cmbs. *f dim.*

Tp. *f dim.*

ODAB. *f* *dim.*

FOR. *f* *dim.*

ULDINO *f* *dim.*

EZIO *f* *dim.*

ATTILA *f* *dim.*

CORO *f* *dim.*

{ ciel si ve - - sti! di lu - - - ce no vel - - la il

I. Vni *p* *f dim.*

II. Vni *p* *f dim.*

Vle *pizz.* *p* *f dim.*

Vc. *pizz.* *p* *f dim.*

Cb. *p* *f dim.*

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Cor.
 Fa
 Trb.
 Do
 Trbn.
 Cmbs.
 Tp.
 ODAB.
 FOR.
 ULDINO
 EZIO
 ATTILA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Musical score for orchestra and voices. The score includes parts for woodwinds (Ottoboa, Flute, Oboe, Clarinet in D, Bassoon), brass (Cornets in F, Trumpets in D, Trombones, Cymbals, Trombones), and percussion (Tympani). The vocal section features soloists ODAB, FOR, ULDINO, EZIO, and ATTILA, along with a Chorus (CORO). The lyrics are in Italian: "ciel si ve-sti! l'or-ren-da, l'or-ren - da pro-". The score includes dynamic markings such as *pp* and *arco pp*, and performance instructions like *pp a2*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

morendo

Ott.

Fl.

Ob.

Cl.
Do

Fg.

1. 3

ppp

Cor.
Fa III. a2

morendo

ODAB.

ppp

3

FOR.

{ cel. la spari, qual lam-po, qual lam - po spa-ri, spa -

ppp

3

ULDINO

morendo

ppp

3

EZIO

{ cel. la spari, qual lam-po, qual lam - po spa - ri, spa -

ppp

3

ATTILA

morendo

{ cel - la qual lam - po spa - ri, spa -

CORO

morendo

{ cel - la qual lam - po spa - ri,

morendo

morendo

I.

Vni

morendo

ppp

II.

Vni

ppp

Vle

ppp

Vc.

ppp

Cb.

ppp

morendo

ppp

ppp

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Cor.
 Fa
 Trb.
 Do
 Trbn.
 Cmbs.
 Tp.
 G.C.
 ODAB. *morendo*
 FOR. { -ri, spa - ri, spa - ri.
 ULDINO *fff*
 EZIO { -ri, spa - ri, spa - ri.
 ATTILA *fff*
 CORO { spa - ri, spa - ri.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Musical score for orchestra and vocal soloists. The score includes parts for Oboe, Flute, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, and strings. It also features vocal parts for ODAB, FOR, ULDINO, EZIO, and ATTILA, along with a Chorus. The music is in a key with three sharps and common time. Dynamics range from piano (pp) to fortissimo (fff).

Allegro (♩=132)

101

Ott. *ff* *f* *p*

Fl. *ff* *f* *p*

Ob. *ff* *f* *p*

Cl. Do *ff* *f* *p*

Fg. *ff* *p*

Cor. Fa *ff* *p*

Trb. Do *ff* *f*

Trbn. *ff*

Cmb. *ff*

101

(risuotendosi)

(gli schiavi eseguono il cenno)

ATTILA *ff* *p*

Si riac.cendan le quer - cie d'intor - no, si ran.

Allegro (♩=132)

I. Vni *ff* *f* *p*

II. Vni *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Ott. *tr* *tr*

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

Ob. I. *tr* *tr* *f* *p*

Cl. I. *tr* *tr* *f* *p*
Do

Fg.

Cor. III. IV. *Fa*

Trb. *f* *v*
Do

ATTILA
- no - di la danza eil giuo - co... sia per tut - ti fe -

Vni I. *tr* *tr* *f* *p*

Vni II.

Vle

Vc.

Cb.

Detailed description: This page of a musical score, numbered 442, features a vocal soloist named ATTILA and a full orchestral ensemble. The vocal line is in bass clef with lyrics in Italian: "- no - di la danza eil giuo - co... sia per tut - ti fe -". The instrumental parts include Oboe (I), Clarinet (I), Bassoon, Flute, Trumpet (Do), Trombone (Do), Violin (I and II), Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic accompaniment with various articulations like trills and accents. Dynamics range from *f* (forte) to *p* (piano). The score is divided into four measures.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. III. IV. Fa

Trb. Do

ATTILA

- sti. . . vo tal gior - no. Por - gi, Ul. di. . . no, la

I. Vni

II. Vni

Vle

Vc.

Cb.

f

p

tr.

v.

Ott. *tr*

Fl. *tr*

Ob. I. *tr*

Cl. Do I. *tr*

Fg. I.

Cor. III. IV.

(sottovoce, a Odabella)

FOR. Per - chè tre - mi?.. S'imbian.ca il tuo

ATTILA con - - - ca o - spi - tal.

I. *tr*

Vni *pp*

II.

Vle

Vc. *p*

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.
I.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ODAB.
(trattenendolo)
Re, ti ferma!.. è ve.

FOR.
vol - to. (ricevendo la tassa)

ATTILA
Li - bo a te, gran Wo - da - no, che in - vo - - - co!

I.
Vni

II.
Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ODAB.
- le - no!.. (Oh momen - to fa - tal!) (*avanzandosi con fermezza*)

FOR.
(*furibondo*) I - - - o! (*ravvisandolo*)

ATTILA
TEN. Chi'ltemprava? Fo.
BASSI Che a - scol.to!
Che a - scol.to!

I.
Vni

II.
Vle

Vc.

Cb.

102

Fg. *mf*

Cmbs. *mf*

FOR. Si, qualcheun giorno la co-ro-na strappò dal tuo crine... (traendo la spada)

ATTILA - resto! Ah! in mia

102

I. Vni *mf*

II. Vni *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Ob.

Cl. Do

Fg. *a 2*

Cmbs.

FOR. (con scherno): Or t'è

ATTILA ma - no cadu - to se'al - fi - ne, ben io l'alma dal sen ti trar rō.

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.
Cl.
Do
Fg.

ODAB.
FOR.
ATTILA

Re, la preda niun to- glier mi
lie - ve...
(fermandosi a tali parole)
(Oh mia rabbia! Oh mio scorno!)

I.
Vni
II.
Vle
Vc.
Cb.

ODAB.

puõ. Io t'ho salvo... il de-lit-to sve-la - i... da me sol fia pu-

I.
Vni
II.
Vle
Vc.
Cb.

UNITI

I.

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

ODAB. -ni - to l'in - de - gno.

ATTILA *(compiacendosi del fiero atto)* Io tel do - no, ma premio più de - gno, mia fe.

I. *pp*

Vni *pp*

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

I. *col canto*

Ob.

Cl. Do *col canto*

Fg.

ATTILA - de - le, ri - ser - ba - sia te: Tu, do - man, salu - ta - ta ver - ra - i dalle gen - ti qual

I. *col canto*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

a tempo

Ott. *p* *ff*

Fl. *p* *ff*

Ob. *p* *ff*

Cl. Do *p* *ff*

Fg. *p* *ff*

Cor. Fa *p* *ff*

Trb. Do *p* *ff*

Trbn. *p* *ff*

Cmb. *p* *ff*

ATTILA *3* *3*

sposa, qual sposa del re.

a tempo

I. *p cresc.* *ff*

II. *p cresc.* *ff*

Vle. *p cresc.* *ff*

Vc. *p cresc.* *ff*

Cb. *p cresc.* *ff*

103 Allegro $\text{♩} = 152$

Fl. *p*

Ob. *p* I.

Cl. Do *p* I.

Fg. *p* I.

Cor. Fa *p*

Trb. Do *p* I.

ATTILA *p*
 Oh, miei pro - di! un so - - - lo gior - no chie - do a

103 Allegro $\text{♩} = 152$

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob. I.

Cl. I.
Do

Fg. I.

Cor. Fa
a 2

Trb. I.
Do

ATTILA
voi di gio-ia e can-to, tuo- - - ne-rà di nuo-vo in

I. Vni

II. Vni

Vle

Vc.

Cb.

*string.
a poco a poco*

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

ATTILA

- tor - no po - scia il vin - di - - ce fla - - gel. E - zio, in

*string.
a poco a poco*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. I.
Do

Fg. I.

Cor.
Fa

Trb. I.
Do

ATTILA

Ro - ma annuncia in - tan - to — ch'io de' so - ñni ho rot - to il

I.
Vni

II.

Vle

Vc.

Cb.

104 *Un poco più animato*

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trbn. Do

Trbn.

Cmb.

Tp.

ODAB.

ATTILA

f (con represso impeto, a Foresto)

Fre... na l'i rachet'in gan... na; fu... gi, sal... va... ti, o fra...

vel.

104 *Un poco più animato*

I.

Vni

II.

Vle

Vc.

Cb.

f *p*

f *p*

f *p*

f *p*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ODAB.

ATTILA

I.

Vni

II.

Vle

Vc.

Cb.

tel.lo! Me di - sprezza, me con dan - - na, di' che

Sì, ch'io de' sogni ho rotto il vel.

Ott.

Fl.

Ob. I.

Cl. I.
Do

Fg.

Cor.
Fa

Trb. I.
Do

Trbn.

ODAB.
vi - le, in - fa - me io son.... (ad Odabella) Ma, deh,

FOR.
Par - to, si, per vi - ver

ATTILA
Horotto il vel.

I.
Vni

II.

Vle

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 457. The woodwind section includes Oboe (I), Clarinet (I, Do), Bassoon, Flute, and Piccolo. The brass section includes Trumpet (I, Do), Trombone, and Horn (F). The string section consists of Violin I and II, Viola, Violoncello, and Contrabasso. The vocal parts are for Odabella (ODAB.), Forster (FOR.), and Attila (ATTILA). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal lines include the lyrics: 'vi - le, in - fa - me io son.... (ad Odabella) Ma, deh, Par - to, si, per vi - ver' and 'Horotto il vel.' The orchestration features various dynamics such as piano (p) and accents.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Cmbs.

ODAB.

FOR.

I. Vni

II. Vni

Vle

Vc.

Cb.

fug-gi...

so - - - lo fi-no al dì del - la ven - det - ta: ma quel

Fl. *f*

Ob. I. *f*

Cl. I. Do *f*

Fg. *a 2* *f*

Cor. Fa *f* *a 2*

Cmb. *f*

ODAB.

FOR. *f*
pe - na, ma qual duo - - - lo a tu a col - - - pa si - può

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

ma, deh, fuggi...

Ott.

Fl.

Ob. I.

Cl. I.
Do

Fg.
a 2

Cor.
Fa
a 2

Cmbs.

ODAB.
Si, ma, deh fuggi... al di no - vello a vrò tutto il tuo per.

FOR.
dar? qual si può dar? ma qual pe - na, ma qual

EZIO
Chi l'ar. can svelar po.

ATTILA
Che de' so - ñni ho rot. to il vel, Si, Ezio, in Roma annuncia in-

I.
Vni
cresc.-----

II.
Vni
cresc.-----

Vle
cresc.-----

Vc.
cresc.-----

Cb.
cresc.-----

105

Ott. *ff*

Fl. *ff*

Ob. I. *ff*

Cl. Do *ff*

Fg. *ff*

Cor. Fa *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

G.C. *ff*

ODAB. *ff*

FOR. *ff*

ULDINO *ff*

EZIO *ff*

ATTILA *ff*

CORO

SOPR.

TEN.

BASSI

- don, sì, a - vrò tut - to il tuo per - don; al di no - vel - lo, a - vrò il -
 duo - lo a tua colpa or si può dar? Sì, ma qual pe - - na, ma qual -
 lo ge - lar m'in - te - si, in te - - si il
 - te - a? Chi fi - darlo a co - re a - mante? Chi l'ar - can sve - lar po - -
 - tanto ch'io de' so - gni ho rotto il vel, sì, E - zio in Ro - ma, annun - cia in -
 Oh Re pos - sen - te, il cor - ri - -
 Oh Re pos - sen - te, il cor - ri - -

105

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Cor.
 Fa
 Trb.
 Trbn.
 Cmbs.
 Tp.
 G.C.
 ODAB.
 FOR.
 ULDINO
 EZIO
 ATTILA
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

tuo per. don,
 duo lo, qual duo lo a tua
 san- gue... Ah! chi
 te a? chi
 -tan to ch'io de' so- gni ho rot- to il vel, si, E... zio, in
 {scuo. -ti... ah tor- na al
 -scuo- ti, Re pos- sen- te, il cor ri - scuoti... tor- na al

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.
FOR.
ULDINO
EZIO
ATTILA

CORO

I.
Vni
II.
Vle
Vc.
Cb.

vel - lo a - vro - il - tuo per.

col - pa or si - può - dar - si può

dir po - te - a - ne o - ma

dar - - lo a co - - re a - man - -

Ro - ma an - nun - cia in - tan - to ch'io de' so - gni ho rot - to il

san - gue, tor - na al fuo - co! tor - na al san - gue, tor - na al

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.
-don; ma, deh fit. g. al di no - vel - lo

FOR.
-dar? ma, qual pe - na, ma qual duo - lo a tua

ULDINO
-i? me qual ful.mi.ne, dal - l'an - gue; te sal..

EZIO
-te? sa, ti pa - sci, va, ti be - a, fa - tal

ATTILA
vel, E - zio, in Ro - ma an.nuncia in - tan - to. chio de'

CORO
-o!
su, pu - ni - sci, su, per - cuo - ti, questo

fuoco! su, pu - ni - sci, su, per - cuo - ti questo

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.

FOR.

ULDINO

EZIO

ATTILA

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

tut - to il tuo per - don, il tuo

col - pa or si può dar? or si

- va - sti, o pro' guer - rier... o pro'

uom, di vo - lut - ta, va, va, ti pa -

so - gni ho rot - to il vel, ch'i - o de' so -

stuo - lo di tra - di - tor! di tra

stuo - lo di tra - di - tor! di tra

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.

FOR.

ULDINO

EZIO

ATTILA

CORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

per-don, il tuo per-

può dar? or si può

Guer.rier... pro' Guer.

sci, va, va, ti be - - -

gni ho rot - to il vel il

di tor! di tra - - - di

di tor! di tra - - - di

Ott. *f*

Fl. *a*

Ob. *a*

Cl. Do

Fg.

Cor. Fa *a 2*

Trb. Do

Trbn. *a 2*

Cmbs.

Tp.

G.C.

ODAB.

FOR. *- don.*

ULDINO *- dar?*

EZIO *- mer...*

ATTILA *- a.*

CORO *- tor.*

vel.

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

I. Vni

II. Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

ODAB.

FOR.

ULDINO

EZIO

ATTILA

CORO

I.
Vni

II.
Vle

Vc.

Cb.

si, fre - - - na l'i - - - ra che t'in - gan - na;

si, par - - - to io si, per vi - - - ver so - lo

si, io ge - lar m'in - te - - - si il san - gue...

si, chi l'ar - can sve - lar po - te - a?

si, oh miei pro - - - di! un so - - - lo gior - no

si, Re pos - sen - - te, il cor ri - scuo - ti...

si, Re pos - sen - - te, il cor ri - scuo - ti...

Ott.

Fl.

Ob. ^{a 2}

Cl. ^{a 2}
Do

Fg.

Cor. ^{a 2}
Fa

Trb. ^{I.}
Do

ODAB.

FOR.

ULDINO

EZIO

ATTILA

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

fug - gi, sal - va - ti, o fra - tel - lo; me di - sprez - za,
 fi - noal di del - la ven - det - ta: ma qual pe - - na,
 chi tra - dir po - tea - ne ma - i? me dal ful - - mi.
 chi fi - dar - lo a co - re a - man - te? va, ti pa - sci,
 chie - do a voi di gio - ia e can - to tuo - ne - rà di
 } tor - na al san - gue, tor - na al fuo - co! su, pu - ni - sci,
 tor - na al san - gue, tor - na al fuo - co! su, pu - ni - - sci,

Ott.

Fl.

Ob. ^{a 2}

Cl. ^{a 2}
Do

Fg.

Cor. ^{a 2}
Fa

Trb. ^{I.}
Do

ODAB.
me con-dan-na, di ch'io vil, in-fa-me io son.

FOR.
ma qual duol-lo a tua col-pa or si puó dar?..

ULDINO
-ne, dal-l'au-gue, tu sal-va-stio pro-guer-rier...

EZIO
va, ti be-a, fa-tal uom, di co-lit-tá.

ATTILA
nuo-vo in tor-no po-scia il vin-di-ce fla-gel.

CORO
su per-cuo-ti que-sto stuol di tra-di-tor!..

I.
Vni

II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. I.
Do

Fg. I.

Cor. Fa

Trb. Do

ODAB.

FOR.

ULDINO

EZIO

ATTILA

E - zio, in Ro - ma an - nuncia in - tan - to ch'i - o de' so - gni ho rot - to il

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

107 Poco più mosso

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Cor. Fa *ff*

Trb. Do *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

G. C. *ff*

ODAB. *ff*

FOR. *ff* Ma fug - - - Gi... fug - - - Gi... Ma fug - - - Gi...

ULDINO *ff* Ah del ri - mor - so che t'a.

EZIO *ff* Ah be - ne - ro - so! m - sa - sem - pre

ATTILA *ff* Si, ma do - man te - te - stan - te Fi - zio in vel, ch'i - de' so - gni ho rot - to il vel, ch'i - de'

CORO *ff* No, non più scherno, no no no non più

No, non più scherno, no no no non più

107 Poco più mosso

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.
fug - - - - - ma - - - - - fuggi, ma - - - - - deh

FOR.
-spet - - - - - du - - - - - mie - - - - - terno du - - - - - rie - - - - -

ULDINO
si - - - - - do al tuo - - - - - ler, - - - - - ne - - - - - ro. so! tu - - - - - m'a - - - - -

EZIO
ar - - - - - mi - - - - - piom. be - - - - - , Ez - - - - - zio in - - - - - armi Ez - - - - - zio in

ATTILA
so - - - - - gni ho rot - - - - - to il vel, che - - - - - de' sogni, che - - - - - de'

CORO
non - - - - - piu scherno, non - - - - - piu
non - - - - - piu scherno, non - - - - - piu

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Do

Trbn.

Cmbs.

Tp.

G. C.

ODAB.

FOR.

ULDINO

EZIO

ATTILA

CORO

I. Vni

II. Vni

Vle

Vc.

Cb.

fuggi ma... deh fuggi, al di so - vel

- terno du - - - rie - ter - no il fla - gel - lar

- vra.i sem - - - pre fi - do al tuo so - - ler

armi E - - - zio in ar - mi piom - be - - - ra E - zio in ar - mi

so - gni, E - - - zio, in Ro - ma an - nuncia in - tan - to ch'io de' so - gni ho

gioco noi sa - - - rem de' nu - mi lor

gioco noi sa - - - rem de' nu - mi lor noi sa - rem de'

gioco noi sa - - - rem de' nu - mi lor noi sa - rem de'

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.
a - vrò tut.toil tuo per - don. Ma - don.

FOR.
e - ter - - noil fla - - - gel - lar. Ah - lar.

ULDINO
vo - ler al tuo vo - ler! Ah - ler.

EZIO
piom - be - rà, piom - be - rà, piom - be - rà! Sì! - rà.

ATTILA
rot - toil vel, che de' so - òni ha rot - toil vel, ch'i - vel,

CORO
nu - mi lor {de' nu - - mi lor. No, lor.
nu - mi lor de' nu - - mi lor. No, lor.

I.
Vni

II.

Vle

Vc.

Cb.

Ott. *11p*
 Fl. *8.1*
 Ob. *11p*
 Cl. Do
 Fg. *11p*
 Cor. Fa *a 2*
 Trb. Do
 Trbn.
 Cmbs.
 Tp. *11p*
 G.C.
 ODAB. *11p*
 FOR. *11p*
 ULDINO *11p*
 EZIO *11p*
 ATTILA *11p*
 CORO
 I. Vni *11p*
 II. Vni *11p*
 Vle *11p*
 Vc. *11p*
 Cb. *11p*

11p *11p* *11p* *11p* *11p* *11p*

a - - - vro il tuo per - don a - - - vro il
 e - - - ter - no il fla - gel - lar e - - - ter - no il
 pal tuo al tuo vo - ler pal tuo al
 in ar - mi - piom - be - rà in ar - mi
 che de' so - gni ho rot - to il vel, che de' so - gni ho
 de' nu - mi nu - mi lor de' nu - mi
 de' nu - mi nu - mi lor de' nu - mi

11p *11p* *11p* *11p* *11p* *11p*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

Cmbs.

Tp.

G.C.

ODAB.
tuo per - - - don, per - - - don, per - - -

FOR.
fla - gel - lar, fla . . . gel - lar, fla . . . gel.

ULDINO
tuo vo - ler, al tuo vo - - -

EZIO
piom - be - ra, piom - - be - ra, piom - - be.

ATTILA
rot - to il vel, il vel, il

CORO
nu - mi lor, de' nu - - - mi
nu - mi lor, de' nu - - - mi

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Ott. *p*

Fl. *p* 8.

Ob. *p*

Cl. *p*
Do

Fg. *p*

Cor. *p*
Fa
a 2

Trb. *p*
Do

Trbn. *p*

Cmbs. *p*

Tp. *p*

G.C. *p*

ODAB. *p*
- don, per - - - - - don.

FOR. *p*
- lar. Ah! du - rie - - - ter. no il fla - gel - lar.

ULDINO *p*
- ler, si sem - pre fi - do al tuo vo - ler.

EZIO *p*
- ra si E - - zio in ar - mi piom - be - ra.

ATTILA *p*
vel si che de' so - gni ho rot - to il vel.

CORO *p*
lor de', nu - mi lor de', nu - mi lor.
lor de', nu - mi lor de', nu - mi lor.

I. *p*
Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

This musical score page, numbered 479, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Horns (Cor. Fa) with a second part marked 'a 2'. The brass section consists of Trumpets (Trb. Do) and Trombones (Trbn.). Percussion includes Contrabass (Cmb.), Snare Drum (Tp.), and Timpani (G.C.). The string section is divided into Violins (I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and includes dynamic markings such as *f* and *ff*. The notation includes various note values, rests, and articulation marks.

This page of a musical score, numbered 480, contains parts for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Fa), Trumpet (Trb.), Trombone (Trbn.), and Contrabass (Cb.). The brass section includes Trumpet (Tp.) and Trombone (Trbn.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation consists of staves with musical notes, rests, and dynamic markings such as mf , mfz , and mfz . The woodwinds and strings play a rhythmic pattern of quarter notes, while the brass instruments play a similar pattern. The score is organized into systems, with woodwinds and strings in the upper system, brass in the middle system, and strings in the lower system.

This musical score page, numbered 481, contains the following instruments and parts:

- Woodwinds:** Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Flute (Fl.), and Oboe d'Amore (Cor. Fa).
- Brass:** Trumpet in D (Trb. Do), Trombone (Trbn.), and Trombone in C (Tp.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a variety of musical notations, including rests, notes, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The woodwind and string parts show complex rhythmic patterns, while the brass parts provide harmonic support. The score concludes with a double bar line and repeat dots.

FINE DELL'ATTO II.

ATTO TERZO

N. 12 SCENA E ROMANZA

FORESTO

Bosco come nell'Atto primo, il quale divide il campo di Attila da quello di Ezio. E' il mattino.

109 *Largo* ♩ = 76

Violini I. *p*

Violini II. *p*

Viola *p*

Violoncelli *pp*

Contrabbassi *pp*

Vni I.

Vni II.

Vle

Vc.

Cb.

FOR.

Qui del con-ve-ŕno è il lo-co... qui del-l'or-rende noz-ze l'o-ra da Ul.

RECITATIVO

Cb.

FOR. *di . no ap-pren-de-rò... Nel pet.to frè-na-ti, o sde-ño... A*

I. Vni
II. Vni
Vle
Vc.
Cb.

p

FOR. *tem - po, co-me scoppiar di tuo-no, prorompe-rò. Eb.*

ULDINO *Fo.re - sto!*

I. Vni
II. Vni
Vle
Vc.
Cb.

f

FOR. *ben!*

ULDINO *Si move ora il corteo giu - li - vo, che d'Attila alla tenda ac.compa - gra la*

Cb.

Allegro

FOR. *Oh mio fu - ro - - re! Ul-di-no, va!.. ben sa.i di*

ULDINO *spo.sa.*

Allegro

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

FOR. *là della foresta in ar.mi stanno le roma.ne schiere... E.zio te attende*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

(Uldino parte)

FOR. *sol, perchè sull'em.pio piom.bi.no tutte. In-fi.da!*

Adagio

I. Vni
II. Vni
Vle
Vc.

FOR. *il dì che bra.mi è que.sto: ve.drai co.me ri.*

I. Vni
II. Vni
Vle
Vc.

FOR. *-tor.ni a te Fo.re - - - sto!*

I. Vni
II. Vni
Vle
Vc.
Cb.

110 *Andantino* ♩ = 60

con dolore

FOR. 
 Che non a.vreb.be il mi - se.ro!

110 *Andantino* ♩ = 60

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

Cl. Sib 
 Fg. 
 Cor. Do III. 
 FOR. 
 per o - da-bel-la of - fer - - to? fi - no, deh,ciel per - -

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

Ob. *p*
 Cl. Sib *p*
 Fg.
 Fa I.
 Cor. Do III.
 FOR.
 - do . . . na.mi, fin l'immor-tal, fin l'immortal tuo ser . . . to! Per.

Detailed description of the first system: This system contains the upper woodwinds, strings, and vocal line. The woodwinds (Ob., Cl. Sib, Fg., Fa, Cor. Do) play a melodic line starting with a piano (*p*) dynamic. The strings (Vni I & II, Vle, Vc, Cb) provide harmonic support with a steady eighth-note pattern. The vocal line (FOR.) begins with the lyrics '- do . . . na.mi, fin l'immor-tal, fin l'immortal tuo ser . . . to! Per.'.

Cl. Sib I.
 Fg. I. *pp*
 Cor. Do III. IV.
 FOR.
 - chè perchè sul vi-so ai per - fi-di dif-fon-di, diffondi il tuo se-

Detailed description of the second system: This system continues the musical score. The woodwinds (Cl. Sib, Fg., Cor. Do) play sustained notes with a *pp* dynamic. The strings continue their rhythmic pattern. The vocal line (FOR.) continues with the lyrics '- chè perchè sul vi-so ai per - fi-di dif-fon-di, diffondi il tuo se-'.

Fl. *p*

Ob. I. *p*

Ob. II. *p*

Cl. I. *p*

Sib II. *p*

Fg. I. *p*

Fg. II. *p*

Fa *p*

Cor. *p*

Do *p*

FOR. *con enfasi*

- ren ?.. per - chè fa ipa - ri a - gli an - ge - li

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Ob. I.

Ob. II.

Cl. I.

Cl. Sib II.

Fg. I.

Fg. II.

Fa.

Cor. Do.

FOR.

chi sì malva - gio ha il se - - - no? per - chè fai pa - ria.

Vni I.

Vni II.

Vle.

Vc.

Cb.

FOR. *stentate*
 -gli an - ge-li chi si mal - va - gio, mal.vagio ha il sen? ————— perchè fai pari a -

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Fl.
 Cl. Sib
 Fg.

Cor. III. IV. Do
p *morendo*

FOR.
 -gli an - ge-li chi si mal - va - gio ha il sen? perchè fai pari a -

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Fl.

Ob.

Cl. Sib

Fg.

FOR.

- gli an-ge-li chi si malva-gio ha il sen, chi si malva-gio ha il sen?

I.

Vni

II.

Vle

Vc.

Cb.

N. 13 - TERZETTO

ODABELLA, FORESTO, EZIO

III Allegro $\text{♩} = 88$

Ottavino

Flauto

2 Oboi

2 Clarinetti in Do

2 Fagotti

4 Corni
in Fa
in Do

2 Trombe in Do

3 Tromboni

Cimbasso

Arpa

Odabella

Foresto

Ezio

CORO
Tenori
Baasi

Che più s'indu - gia?at-

III Allegro $\text{♩} = 88$

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Ezio

- ten - dono i miei — guerrieri il se - gno... pro - rom - peran, quai folgori,

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe, Flute, Clarinet in D, Bassoon, and Fagotto. The brass section includes Trumpets in F and D, Trombones, and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal line for Ezio is written in bass clef. The score consists of five systems of music, each with five measures. The woodwinds and strings play rhythmic patterns, while the vocal line has lyrics in Italian. The score is in a key signature of one flat and a 4/4 time signature.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

Non un, non un de' bar - - bari ai
tut - ti sul mo - stro inde - - gro.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

la - ri tor - ne - rà, non un, non un de' bar - - ba - ri ai la - - ri tor - ne -

Non un, non un de' bar - - ba - ri ai la - - ri tor - ne -

Ott.
Fl.
Ob.
Cl.
in DO
Fg.
in FA,
Cor.
in DO
Trb.
in DO
Trbn.
Cimbs.
A.
Foresto
Ezio
Vni I.
Vni II.
Vle
Vc.
Cb.

ff
ff
ff
ff
a 2
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

-rā,
-rā,

non un, non un
non un, non un

de' bar -
de' bar -

-ba-ri ai la-ri,
-ba-ri ai la-ri,

ai la-ri tor-
ai la-ri tor-

ne-
ne-

112 Andante mosso $\text{♩} = 100$

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto

-rā. E u l' o - di ?..

Ezio

-rā.

Sopr. *pstacc.*

En- tra fra i plausi, o ver - gi - ne, schiu - sa è la ten - da a te, a te;

C O R O

pstacc.

En- tra fra i plausi, o ver - gi - ne, schiu - sa è la ten - da a te, a te;

Bassi *pstacc.*

En- tra fra i plausi, o ver - gi - ne, schiu - sa è la ten - da a te, a te;

112 Andante mosso $\text{♩} = 100$

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto

Ezio

C O R O

Vni I.

Vni II.

Vle

Vc.

Cb.

è il can - to

en - tra, ed il raggio avvol - ga - ti del - l'e - sultan - te re.

en - tra, ed il raggio avvol - ga - ti del - l'e - sultan - te re.

en - tra, ed il raggio avvol - ga - ti del - l'e - sultan - te re.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto
pro - -nubo!.. Ah scelle - ra - - ta!!

Ezio
Fu - ne - reo di - ver - rä.

C O R O
ff Bel - lo è il tuo vol - to can - di - do, qual mat - tu - ti - no al - bor,
pp. Bel - lo è il tuo vol - to can - di - do, qual mat - tu - ti - no al - bor,
pp. Bel - lo è il tuo vol - to can - di - do, qual mat - tu - ti - no al - bor,

Vni I.

Vni II.

Vle

Vc.

Cb.

113

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto

Spo-sa è Odabel - la al bar - -ba-ro!.. a'

Ezio

Fre-nati. Loesi-ge l'alta im-pre - sa

C O R O

a dol - ce spirto è si - mi - le o - ra di sol che muor, di sol che

a dol - ce spirto è si - mi - le o - ra di sol che muor, di sol che

a dol - ce spirto è si - mi - le o - ra di sol che muor, di sol che

113

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Foresto
suoi voler s'è re-sa!...

Ezio
La tua ge-lo-sa sma-nia fre-na per poco ancor.
morendo

C O R O
muor, di sol che muor, di sol che muor.
morendo
muor, di sol che muor, di sol che muor.
morendo
muor, di sol che muor, di sol che muor.

Vni I.

Vni II.

Vle

Vc.

Cb.

114 Allegro molto mosso $\text{♩} = 88$

Ott.
Fl.
Ob.
Cl.
in DO
Fg.
in FA
Cor.
in DO
Trb.
in DO
Trbn.
Cimbs.
A.
Odabella
Foresto
 Tutti d'Averno i de - - mo-ni m'a-gi-tan men-te e cor.
Ezio

114 Allegro molto mosso $\text{♩} = 88$

Vni I.
Vni II.
Vlc.
Vc.
Cb.

115 $\text{♩} = 88$

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.
I, II, a 2
III.

Cimbs.

A.

Odabella

Foresto

Ezio

115 $\text{♩} = 88$

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

Ces - - sa, deh ces - - sa... ah la - - - scia -

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella
-mi, om - -bra del pa - -dre i - ra - ta...

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.

in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

The musical score for page 507 includes the following parts and details:

- Woodwinds:** Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), and Bass Clarinet (Cl. in FA). The Oboe, Clarinet, and Bassoon parts feature long, sustained notes with a *p* (piano) dynamic marking.
- Brass:** Trumpet in D (Trb. in DO), Trombone (Trbn.), and Cymbals (Cimbs.).
- Strings:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).
- Vocal Soloists:** Odabella (soprano), Foresto (tenor), and Ezio (bass). Odabella has a vocal line with lyrics: "Lo ve - - di?.. Io fug - - go il - ta - - la -".
- Other:** A section (A.) consisting of two staves.

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

-mo... sa - rai... si... ven - - di - - ca - ta...

È tar - do, o spo - sa

Ott. *ff*

Fl. *ff* *p*

Ob. *ff* I. *p*

Cl. in DO I. *p*

Fg. *ff* *p*

in FA
Cor. *ff* *p* a 2

in DO

Trb. in DO *ff*

Trbn. *ff*

Cimbs. *ff*

A.

Odabella

Forestio

d'At - - ti-la, è tar - - do il tuo pen - tir.

Ezio

Il se - gno... il se - - gno. affret - - ta-ti,

Vni I. *ff* *p*

Vni II. *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Ott.

Fl.

Ob. I.

Cl. I. in DO

Fg.

in FA
Cor. in DO

Trb. in DO

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

Tu qui, Fore - - sto? ascol - - tami, pie-
o ci farem sco-prir.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in DO

Fg. *ff*
a 2

in FA
Cor. *ff*
in DO

Trb. *ff*
in DO

Trbn. *ff*

Cimbs. *ff*

A.

Odabella
-tā del mio mar-tir, pie-tā, pie-

Foresto

Ezio

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in DO

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella
-tä, pie-tä, pie-tä.

Foresto
E tar - di.

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

Cambia in Si b

Detailed description: This is a page of a musical score, page 512. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in DO), Bassoon (Fg.), Horn in F (in FA Cor. in DO), Trumpet in D (Trb. in DO), Trombone (Trbn.), Cymbals (Cimbs.), and a string section (A.). The vocal soloists are Odabella, Foresto, and Ezio. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal lines include lyrics: Odabella: -tä, pie-tä, pie-tä.; Foresto: E tar - di.; Ezio: (no lyrics shown). The instrumental parts include woodwinds, brass, and strings. A key signature change is indicated by the instruction 'Cambia in Si b' above the Clarinet part. The score is divided into measures by vertical bar lines, with repeat signs at the end of the page.

116 Adagio ♩=63

Ott.

Fl.

Ob.

Cl.
in *Sib*

Fg.

in FA-
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

con passione

Odabella

Foresto

Ezio

Te sol, te sol que-st'a - - nima a - ma d'immenso a-

116 Adagio ♩=63

Vni I.

Vni II.

Vle

Vc.

Cb.

Uno solo
Pizz.

Uno solo
Pizz.

p

dim. allarg.

Ott.

Fl.

Ob.

Cl.
in Sib

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

-mo - re, cre - dimi, è pu-ro il co - re, sem-pre ti fui fe-

dim. allarg.

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *Sib*

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

- del.

Foresto

Ezio

Vni I.

Vni II.

Vlc
p

Vc.

Cb.

Troppo mi sep - pe il - lu - de - re il tuo menda - ce

Detailed description: This page of a musical score, numbered 515, contains a variety of instruments and vocal parts. The top section includes woodwinds (Ottobassoon, Flute, Oboe, Clarinet in B-flat, Bassoon) and brass instruments (Trumpets in F and D, Trombones, Cymbals). Below these are the strings (Violins I and II, Viola, Violoncello, and Contrabass). The bottom section features three vocal parts: Odabella, Foresto, and Ezio. The vocal line for Foresto includes the lyrics: "Troppo mi sep - pe il - lu - de - re il tuo menda - ce". The score is written in a key signature of two flats and a common time signature. The vocal parts are in treble clef, while the string parts are in bass clef. The woodwinds and brass instruments are in various clefs and key signatures. The string parts are in bass clef. The vocal parts are in treble clef. The score is written in a standard musical notation style with a variety of notes, rests, and dynamic markings.

stent.

Ott.

Fl.

Ob.

Cl.
in *Si*

Fg.

in FA
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

stent.
Foresto
det - - to!! ed o - - si ancor d'af-fet - - to par-la-re a me, — par-la-re a me, cru-

Ezio

stent.
Vni I.

Vni II.

Vle
Div.

Vc.

Cb.

117

Ott.

Fl.

Ob.

Cl.
in *S^b*

p

Fg.

in *F^A*
Cor.

in *D^O*

Trb.
in *D^O*

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Cre - di - - mi, è pu-roil

- del? *p* Ed o - - si ancor d'af-

Tem-po non è di la - gri - me, non di ge-lo-so accen - to;

117

Vni I.

Vni II.

Vlc

Vc.

Cb.

Unite

Ott.

Fl.

Ob.

Cl.
in *SI*

Fg.

in *FA*
Cor.
in *DO*

Trb.
in *DO*

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Div.

co - re, è pu - ro il co - re,
- fet - to, an - - cor daf - fet - to
s'af - fet - ti l'al - - to e - ven - - to, fin - ch'è ne ar - ri - de il

Ott.

Fl.

Ob.

Cl.
in *S^b*

Fg.

in *FA*
Cor.
in *DO*

Trb.
in *DO*

Trbn

Cimbs.

A.

Odabella

Foresto

Ezio

sempre ti fui, ti fui fe-del, sem - pre ti

ed o-siancor an - cor par-la-re a me, cru - del, par - la-re a

ciel, fin-chè ne ar-ri-de, ne arri-de il ciel, fin - chè ne ar-

Vni I.

Vni II.

Vle

Yc.

Cb.

Unite

Ott.

Fl.

Ob.

Cl.
in *Sib*

Fg.

in *FA*
Cor.

in *DO*

Trb.
in *DO*

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

fui fe - del, fui fe - del,
me, a me, cru-del?
ri - de il ciel, si, tem-po non e di la - gri - me, non di ge-lo-so ac-

dim.

Div.

Ott.

Fl.

Ob.

Cl.
in *S^b*

Fg.

in *FA*
Cor.

in *DO*

Trb.
in *DO*

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

cre - di - - mi, è pu - ro il co - re, è pu - ro il co - re,
 ed o - - si ancor d'af - fet - to, an - - cor d'af - fet - to
 - cen - to; s'af - fret - ti l'al - - to e -

Vni I.

Vni II.

Vle

Vc.

Cb.

Unite

Div.

Ott.

Fl.

Ob.

Cl.
in *S^b*

Fg.

in *FA*
Cor.

in *DO*

Trb.
in *DO*

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

Vni I.

Vni II.

Vle

Vc.

Cb.

sempre ti fui — ti fui fe-del

ed o-si ancor an - - cor parla-re a me, cru - -

-ven - - to finchè ne ar-ri-de il ciel, fin-chè ne ar-ri-de, ne ar-ri-de il

Unite

Ott.

Fl.

Ob.

Cl.
in *S^b*

Fg.

in FA.
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella

Foresto

Ezio

sem - pre ti fui fe - del, fui fe - del, fe -

- del, par - la - re a me, a me, ... cru - del, a me, cru -

ciel, ne ar - ri - de il ciel, ne ar - ri - de il ciel, il

Vni I.

Vni II.

Vle

Ve.

Cb.

Ott.

Fl.

Ob.

Cl.
in Sb

Fg.

in Fa.
Cor.
in DO

Trb.
in DO

Trbn.

Cimbs.

A.

Odabella
- del, sem - pre fe - del.
pp *ppp* *morendo*

Foresto
- del, a - me, cru - del.
pp *ppp* *morendo*

Ezio
ciel, il - ciel, il ciel.
pp *ppp* *morendo*

Vni I.

Vni II.

Vle

Vc.

Cb.

morendo

morendo

morendo

N. 14 - QUARTETTO FINALE

ODABELLA, FORESTO, EZIO, ATILA

118 Allegro $\text{♩} = 80$

Ottavino

Flauto

2 Oboi

2 Clarinetti in Sib

2 Fagotti

4 Corni
in Fa
in Sib

2 Trombe in Mib

3 Tromboni

Cimbasso

Timpani

G. Cassa

Odabella

Foresto

Ezio

Attila

CORO

118 Allegro $\text{♩} = 80$

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Ott.

Fl.

Ob.

Cl.
in *SI* ♭

Fg.

in *FA*
Cor.
in *SI* ♭

Trb.
in *MI* ♭

Trbn.

Cimbs.

Tp.

G. C.

Attila

Non in - - vo - lar - - ti, se - - guimi;

Vni I.

Vni II.

Vle

Vc.

Cb.

col canto

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Attila

per - - chē fug - gir chi t'a - - ma?.. Che mai veg-

Vni I.

Vni II.

Vle

Vc.

Cb.

col canto

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Atila

- gi-o?... qui, per-fi-di, ve-ni - - - ste a nuo - va trama?

Vni I.

Vni II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, numbered 528. It features an orchestral arrangement and a vocal soloist. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in SI \flat), Bassoon (Fg.), and Bassoon (in FA). The brass section includes Cor. (in SI \flat), Trumpet (Trb. in MI \flat), Trombone (Trbn.), Cymbals (Cimbs.), and Tympani (Tp.). The string section includes Viola (Vle), Violin I (Vni I.), Violin II (Vni II.), Violoncello (Vc.), and Contrabasso (Cb.). A vocal soloist, Atila, is featured with the lyrics: "- gi-o?... qui, per-fi-di, ve-ni - - - ste a nuo - va trama?". The score includes various dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The notation includes staves with clefs, key signatures (B-flat major), and time signatures (4/4).

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Attila

ve - ni - - - stea nuo - va trama?

Vni I.

Vni II.

Vle

Vc.

Cb.

VUOTA

Ott.

Fl.

Ob.

Cl.
in *SI* \flat

Fg.

in *FA*
Cor.
in *SI* \flat

Trb.
in *MI* \flat

Trbn.

Cimbs.

Tp.

G. C.

Autila

per - - fi - di!

VUOTA

Vni I.

Vni II.

Vle

Vc.

Cb.

119

Allegro assai moderato
col canto

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

a piacere, cupo e terribile
(sottovoce ad Odabella)

(a Foresto)

Attila

Tu, rea donna, già schiava, or mia sposa; tu, fel-lon, cui la vita hodo-

119

Allegro assai moderato
col canto

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in Si^b

Fg.

in F
Cor.
in Si^b

Trb.
in Mi^b

Trbn.

Cimbs.

Tp.

G. C.

(ad Ezio)

Attila

-na-ta; tu, ro - ma - no, per Romasal - va-ta, con - giu-

Vni I.

Vni II.

Vle

Vc.

Cb.

p

p

p

p

p

A tempo ♩=126

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Attila

-ra - -te tut - tor con - tro me?.. Scel - le - ra - ti...suoi san-gui-

tutta forza

A tempo ♩=126

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl. in *SI \flat*

Fg.

in *FA*
Cor.

in *SI \flat*

Trb. in *MI \flat*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Attila

- no - - - sa piombe - rà, piomberà — la vendetta del Re.

Nel - - la

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl. I.

Ob.

Cl. I. in *S^b*

Fg.

in *F^A*
Cor.

in *S^b*

Trb. in *M^b*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

ten - da, al tuo let - to d'ap-pres-so, mi - - nac - - cio - sae tuitor san-gui-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SIb

Fg.

in FA
Cor.

in SIb

Trb.
in MIb

Trbn.

Cimbs.

Tp.

G. C.

Odabella

-nan - te di mio pa - dre sta'om - bra gi - gan - te.. tru - ci -

Vni I.

Vni II.

Vle

Vc.

Cb.

a 2
p

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.

in *FA*

Cor.

in *SI \flat*

Trb.
in *MI \flat*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

- da - to ei cade - va per te!!

Foresto

Di qual do - no beffar - do fai

Attila

Re - a donna!

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz.

Pizz.

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.

in *F*
Cor.

in *SI \flat*

Trb.
in *MI \flat*

Trbn.

Cimbs.

Tp.

G. C.

Foresto
van - to? tu m'hai pa - tria ed aman - te ra - pi - ta; in a - -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.

in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

Tru - ci - da - to ei ca - de - va, ei cade - va per
- bis - so d'affan - ni la vi - ta hai, cru - de - le, cangia - to per

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI \flat*

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

Ezio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

te!!

me!!

Ro - - ma hai sal - va!..e del mon - do lo sdegno, che f'im -

Fello - ne!

Arco

Arco

Detailed description: This is a page of a musical score, page 540. It features a variety of instruments and vocal parts. The woodwind section includes Oboe, Flute, Clarinet in *SI \flat* , Bassoon, and Cor Anglais in *FA* and *SI \flat* . The brass section includes Trumpet in *MI \flat* , Trombone, and Trombone. The percussion section includes Cymbals and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. There are also vocal parts for Odabella, Foresto, Ezio, and Attila. The score is in a key with two flats and a 3/4 time signature. The lyrics are in Italian. The vocal parts have lyrics: Odabella: "te!!"; Foresto: "me!!"; Ezio: "Ro - - ma hai sal - va!..e del mon - do lo sdegno, che f'im -"; Attila: "Fello - ne!". The string parts include "Arco" markings. The woodwind and brass parts have various rests and notes.

Ott.

Fl.

Ob.

Cl.
in *Sib*

Fg.

Cor.
in *Sib*

Trb.
in *Sib*

Trbn.

Cimbs.

Tp.

G. C.

Ezio

-pre - ca super - na ven-det - ta? ed il sangue che inul - to l'a-

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI* b

Fg.

in *FA*
Cor.

in *SI* b

Trb.
in *MI* b

Trbn.

Cimbs.

Tp.

G. C.

Ezio
- spetta non ram - men - ti? Paven - ta - ne, o re.

Attila
Gra - di - to - ri! tra - di -

Vni I.

Vni II.

Vle

Vc.

Cb.

121

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G.C.

Odabella
Ma - ledet - to sa - reb - - be, sareb - be l'am -

Foresto
O i - ran - no... con mor - - te, con mor - te sol -

Ezio
De' de - lit - ti var - ca - - sti, varca - sti già il

Attila
- to - ri! tra - - di - to - ri!

121

Vni I. Div.

Vni II.

Vle Div. Unite

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 in SI \flat
 Fg.
 in FA
 Cor.
 in SI \flat
 Trb.
 in MI \flat
 Trbn.
 Cimbs.
 Tp.
 G. C.
 Odabella
 Foresto
 Ezio
 Attila
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

-ples - so che me spo - sa rendes - se del re, del re,
 -tan - to può fre-nar - si quest'o - dio per te, per te,
 se - gno; l'i - ra pen - de delcie - lo su te, su te, de' de-
 tra - -di-to - -ri!

ff
ff
ff
ff
p
p
p
p

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

Ezio

Attila

Vni I.

Vni II.

Vlc

Vc.

Cb.

che mespo - - - sa rendes - -
con mor - - - te soltan - -
- lit - ti varca - sti, varca - - - sti già il se - -
tra - di - to - - - ri! tra - di - to - -

string. a poco a poco

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella
- se, ren - des - se del re, ren - des - se del

Foresto
- to pu \acute{o} frenar - si que - st'o - dio, que - st'o - dio, que -

Ezio
- gno; pen - del'i - ra del cie - lo del cie - lo del

Attila
- ri! su voi san - gui - no - sa piom - be - r \grave{a} la ven -

string. a poco a poco

Vni I.

Vni II.

Vlc.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.
a 2

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.
a 3

Cimbs.

Tp.

G, C.

Odabella
Pa - dre, ah pa - dre, il sacri - fi - co a

Foresto
mor - te. De - ci - sa è la sor - te...

Esio
mor - te. De - ci - sa è la sor - te...

Attila
Tra - di - to - ri!

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob. I.

Cl. I. in *SI b*

Fg. in *FA*

Cor. in *SI b*

Trb. I. in *MI b*

Trbn.

Cimbs.

Tp.

G. C.

Odabella
Di mio pa - dre stal'om - bra gi - gan - te...

Atila
spo - sa... tu, fel -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *S1b*

Fg.

in *FA*
Cor.
in *S1b*

Trb.
in *M1b*

Trbn.

Cimbs.

Tp.

G. C.

Foresto

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

tu m'hai pa - tria ed aman - te ra - lon, cui la vi - ta ho do - na - ta;

123

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

Ezio

Attila

Ma - - le -

-pi - ta!

O ti -

Paven - - ta, o re, paven - - ta, o re, paven - -

Eu, roma - - no, per Ro - - ma sal - va - -

123

Vni I.

Vni II.

Vle

Vc.

Cb.

Arco

Arco

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella
- det - to sa - reb - be l'am - ples - so che me

Foresto
- ran - no... con mor - te sol - tan - to può fre -

Ezio
- ta, pa - ven - ta, pa - ven - ta, o

Attila
- ta, con-giura - te con-trome? tra - di - to - ri

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *Sf*

Fg.

in *F*
Cor.
in *Sf*

Trb.
in *Mf*

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

Exio

Attila

Vni I.

Vni II.

Vle

Vc.

Cb.

f

strisciata

I.

J. II.

III.

spo - sa ren - des - se del re, ren - des - se, ren -
 - nar - si que - st'o - dio, que - st'o - dio, que -
 re, pen - de l'i - ra del cie - lo, del cie - lo, del
 — su voi san - gui - no - sa piom - be - rà la ven -

Ancora piú animato $\text{♩} = 160$

124

Ott.

Fl.

Ob.

Cl.
in *Sib*

Fg.

in *FA*
Cor.

in *Sib*

Trb.
in *Mib*

Trbn.

Cimbs.

Tp.

G. C.

Odabella
- des - se del re, che me spo - sa rendes - se del re, che me

Foresto
- st' o - dio per te, *ff* può fre - nar - si quest' o - dio per te, può fre -

Ezio
cie - lo su te, pen - de l' i - ra del cie - lo su te, pen - de

Attila
- det - ta del re, piom - be - rà la vendet - ta del re, piom - be -

Ancora piú animato $\text{♩} = 160$

124

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in *SI* b

Fg.

a 2
in *FA*
Cor.
in *SI* b

Trb.
in *MI* b

Trbn.

Cimbs.

Tp.

G. C.

Odabella
spo-sa ren-des - se del re, del _____

Foresto
-nar - si que - st'o - dio per te, può fre-nar - si que - st'o - dio, quest'o - dio per

Ezio
l'i - ra del cie - lo su te, pen-de l'i - ra del cie - lo, del cie - lo su

Attila
-rà la vendet - ta del re, la ven-det - ta del re, la vendet - ta del

Vni I.

Vni II.

Vle

Vc.

Cb.

9

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella
re, del re.

Foresto
te, per te.

Ezio
te, su te.

Attila
re, del re.

Vni I.

Vni II.

Vle

Vc.

Cb.

tutta forza

ff

125

Ott.

Fl.

Ob.

Cl.
in *Sf* b

Fg.
p

in *F* A
Cor.
in *Sf* b

Trb.
in *Mf* b

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

Ezio

Attila

Cor.
C O R O
Qual suo-no?

Bassi
Mor-te... mor-te vendet-ta!..

Mot-te... mor-te vendet-ta!..

Suo-no è que-sto che se-gna tua

Suo-no è que-sto che se-gna tua

125

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SI \flat

Fg.
a 2

in FA
Cor.
in SI \flat

Trb.
in MI \flat

Trbn.
a 3

Cimbs.

Tp.

G, C.

Odabella
Pa - dre, ah pa - dre, il sacri - fi - co a

Foresto
mor - te. De - ci - sa è la sor - te...

Esio
mor - te. De - ci - sa è la sor - te...

Attila
Tra - di - to - ri!

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*
in *S* \flat

Fg. *ff*

in *F* \flat
Cor. *ff*
in *S* \flat

Trb. *ff*
in *M* \flat

Trbn. *ff*

Cimbs. *ff*

Tp. *ff*

G. C.

Odabella
te.

Foresto

Ezio

Attila
morente. (cade) Ap - pien

Ter.
O
R
C
Bassi
E tu pu - re, O - da - bel - la? Ap - pien
Ap - pien

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Ott.

Fl.

Ob.

Cl.
in *S \flat*

Fg.

in FA
Cor.
in S \flat

Trb.
in M \flat

Trbn.

Cimbs.

Tp.

G. C.

Odabella

Foresto

- Ezio

Attila

Pa - - -

ff sq - no ven - di - - ca - ti Di - o, po - po - lie re!!!

ff so - no ven - di - - ca - ti Di - o, po - po - lie re!!!

C O R O

ff so - no ven - di - - ca - ti Di - o, po - po - lie re!!!

ff so - no ven - di - - ca - ti Di - o, po - po - lie re!!!

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
in SIb

Fg.

in FA
Cor.

in SIb

Trb.
in MIb

Trbn.

Cimbs.

Tp.

G. C.

Odabella
-dre!

Vni I.

Vni II.

Vle

Vc.

Cb.

I.II. a 2

a 2

a 2

a 2