

ATTO III

L'INFAMIA!

VOLTE SOTTERRANEE NELLA BASILICA DI S. AMBROGIO IN MILANO

sparse di recenti sepolcri: gradinata in fondo per la quale vi si discende; una fioca lampada getta qualche incerto raggio. I Cavalieri della Morte scendono a poco a poco, ed in silenzio; ognuno d'essi porta una sciarpa nera ad armacollo, su cui havvi effigiato il capo d'uno scheletro umano.

N. 6 Introduzione, Scena e Giuramento

a₂ And^{te} sost^{to} ♩ = 69

Fagotti

Trombe in Do

Tromboni I. - II.

Trombone III.
Cimbasso

Timpani

La-Mi

And^{te} sost^{to} ♩ = 69

Viola

Violoncelli

Contrabbassi

a₂

Fg.

Trb
Do

Trbn. I. II.

Trbn. III
Cmbs.

Trp.

Vle

Vc.

Cb.

First system of musical notation. It includes staves for Fg., Trbn. I, II, III, Cmb., Vle, and Vc. Cb. The Fg. and Trbn. I, II, III, Cmb. parts feature a melodic line with dynamics *pp* and *ppp*. The Vle and Vc. Cb. parts feature a rhythmic accompaniment with dynamics *f* and *pp*. There are also some *del* markings.

Second system of musical notation. It includes staves for Fg., Trbn. I, II, III, Tp., Vle, and Vc. Cb. The Fg., Trbn. I, II, III, and Vle parts feature a melodic line with dynamics *pp* and *ppp*. The Tp. part features a rhythmic accompaniment with dynamics *ppp*. The Vc. Cb. part features a rhythmic accompaniment with dynamics *pp*. There are also some *del* markings.

First system of musical notation. Instruments include Fg., Trb., Trbn. I, II, Trbn. III, Cmbs., Tp., Vle, and Vc. Cb. Dynamics include *pp*, *ppp*, and *pp*. Articulations include accents and slurs. Rehearsal marks I., III., and III. are present.

Second system of musical notation. Instruments include Fg., Trb., Trbn. I, II, Trbn. III, Cmbs., Tp., Vle, and Vc. Cb. Dynamics include *pp* and *ppp*. The system concludes with *dim...* markings for the Fg., Trb., Trbn. I, II, Trbn. III, Cmbs., and Vc. Cb. parts.

First system of musical notation. Instruments: Fg., Trb. Do, Trbn. I,II, Trbn. III, Cmbs., Tp., Vle, Vc., Cb. Dynamics: ppp, ff. Accents: a2. Includes a double bar line at the end of the system.

Second system of musical notation. Instruments: Fg., Trb. Do, Trbn. I,II, Trbn. III, Cmbs., Vle, Vc., Cb. Dynamics: ppp, ff. Accents: a2.

1

Fg. *ff* *ppp*

Trbn. Do *ff* *ppp*

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

Trbn. III. Cmbs. *ff* *ppp*

1

Vle *ff*

Vc. *ff*

Cb. *ff*

Fg. I. *pp*

Trbn. Do I. *pp*

Trbn. I. II. *pp*

Trbn. III. III. *pp*

Ten. *pp sottovoce* *ppp*

CORO
CAVALIERI Bassi *pp*

Fra que - - - ste den - - - se te - - - ne -

Fra que - - - ste den - - - se te - - - ne -

Vle *pp*

Vc. Ch. *pp*

dim.....

Fg.

Trb. *a2*

Trbn. I.II.

Trbn. III. Cmbs.

dim....

CORO

- da - - - bil giu - ra - men - - -

- da - - - bil giu - ra - men - - -

Vle

Vc. Cb.

dim.....

2 *Adagio*

Fg.

Trb. *ff*

Trbn. I.II.

Trbn. III. Cmbs.

Tp.

ff

Recit^{vo} Adagio

ARRIGO

2 *Adagio*

Campio-ni del - la Mor - - te, un al-tro

CORO

- to.

- to.

Vc.

Cb.

f = pp

f = pp

f = pp

f = pp

f = pp

Fg. *f* *pp*

Trb. *f* *pp*

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

Trbn. III. Cmb. *f* *pp*

Tp. *f* *pp*

ARRIGO
 lab - bro a profe - rir s'ac - cin - ge il magna - ni - mo vo - to, un al - tro

Vc.

Cb.

Fg. *f* *pp*

Trb. *f* *pp*

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

Trbn. III. Cmb. *f* *pp*

Tp. *f* *pp*

ARRIGO
 co - re a mante - ner - lo è pre - sto, pugnando al nuovo di contro il ra - pa - ce ful - vo si -

Vc.

Cb.

3

Fg. *ff*

Trb. *Do* *ff*

Trbn. I.II *ff*

Trbn. III. *ff*

Cmbs. *ff*

Tp. *ff*

ARRIGO *ff*

-gnor, che a-vanza pe' campi di Le-gnano.

CORO

Ar-ri - go!... e

Ar-ri - go!... e

Ch.



Fg. *p* *pp* *ff*

Trb. *Do* *p* *pp* *ff*

Trbn. I.II. *p* *pp* *ff*

Trbn. III. *p* *pp* *ff*

Cmbs. *p* *pp* *ff*

Tp. *ff*

ARRIGO

Convoimo - ri - re, o tri - on - far con vo-i.

CORO

vuo-i? Lom-

vuo-i? Lom-

Ch.

Fg. *f* *p* *f* *p*

Trbn. Do *f* *p* *f* *p*

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

Trbn. III. Cmbs. *f* *p* *f* *p*

Tp. *f* *p* *f* *p*

ARRIGO *p*
 Sonperva - lo - re ul - ti - mo for - se, ma persantoa -

CORO
 - bar - do e pro - dee - gli è!
 - bar - do e pro - dee - gli è!

Cb.

Fg. *v*

Trbn. Do *v*

Trbn. I.II. *v*

Trbn. III. Cmbs. *v*

Tp. *v*

ARRIGO *pp* *pp* *pp* *pp*
 - mor del - la Pa - tria co - mun primier m'e - sti - mo... o se - con - doa nes -

Cb.

4

Fg. *pp*

Trb. *pp* I.

Trbn. I. II. *pp*

Trbn. III. *pp* III.

Cmbs. *pp*

Tp. *pp*

ARRIGO

CORO

-su no. *f*

Sia, qual ei chie - se, del bel nu - mer u - - no.

Sia, qual ei chie - se, del bel nu - mer u - - no.

4

Vc. *ppp*

Cb.

Fg.

Trb. I. *I.*

Trbn. I. II.

Trbn. III. *Cmbs.*

Tp.

al più anziano fra essi, che pone Arrigo in ginocchio a piè d'una tomba, e lo fregia della propria ciarpa: allora i Cavalieri incrocicchiano i brandi sul capo d'Arrigo, lo sollevano, l'abbracciano poi tutti: e denunciata anch'egli la spada fanno ad una voce il seguente Giuramento:

Vc. *ppp*

Cb.

4A

Fg.

Trb. *Do*

Trbn. I. II.

Trbn. III.

Cmbs.

Tp.

G. C.

ARRIGO

CORO

Vc.

Cb.

pp

Giuriam d'I -

Giuriam d'I -

Giuriam d'I -

4A

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Mi Cor. *ff*

La *ff*

Trb. Do *ff*

Trbn. I. II. *ff*

Trbn. III. Cmbs. *ff*

Tp. *ff*

G. C. *a 2*

ARRIGO *ff* *fff* *tutta forza* *ten.*

CORO *fff*

- ta - - - lia por fi-ne ai dan - ni caccian-do ol -

- ta - - - lia por fi-ne ai dan - ni caccian-do ol -

- ta - - - lia por fi-ne ai dan - ni caccian-do ol -

Andante ♩ = 80

I. Vni *tutta forza*

II. Vni *tutta forza*

Vle *tutta forza*

Vc. Ch. *tutta forza*

This musical score page includes the following parts and lyrics:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. Do** (Clarinete)
- Fg.** (Fagotto)
- Mi Cor.** (Corni)
- La** (Corni)
- Trb. Do** (Trombe)
- Trbn. I. II** (Trombe)
- Trbn. III. Cmb.** (Trombe)
- Ip.** (Tromba)
- G. C.** (Tromba)
- ARRIGO** (Soloist)
- CORO** (Chorus)
- I. Vni** (Violini)
- II. Vni** (Violini)
- Vle** (Viola)
- Vc. Ch.** (Violoncelli)

Lyrics:
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -
-tr'Al - - - pe i suoi ti - ran - ni. Priache ri -

This musical score page includes the following parts and staves:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. Do** (Clarinete)
- Fg.** (Fagotto)
- Mi Cor.** (Corni)
- La** (Corni)
- Trb. Do** (Trombe)
- Trbn. I.II.** (Trombe I e II)
- Trbn. III. Cmbs.** (Trombe III e Corni)
- Ip.** (Tromba)
- G. C.** (Grande Corni)
- ARRIGO** (Vocal soloist)
- CORO** (Chorus)
- Vni I.** (Violini I)
- Vni II.** (Violini II)
- Vle** (Viola)
- Vc. Cb.** (Violoncello e Contrabbasso)

The vocal parts (ARRIGO and CORO) include the lyrics: *-trar - - - ci, pria ch'esser vin - ti, ca-der fra*. The score features complex woodwind and string passages, including triplets and a *ten.* (tutti) marking.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

La

Trb.
Do

Trbn. I,II

Trbn. III
Cmbs.

Tp.

G. C.

ARRIGO

CORO

I.

Vni

II.

Vle

Vc.
Cb.

l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -

l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -

l'ar - - mi giu-ria - mo giu-ria - - mo giuriam giu - riam e -

Fl. *p*
 Ott. *p*
 Ob. *p*
 Cl. *p*
 Do
 Fg. *p*
 Mi
 Cor. *p*
 La
 Trbn. I. II. *a2*
 Do
 Trbn. III. *p*
 Cmbs.
 Tp. *p*
 G. C. *p*
 ARRIGO
 -stin - - ti. *p* Sealcunfra
 CORO
 -stin - - ti. *p* Sealcunfra
 -stin - - ti. *p* Sealcunfra
 I. Vni
 II. Vni
 Vlc. *p*
 Vc. *p*
 Ch. *p*

Ob. *p* *a2*

Cl. *p* *a2*

Do. *p*

Fg. *p* *a2*

Trb. *a2*

Do.

Trbn. I. II. *pp*

Cmbs. *p*

Tp. *p*

ARRIGO
noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial

CORO
noi, sealcun fra noi, codar-doin guer - - - ra, mostrar - sial

noi, sealcun fra noi, co-dar-doin guer - - - ra, mostrar - sial

I. *p*

Vni

II. *p*

Vle *div.* *p* *unite*

Vc. *p*

Cb. *p*

Ob. I.

Cl. Do I.

Fg. I.

Trbn. I.II. I.

Cmbs.

Tp.

ARRIGO
vo - to po-tră potră ru-bel - - - lo, al man - ca -

CORO
vo - to po-tră potră ru-bel - - - lo, al man - ca -

I. Vni

II. Vni

Vle *div.* *unite*

Vc.

Cb.

I. *dim...*

Ob.

Cl. I. *f*

Do

Fg. *f*

Mi

Cor.

La

Cmbs. *dim.*

ARRIGO *dim.*

-to - - - re nieghi la ter - - - ra vivoun a -

CORO *dim.*

-to - - - re nieghi la ter - - - ra vivoun a -

I. *dim...*

Vni

II.

Vle

Vc.

Cb. *dim.*

Detailed description: This page of a musical score contains staves for various instruments and vocal parts. The woodwind section includes Oboe (Ob.), Clarinet in D-flat (Cl. Do), and Bassoon (Fg.). The brass section includes Trumpet in C (Mi), Horn in C (Cor.), and Trombone in C (La). The string section includes Cymbals (Cmbs.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts include the soloist Arrigo and the Chorus (CORO). The lyrics are: "-to - - - re nieghi la ter - - - ra vivoun a -". The score includes dynamic markings such as *f* and *dim.*, and first endings marked "I.". The key signature has one flat (B-flat), and the time signature is 4/4.

Ob. I.

Cl. I. Do

Fg.

Mi

Cor. La

Cmb.

Tp.

ARRIGO

CORO

- si - - - lo, spentoun a - vel: nieghi la

- si - - - lo, spentoun a - vel: nieghi la

- si - - - lo spentoun a - vel: nieghi la

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 329 and includes parts for woodwinds (Ob. I., Cl. I. Do, Fg.), brass (Cmb., Tp.), strings (Vni I & II, Vle, Vc., Cb.), and vocal parts (ARRIGO and CORO). The woodwinds and strings play a melodic line with some rests. The vocal parts have lyrics in Italian. The score is written in a key with two flats and a 4/4 time signature. Dynamics include *pp* and *ppp*. The vocal parts are marked with *pp* and *ppp*. The string parts are marked with *p*. The woodwinds and brass parts are marked with *pp* and *ppp*. The vocal parts are marked with *pp* and *ppp*. The string parts are marked with *p*. The woodwinds and brass parts are marked with *pp* and *ppp*. The vocal parts are marked with *pp* and *ppp*. The string parts are marked with *p*.

ancora più ppp

ARRIGO

dim. sempre

CORO

ter - - - ra nieghium a - vel:

ter - - - ra nieghium a - vel:

ter - - - ra nieghium a - vel:

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

ppp

ppp

ppp

ppp

ppp

ppp

III.IV.

Cor. La

ARRIGO

pp

con voce spiegata

sicco - me gliuo - mi - ni Dio l'ab - ban -

CORO

sicco - me gliuo - mi - ni Dio l'ab - ban -

sicco - me gliuo - mi - ni Dio l'ab - ban -

I. Vni

II. Vni

Vle

Vc.

Cb.

III. IV.

Cor. La

Trb. Do

Trbn. I. II.

Trbn. III. Cmbs.

Tp.

ARRIGO

CORO

- do - ni quando l'e-stre - mo suo di ver-

- do - ni quando l'e-stre - mo suo di ver-

- do - ni quando l'e-stre - mo suo di ver-

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 331, marked 'III. IV.'. It features a brass section with parts for Cor. La, Trb. Do, Trbn. I. II., Trbn. III. Cmbs., and Tp., all marked *pp*. The vocal soloist (ARRIGO) and vocal choir (CORO) sing the lyrics '- do - ni quando l'e-stre - mo suo di ver-'. The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have dynamic markings *p* and *pp*. The brass parts also have *pp* markings. The string parts have various articulations and dynamics.

III. IV.

Cor. La

Trb. D \flat

Trbn. I. II.

Trbn. III. Cmb.

Trp.

ARRIGO

CORO

-ra': il vil suo no - me in - fa - - mia

-ra': il vil suo no - me in - fa - - mia

-ra': il vil suo no - me in - fa - - mia

I. Vni

II. Vni

Vle

Vc.

Cb.

e

Detailed description of the musical score: The score is for page 332 and includes parts for Cor. La, Trb. D \flat , Trbn. I. II., Trbn. III. Cmb., Trp., ARRIGO (vocal soloist), CORO (vocal choir), Vni I and II, Vle, Vc., and Cb. The key signature is A major (two sharps) and the time signature is 4/4. The vocal parts have lyrics: '-ra': il vil suo no - me in - fa - - mia'. The string parts feature rhythmic patterns, with the Vni and Vle parts playing sixteenth-note figures. The Cb. part has a low 'e' marking at the beginning. The brass parts include dynamics like *p* and *ff*. The Cor. La part has a long note with a slur over it.

col canto

Cor. La

p

Trb. Do

Trbn. I. II.

Trbn. III Cmb.

Tp.

ARRIGO

suo - ni ad o - gni gen - te, ad o - gni e -

ff ten.

CORO

suo - ni ad o - gni gen - te, ad o - gni e -

ff ten.

suo - ni ad o - gni gen - te, ad o - gni e -

ff ten.

col canto

I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.
La

Trb.
Do

Trbn. I. II.

Trbn. I
Cmbs.

Tp.

G.C.

ARRIGO
-tà. Sic-co-me gli uo - - - mini Dio l'abban-

CORO
-tà. Sic-co-me gli uo - - - mini Dio l'abban-
-tà. Sic-co-me gli uo - - - mini Dio l'abban-

I.
Vni

II.

Vle
uniti

Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
Do
 Fg.
 Mi
 Cor.
 La
 Trb.
Do
 Trbn. I, II.
 Trbn. III
 Cmbs.
 Tp.
 G. C.
 ARRIGO
 - do - - ni quan-do l'e-stre - - mo suo di ver-
 CORO
 - do - - ni quan-do l'e-stre - - mo suo di ver-
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

La

Trb.
Do

Trbn. I.II.

Trbn. III
Cmbs.

Tp.

G. C.

ARRIGO
suo - - ni ad o - gni gen - te, ad o - gni e.

CORO
suo - - ni ad o - gni gen - te, ad o - gni e.
suo - - ni ad o - gni gen - te ad o - gni e.

I.
Vni

II.
Vle

Vc.
Cb.

unite

e

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mi
Cor.

La

Trb.
Do

Trbn. I.II.

Trbn. III
Caus.

Tp.

G. C.

ARRIGO
-tà; sì, ad o-gnie-tà, sì ad o-gnie-

CORO
-tà; sì, ad o-gnie-tà, sì ad o-gnie-

I.
Vni

II.
Vle

Vc.
Cb.

5

Fi.
Ott.
Ob.
Cl. Do
Fg.
Mi Cor.
La
Trb. Do
Trbn. I.II.
Trbn. III. Cmbs.
Tp.
ARRIGO
CORO

dim.

(parteno)

- ta.

- ta.

- ta.

5

I. Vni
II. Vni
Vle
Vc. Cb.

dim.

dim.

Fg. *ppp*

Mi *ppp* in Mi b

Cor. *ppp* in Sib

La

Trb. *I.*

Trbn. I. II

Trbn. III. *ppp*

Cmbs. *ppp*

Tp. *ppp*

I. Vni

II. Vni

Vle

Vc. *ppp*

Cb. *ppp*

Fg. *ppp*

Trb. *I.*

Trbn. I. II. *ppp*

Trbn. III. *ppp*

Cmbs. *ppp*

Tp. *ppp*

I. Vni *ppp*

II. Vni *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

(Vc.)

(Cb.) *ppp*

allarg.

Fg. *pp*
 Trbn. I. *pp*
 Trbn. II. *pp*
 Trbn. III. *pp*
 Cmbs. *pp*
 Tp. *ppp*
 Vni I. *ppp* 6 *allarg.~*
 Vni II. *ppp* 6
 Vle *ppp*
 Vc. *ppp*
 Cb. *ppp* *allarg.~*



Tp. *ppp* *morendo*
 Vni I. 6 *ppp*
 Vni II. 6 *ppp*
 Vle *ppp* *div.*
 Vc. *ppp*
 Cb. *ppp* *morendo*

APPARTAMENTI NEL CASTELLO DI ROLANDO

N. 7 Scena e Duetto

LIDA e ROLANDO

Lida si avvanza a rapidi passi; pallida è la sua fronte, incerto lo sguardo.

All.^o agitatissimo

Flauto

Oboi

Clarineti in Do ^{a2}

Fagotti

Corni
in Mib

in Sib

Cimbasso

All.^o agitatissimo

I. Violini

II. Violini

Viole

Violoncelli
Contrabbassi

This page of a musical score, numbered 343, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Ott.** (Ottobass): Treble clef, mostly silent.
- Ob.** (Oboe): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Cl. Do** (Clarinet in D): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Fg.** (Bassoon): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Cor. Sib** (Horn in F): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes a *a2* marking.
- Trb. Sib** (Trombone in F): Treble clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Trbn.** (Trombone): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Cmbs.** (Cymbals): Bass clef, playing a rhythmic pattern with dynamic markings *f* and *ff*.
- Tp.** (Trumpet): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*. Includes the text *Sol-Mib*.
- Vni I.** (Violin I): Treble clef, playing a rhythmic pattern with dynamic markings *f* and *ff*.
- Vni II.** (Violin II): Treble clef, playing a rhythmic pattern with dynamic markings *f* and *ff*.
- Vle** (Viola): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.
- Vc. Ch.** (Violoncello/Double Bass): Bass clef, playing a melodic line with accents and dynamic markings *f* and *ff*.

Recit.

Fl.

Ott.

Ob.

Cl.
Do

Fg.
a2

Mib
Cor.
Sib
a2

Trb.
Mib

Trbn.

Cmbs.

Tp.

LIDA.

Ove? Che dirti, sei o medesma lo i-gnoro?

presto Recit.

IMELDA

Sida, Sida? Ove corri? Ohi-

Recit.

I.
Vni

II.
Vle

Vc.
Cb.

IMELDA *me', tur-ba - ta sei tan-to!..*

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *(con impeto)*
Un foglio? Non e'

IMELDA *Di-an-zi, fra sin-gulti, un fo-glio ver - ga-sti...*

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *ver!.. Chear-di-sci?.. Qual fo-glio?.. Tu men-ti - sci!.. In - no -*

I. Vni

II. Vni

Vle

Vc. Cb.

6 All^o agitatissimo

Cor. I. *Mib*

p

(con delirio crescente)

se - - no qual a - - spi-de, qual a - - spi-de mi

6 All^o agitatissimo

I. *Vni*

II. *Vni*

Vle

Vc. Cb.

p

Cor. I. *Mib*

LIDA

squarcia, e il suo ve - le - - no del cor - - - le più se -

I. *Vni*

II. *Vni*

Vle

Vc. Cb.

Cor. I. *Mib*

LIDA

-grete fi - - bre mi tenta! Or vanne... il fallo sve-la m'ac-

I. *Vni*

II. *Vni*

Vle

Vc. Cb.

e

lunga

LIDA - cu - sa ... Ed ac - cu - sarmia chi po - tresti? a Di - o?

I. Vni

II. Vni

Vle

Vc. Cb.

7 *Andante*

Ob. *p*

Fg. *p*

Cor. I. *p*
Mib

LIDA *dim.*
Ma Dio mi vol - le ad o - - gni co - sto re - - -

7 *Andante*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *pizz.*

LIDA. *- a!*
Allegro
 A - gli uo - mi - ni? Equ - le pe - na dar - noi

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

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Cor. Mib
 Sib
 Cmbs.
 Tp. Sib - Mib

LIDA
 cru - di? Morte? E morte io bra - mo... mor - - te,
 (con disperazione)

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Mib. Cor.

Sib.

Trb. Mib.

Trbn.

Cmbs.

Tp.

LIDA

IMEIDA

I. Vni

II. Vni

Vle

Vc. Ch.

(gettandosi convulsa sopra un seggio)

mor - te do-man-do, do-man - do e chia-mo.

Va -

dim:-----e-----a' larg:-----

Fl.

Ott.

Ob. I.

Cl. Do

Fg.

Mib

Cor.

Sib

Trb. Mi b

Trbn.

Cmbs.

Tp.

IMELDA

- neggi!

dim:-----e-----allarg:-----

I.

Vni

II.

Vle

Vc. Cb.

--- poco --- a --- poco ---

Cl. Do

(risorge, guarda intorno, fissa Imelda, prorompe in lagrime, e s'abbandona nelle sue braccia)

LIDA

--- poco --- a --- poco ---

A - i - - - - ta.

I. Vni

II. Vni

Vle

Vc. Cb.

8 Andante

LIDA

Un for-sen-na-to s'avventa nel-la tomba, e se-co

IMELDA

Parla...

8 Andante

I. Vni

II. Vni

Vle

Vc. Cb.

ppp

Cor. Mib

I.

p

LIDA

trag-ge la madre sua in fe-li-ce, che Si-da male-di-ce, che Si-da male-

I. Vni

II. Vni

Vle

Vc. Cb.

LIDA *(con passione)* *Allegro*
 di - - ce col - l'ul - ti - mo col - l'ultimo sin - ghiozzo!

IMELDA
 (Oh mio so -

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

LIDA
 Ah! tu l'hai det - -

IMELDA
 -spetto!) Svelami Arrigo forse?

col canto
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

9 Andante

Cl. *1^o SOLO*
Do *p*

LIDA

9 Andante

I. Vni

II. Vni

Vle

Vc. *uniti*
Cb.

Cantabile

LIDA
Que - - sto fo - glio stor - nar po - tri - a,

I. Vni

II. Vni

Vle *p*

Vc. *p*
Cb.

Cl. *I. p*
Do

Fg. *p*

Cor. *I. p*
Mib

LIDA *pp*
stor - - nar po - tri - a co - tanta sciagu - - ra. Oh,

IMELDA

Porgi.

I. Vni

II. Vni

Vle

Vc. *e*
Cb.

LIDA *pp* *pp*
 ba - da che non ti scer-na occhio mortal d'Ar-ri - go varcar la

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

LIDA
 so - - glia. *(incamminandosi per uscire) (cela rapidamente il foglio)*

IMELDA
 Non temer... lo scritto alcun de' suoi gli re-che-ra...

ROL. *p*
 T'ar-

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

LIDA
 (Oh ciel!) *Adagio*

ROL.
 - re - sta. Pria di partir, te donna, e il frutto del no-stro i-me-ne a ri-ve-

I. Vni *pp*
 II. Vni *pp*
 Vle *pp*
 Vc. Cb. *pp*
uniti
 e

Andante
10 a tempo

Fl.
 Cl. Do
 ROL.
 -der mi tras-se a-mor! S'adducial sen pa-terno. (II

(ad Imelda) *(commosso)*

Andante
10 a tempo

I. Vni
 II. Vni
 Vle
 Vc. Cb.

Cl. Do
 Fg.
 Cor. Mi b

pp
 I.
 pp

(Imelda rientra col figlio, lo depone in braccio a Rolando, ed esce veloce per l'opposto lato)

LIDA
 ROL.
 ci-glio mol-leho di pian-to!...) O fi - -

e cercando reprimersi) *(Chi mi reg-ge mi reg-ge?) con trasporto*

I. Vni
 II. Vni
 Vle
 Vc. Cb.

Fl.

Ob.

Cl.
Do

Fg. I.

Mib I.

Cor. Sib III.

(abbracciando la sposa e il figlio)

ROL.

-glio!... Vit-to-ria il ciel promi-se all'ar-mi

I. Vni

II. Vni

Vle pizz.

Vc.

Cb.

LIDA

ROL.

Non seguir!..

nostre, ma vitto-ria è prexxo di san-gue! e dove il mi-o tutto spar-gessi... tu

I. Vni

II. Vni

Vle

Vc. unite

Cb. arco

Ob.

Cl.
Do

Fg.

Mib
Cor.
Sib

LIDA

ROL.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

P *in Sol*

III. *in Re*

con passione

dolce

Sper-da o-gni tri-sto au-gu-rio la

pa-tria gli appren-di a rispet-tar.

pizz.

Ob.

Cl.
Do

Fg.

LIDA

I.
Vni

II.
Vni

Vle

Vc.

Cb.

dolce

dolciss.

man che tem-pra il fa-to.... Non sai che an-to

uniti

Fg.

Cor. Sol.

LIDA *pp* *3* *dim.* *dolce* *3*
 stra - zio — mal reg - geil cor — il cor spes - za - to!..

ROI. *f*
 Ah!

I. Vni

II. Vni

Vle

Vc. Ch.

Fg.

Cor. Sol.

Cor. Re. *III.*

LIDA *p* *pp* *3* *dolce* *3* *pp* *3* *dolce*
 (serrandosi al petto il fanciullo)
 che il — di no - vel - lo un or - fa - no po - - - - - treb - - - - - be in lui tro -

ROI. *3* *3* *3* *3* *3* *3* *dolce*
 e — dopo Di - o la pa - tria, la pa - tria, do - po Di o la pa - tria gli apprendi a ri - spet -

I. Vni

II. Vni

Vle

Vc.

Ch.

12

Ob. *pp*

Cl. Do *pp*

Fg. *pp*

Cor. Sol *pp*

A. *pp*

LIDA *-var.* Dal-

ROL. *-tar.* Deh! meco be - - ne

(Rolando fa inginocchiare il fanciulletto, ed alzati gli occhi al cielo stende la destra sul capo di lui.)

12

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

(pizz.)

Ob.

Cl. I.
Do

Fg.

Cor. Sol.
I.

A.

LIDA
l'i - re de' ne - mi - ci gli sal - vai ge - ni -

ROLO.
- di - ci il figlio mi - o Si - gnor!

I.
Vni

II.
Vle

Vc.

Cb.

Ob.

Cl. I.
Do

Fg.

Cor. I.
Sol

A.

LIDA
-tor! gli sal - - - va - gli

ROL.
Deh! meco be - - ne - di - - ci, me - co be-ne-

Vni I.

Vni II.

Vle

Vc.

Cb.

I.

Ob.

Cl. Do

Fg.

III.

Cor. Re

in Lab

A.

LIDA

-va — il ge - ni - tor! Sa pa - -

ROL.

.di - ci, Si - gnor! E do-poDi-o, e do-poDi-o la pa - -

I.

Vni

II.

Vni

Vle

Vc.

Cb.

arco

allarg.

Ob. *pp*

Cl. *pp*

Fg. *pp*

Sol. *pp*

Cor. *pp*

Re *pp*

in Mib

A.

LIDA

- tria!....

(Rolando pone il fanciullo in braccio a Lida la quale esce)

ROL.

- tria!....

allarg.

I. *pp* *pizz.*

Vni II. *pp* *pizz.*

Vle *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

N. 8 Scena ed Aria

ROLANDO

*Allegro**(non cinge la nera sciarpa)*

ARRIGO

Tu m'ap-pel-la-sti...

Allegro

Violini I. *Arco p*

Violini II. *Arco p*

Viola *Arco p*

Violoncelli Contrabbassi *uniti p*

pp

*(va incontro ad Arrigo, lo conduce sul davanti, ed osserva attentamente all'intorno che altri non possa udirlo)**(parlante)*

ROL.

Sui lombardi

Vni I.

Vni II.

Vle

Vc. Cb.

ARRIGO

Esalva in undique i conflitti ebbi la vi-ta dal tuo va-

ROL.

campi più volte al la-to noi pu-gnammo...

Vni I.

Vni II.

Vle

Vc. Cb.

ARRIGÒ

- lor!

grandioso

ROL.

Ben sa - i di qual ar - di - ta hel - li - ge - ra e - sul -

I. Vni

II. Vni

Vle

Vc. Cb.

ROL.

- tan - za io sfa - vil - la - va, quan - do al - l'ar - mi chiama - va la tromba, ed

I. Vni

II. Vni

Vle

Vc. Cb.

Adagio

ROL.

or!... le pie - ghe più ri - po - ste del - l'al - ma a te svol - ger pos -

Adagio

I. Vni

II. Vni

Vle

Vc.

p sottovoce

ROL. - s'i-o... fre-mi-to ar-cano tut-to m'in-veste! Or son ma-

All.^o non troppo

I. Vni

II. Vni

Vle

Vc. Cb. *uniti*

ARRIGO *Adagio* O Ro-lan-do!..

ROL. *(si asciugava una lagrima)* -ri - to e pa - dre! Die-

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. -questri e-let-te squadre a capo muover deggio innanzi l'al-ba precursor del-l'e-

I. Vni

II. Vni

Vle

Vc. Cb.

ROL. *-ser-ci-to: ri - ma-ni coi Ve-ro-ne-si tu, chè della guer-ra il Con-*

I. Vni

II. Vni

Vle

Vc. Cb.

ARRIGO *pp*

(I-gnaro èh'io po-c'anzi!...)

ROL. *pp*

- sesso vi scel - se di Mi-la-no cu-sto-di. Ar-ri -

I. Vni

II. Vni

Vle

Vc. Cb.

(stringendo la mano d'Arrigo, e portandola al suo cuore)

ROL. *Adagio*

- go... Ar-ri - go...m'o-di...

Adagio

I. Vni *pp* *pizz.*

II. Vni *pp* *pizz.*

Vle *pp* *pizz.*

Vc. Cb. *pp* *pizz.*

13 Andante ♩ = 52

con passione

ROL. *p*
 Se al nuo - - vo di pu-gnan - do al

13 Andante ♩ = 52

Vni II. *Arco*
legato e ppp
 Vle *Arco*
 Vc. Cb. *Pizz.*
legato e ppp
ppp

ROL. *pp*
 gior - no io chiu-do il ci - glio, af- fi - - do e rac-co-

Vni I.
 Vni II.
 Vle
 Vc. Cb.

Cl. Do I. *col canto*
pp
 Fg. I. *pp*

Cor. Mib I.
 ROL. *stent.*
pp
 - man - - do, af- fi - do e rac-co-man-do a te la spo - sa e il

Vni I. *col canto*
 Vni II.
 Vle
 Vc. Cb.

Cl. Do I. *p*

Fg. I. *p*

Cor. Mi *p*

ROL. *ppp*

fi - glio... È pe - - gno sa - cred ul - ti - mo che all'a - mi -

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

Cl. Do I. *p*

Fg. I. *p*

ROL. *ppp*

- sta - de — al - l'a - mi - sta - de im - plo - - ro!... Essertu dei — tu dei per -

Vni I.

Vni II.

Vle

Vc. Cb.

14

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

ARRIGO

ROL.

dim. *dolciss.* *legato* *dolciss.* (Ho pie-no il cor di
 lo-ro es-serperlo-ro l'an - - ge-lol'ange-lo tu-te-lar!

14

I.

Vni

II.

Vle

Vc.

Cb.

Arco

Arco

Ob. I.

Cl. Do I.

Fg. *p* *pp*

Mib Cor. I. *p* in fa

Lab *p*

ARRIGO *dim.*
la - gri - me, ————— no, no, non pos-so la - gri-mar!

ROL. Ah! es-sertu

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob.

Cl. Do I. *p*

Fg. I. *p*

Mib

Cor. *p*

Lab. *a2*

ARRIGO

ROL. *dolciss.* non

de - i tu dei per lo - ro es - ser per lo - ro l'an - - ge - lo l'an - ge - lo tu - te -

Vni I.

Vni II. *p*

Vle *p*

Vc. *Pizz.* *p*

Cb. *Pizz.* *p*

Detailed description of the musical score: The score is for page 376 and includes parts for Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Horn in B-flat (Mib), Trumpet (Cor.), Trombone (Lab.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for ARRIGO and ROL. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The woodwinds and strings play in a piano (*p*) dynamic. The vocal parts have lyrics in Italian. The ROL part includes the instruction *dolciss.* and *non*. The string parts for Vni II, Vle, Vc., and Cb. are marked *Pizz.* (pizzicato) and *p*.

Ob. I. *p*

Cor. Lab. III. *p*

ARRIGO
pos-so la - gri - mar, non pos-so la - gri - mar!

ROL.
-lar! es - ser tu de - i es - ser per

Vni I. *p*

Vni II. *p*

Vle *p*

Vc. *p* Arco

Cb. *p* Arco

ROL.
lo - - - ro l'an - ge - lo tu - te - lar!

Vni I. *pp*

Vni II. *pp*

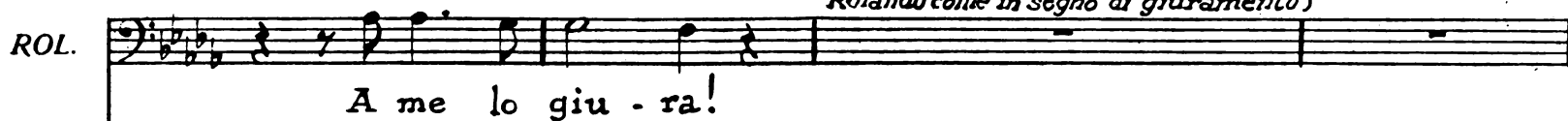
Vle *pp*

Vc. *pp*

Cb. *pp*

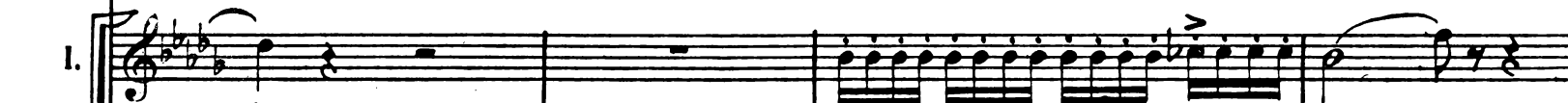
15 *Allegro assai moderato* ♩ = 80

(Arrigo pone la sua nella destra di Rolando come in segno di giuramento)

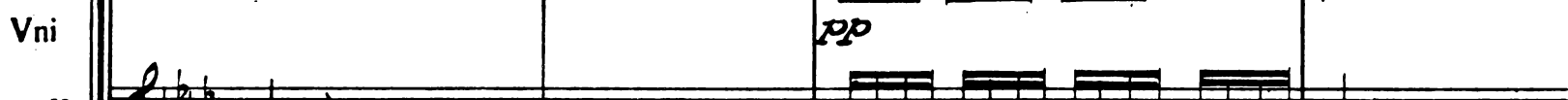
ROL. 

A me lo giu - ra!

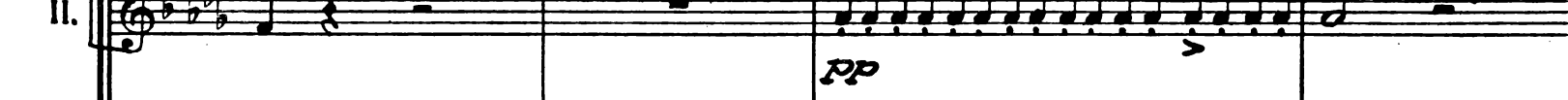
15 *Allegro assai moderato* ♩ = 80

I. 

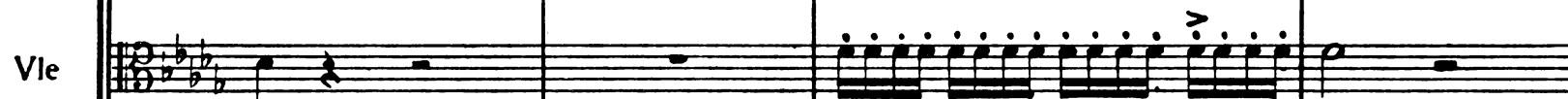
Vni *pp*

II. 

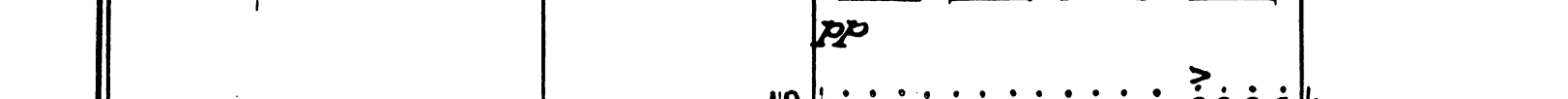
Vni *pp*

Vle 

Vle *pp*


Vc. 

Vc. *pp*

Cb. 

Cb.


//

ROL. 

M'ab-brac-ciaa-des-so... Che! del-l'a-mi-co fug-gi l'am-

I. 

Vni

II. 

Vni

Vle 

Vle

Vc. 

Vc.

R

(Arrigo lo abbraccia)

flebile a piacere

ROL. - ples - so?... Ad-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

ARRIGO *col canto* *dolciss.* *a tempo*

Ad - di - - o!

ROL. - di - - o! Ad - di - - o!

col canto *a tempo*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Ob. I.

Cl. Do I.

MARCOV.

(Arrigo rientra singhiozzante e precipitoso :
 Rolando s'avvia per opposto lato, e già tocca la soglia,
 quando ode sommessamente richiamarsi)

Ro-

Vni I.

Vni II.

Vle

Vc. Cb.

16 *Allegro agitato e presto* $\text{♩} = 80$

Ob. I.

Cl. Do I.

MARCOV.

-lan - do? M'a-scol - ta... Of - fe - so, tra-di-to

16 *Allegro agitato e presto* $\text{♩} = 80$

Come colle Sordine, sottovoce

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. Cb. *pp*

ROL. I - o!

MARCOV. fo - - sti! Vi - li - pe - soè l'o - nor

Vni I. II.

Vle

Vc.

Cb.

ROL. Gran Di-o! L'o - no - re?

MARCOV. tu - o! Da u-n'em - pia!

Vni I. II.

Vle

Vc.

Cb.

ROL. *Co - me?.. No - ma - li.*

MARCOV. *Da un se - dut - to - re! Ar - ri - go e*

Vni I. II.

Vle

Vc. Cb.

17

Cl. Do I.

ROL. *Ti gio - va l'es - ser i -*

MARCOV. *Li - da.*

(La destra di Rolando corre sul pugnale, ma s'arresta ad un tratto)

17

Vni I. II.

Vle

Vc. Cb.

1.

Cl. Do

ROL. -ner - me!

MARCOV. (gli porge un foglio)
Se-cu-ra pro-va ec-co del fal-lo.

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

presto

ROL. Ci-fredi Li-da!...

MARCOV. Del ver-pre-sa - go ve-

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Cl. Do

MARCOV.

-gliai l'in-fi - da... La mancheil

I.

Vni

II.

Vle

Vc.

Cb.

Cl. Do

ROL.

MARCOV.

fo - glio re-car do - ve - a fu da me com-pra.

col canto

(legge con voce a piacere tremula e fremente)

Tut-to appren-

18

Vni

II.

Vle

Vc.

Cb.

col canto

18

Cl. Do

I.

ROL.

-de-a... frai Ca-va-lie-ri sa-cri al-la mor-te ti sei vo-ta-to... *Mo-ve il con-*

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This system contains the first system of music. It includes a vocal line (ROL.) with lyrics and a first ending bracket. The instrumental parts are for Clarinet in D (Cl. Do), Violin I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The vocal line begins with a first ending bracket over the first two measures, followed by the lyrics. The instrumental parts provide harmonic support, with the Violin I and Contrabasso parts mirroring the vocal melody.

Cl. Do

I.

ROL.

-sor-te ei pri-moin-con-troa Fe-de-ri-go... *An-xi la pu-gna ve-der-ti, Ar-ri-go, m'è*

I.

Vni

II.

Vle

Vc.

Cb.

R

Detailed description: This system contains the second system of music. It continues the vocal line (ROL.) with lyrics and a first ending bracket. The instrumental parts are for Clarinet in D (Cl. Do), Violin I and II (Vni I, II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The vocal line begins with a first ending bracket over the first two measures, followed by the lyrics. The instrumental parts provide harmonic support, with the Violin I and Contrabasso parts mirroring the vocal melody. A double bar line with a repeat sign is located at the bottom of the system.

19

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

MARCOV.

Do - Fa

f (con tutto il furore)

Mi scop-pia il cor!... Ahi scel - le - ra - te

-stante!)

19

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

al - me d'in - fer - no, spo - saed a - mi - co tra.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

-dir tra-dir co-si! Nè la tua fol - gor,

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do

Fg.

Cor. Fa

Cor. Do III.

ROL.

o Nu - me e - ter - no, le i - ni - que te - ste in -

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn. I, II.
Trbn. III.
Cmbs.
Tp.
ROL.

ce - ne - ri? Tre - ma! Tre - ma!

Detailed description: This block contains the musical score for the woodwind, brass, and string sections. The woodwinds include Flute (Fl.), Oboe (Ott.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Fa). The brass section includes Trumpet (Trb.), Trombone (Trbn. I, II, III), and Trombone (Tp.). The string section includes Violin (Vni), 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 vocal line (ROL.) is positioned below the string staves and contains the lyrics 'ce - ne - ri? Tre - ma! Tre - ma!'. The woodwinds and strings play a complex rhythmic pattern, often in triplets, while the brass and strings provide harmonic support. The vocal line features a melodic line with a question mark and exclamation points, indicating a dramatic or questioning tone.

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical score for the string section, including Violin I (Vni), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a complex rhythmic pattern, often in triplets, providing harmonic support for the other instruments. The score is written in a key signature of one flat and a 3/4 time signature. The string section is characterized by a dense texture of triplets and sixteenth notes, creating a sense of movement and tension. The Violin I part has a melodic line, while the other parts provide harmonic accompaniment.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Trb.
Do

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

ROL.

cop - pia e - se - cra - ta... Se il ciel t'as - sol - ve,

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Fa
Cor.
Do

Trb.
Do

Trbn. I. II.

Trbn. III.
Cmbs.

Tp.

ROL.

io ————— pu - ni - rò! L'i - ra tre - men - da

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fa

Cor.

Do

ROL.

in me de - sta - ta nel reo tuo san - gue

I.

Vni

II.

Vle

Vc.

Cb.

affrett:..

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Tp.

ROL.

III.

nel reo tuo san que io spe-gne - rò io spe-gne-

affrett:..

I.

Vni

II.

Vle

Vc.

Cb.

R

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa
Do

Trb.
Do

Trbn. I.II.

Trbn. III.
Cmbs.

Trp.

ROL.

-rò io spe-gne-rò nel reo tuo san - que spe-gne-rò.

I.
Vni

II.

Vle

Vc.

Cb.

This page of a musical score, numbered 396, features a woodwind and string section. The woodwind parts include Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Fa Cor. Do), Trumpet in D (Trbn. Do), Trumpet in B-flat (Trbn. I.II.), and Trombone in C (Trbn. III. Cmb.). The string section 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 3/4 time signature. The woodwinds play a melodic line with slurs and accents, while the strings provide a rhythmic accompaniment of eighth-note triplets. The bottom left corner of the page contains a small 'R' in a circle.

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn. I. II.
Trbn. III.
Cmbs.
Tp.

ff

This section of the score covers measures 1 through 4. The woodwind and brass parts are marked with a forte (*ff*) dynamic. The Flute, Oboe, Clarinet in D, Bassoon, and Trumpet parts feature melodic lines with slurs and accents. The Horns and Trombones provide harmonic support with sustained notes and rhythmic patterns.

20 a

I.
Vni
II.
Vle
Vc.
Cb.

ff

This section of the score covers measures 1 through 4. The string parts are marked with a forte (*ff*) dynamic. The Violins, Viola, Violoncello, and Contrabass parts feature rhythmic patterns with triplets and slurs. The Violin I part has a *ff* marking in the final measure.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Fa Do

Trb. Do

Trbn. I. II

Trbn. III. Cmb.

Tp.

ROL.

Ah ——— Ahi — scel - le - ra - te al - me d'in -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

-fer - no, spo - sa ed a - mi - co tra-

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Cor.
Do

ROL.

-dir tra-dir co-si! Nè la tua fol - gor,

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob. I.

Cl. Do

Fg.

Fa

Cor. Do

III.

ROL.

o Nu - me e - ter - no, le i - ni - que te - ste in-

I. Vni

II. Vni

Vle

Vc.

Cb.

R

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Fa
 Cor. Do
 Trb. Do
 Trbn. I. II.
 Trbn. III. Cms.
 Tp.
 ROI.
 ce - ne - ri? Tre - ma! Tre - ma!
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Musical score for page 401, featuring various instruments and a vocal line. The score includes parts for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Fa, Cor. Do, Trb. Do, Trbn. I. II., Trbn. III. Cms.), Trumpet (Tp.), and Violins (ROI.). The vocal line (ROI.) has lyrics: "ce - ne - ri? Tre - ma! Tre - ma!". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in a lower register, and the lyrics are written below the notes. The instrumental parts are arranged in a standard orchestral layout. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line is written in a lower register, and the lyrics are written below the notes. The instrumental parts are arranged in a standard orchestral layout. The score includes various musical notations such as notes, rests, and dynamic markings.

20b

Fl.

Ott.

Ob.

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

io — pu - ni - rò! Li - ra tre - men - da

20b

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
Do

Fa
Cor.
Do

ROL.

in — me de - sta - ta nel — reo tuo san - gue

I.

Vni

II.

Vle

Vc.

Cb.

affrett:..

Fl.

Ob.

Cl.
Do

Fg.

Fa

Cor.
Do

Tp.

ROL.

nel — reo tuo san - - gue io spe-gne - rò io spe-gne-

affrett:..

I.

Vni

II.

Vle

Vc.

Cb.

Più mosso

Fl.

Ott.

Ob.

Cl. Do

Fg.

Fa Cor.

Do

Trb. Do

Trbn. I. II.

Trbn. III. Cmb.

Tp.

ROL.

-rò io spe-gne-rò nel reo tuo san - que spe-gne-rò. nel reo tuo

Più mosso

I.

Vni

II.

Vle

Vc.

Cb.

Fi.
Ott.
Ob.
Cl.
Do
Fg.
Fa
Cor.
Do
Trb.
Do
Trbn. I. II.
Trbn. III.
Cmbs.
Tp.
ROL.

san - gue spe-gne-rò nel reo tuo san - gue spe-gnerò spe - gne -

I.
Vni
II.
Vle
Vc.
Cb.

R

Fl. *VUOTA*

Ott.

Ob.

Cl. *Do*

Fg.

Cor. *Do*

Trbn. I.II.

Trbn. III. *Cmbs.*

Tp.

ROL.

-rò spe - gne - rò spe - - - - gne -

Vni I.

Vni II.

Vle

Vc. *Cb.*

R

VUOTA

ff

This page of a musical score, numbered 410, contains the following parts and markings:

- Fl.** (Flute): Treble clef, starting with a triplet of eighth notes.
- Ott.** (Oboe): Treble clef, starting with a triplet of eighth notes.
- Ob.** (Clarinet): Treble clef, starting with a triplet of eighth notes.
- Cl. Do** (Clarinet in D): Treble clef, starting with a triplet of eighth notes.
- Fg.** (Bassoon): Bass clef, starting with a triplet of eighth notes and a marking *a2*.
- Cor.** (Cor Anglais): Treble clef, starting with a triplet of eighth notes and a marking *a2*. The section is labeled *in Sol*.
- Trbn. Do** (Trumpet in D): Treble clef, starting with a triplet of eighth notes.
- Trbn. I. II.** (Trumpets I and II): Bass clef, starting with a triplet of eighth notes.
- Trbn. III. Cmb.** (Trumpet III and Cornet): Bass clef, starting with a triplet of eighth notes.
- Tp.** (Trombone): Bass clef, starting with a triplet of eighth notes.
- Vni I.** (Violin I): Treble clef, starting with a triplet of eighth notes.
- Vni II.** (Violin II): Treble clef, starting with a triplet of eighth notes.
- Vle** (Viola): Treble clef, starting with a triplet of eighth notes.
- Vc. Cb.** (Violoncello and Double Bass): Bass clef, starting with a triplet of eighth notes and a marking *a2*.

The score features a consistent rhythmic pattern of eighth notes with triplet markings in the woodwind and string sections. The woodwinds and strings play a similar melodic line, while the brass parts provide harmonic support. The Cor Anglais part is specifically marked *in Sol*.

UNA STANZA SULL'ALTO DELLA TORRE

ferrea porta da un lato, in fondo verone che risponde sulle fossate delle mura. La bruna sciarpa d'Arrigo pende dalla spalliera d'un seggio.

N. 9 Scena e Terzetto - Finale III.

LIDA, ARRIGO, ROLANDO

Adagio ♩ = 52

Violini I.
Violini II.
Viola
Violoncelli
Contrabbassi

*pp**
*pp**
*pp**
pp pizz.
pp

* come se fosse colle sordine

Vni I.
Vni II.
Vle
Vc.
Cb.

pp

Vni I.
Vni II.
Vle
Vc.
Cb.

pp *morendo*
pp *morendo*
pp *morendo*
pp arco *morendo*
pp *morendo*

21 *RECITATIVO**Adagio*

ARRIGO *Regna la notte an- cor nè sode in- torno che il mormorar del fiume scorrente a piè di queste*

21 *RECITATIVO*

I. Vni
II. Vni
Vle
Vc.
Cb.

p

ARRIGO *mu- ra! Il fo- glio al- la ma- dre in- fe- li- ce compia- si.*

(parlante) *(siede presso un tavolino e scrive.)*

I. Vni
II. Vni
Vle
Vc.
Cb.

UNITI

22 *Adagio come prima*

Ob. I.

p espress.

*(Lidia s'inoltra tacitamente, e fissa gli sguardi sullo scritto.)*22 *Adagio come prima*

I. Vni
II. Vni
Vle
Vc.
Cb.

pp
pp
pp
pp
pizz.
pp

I.

Ob.

Vni I.

Vni II.

Vle

Vc.

Cb.

lunga

I.

Ob.

LIDA

ARRIGO

Vuoi mo - rir! Mo - rir
(sorpreso)(corre smarrito)
Che!..

Vni I.

Vni II.

Vle

Vc.

Cb.

arco

LIDA
 vo-i, ed al-la ma-dre puoi scri-ver la ria pa-ro-la? O cru-do, i
alla porta e la chiude)

I. Vni *ppp*

II. Vni *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *ppp*

LIDA
 - gno - ri che sia l'a - mor - de' fi - gli! Frai peri - gli di

ARRIGO
 Ah! Lida...

23 *dolce*

23 *Grandioso*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

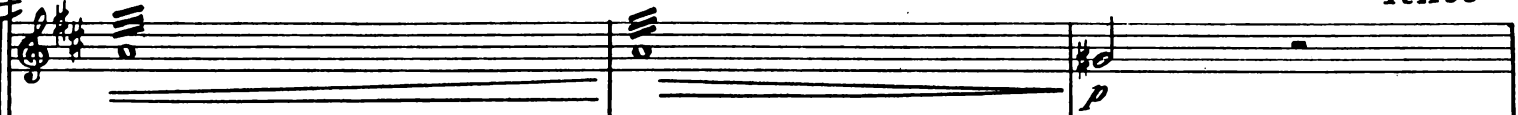
Cb. *p*

lento

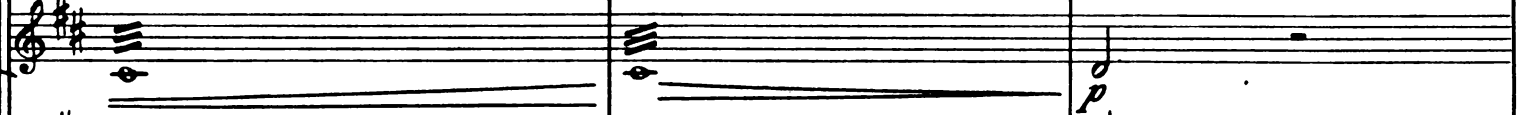
LIDA  *lento*

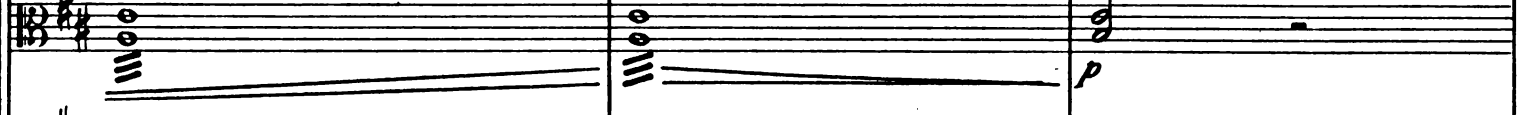
guer-ra, il for-te per la pa-tria e-spo-ne la vi-ta, e s'e-gli

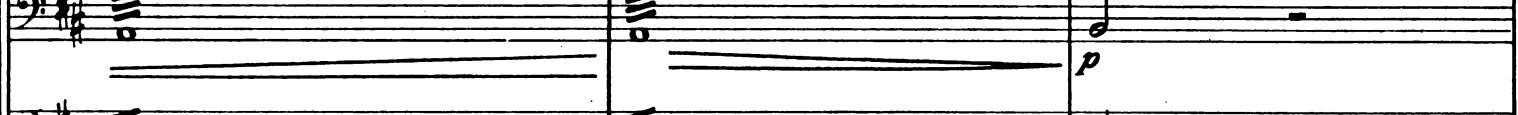
lento

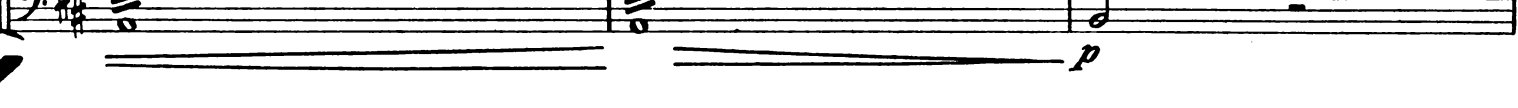
I.  *p*

Vni

II.  *p*

Vle  *p*

Vc.  *p*

Cb.  *p*

LIDA  *lento*

ca-de, al pian-to del cor-do-glio me-sco noi ca-ri suo-i pian-ti d'or.

Cb. 

Allegro

LIDA  *Allegro*

-go-glio. Ma tal non è di te, di te che fermo ad o-gni co-sto hai di mo.

Allegro

I.  *Allegro*

Vni

II.  *Allegro*

Vle  *Allegro*

Vc.  *Allegro*

Cb.  *Allegro*

Adagio

LIDA *-rir.* Arri-go... Io t'a.mo... Sì,

ARRIGO Cessa - sti d'a..marmi, vi ver più non posso. Ciel!..

Adagio

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Adagio

LIDA t'a.mo!.. Ma noi dob-biam fug-girci, e vi ver sin che Di . o loimpo.ne

ARRIGO Li . da!..

Adagio

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

LIDA
tu per la ma - dre, ed i - - - o pel fi - - - glio!..

ARRIGO
Ah!

I. Vni
II. Vni
Vle
Vc.
Cb.

Detailed description: This system contains the first vocal entry. LIDA's part begins with a melodic line in G major, 4/4 time, with lyrics 'tu per la ma - dre, ed i - - - o pel fi - - - glio!..'. ARRIGO's part is a simple accompaniment of a few notes, ending with an 'Ah!' exclamation. The instrumental ensemble consists of Violins I and II, Viola, Violoncello, and Contrabasso, all playing a simple harmonic accompaniment.

Allegro

LIDA
Sor.do fo - sti al mio scritto, e quin - di la speme di cangiar.ti qui mi

Allegro

I. Vni
II. Vni
Vle
Vc.
Cb.

Detailed description: This system contains the second vocal entry. LIDA's part begins with a melodic line in G major, 4/4 time, with lyrics 'Sor.do fo - sti al mio scritto, e quin - di la speme di cangiar.ti qui mi'. The tempo is marked 'Allegro'. The instrumental ensemble consists of Violins I and II, Viola, Violoncello, and Contrabasso, all playing a simple harmonic accompaniment.

Tp. *p*
 (Lida ed Arrigo restano come tocchi dal fulmine)
 LIDA
 trasse... (odessi improvvisamente battere la porta)
 ARRIGO
 Io non eb.bi...
 (dentro la scena)
 ROL.
 Ar-ri - - - go? Ar-ri - - -

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

24 *Allegro* $\text{♩} = 92$
 (Lida fugge sul verone, ed Arrigo ne serra le imposte, quindi apre la

ARRIGO
 Su quel...ve- ron...
 ROL.
 - go?

24 *Allegro* $\text{♩} = 92$
p
 Vni I.
p
 Vc.
p

porta.)

I. Vni
II. Vni
Vle
Vc.
Cb.

I. Vni
II. Vni
Vle
Vc.
Cb.

REC. (dopo aver guardato all'intorno.)

ROL.

M'è no-to che fra i guerrie-ri del-la Mor-te il vo-to scio.

REC.

I. Vni
II. Vni
Vle
Vc.
Cb.

ROL. *-gliesti e pio ri-guardo ti con-sigliò po-c'anzi certo il silenzio col.l'a.*

I. Vni *#0*

II. *#0*

Vle *0*

Vc. *ppp*

Cb. *ppp*

ARRIGO *E ve-ro... Sì... Pur denso il*

ROL. *-mi.co. Ma stringe il tem.po e ven-go ad af-fret-tar-ti...*

I. Vni *0*

II. *#0*

Vle *0*

Vc. *c*

Cb. *c*

ARRIGO *pp* ve-lo è del-la not-te an-cor... Va mi pre-ce-di...

ROL. T'inganni;

I. Vni

II. Vni

Vle

Vc.

Cb.



(Questa battuta lunga fino al momento in cui Rolando splanca il verone.)

25 *pp*

ROL. l'al - ba già si mo - stra... Ve - di...

(spalanca il verone.....)

25 *lunga*

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Allegro

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Sol. *ff*

Cor. Re *ff*

Trb. Re *ff*

Trbn. *ff*

Cmbs. *ff*

Tp. *ff*

(Lida cercando dissimulare invano il suo terrore e tremando)

Allegro

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

col canto

Ob. *f* *pp*

Cl. *f* *pp*

Do. *f* *pp*

Fg. *f* *pp*

Trb. *a2 f* *pp*

Re. *a3*

Trbn.

LIDA *da capo a piedi)*
Qui trassi... volli scorgere... *(uno sguardo di Rolandò lo costringe a tacere.)*

ARRIGO
Sì.... le fa lançiarma.te... che in breve...

col canto

I. Vni

II. Vni

Vle

Vc. *Uniti*

Cb.

lunga assai

Ob. *pp*

Cl. *pp*

Do. *pp*

Fg. *pp*

ROL. *(con forzata calma)*
Io non v'interrogo, perchè vi di - scol - pa - te?
(Lida cade genuflessa a piè del marito. Arrigo è come trascinato a seguirne l'esempio.)

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *p* *lunga assai*

26 *Allegro assai agitato* ♩ = 76

Fl. *p*

Ob. I. *p*

Cl. I. *p*

Do

Fg. *p*

Sol. *p*

Cor. III. *p*

Re. *p*

ROL. *p*

Ah! d'un consor - - - te, o per - fi - di, sciem pio face - ste or.

26 *Allegro assai agitato* ♩ = 76

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *tr*

Ott.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Cmbs.

Tp.

ROL.

- ren - - - - - do!.. Ma sa - croëque - sto

I.
Vni

II.

Vle

Vc.

Cb.

Fi.

Ott.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Re

Trb.
Re

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

ROL.

ch'am - bonel - la pol - vere vi ten - go,edal mio piè! vi

I.
Vni

II.

Vle

Vc.

Cb.

p

dim.

I.

I.

p

p

dim.

dim.

dim.

dim.

27

Fl. *p*

Ott.

Ob. I. *p*

Cl. Do I. *p*

Fg. *ff*

Sol.

Cor. *ff*

Re.

Trb. *ff*

Re.

Trbn. I. II. *ff*

Trbn. III. *ff*

Crnbs. *ff*

Tp. *ff*

LIDA *f b p..*

ARRIGO *f p..*

ROL. *piè.*

(E non mi coglie un ful - - - - - mi - ne?.. non s'apre il suol per

(E non mi coglie un ful - - - - - mi ne?.. non s'apre il suol per

p cresc.

27

I. *p*

Vni *ff*

II. *ff*

Vle *p*

Vc. *ff*

Cb. *ff*

ff

This musical score page, numbered 430, contains the following parts and markings:

- Fl.** (Flute): *ff*
- Ott.** (Oboe): *ff*
- Ob.** (Oboe): *ff*
- Cl. D^b** (Clarinet in B-flat): *ff*
- Fg.** (Bassoon): *ff*
- Sol.** (Soprano): *ff*
- Cor.** (Cornet): *ff*
- Re** (Trumpet): *ff*
- Trb. Re** (Trumpet): *ff*
- Trbn. I.II.** (Trumpets I & II): *ff*
- Trbn. III.** (Trumpet III): *ff*
- Cmbs.** (Comps): *ff*
- LIDA** (Soprano): *me?..* (Lyrics: *me?..*)
- ARRIGO** (Soprano): *me?..* (Lyrics: *me?..*)
- Vni I.** (Violin I): *ff*
- Vni II.** (Violin II): *ff*
- Vle** (Viola): *ff*
- Vc.** (Violoncello): *ff*
- Cb.** (Contrabasso): *ff*

The score includes various musical notations such as clefs, key signatures, dynamics, and lyrics. The vocal parts have lyrics in Italian: "me?.." and "Ro..".

This musical score page, numbered 431, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Re). The brass section consists of Trumpet (Trb. Re), Trombone I and II (Trbn. I.II.), Trombone III and Contrabass (Trbn. III. Cmbs.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal parts are for LIDA and ROL. The score is divided into four measures. The first three measures are mostly rests for the instruments, with some activity in the strings and vocal parts. The fourth measure features a powerful tutti section with a forte (ff) dynamic. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern. The vocal parts have lyrics in Italian: LIDA: "...lando!..." and ROL: "Ta-ci... ar-re-trati... Esci-da-la-ri mie... i... è".

(offrendogli il petto)

ARRIGO *(stringendo l'elsa del pugnale)* Col. pi - sci... Morte io vo'... *(Sguainando la lama)*

ROL. - ven - - - ta le mie furie!..

I. Vni

II. Vni

Vle

Vc.

Cb.



(trattenendolo)

LIDA T'ar - re - sta...

ARRIGO *e scagliandosi contro Arrigo)* M'uc - ci - - - - *(la porta ricorre al suo*

ROL. Em - pio!..

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. Do

Fg.

Mib

Cor.

Lab

Trb. Mib

Trbn. I,II.

Trbn. III. Cmbs.

Tp.

ARRIGO

ROL.

- di... Mucci di!

No.

sguardo; egli come preso da nuova risoluzione si ferma ad un tratto.)

I.

Vni

II.

Vle

Vc.

Cb.

29 Andante mosso ♩=63

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Trb.
Mib

Trbn. I.II.

Trbn. III.
Cmbs.

Trp.

G. C.

ROL.

Lab-Mib

sola mf

ppp

(con voce soffocata dalla rabbia) tr.

No. Ven - det - ta d'un mo - men - to sareb - be il tru - ci.

29 Andante mosso ♩=63

I.

Vni

II.

Vle

Vc.

Cb.

tr

pizz.

arco

tr

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Tp.
 G. C.
 ROL.
 - dar. ti... po - - - co dal sen strappar. ti a bra - - - ni a bra. ni il
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.
arco *tr.* *pizz.* *arco* *arco* *arco* *arco*



Fg.
 Tp.
 G. C.
 ARRIGO
 ROL.
 cor... Di cen - to mor. tie cen - - - to sup. pli - - - zio supplizio avrai mag. Ah!
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.
p *p* *(a voce spiegata)* *cresc. sempre* *f* *ff* *pizz.* *p*

Fg. *p*

Mib
Cor.
Iab

ARRIGO
no: ah! no: tra fit to e san - gue a pie - di tuoi m'at.

ROI.
- gior!
poco dal sen strap - parti

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

Fg.

Cor.
Mib I.II.

ARRIGO
- ter - ra... purgar purgar tu dei la ter - ra d'un

ROI.
a brani a brani il cor... di cento mortie

I. Vni
II. Vni
Vle
Vc.
Cb.

Cl. Do

Fg.

Mib

Cor.

Lab

LIDA *(a d'Arrigo)* Ah! ces - - - sa...tu l'in-gan - ni... *(a Rolando)* La

ARRIGO vi - - - le, d'un vil, d'un se-dut - tor... Ah! no:tra fit.to, e

ROL. - cen - - - to supplizio avra ima-gi-or! Ven-det - ta d'un mo-

I. Vni *pizz.*

II. Vni *pizz.*

Vle *pizz.*

Vc. *pizz.*

Cb. *pizz.*

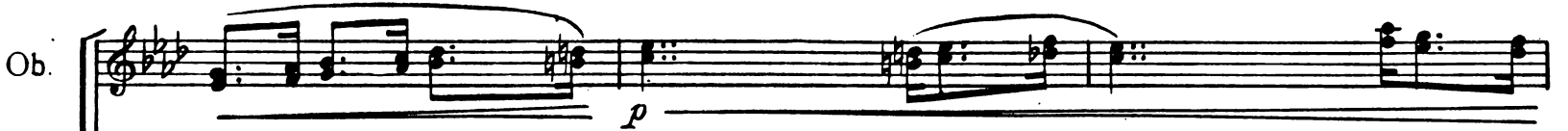
Cl.
 Fg.
 Mib
 Cor.
 Lab
 LIDA
 rea — sol - tan - to io so - no... non gra - - - zia, non per
 ARRIGO
 san - gue a' piedi tuoi m'at - ter - ra...
 ROL.
 - men - to sa - reb - be il tru - ci - dar - ti
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Detailed description of the musical score: The score is for a dramatic scene. It features three vocal parts: LIDA (soprano), ARRIGO (tenor), and ROL. (bass). The instrumental ensemble includes Clarinet (Cl.), Flute (Fg.), Mellophone (Mib), Cor Anglais (Cor.), Bassoon (Lab), Violin I (Vni), Violin II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in a minor key with a 3/4 time signature. The vocal lines are highly expressive, with LIDA and ARRIGO having long, sustained notes. The instrumental parts provide a rich harmonic and rhythmic accompaniment.

Cl. Do
 Fg.
 Mib
 Cor.
 Lab
 LIDA
 ARRIGO
 ROL.
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

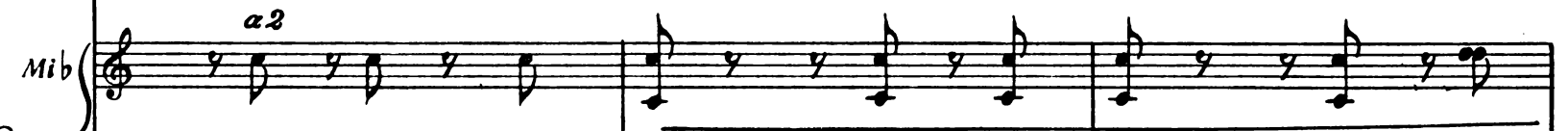
do - - - no... mi vi - - - - bra il fer-ro in cor...
 purgar tu dei, la ter - ra d'un vil, d'un seduttor...
 po - - - co dal sen-strappar - - - ti a bra - - - ni a bra-ni il

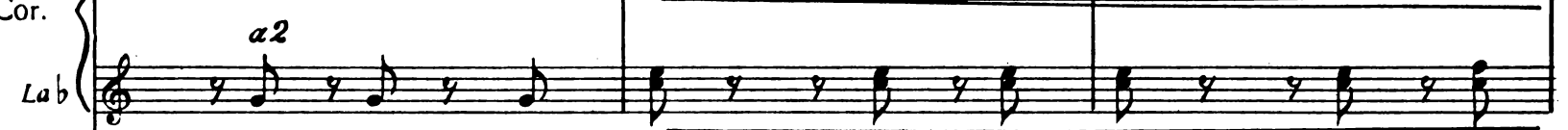
a2
a2
tr.
p.

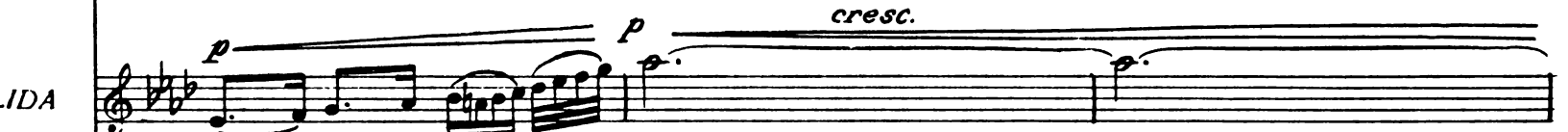
Ob.  *p*

Cl. Do  *p*

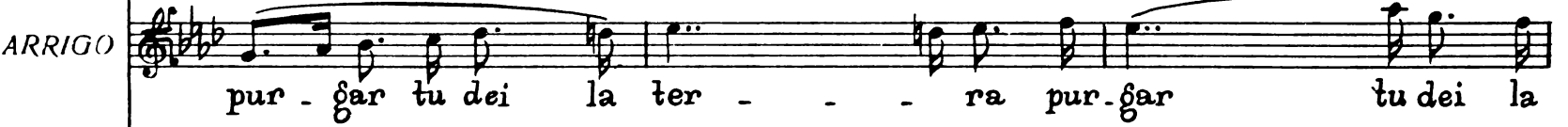
Fg.  *p* I.

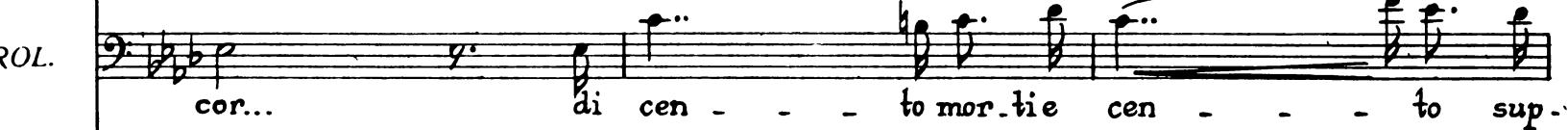
Mib  *a2*

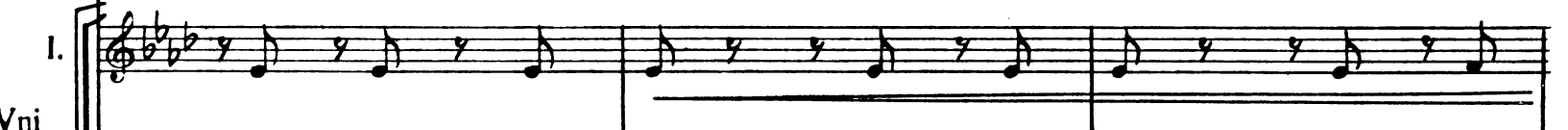
Cor. Lab  *a2*

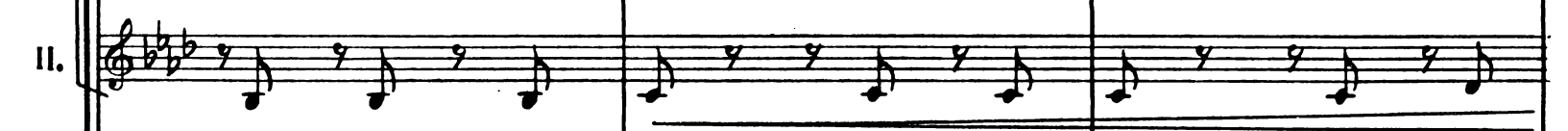
LIDA  *p* *cresc.*

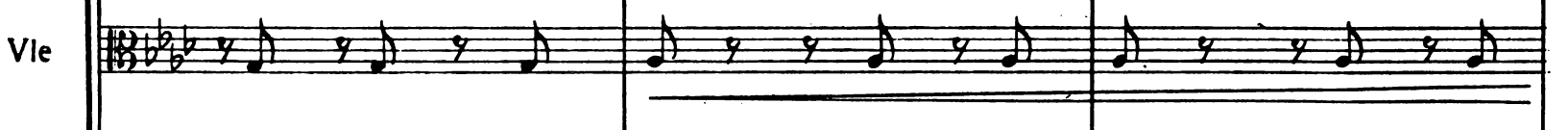
Sea vi-ver mi con - dan - - - - -

ARRIGO  pur - gar tu dei la ter - - - ra pur - gar tu dei la

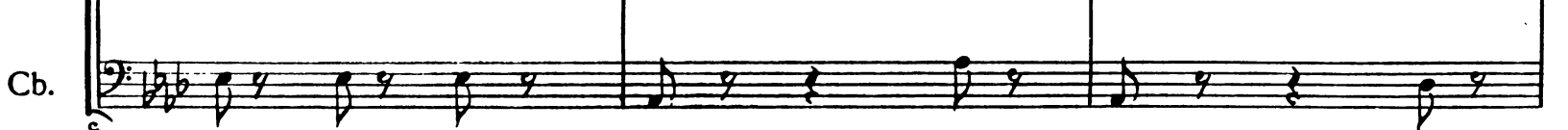
ROL.  cor... di cen - - - to mor - tie cen - - - to sup -

I. Vni 

II. Vni 

Vle 

Vc. 

Cb. 

30 Più animato

Fl.

Ob.

Cl. Do

Fg.

Mib Cor.

Lab

Cmbs.

LIDA
- - - - - ni. è trop - - - - - poil tuo ri-

ARRIGO
ter - ra d'un sedut - tor... non può... - - - - - la - var che il san - gue.

ROL.
- pli - zio supplizio avrai maggior! di

30 Più animato

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

(pizz.)

Parco

(pizz.)

Parco

p

Fl.

Ob.

Cl.
Do

Fg.

Mib
Cor.

Lab

Cmbs.

LIDA
trop - - poil tuo ri-gor! si è trop - poil tuo ri-

ARRI
- nor non può - - la - var cheil san - gue

ROI
-vrai a - - vrai mag-gior! di

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl.

Do.

Fg.

Mib

Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I. Vni

II. Vni

Vle

Vc.

Ch.

Fl.

Ott.

Ob

Cl. Do

Fg.

Mib

Cor.

Lab

Cmbs.

LIDA

ARRIGO

ROL.

I. Vni

II. Vni

Vle

Vc.

Cb.

tuo — è troppo il tuo ri - gor! mi vi.brailfer.ro in cor! mi vi.brailferro in
 mac - - - - - chia dell'o - nor! la macchia del.l'o - nor! la macchia dell'o -
 vrai — suppli.zio avrai maḡ - ḡior! sup.plizio avrai maḡ - ḡior! supplizio avrai maḡ -

31 *Allegro vivo* $\text{♩} = 84$

Le due 1.^{me} *Tutte*

sul palco

Trb. Re

Trbn.

Tmb.

ROL.

Le trom-be i pro-diap-

31 *Allegro vivo* $\text{♩} = 84$

Cb.

sul palco

Trb. Re

Trbn.

Tmb.

(correndo a guardare presso il verone, mentre Rolando avvicinasì alla porta)

ARRIGO

ROL.

E ver!...

-pel - la - no...

I.

Vni

II.

Vle

Vc.

Cb.

p

LIDA *Te - ri - bil di!*

ROL. *Tua pe - na si - a... l'in-*

I. Vni

II. Vni

Vle

Vc.

Cb.



LIDA *Co-me! L'in-fa-mia?... Lin-*

ARRIGO *Co-me! L'in-fa-mia?... Lin-*

ROL. *fa - mia! Si! Lin-*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. Do
Fg.
Re Cor.
La
Trb. Re
Trbn. I. II
Trbn. III. Cmb.
Tp.
G. C.

ff

2 2

This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute (Fl.), Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Horns (Re Cor., La), Trumpets (Trb. Re), Trombones (Trbn. I. II, Trbn. III. Cmb.), and Trombone (Tp.). The G.C. (Glockenspiel/Cymbal) part is also present. The notation features various dynamics, including *ff* (fortissimo), and articulation marks like *2 2* (staccato).

*(Arrigo nel colmo dello spavento si slancia sulla porta
la percorre cogli occhi, la tocca con le mani, cerca indarno
ogni modo di aprirla)*

I.
Vni
II.
Vle
Vc. Cb.

ff

R

This block contains the musical notation for the string section, including Violins (Vni I, II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The notation is dense with many notes and includes dynamics such as *ff* (fortissimo) and a *R* (ritardando) marking.

32 Poco meno $\text{♩} = 76$

Cl. Do

ARRIGO

Ah! — Ro - lan - do! il ciel — neat -

32 Poco meno $\text{♩} = 76$

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

Cl. Do

ARRIGO

- te - sto, l'o - - nor tu - - o non fu — mac -

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Re
Cor.
La

Trb.
Re

Trbn. I.II.

Trbn. III.
Cmbs.

Tp.

sul palco
Trb.
Re
Trbn.
Tmb.

LIDA

ARRIGO

-chia-to... Schiudi... S'io — qui

Ar - ri - - go!..

Vni I.

Vni II.

Vle

Vc.

Cb.

Cl. Do

ARRIGO

re - - sto, d'i - - gno - mi - nia il mio

I. Vni

II. Vni

Vle

Vc.

Cb.

Cl. Do

LIDA

ARRIGO

Più non reg-go... più non

no - me fi - a no-ta-to!..

(comincia a sentirsi rumore d'armati, e scalpitio di cavalli)

I. Vni

II. Vni

Vle

Vc.

Cb.

pp

pp

pp

p

p

pp

pp

sul palco

Tmb. *a 2* *pp*

LIDA *(cade sovra un seggio)*

ARRIGO *reg- go... (tornando al verone)*
Di Ro - lan - do la co -

I. Vni

II. Vni

Vle

Vc.

Cb.



sul palco

Trb *2 Sole* *Tutte*

Trbn. *I. II. III.* *mf*

Tmb. *a 2* *mf*

ARRIGO *(e cheggian prolungati squilli di trombe)*
- or - te già pro - ce - de ...

I. Vni

II. Vni

Vle

Vc.

R

sul palco

Trb. Re

Trbn.

Tmb.

ARRIGO

(cacciandosi le mani fra i capelli)

Ah! Si... lo veg-go...

I. Vni

II. Vni

Vle

Vc.

Cb.

sul palco

Trb. Re

Trbn.

Tmb.

ARRIGO

È il drappel-lo del-la Mor-te!.. Oh fu-

Cb.

34

Fl.

Ott.

Ob.

Cl.
Do

Fg.

Re
Cor.

1a

Trb.
Re

Trbn. I,II.

Trbn. III.
Cmbs.

Tp.

G. C.

sul palco

Trb.
Re

Trbn.

Tmb.

ARRIGO

-ror!

(la disperazione, il delirio si pingono sul suo volto)

Quei pro-di van-noa sal-var la Pa-tria, ed

34

I.
Vni

II.

Vle

Vc.

Ch.

sul palco

Tp.

Trb. Re

Trbn.

Tmb.

ARRIGO
i - o!.. « O-v'è Ar-ri-go? sclà-me-

Vni I.

Vni II.

Vle

Vc.

Cb.



Tp.

LIDA
(levando desolata le mani al cielo)
Giu - stold-di-o!..

ARRIGO
-ran-no«si — na-sco-se...» «Te-meil fer-ro dei ne-

Vni I.

Vle

Vc.

Fl.

Ob.

Cl.
Do

Fg.

Re
Cór.

La

Tp.

LIDA

ARRIGO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

(balzando in piedi)

Ciel! che di-ci?..

(afferrando la ciarpa)

nò... nò... vi se-guo... Vi-val-

ff

35

Tutta forza

Fl.

Ott.

Ob.

Cl. Do

Fg.

Re Cor.

La

Trb. Re

Trbn. I.II.

Trbn. III. Cmb.

Tp.

G. C.

LIDA

ARRIGO

(Lida cade tramortita)

(si precipita dal verone)

- ta - - - lia!

35

Tutta forza

I. Vni

II. Vni

Vle

Vc.

Cb.

