

## ARIA DI LICIDA

Allegro con fuoco

*È notte buia. In preda a disperazione Li-*

*f* Oboi e Trombe  
Archi

*f* Corni

*cida snuda la spada per togliersi la vita ma è atterrito dall'idea della morte.*

First system of musical notation, piano accompaniment. Dynamic markings include *f* and *pif*.

Second system of musical notation, piano accompaniment. Dynamic marking includes *f slaccato*.

Third system of musical notation, piano accompaniment.

Fourth system of musical notation, piano accompaniment.

LICIDA

Fifth system of musical notation, including vocal line and piano accompaniment. Dynamic markings include *rall.*, *Quartetto a tempo*, and *pp*. The vocal line includes the lyrics "Gemo in un punto e fre."

Sixth system of musical notation, including vocal line and piano accompaniment. Dynamic marking includes *cresc.*. The vocal line includes the lyrics ".mo e".

fre - - - - - mo:

The first system consists of a vocal line and a piano accompaniment. The vocal line has a long note on 'fre' followed by a melodic phrase on 'mo:'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*sottovoce*

fo - sco mi sem - bra il gior - no,

*pp* *mf*

The second system continues the vocal line with the lyrics 'fo - sco mi sem - bra il gior - no,'. The piano accompaniment includes dynamic markings *pp* and *mf*. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment.

fo - sco mi sem - bra il gior.no; ho cen.to lar.ve in .

*mf*

The third system continues the vocal line with the lyrics 'fo - sco mi sem - bra il gior.no; ho cen.to lar.ve in .'. The piano accompaniment includes the dynamic marking *mf*. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment.

-tor.no, ho mil.le fu.rie in sen; ho cen - to . lar - ve in - tor - no,

*passai*

The fourth system continues the vocal line with the lyrics '-tor.no, ho mil.le fu.rie in sen; ho cen - to . lar - ve in - tor - no,'. The piano accompaniment includes the dynamic marking *passai*. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment.

lar - ve in - tor - no... ho mil - le fu - rie in sen, ho mil - le

fu - rie in sen, ho mil - le fu - rie in sen.

*ten. piu f ten.*

*rall.*

Ge.mo in un pun.to e fre - - - - - mo, e fre -

*p p a tempo cresc. a poco a poco*

*p*

no: fo sco mi sem bra il

*pp sottovoce*

gior.no: ho cen to lar ve in tor no, ho

*mf*

cen to lar ve in tor no, ho mil le fu rie in.

*f*

sen, ho mil le fu rie in sen.

*p*

Fo sco mi sem bra il gior no, fo sco mi sem bra il

*pp*

*p*



gior - no; ho cen - to lar - ve in - tor - no,

*p assai*

lar - ve in - tor - no. *f* Ge - mo *f* fre - mo

fre - mo, ho mil - le fu - rie in sen, ho mil - le fu - rie in

sen, ho mil - le fu - rie in sen.

*rall.* *f a tempo*

First system of piano accompaniment, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of flowing sixteenth-note patterns in both hands.

Second system of piano accompaniment, continuing the sixteenth-note texture from the first system.

Third system of piano accompaniment, concluding with a *rall.* (rallentando) and *pp* (pianissimo) marking, ending with the word *FINE*.

Vocal line and piano accompaniment for the first system of lyrics. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "Con la san-gui-gna fa-oe".

Vocal line and piano accompaniment for the second system of lyrics. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "m'ar-de Me-ge-rail pet-to, m'ar-de Me-ge-rail".

pét - to, m'em - - piè ogni ve - na A - let - to

pp

Lento

del fre - - do suo ve - len.

Lento

*Preceduto da soldati con fiaccole il Re Clistene discende dalla Reggia per recarsi*

f

*al Tempio: Licida sospinto da furia forsennata si getta su di lui col pugnale alzato. Alcan-*

*dro lo ferma; le guardie lo circondano e lo trascinano via mentre il Re attonito lo rimira silenziosamente con gesto di istintiva pietà.*

rall.

FINE DELL'ATTO SECONDO.