

ATTO SECONDO

[Recitativo]

SCENA I

(Stanza di Elmiro, Rodrigo, e Desdemona)

Allegro vivace

Violini I *ff*

Violini II *ff*

Viola *f[f]*

Violoncelli e Contrabbassi *f[f]*

Vni I *pp*

Vni II *pp*

Vle *pp*

Vc. e Cb. *pp*

3

7

11

First system of musical notation (measures 11-14) for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has two flats (B-flat and E-flat). Measure 11 features a melodic line in Violin I with a dotted quarter note and an eighth note. Measure 12 has a rest for Violin I and II, and a dotted quarter note in Viola. Measure 13 has a dotted quarter note in Violin I and a quarter note in Viola. Measure 14 has a dotted quarter note in Violin I and a quarter note in Viola. The bottom staves (Vc. and Cb.) play a steady eighth-note accompaniment.

15

Second system of musical notation (measures 15-17). Measure 15 has a dotted quarter note in Violin I and a quarter note in Viola. Measure 16 has a dotted quarter note in Violin I and a quarter note in Viola. Measure 17 has a dotted quarter note in Violin I and a quarter note in Viola. The bottom staves (Vc. and Cb.) continue with the eighth-note accompaniment.

18

Third system of musical notation (measures 18-21). Measure 18 features a melodic line in Violin I with a dotted quarter note and an eighth note, marked *ff*. Measure 19 has a dotted quarter note in Violin I and a quarter note in Viola, marked *[ff]*. Measure 20 has a dotted quarter note in Violin I and a quarter note in Viola, marked *sf*. Measure 21 has a dotted quarter note in Violin I and a quarter note in Viola, marked *sf*. The bottom staves (Vc. and Cb.) play a steady eighth-note accompaniment, with dynamic markings *[ff]* and *sf* appearing in measures 19, 20, and 21.

100

[Recitativo]

21 Desdemona

La - scia - mi. Ah

Rodrigo

È dun-que va - no il mio do - lor, l'i - ra del pa - dre?

100

[Recitativo]

I Vni *[f]*

II *[f]*

Vle *[f]*

Vc. e Cb. *[f]*

24

Des. van-ne... io per te sol so - no in - fe - li - ce.

Rod. Oh Di - o! Non dir - mi co -

I Vni *f* *p*

II *f* *p*

Vle *f* *p*

Vc. e Cb. *f* *p*

27

Rod. *- sì... se mai per me se - re - ni io veg - go a scin - til - lar que - sti oc - chi tuo - i,*

I Vni *ff*

II *ff*

Vle *ff*

Vc. e Cb. *ff*

30

Rod. *fa - rò, bel - l'i - dol mi - o, ciò che tu vuo - i.*

I Vni [*p*] *mf*

II [*p*] *mf*

Vle [*p*] *mf*

Vc. e Cb. [*p*] *mf*

33 Desdemona

Pla - ca - mi dun - que il pa - dre, ren - di - mi l'a - mor su - o:

I Vni

II

Vle

Vc. e Cb.

35

Des. *mo - stra nel pet - to qual gran - d'al - ma rin - chiu - di, e ge - ne - ro - sa.*

I Vni

II Vni

Vle

Vc. e Cb.

38

Des. *Io gli son spo - sa.* vibrato 40

Rodrigo

Ma O - tel - lo, O - tel - lo a - do - ri!

I Vni *p*

II Vni *p*

Vle *p*

Vc. e Cb. *p*

Segue Aria Rodrigo

N. 6

[Aria Rodrigo]

Maestoso

2 Oboi
ff *p* *ff* *p* *ff* *p*

2 Clarinetti
in Sib
 I Solo
 [II]
ff *p* *ff* *p* *ff* *p*

2 Fagotti
ff *p* *ff* *p* *ff* *p*

2 Corni
in Mib
ff

Rodrigo
 Che a-scol-to! ahi-mè! ahi-mè! che

Maestoso

I
 Violini
ff *p* *ff* *p* *ff* *p*

II
ff *p* *ff* *p* *ff* *p*

Viole
ff *p* *ff* *p* *ff* *p*

Violoncelli e
 Contrabbassi
ff *p* *ff* *p* *ff* *p*

The score is for a full orchestra and a vocal soloist. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Maestoso'. The woodwinds (Oboes, Clarinets, Bassoons) play a rhythmic pattern of eighth notes, alternating between fortissimo (ff) and piano (p) dynamics. The strings (Violins I and II, Violas, Cellos/Double Basses) play a similar rhythmic pattern, also alternating between ff and p. The vocal soloist, Rodrigo, enters with the lyrics 'Che a-scol-to! ahi-mè! ahi-mè! che'. The score is divided into four measures, with dynamic markings and accents indicating the phrasing.

4

Ob. *ff* [*p*] *ff* *pp* *ff*

Cl. in Sib *ff* [*p*] *ff* *pp* *ff*

Fg. *ff* [*p*] *ff* *pp* *ff*

Cor. in Mib *ff* [*p*] *ff* *pp* *ff*

Rod. *ff* [*p*] *ff* *pp* *ff*

di - ci! Che a - scol - to! ahi - mè!

Vni I *pp* *ff* [*p*] *ff* *pp* *ff*

Vni II *pp* *ff* [*p*] *ff* *pp* *ff*

Vle *pp* *ff* [*p*] *ff* *pp* *ff*

Vc. e Cb. *pp* *ff* [*p*] *ff* *pp* *ff*

7

Ob. *p* *ff* **101**

Cl. in Sib *p* *ff* [*pp*] dolce

Fg. *p* *ff* [*a2*]

Cor. in Mib *a2* *ff*

Rod. *ff* ahi-mè! che di - ci!

Vni I *p* *ff* **101** *leggero* [*pp*] *leggero*

Vni II *p* *ff* [*pp*] *leggero*

Vle *p* *ff* [*pp*] *leggero*

Vc. e Cb. *p* *ff* [*pp*] pizz.

10 [I]

Cl. *in Sib*

Cor. *in Mib*

Rod.

Vni I

Vni II

Vle

Vc. e Cb.

[pp] dolce

Ah

12 [I]

Cl. *in Sib*

Cor. *in Mib*

Rod.

Vni I

Vni II

Vle

Vc. e Cb.

co - me mai non sen - ti pie -

14

Rod.

Vni I

Vni II

Vle

Vc. e Cb.

- tà de' miei tor - men - ti, pie -

16

Rod. *- tà de' miei tor-men - ti, del mio tra - di - to a - - -*

I Vni

II Vni

Vle

Vc. e Cb.

102

19 Cl. *[pp]*

in Sib

Fg. *[pp]*

Cor. *[pp]*

in Mib

Rod. *- mor? Ah co - me mai non*

102

I Vni

II Vni

Vle

Vc. e Cb.

21

Rod. *sen - ti pie - tà de' miei tor - men - ti, del mio tra -*

I Vni *a piacere*

II Vni *colla parte*

Vle

Vc. e Cb.

23 *[a tempo]*

Rod. *[a tempo]*

- di - to a - mor, per - ché, per -

Vni I *[a tempo]*

Vni II *[a tempo]*

Vle *[a tempo]*

Vc. e Cb. *[a tempo]*

25 *[a piacere]*

Rod. *[a piacere]*

- ché pie - tà, oh Dio, non sen - ti del

Vni I *[a piacere]*

Vni II *[a piacere]*

Vle *[a piacere]*

Vc. e Cb. *[a piacere]*

colla parte

27

Rod.

miotra - di - to a - mor?

Vni I

Vni II

Vle

Vc. e Cb. *[arco]*

30 **103** Allegro

Ob.

Cl. in Sib

Fg. [a2]

Cor. in Mib a2

Rod.

Ma se co - stan - te

103 Allegro

I Vni

II Vni [p]

Vle [p]

Vc.

Cb.

34

Ob.

Cl. in Sib

Fg. [a2]

Cor. in Mib a2

Rod.

se - i nel tuo ri - gor - cru -

I Vni

II Vni [p]

Vle [p]

Vc.

Cb.

38

Ob.

Cl. in Sib

Fg.

Cor. in Mib

Rod.

I Vni

II Vni

Vle

Vc.

Cb.

f p *f p* *f p*

[f] *[f]* *[f]*

- de - le, ma se co - stan - te se - i nel

ff *ff* *ff*

f p *f p* *f p*

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

41

Ob.

Cl. in Sib

Fg.

Cor. in Mib

Rod.

I Vni

II Vni

Vle

Vc.

Cb.

f p *ff* *sf* *sf* *sf*

[f] *ff* *sf* *sf* *sf*

tuo ri - gor cru - de - le, se sprez - zi i prie - ghi

ff *sf* *sf* *sf*

f p *ff* *sf* *sf* *sf*

f p *ff* *sf* *sf* *sf*

f *p* *ff* *sf* *sf* *sf*

44

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Rod.

I

Vni

II

Vle

Vc.

Cb.

sf *a2* *sf* *sf* *sf* *sf* *sf*

mie - i, sa - prò con que - sto brac - cio pu -

47

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Rod.

I

Vni

II

Vle

Vc. e
Cb.

sf *a2* *sf* *ff* *ff* *ff* *ff* *sf* *sf* *sf*

- ni - re il tra - di - tor, pu - ni - re il tra - di -

50

Ob.

Cl.
in Sib

Fg. [a2]

Cor.
in Mib

Rod.

I Vni

II Vni

Vle

Vc. e
Cb.

- tor, pu - - ni - re il tra - di - tor, pu -

sf sf sf sf f[f] > f[f] > f[f] > f[f] >

a2

53

Ob.

Cl.
in Sib

Fg. [a2]

Cor.
in Mib

Rod.

I Vni

II Vni

Vle

Vc. e
Cb.

- ni - re il tra - di - tor, il tra - di - tor, il tra - di -

[ff]

[ff]

[ff]

[ff]

56

Ob.

Cl. in Sib

Fg.

Cor. in Mib

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

a2

I Solo

[P]

6

- tor, il tra - di - tor.

59 I

Cl. in Sib

Fg.

Cor. in Mib

I Vni

II Vni

Vle

Vc. e Cb.

104

[P]

f >

[P]

I Solo

[p] dolce

f >

I Solo

[p] dolce

104

pizz.

[P] pizz.

[P] pizz.

[P] pizz.

[P]

62

Cl. *in Sib*

Fg. *[p]*

Rodrigo

Ah co-me mai non sen - - ti pie - tà de'

I Vni

II Vni

Vle

Vc. e Cb.

65

Cl. *in Sib*

Rodrigo

miei tor-men - - ti, del mio tra - di - to, tra - di - to a -

I Vni

II Vni

Vle

Vc. e Cb.

68 [II]

Cl. *in Sib*

Rod.

- mor? Ah co-me mai non sen - - -

I Vni

II Vni

Vle

Vc. e Cb.

71

Rod.

- ti pie-tà de' miei tor-men - - - ti, del

I Vni arco

II Vni arco

Vle arco

Vc. e Cb. arco

74

Rod.

rallentando mio tra-di-to a-mor, del mio tra-di-to, *a piacere* del

I Vni *colla parte*

II Vni *colla parte*

Vle *colla parte*

Vc. e Cb. *colla parte*

77 [a tempo] [I] 105

Cl. in Sib

Cor. in Mib

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

mi - o tra - di - to a - mor? Se sprezz - i prie - ghi

[pp] sottovoce

[pp]

[pp]

[pp]

[pp]

[pp]

80 [I] fiato

Cl. in Sib

Cor. in Mib

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

mie - i, sa - prò con que - sto brac - cio

83

Ob. *a2*

Cl. *[I]* *in Sib* *ff*

Fg. *[a2]* *ff* *sf* *sf* *sf* *sf*

Cor. *in Mib* *ff*

Rod.

pu - ni - re il tra - di - tor, sa - prò con que - sto

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff* *sf* *sf* *sf*

86

Ob.

Cl. *in Sib* *sf* *sf* *sf* *sf*

Fg. *[a2]* *sf* *sf* *sf* *sf* *[ff]* *sf* *sf* *sf*

Cor. *in Mib* *sf* *sf* *sf* *sf*

Rod.

brac - cio pu - ni - re il tra - di - tor, il tra - di -

I Vni *[ff]* *sf* *sf* *sf*

II Vni *[ff]* *sf* *sf* *sf*

Vle *[ff]*

Vc. e Cb. *sf* *sf* *sf* *sf* *[ff]* *sf* *sf* *sf*

89

Ob. *sf sf sf sf*

Cl. in Sib *sf sf sf sf* [a2][I] *[p]* 6

Fg. *sf sf sf sf* I Solo *[p] dolce*

Cor. in Mi♭ *sf sf sf sf* I Solo *[p] dolce*

Rod. - tor, il tra - di - tor.

Vni I *sf sf sf sf*

Vni II *sf sf sf sf*

Vle *sf sf sf sf*

Vc. e Cb. *sf sf sf sf*

93 106

Cl. in Sib *[p]* [II] *f >* *[p]*

Fg. *f >* *[p]*

Cor. in Mi♭ I

Rod. Ah co - me

106 pizz. *[p]*

Vni I pizz. *[p]*

Vni II pizz. *[p]*

Vle pizz. *[p]*

Vc. e Cb. pizz. *[p]*

Vi - [a 105] *

96

Rod. *mai non sen - - - ti pie - tà de' miei tor - men - -*

I Vni

II Vni

Vle

Vc. e Cb.

99

Cl. *in Sib*

Rod. *- ti, del mio tra - di - to, tra - di - to a - mor? Ah co - me*

I Vni

II Vni

Vle

Vc. e Cb.

103

Rod. *mai non sen - - - ti pie - tà de' miei tor - men - -*

I Vni

II Vni

Vle

Vc. e Cb.

[da 97] - de

* Vedi Nota 93 - 110.

106 *rallentando*

Rod. - ti, del mio tra - di - to a - mor, del mio tra -

I Vni arco [colla parte]

II Vni arco

Vle arco

Vc. e Cb. arco

109 [a tempo] 107

Ob. *ff*

Cl. in Sib *ff*

Fg. [a2] *ff* *p*

Cor. in Mib *ff*

Rod. [a piacere] [a tempo] *f*

- di - to, del mi - o tra - di - to a - mor? Se sprezzati prieghi

I Vni [a tempo] *ff*

II Vni *ff*

Vle *ff* *p*

Vc. e Cb. *ff* *p*

112

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Rod.

I

Vni

II

Vle

Vc. e
Cb.

mie - i, sa - prò con que - sto brac - cio pu - ni - re il tra - di - tor, pu -

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

115

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Rod.

I

Vni

II

Vle

Vc. e
Cb.

- ni - re il tra - di - tor, se sprez - zi i prie - ghi

ff *f* *ff* *p* *ff* *p*

118

Ob.

Cl. in Sib

Fg.

Cor. in Mi♭

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

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

ff *ff* *ff*

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

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

mie - i, sa - prò con que - sto brac - cio pu - ni - re il tra - di - tor, pu -

108

121

Ob.

Cl. in Sib

Fg.

Cor. in Mi♭

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

- ni - re il tra - di - tor, pu -

108

124

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Rod.

I
Vni

II
Vni

Vle

Vc. e
Cb.

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

- ni - re il tra - di - tor, pu - ni - re il tra - di -

127

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Rod.

I
Vni

II
Vni

Vle

Vc. e
Cb.

[ff]

[ff]

[ff]

[ff]

[ff]

- tor, il tra - di - tor, il tra - di - tor, il

130

Ob.

Cl.
in Sib

Fg. [a2]

Cor.
in Mib

Rod. (parte)

tra - di - tor.

I Vni

II Vni

Vle

Vc. e Cb.

133

Ob.

Cl.
in Sib

Fg. [a2]

Cor.
in Mib

I Vni

II Vni

Vle

Vc. e Cb.

136

[Recitativo Dopo l'Aria Rodrigo]

SCENA II

(Desdemona sola)

Recitativo
Desdemona

M'ab-ban-do - nò!.. di-spar - ve!.. Oh me in-fe - li - ce! che mai fa - rò?..

Violini I
Violini II
Viole
Violoncelli e Contrabbassi

re-star deg - g'i - o?.. se - guir-lo!... ter - ri - bi - le in - cer - tez - za! Ahi! chi m'a -

Vni I
Vni II
Vle
Vc. e Cb.

SCENA III

(Emilia, e detta)

- i - ta? chi mi con - si - glia? Ah vie - ni, E - mi - lia, vie - ni, soc - cor - ri - mi, pre -

Vni I
Vni II
Vle
Vc. e Cb.

9

Des. *- vie - ni l'ul - ti - ma mia ro - vi - na.*

Emilia *Che av - ven - ne? oh ciel! per -*

I Vni *p*

II Vni *p*

Vle *p*

Vc. e Cb. *p*

12

Des. *Io per - de - rò per sem - pre il ca - ro a -*

Emi. *- ché co - sì tre - man - te?*

I Vni

II Vni

Vle

Vc. e Cb.

14

Des. *- man-te. Il suo ri-val Ro-dri-go: a lui sve-la-i, che*

Emi. *Chi tel ra - pi-sce?*

I Vni

II Vni

Vle

Vc. e Cb.

17

Des. *spo-sa... È tar-do il pen-ti - men-to: in sì fa-tal mo -*

Emi. *Ahi! che fa-ce-sti?*

I Vni *[f]*

II Vni *[f]*

Vle *[f]*

Vc. e Cb. *[f]*

109

109

20 *[accelerando]*

Des. *[accelerando]*
- men-to sol m'ad-di-ta un cam-min, on - de si - cu - ra pos-sa giun - ge-re a

Vni I *p* *accelerando*

Vni II *p* *accelerando*

Vle *p* *accelerando*

Vc. e Cb. *p* *accelerando*

23

Des. lu - i. Più ri-guar - di non
Emilia

Ma se sor-pre-sa se - i... se il ge-ni - to - re...

Vni I *[f]*

Vni II *[f]*

Vle *[f]*

Vc. e Cb. *[f]*

26

Des. ho, non ho più te - ma, pre-sen-te è il suo pe - ri - glio al mio pen -

Vni I

Vni II

Vle

Vc. e Cb.

110

Allegro parte

29

Des. - sie-re. Sal - vi - si... a lui mi chia - ma il mio do - ve - re.

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

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

Vle *p* *ff* *ff* *ff*

Vc. e Cb. *p* *ff* *ff* *ff*

32 Emilia

El - la a per - der - si va. Se - guir - la io deg - gio... so - la... che

I Vni [*ff*] *f*

II Vni [*ff*] *f*

Vle [*ff*] *f*

Vc. e Cb. [*ff*] *f*

35

Emi. fo.. se giun - ge il pa - dre?.. Ah pri - ma le mie com - pa - gne, le


I Vni [*p*] *f* *f* *f*

II Vni [*p*] *f* *f* *f*

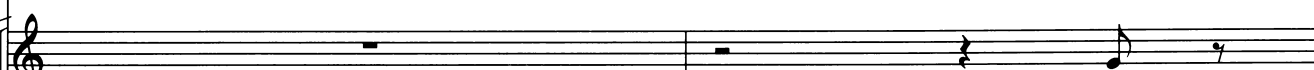
Vle [*p*] *f* *f* *f*

Vc. e Cb. [*p*] *f* *f* *f*

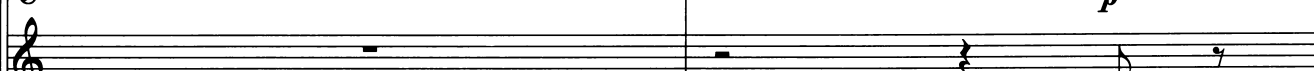
38

Emi. 

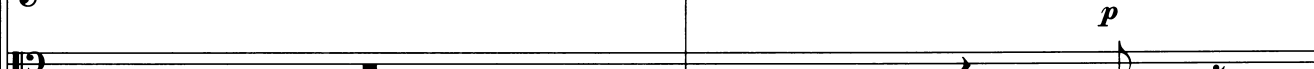
sue fi - de a - mi - che av - ver - ti - re si den - no; al - cun soc -

I 

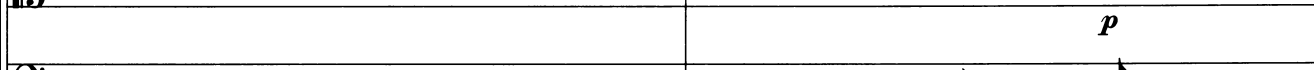
Vni *p*

II 

p

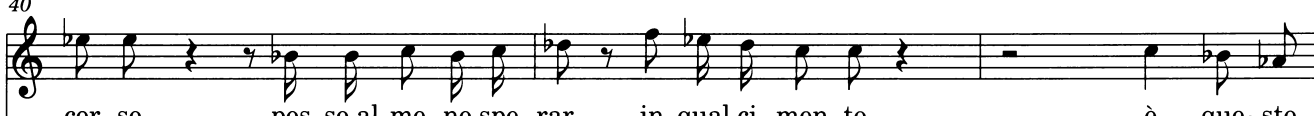
Vle 

p

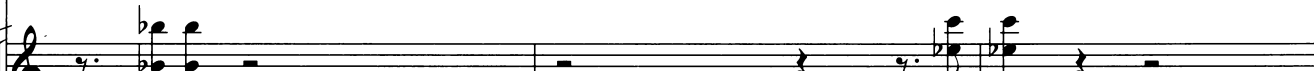
Vc. e Cb. 

p


40

Emi. 

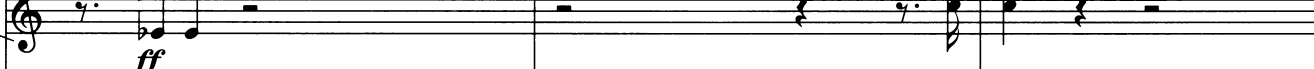
- cor - so pos - so al - me - no spe - rar... in qual ci - men - to è que - sto

I 

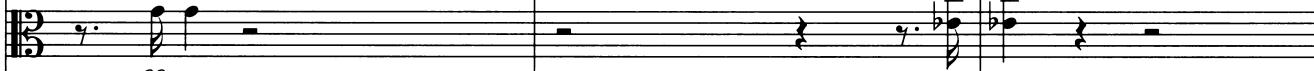
Vni *ff*

II 

ff

Vle 

ff

Vc. e Cb. 

ff

43 45

Emi. 

cuo - re in sì fa - tal mo - men - to!

I 

Vni *ff*

II 

ff

Vle 

ff

Vc. e Cb. 

ff

[Scena e Duetto Otello - Iago]
[Scena]

SCENA V

(Giardino nella casa di Otello)
(Otello assiso nella massima costernazione)

Moderato maestoso

2 Clarinetti
in Sib

Moderato maestoso

Violini

Viole

Violoncelli e
Contrabbassi

2 Ob.

Cl.
in Sib

2 Fg.

2 Cor.
in Mi b

Vni

Violini II

Viola

Vc. e
Cb.

6

2 Fl. [I] *[pp] sottovoce*

Ob. [I] *[pp] sottovoce*

Cl. in Sib *[pp] sottovoce*

Fg. *[pp] sottovoce* I Solo

Cor. in Mi b *[pp] sottovoce*

I Vni arco *[p]*

II Vni

Vle arco *[p]*

Vc. e Cb. arco *[p]*

9

Fl. [I] *[p]*

Ob. *[p]* I Solo

Cl. in Sib [I] *[p]*

Fg. *[p]*

Cor. in Mi b *[p]*

I Vni arco *[p]* pizz.

II Vni arco *[p]*

Vle arco *[p]*

Vc. e Cb. *[p]*

13

Fl.

Ob.

Cl. in Sib

Fg.

[p]

[a2] [p]

I Vni

II Vni

Vle

Vc. e

Cb.

pizz.

[p]

[p]

[p]

[p]

16

Cl. in Sib

Fg.

[p]

I Solo

[p]

I Vni

II Vni

Vle

Vc.

Cb.

arco

arco

arco

arco

20

Fl. *p* [I] [a2] *ff*

Ob. *p* [I] *a2 ff*

Cl. *p* *ff*
in Sib

Fg. *p*

Cor. *p*
in Mi b

I *p* *ff*

Vni *p* *ff*

II *p* *ff*

Vle *p*

Vc. e *p* *ff*
Cb.

23

Fl. [a2]

Ob. *a2*

Cl. [mutano] in La
in Sib *ff*

Fg. *ff*

Cor. [mutano] in La
in Mi b *ff*

Otello

111 *Recitativo*

Che fe - ci!.. o - ve mi tras - se un di - spe - ra - to a - mor!

I *pizz.*

Vni *[p]*

II

Vle *ff*

Vc. e *ff*
Cb.

27

Ot. *Io gli po-spo-si la glo-ria, l'o-nor*

Vni I *pizz.*

Vni II *pizz.*

Vle *[p] pizz.*

Vc. e Cb. *[p]*

30

Ot. *mi-o! Ma che!... mia non è*

Vni I

Vni II

Vle

Vc. e Cb.

33

Ot. *for-se?.. in fac-cia al cie-lo fe-de non mi giu-rò? Non diem-mi in*

Vni I *arco*

Vni II *arco*

Vle *arco*

Vc. e Cb. *arco*

36

Ot. pe- gno la sua de-stra, il suo cor?.. Po- trò la- sciar - la? Ob- bli - ar - la po-

I Vni

II

Vle

Vc. e Cb.

39

Ot. - trò?.. Po- trò sof - fri - re ve- der- la in brac- cio ad al- tri, e non mo- ri - re?

I Vni

II

Vle

Vc. e Cb.

f

ff

[p]

[p]

[p]

[p]

SCENA VI
(Iago, e detto)

42 Iago

112

Per- ché me - sto co - sì?... scuo - ti - ti. Ah

112

I Vni

II

Vle

Vc. e Cb.

45 Otello

La - scia - mi in pre - da al mio cru - do de -

Iago

mo - stra, che O - tel - lo al - fin tu se - i.

I Vni

II

Vle

Vc. e Cb.

48

Ot.

- stin.

Iago

Del suo ri - go - re hai ra - gion di la - gnar - ti: ma tu non

I Vni

II

Vle

Vc. e Cb.

mf *ff*

mf *ff*

mf *ff*

mf *ff*

51

Iago

de - i, ben - ché ne - mi - co il fa - to, ca - der, per no - stro scor - no, in - ven - di - ca - to.

I Vni

II

Vle

Vc. e Cb.

54 Otello

Che far deg-gi - o?

Iago A - scol - ta - mi... che pen - si?... in te

I Vni

II Vle

Vc. e Cb.

57

Iago stes - so ri - tor - na... i tuoi tri - on - fi di di - fe - sa ti son... so - no ba -

I Vni

II Vle

Vc. e Cb.

60

Iago - stan - ti i tuoi ne - mi - ci ad at - ter - rir... a far - ti sprez - za - re o - gni al - tro af - fet - to.

I Vni *[p]*

II Vle *[p]*

Vc. e Cb. *[p]*

113

63 Otello

Quai ter - ri - bi - li ac - cen - ti! L'in - ter - rot - to par - la - re, i dub - bi

113

I Vni
II Vni
Vle
Vc. e Cb.

65

Ot. tuo - i, l'ir - re - so - lu - to vol - to in quan - ti af - fan - ni in - vol - to han - no il po - ve - ro

I Vni
II Vni
Vle
Vc. e Cb.

68

Ot. cor! Spie - ga - ti. Ah! non te - ner - mi in sì fie - ra in - cer - tez - za.

Iago

Al-tro

I Vni
II Vni
Vle
Vc. e Cb.

71

Iago

dir - ti non so: da' lab - bri mie - i al - tro chie - der non

I Vni

II Vni

Vle

Vc. e Cb.

73 Otello

Chie - der non deg - gio?.. oh Di - o! quan - to s'ac - cre - sce il mio ti -

Iago

de - i.

I Vni

II Vni

Vle

Vc. e Cb.

76

Ot.

- mor dal tuo si - len - zio!.. Ah for - se l'in - fi - da!..

Iago

Ah! pla - ca al - fin,

I Vni

II Vni

Vle

Vc. e Cb.

79

Ot.  Tu m'uc - ci - di co - sì. Me -, no in - fe -

Iago  pla - ca i ri - mor - si tuo - i.

Vni I  [p]

Vni II  [p]

Vle  [p]

Vc. e Cb.  [p]

81

Ot.  - li - ce sa - re - i, se il ve - ro io co - no - sces - si.

Iago  Eb - be - ne il vuo - i?.. ti ap - pa - ghe -

Vni I 

Vni II 

Vle 

Vc. e Cb. 

84 114

Ot. Par-la u- na vol- ta.

Iago - rò.... che di-co?.. io ge-lo!

I 114

Vni *ff*

II *ff*

Vle *ff*

Vc. e Cb. *ff*

87

Iago Oh qual'ar- ca- no io sve- lo! Ma l'a- mi- stà lo chie- de, io ce- do al- l'a- mi -

I *[p]*

Vni *[p]*

II *[p]*

Vle *[p]*

Vc. e Cb. *[p]*

90 Otello

Ah ta-ci!.. Ahi-mè! tut - to com-pre-si.

Iago

- stà. Sap-pi...

I Vni *[pp] sottovoce* *f*

II Vni *[pp] sottovoce* *f*

Vle *[pp] sottovoce* *f*

Vc. e Cb. *pp* *f*

93

Ot.

Ven-di-car-mi, o mo-rir.

Iago

E che fa-ra-i? Mo-rir non de-i,

I Vni *f*

II Vni *f*

Vle *f*

Vc. e Cb. *f*

96 *forte*

Ot. Ma non tre-men-da e

Iago e nel sprez-zar - la a - vra - i ven-det-ta in - te - ra.

I Vni

II

Vle

Vc. e Cb.

98

Ot. **115** (con incertezza)

fie-ra, qual'io la bra-mo, qua - le A-mor la ri-chie - de... Ma si-

I **115**

Vni *f* *pp*

II *f* *pp*

Vle *f* *pp*

Vc. e Cb. *f* *pp*

101

Ot. *- cu - ro son i - o del suo de - lit - to?.. Ah se tal*

I Vni

II Vle

Vc. e Cb.

103

Ot. *fos - se... qua - le in me... Tu Ia - go mi com - pren - di, ed il tra - dir - mi or*

I Vni

II Vle

Vc. e Cb.

106

Ot. *fo - ra de - lit - to an - co - ra in te.*

Iago

Che mai tu pen - si? con - fu - so io son...

I Vni

II Vle

Vc. e Cb.

109

Ot. *Che mi-ro! oh Di-o!*

Iago *ti par-li que-sto fo-glio per me.*

I Vni *[f]*

II Vni *[f]*

Vle *[f]*

Vc. e Cb. *[f]*

112

Ot. *Sì! di sua man son que-ste le cru-*

I Vni *p*

II Vni *p*

Vle *p*

Vc. e Cb. *p*

114

Ot. *- de-li d'a-mor ci-fre fu-ne-ste.*

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

Segue Duetto

[Duetto Otello - Iago]

[Moderato]

117

Fl. *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff*

Cor. *ff*
in La

Ot.

Non m'in-gan-no; al mio ri-va-le l'in-fe

[Moderato]

I Vni *ff* *p*

II Vni *ff* *p*

Vle *ff* *p*

Vc. e Cb. *ff* [*p*] sottovoce

120

Fg. [a2] *p*

Ot. *p*

- del, l'in - fe - del ver - gato ha il fo - glio; più non
Iago (Già la fie - ra ge - lo -

I Vni

II Vni

Vle *p*

Vc. *p*

Cb. *p*

122

Fl. [I]

Fg. [a2] [*P*] dolce

Ot. *f*

Iago reg - go al mio cor - do - glio! Io mi
- si - a ver - sò tut - to il suo ve - le - no,

I Vni [*P*] dolce

II Vni [*P*] dolce

Vle [*P*] dolce

Vc. [*P*] dolce

Cb. [*P*] dolce

124

Fl. *ff sf*

Ob. *ff sf*

Cl. *ff sf*
in La

Fg. *ff sf*

Cor. *ff sf*
in La

Ot. sen - to la - ce - rar, io mi

Iago *[f]* tut - to già gl'in-non - da il se-no, e mi

I *ff sf*

Vni

II *ff sf*

Vle *ff sf*

Vc. e *ff sf*
Cb.

126

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in La

Ot.

Iago

I
Vni

II

Vle

Vc. e
Cb.

[pp] dolce

pp dolce

pp dolce

pp

pp

pp dolce

pp

sen - to la - ce - rar, io mi

gui - da a tri - on - far, e mi

128

Fl. *ff* *sf* [1] *[p]*

Ob. *ff* *sf*

Cl. in La *ff* *sf* [1] *[p]*

Fg. *ff* *sf*

Cor. in La *ff* *sf*

Ot. *ff* *sf* *

Iago sen - to la - ce - - - rar!
gui - - - da a tri - - - on - [far.]



I *ff* *sf* [116]

Vni *ff* *sf*

II *ff* *sf* *pp*

Vle *ff* *sf* *pp*

Vc. e Cb. *ff* *sf* *pp* pizz.

* A:  ; per chi desidera salire al la^2 , il curatore suggerisce: 

130 [I]

Fl. *ff sf sf*

Ob. *a2 ff sf sf*

Cl. *[I] ff sf sf*
in La

Fg. *ff*

Cor. *in La*

Ot. (legge)
Ca-ro be-ne... e ar-di-sci in-gra-ta?..

Iago (Nel suo)

I Vni *[p] 3 ff smorzando*

II Vni *ff smorzando*

Vle *ff smorzando*

Vc. arco *ff smorzando*

Cb. arco *ff smorzando*

132

Fl. [I] *[p]*

Ob.

Cl. in La *pp* [I] *[p]*

Fg. *pp* I Solo *[p]*

Cor. in La *pp dolce*

Ot.

Iago
ci - glio il cor gli veg - go.)

I Vni

II *[pp]*

Vle *[pp]*

Vc. *pp dolce* [pizz.]

Cb. pizz. *[pp]*

134 [I]

Fl. *ff sf sf*

Ob. *a2 ff sf sf*

Cl. in La [I] *a2 ff sf sf*

Fg. *I ff*

Cor. in La

Ot.

Iago

Ti son fi-da... Ahi - mè! che leg - go!

I Vni *[p] 3 ff smorzando*

II *ff smorzando*

Vle *ff smorzando*

Vc. *arco ff smorzando*

Cb. *arco ff smorzando*

136

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in La

Ot.

Iago

I

Vni

II

Vle

Vc.

Cb.

[P] dolce

[P] dolce

[P] dolce

Qua - li sma - nie io sen - to al cor!

(Quan - ta gio - ia io sen - to al

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

138

Fl. [I] [p]

Ob.

Cl. in La [I] [p]

Fg.

Cor. in La

Ot.

Iago cor!) Di mia chio-ma un

I Vni [p] 3

II

Vle

Vc. [pizz.]

Cb. pizz. [pp]

140

Fl. *ff sf sf*

Ob. *ff sf sf*

Cl. in La *ff sf sf*

Fg. *[a2] ff*

Cor. in La

Ot. *pe-gno... Oh cie - lo! Oh cie - lo!*

Iago *(Cre-sce in lui l'a - tro - ce af -*

I Vni *ff smorzando p*

II Vni *ff smorzando*

Vle *ff smorzando p*

Vc. *arco ff smorzando p*

Cb. *arco ff smorzando*

144

Fl.

Ob.

Cl. in La

Fg.

Cor. in La

Iago

Ec - co... il ce - do, il

I Vni

II Vni

Vle

Vc. e Cb.

146 [a2]

Fl. *ff*

Ob. *ff*

Cl. in La *ff* *p*

Fg. *ff*

Cor. in La *ff*

Iago
ce - - do con or - ror!

I *[pp]* *sottovoce* *ff* *p*

Vni *[pp]* *sottovoce* *ff* *p*

II *[pp]* *sottovoce* *ff* *p*

Vle *[pp]* *sottovoce* *ff* *p*

Vc. e Cb. *[pp]* *sottovoce* *ff* *p*

117 Andantino

149

Otello

No, più cru-de - le u-

Iago (No,

117 Andantino

[pp] *sottovoce*
[pizz.]

[pp]

pp *[dolce]*
pizz.

[pp]

151

- n'a - ni - ma... no, che giam-mai si

Iago più con-ten - ta u - n'a - ni - ma...

153

Cl. *in La*

Ot. *[pp] dolce*

Iago

I Vni

II Vni

Vle

Vc. e Cb.

vi - de! Il cuor mi si di -

Pro - pi - zio il ciel m'ar -

155

Cl. *in La*

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

- vi - de per tan - ta cru - del -

- ri - de; l'in - de - gna al-fin ca -

157

Cl. *in La*

Fg.

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

- tà, il cuor mi si di-vi - - - de per tan - ta

- drà. Pro - pi - zio il ciel m'ar - ri - de; l'in - de - gna al -

[I]

[pp]

[>]

[3]

159

Cl. *in La*

Fg.

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

cru - - - del - tà, il cuor mi si di-vi - - -

- fin ca - drà. Pro - pi - zio il ciel m'ar -

[I]

161

Cl. *in La*

Fg.

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

- de per tan - ta, per tan - ta cru - del -
 - ri - de; l'in - de - gna al - fin, al - fin ca -

163

Cl. *in La*

Fg.

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

mf

- tà, il cuor mi si di - vi - de per tan - ta cru - del -
 - drà. Pro - pi - zio il ciel m'ar - ri - de; l'in - de - gna al - fin ca -

165

Fl. *ff* [a2]

Ob. *ff* *sf* *sf*

Cl. *in La* *ff* *sf* *sf*

Fg. [I] [a2] *ff* *sf*

Cor. *in La* *ff* *sf*

Ot.

Iago - tà, il cuor mi si di - vi - de pertan - ta cru-del - tà.

- drà. Pro - pi - zio il ciel m'ar - ri - de; l'in-de - gna al-fin ca - drà.)

I Vni *ff* *sf*

II Vni [arco] *ff* *sf*

Vle *ff* *sf*

Vc. e Cb. arco *ff* *sf*

Detailed description: This page of a musical score covers measures 165 to 167. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), and Bassoon (Fg.), a string section with Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.), and two vocal parts (Ot. and Iago). The woodwinds and strings play a rhythmic accompaniment of eighth notes, with dynamic markings of fortissimo (ff) and sforzando (sf). The vocal parts have lyrics in Italian. The score includes performance instructions such as [a2] for woodwinds and [arco] for strings. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

118 Allegro

168 [a2]

Fl. *p* *ff* *p*

Ob. *p* *ff* *p* [a2]

Cl. in La *p* *ff* *p*

Fg. *p* *ff* *p*

Cor. in La *p* *ff* *p*

Ot. *p* *ff* *p*

Che far deg - gi - o?

Iago *p* *ff* *p*

Ti

118 Allegro

I *p* *ff* *p*

Vni *ff*

II *ff*

Vle *p* *ff* *p*

Vc. e Cb. *ff*

171 [a2]

Fl.

Ob. [a2]

Cl. in La

Fg.

Cor. in La

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

Lo spe - ri in - va - no.

cal - ma. Che di - ci? che

174

Fl. *ff*

Ob. *ff* [a2]

Cl. *ff*
in La

Fg. *ff* [a2]

Cor. *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*
in La

Ot.

Iago
di-ci?

I *ff*

Vni

II *ff*

Vle *ff*

Vc. e Cb. *ff*

Spin - to da fu - rie ul - tri - ci, spin - to da fu - rie ul -

177

Fl.

Ob. [a2]

Cl. in La

Fg. [a2]

Cor. in La a2

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

ff

ff

ff

ff

sf sf sf sf sf sf sf sf ff

- tri - ci pu - nir - la al-fin sa-prò, pu - nir - la al -

ff

ff

ff

ff

180

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in La

Ot.

Iago

I
Vni

II
Vni

Vle

Vc. e
Cb.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

[a2]

a2

- fin sa - prò. Lo

Ed o - se - ra - i?..

183

Fl.

Ob.

Cl.
in La

Fg. [a2]

Cor.
in La a2

Ot. giu - ro. Io più nol

Iago E A - mor...

I Vni

II Vni

Vle 3

Vc. e Cb.

185

Fl. *ff tutta forza*

Ob. *ff tutta forza*

Cl. *ff tutta forza*
in La

Fg. [a2] *ff tutta forza*

Cor. *ff tutta forza*
in La

Ot.

Iago cu - ro.

T'af - fi - da, i tuoi ne-

I *ff tutta forza*

Vni

II *ff tutta forza*

Vle *ff tutta forza*

Vc. e *ff tutta forza*
Cb.

187

Fl.

Ob.

Cl.
in La

Fg. [a2]

Cor.
in La

Ot.

Iago

- mi - ci io dun - que ab - bat - te - rò.

I Vni

II Vni

Vle

Vc. e Cb.

190 **119**

Ot. *Li - ra d'av-ver - so, d'av-ver - so*

Vni I **119** *[p]*

Vni II *leggero* *[p]* *pizz.*

Vle *[p]* *pizz.*

Vc. *leggero* *[p]*

Cb. *pizz.* *[p]*

193

Ot. *fa - to io più, no, no, non*

Vni I *[p]*

Vni II

Vle

Vc.

Cb.

196

Fl. I Solo

Cl. in La I Solo

Fg. I Solo

Ot. te - me - rò,

Iago (Lì - ra d'av-ver - so, d'av-

I Vni

II

Vle

Vc.

Cb.

[P]

[P]

[P]

199

Fl. I

Cl. *in La* I

Fg. I

Ot.

Iago

I Vni

II Vni

Vle

Vc.

Cb.

non te - me - rò:

- ver - so fa - to te - mer più

202

Fl. I

Cl. in La I

Fg. I [a2]

Ot. mor -

Iago non do - vrò, no, non do - vrò.)

I Vni

II Vni

Vle [arco]

Vc.

Cb. arco

Detailed description: This is a page of a musical score, page 549, starting at measure 202. The score is for a full orchestra and a vocal soloist. The instruments and parts are: Flute (Fl.), Clarinet in La (Cl. in La), Bassoon (Fg.), Oboe (Ot.), Iago (vocal soloist), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The Flute and Clarinet parts feature first finger (I) trills. The Bassoon part includes a second octave (a2) marking. The Oboe part has a 'mor -' marking. The Iago part has the lyrics 'non do - vrò, no, non do - vrò.)' with trills on the notes 'do' and 'vrò'. The Violin I and II parts have trills. The Viola and Violoncello parts are marked '[arco]'. The Contrabass part is marked 'arco'. The score is divided into three measures.

205 [a2]

Fg.

Ot.

- rò, ma ven - di - ca - to, sì...

I

Vni

II

Vle

Vc. e
Cb.

207 [a2]

Fg.

Ot.

do - po lei mor - rò, mor -

I

Vni

II

Vle

Vc. e
Cb.

209

Fl. *ff* *sf* *sf*

Ob. *ff* *sf* *sf*

Cl. *in La* *ff* *sf* *sf*

Fg. *ff* *sf* *sf*

Cor. *in La* *ff* *sf* *sf*

Ot.
- rò, ma ven - di - ca - to, do - po lei, do - po lei mor -

I *ff* *sf* *sf*

Vni

II *ff* *sf* *sf*

Vle *ff* *sf* *sf*

Vc. e Cb. *ff* *sf* *sf*

212

Fl. *sf*

Ob. *sf*

Cl. *sf*
in La

Fg. *sf*

Cor. *sf*
in La

Ot.
- rò, sì... do - po le - i... sì... do - po *[f]*

I Vni *sf* *pp*

II Vni *sf* *pp*

Vle *sf* *pp*

Vc. *sf* *pp*

Cb. *sf*

120

216

Fl. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *ff* [a2]

Cor. in La *ff*

Ot. *ff*

Iago

Ed o - se -

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff sf sf sf sf sf sf sf*

Cb. *ff sf sf sf sf sf sf sf*

219

Fl. *sf* *[ff]* *sf*

Ob. *sf* *[ff]* *sf*

Cl. *sf* *[ff]* *sf*
in La

Fg. [a2] *sf* *[ff]* *sf*

Cor. *sf sf sf sf*
in La

Ot. Si, lo giu - ro. Io più nol

Iago - ra - i?.. E A - mor...

I

Vni II

Vle

Vc.

Cb.

222

Fl. *[ff]*

Ob. *[ff]*

Cl. *[ff]*
in La

Fg. *[a2]*

Cor. *[sf]*
in La

Ot.

Iago

I Vni

II Vni

Vle

Vc. e Cb.

cu - ro. Io più nol cu - ro.

A - mor...

225 **121**

Ot. *Li - ra d'av-ver - so, d'av-ver - so*

Vni I **121** [*p*]

Vni II *leggero* [*p*] *pizz.*

Vle [*p*] *pizz.*

Vc. [*p*] *leggero*

Cb. [*p*] *pizz.*

228

Ot. *fa - to io più, no, no, non*

Vni I

Vni II

Vle

Vc.

Cb.

231

Fl. I Solo

Cl. in La I Solo

Fg. I Solo

Ot. te - me - rò,

Iago (Lì - ra d'av-ver - so, d'av-

I Vni

II

Vle

Vc.

Cb.

[p]

[p]

[p]

234

Fl. I

Cl. *in La* I

Fg. I

Ot.

Iago

I

Vni

II

Vle

Vc.

Cb.

non te - me - rò:

- ver - so fa - to te - mer più

237

Fl. I

Cl. in La I

Fg. I [a2]

Ot. mor -

Iago non do - vrò, no, non do - vrò:

I Vni

II Vni

Vle [arco]

Vc. arco

Cb. arco

240 [a2]

Fig. *[Bass clef, treble clef]*

Ot. *[Treble clef]*
- rò, ma ven - di - ca - to, sì...

Vni I *[Treble clef]*

Vni II *[Treble clef]*

Vle *[Bass clef]*

Vc. e Cb. *[Bass clef]*

Detailed description: This system contains measures 240 and 241. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The bassoon (Fig.) and double bass (Vc. e Cb.) parts play a rhythmic pattern of eighth notes. The oboe (Ot.) part has a melodic line with lyrics. The violin I and II (Vni I, Vni II) parts play a complex melodic line with slurs and accents.

242 [a2]

Fig. *[Bass clef, treble clef]*

Ot. *[Treble clef]*
do - po lei mor - rò, mor -

Vni I *[Treble clef]*

Vni II *[Treble clef]*

Vle *[Bass clef]*

Vc. e Cb. *[Bass clef]*

Detailed description: This system contains measures 242 and 243. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The bassoon (Fig.) and double bass (Vc. e Cb.) parts continue their rhythmic pattern. The oboe (Ot.) part has a melodic line with lyrics. The violin I and II (Vni I, Vni II) parts continue their melodic line.

244

Fl. *ff* *sf* *sf*

Ob. *ff* *sf* *sf*

Cl. *in La* *ff* *sf* *sf*

Fg. *ff* *sf* *sf*

Cor. *in La* *ff* *sf* *sf*

Ot. - rò, ma ven - di - ca - to, do - po lei, do - po lei mor -

Vni I *ff* *sf* *sf*

Vni II *ff* *sf* *sf*

Vle *ff* *sf* *sf*

Vc. e Cb. *ff* *sf* *sf*

247

Fl. *sf*

Ob. *sf*

Cl. *sf*
in La

Fg. *sf*

Cor. *sf*
in La

Ot. *f*
- rò, sì... do - po le - i... sì... do - po

Iago [] di

I *sf* *pp*

II *sf* *pp*

Vle *sf* *pp*

Vc. *sf* *pp*

Cb. *sf*

122

251

Fl. *ff* *ff* [*sf*]

Ob. *ff* *ff* [*sf*]

Cl. in La *ff* *ff* [*sf*]

Fg. [*a2*] *ff* *ff* [*sf*]

Cor. in La *ff* *ff* [*sf*]

Ot. lei, sì, sì, mor - rò. I ne-

Iago lui tri - on - fe - rò.)

I Vni *ff* *ff* [*sf*]

II Vni *ff* *ff* [*sf*]

Vle *ff* *ff* [*sf*]

Vc. e Cb. *ff* *ff* [*sf*]

254

Fl. *sf sf*

Ob. *sf sf* a2 >

Cl. in La *sf sf* a2 >

Fg. [a2]

Cor. in La *sf sf*

Ot. - mi - ci... Si... do - po

Iago Non te-mer; ab - bat - te - rò.

I Vni > > > >

II > > > >

Vle *sf* 6 *sf* 6 *sf* 6

Vc. e Cb. *sf* 6 *sf* 6 *sf* 6

257

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in La

Ot.

Iago

I
Vni

II
Vni

Vle

Vc. e
Cb.

ff *6* *ff* *6* *ff* *6* *ff* *6*

a2 *a2* *[a2]*

sf *[sf]* *sf* *[sf]* *sf* *[sf]*

lei, do - po lei mor - rò. I ne-

(Di lui tri - on - fe - rò.)

ff *6* *ff* *6* *ff* *6* *ff* *6*

ff *sf* *sf* *sf* *sf* *3* *3* *3* *3*

260

Fl. *sf sf*

Ob. *sf sf* a2 >

Cl. in La *sf sf* a2 >

Fg. [a2]

Cor. in La *sf sf*

Ot. - mi - ci... Si... do - po

Iago Non te-mer; ab - bat - te - rò.

I Vni > > > >

II > > > >

Vle *sf* 6 *sf* 6 *sf* 6

Vc. e Cb. *sf* 6 *sf* 6 *sf* 6

263

Fl. [a2] 6 6

Ob. a2

Cl. in La a2 6 6

Fg. [a2] 6 6

ff 6

Cor. in La a2 ff 6

Ot. lei, do - po lei mor - rò, sì...

Iago (Di lui tri - on - fe - rò, di

I Vni ff 6 6

II Vni ff 6 6

Vle ff 6 6

Vc. e Cb. ff sf sf sf

266 [a2]

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in La

Ot.

Iago

I

Vni

II

Vle

Vc. e
Cb.

do - po lei mor - rò, sì... do - po lei mor -

lui tri - on - fe - rò, di lui tri - on - fe -

269

Fl. *tutta forza*

Ob. *tutta forza*

Cl. in La *tutta forza*

Fg. [a2] *tutta forza*

Cor. in La *tutta forza*

Ot. - rò, do - po lei mor -

Iago - rò, di lui tri -

Vni I *tutta forza*

Vni II *tutta forza*

Vle *tutta forza*

Vc. e Cb. *tutta forza*

272

Fl. [a2]

Ob. a2

Cl. in La a2

Fg. [a2]

Cor. in La

Ot.

Iago (parte)

- rò, mor - rò.

- on - fe - rò.)

I Vni

II Vni

Vle

Vc. e Cb.

This musical score page covers measures 275 to 278. The instruments and their parts are as follows:

- Fl.** (Flute): Starts at measure 275 with a half note G4, marked **[a2]**. It features a triplet of eighth notes in measure 276 and rests in 277 and 278.
- Ob.** (Oboe): Mirrors the flute's melody, marked **a2**.
- Cl. in La** (Clarinets in B-flat): Play a rhythmic eighth-note pattern, marked **a2**.
- Fg.** (Bassoon): Starts at measure 275 with a half note G2, marked **[a2]**. It features a triplet of eighth notes in measure 276 and rests in 277 and 278.
- Cor. in La** (Coronet in B-flat): Provides harmonic support with chords and rests.
- Ot.** (Trumpet): Remains silent throughout the measures.
- Iago** (Trumpet): Remains silent throughout the measures.
- Vni I** (Violin I): Mirrors the flute's melody.
- Vni II** (Violin II): Plays a rhythmic eighth-note pattern.
- Vle** (Viola): Plays a rhythmic eighth-note pattern with triplets in measures 276 and 277.
- Vc. e Cb.** (Violoncello and Double Bass): Mirrors the bassoon's melody.

The score is written in a key signature of two sharps (F# and C#) and a common time signature. Measure numbers 275 and 278 are indicated at the beginning and end of the page, respectively.

[Recitativo] Dopo il Duetto [Otello - Iago]

SCENA VII
(Otello solo)

Recitativo
Otello

E a tan - to giun - ger puo - te un in - gan - ne - vol

Recitativo

I
Violini

II

Viola

Violoncelli e
Contrabbassi

SCENA VIII
(Rodrigo e detto)

Ot.

3
cor!.. Ma chi s'a - van - za? Ro - dri - go... e che mai

I
Vni

II

Vle

Vc. e
Cb.

6 Rodrigo *forte*

A te ne ven-go tuo ne-mi - co, se il vuo-i: se al mio vo-ler tu

Ot. bra-mi?..

I Vni

II Vni

Vle

Vc. e Cb.

9

Rod. ce - di, tuo a - mi - co, e di - fen - sor.

Ot. U - so non

I Vni *p* *ff*

II Vni *p* *ff*

Vle *p* *ff*

Vc. e Cb. *p* *ff*

11

Rod.

Ot.

so - no a men - ti - re, a tra - dir. Io ti di -

I Vni

II

Vle

Vc. e Cb.

13

Rod.

(a parte)

(Oh che bal -

Ot.

- sprez - zo ne - mi - co, o di - fen - sor.

I Vni

II

Vle

Vc. e Cb.

ff

ff

ff

ff

15

Rod. - dan - za!) Non mi co - no - sci an - cor?

Ot. Sì,

I Vni *ff*

II *ff*

Vle *ff*

Vc. e Cb. *ff*

17

Ot. ti co - no - sco, per - ciò non ti pa - ven - to;

I Vni

II

Vle

Vc. e Cb.

19

Ot. sol di - sprez - zo, il ri - pe - to, io per te sen - to. 21

I Vni

II

Vle

Vc. e Cb.

Segue Terzetto

N. 8 Terzetto [Desdemona - Rodrigo - Otello]

Allegro

2 Flauti
ff [a2]

2 Oboi
ff

2 Clarinetti
in Do
ff a2

2 Fagotti
ff [a2]

2 Corni
in Do
ff

2 Trombe
in Do
ff a2

3 Tromboni
ff [a3]

Rodrigo
vibrato
Ah

Allegro

I Violini
ff

II Violini
ff

Viole
ff

Violoncelli e
Contrabbassi
ff

Detailed description: This page of a musical score is for the Terzetto section, numbered 8. It is marked 'Allegro'. The score is arranged in systems. The first system includes woodwinds: 2 Flutes (Flauti), 2 Oboes (Oboi), 2 Clarinets in C (Clarinetti in Do), 2 Bassoons (Fagotti), 2 Horns in C (Corni in Do), 2 Trumpets in C (Trombe in Do), and 3 Trombones (Tromboni). Each woodwind part starts with a fortissimo (*ff*) dynamic. The Flute, Clarinet, and Bassoon parts have an 'a2' marking, and the Trombone part has an 'a3' marking. The second system features the vocal part for Rodrigo, who sings 'Ah' with a vibrato marking. The third system includes the string section: Violins I and II, Viola, and Violoncello/Contrabasso. All string parts also begin with a fortissimo (*ff*) dynamic. The score is written in common time (C) and includes various musical notations such as slurs, accents, and dynamic markings.

4

Ob.

Cl.
in Do

Cor.
in Do

Trb.
in Do

Rod.

vie - ni, nel tuo san - gue

I Vni

II Vni

Vle

Vc. e Cb.

f

[f]

f

7

Rod.

ven - di - che - rò le of -

smorzando

I Vni

II Vni

Vle

Vc. e Cb.

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

10

Fl. [a2] [pp]

Ob. f

Cl. in Do [a2] [pp] f

Fg. [a2] pp

Cor. in Do f

Trb. in Do a2 f

Rod. f

- fe - - - se: se un va - - no a -

I Vni ff

II [f]

Vle [f]

Vc. e Cb. ff

Detailed description: This page of a musical score, numbered 578, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fg.), Cor Anglais (Cor. in Do), and Trumpet in D (Trb. in Do). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). A Soloist (Rod.) is also present. The score is divided into three measures. In the first measure, the Flute and Bassoon play a melodic line marked [a2] and [pp], while the Oboe, Cor Anglais, and Trumpet in D are silent. The Soloist (Rod.) plays a melodic line with lyrics. The strings play a rhythmic accompaniment. In the second measure, the Flute and Bassoon continue their melodic line, while the Oboe, Cor Anglais, and Trumpet in D play chords marked f. The Soloist (Rod.) continues with lyrics. The strings continue their accompaniment. In the third measure, the Flute and Bassoon are silent, while the Oboe, Cor Anglais, and Trumpet in D play chords marked f. The Soloist (Rod.) continues with lyrics. The strings play a rhythmic accompaniment, with the Violin I and Violoncello/Double Bass parts ending with a triplet marked ff.

13

Fg. [a2] *ff*

Rod. *3* *3* *>*

- mor t'ac - - ce - - - -

I Vni

II Vni

Vle

Vc. e Cb.

15

Fg. [a2]

Rod. *>*

- se, di - strug - - ger - - -

I Vni *[f]*

II Vni

Vle

Vc. e Cb. *[f]*

17 123

Fl. *ff sf* *[pp]* I Solo

Ob. *ff sf*

Cl. *in Do ff sf* *[pp]* I Solo

Fg. ^[a2] *ff sf* *[pp]* I Solo

Cor. *in Do ff sf*

Trb. *in Do ff sf*

Rod. *tr*
- lo sa - prò, se un

123

I *[pp]*

Vni *ff sf* *pp*

II *ff sf* *pp*

Vle *ff sf* *pp*

Vc. *ff sf* *pizz.* *[arco]* *[pp]*

Cb. *ff sf* *pizz.* *[pp]*

21

Rod. *va - no a - mor t'ac - ce - - se di - strug - ger - lo sa -*

I Vni

II Vni

Vle

Vc. [pizz.]

Cb.

24

Fl. [I] *p*

Rod. *- prò, se un va - no a - mor t'ac - ce - -*

I Vni *p*

II Vni

Vle

Vc. [arco] *p*

Cb. [p]

Fl. ²⁷[I] [a2] *ff*

Ob. *ff*

Cl. *in Do* [I] [P] [a2] *ff*

Fg. *ff*

Cor. *in Do* *ff*

Trb. *in Do* a2 *ff*

Trbn. *ff*

Rod. *- se, di - strug - ger - lo sa - prò, _____ sì, sì, di -*

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. [arco] *ff*

Detailed description: This page of a musical score (page 582) features a variety of instruments and a vocal line. The instruments include 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.), and Rod. The vocal line is accompanied by strings (Violins I and II, Viola, Violoncello, and Contrabass). The score is divided into two measures. The first measure contains various rests and notes for the instruments, with dynamic markings like [P] and [a2]. The second measure features a vocal line with the lyrics '- se, di - strug - ger - lo sa - prò, _____ sì, sì, di -' and a full orchestral tutti (ff) section. The strings play a rhythmic pattern, and the woodwinds and brass provide harmonic support.

30

[a2]

Fl.

Ob.

Cl.
in Do

Fg.

[a2]

Cor.
in Do

Trb.
in Do

Trbn.

[I]

[II, III]

Rod.

- strug - ger-lo sa -prò, sì, sì, _____ di - - -

I

Vni

II

Vle

Vc.

Cb.

Fl. ^[a2]₃₆

Ob.

Cl. *in Do* ^{a2}

Fg. ^[a2]

Cor. *in Do*

Trb. *in Do* ^{a2}

Trbn. ^[a3]

Otello

Or or _____

I Vni

II Vni

Vle

Vc. e Cb.

39

Fg.

Ot.

ve-drai qual chiu - do, qual _____

I Vni

II

Vle

Vc. e Cb.

42

Fg.

Ot.

chiu - - do giu - sto fu-ror nel se - -

I Vni

II

Vle

Vc. e Cb.

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

pp

45 [a2] *pp*

Fl.

Ob.

Cl. in Do [a2] *pp* *f*

Fg. [a2] *ff* 3

Cor. in Do *f*

Trb. in Do a2 *f*

Ot. [*f*] 3 3

- no: sì, ven - - di - - car - - mi ap - -

I Vni *ff* 3

II [*f*]

Vle [*f*]

Vc. e Cb. *ff* 3

52 **125**

Fl. I Solo [pp]

Cl. in Do I Solo [pp]

Fg. I Solo [pp]

Ot. >

Vni I [pp]

Vni II pp

Vle pp pizz.

Vc. [pp] pizz. [arco] [pp]

Cb. [pp]

55

Ot. >

ven - di - car - mi ap - pie - no di

Vni I

Vni II

Vle

Vc. [pizz.]

Cb.

57

Fl. [I]

Ot.

I Vni *p*

II Vni

Vle

Vc.

Cb.

lei, di te do - vrò, sì,

59 [I]

Fl.

Ot.

I Vni

II Vni

Vle

Vc. [arco]

Cb.

ven - di - car - mi ap - pie - - -

67 [II]

Fl. [a2] *ff*

Ob. *ff*

Cl. in Do [I] *ff*

Fg. [*p*] [a2] *ff*

Cor. in Do *ff*

Trb. in Do a2 *ff*

Trbn. *ff*

Ot. - no di lei, di te do - vrò, sì, ven - di -

I Vni *ff*

II *ff*

Vle *ff*

Vc. *ff*

Cb. [arco] *ff*

64

[a2]

Fl.

Ob.

Cl.
in Do

Fg.

[a2]

Cor.
in Do

Trb.
in Do

Trbn.

[I]

[II,III]

Ot.

- car - mi al-fin do - vrò, di lei, _____ di

I

Vni

II

Vle

Vc.

Cb.

67

Fl.

Ob.

Cl.
in Do

Fg.
[a2]

Cor.
in Do

Trb.
in Do
a2

Trbn.
[a3]

Ot.

I Solo

te sa-prò, sa - - prò.

126

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pizz.]

[pp] sottovoce

70

Cl.
in Do

Fg.

Cor.
in Do

Trbn. I

Rodrigo

Qual gio - ia!

Ot.

Qual

Vni I

Vni II

Vle

Vc. e
Cb.

73

Cl.
in Do

Fg.

Cor.
in Do

Trbn.
I

Rod.
sottovoce

Ot.
sottovoce

I
Vni

II
Vni

Vle

Vc. e
Cb.

Il tra - di - tor già par - - mi ve - der tra - fit - to al
gio - ia! Il tra - di - tor già par - - mi ve -

76 127

Fl.

Ob.

Cl. *in Do*

Fg.

Cor. *in Do*

Trb. *in Do*

Trbn.

Rod.

Ot.

I

Vni

II

Vle

Vc. e Cb.

ff

ff

[a2] *ff*

ff

a2 3 *ff*

[a3] *ff*

dolce

suol, al suol. Qual gio - ia!

- der tra - fit - to al suol. Al -

[f]

127

ff

[p]

[p]

arco

p

ff

79

Fl.

Ob.

Cl. in Do

Fg. [a2]

Cor. in Do

Trb. in Do a2 3

Trbn. [a3]

Rod. [f] soffocati

Ot. [dolce] soffocati

I Vni sf ff sf pp

II Vni sf pp

Vle [sf]

Vc. e Cb. sf p ff sf

Al - l'ar-mi! Il

-l'ar-mi! Qual gio - ia! Il

82

Rod. tra - di - tor già par - mi ve - der tra - fit - to al

Ot. tra - di - tor già par - mi ve - der tra - fit - to al

I Vni

II Vni

Vle

Vc. e Cb.

p

p

85

Fl. *p*

Rod. suol, il tra - di - tor già par - mi ve - der tra -

Ot. suol, il tra - di - tor già par - mi ve - der tra -

I Vni [*pp*] sottovoce

II Vni [*pp*] sottovoce

Vle [*pp*] sottovoce

Vc. e Cb. [*pp*] sottovoce

88

Fl.

Ob.

Cl.
in Do

Fg.

Rod.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

p

[pp] sottovoce

I Solo

[pp] sottovoce

- fit - to, tra-fit - to al suol, il tra - di - tor già -

- fit - to, tra-fit - to al suol, il tra - di - tor già -

91

Fl.

Ob.

Cl. in Do

Fg. I

Rod.

Ot. [*dolce*]

I Vni

II Vni

Vle

Vc. e Cb.

— par - mi, sì, ve - der tra - fit - to al suol.

— par - mi, sì, ve - der tra - fit - to al suol. Qual

94 128

Fl. *ff*

Ob. *ff*

Cl. *in Do*

Fg. *[a2] ff*

Cor. *in Do*

Trb. *in Do* *a2* *ff* *[a3]*

Trbn. *ff*

Rod. *[f]* *[dolce]*

Ot. *[f]*

Al - l'ar-mi! Qual gio - ia!

gio - ia! Al -

128

I Vni *ff* *sf* *ff*

II Vni *[p]*

Vle *[p]*

Vc. e Cb. *p* *ff* *sf* *p* *ff*

97

Fl.

Ob.

Cl.
in Do

Fg.
[a2]

Cor.
in Do

Trb.
in Do

Trbn.
[a3]

Rod.

Ot.

I
Vni
sf *pp*

II
Vni
[*sf*] *pp*

Vle

Vc. e
Cb.
sf *p*

Il tra - - di-tor già par - mi ve -
- l'ar-mi! Il tra - - di-tor già par - mi ve -

100

Fl. *p*

Rod.
- der tra-fit - to al suol, il tra - di - tor già

Ot.
- der tra-fit - to al suol, il tra - di - tor già

I Vni *[pp] sottovoce*

II Vni *[pp] sottovoce*

Vle *[pp] sottovoce*

Vc. e Cb. *[pp] sottovoce*

103

Fl. *p*

Rod.
par - mi ve-der tra - fit - to, tra-fit - to al

Ot.
par - mi ve-der tra - fit - to, tra-fit - to al

I Vni *[pp] sottovoce*

II Vni *[pp] sottovoce*

Vle *[pp] sottovoce*

Vc. e Cb. *[pp] sottovoce*

105

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do

Rod.

Ot.

I

Vni

II

Vle

Vc. e
Cb.

p

[pp] sottovoce

I Solo

[pp] sottovoce

suol, il tra - di - tor già par - mi, sì, ve -

suol, il tra - di - tor già par - mi, sì, ve -

108

Fl.

Ob.

Cl. in Do

Fg.

[f]

[mf]

[mp]

Cor. in Do

Trb. in Do

[p]

[p]

Rod.

Ot.

- der tra - fit - to al suol. Al - l'ar - mi! ca -

- der tra - fit - to al suol. Al - l'ar - mi! ca-drai, ca -

I Vni

II Vni

Vle

Vc. e Cb.

111

Fl. *ff*

Ob. *ff*

Cl. *ff*
in Do

Fg. *ff*
[a2] [mp]

Cor. *ff*
in Do

Trb. *ff*
in Do

Trbn. *ff*

Rod. *ff*

Ot. *ff*

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

- drai tra - fit - to al suol. Al-

- drai tra - fit - to al suol. Al-l'ar - mi!

114

Fl. *[f]* *[mf]* *ff*

Ob. *[mf]* *ff*

Cl. in Do *ff*

Fg. *[a2]* *ff*

Cor. in Do *ff*

Trb. in Do *ff*

Trbn. *ff*

Rod. *ff*
- l'ar - mi! ca-drai tra - fit - to al

Ot. *ff*
ca-drai, — ca-drai tra - fit - to al

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

117

Fl. *sf sf*

Ob. *sf sf*

Cl. *a2 sf sf*
in Do

Fg. [*a2*] *sf sf*

Cor. *sf sf*
in Do

Trb. *a2 sf sf*
in Do

Trbn. [I] *sf sf*
[II,III]

Rod. *suol, tra - fit - to al suol, tra - fit - to al*

Ot. *suol, tra - fit - to al suol, tra - fit - to al*

I *sf sf*
Vni

II *sf sf*

Vle *sf sf*

Vc. e *sf sf*
Cb.

Detailed description: This page of a musical score, numbered 608, covers measures 117 to 120. It features a large orchestral ensemble and two vocal soloists (Rod. and Ot.). The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fg.), Cor Anglais (Cor. in Do), Trumpet (Trb. in Do), Trombone (Trbn.), Horn (Rod.), and Oboe (Ot.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The woodwinds and brass parts are primarily harmonic, with many notes marked *sf* (sforzando). The Flute, Oboe, Clarinet, Bassoon, and Trombone parts include 'a2' markings, indicating a second octave. The Trombone part includes fingering [I] and [II,III]. The vocal soloists, Rod. and Ot., have a melodic line with triplets and lyrics: 'suol, tra - fit - to al suol, tra - fit - to al'. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

122

Cl. *in Do*

Fg.

Desdemona

agitata

Ahi -

I Vni

II Vni

Vle

Vc.

Cb.

125

Cl. *in Do*

Fg.

Des. (arrestandoli)

- mè! ahi - mè! fer - ma - te, u -

I Vni

II Vni

Vle

Vc.

Cb.

128

Cl. *in Do*

Fg.

Des.

- di - te... so - lo il mio cor fe -

I Vni

II Vni

Vle

Vc.

Cb.

130

Cl. *in Do*

Fg.

Cor. *in Mi \flat*

Des.

- ri - te ca - gion di tan - to duol. Fer-

I Vni

II Vni

Vle

Vc.

Cb.

subito in $\text{Si}\flat$

I Solo

pp

133

Ob.

Fg.

Cor.
in Mi \flat

Des.

I

Vni

II

Vle

Vc.

Cb.

- ma - - te, u - di - - te, u -

pp

135

Ob.

Fg.

Cor.
in Mi \flat

Des.

I

Vni

II

Vle

Vc.

Cb.

- di - - te, fer - ma - te...

140

Fl. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. *ff*

Cor. in Mi b *ff*

Des. *ff*
- gion di tan - to

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. [arco] *ff*

Andante maestoso

142 **130** I Solo

Fl. *ff* *[pp] sottovoce*

Ob. *ff*

Cl. in Sib. *ff* I Solo *[pp] sottovoce*

Fg. *ff*

Cor. in Mi \flat *ff*

Trb. in Mi \flat *ff*

Trbn. *ff*

Des. *a mezza voce*
duol. Che fie - ro pun - to è

Otello *a mezza voce*
Che fie - ro pun - to è que - sto!

Andante maestoso

130

Vni I *ff* *[pp] sottovoce*

Vni II *ff* *[pp] sottovoce*

Vle *ff* *[pp] sottovoce*

Vc. e Cb. *ff* *[pp] sottovoce*

147

Fl. I

Cl. in Sib I

Des.

Rodrigo

Ot.

Vni I

Vni II

Vle

Vc. e Cb.

que - sto! L'in-gra-to a me, a me d'in -

Che fie-ro pun - to è que - sto!

L'in-de-gna a me d'in -

150

Cl. in Sib

Des.

Rodrigo

Ot.

Vni I

Vni II

Vle

Vc. e Cb.

- nan - te! l'in - gra - to a me d'in -

L'in - de - gna a me d'in -

- nan - te! l'in - de - gna a me d'in -

ff *pp* *ff* *pp* *ff* *pp*

152

Fl. *f* [p] *pp*

Ob. *f*

Cl. in Sib *f* [p] *pp*

Fg. *f*

Cor. in Mib *f*

Des. - nan - te!

Rod. - nan - te!

Ot. - nan - te!

Vni I *f*

Vni II *f*

Vle *f*

Vc. e Cb. *f*

156 **131**

Des.

Rod.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

[pp]

[pp] pizz.

[pp]

Pin - ta ha sul reo sem - bian - te

Pin - ta ha sul reo sem -

158

Cor. in Mi \flat

Des.

Rod.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

[pp] dolce

Non can - gia di sem - bian - te!

tut - ta l'in - fe - del -

- bian - te l'in - fe - del -

160

Fl. *I Solo*

Ob. *I Solo*

Cl. *in Sib*

Fg. *I Solo*

Cor. *in Mi♭* *Soli*

Des. *sottovoce*

Rod. *sottovoce*

Ot. *sottovoce*

I Vni

II Vni

Vle

Vc. e Cb.

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

non can-gia di sem-bian - te, no, no, no, no,

- tà, pin-ta ha sul reo sem-bian - te tut-ta, tut-ta,

- tà, pin-ta ha sul reo sem-bian - te tut-ta, tut-ta,

163

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Mi \flat

Des.

Rod.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

ff *pp* *[pp]* *sottovoce* *I Solo* *Soli*

ff *pp* *[pp]* *sottovoce*

ff *[pp]* *sottovoce*

ff *[pp]*

f *[arco]* *f* *pp*

f *pp*

non can-gia di sem-bian-te! non sen-te an-cor pie-tà,
 pin-ta ha sul re-o sem-bian-te tut-ta l'in-fe-del-tà,
 tut-ta l'in-fe-del-tà,

166

Fl. I Solo

Ob. I Solo

Cl. in Sib

Fg. I

Cor. in Sib

Des. *sottovoce*

Rod. *sottovoce*

Ot. *sottovoce*

Vni I

Vni II

Vle

Vc. e Cb.

non can-gia di sem-bian - te, no, no, no, no, non can-gia di sem -

pin-ta ha sul reo sem-bian - te tut-ta, tut-ta, pin-ta ha sul re-o sem -

pin-ta ha sul reo sem-bian - te tut-ta, tut-ta, tut - - -

ff 6

ff 6

ff

ff

f

f

169 132

Fl.

Ob.

Cl.
in Sib

Fg.

Cor.
in Mi \flat

Trb.
in Mi \flat

Des.

Rod.

Ot.

I

Vni

II

Vle

Vc. e
Cb.

p *pp* *[a2]* *[p]* *pp* *[p]* *pp* *pp* *pp* *pp* *pp* *pp*

- bian - te! non sen-te an-cor pie - tà, no, no,

- bian - te tut - ta l'in - fe - del - tà, pin - ta ha sul re - o, sul reo sem -

- ta l'in - fe - del - tà, tut - - -

132

173

Fl. *f sf ff*

Ob. *f sf ff*

Cl. *f sf ff p*
in Sib

Fg. *f sf ff*
[a2]

Cor. *f sf ff p*
in Mi♭

Trb. *f sf ff p*
in Mi♭ [mutano in Do]

Des. *f*
- bian-te! non sen - te an - cor pie - tà, non sen-te an - cor pie-

Rod. *f*
l'in - fe - del - tà, tut - ta l'in - fe - del-

Ot. *f*
- ta l'in - fe - del - tà, tut - ta l'in - fe - del-

Vni I *f ff*

Vni II *f ff*

Vle *f ff*

Vc. e Cb. *f sf ff*

175

Fl. [I] *pp*

Ob.

Cl. *in Sib* *pp* I Solo

Fg. *[p]* *pp* I Solo *pp*

Cor. *in Mi \flat* *pp* [mutano] in Do

Des. *f* - tà, non sen - te an - cor pie - tà.

Rod. *f* - tà, tut - ta l'in - fe - del - tà.

Ot. *f* - tà, tut - ta l'in - fe - del - tà.

I Vni *pp* 3 3 3 3

II Vni *pp* 3 3 3 3

Vle *pp* 3 3 3 3

Vc. e Cb. *pp*

178 [I] *b*

Fl.

Ob.

Cl. *in Sib* I

Fg.

Ot.

Deh

I Vni

II Vni

Vle

Vc. *dolce*

Cb.

Detailed description: This page of a musical score covers measures 178 to 181. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is arranged for a woodwind section (Flute, Oboe, Clarinet in Sib, Bassoon, Trumpet), a string section (Violin I and II, Viola, Violoncello, Contrabass), and a Trombone (labeled 'Ot.').
- **Flute (Fl.):** Measures 178-180 feature a melodic line with slurs and accents, starting with a first finger fingering [I] and a flat. Measure 181 has a whole note.
- **Oboe (Ob.):** Measures 178-180 are mostly rests, with a whole note in measure 181.
- **Clarinet in Sib (Cl. in Sib):** Measures 178-180 feature a melodic line with slurs and accents, starting with a first finger fingering I. Measure 181 has a whole note.
- **Bassoon (Fg.):** Measures 178-180 feature a melodic line with slurs and accents, starting with a flat. Measure 181 has a whole note.
- **Trumpet (Ot.):** Measures 178-180 are mostly rests, with a whole note in measure 181.
- **Violin I (Vni I):** Measures 178-180 feature a rhythmic pattern of eighth notes with slurs. Measure 181 has a whole note.
- **Violin II (Vni II):** Measures 178-180 feature a rhythmic pattern of eighth notes with slurs. Measure 181 has a whole note.
- **Viola (Vle):** Measures 178-180 feature a rhythmic pattern of eighth notes with slurs. Measure 181 has a whole note.
- **Violoncello (Vc.):** Measures 178-180 feature a melodic line with slurs and accents, starting with a flat. Measure 181 has a whole note. The instruction *dolce* is written below the staff.
- **Contrabass (Cb.):** Measures 178-180 feature a melodic line with slurs and accents, starting with a flat. Measure 181 has a whole note.

133 Allegro

181

Fl. *f*

Ob. *f*

Cl. in Sib *f*

Fg. [a2] *f*

Cor. in Do *f* a2

Trb. in Do a2 *f*

Rodrigo

Ti sie - guo.

Ot. sie - gui-mi. Son pa-go al-

133 Allegro

I Vni [p]

II *fp*

Vle *fp*

Vc. e Cb. *f*

184

Fl.

Ob.

Cl.
in Sib

Fg. [a2]

Cor.
in Do a2

Trb.
in Do a2

Desdemona

T'ar - re - sta. Che pe - na è

Ot.

- fin. Van - ne.

I Vni

II Vni *fp*

Vle *fp*

Vc. e Cb. *f*

187

Fl.

Ob.

Cl. in Sib

Fg. [a2]

Cor. in Do

Trb. in Do

Trbn.

Des.

I Vni

II Vni

Vle

Vc. e Cb.

que - sta! Che fie - ra cru - - del -

190

134

Fl.

Ob.

Cl.
in Sib

[mutano] in Do

Fg.

[ff] [pp]

Cor.
in Do

Trb.
in Do

Trbn.

[a2] [a3] [ff]

Des.

- tà! Per - ché da te mi

134

I

Vni

[pp] sottovoce

II

pp sottovoce

Vle

[pp]

Vc.

pizz. p[p]

Cb.

[pp]

193

Musical score for measures 193-195. The score includes parts for Fg. (Fagotto), Des. (Soprano), Vni I and II (Violini), Vle (Violoncello), Vc. (Violoncello), and Cb. (Contrabbasso). The lyrics for the Soprano part are: "scac - ci?... Qual bar - ba - ro fu - ro - re co -".

196

Musical score for measures 196-198. The score includes parts for Fg. (Fagotto), Des. (Soprano), Vni I and II (Violini), Vle (Violoncello), Vc. (Violoncello), and Cb. (Contrabbasso). The lyrics for the Soprano part are: "- sì ti ac-cen - de il co - re, che va - neg-giar ti".

199

Fg.

Des.

fa?

Rodrigo

Otello

T'af -

Ah per - fi - da! ed ar - di - sci...

I Vni

II Vni

Vle

Vc.

Cb.

202

Cl. in Do

Fg.

Des.

Rodrigo

Otello

Più bar - ba - ro tor -

- fret - ta. Più bar - ba - ro tor -

Più bar - ba - ro tor -

I Vni

II Vni

Vle

Vc.

Cb.

pp

[pp]

[pp]

205

Cl. *in Do*

Des.

Rod.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

- men - to di que - sto non si dà, più

- men - to di que - sto non si dà, più

- men - to di que - sto non si dà, più

208

Cl. *in Do*

Des.

Rod.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

bar - ba - ro tor - men - to di que - sto non si dà.

bar - ba - ro tor - men - to di que - sto non si dà.

bar - ba - ro tor - men - to di que - sto non si dà.

[arco]

212

Vni I *pp*

Vni II *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

135

216 **Vivace**

Cl. in Do *[pp]*

Fg. *[pp]*

Cor. in Do *[pp]*

Trb. in Do *[pp]*

Desdemona

Otello Ah per pie - tà!

135

Vivace

Vni I *[pp]*

Vni II *[pp]*

Vle pizz. *[pp]*

Vc. pizz. *[pp]*

Cb. *[pp]*

Mi

219

Cl. *in Do*

Fg.

Cor. *in Do*

Trb. *in Do* a2

Des.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

Ma che _____ ti fe - ci

la - scia, mi la - scia.

222

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do

Des.

Ot.

I
Vni

II
Vni

Vle

Vc.

Cb.

[pp]

[pp]

a2

ma - i?

Rodrigo

Mi

Or o - ra lo sa - pra - i...

225

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do

Des.

Rod.

Ot.

I
Vni

II

Vle

Vc.

Cb.

Ah per pie -

sie - gui.

Ti sie - guo. Mi

228

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do ^{a2}

Des.

Ot.

I
Vni

II
Vni

Vle

Vc.

Cb.

- tà! Ma che ti fe - ci ma - i?

la - scia. Ve -

231

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. *a2* *ff*
in Do

Fg. *ff*

Cor. *a2* *ff*
in Do

Trb. *a2*

Trbn. [*a3*] *ff*

Ot. (fra sé) (Ah!)
- dra - i... ve - dra - i...

I *sulla quarta* *ff*

II *sulla quarta* *ff*

Vle *ff*

Vc. [*arco*] *ff*

Cb. [*arco*] *ff*

Fl. *a2*
234 *b*

Ob. *a2*

Cl. *a2*
in Do

Fg. *b*
ff *ff* *ff* *ff* [*ff*]

Cor. *a2*
in Do

Trb. *a2*
in Do [*ff*]

Trbn. [*a3*]

Ot.

fin - ge l'in - de - gna an - cor!

Vni I *ff* *ff* *ff* *ff* [*ff*]

Vni II *ff* *ff* *ff* *ff* [*ff*]

Vle *ff* *ff* *ff* *ff* [*ff*]

Vc. e Cb. *ff* *ff* *ff* *ff* [*ff*]

Detailed description: This page of a musical score, numbered 640, contains measures 234, 235, and 236. The score is for a full orchestra and a voice part. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fg.), Cor Anglais (Cor. in Do), Trumpet (Trb. in Do), and Trombone (Trbn.). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The voice part is represented by the Ot. staff with lyrics. The music is in a key with one flat (B-flat major or E-flat minor) and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the voice part has a melodic line. Dynamics are marked as *ff* (fortissimo) throughout, with some passages marked [*ff*]. The Flute part has a *a2* marking and a *b* (flat) sign. The Bassoon part has a *b* (flat) sign. The Trombone part has a [*a3*] marking. The Viola part has a *b* (flat) sign. The Violoncello/Double Bass part has a *b* (flat) sign. The lyrics are "fin - ge l'in - de - gna an - cor!".

237 **136** I Solo

Fg. *[pp]*

Rodrigo

Fra tan - te sma - nie, e tan - te que -

I Vni *[p. n.] [pp]*

II Vni *[p. n.] [pp] sottovoce*

Vle *[pp] sottovoce*

Vc. e Cb. *[pp] sottovoce*

240 I

Fg.

Rod. - st'al - ma mia de - li - ra, vin - to è l'a - mor dal -

I Vni

II Vni

Vle

Vc. e Cb.

[a2] 243

Fl. *ff* *[pp]* I Solo

Ob. *ff*

Cl. in Do *ff* *[pp]* I Solo

Fg. *ff* *p*

Cor. in Do *ff*

Trb. in Do *ff* *[p]* sottovoce

Trbn. *ff*

Desdemona

Rod. *Que -*
- l'i - - ra, spi - ra ven-det - ta il cor.

I Vni *ff* *p*

II Vni *ff* *p* *[pp]* sottovoce

Vle *ff* *p* *[pp]* sottovoce

Vc. e Cb. *ff* *p* *[pp]* sottovoce

246

I

Fl.

Ob.

Cl. in Do

I

Fg.

[I]

[pp]

Cor. in Do

Trb. in Do

Trbn.

Des.

- st'al - ma che de - li - ra su i lab - bri miei già

Rod.

I

Vni

[pp]

II

Vle

Vc. e Cb.

249 I

Fl.

Ob.

Cl. *in Do*

Fg. [I]

Cor. *in Do*

Trb. *in Do* a2

Trbn. [a3]

Des.

Rod.

Otello

Fra

Vni I

Vni II

Vle

Vc. e Cb.

f

f *p*

f *p*

f *p*

[P] *sottovoce*

spi - ra: sen - to man-car - mi il cor, man - car - mi il

137

253 I

Fl.

Ob.

Cl. *in Do*
pp

Fg. *[a2] battute*
pp

Cor. *in Do*
a2 pp

Trb. *in Do*

Trbn.

Des. *cor!*

Rod. *Que-*

Ot. *Fra tan - te sma - nie, e*
tan - te sma - nie, e tan-te

137

I *pp*

Vni II *pp*

Vle *pp*
battute

Vc. e Cb. *pp*

257

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do

Trbn.

Des.

Rod.

Ot.

I
Vni

II
Vni

Vle

Vc. e
Cb.

[pp] *cresc. a poco a poco*

cresc. a poco a poco
[a2]

cresc. a poco a poco

cresc. a poco a poco

[pp] *cresc. a poco a poco*

- st'al - ma che de - li-ra su i

tan-te que-

que - st'al - ma mia de -

cresc. a poco a poco

cresc. a poco a poco

cresc. a poco a poco

cresc. a poco a poco

261

Fl. *f rinforz.* *ff*

Ob. *f rinforz.* *ff*

Cl. *f rinforz.* *ff*
in Do

Fg. *f rinforz.* *ff*
[a2]

Cor. *f rinforz.* *ff*
in Do

Trb. *f rinforz.* *ff*
in Do

Trbn. *f rinforz.* *ff*
[I]
[II, III]

Des. *>* *>* *>* *>*
lab - bri miei già spi-ra.

Rod. *>* *>* *>* *>*
- st'al - ma mia de - li-ra.

Ot. *>* *>* *>* *>*
- li-ra, que - st'al - ma mia de -

I *f rinforz.* *ff*
Vni

II *f rinforz.* *ff*

Vle *f rinforz.* *ff*

Vc. e *f rinforz.* *ff*
Cb.

138

265

Fl. *ff* *[f]*

Ob. *ff* *[f]*

Cl. in Do *ff* *[f]*

Fg. *ff* *[f]*

Cor. in Do *tutta forza* *ff*

Trb. in Do *tutta forza* *ff*

Trbn. *[I]* *ff*
[II, III]

Des.

Rod. Al - l'ar - mi! Fer - ma - te! Che

Ot. - li - ra.

138

I *ff*

Vni II *ff*

Vle *ff*

Vc. e Cb. *ff*

268 a2 b \sharp

Fl. *ff*

Ob. *ff*

Cl. in Do *ff*

Fg. *ff*

Cor. in Do *ff*
a2
tutta forza

Trb. in Do *ff*
tutta forza

Trbn. *ff*
[I]
[II, III]

Des. fer -

Rod. gio - ia, che gio - ia!

Ot. Al - l'ar - mi!

Vni I *ff*
[f]

Vni II *ff*
[f]

Vle *ff*
[f]

Vc. e Cb. *ff*
[f]

271

Fl. *a2* [*f*] [a2]

Ob. *a2* [*f*]

Cl. *a2* [*f*]

in Do

Fg. [*a2*] [*f*]

Trbn. [I] [II, III]

Des. - ma - te! Ah fer - ma - te, ah fer -

Ot. Che gio - ia, che gio - ia!

I Vni [*f*]

II [*f*]

Vle [*f*]

Vc. [*f*]

Cb. [*f*]

Detailed description: This page of a musical score, numbered 650, contains measures 271 through 274. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), and Bassoon (Fg.). The brass section includes Trumpet (Trbn.) and Trombone (Tbn., indicated by [II, III]). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts include the Descriptive (Des.) and Oboe (Ot.) parts, which contain the lyrics. The woodwinds and strings play a rhythmic pattern of eighth notes, often marked with accents and dynamics like *f* (forte). The vocal parts have lyrics in Italian: "ma - te! Ah fer - ma - te, ah fer -" and "Che gio - ia, che gio - ia!". The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

[a2]
275

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do

Trbn.

Des.

I

Vni

II

Vle

Vc.

Cb.

ff *tutta forza*

a2

[I]

[p]

[a3]

[*ff*]

- ma - te, deh sen - ti - te al - men pie - tà!

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

ff *tutta forza*

Cl. *in Do* 279 [I]

Fg. I Solo

[p] Rodrigo

Fra tan - te sma - nie, e

Vni I [pp]

Vni II [pp] sottovoce

Vle [pp] sottovoce

Vc. e Cb. [pp] sottovoce

Fg. 283 I Solo

[pp]

Rod. tan - te que - st'al - ma mia de - li - ra, vin - to è l'a - mor dal -

Vni I

Vni II

Vle

Vc. e Cb.

[a2] 287

Fl. *ff* *[pp]* I Solo

Ob. *ff*

Cl. in Do *ff* *[pp]* I Solo

Fg. *ff* *p*

Cor. in Do *ff*

Trb. in Do *ff* *[p] sottovoce*

Trbn. *ff*

Desdemona

Que -

Rod. - li - - ra, spi - ra ven-det - ta il cor.

I Vni *ff* *p*

II Vni *ff* *p* *[pp sottovoce]*

Vle *ff* *p* *[pp sottovoce]*

Vc. e Cb. *ff* *p* *[pp sottovoce]*

290

Fl. I

Ob.

Cl. in Do I

Fg. [II]

[pp]

Cor. in Do

Trb. in Do

Trbn.

Des.

- st'al - ma che de - li - - ra su i lab - bri miei già

Rod.

Vni I [pp]

Vni II

Vle

Vc. e Cb.

297 I

Fl.

Ob.

Cl. in Do

pp

[a2] battute

Fg.

pp

Cor. in Do

pp

Trb. in Do

a2

Des.

cor!

Que-

Rod.

tan - te sma - nie, e tan - te

Otello

Fra tan - te sma - nie, e

I

pp

Vni

II

pp

Vle

pp

battute

Vc. e Cb.

pp

301

Fl.

Ob.
[pp] *cresc. a poco a poco*

Cl.
in Do
cresc. a poco a poco

Fg.
[a2]
cresc. a poco a poco

Cor.
in Do
cresc. a poco a poco

Trb.
in Do
[pp] *cresc. a poco a poco*

Des.
- st'al - ma che de - li-ra su i

Rod.
que- st'al - ma mia de -

Ot.
tan-te que-

I
Vni
cresc. a poco a poco

II
cresc. a poco a poco

Vle
cresc. a poco a poco

Vc. e
Cb.
cresc. a poco a poco

305

Fl. *f rinforz.* *ff*

Ob. *f rinforz.* *ff*

Cl. in Do *f rinforz.* *ff*

Fg. *f rinforz.* *ff*

Cor. in Do *f rinforz.* *ff*

Trb. in Do *f rinforz.* *ff*

Trbn. [I] *f rinforz.* *ff*
[II, III]

Des. lab - bri miei già spi-ra,

Rod. - li-ra, que - st'al - ma mia de -

Ot. - st'al - ma mia de - li-ra,

Vni I *f rinforz.* *ff*

Vni II *f rinforz.* *ff*

Vle *f rinforz.* *ff*

Vc. e Cb. *f rinforz.* *ff*

141

309

Fl. *ff* [a2]

Ob. *ff* [a2]

Cl. in Do *ff* [a2]

Fg. *ff* [a2]

Cor. in Do *ff sf sf sf sf sf sf*

Trb. in Do *ff sf sf sf sf sf sf sf*

Trbn. *ff sf sf sf sf sf sf sf*

Des. que - st'al - ma che de - li-ra su i lab - bri miei già

Rod. - li-ra, vin

Ot. vin - to è l'a-mor dal - l'i-ra, spi - ra ven-det - ta il cor,

141

Vni I *ff sf sf sf sf sf sf sf*

Vni II *ff sf sf sf sf sf sf sf*

Vle *ff*

Vc. e Cb. *ff sf sf sf sf sf sf sf*

313 [a2]

Fl.

Ob.

Cl. in Do [a2]

Fg. [I] *p*

Cor. in Do

Trb. in Do

Trbn.

Des.

spi - ra:

Rod. *tr*

- to è l'a - mor dal - l'i - ra, spi - ra, spi - ra ven - det - ta il cor,

Ot.

I *p*

Vni II *p*

Vle *p*

Vc. *p*

Cb.

142

317 \flat 8

Fl. *ff* $[ff]$

Ob. *ff* $[ff]$ [a2]

Cl. in Do *ff* $[ff]$

Fg. *ff* [a2]

Cor. in Do a2 *ff*

Trb. in Do a2 *ff* *sf* *sf*

Trbn. *ff* *sf* *sf*

Des.

Rod. sen - to man - car - mi il cor,

ven - det - ta il cor, vin - to è l'a - mor dal -

Ot. spi - ra ven - det - ta il cor,

142

I Vni *ff* *sf* *sf*

II Vni *ff* *sf* *sf*

Vle *ff*

Vc. e Cb. *ff* *sf* *sf*

321

[a2]

Fl.

[a2]

Ob.

[a2]

Cl. *in Do*

[a2]

Fg.

Cor. *in Do*

sf

Trb. *in Do*

sf

Trbn.

sf

Des.

sui lab

Rod.

- l'i - ra, spi - ra ven - det - ta il cor,

Ot.

vin - to è l'a - mor dal - l'i - ra, spi - ra ven - det - ta il

I

Vni

sf

II

sf

Vle

Vc. e Cb.

sf

sf

sf

sf

sf

sf

324 [a2]

Fl.

Ob.

Cl. in Do [a2]

Fg. [I] *p*

Cor. in Do

Trb. in Do

Trbn.

Des. *tr*

Rod.

Ot. cor,

I Vni *p*

II Vni *p*

Vle *p*

Vc. *p*

Cb.

- bri miei già spi - ra: sen - to, sen - to man-car-mi il cor,

328

Fl. *ff* *[ff]* *[f]*

Ob. *ff* *[ff]* *f* *f*

Cl. *ff* *[ff]* *f* *f*

in Do

Fg. *ff* *f* *f*

Cor. *a2* *f* *f*

in Do

Trb. *a2* *ff* *f* *f*

in Do

Trbn. *ff* *f* *f*

Des. sen - to man - car - mi il cor,

Rod. spi - ra ven - det - ta il cor, spi -

Ot. spi - ra ven - det - ta il cor, spi -

I *ff* *f* *f*

Vni

II *ff* *f* *f*

Vle *ff* *f* *f*

Vc. e *ff* *f* *f*

Cb. *ff* *f* *f*

* Nell'A Rossini scrisse: «Queste 5 Quinte sono per li Sig:ri Coglioni»; vedi Note.

336

Fl. *f* *ff*

Ob. *f* *ff*

Cl. in Do *f* *ff*

Fg. *f* *ff*

Cor. in Do *f* *ff*

Trb. in Do *f* *ff*

Trbn. *f* *ff*

Des.
- mi il cor,

Rod.
- ta il cor, spi - - ra ven - det -

Ot.
- ta il cor, spi - - ra ven - det -

Vni I *f* *ff*

Vni II *f* *ff*

Vle *f* *ff*

Vc. e Cb. *f* *ff*

340

Fl.

Ob.

Cl. in Do

Fg.

Cor. in Do a2

Trb. in Do a2

Trbn.

Des.

Rod.

Ot.

man - car - mi il cor, man -
- ta, ven - det - ta il cor, ven -
- ta, ven - det - ta il cor, sì, spi - ra ven -

I Vni

II Vni

Vle

Vc. e Cb.

344

Fl. *sf sf sf sf sf sf*

Ob. *sf sf sf sf sf sf*

Cl. *sf sf sf sf sf sf*
in Do

Fg. *> > > > > >*

Cor. *sf sf sf sf sf sf*
in Do

Trb. *a2 sf sf sf sf sf sf*
in Do

Trbn. *sf sf sf sf sf sf* [I, II] [III]

Des. - car - mi il cor, man - car - mi il cor,

Rod. - det - ta il cor, ven - det - ta il cor,

Ot. - det - ta, ven - det - ta il cor, sì, spi - ra ven - det - ta, ven - det - ta il cor,

I Vni

II Vni

Vle

Vc. e Cb. *sf sf*

348

Fl.

Ob.

Cl.
in Do

Fg.

Cor.
in Do

Trb.
in Do

Trbn.

Des.

Rod.

Ot.

I
Vni

II

Vle

Vc.

Cb.

sen - to man - car - mi il cor, sen - to man - car - mi il

spi - ra ven - det - ta il cor, spi - ra ven - det - ta il

spi - ra ven - det - ta il cor, spi - ra ven - det - ta il

a2

[I, II]

[III]

351

Fl.

Ob.

Cl. *in Do*

Fg.

Cor. *in Do*

Trb. *in Do*

Trbn.

Des.

Rod.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

cor, oh Dio, sen - to man - car - mi il cor, man - car - mi il

cor, spi - ra ven - det - ta que - sto cor, ven - det - ta il

cor, ven - det - ta il

355

Fl.

Ob.

Cl.
in Do

Fg.
[a2]

Cor.
in Do

Trb.
in Do

Trbn.

Des.
cor!
(sviene)

Rod.
cor.
(parte)

Ot.
cor.
(parte)

I
Vni

II
Vni

Vle

Vc. e
Cb.

359

Fl.

Ob.

Cl. *in Do*

Fg. [a2]

Cor. *in Do*

Trb. *in Do*

Trbn.

I Vni

II Vni

Vle

Vc. e Cb.

Detailed description: This page of a musical score covers measures 359 to 362. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fg.), Cor in D (Cor. in Do), Trumpet in D (Trb. in Do), Trombone (Trbn.), Violin I (I Vni), Violin II (II Vni), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The woodwinds (Fl., Ob., Cl., Fg., Cor.) play sustained notes with long horizontal lines above the staves. The brass (Trb., Trbn.) also play sustained notes. The strings (Vni I, Vni II, Vle, Vc. e Cb.) play rhythmic patterns: Violin I and II have eighth-note figures, Viola has a steady eighth-note accompaniment, and the Cello/Double Bass has a simple eighth-note bass line. A dynamic marking of [a2] is present above the Bassoon staff.

This musical score page contains measures 363 through 367. The instruments are arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), and Bassoon (Fg.). The second system includes Cor in D (Cor. in Do), Trumpet in D (Trb. in Do), and Trombone (Trbn.). The third system includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.).

Measure 363 features a key signature change to two flats, indicated by [a2] for the Flute and Bassoon parts. The Flute part begins with a half note chord. The Oboe, Clarinet, and Bassoon parts play chords. The Bassoon part has a triplet of eighth notes marked [a2]. The Cor, Trumpet, and Trombone parts play chords. The Violin I and II parts play eighth-note triplets. The Viola and Cello/Double Bass parts play eighth-note triplets.

Measures 364, 365, and 366 continue the woodwind and string textures with various rhythmic patterns and rests. Measure 367 concludes the section with a final chord for all instruments.

[Recitativo] Dopo il Terzetto

SCENA X

(Emilia, e detta)

Recitativo

Emilia

De - sde - mo - na! che veg - go! Al suol gia -

Recitativo

Violini I [p]

Violini II [p]

Viola [p]

Violoncelli e Contrabbassi [p]

Emi. ³
- cen - te... pal - lor di mor - te le ri - co - pre il vol - to... mi - se - ra... che fa -

Vni I *p*

Vni II *p*

Vle *p*

Vc. e Cb. *p*

Emi. ⁶
- rò? chi mi soc - cor - re! Qua - le a - iu - to re - car - le?... Ah

Vni I *f*

Vni II *f*

Vle *f*

Vc. e Cb. *f*

9

Emi. tu del-l'al-ma mi - a par-te più ca - ra a - scol-ta - mi, deh rie-di a que-sto

I Vni

II Vle

Vc. e Cb.

12

Emi. se - no... La tua a - mi - ca ti chia-ma... Ahi! non ri - spon-de! Ge-lo è il

I Vni *pp*

II *pp*

Vle *pp*

Vc. e Cb. *pp*

15

Emi. pet-to e la man... Chi me l'in - vo - la? Quel bar - ba - ro do - v'è?.. vor-re - i... che

I Vni *ff*

II *ff*

Vle *ff*

Vc. e Cb. *ff*

144

Adagio
Desdemona

18

Chi

Emi. mi-ro?.. Ap-re i lan - gui - di lu-mi... Oh ciel! re-spi-ro!

144

Adagio

I Vni

II Vni

Vle

Vc. e Cb.

pp

pp

pp

pp

21

Des. se-i?.. E - mi - lia!

Emi. Non mi co - no - sci? Ah quel - la, quel-la ap - pun - to so - n'i - o.

I Vni

II Vni

Vle

Vc. e Cb.

24

Des. Ma po - trò ri - ve -

Emi. Un più fa - tal pe - ri-glio... Sie - gui i miei pas - si...

I Vni

II Vni

Vle

Vc. e Cb.

27

Des.  -der-lo?.. Ah se nol sa - i, van - ne, cer - ca, pro - cu - ra...

Emi.  E che mai

I Vni 

II Vni 

Vle 

Vc. e Cb. 

30

Des.  Con - fu - sa, op - pres - sa...

Emi.  chie - di? non so...

I Vni 

II Vni 

Vle 

Vc. e Cb. 

32

Des.  in me non so più ri - tro - var me stes - sa!

I Vni  [p]

II Vni  [p]

Vle  [p]

Vc. e Cb.  [p]

Segue Finale Secondo

N. 9 Finale Secondo

Allegro agitato

2 Flauti
2 Oboi
2 Clarinetti
in Do
2 Fagotti
2 Corni
in Sol
2 Trombe
in La
3 Tromboni
Timpani
in Sol
I Violini
II Violini
Viole
Violoncelli
Contrabbassi

[a2]
ff
a2
ff
a2
ff
a2
ff
a3
ff
vibrato
ff
vibrato
ff
vibrato
ff
vibrato
ff
vibrato
ff

p

4 [a2] *f* *tr* *[p]*

Fl.

Ob. *f* *tr* *a2* *[p]*

Cl. *f* *tr* *[a2]* *tr* *[p]*

in Do

Fg. *f* *I Solo* *[p]*

Cor. *f*

in Sol

Trb. *a2* *f*

in La

Trbn. *[I]* *f*

[II, III]

Tp. *tr* *f*

in Sol

I *f* *tr* *[pp sottovoce]*

Vni

II *f* *[pp sottovoce]*

Vle *f* *[pp sottovoce]*

Vc. *f* *tr* *[pp sottovoce]*

Cb. *f* *[pp sottovoce]*

Detailed description: This page of a musical score, numbered 679, contains measures 4, 5, and 6. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fg.), Cor Anglais (Cor. in Sol), Trumpet in D (Trb. in La), Trombone (Trbn.), and Trombone in C (Tp. in Sol). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). Measure 4 begins with a dynamic of *f* and features trills (*tr*) in the Flute, Oboe, Clarinet, and Bassoon. The Flute and Clarinet parts also include the marking *[a2]*. The Bassoon part is marked *I Solo*. The strings play sustained notes. Measure 5 continues with the woodwinds playing trills and the strings holding their notes. Measure 6 shows the woodwinds playing trills and the strings playing a *[pp sottovoce]* (pianissimo sotto voce) passage. The Flute, Oboe, and Clarinet parts have *[p]* markings, while the strings have *[pp sottovoce]* markings.

8 Desdemona
Che sma - nia? ahi - mè! che af-

I Vni
II Vni
Vle
Vc. e Cb.

11 Des.
- fan - no? chi mi soc -

I Vni
II Vni
Vle
Vc. e Cb.

14 Des.
- - cor - re, oh Di - o! chi mi soc -

I Vni
II Vni
Vle
Vc. e Cb.

17 **145**

Cl. *in Do*

pp

Fg. I Solo

pp

Des.

- cor - re! Per sem - pre ahi!

145

I Vni

II Vni

Vle

Vc. e Cb.

20

Cl. *in Do*

Fg. I

Des.

l'i - dol mi - o per - der,

I Vni

II Vni

Vle

Vc. e Cb.

23

Cl. *in Do*

Fg.

Des.

I

Vni

II

Vle

Vc. e Cb.

per - - - der co-sì do - vrò! Che

26

Cl. *in Do*

Fg.

Des.

I

Vni

II

Vle

Vc. e Cb.

sma - nia? che af-fan - no? chi mi soc-cor - re, oh

29

Cl. *in Do*

Fg.

Des.

I

Vni

II

Vle

Vc. e Cb.

Di - o! Per sem - - pre l'i - dol

31

Fl.

Cl. *in Do*

Fg.

Des.

I

Vni

II

Vle

Vc. e Cb.

mi - o per - der co - sì do - vrò!

34 [a2] [tr] 146

Fl. *ff*

Ob. *ff*

Cl. in Do *ff*

Fg. *ff*

Cor. in Sol *ff*

Trb. in La *ff*

Trbn. *ff*

Tp. in Sol *ff*

Des. *ff*

Bar - ba - ro ciel ti -

146

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

37

Fl. *smorzando*

Ob. *smorzando*

Cl. *smorzando*

in Do

Fg. *smorzando* I Solo *p*

Cor. *smorzando*

in Sol

Trb. *smorzando* a2

in La

Trbn. *smorzando*

Tp. *smorzando*

in Sol

Des. *smorzando*

- ran - no! Da — me se lo di -

I *smorzando* *p*

Vni

II *smorzando* *p*

Vle *smorzando* *p*

Vc. e *smorzando* *p*

Cb.

41 147

Ob.

Cl. *in Do*

Fg.

pp

pp

pp

Des.

- vi - di, se lo di - vi - di,

147

I Vni

II Vni

Vle

Vc. e Cb.

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

[pp] sottovoce

44

Cl. *in Do*

Des.

I Solo

[P]

sal - va - lo al - men: me uc-

I Vni

II Vni

Vle

Vc. e Cb.

47

Fl. [I] [pp]

Cl. in Do I [pp]

Fg. [I] [pp]

Des. - ci - di: con - ten - ta io

I Vni

II Vni

Vle

Vc. e Cb.

50

Fl. [I] [pp]

Cl. in Do I [p] [pp]

Fg. [I] [pp]

Des. mo - ri - rò, ah

I Vni

II Vni

Vle

Vc. e Cb.

53 *colla parte*

Fl. *ff*

Ob. *[P] dolce ff*

Cl. in Do *ff*

Fg. *ff*

Cor. in Sol *ff*

Trb. in La *a2 ff*

Trbn. *[a3] ff*

Des. *rallentando*
sal - - - va - mi l'i - dol mi - o, con-

I *colla parte ff*

Vni II *ff*

Vle *ff*

Vc. e Cb. *ff*

148

[a tempo]

56
Des. *ten - ta, con - ten -*

148

a tempo

Vni I *p*

Vni II *p*

Vle *p*

Vc. e Cb. *pizz.*



59

[I]

[p]

Fl.

Des. *ta io mo - ri -*

Vni I

Vni II

Vle

Vc. e Cb. *arco*

* Vedi Note.

61 [I]

Fl.

Cl. *in Do*
I Solo

Des.
[p]
- rò, io mo - ri - rò, con -

I Vni

II Vni

Vle

Vc. e Cb.

63 [I]

Fl.

Cl. *in Do*
I

Des.
- ten

I Vni

II Vni

Vle

Vc. e Cb.

65

Fl. *ff*

Ob. *ff*

Cl. in Do *ff*

Fg. *ff*

Cor. in Sol *ff*

Trb. in La *ff*

Trbn. *ff*

Des. ta, con - ten - ta

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

68 *p*

Fl.

Ob.

Cl. *in Do*

Fg. [a2]

Cor. *in Sol*

Trb. *in La* a2

Trbn.

Des.

io mo - ri - rò, con - ten - ta io mo - ri -

I Vni *f*

II Vni *f*

Vle *f*

Vc. e Cb. *f*

Detailed description: This page of a musical score, numbered 692, covers measures 68 through 71. The score is for a full orchestra and a vocal soloist. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) plays a melodic line with slurs and accents. The brass section (Cor Anglais, Trumpets in C, Trombones) provides harmonic support with chords and rests, marked with fortissimo (ff). The string section (Violins I and II, Viola, Violoncello and Double Bass) plays a rhythmic accompaniment of eighth notes, marked with forte (f). The vocal soloist (Soprano) sings the lyrics 'io mo - ri - rò, con - ten - ta io mo - ri -' in a melodic line. The score includes various performance markings such as dynamics (p, ff, f), slurs, and accents.

74

Fl.

Ob.

Cl.
in Do

Fg.

ff ————— [ff]

Cor.
in Sol

Trb.
in La

Trbn.

ff ————— [ff]

Des.

con - ten - ta mo - ri -

I

Vni

II

Vle

Vc. e
Cb.

* A:

SCENA XI

(Coro di Damigelle; indi Coro di Confidenti poi Elmiro)

77 **149**

Fg.

Trbn. [a3] [pp] sottovoce

Tp. in Sol [pp] sottovoce

Des.

- rò.

149 sul ponticello

Vni I [pp] sottovoce sul ponticello

Vni II [pp] sottovoce sul ponticello

Vle [pp] sottovoce

Vc. [pp] sottovoce

Cb. [pp] sottovoce

79

Fg.

Trbn. [a3]

Tp. in Sol

Vni I

Vni II

Vle

Vc.

Cb.

81

Fg.

Trbn. [a3]

Tp. in Sol

I Vni

II Vni

Vle

Vc.

Cb.

83

Fg.

Trbn. [a3]

Tp. in Sol

I Vni

II Vni

Vle

Vc.

Cb.

85

Fg.

Trbn. [a3]

Tp. in Sol

I Vni

II Vni

Vle

Vc.

Cb.

87

Cl. in Do

Fg.

Trbn. [a3]

Tp. in Sol

I Vni

II Vni

Vle

Vc.

Cb.

a2

[pp sottovoce]

89 **150**

Cl. *in Do*
cresc. a poco a poco

Fg.
cresc. a poco a poco

Cor. *in Sol* a2
 [pp] *sottovoce cresc. a poco a poco*

Trbn. [a3]
cresc. a poco a poco

Tp. *in Sol*
cresc. a poco a poco

Desdemona
 Qual nuo - va a me re -

150

I Vni
cresc. a poco a poco

II Vni
cresc. a poco a poco

Vle
cresc. a poco a poco

Vc.
cresc. a poco a poco

Cb.
cresc. a poco a poco

91

Cl. *in Do*

Fg.

Cor. *in Sol* a2

Trbn. [a3]

Tp. *in Sol*

Des.

- ca - te?.. qual

I Vni

II Vni

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for measures 91 and 92. It features a key signature of one sharp (F#) and a common time signature. The instruments and their parts are: Clarinet in D (Cl. in Do) with a melodic line; Flute (Fg.) with a similar melodic line; Cor Anglais (Cor. in Sol) playing a rhythmic pattern of eighth notes; Trombone (Trbn.) playing a rhythmic pattern of eighth notes; Trumpet in Sol (Tp. in Sol) with a tremolo effect; Drums (Des.) with a simple rhythmic pattern; Violin I (Vni I) and Violin II (Vni II) playing a rhythmic pattern of eighth notes; Viola (Vle) playing a rhythmic pattern of eighth notes; Violoncello (Vc.) playing a rhythmic pattern of eighth notes; and Contrabass (Cb.) playing a rhythmic pattern of eighth notes. The vocal line (Des.) has the lyrics "- ca - te?.. qual".

93

Cl. *in Do*

Fg.

Cor. *in Sol* a2

Trbn. [a3]

Tp. *in Sol*

Des. nuo - va?..

I Vni

II Vni

Vle

Vc.

Cb.

95

Cl. *in Do*

Fg.

Cor. *in Sol* a2

Trbn. [a3]

Tp. *in Sol*

Des.

I

Vni

II

Vle

Vc.

Cb.

Men fie - ro, se par -

97

Cl. *in Do*

Fg.

Cor. *in Sol* a2

Trbn. [a3]

Tp. *in Sol*

Des. - la - te, men fie - ro, se par-

I Vni

II Vni

Vle

Vc.

Cb.

99

Fl. *a2* [*mf*]

Ob. *a2* [*mf*]

Cl. *in Do*

Fg.

Cor. *in Sol* *a2*

Trbn. [*a3*]

Tp. *in Sol*

Des. - la - te, si ren - de il mio do -

I Vni

II Vni

Vle

Vc.

Cb.

151

101

Fl. *rinforzando*

Ob. *rinforzando*

Cl. in Do *rinforzando*

Fg. *rinforzando*

Cor. in Sol *rinforzando*

Trbn. [a3] *rinforzando*

Tp. in Sol *rinforzando*

Des.

151

- lor.

I [p.n.] *rinforzando*

Vni II [p.n.] *rinforzando*

Vle [p.n.] *rinforzando*

Vc. *rinforzando*

Cb. *rinforzando*

103

Fl.

Ob.

Cl. *in Do*

Fg.

Cor. *in Sol*

Trbn. [a3]

Tp. *in Sol*

CORO

Coro di Damigelle

Fre - - me il mio cuo - - re e

I Vni

II Vni

Vle

Vc.

Cb.

105

Fl. *f*

Ob. *f*

Cl. in Do *f*

Fg. *f*

Cor. in Sol *f*

Trbn. *f* [a3]

Tp. in Sol *f*

Desdemona

De' det - ti ah! più lo -

CORO

ta - ce.

I Vni *f*

II Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

107

Fl.

Ob.

Cl. *in Do*

Fg.

Cor. *in Sol*

Trbn. [a3]

Tp. *in Sol*

Des.

- qua - ce è quel si - len - - zio an-

I Vni

II Vni

Vle

Vc.

Cb.

109

Fl. *ff*

Ob. *ff*

Cl. *ff*
in Do

Fg. *ff*

Cor. *ff*
in Sol

Trbn. *ff*
[a3]

Tp. *ff*
in Sol

Des. *ff*
- cor!

I *ff*

Vni *ff*

II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

111

Fl.

Ob.

Cl. *in Do*

Fg.

Cor. *in Sol*

Trbn. [a3]

Tp. *in Sol*

CORO

Coro di Damigelle

Fre - - me il mio cuo - - re e

I Vni

II Vni

Vle

Vc.

Cb.

152

113

Fl. *tutta forza*

Ob. *tutta forza*

Cl. in Do *tutta forza*

Fg. [a2] *tutta forza*

Cor. in Sol

Trb. in La *a2 f*

Trbn. *f*

Trp. in Sol *in Mi subito*

tutta forza
Desdemona

Che sma - nia? ahi-mè! che af - fan - no?

CORO

ta - ce.

152

I Vni *tutta forza*

II Vni *tutta forza*

Vle *tutta forza*

Vc. e Cb. *tutta forza*

116

Fl.

Ob.

Cl. in Do

Fg. [a2]

Cor. in Sol

Trb. in La a2

Trbn. [I] [II, III]

Des.

chi mi soc-cor - re, oh Di - o! Per sem - pre ahi! l'i - dol

I Vni

II Vni

Vle

Vc. e Cb.

122

Fg. *f*

Trbn. *f*

Des.
Deh... par - la - te... l'i - dol mi - o... l'i - dol

I Vni

II Vni

Vle

Vc. e Cb. *p sf p*

125

Fg. *pp*

Trbn.

Des.
mi - o... men fie - ro, se par - la - te, si

I Vni

II Vni

Vle

Vc. e Cb. *sf p sf*

128

Fl. *[pp] dolce*

Cl. *[pp] dolce*

in La

Fg.

Des.

ren - de il mio do - lor. De' det - ti ah! più lo - qua - ce, de'

I Vni

II

Vle

Vc. e Cb.

p

132

Fl.

Cl. *[pp dolce]*

in La

Cor. *[pp dolce]*

in Mi

Des.

det - ti ah! più lo - qua - ce è quel si - len - zio an -

I Vni

II

Vle

Vc. e Cb.

153

135

Fl.

Cl.
in La

Fg.

[*pp* sottovoce]

Cor.
in Mi

Trbn.

[a3]

[*pp* sottovoce]

Trp.
in Mi

[*pp* sottovoce]

Des.

(si avanza il Coro di Confidenti)

- cor!

153

sul ponticello

I

[*pp* sottovoce]

Vni

II

sul ponticello

[*pp* sottovoce]

Vle

sul ponticello

[*pp* sottovoce]

Vc.

[*pp* sottovoce]

Cb.

[*pp* sottovoce]

137

Fg.

Trbn. [a3]

Tp. *in Mi*

Vni I

Vni II

Vle

Vc.

Cb.

139

Fg.

Trbn. [a3]

Tp. *in Mi*

Vni I

Vni II

Vle

Vc.

Cb.

141

Fg.

Trbn. [a3]

Tp. *in Mi*

Vni I

Vni II

Vle

Vc.

Cb.

143

Fg.

Trbn. [a3]

Tp. *in Mi*

Desdemona

Ah di - te - mi al - men

Vni I

Vni II

Vle

Vc.

Cb.

145 a2

Cl. *in La*

Fg.

Trbn. [a3]

Tp. *in Mi*

Des.

vo - i...

Coro di Seguaci

Tenori I e II uniti

Che mai sa - per tu

Bassi

Che mai sa - per tu

I Vni

II Vni

Vle

Vc.

Cb.

[pp sottovoce]

154

147

Cl.
in La

cresc. a poco a poco

Fg.

cresc. a poco a poco

Cor.
in Mi

a2

[pp sottovoce] *cresc. a poco a poco*

Trbn.

[a3]

cresc. a poco a poco

Tp.
in La

cresc. a poco a poco

Des.

Se vi - ve il mio te -

C O R O

vuo - i?

vuo - i?

154

I

Vni

cresc. a poco a poco

II

cresc. a poco a poco

Vle

cresc. a poco a poco

Vc.

cresc. a poco a poco

Cb.

cresc. a poco a poco

149

Cl. *in La*

Fg.

Cor. *in Mi* a2

Trbn. [a3]

Tp. *in Mi*

Des. - so - ro, se vi - ve il mio te -

I Vni

II Vni

Vle

Vc.

Cb.

151

Cl. *in La*

Fg.

Cor. *in Mi* a2

Trbn. [a3]

Tp. *in Mi*

Des. - so - ro.

I Vni

II Vni

Vle

Vc.

Cb.

153

Cl. *in La*

Fg.

Cor. *in Mi* a2

Trbn. [a3]

Tp. *in Mi*

C O R O

Tenori I e II
uniti
Vi - ve,

Bassi
Vi - ve,

I Vni

II Vni

Vle

Vc.

Cb.

155

Cl. *in La*

Fg.

Cor. *in Mi* a2

Trbn. [a3]

Tp. *in Mi*

C O R O

vi - ve,

vi - ve, se - re - na il

I Vni

II Vni

Vle

Vc.

Cb.

157

Fl. *a2* *[f]*

Ob. *a2* *[f]*

Cl. *in La* *a2*

Fg. *a2*

Cor. *in Mi* *a2*

Trbn. *[a3]*

Tp. *in Mi*

C O R O

se - re - na il

ci - glio, se - re - na il

I Vni

II Vni

Vle

Vc.

Cb.

159 **155**

Fl. *[rinforzando]*

Ob. *[rinforzando]*

Cl. in La *f [rinforzando]*

Fg. *f [rinforzando]*

Cor. in Mi *f [rinforzando]*

Trb. in La *f [rinforzando]*

Trbn. *f [rinforzando]*

Tp. in Mi *f [rinforzando]*

Desdemona

Sal - vo,

C O R O

ci - glio...

ci - glio...

155

I *[p.n.] f [rinforzando]*

Vni *[p.n.] f [rinforzando]*

II *[p.n.] f [rinforzando]*

Vle *[p.n.] f [rinforzando]*

Vc. *f [rinforzando]*

Cb. *f [rinforzando]*

161

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Mi

Trb.
in La a2

Trbn. [a3]

Tp.
in Mi

Des.

sal - vo dal suo pe -

I Vni

II Vni

Vle

Vc.

Cb.

163

Fl.

Ob.

Cl. in La

Fg.

Cor. in Mi

Trb. in La a2

Trbn. [a3]

Tp. in Mi

Des.

- ri - glio?..

I Vni

II Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score covers measures 163, 164, and 165. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) plays a rhythmic pattern of eighth notes with a melodic line. The brass section (Trumpets in La, Trombones, Trumpet in Mi) provides harmonic support with sustained notes and rhythmic patterns. The string section (Violins I and II, Viola, Violoncello, Contrabasso) plays a steady eighth-note accompaniment. A vocal line (Soprano) enters in measure 163 with the lyrics '- ri - glio?..' and has a fermata over the final note. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

165

Fl.

Ob.

Cl. *in La*

Fg.

Cor. *in Mi*

Trb. *in La* a2

Trbn. [a3]

Tp. *in Mi*

Des.

I

Vni

II

Vle

Vc.

Cb.

Al - tro non bra - - - ma il

167

Fl.

Ob.

Cl. in La

Fg.

Cor. in Mi

Trb. in La a2

Trbn. [a3]

Tp. in Mi

Des. cor.

I Vni

II Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score covers measures 167 to 170. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) plays a rhythmic pattern of eighth notes with a melodic line. The brass section (Trumpet in La, Trombone, Trumpet in Mi) has a more sparse, dotted-note pattern. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide a steady accompaniment. The score is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measure numbers 167, 168, 169, and 170 are indicated at the top of the staves.

169

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Mi

Trb.
in La

Trbn.

Tp.
in Mi

Des.

Elmiro

Il ge - ni -

Qui!.. in - de - gna!

I Vni

II Vni

Vle

Vc.

Cb.

156

171

Fl. *ff* *f*

Ob. *ff* *f*

Cl. in La *ff* [a2] *f*

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

Cor. in Mi *ff* *f*

Trb. in La *ff* *f*

Trbn. [I] *ff* *f*

[II, III]

Tp. in Mi *ff* *f* *tr*

Des. *ff* *f*

Elm. *ff* *f* *p* *f* *p*

- to - re!

Del mio tra-di - to o - no - re, del

156

I Vni *ff* *f* *p* *f* *p*

II Vni *ff* *f* *p* *f* *p*

Vle *ff* *f* *p* *f* *p*

Vc. e Cb. *f* *p* *f* *p*

174

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Mi

Trb.
in La

Trbn.

Elm.

CORO

I

Vni

II

Vle

Vc. e
Cb.

f

f

f

[a2]

f

f

[I]

[II, III]

f

f

p

f

p

f

p

f

p

f

p

f

p

mio tra - di - to o - no - re co - me non hai ros -

Damigelle unite

Oh

177

Ob. *pp* *cresc.*

Cl. in La *pp* *cresc.*

Fg. [a2] *pp* *cresc.*

Cor. in Mi *pp* *cresc.*

Trb. in La a2 *pp* *cresc.*

Elm.

- sor?

C O R O

ciel! qual nuo - vo or - ror!

Tenori I e II uniti

Oh ciel! qual

I Vni *pp* *cresc.*

II *pp* *cresc.*

Vle *pp* *cresc.*

Vc. e Cb. *pp*

180

Fl.

Ob.

Cl.
in La

Fg.
[a2]

Cor.
in Mi

Trb.
in La
a2

Trbn.
[a3]

Elm.

Oh ciel! qual nuo - vo or -

C O R O

Qual nuo - vo or -

nuo - vo or - ror! Qual nuo - vo or -

Bassi

Qual nuo - vo or -

I

Vni

II

Vle

Vc. e
Cb.

[mf cresc.]

f

f

f

f

[mf cresc.]

f

183

[a2]

Fl. *ff* *p*

Ob. *ff*

Cl. in La *ff*

Fg. *ff* [a2]

Cor. in Mi *ff*

Trb. in La *a2 ff*

Trbn. *ff* [I] [II, III]

Elm. *ff*

C O R O

- ror, qual nuo - vo or - ror!

- ror, qual nuo - vo or - ror!

- ror, qual nuo - vo or - ror!

- ror, qual nuo - vo or - ror!

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

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

186 [a2]

Fl. *ff*

Ob. *a2* *p* *ff*

Cl. *in La* *a2* *p* *ff*

Fg. *[a2]* *p* *ff*

Cor. *in Mi* *ff*

Trb. *in La* *a2* *ff*

I Vni

II Vni *pizz.* *p*

Vle *pizz.* *p*

Vc. e Cb. *pizz.* *p*

Detailed description: This page of a musical score covers measures 186 to 190. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. in Mi) and Trumpet in La (Trb. in La). The string section includes Violin I (I Vni), Violin II (II Vni), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The score features dynamic markings of *p* (piano) and *ff* (fortissimo). Performance instructions include *a2* (second octave) for woodwinds and *pizz.* (pizzicato) for strings. The woodwinds and brass play a rhythmic pattern of eighth notes, while the strings play a similar pattern in the lower register.

Andantino

191 157

Fl. *[pp] sottovoce*

Ob. *[pp] sottovoce*

Cl. in La *[pp] sottovoce*

Fg. *[pp] sottovoce*

Cor. in Mi

Trb. in La a2

Desdemona

L'er-ror, l'er-ror d'un in - fe - li - ce ah

Andantino

157

I *pizz. 3* *[pp]*

II *pizz. 3* *[pp]*

Vle *[arco]* *[pp]*

Vc. e Cb. *pizz.* *[pp]*

194

Fl.

Ob.

Cl.
in La

Fg.

Des.

pa - dre, ah pa - dre mi per - do - na, se il

I
Vni

II

Vle

Vc. e
Cb.

196

Fl.

Cor.
in Mi

Des.

pa - dre ——— m'ab - ban - do - na, da chi spe-

I
Vni

II

Vle

Vc. e
Cb.

[pp] dolce

[pp]

[pizz.]

198

Ob.

Cl.
in La

Fg.

Cor.
in Mi

Des.

I
Vni

II
Vni

Vle

Vc. e
Cb.

[col canto]

f

[a2] *f*

f

3 3 3

10

- rar, spe - rar pie - tà? se il pa-dre m'ab-ban-
[col canto]

200

Des.

I
Vni

II
Vni

Vle

Vc. e
Cb.

[a tempo]

- do - na, se il pa-dre m'ab-ban-do - na, da chi spe - rar pie -

Damigelle unite

[Uomini] Qual or-ror! qual or-ror!

[uniti] Qual or-ror! qual or-ror!

arco *p*

arco *p*

arco *p*

arco *p*

p

a tempo

158

207

Fl.

Ob.

Cl. in La

Fg. [a2]

Cor. in Mi

Trb. in La

Trbn.

Tp. in Mi

Des.

- tà?

Elmiro

No, che pie - tà non mer - ti. Ve-

Damigelle

C O R O

Tenori

Bassi

Co - me can - giar nel
Se nu - tre nel suo

158

I Vni

II Vni

Vle

Vc. e Cb.

209

Fl.

Ob.

Cl.
in La

Fg. [a2]

Cor.
in Mi

Trb.
in La a2

Trbn.

Tp.
in Mi

Des.

Elm.

Pa - - dre, per -

- drai fra po - - co, in - gra - ta! qual

C O R O

pet - to può il suo pa - ter - no af -

pet - to un im - pu - di - co af -

I Vni

II Vni

Vle

Vc. e Cb.

211

Fl.

Ob.

Cl.
in La

Fg. [a2]

Cor.
in Mi

Trb.
in La

Trbn.

Tp.
in Mi

Des.

Elm.

C O R O

I

Vni

II

Vle

Vc. e
Cb.

- do - - no, per -

pe - - na è ri - - ser - ba - ta per

- fet - to, può il suo pa - ter - no af -

- fet - to, un im - pu - di - co af -

213

Fl.

Ob.

Cl. *in La*

Fg. [a2]

Cor. *in Mi*

Trb. *in La*

Trbn.

Tp. *in Mi*

Des.

Elm.

C O R O

I

Vni

II

Vle

Vc. e Cb.

- do - - no, pie -

chi vir - tù non ha. In -

- fet - to in tan - ta cru - del -

- fet - to, giu - sta è la cru - del -

Detailed description: This is a page of a musical score, page 744, starting at measure 213. The score is for a full orchestra and a choir. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fg.), Cor Anglais in Mi (Cor. in Mi), Trumpet in La (Trb. in La), Trombone (Trbn.), Trumpet in Mi (Tp. in Mi), Descriptive instrument (Des.), and Euphonium (Elm.). The choir part is labeled 'C O R O' and consists of two staves. The vocal lines include lyrics in Italian. The orchestration includes woodwinds, brass, and strings (Violins I and II, Viola, Violoncello and Contrabass). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is written in a standard musical notation with various dynamics and articulations.

215 159 *[col canto]*

Fl.

Ob.

Cl.
in La

Fg. *[a2]*

Cor.
in Mi

Trb.
in La *[ff]*

Trbn. *[ff]*

Tp.
in Mi *[ff]*

Des. *[a piacere]*

Elm.

C O R O

I *[col canto]* 159

Vni *p*

II *p*

Vle *p*

Vc. e
Cb. *p*

- tà! Se il pa - dre m'ab - ban - do - na, se il pa - dre m'ab-ban-

- de-gna!

- tà? unite Qual or-ror!

- tà. *[uniti]* Qual or-ror!

217 [▷] *[a tempo]*

Des. - do - na, da chi spe - rar pie -

C O R O

qual or-ror!

qual or-ror!

a tempo

I Vni

II Vni

Vle

Vc. e Cb.

219

Des. - tà,

I Vni

II Vni

Vle

Vc. e Cb.

221 **160** $\frac{8}{8}$

Fl. ff $a2$

Ob. ff $a2$

Cl. in La ff $a2$

Fg. ff $[a2]$ sf sf

Cor. in Mi ff

Trb. in La ff $a2$

Trbn. ff $[I]$ $[II, III]$

Tp. in Mi ff tr

Des. ff

da chi spe-rar ————— pie - tà? A

Elmiro

C O R O

Damigelle unite

In tan - ta cru - - del - tà, co - me can -

Tenori $[uniti]$

Bassi Giu - sta è la cru - del - tà, se nu - - tre,

160

Vni I ff sf sf

Vni II ff sf sf

Vle ff sf sf

Vc. e Cb. ff sf sf

224

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Fg. [*a2*]
sf sf sf sf

Cor. *in Mi*

Trb. *a2*
in La

Trbn. [I]
[II, III]

Tp. *in Mi*

Des.

Elm.

qu^el se-ve-ro a-spet-to pi^ù

- sp^et-to han-la pie-tà nel

C O R O
- giar, can-giar l'af-fet-to in tan-ta, in

nu-tre nel suo pet-to, giu-sta,

I Vni *sf sf sf sf*

II Vni *sf sf sf sf*

Vle *sf sf sf sf*

Vc. e Cb. *sf sf sf sf*

226

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. *a2* *ff*
in La

Fg. [*a2*] *sf sf ff*

Cor. *sf sf ff*
in Mi

Trb. *a2 a2 ff*
in La

Trbn. [I] [II, III] *ff*

Tp. *ff*
in Mi

Des. *ff*

Elm. *ff*

C O R O
tan - ta cru - del - tà, cru - tà - del -
giu - sta è cru - del - tà, cru - del -

I *sf sf ff*
Vni

II *sf sf ff*

Vle *sf sf ff*

Vc. e Cb. *sf sf ff*

161

229

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Fg. [*a2*]
sf sf sf sf

Cor. *a2*
in Mi

Trb. *a2*
in La

Trbn. [I] [II, III]

Tp. *tr*
in Mi

Des.

Elm.

C O R O
C

o - dio, fu - ror, di - spet - to
unite
- tà, co - me can - giar, can - giar l'af -
[uniti]
- tà, se nu - - tre, nu - - tre nel suo

a quel se - ve - - ro a -

161

I *sf sf sf sf*

Vni

II *sf sf sf sf*

Vle

Vc. e Cb. *sf sf sf sf*

231

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Fg. [*a2*]

Cor. *sf*
in Mi

Trb. *a2*
in La

Trbn. [I]
[II, III]

Tp. *in Mi*

Des.

Elm.

C O R O

I

Vni *sf*

II *sf*

Vle *sf*

Vc. e Cb. *sf*

- spet - to più reg - ge - re non

han la pie - tà nel pet - to,

- fet - to in tan - ta, in tan - ta cru - del -

pet - to, giu - sta, giu - sta è cru - del -

233

Fl. *a2* *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *[a2]* *ff*

Cor. in Mi *ff*

Trb. in La *a2* *ff*

Trbn. *[I]* *ff*
[II, III] *ff*

Tp. in Mi *ff*

Des. *ff*
sa, più

Elm. *ff*

C O R O
- tà, cru - del - tà, in
- tà, cru - del - tà, è *[uniti]*

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff sf [sf]*

Detailed description: This is a page of a musical score, page 752, starting at measure 233. The score is for a full orchestra and a choir. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fg.), Cor Anglais (Cor. in Mi), Trumpet in La (Trb. in La), Trombone (Trbn.), Trumpet in Mi (Tp. in Mi), Descriptive instrument (Des.), and Euphonium (Elm.). The choir parts are labeled C O R O. The woodwinds and strings are playing a rhythmic pattern of eighth notes, with dynamic markings of *ff* (fortissimo). The flute and oboe parts have a *a2* marking. The bassoon part has a *[a2]* marking. The trumpet in La part has a *a2* marking. The trombone parts have *[I]* and *[II, III]* markings. The descriptive instrument part has a melodic line with a slur and a *ff* dynamic. The euphonium part has a *ff* dynamic. The choir parts have lyrics: "tà, cru - del - tà, in" and "tà, cru - del - tà, è". The choir parts have a *[uniti]* marking. The string parts (Vni, Vle, Vc. e Cb.) have dynamic markings of *ff*, *sf*, and *[sf]*. The score is in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

236

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Mi

Trb.
in La

Trbn.

Tp.
in Mi

Des.

Elm.

C O R O

I

Vni

II

Vle

Vc. e
Cb.

reg - ge - re non sa, più reg - ge - re non
- gia - ta in cru - del - tà, can - gia - ta in cru - del -
tan - ta cru - del - tà, in tan - ta cru - del -
giu - sta cru - del - tà, è giu - sta cru - del -

sf sf sf sf sf sf

239

Fl.

Ob.

Cl.
in La

Fg.
[a2]

Cor.
in Mi

Trb.
in La
a2

Trbn.

Tp.
in Mi

Des.

Elm.

C O R O

I

Vni

II

Vle

Vc. e
Cb.

sa, no, no, no, no, non

- tà, in cru - del - tà, in cru - del - tà, in cru - del -

- tà, cru - del - tà, cru - del - tà, cru - del -

- tà, cru - del - tà, cru - del - tà, cru - del -

162

242

Fl. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *a2 ff*

Cor. in Mi *a2 ff*

Trb. in La *a2 ff*

Trbn. *[a3] ff*

Tp. in Mi *ff*

Des. *ff*

Elm. *sa!*

- tà.

C O R O *- tà?*

- tà.

I *ff*

Vni II *ff*

Vle *ff*

Vc. e Cb. *ff*

Detailed description: This page of a musical score contains measures 162 and 163. The score is for a full orchestra and a choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fg.), Cor Anglais (Cor. in Mi), Trumpet in La (Trb. in La), Trombone (Trbn.), and Trompano in Mi (Tp. in Mi). The brass section includes Descriptive (Des.) and Elm. parts. The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The choir part is labeled C O R O. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is prominent throughout. Measure 162 shows a complex rhythmic pattern with many sixteenth notes. Measure 163 continues this pattern with some accents. The vocal parts have lyrics: 'sa!', '- tà.', '- tà?', and '- tà.'.

244

Fl.

Ob.

Cl. in La

Fg. a2

Cor. in Mi

Trb. in La a2

Trbn. [a3]

Tp. in Mi

I Vni

II Vni

Vle

Vc. e Cb.

Detailed description: This page of a musical score covers measures 244, 245, and 246. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fg.), and Contrabassoon (Trbn.). The brass section includes Cor Anglais (Cor. in Mi), Trumpet (Trb. in La), Trombone (Trbn.), and Trompano (Tp. in Mi). The string section includes Violin I (I Vni), Violin II (II Vni), Viola (Vle), Violoncello (Vc. e), and Contrabass (Cb.). The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The Trompano part consists of a continuous tremolo. The woodwinds have some articulation marks (accents) in measures 245 and 246.

246

Fl.

Ob.

Cl. in La

Fg. a2

Cor. in Mi

Trb. in La a2

Trbn. [a3]

Tp. in Mi

I Vni

II Vni

Vle

Vc. e Cb.

Detailed description: This page of a musical score covers measures 246, 247, and 248. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet in La (Cl. in La), all playing eighth-note chords. The Bassoon (Fg.) plays a steady eighth-note bass line, marked 'a2'. The brass section consists of Cor Anglais (Cor. in Mi), Trumpets (Trb. in La, marked 'a2'), Trombones (Trbn., marked '[a3]'), and Trumpet (Tp. in Mi, which is silent with a wavy line). The string section includes Violin I (I Vni), Violin II (II Vni), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.), all playing eighth-note chords. The score is divided into two systems, with measures 246-247 in the first system and measures 247-248 in the second.

248

Fl.

Ob.

Cl.
in La

Fg.
a2

Cor.
in Mi

Trb.
in La
a2

Trbn.
[a3]

Tp.
in Mi

I
Vni

II
Vni

Vle

Vc. e
Cb.

This musical score page contains measures 248 through 251. The instruments and their parts are as follows: Flute (Fl.) in treble clef with a key signature of three sharps (F#, C#, G#), playing a rhythmic pattern of eighth notes with occasional slurs and accents. Oboe (Ob.) in treble clef with a key signature of three sharps, playing a similar rhythmic pattern. Clarinet in La (Cl. in La) in treble clef with a key signature of one sharp (F#), playing a rhythmic pattern. Bassoon (Fg.) in bass clef with a key signature of three sharps, playing a rhythmic pattern marked 'a2'. Cor Anglais (Cor. in Mi) in treble clef with a key signature of one sharp (F#), playing a rhythmic pattern. Trumpet in La (Trb. in La) in treble clef with a key signature of three sharps, playing a rhythmic pattern marked 'a2'. Trombone (Trbn.) in bass clef with a key signature of three sharps, playing a rhythmic pattern marked '[a3]'. Trumpet in Mi (Tp. in Mi) in bass clef with a key signature of one sharp (F#), playing a sustained note with a tremolo effect. Violin I (Vni I) in treble clef with a key signature of three sharps, playing a rhythmic pattern. Violin II (Vni II) in treble clef with a key signature of three sharps, playing a rhythmic pattern. Viola (Vle) in alto clef with a key signature of three sharps, playing a rhythmic pattern. Violoncello and Double Bass (Vc. e Cb.) in bass clef with a key signature of three sharps, playing a rhythmic pattern.

250

Fl. [a2]

Ob. a2

Cl. in La a2

Fg. [a2]

Cor. in Mi

Trb. in La a2

Trbn. [a3]

Tp. in Mi

I Vni

II Vni

Vle

Vc. e Cb.

Detailed description: This page of a musical score contains measures 250, 251, and 252. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. in Mi), Trumpet in La (Trb. in La), Trombone (Trbn.), and Trumpet in Mi (Tp. in Mi). The string section includes Violin I (I Vni), Violin II (II Vni), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 250 starts with a dynamic of *p*. The woodwinds and strings play a melodic line, while the brass instruments play a rhythmic accompaniment. Measure 251 continues the melodic development. Measure 252 features a more active string part with sixteenth-note patterns in the Violin I and II parts.

253 256

Fl.

Ob.

Cl. in La

Fg. [a2]

Cor. in Mi

Trb. in La

Trbn. [a3]

Tp. in Mi

I Vni

II Vni

Vle

Vc. e Cb.

The musical score consists of ten staves for various instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into four measures. The first measure (253) shows the beginning of the piece with various instruments. The second measure (254) continues the piece. The third measure (255) continues the piece. The fourth measure (256) concludes the piece with a double bar line and repeat signs. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fg.), Cor Anglais (Cor. in Mi), Trumpet in La (Trb. in La), Trombone (Trbn.), Trumpet in Mi (Tp. in Mi), Violin I (I Vni), Violin II (II Vni), Viola (Vle), and Violoncello and Double Bass (Vc. e Cb.).

(Fine del Secondo Atto)

ATTO TERZO

N. 10

SCENA PRIMA

(La scena rappresenta una stanza da letto)

(Emilia; Desdemona in semplicissime vesti abbandonata su di una sedia, ed immersa nel più fiero dolore)

Andante maestoso

2 Flauti

2 Oboi

2 Clarinetti
in Sib

2 Fagotti

2 Corni
in Mi \flat

2 Trombe
in Mi \flat

3 Tromboni

Timpani
in Mi \flat

Andante maestoso

I
Violini

II
Violini

Viola

Violoncelli e
Contrabbassi

4

I Vni *[pp]* *sottovoce*

II Vni *[pp]* *sottovoce*

Vle *[pp]* *sottovoce*

Vc. pizz. *[pp]*

Cb. pizz. *[pp]*

6

Cl. *in Sib* I Solo *[pp]* *dolce*

I Vni

II Vni

Vle

Vc.

Cb.

8

Cl. *in Sib*

I

I Solo

Fg.

[*pp dolce*]

Cor. *in Mi \flat*

I Solo

[*pp*]

I Vni

II Vni

Vle

Vc.

Cb.

10

Ob.

I Solo

[*pp*]

Fg.

I

Cor. *in Mi \flat*

I

I Vni

II Vni

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 763, containing measures 8, 9, and 10. The score is for a woodwind and string ensemble. The woodwind parts include Clarinet in Si \flat (Cl. *in Sib*), Bassoon (Fg.), Cor Anglais in Mi \flat (Cor. *in Mi \flat*), and Oboe (Ob.). The string parts include Violin I (I Vni), Violin II (II Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).
Measure 8: The Clarinet in Si \flat and Bassoon play a melodic line starting with a first finger (I) fingering. The Bassoon part is marked [*pp dolce*]. The Cor Anglais and Oboe are silent. The strings play a rhythmic accompaniment.
Measure 9: The Clarinet in Si \flat and Bassoon continue their melodic line. The Cor Anglais and Oboe remain silent. The strings continue their accompaniment.
Measure 10: The Clarinet in Si \flat and Bassoon continue their melodic line. The Oboe enters with a first finger (I) fingering, marked [*pp*]. The Cor Anglais continues its melodic line. The strings continue their accompaniment.

I Solo

12

Fl. I

Ob. I

Cor. in Mi \flat I

Vni I

Vni II

Vle

Vc.

Cb.

[pp]

Detailed description: This system covers measures 12 and 13. The Flute I part has a solo starting in measure 13, marked with a hairpin crescendo and the dynamic [pp]. The Oboe I part has a melodic line with a hairpin crescendo. The Cor Anglais I part has a melodic line. The Violin I and II parts have a rhythmic accompaniment of eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello and Contrabass parts have a rhythmic accompaniment of eighth notes.

14

Fl. I

Ob. I

Vni I

Vni II

Vle

Vc.

Cb.

Detailed description: This system covers measures 14 and 15. The Flute I part has a melodic line with a hairpin crescendo. The Oboe I part has a melodic line with a hairpin crescendo. The Violin I and II parts have a rhythmic accompaniment of eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello and Contrabass parts have a rhythmic accompaniment of eighth notes.

16

Fl. I

Ob. I

Cl. in Sib I

Fg. 8

[pp] sottovoce

Cor. in Mi♭ 8

[pp] sottovoce

Trb. in Mi♭ a2

[pp] sottovoce

Trbn. [a3] oo

[pp] sottovoce

I Vni

II Vni

Vle

Vc. arco

Cb.

Detailed description: This page of a musical score, numbered 765, covers measures 16 to 17. It features woodwind, brass, and string parts. The woodwinds (Flute I, Oboe I, Clarinet in Si♭ I, and Bassoon) play melodic lines with dynamic markings of [pp] sottovoce. The brass section (Cor. in Mi♭, Trb. in Mi♭, and Trbn.) provides harmonic support with sustained notes, also marked [pp] sottovoce. The string section (Violins I and II, Viola, Violoncello, and Contrabasso) plays a rhythmic accompaniment. The Violins I and II parts feature a melodic line with slurs and accents. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabasso parts play a simple rhythmic pattern. The score is written in a key signature of two flats and a 2/5 time signature.

18

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. I *ff* *pp*
in Sib

Fg. *ff* *pp*

Cor. *ff* *pp*
in Mi \flat

Trb. a2 *pp*
in Mi \flat

Trbn. [a3] [I] [a3] *ff* [II,III] *pp*

Tp. *pp*
in Mi \flat

I Vni *pp*

II Vni *pp*

Vle *f* *pp*

Vc. *f* *pp*

Cb. *pp*
arco

Detailed description: This is a page of a musical score, page 766, featuring woodwind, brass, and string parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Si \flat (Cl. I), Bassoon (Fg.), Cor Anglais (Cor. in Mi \flat), Trumpet (Trb. in Mi \flat), Trombone (Trbn.), and Trombone (Tp. in Mi \flat). The brass section includes Trumpet (Trb. in Mi \flat) 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 in 3/4 time and features a dynamic shift from fortissimo (ff) to pianissimo (pp) across the measures. The woodwinds and brass play sustained notes with dynamic hairpins. The strings play a rhythmic pattern of eighth notes, with the Viola and Violoncello parts marked with a forte (f) dynamic and the Contrabass part marked with a pianissimo (pp) dynamic and the instruction 'arco'.

163

21

Fl.

Ob.

Cl.
in Sib

Fg.

Cor.
in Mi b

Trb.
in Mi b a2

Trbn.

Tp.
in Mi b

Desdemona

Ah!

Emilia

Da - gli af - fan - ni op - pres - sa par - mi fuor di se

163

I Vni

II Vni

Vle

Vc. e Cb.

24

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Mi \flat

Trb. in Mi \flat

Trbn.

Tp. in Mi \flat

Emi.

I Vni

II Vni

Vle

Vc. e Cb.

ff

ff

ff

ff

ff

ff

ff

ff

pp

pp

pp

pp

[mutano] in Si \flat

[I]

[II, III]

[mutano] in Re

stes-sa. Che mai fa - rò?... chi mi con-si-glia? oh cie - lol.. Per-ché

27 Desdemona (fra sé)
 (Ah no! di ri-ve -

Emi. tan - to ti mo - stri a noi se - ve - ro?

I Vni *p*

II *p*

Vle *p*

Vc. e Cb. *p*

29 Des. - der-lo io più non spe-ro!) (facendosi coraggio, ed avvicinandosi a lei)

Emi. Rin - co - ra-ti, m'a-scol - ta...

I Vni

II

Vle

Vc. e Cb.

32 **164**

Emi. in me tu ver - sa tut - to il tuo

I Vni **164** [pp] sottovoce

II [pp] sottovoce

Vle [pp] sottovoce

Vc. pizz. [pp]

Cb. pizz. [pp]

34 I Solo [pp] dolce

Cl. in Sib

Emi. duol. Nel - l'a - mi-stà sol -

I Vni

II

Vle

Vc.

Cb.

36 I

Cl. *in Sib*

Fg. I Solo

Cor. *in Mi b*

Emi. [pp] dolce I Solo [pp]

- tan - to puoi ri - tro - va - - re al - cun con -

I Vni

II Vni

Vle

Vc.

Cb.

38 I

Fg.

Cor. *in Mi b* I [mutano] in Sol

Desdemona

Emi. Che mai dir - ti pos - si - o?... Ti par -

- for - to. Ah! par - la...

I Vni [p]

II Vni [p]

Vle [p]

Vc. e Cb. arco [p]

41
Des. - li il mio do-lor, il pian - to mi-o.

I Vni
II
Vle
Vc. e Cb.

165
44 Emilia
Quan - to mi fai pie - tà!... Ma al - men pro - cu - ra da sag - gia che tu

165

I Vni *fp*
II *fp*
Vle *fp*
Vc. e Cb. *fp*

47 **Allegro**
Emi. se - i, di dar tre - gua per po - co al - le tue pe - ne.

Allegro

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

49 Desdemona

Che di-ci... che mai pen-si?... In o-dio al cie-lo,

I *cresc.* *ff*

II *cresc.* *ff*

Vle *cresc.* *ff*

Vc. e Cb. *cresc.* *ff*

52

al mio pa-dre, a me stes - sa... in du-ro e -

I

II

Vle

Vc. e Cb.

53

- si - glio con-dan - na - to per sem - pre il ca-ro spo -

I *

II

Vle

Vc. e Cb.

* A: Archi = ; vedi Note.

54

Fl. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. *ff*

Cor. in Sol *ff*

Trb. in Sib *ff*

Trbn. *ff*

Des. - so... co - me tro - var pos - s'i - o tre - gua, o ri - po - so?

I Vni *ff* *pp*

II Vni *ff* *pp*

Vle *ff* *pp*

Vc. e Cb. *ff* *pp*

Detailed description: This page of a musical score, numbered 774, contains measures 54 through 56. It features a woodwind section (Flute, Oboe, Clarinet in Si b, Bassoon), a brass section (Cor Anglais in Sol, Trumpet in Si b, Trombone), a vocal line (Soprano), and a string section (Violin I, Violin II, Viola, Violoncello and Double Bass). The woodwinds and brass play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic. The strings play a similar pattern, starting with a forte (*ff*) dynamic and moving to a pianissimo (*pp*) dynamic in measure 55. The vocal line begins in measure 54 with the lyrics "- so..." and continues through measure 56 with "co - me tro - var pos - s'i - o tre - gua, o ri - po - so?". The score is in 2/4 time and the key signature has one flat (B-flat).

[Canzone del Gondoliero]

166

57 **Maestoso**

Fl. I Solo [pp] dolce

Cl. in Sib I Solo [pp] dolce

Fg. I Solo [pp] dolce

Cor. in Sol I Solo [pp] dolce

Gondoliero (sentesi da lungi il Gondoliero, che scioglie all'aura un dolce canto)

Maestoso tremolo sul ponticello

166

Vni I pp tremolo sul ponticello

Vni II pp tremolo sul ponticello

Vle pp tremolo sul ponticello

Vc. pp

Cb. pp

62 *dolce*

Gon. - sun mag - gior do - lo - re, nes - sun mag - gior do - lo - re che ri - cor -

Vni I


Vni II


Vle


Vc.


Cb.


67


Gon. 
 - dar - si del tem-po fe - li - ce nel-la mi - se - ria,

I Vni 

II Vni 

Vle 

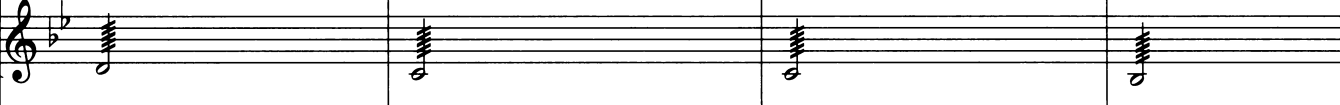
Vc. 

Cb. 

71

Gon. 
 che ri - cor - dar - si del tem - po fe - li - ce nel-la mi - se -

I Vni 

II Vni 

Vle 

Vc. 

Cb. 

75

Fl. [I] [pp] dolce

Cl. in Sib [I] [pp] dolce

Fg. I Solo [pp] dolce

Cor. in Sol I [pp] dolce

Gon. II [pp]

Gon. ria".*

I Vni

II Vni

Vle

Vc.

Cb.

* NA 1816 : «Dante».

79

Fl.

Cl.
in Sib

Fg.

Cor.
in Sol

I
Vni

II
Vni

Vle

Vc.

Cb.

[pp] *morendo*

[pp] *morendo*

pp *morendo*

morendo

morendo

morendo

morendo

morendo

morendo

167 *Recitativo*

(Desdemona a quel canto si scuote)

84 Desdemona

(alzasi, e con trasporto si avvicina alla finestra)

Oh co-me in-fi-no al co-re giun-gon que'dol-ci ac-cen-ti! Chi

167 *Recitativo*

I
Vni

II
Vni

Vle

Vc. e
Cb.

p

p

p

p

87

Fl.

Ob.

Cl.
in Sib

Fg.

Cor.
in Sol

Trb.
in Sib

Des.

se - i che co - sì can - ti... Ah tu ram - men - ti lo sta - to mio cru - de - le!

Emilia

È il Gon - do -

I Vni

II Vni

Vle

Vc. e Cb.

ff

ff

ff

ff

ff

ff

fp

p

fp

p

fp

p

fp

p

90

Emi. *- lie-ro, che can-tan-do in - gan - na il cam - min sul-la pla-ci-da la-gu-na*

I Vni *tenuto*

II Vni *tenuto*

Vle *tenuto*

Vc. e Cb. *tenuto*

f

93 Desdemona

Emi. *Oh lui fe - pen-san-do a' fi-gli, men-tre il ciel s'im-bru-na.*

I Vni *p*

II Vni *p*

Vle *p*

Vc. e Cb. *p*

97

Des. *- li-ce! al - men si tor-na al se - no do - po i tra - va-gli di co-lei ch'e-gli a-ma...*

I Vni [*p*]

II Vni [*p*]

Vle [*p*]

Vc. e Cb. [*p*]

100 **Andantino** 168

Fg. *f*

Des. io più tor-nar-vi, no, non po-trò.

Andantino 168

I Vni [*mp*]

II Vni [*mp*]

Vle *f*

Vc. e Cb. *pp*

103 **I Solo**

Ob. *f*

Fg.

Des.

Emilia I-

Che mi-ro! s'ac-cre-sce il suo do-lor...

I Vni

II Vni

Vle

Vc. e Cb.

106

Fl.

Ob.

Cl. *in Sib*

Fg.

Cor. *in Sol*

Trb. *in Sib*

Trbn.

Des.

- sau - ra!.. I-sau - ra!

I Vni

II Vni

Vle

Vc. e Cb.

109 Emilia

Es - sa l'a-mi - ca ap - pel - la, che al - l'A - fri - ca in - vo -

Vni I [p]

Vni II [p]

Vle [p]

Vc. e Cb. [p]

111

Emi. - la - ta, a lei vi - ci - no qui creb - be, e qui mo - ri - o...

Vni I

Vni II

Vle

Vc. e Cb.

113 Desdemona

In - fe - li - ce tu fo - sti al par di me.

Vni I p

Vni II p

Vle p

Vc. e Cb. p

115

Des. Ma or tu ri - po - si in pa - ce...

Emilia Oh quan-to è

I Vni

II Vni

Vle

Vc. e Cb.

117

Emi. ver che rat - ti a un co - re op - pres - so si riu - ni - scon gli af -

I Vni

II Vni

Vle

Vc. e Cb.

119 Desdemona

Emi. Oh tu del mio do - lor dol - ce stru -
- fan-ni!

I Vni

II Vni

Vle

Vc. e Cb.

122

Fl.

Ob.

Cl.
in Sib

Fg.

Cor.
in Sol

Des.

I
Vni

II
Vni

Vle

Vc. e
Cb.

ff

ff

ff

ff

ff

ff

ff

pp

pp

pp

pp

- men-to! io te ri-pren-do an - co-ra; e u - ni - sco al me-sto can - to i so-

125

Des.

I
Vni

II
Vni

Vle

Vc. e
Cb.

Adagio

Adagio

Adagio

Adagio

- spi - ri d'I - sau - ra, ed il mio pian - to.

[Canzone del Salice] *

169

128 **Affettuoso**

Arpa

f *ff*

131

Arpa

[*p*] *espressivo*

I Vni

II Vni

Vle

Vc.

Cb.

pp sottovoce

134

Arpa

6

I Vni

II Vni

Vle

Vc.

Cb.

* Alcune variazioni di Rossini per la Canzone del Salice, la Preghiera e i relativi passi di recitativo sono riportate nell'Appendice II.

137

Arpa

I Vni

II Vni

Vle

Vc.

Cb.

139

Arpa

I Vni

II Vni

Vle

Vc.

Cb.

141

Arpa

a piacere

Cadenza dell'Arpa

I Vni

II Vni

Vle

Vc. e Cb.

143

Fl.

Ob.

Cl. in Sib

Fg.

Arpa

[a tempo]

Soli

[p]

[a2]

trillo

[a tempo]

I Vni

II Vni

Vle

Vc.

Cb.

f

[pp]

[pp]

[pp]

[pp]

146 170

Fl. *[pp]*

Ob. *[pp]*

Cl. in Sib *[pp]*

Fg. *[pp]*

Cor. in Sol a2 *[pp]* [mutano in Mi b]

Trb. in Sib a2 *[pp]*

Arpa *[pp]*

Desdemona *con espressione*

As - si - sa ap - piè d'un sa - li - ce, im -

170

I Vni *[pp sottovoce]*

II Vni *[pp sottovoce]*

Vle *[pp sottovoce]*

Vc. *[pp sottovoce]*

Cb. *[pp sottovoce]*

150

Arpa

Des.

- mer - sa nel do - lo - re ge - mea tra - fit - ta I - sau - ra dal

I Vni

II Vni

Vle

Vc.

Cb.

154

Arpa

Des.

più cru-de - le a - mo - re, l'au - ra tra i ra - mi

I Vni

II Vni

Vle

Vc.

Cb.

f *[pp]*

f *[pp]*

pp

pp pizz.

[pp]

157

Fl.

Cl.
in Sib

I Solo
p

Fg.

[*pp*] dolce

Cor.
in Mi \flat

Arpa

Des.

fle - bi - le — ne ri - pe - te - va il suon.

I Vni

II Vni

Vle

Vc.

Cb.

160 I Solo *p*

Fl.

Cl. *in Sib*

Fg.

Cor. *in Mib* [*pp*] *dolce*

Arpa

Des.

I Vni

II Vni

Vle

Vc. [pizz.]

Cb.

Detailed description of the musical score: The score is for measures 160, 161, and 162. The Flute part (Fl.) is marked 'I Solo' and 'p' (piano). It features a melodic line with a triplet in measure 161 and a fermata in measure 162. The Clarinet in Si b (Cl. in Sib) has a melodic line in measure 160 and rests in the following measures. The Bassoon (Fg.) plays a sustained chordal accompaniment. The Horn in D-flat (Cor. in Mib) plays a sustained chordal accompaniment marked '[pp] dolce'. The Harp (Arpa) has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The Double Bass (Cb.) and Violin I (Vni I) play a rhythmic accompaniment of quarter notes. The Violin II (Vni II) and Violoncello (Vc.) play a rhythmic accompaniment of quarter notes. The Double Bass (Cb.) also plays a rhythmic accompaniment of quarter notes. The Drumset (Des.) is silent.

163 I 171

Fl.

Cl.
in Sib

Fg.

Cor.
in Mib

Arpa

Des.

I ru - scel - let - ti

171

I Vni

II Vni

Vle

Vc.

Cb.

[p]

[p]

p

arco

p

arco

p

166

Arpa

Des.

lim - pi - di a' cal - di suoi so - spi - ri il

I Vni

II Vni

Vle

Vc.

Cb.

[pp sottovoce]

[pp sottovoce]

[pp sottovoce]

p[p sottovoce]

169

Arpa

Des.

mor - mo - rio me - sce - a - no de' lor di-ver - si

I Vni

II Vni

Vle

Vc.

Cb.

f

f

172

Fl.

Cl.
in Sib

Fg.

Arpa

Des.

I

Vni

II

Vle

Vc.

Cb.

gi - ri: l'au - ra fra i ra - mi fle - bi - le — ne ri - pe -

[pp]

[pp]

[pp]

pizz.

[pp]

175

Fl. I Solo [p]

Cl. in Sib I Solo [p]

Fg. [pp] dolce

Arpa

Des. - te - va il suon.

I Vni

II Vni

Vle

Vc. [pizz.]

Cb.

Detailed description: This page of a musical score covers measures 175, 176, and 177. The key signature is B-flat major (two flats). The score is arranged for a full orchestra and includes a vocal line. The Flute (Fl.) part begins in measure 175 with a rest, then enters in measure 176 with a melodic line marked 'I Solo' and '[p]'. The Clarinet in B-flat (Cl. in Sib) also begins in measure 175 with a rest, then enters in measure 176 with a melodic line marked 'I Solo' and '[p]', featuring a triplet in measure 176 and a second ending in measure 177. The Bassoon (Fg.) part plays a sustained chordal texture marked '[pp] dolce'. The Arpa (Arpa) part provides a rhythmic accompaniment with a steady eighth-note pattern. The Bassoon (Des.) part has a melodic line with lyrics '- te - va il suon.' in measures 175 and 176. The Violin I (I Vni) and Violin II (II Vni) parts play a rhythmic accompaniment. The Viola (Vle) part plays a sustained chordal texture. The Violoncello (Vc.) part plays a sustained chordal texture, marked '[pizz.]' in measure 177. The Contrabasso (Cb.) part plays a rhythmic accompaniment.

178 I

Fl.

Cl. in Sib

Fg.

Cor. in Mi b

Arpa

Des.

172

I Vni

II Vni

Vle

Vc.

Cb.

[pp] dolce

[pp]

[p]

[p]

p

arco

p

arco

p

Detailed description: This page of a musical score covers measures 172 through 175. The instruments are Flute (Fl.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fg.), Cor Anglais (Cor. in Mi b), Arpa (Arpa), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure 172 features a complex flute passage with a first finger (I) fingering, a triplet of eighth notes, and a second finger (2) fingering. The bassoon and Cor Anglais play sustained chords. The arpa has a rhythmic accompaniment of eighth notes. Measures 173-175 continue the flute's melodic line, while the other instruments provide harmonic support. Dynamics include [pp] dolce for the Cor Anglais, [pp] for the arpa, and [p] for the strings. The Viola and Violoncello parts include 'arco' markings.

182

Arpa

Des.

Sal - ce, d'a - mor de - li - zi - a! om - bra pie - to - sa ap -

I Vni

II Vni

Vle

Vc.

Cb.

[pp sottovoce]

[pp sottovoce]

[pp sottovoce]

[pp sottovoce]

[pp sottovoce]

185

Arpa

Des.

- pre - sta (di mie scia - gu - re im - me - mo - re) al -

I Vni

II Vni

Vle

Vc.

Cb.

f

188

Arpa *f* *[pp]*

Des. *[pp]*

- l'ur - na mi - a fu - ne - sta, né più ri - pe - ta

I Vni *[pp]*

II *[pp]*

Vle *pp*

Vc. *pp* pizz.

Cb. *[pp]*

191

Cl. *I Solo* *p*

in Sib

Fg. *[pp] dolce*

Arpa

Des. *[pp] dolce*

l'au - ra de' miei la - men - ti il

I Vni

II

Vle

Vc.

Cb.

193 *Recitativo*

Cl. *in Sib*

Fg.

Arpa

Des.

suon. Che dis-si... Ah m'in-gan-na-i!.. Non è del can-to

Recitativo

I Vni

II Vni

Vle

Vc.

Cb. arco

[p]

[p]

[p]

[p]

[p]

173 **Allegro**

196

Des.

que-sto il lu-gu-bre fin. M'a-scol-ta...

173 **Allegro**

I Vni

II Vni

Vle

Vc. e Cb.

p

p

Colpo di Vento

199

Fl. *ff*

Ob. *ff*

Cl. *ff*
in Sib *smorzando*

Fg. *ff*
smorzando

Cor. *ff*
in Mi♭ *smorzando*

Trb. *ff*
in Sib *a2*

Trbn. *[I] ff*
[II, III] ff

(un colpo di vento spezza alcuni vetri della finestra)

I *ff*
Vni *smorzando*

II *ff*
smorzando

Vle *ff*
smorzando

Vc. *ff*
smorzando

Cb. *ff*
smorzando

203

Cl. *in Sib*

Fg. [I] *p*

Cor. *in Mi b* I Solo *p*

I Vni *p*

II Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

206 [I] *pp* *Recitativo*

Fg. *pp*

Cor. *in Mi b* I *pp*

Desdemona

Oh Di - o! Qual mai stre - pi - to è que - sto!.. Qual pre -

Recitativo

I Vni *pp*

II Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

209

Des. - sa - gio fu - ne - sto!

Emilia Non pa - ven - tar: ri - mi - ra.

I Vni *pp*

II *pp*

Vle *pp*

Vc. e Cb. *pp*

211

Des. Io cre - de - va che al -

Emi. Im - pe - tu - o - so ven - to è quel, che spi - ra.

I Vni *pp*

II *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

213

Des. *- cu - no... oh co - me il cie - lo s' u - ni - sce a' miei la -*

I Vni

II

Vle

Vc.

Cb.

215

Des. *- men-ti!.. A - scol - ta il fin de' do - lo - ro - si ac - cen - ti.*

I Vni *pp*

II *pp*

Vle *pp*

Vc. e Cb. *pp*

Primo Tempo

218 **174** [a2]

Fl. *p* [pp]

Ob. *p* [pp]

Cl. in Sib *p* [pp]

Fg. *p* [pp]

Cor. in Mi \flat [pp]

Trb. in Sib a2 [pp]

Arpa

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in Si \flat (Cl. in Sib), Bassoon (Fg.), Cor Anglais in Mi \flat (Cor. in Mi \flat), and Trombone in Si \flat (Trb. in Sib). The Flute part starts with a dynamic of *p* and features a melodic line with slurs and accents. The other instruments provide harmonic support with chords and sustained notes. The Clarinet and Bassoon parts also begin with *p*. The Cor Anglais and Trombone parts enter with *[pp]* dynamics. The Arpa (Arpeggiator) part is shown as a grand staff with a whole rest in both hands.

174 Primo Tempo

I [pp]

Vni II [pp]

Vle [pp]

Vc. e Cb. [pp]

Detailed description: This block contains the musical notation for string instruments. It includes staves for Violin I (I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). All string parts begin with a dynamic of *[pp]*. The Violin I and II parts have melodic lines with slurs and accents. The Viola and Violoncello/Double Bass parts provide harmonic support with sustained notes and some melodic movement.

221

Fl.

Ob. I Solo *pp*

Cl. in Sib I Solo *pp*

Fg.

Cor. in Mi \flat

Trb. in Sib a2

Arpa *[pp]*

Desdemona

Ma stan-ca al-fin di spar-ge-re me-sti so-spi-ri, e

I Vni pizz. *pianissimo*

II Vni pizz. *pianissimo*

Vle pizz. *pianissimo*

Vc. pizz. *pianissimo*

Cb.

Detailed description of the musical score: The score is for measures 221-224. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet in Sib, Bassoon) has rests in measures 221 and 222. In measures 223 and 224, the Oboe and Clarinet in Sib play a melodic line marked 'I Solo' and 'pp' (pianissimo). The Harp plays a continuous arpeggiated accompaniment marked '[pp]'. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes, marked 'pizz.' (pizzicato) and 'pianissimo'. The vocal line for Desdemona begins in measure 223 with the lyrics 'Ma stan-ca al-fin di spar-ge-re me-sti so-spi-ri, e'.

225

Fl. *I Solo*

Arpa

Des. *pian - to, mo - ri l'af - flit - ta ver - gi - ne*

Vni I

Vni II

Vle

Vc.

Cb.

228

Cl. *in Sib* *I Solo*

Fg. *I Solo*

Arpa

Des. *ahi! di quel sal - ce ac - can - to! Ma stan - ca al-fin di pian - ge-re, mo -*

Vni I

Vni II

Vle *arco*

Vc. *pizz.* *[arco]*

Cb. *[pp]*

232

Cl. *in Sib*

Fg.

Cor. *in Mib*

Arpa

Des.

I Vni

II Vni

Vle

Vc.

Cb.

cresc.

[pp]

arco

arco

arco

- ri l'af-flit - ta ver - gi-ne. Mo - ri... che duol! l'in-gra-to... l'in-gra - to...

175

Recitativo

236

Cl.
in Sib

Cor.
in Mi \flat

Des.

Ahi - mè! che il pian - to pro - se - guir non mi

175

Recitativo

I
Vni

II

Vle

Vc.

Cb.

ff

238

Cl.
in Sib

Fg.

I Solo

[pp]

[pp] dolce

Cor.
in Mi \flat

[pp]

Des.

fa.

I
Vni

II

Vle

Vc.

Cb.

pp

pp

pp

pizz.

[pizz.]

[pp]

pp

240

Cl. *in Sib* I

Fg.

Cor. *in Mi b* I

Des.

Par - ti, ri - ce - vi da' lab - bri del - l'a -

I Vni

II

Vle

Vc.

Cb.

242

Des.

- mi - ca il ba - cio e - stre - mo.

Emilia

Ah che di - ci!.. ub - bi -

I Vni

II

Vle

Vc. e Cb.

[arco]

p

244

Fl.

Ob.

Cl.
in Sib

Fg.

Cor.
in Sib

Trbn.

Emi.

I Vni

II Vni

Vle

Vc.

Cb.

f

[I]

[II, III]

- di- sco... oh co- me tre- mo!

[*p*] *sensibile*

[*p*] *sensibile*

247

Fl. *pp*

Ob. *pp*

Cl. *in Sib* *pp*

Fg. *pp*

Cor. *in Mib* *pp*

Trb. *in Sib* *a2* *pp*

Trbn. *[a3]* *pp*

I Vni *p* *pp*

II Vni *p* *pp*

Vle *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Detailed description: This page of a musical score, numbered 812, covers measures 247 through 250. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in Si b (Cl. in Sib), and Bassoon (Fg.). The next three staves are for brass: Cor Anglais in Mi b (Cor. in Mib), Trumpet in Si b (Trb. in Sib), and Trombone (Trbn.). The bottom three staves are for strings: Violin I (I Vni), Violin II (II Vni), and Viola (Vle). The Cello (Vc.) and Double Bass (Cb.) parts are also present. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score begins with a dynamic marking of *pp* (pianissimo) for the woodwinds and brass. The string parts feature a melodic line starting at measure 247, with dynamics ranging from *p* (piano) to *pp*. The woodwinds and brass provide harmonic support with chords and occasional melodic fragments. The Viola part has a complex rhythmic pattern in the first measure. The score concludes with a double bar line at the end of measure 250.

[Preghiera]

SCENA II

(Desdemona nel massimo dolore dirige al cielo la seguente preghiera)

176

250

Fl. *ff* [a2] [I] 3

Ob. *ff* [p] [p]

Cl. in Sib *ff* [a2] [I] 6 [p] 3

Fg. *ff* [p]

Cor. in Mi♭ *ff* [p]

Trb. in Sib *ff* [p]

Trbn. [I] [II, III] *ff* [a3] I Solo [p]

Vc. e Cb. 176

253 [I]

Fl. [I] *ff sf*

Ob. *ff sf*

Cl. in Sib [I] *ff sf*

Fg. *[pp] sottovoce* a2 *ff sf*

Cor. in Mi♭ a2 *[pp] sottovoce* a2 *ff sf*

Trb. in Sib *[pp] sottovoce* a2 *ff sf*

Trbn. I [a3] *ff sf*

Desdemona *f ff sf*

Deh cal - ma, o ciel, nel son - no per po - co le mie

Vc. e Cb.

257

Fl. *[p] dolce* *[a2]*

Ob. *a2* *[p]*

Cl. *a2* *p*

in Sib

Fg. *p dolce* *[a2]*

Cor. *a2* *I Solo* *p*

in Mib

Trbn. *I Solo*

Des. *pe - ne, fa, che l'a - ma - to be - ne mi ven - ga a con - so -*

Vc. e Cb.

261

Fl.

Ob.

Cl. *unisoni*

in Sib

Fg. *[a2]*

Cor. *a2*

in Mib

Trbn. *[I]* *I Solo* *[p]*

Des. *- lar. Se poi son va - ni i pre - ghi,*

Vc. e Cb.

264 177

Fl. *a2*

Ob.

Cl. *a2*
in Sib

Fg. *a2*

Cor. *in Mi b*

Trbn. *I*

Des.

Vc. e Cb.

di mia bre - ve ur - na in se - no di pian - to ven - ga al -

177

267

Fl. *[a2]*

Ob. *ff* *p* *a2*

Cl. *in Sib* *ff* *p* *a2* *[p]*

Fg. *a2* *ff* *p*

Cor. *in Mi b* *I Solo* *ff* *p*

Trb. *in Sib* *a2* *ff* *p* *[mutano] in Do*

Trbn. *[a3]* *ff*

Des. *ff* *6*

Vc. e Cb.

- me - no il ce - ne - re a ba - gnar, sì, sì, il

270

[I]

Fl.

Ob.

Cl. in Sib

Fg. [a2]

Cor. in Mi \flat

Trbn.

Des. (ella cala la tendina, e si getta sul letto)

ce - ne - re a ba - gnar.

Vc. e Cb.

273

Fl.

Ob.

Cl. in Sib

Fg. I Solo a2

Cor. in Mi \flat

Trbn. [a3] [pp] sottovoce

Vc. e Cb.

morendo

morendo

morendo

morendo

morendo

morendo

[mutano] in La

[mutano] in Do

SCENA III

(Otello s'introduce nella stanza di Desdemona per una secreta porta, tenendo in mano una accesa fiaccola, ed un pugnale)

178

277 **Maestoso**

I Vni *pianissimo*
 II Vni *pianissimo*
 Vle *pianissimo*
 Vc. e Cb. *pianissimo*

279

I Vni
 II Vni
 Vle
 Vc.
 Cb.

281

I Vni *pp [sottovoce]*
 II Vni *pp [sottovoce]*
 Vle *pp [sottovoce]*
 Vc. *pp [sottovoce]*
 Cb.

283

Fl. I Solo [pp]

Ob. I Solo [pp]

Cl. in La I Solo [pp]

Fg. [I] pp [sottovoce]

Cor. in Do [pp]

Trb. in Do [pp]

Trbn. [I] [II, III] [pp]

Vni I

Vni II

Vle

Vc.

Cb. pp [sottovoce]

286

Fl. *[pp] sottovoce*

Ob. *[pp] sottovoce*

Cl. in La *[pp] sottovoce*

Fg. *[pp] sottovoce*

Cor. in Do *[pp] sottovoce*

Trb. in Do *[pp] sottovoce*
a2

Trbn. [I] *[pp] sottovoce*
[II, III] *[pp] sottovoce*
a3

I Vni *[pp] sottovoce*

II Vni *[pp] sottovoce*

Vle *[pp] sottovoce*

Vc. *[pp] sottovoce*

Cb. *[pp] sottovoce*

289

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Do

Trb.
in Do a2

Trbn. [a3]

I Vni

II Vni

Vle

Vc.

Cb.

179

292 *Recitativo*

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Do

Trb.
in Do

Trbn.

a2

[a3]

Otello

Ec - co - mi giun - to i - nos - ser - va - to, e so - lo nel - la stan - za fa -

179

Recitativo

I Vni

II Vni

Vle

Vc.

Cb.

295

Ot. - ta - le... Ia - go in - vo -

Vni I *[pp]*

Vni II *[pp]*

Vle *[pp]*

Vc. e Cb. *[pp]*

297

Ot. - lom - mi al mio vi - cin pe - ri - glio.

Vni I *[pp]*

Vni II *[pp]*

Vle *[pp]*

Vc. e Cb. *[pp]*

299

Ot. E - gli i miei pas - si di - ri - ge - re qui

Vni I

Vni II

Vle

Vc. e Cb.

301 (ei rimane per un momento attonito, indi attento guarda in giro)

Ot. *p*

I Vni *p*

II *p*

Vle *p*

Vc. e Cb. *p*

sep - pe. Il si - len - zio m'ad - di - ta, ch'el - la di mia par - ten - za o - mai si -

304

Ot. *p*

I Vni *p*

II *p*

Vle *p*

Vc. e Cb. *p*

- cu - ra so - gna il ri - va - le, e più di me non

306 (riguardando verso la tendina del letto)

Ot. *p*

I Vni *p*

II *p*

Vle *p*

Vc. e Cb. *p*

cu - ra. Quan - to t'in - gan - ni! e - gli o - ra al suol tra -

309

Ot. *f* - fit - to... che di - co... ah tu sol col - pi il mio de - lit - to!

I Vni *f*

II *f*

Vle *f*

Vc. *f*

Cb. *f*

312 **180**

Fg.

Ot. (pian piano si avvicina al letto, ed apre le tendine nel massimo tumulto del cuore)

I Vni **180** *[pp] sottovoce*

II *[pp] sottovoce*

Vle *[pp] sottovoce*

Vc. *[pp] sottovoce*

Cb.

* Vedi Note.

314 [I]

Fg. *[pp] sottovoce*

Ot.

Che

Vni I

Vni II

Vle

Vc.

Cb.

[pp] sottovoce

316

Ot.

mi - ro! ahi - mè!... que - gl'oc - chi ab - ben - ché chiu - si pur mi

Vni I

Vni II

Vle

Vc. e Cb.

[p]

[p]

[p]

[p]

318

Ot. *par - la - no al cor!* *Quel vol - to, in cui na -*

I Vni

II Vni

Vle

Vc. e Cb.

320

Ot. *- tu - ra im - pres - se i più bei pre - gi su - i, mi col - pi - sce, m'ar -*

I Vni

II Vni

Vle

Vc. e Cb.

322 (confuso s'allontana dal letto)

Ot. *- re - sta. Ma se più mio non è... per - ché ser -*

I Vni

II Vni

Vle

Vc. e Cb.

324 *f* (avvicinandosi di nuovo a lei) (indi si allontana)

Ot. *f* - bar - lo? Strug - ga - si.... E chi mai puo - te ri - pro - dur - ne l'e - gual!

I Vni *f* *p*

II *f* *p*

Vle *f* *p*

Vc. e Cb. *f* *p*

327 da lei pieno di perplessità)

Ot. È sua la col - pa, se il mio te - mu - to a - spet - to l'al - lon - ta - na da me? Per - ché un sem -

I Vni

II

Vle

Vc. e Cb.

330

Ot. - bian - te bar - ba - ro ciel non dar - mi, in cui scol -

I Vni *f*

II *f*

Vle *f*

Vc. e Cb. *f*

332

Ot. *- pi - to si ve - des - se il mio cor?... For - se....*

I Vni

II Vni

Vle

Vc. e Cb.

334

Ot. *che al - lo - ra... che di - col!.. E il tra - di -*

I Vni

II Vni

Vle

Vc. e Cb.

336 (avvicinandosi di

Ot. *- men - to non mer - ta il mio ri - gor? Mo - ra l'in - de - gna!*

I Vni

II Vni

Vle

Vc. e Cb.

339 **181**

Fl. *[pp] sottovoce*

Ob. *[pp] sottovoce*

Cl. in La *[pp] sottovoce*

Fg. *[pp] sottovoce*

Cor. in Do *[pp] sottovoce*

Trb. in Do *[pp] sottovoce*
a2

Trbn. *[pp] sottovoce*
[a3]

Ot. nuovo al letto)

181

I Vni *pp sottovoce*

II Vni *pp sottovoce*

Vle *pp sottovoce*

Vc. *pp sottovoce*

Cb. *pp sottovoce*

342

Fl.

Ob.

Cl. *in La*

Fg.

Cor. *in Do* [mutano] in Re

Trb. *in Do* a2 [mutano in La]

Trbn. [a3]

Ot.

Ahi tre- ma il brac- cio an- cor! cru- de- le in-

I Vni

II Vni

Vle

Vc.

Cb.

345 (rimirando la face) (spegne la face gittandola a terra)

Ot. - du - gio! Ec - co - ne la ca - gion... Tol - ga - si... O

I Vni *ff* *pianissimo*

II *ff* *pianissimo*

Vle *ff* *pianissimo*

Vc. *ff* *pianissimo*

Cb. *ff* *pianissimo*

348

Ot. not - te che mi rie - di sul ci - glio, e - ter - na - men - te col - le te - ne - bre tu - e co - pri l'or -

I Vni

II

Vle

Vc.

Cb.

351 Desdemona

in sonno

A - ma - to ben.

Ot. - ro - re di que - sto in - fau - sto gior - no. Che sen - to!..

I Vni

II Vni

Vle

Vc.

Cb.

f

182

Allegro

tr

pp

(un lampo, che passa a traverso della fine-

354

Tp. *in Re*

Ot. A chi quel no - me? So - gna, o è pur de - sta?

182

Allegro

I Vni

II Vni

Vle

Vc.

Cb.

358

[I]

[p]

Fl.

Tp.
in Re

- stra gli mostra ch'ella dorme)

I

Vni

II

Vle

Vc.

Cb.

p

p

p

p

p

360

[I]

Fl.

Tp.
in Re

Otello

Ah che tra i lam - pi il cie - lo a me più chia - ro il

I

Vni

II

Vle

Vc.

Cb.

362

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Ot.

I
Vni

II
Vni

Vle

Vc. e
Cb.

ff

ff

ff

ff

ff

ff

ff

ff

suo de - lit - to ad - di - ta, e a com - pir la ven - det - ta il ciel m'in -

364

[a2]

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trbn.

Tp.
in Re

Tuono

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

ff

ff

ff

ff

ff

[I]

[II, III]

tr

ff

ff

(Un forte tuono si ascolta. Desdemona si desta, e tra frequenti lampi riconosce Otello)

- vi - ta.

p

p

p

p

183

367 [a2]

Fl.

Ob.

Cl. in La

Fg. a2

Cor. in Re

Trbn. [I]

[II, III]

Tp. in Re

Desdemona

Ahi - mè!.. che veg - gio!.. co - me mai qui giun -

Ot.

In - de - gna!

183

I Vni

II Vni

Vle

Vc. e Cb.

370

Des. *- ge - sti?..* *Co - me tu puo - i?..* *ma no...* *con - ten - ta*

I Vni *p* *mf*

II Vni *p* *mf*

Vle *p* *mf*

Vc. e Cb. *p* *mf*

372

Des. *t'of - fro* *i - ner - me il pet - to* *mi - o* *se più quel - l'al - ma*

I Vni *f*

II Vni *f*

Vle *f*

Vc. e Cb. *f*

374

Des. *tu - a* *pie - tà non sen - te...*

Otello *La tra - di - sti cru - del!*

I Vni *>*

II Vni *>*

Vle *>*

Vc. e Cb. *>*

377

Des. So - no in - no - cen - te.

Ot. Ed o - si an - cor, sper - giu - ra!..

I Vni

II Vni

Vle

Vc. e Cb.

380

Ot. Più fre - nar - mi non so. Rab - bia, di -

I Vni

II Vni

Vle

Vc. e Cb.

382

Fl.

Ob.

Cl.
in La

Cor.
in Re

Desdemona

Ot.

I
Vni

II

Vle

Vc. e
Cb.

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

Ah pa - dre! Ah che mai

- spet - to mi tra - fig - go - no a ga - ra!

385

Des.

I
Vni

II

Vle

Vc. e
Cb.

fe - ci! È sol col - pa la mi - a d'a - ver - ti a - ma - to.

[*f*] [*f*] [*f*] [*f*] [*f*]

387

Des. *Uc - ci - di - mi se vuo - i, per - fi - do! In - gra - to!*

I Vni *[f]*

II Vni *[f]*

Vle *[f]*

Vc. e Cb. *[f]*

[Duetto] *

Segue Duetto

184 Allegro

390

Fl. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *ff*

Cor. in Re *ff*

Trb. in La *a2 ff*

Trbn. *ff*

Des. *ff*

Non ar - re - star il col - po...

184 Allegro

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. e Cb. *ff*

p

p

p

p

* La versione originale dell'Allegro del Duetto, col richiamo alla «calunnia», è riportata nell'Appendice I.

393

Fl. *f* *f* [*f*]

Ob. *f* *f* [*f*]

Cl. *f* *f* [*f*]
in La

Fg. *f* *f* *f*

Cor. *f*
in Re

Trb. *f*
in La

Trbn. *f*

Des. *f* *f*
Vi - bra - lo, vi - bra - lo a que -

I *f* *f* [*f*]
Vni

II *f* *f* [*f*]

Vle *f* *f* [*f*]

Vc. e *f* *f* [*f*]
Cb.

396

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.

Des.

- sto co - re,

I
Vni

II

Vle

Vc.

Cb.

f

f

f

pp sottovoce

pp sottovoce

pp sottovoce

pp sottovoce

pizz.

pp

399

Des. *sfo* - ga il tuo reo fu

I Vni

II

Vle

Vc.

Cb.

401

Fl. [*pp*] *sottovoce*

Cl. in La [*pp*] *sottovoce*

Cor. in Re [*pp*] *sottovoce*

Des. - ro - re, in -

I Vni

II

Vle

Vc.

Cb.

403

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Des.

- tre - - - pi - - - da mor - - -

I
Vni

II

Vle

Vc.

Cb.

405 a2 [>]

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Des.

- rò, sfo - ga,

I
Vni
ff

II
Vni
ff

Vle
ff

Vc.
*ff*³

Cb.
arco
*ff*³

407

Fl. *a2* *[ff]* *[a2]* *ff* *tr*

Ob. *a2* *[ff]* *ff*

Cl. *a2* *[ff]* *ff*
in La

Fg. *ff*

Des. *[ff]*
vi - bra, in - tre - pi - da mor - rò, in -

Vni I *p* *ff* *tr*

Vni II *p* *ff*

Vle *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

410 [a2]

Fl.

Ob.

Cl. in La

Fg.

Cor. in Re

Des.

I Vni

II Vni

Vle

Vc. e Cb.

- tre - - - pi - da mor -

p *f* *f*

p *f* *f*

p *f* *f*

p *f* *f*

413

Fl. *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff*
in La

Fg. [a2] *ff* *ff* *ff* *ff* *ff*

Cor. *ff* *ff* *ff* *ff* *ff*
in Re

Trb. a2 *ff* *ff*

Trbn. [I] *ff* *ff* *ff* *ff* *ff*
[II, III] [II, III]

Des. - rò, in-tre - pi - da mor - rò, in-tre - pi-

I *ff* *ff* *ff* *ff* *ff*
Vni

II *ff* *ff* *ff* *ff* *ff*

Vle *ff* *ff* *ff* *ff* *ff*

Vc. e *ff* *ff* *ff* *ff* *ff*
Cb.

416 185

Fl. *sf sf*

Ob. *sf sf* [I] [*p*]

Cl. *sf sf* [I] [*p*]

in La

Fg. [*a2*] *sf sf* [I] [*p*]

Cor. *sf sf*

in Re

Trb. *a2 sf sf*

in La

Trbn. *sf sf*

Des. *da mor - rò.*

Otello

Ma

185

I *sf sf*

Vni

II *sf sf p*

Vle *sf sf p*

Vc. e *sf sf p* [*p*]

Cb.

419

Ob.

Cl.
in La

Fg.

Trbn.

Ot.

I Vni

II Vni

Vle

Vc. e
Cb.

[P]

I Solo

sap - pi, ma sap - pi pria che mo - ri

422

Ob.

Cl.
in La

Fg.

Trbn.

Ot.

I Vni

II Vni

Vle

Vc. e
Cb.

[I]

[I]

[I]

I

per tuo mag - gior, mag - gior tor -

425

Fg. *sf* *sf*

Cor. in Re *sf* *sf*

Trb. in La *sf* *sf*

Trbn. *sf* *sf*

Ot. - men - to, sap - pi,

I Vni *leggero* [*pp*] *sottovoce* *leggero* 3

II Vni [*pp*] *sottovoce* *leggero* 3

Vle [*pp*] *sottovoce* *leggero*

Vc. [*pp*] *sottovoce* *leggero*

Cb. pizz. [*pp*] *sottovoce*

[*pp*]

428

Ot. che già il tuo be - ne è

I Vni

II Vni

Vle

Vc.

Cb.

431

Ob. *pp sottovoce*

Cl. in La *pp sottovoce*

Fg. *[pp] sottovoce*

Ot. *[pp] sottovoce*

I Vni

II Vni

Vle

Vc.

Cb.

spen - to, che

433

Ob.

Cl. in La

Fg.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

Ia - - go il tru - - ci

435

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Ot.

- dò, sap - - - pi,

I Vni *ff* 3

II Vni *ff* 3

Vle *ff* 3

Vc. *ff* 3

Cb. *[arco] ff* 3

437

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Ot.

sap - - - pi che già il tuo be - ne è

I Vni *p*

II Vni *p*

Vle *p*

Vc. e Cb. *p*

186

446

Fl. *sf sf*

Ob. *sf sf* a2 [pp]

Cl. in La *sf sf* a2 [pp]

Fg. [a2] *sf sf* [a2] [pp]

Cor. in Re *sf sf* pp

Trb. in La a2 *sf sf*

Trbn. *sf sf*

Desdemona

Ia - go! che a-

Ot. tru - ci - dò.

186

I Vni *sf sf* pp

II Vni *sf sf* pp

Vle *sf sf* pp

Vc. *sf sf* pp

Cb. *sf sf* pp [pp]

449

Fl. *[pp]*

Ob. *a2*

Cl. *a2*
in La

Fg. *[a2]*

Cor. *in Re*

Des. - scol - to!.. oh Di - o! fi-

I Vni *[pp]* *leggero*

II

Vle

Vc.

Cb.

452

Fl.

Ob. a2

Cl. in La a2

Fg. [a2]

Cor. in Re

Des. - dar - ti a lui po - te - sti? a un vi - le tra - di -

I Vni divisi

II Vni

Vle

Vc.

Cb.

Detailed description: This page of a musical score covers measures 452, 453, and 454. The score is for a full orchestra and a vocal soloist. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line (Soprano) has lyrics: "- dar - ti a lui po - te - sti? a un vi - le tra - di -". The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor. in Re), Trumpet (Des.), Trombone (Cb.), and Horns (I and II Vni). The strings include Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). Measure 452 features a rest for the flute and oboe, and a clarinet in La. The bassoon and double bass play a melodic line starting with a dynamic marking of *mf*. The strings play a rhythmic accompaniment. Measure 453 begins with a dynamic marking of *divisi* for the violins. The vocal line continues with the lyrics "ti a lui po - te - sti?". Measure 454 continues the vocal line with "a un vi - le tra - di -".

455

Fl. *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff*

Cor. *ff*
in Re a2

Trb. *ff*
in La a2

Trbn. *ff*

Des.

- tor?

Otello

Ah! vi - le!... ben com - pren - do per -

uniti

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

458

Fl.

Ob.

Cl. in La

Fg.

Cor. in Re a2

Trb. in La a2

Trbn.

Ot.

- ché co-sì t'a-di - ri, per - ché co -

I Vni

II Vni

Vle

Vc.

Cb.

f

f

Detailed description: This page of a musical score, numbered 860, covers measures 458 to 460. It features a full orchestral ensemble and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fg.), Cor Anglais in Re (Cor. in Re), Trumpet in La (Trb. in La), and Trombone (Trbn.). The brass section consists of Trumpet I (I Vni), Trumpet II (II Vni), Violin (Vle), Viola (Vc.), and Cello (Cb.). The vocal soloist (Ot.) enters in measure 458 with the lyrics: "- ché co-sì t'a-di - ri, per - ché co -". The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. Measures 458 and 459 show the woodwinds and brass playing sustained chords with some melodic movement, while the strings play a rhythmic accompaniment of eighth notes. In measure 460, the vocal soloist concludes the phrase, and the strings play a sustained chord marked with a forte (*f*) dynamic. The woodwinds and brass also play sustained chords in the final measure.

461

187

[a3]

Trbn.

Ot.

- sì, co-sì t'a-di-ri... ma i-nu - ti-li i so-

I Vni

II Vni

Vle

Vc.

Cb.

[pp]

[pp]

[pp]

[pp]

[pp]

[pp]

464

a2

Fg.

[a3]

Trbn.

Desdemona

(i lampi continuano)

Ah cru-

- spi-ri or par - to-no dal cor.

I Vni

II Vni

Vle

Vc.

Cb.

[pp] cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

467 **a2**

Fg. **a2**

Trbn. **[a3]**

Des. - del!

Ot. Oh rab - bia! io

I Vni

II Vni

Vle

Vc.

Cb.

469 **a2**

Fg. **a2**

Trbn. **[a3] rinforzando**

Des. **rinforzando**

Ot. fre - mo! Oh qual

I Vni **rinforzando**

II Vni **rinforzando**

Vle **rinforzando**

Vc. **rinforzando**

Cb. **rinforzando**

471

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. *a2* *ff*
in La

Fg. *ff*

Cor. *ff*
in Re

Trb. *a2* *ff*
in La

Trbn. [I] *ff*
[II, III] *ff*

Des. gior - no! Che mai di - ci?

Ot. Il gior - - - no e - stre - mo... a

I Vni *[ff]*

II Vni *[ff]*

Vle *ff*

Vc. e Cb. *ff*

Detailed description: This page of a musical score covers measures 471 to 473. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and brass section (Trumpet in La, Trombone I, II, III, Horn in F) play a rhythmic pattern of eighth notes with accents. The strings (Violins I and II, Viola, Violoncello and Double Bass) provide a steady accompaniment. The vocal lines include lyrics in Italian: 'gior - no! Che mai di - ci?' for the Soprano and 'Il gior - - - no e - stre - mo... a' for the Tenor. Dynamic markings such as *ff* (fortissimo) and *sf* (sforzando) are used throughout. The score is in a key with two sharps (D major or F# minor).

474

Fl. a2

Ob. a2

Cl. in La a2

Fg.

Cor. in Re a2

Trb. in La a2 sf [ff]

Trbn. [I] [II, III] sf f[f]

Ot. te sa - rà.

Vni I

Vni II

Vle

Vc. e Cb.

[mutano in] Ottavini

477

Fl. *ff* [a2] *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *ff* [a2] *ff*

Cor. in Re a2

Trb. in La *f[f]*

Trbn.

Ot.

I Vni

II Vni

Vle

Vc. *ff*

Cb.

[mutano in] Ottavini

188 **Agitato** (comincia il temporale)

480

Tp.
in Re

Tr

pp

Pioggia e Lampi

Pioggia,
Lampi
e Tuoni

188 **Agitato**

I
Vni

II

Vle

Vc.

Cb.

486

Cl.
in La

[*pp*] sottovoce

Tp.
in Re

Piog. e
Lampi

Otello

Not - te per

I
Vni

II

Vle

Vc.

Cb.

pp

489

Cl. *in La*

Piog. e Lampi

Desdemona

Not - te per me fu -

Ot.

me fu - ne - sta!

I Vni

II

Vle

Vc.

Cb.

492

Cl. *in La*

Piog. e Lampi

Des.

- ne - sta! Fie - ra cru -

Ot.

Fie - ra cru - del tem - pe - sta!

I Vni

II

Vle

Vc.

Cb.

495

Ott.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trbn.

Tp.
in Re

Piog. e
Lampi

Des.

Ot.

I
Vni

II
Vni

Vle

Vc.

Cb.

[P]

[P]

[P]

a2

[P]

fp

[I]

[II, III] *fp*

tr

fp

Tuoni

//

- del tem - pe - sta!

Ac-

498 **189**

Ott.

Ob.

Cl.
in La

[a2] *[pp] sottovoce*

Fg.

Cor.
in Re

Trbn.
[I]
[II, III]

Tp.
in Re

Piog. e
Lampi

Des.

Ot.

Tu ac-cre - sci in

- cre - sci co' tuoi ful - mi-ni,

189

I
Vni

[pp]

II

[pp]

Vle

[pp]

Vc.

[pp]

Cb.

[pp]

501

Cl. *in La*

Piog. e Lampi

Des.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

me co' ful - mi - ni,

col tuo fra - go - re or -

504

Cl. *in La*

Piog. e Lampi

Des.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

col tuo fra - go - - - re or -

- ri - bi - le

506

Ott. *f* [a2] \dot{b}^{\flat}

Ob. *f* a2 \dot{b}^{\flat}

Cl. *f* a2 \dot{b}^{\flat}
in La

Fg. *f* a2 \dot{b}^{\flat}

Cor. *f* a2 \dot{b}^{\flat}
in Re

Trbn. [I] \dot{b}^{\flat}
[II, III] *f*

Piog. e
Lampi Tuoni, e Tempesta a tutto pasto

Des. - ri - bi - le ac - cre - sci,

Ot. ac - cre - sci, ac - cre -

I Vni *f*

II Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

509

Ott. [a2]

Ob. a2

Cl. in La

Fg. a2

Trbn. [I] [a3] [II, III] > *ff*

Piog. e Lampi

Des. ac - cre - sci

Ot. - sci il mio fu - ror, tu ac - cre -

I Vni > *ff*

II = *cresc.*

Vle = *cresc.*

Vc. = *cresc.*

Cb. > *ff*

512

Ott.

Ob.

Cl.
in La

Fg.

Trbn.

Piog. e
Lampi

Des.

Ot.

I
Vni

II

Vle

Vc.

Cb.

[a2]

[a3]

a2

a2

ff

ff

rinforz.

rinforz.

rinforz.

ff

i pal - pi - ti, e l'or - ror,
- sci, tu ac - cre -

515 [a2]

Ott.

Ob.

Cl. in La

Fg.

Cor. in Re

Trbn.

Piog. e Lampi

Des.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

[I]
[II, III]

ff

tu ac - cre - sci i pal - pi - ti, e l'or -

- sci, tu ac - cre - sci il mio fu -

ff

ff

518 **190**

Ott. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *ff* a2

Cor. in Re *ff*

Trbn. [I] [II, III] *ff* [a3]

Piog. e Lampi

(il temporale cresce, i tuoni si succedono con gran fragore)

Des. -ror. Ter-ri - bil not - te!

Ot. -ror. Ter-ri - bil

190

Vni I *ff*

Vni II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff* tr

521 **B**

Ott. *tutta forza*

Ob. *tutta forza*

Cl. in La *tutta forza*

Fg. *tutta forza*

Cor. in Re *tutta forza*

Trb. in La *ff* *f*

Trbn. *f*

Tp. in Re *tr* *ff* *tutta forza*

Piog. e Lampi //

Des. Ac-

Ot. not - - - te! Ac-

I Vni *tutta forza*

II Vni *tutta forza*

Vle *tutta forza*

Vc. *tutta forza*

Cb. *tr* *tutta forza*

525 [a2]

Ott.

Ob.

Cl. in La

Fg.

Cor. in Re

Trb. in La

Trbn.

Tp. in Re

Piog. e Lampi

Des.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

a2

f

f

smorzando

smorzando

smorzando

smorzando

smorzando

pal - pi-ti, e l'or-ror,

- cre - sci il mio fu - ror,

smorzando

smorzando

smorzando

532

Ott. *ff tutta forza* [a2]

Ob. *ff tutta forza* a2

Cl. *ff tutta forza* in La

Fg. *ff tutta forza* #8

Cor. *ff tutta forza* in Re a2

Trb. *ff tutta forza* in La a2

Trbn. *ff tutta forza* #0

Tp. *ff tutta forza* in Re

Piog. e Lampi

Des. - ri - bi - le i pal - pi - ti, e l'or - ror.

Ot. tuo fra - go - re or - ri - bi - le l'or - ror.

I Vni *ff tutta forza*

II Vni *ff tutta forza*

Vle *ff tutta forza* #0

Vc. e Cb. *ff tutta forza* #0

sf *sf* *ff tutta forza*

535 [a2]

Ott.

Ob. a2

Cl. in La

Fg.

Cor. in Re a2

Trb. in La a2

Trbn.

Tp. in La

Piog. e Lampi cessano i tuoni e la tempesta

Des.

Ot.

I Vni *pp*

II Vni *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

538 191

Ob.

Cl.
in La

Fg.

Piog. e
Lampi

I
Vni

II

Vle

Vc.

Cb.

191

541

Ob.

Cl.
in La

Fg.

Piog. e
Lampi

Desdemona

O ciel! se me pu

I
Vni

II

Vle

Vc.

Cb.

544

Ott. *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff*
a2

Cor. *ff*
in Re
a2

Trb. in La

Trbn. *ff*

Piog. e Lampi *ff*
Tuoni

Des. *ff*
- ni - sci è

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

546

Ott. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *a2 ff*

Cor. in Re *a2 ff*

Trb. in La *ff*

Trbn. *ff*

Piog. e Lampi *Tuoni ff*

Des. *ff*
giu - sto, è

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

548

Ott.

Ob.

Cl. in La

Fg. a2 I Solo p

Cor. in Re a2

Trb. in La a2

Trbn.

Piog. e Lampi *

Des. giu - sto il tuo ri - gor.

I Vni p

II Vni p

Vle p

Vc. p

Cb. p

Detailed description: This is a page of a musical score, page 886, starting at measure 548. The score is for a full orchestra and a voice part. The instruments listed on the left are Oboe (Ott.), Clarinet in La (Cl. in La), Bassoon (Fg.), Horn in C (Cor. in Re), Trumpet in La (Trb. in La), Trombone (Trbn.), Percussion (Piog. e Lampi), Bassoon (Des.), Violin I (I Vni), Violin II (II Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into three measures. In the first two measures, the woodwinds and strings play sustained chords and rhythmic patterns. The bassoon (Fg.) has a dynamic marking of 'a2'. The horn (Cor. in Re) and trumpet (Trb. in La) parts also have 'a2' markings. The percussion part (Piog. e Lampi) has a double bar line with a repeat sign and an asterisk. The voice part (Des.) has the lyrics 'giu - sto il tuo ri - gor.' under the notes. In the third measure, the woodwinds and strings play sustained chords with a dynamic marking of 'p'. The bassoon (Fg.) has a dynamic marking of 'I Solo'. The violin I part (I Vni) has a dynamic marking of 'p' and a melodic line. The violin II part (II Vni) has a dynamic marking of 'p'. The viola part (Vle) has a dynamic marking of 'p'. The violoncello part (Vc.) has a dynamic marking of 'p'. The double bass part (Cb.) has a dynamic marking of 'p' and a melodic line.

* NA 1816 : «I tuoni cessano, ma i lampi continuano.»

551

Ott.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.

Piog. e
Lampi

Otello

Tu d'in - - sul-tar - - mi ar-

I Vni

II Vni

Vle

Vc.

Cb.

554

Ott. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *a2 ff*

Cor. in Re *a2 ff*

Trb. in La

Trbn. *ff*

Piog. e Lampi *Tuoni ff*

Ot. - di - sci! ed

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

556

Ott. *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff*
a2

Cor. *ff*
in Re
a2

Trb. *ff*
in La

Trbn. *ff*

Piog. e Lampi *ff*
Tuoni

Ot. *ff*
i - o, ed

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

192

558

Ott.

Ob.

Cl. *in La*

Fg.

Cor. *in Re*

Trb. *in La*

Trbn.

a2

[I]

[II, III]

Pioggia sola che a poco a poco va a terminare

Piog. e Lampi

Ot.

io ————— m'ar - re - sto an - cor?

192

I

Vni

II

Vle

Vc.

Cb.

565

Ott.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.

Piog.

Des.

Otello

I

Vni

II

Vle

Vc.

Cb.

ff

a2

[I]

[II, III] *ff*

sa - zia - ti al - fin cru - del!

Si

Detailed description: This is a page of a musical score, page 892, starting at measure 565. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Oboe (Ott.), Clarinet in La (Cl. in La), Bassoon (Fg.), Horn in Re (Cor. in Re), Trumpet in La (Trb. in La), Trombone (Trbn.), Percussion (Piog.), Bassoon (Des.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The vocal soloist is Otello. The music is in a minor key (one flat) and 4/4 time. The vocal line has the lyrics 'sa - zia - ti al - fin cru - del!' and 'Si'. The orchestration features a prominent bassoon and double bass line with a forte (*ff*) dynamic. The brass section, including trumpets and trombones, plays sustained notes with a *a2* (second octave) marking. The woodwinds (oboes and clarinets) have similar sustained parts. The percussion part is marked with double slashes, indicating it is not played. The string section provides harmonic support with sustained chords and moving lines.

569

Ott.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.
[I]
[II, III]

Piog.

Suficit.

Ot.

com - pia la ven-det-ta.

(La prende, la spinge sul letto, e nell'impugnare il ferro Desdemona sviene. Egli vibra il colpo)

I
Vni

II

Vle

Vc. e
Cb.

573

Ott. *ff*

Ob. *ff*

Cl. *a2* *ff*
in La

Fg. *ff*

Cor. *ff*
in Re

Trb. *a2* *ff*
in La

Trbn. [I] *ff*
[II, III]

Tp. *tr* *ff*
in Re

Desdemona
Ahi- mè...

Vni I *ff*

Vni II *ff*

Vle *ff*

Vc. e Cb. *ff*

Detailed description: This page of a musical score, numbered 894, covers measures 573 to 575. It features a full orchestral ensemble and a vocal soloist. The woodwinds (Oboe, Clarinet in La, Bassoon, Cor Anglais, Trumpet in La, Trombone I, II, III, and Trumpet in Re) and strings (Violin I, Violin II, Viola, and Violoncello/Double Bass) are all playing fortissimo (ff). The vocal soloist, Desdemona, has a melodic line with the lyrics 'Ahi- mè...'. The score includes various musical notations such as dynamics, articulation (trills), and performance instructions like 'a2' (second octave) and 'tr' (trill). The key signature has one flat, and the time signature is 4/4.

576

Ott.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.

Tp.
in Re

Otello

Mo - ri in - fe - del!

I Vni

II Vni

Vle

Vc. e Cb.

ff

smorzando

tr

(Otello si allontana dal letto nel massimo disordine, e spavento, cerca di occultare il suo delitto, e l'oggetto del suo dolore con tirare le tendine del letto)

ff

[ff]

ff

580

Ott. *p* *pp* [mutano in Flauti]

Ob. *p* *pp*

Cl. *p* *pp* s'accordino in Si \flat
in La

Fg. *ff* *ff*

Cor. *p* *pp* s'accordino in Mi \flat
in Re

Trb. *p* *pp* s'accordino in Si \flat
in La

Trbn. *p* *pp*

Tp. *p* *pp* s'accordino in Mi \flat
in Re

I Vni

II Vni

Vle *ff*

Vc. *ff* *ff*

Cb. *ff*

583 **193**

Vni I *[p] sottovoce*

Vni II *p [sottovoce]*

Vle *p [sottovoce]*

Vc. e Cb.

588

Vni I

Vni II

Vle

Vc. e Cb.

593

Vni I

Vni II

Vle

Vc. e Cb.

598

[Fl.] *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fg. *ff*
[a2]

Cor. *ff*
in Mi \flat

Trb. *ff*
in Sib

Trbn. *ff*
[a3]

Otello (dopo un breve silenzio)
Che sen-to!..

I *ff* *pp*

II *ff* *pp*

Vle *ff* *pp*

Vc. *[pp]* *sottovoce*

Cb. *ff*

602

[Fl.] *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fg. *ff*
[a2]

Cor. *ff*
in Mi♭
a2

Trb. *ff*
in Sib

Trbn. *ff*
[a3]

Ot.

Chi bat - te?...

I *ff* *pp*

II *ff* *pp*

Vle *ff* *pp*

Vc. *pp*

Cb. *ff*

194

606

[Fl.] *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. [a2] *ff*

Cor. in Mib *ff*

Trb. in Sib *ff*

Trbn. [a3] *ff*

Lucio di dentro

O - tel - lo!

194

I Vni *ff* *p*

II Vni *ff* *p*

Vle *ff* *p*

Vc. *p*

Cb. *ff*

610

[Fl.] *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fg. [a2] *ff*

Cor. *ff*
in Mi \flat a2

Trb. *ff*
in Sib [a3]

Trbn. *ff*

Otello

Qual vo - cel...

I Vni *ff* *p*

II Vni *ff* *p*

Vle *ff* *p*

Vc. *p*

Cb. *ff*

614

[Fl.] *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fg. *ff*
[a2]

Cor. *ff*
in Mi b
a2

Trb. *ff*
in Sib

Trbn. *ff*
[a3]

Ot. Oc - cul - ta - ti a-

I Vni *ff* *p*

II Vni *ff* *p*

Vle *ff* *p*

Vc. *p*

Cb. *ff*

618

[Fl.] *ff*

Ob. *ff*

Cl. in Sib *ff*

Fg. [a2] *ff*

Cor. in Mib *ff*

Trb. in Sib [mutano in Mib] *ff*

Trbn. [a3] *ff*

Ot. - tro - - ce - - ri - mor - - so - - nel

I Vni *ff* *p*

II Vni *ff* *p*

Vle *ff* *p*

Vc. *p*

Cb. *ff*

SCENA IV
(Lucio, e detto)

622 **195** I Solo

[Fl.] *[pp] dolce*

Fg. *[pp] sottovoce*

Ot. (Otello apre la porta)
cor!

195

I Vni *[pp]*

II Vni *[pp]*

Vle *[pp]*

Vc. e Cb. *[pp]*

625 I

[Fl.]

Fg.

I Vni

II Vni

Vle

Vc. e Cb.

628 I

[Fl.] I

Fg.

Lucio

Otello

E - gli è sal-vo.

Ro - dri - go... E

Vni I

Vni II

Vle

Vc. e Cb.

631 I

[Fl.] I

Fg.

Luc.

Ot.

Ia - go? Chi mai lo pu -

Vni I

Vni II

Vle

Vc. e Cb.

634

[Fl.] I

Fg.

Luc.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

Il cie - lo, l'A - mor.

- ni - sce? Che

637

[Fl.] I

Fg.

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

di - ci?.. che di - ci?.. tu

640

[Fl.] I

Fg.

Lucio

Ei stes - so le tra - me, le

Ot.

cre - di...

Vni I

Vni II

Vle

Vc. e Cb.

643

[Fl.] I

Fg.

Luc.

per - fi - de bra - me sor - pre - so sve -

Vni I

Vni II

Vle

Vc. e Cb.

646

[Fl.] I

Fg.

Luc.

- lù.
Otello

Che mai di-ci!...

I Vni

II Vni

Vle

Vc. e Cb.

649

[Fl.] I

Fg.

Cor. in Mi^b

Trbn.

Ot.

che mai di-ci!...

I Vni

II Vni

Vle

Vc. e Cb.

196

pp [a3]

pp

652 [I]

Cl. in Sib

[pp] sottovoce

Fg.

Cor. in Mi \flat

Trb. in Mi \flat a2

[pp] sottovoce

Trbn. [a3]

Tr. in Mi \flat tr

pp [sottovoce]

Lucio

Ah già tut - ti deh

Vni I [pp] sottovoce

Vni II [pp] sottovoce

Vle [pp] sottovoce

Vc. e Cb. [pp] sottovoce

655

Ob.

Cl.
in Sib [1]

Fg.
I Solo
[pp sottovoce]

Cor.
in Mi \flat

Trb.
in Mi \flat a2

Tp.
in Mi \flat

Luc.
mi - ra con - ten-ti, ah già

I Vni

II Vni

Vle

Vc. e Cb.

658

Ob. *a2* [*p*] *cresc. a poco a poco*

Cl. in Sib [I] *a2* *cresc. a poco a poco*

Fg. I *cresc. a poco a poco*

Cor. in Mib [*p*] *cresc. a poco a poco*

Trb. in Mib *a2* *cresc. a poco a poco*

Tp. in Mib *cresc. a poco a poco*

Luc. tut - ti deh mi - ra con - ten - ti.

Otello A

I Vni *cresc. a poco a poco*

II *cresc. a poco a poco*

Vle *cresc. a poco a poco*

Vc. e Cb. *cresc. a poco a poco*

661

[Fl.]

Ob.

Cl.
in Sib

Fg.

Cor.
in Mib

Trb.
in Mib

Tp.
in Mib

Ot.

I Vni

II Vni

Vle

Vc. e Cb.

[a2]

[mp] cresc. a poco a poco

a2

a2

[a2]

[mp] cresc. a poco a poco

a2

tan - to tor - men - to re - si - ster non

664 [a2]

[Fl.]

Ob. a2

Cl. in Sib a2

Fg. [a2]

Cor. in Mi \flat

Trb. in Mi \flat a2

Tp. in Mi \flat

Ot.

so, a tan - to tor - men - to re -

I Vni

II Vni

Vle

Vc. e Cb.

667 [a2] 197

[Fl.] [a2] [f]

Ob. a2 [f]

Cl. in Sib a2 [f]

Fg. [a2] [f]

Cor. in Mi♭ [f]

Trb. in Mi♭ a2 [f]

Trbn. [a3] f

Tp. in Mi♭ [f]

Ot. - si - ster non so.

197

I Vni [f]

II Vni [f]

Vle [f]

Vc. e Cb. [f]

673

Doge
me la tua col - pa per - do - na il Se -

I Vni
II Vle
Vc. e Cb.

[f]

676

Doge
- na - to.

Elmiro
Io rie - do pla - ca - to qual pa - dre al tuo

I Vni
II Vle
Vc. e Cb.

680 Rodrigo

Il per - fi - do Ia - go, il

Elm. sen.

I Vni *pp*

II *pp*

Vle *pp*

Vc. e Cb. pizz. *pp*

683

I Solo

Fg. [*pp*] dolce

Rod. per - fi - do Ia - go can - giò — nel mio

I Vni

II

Vle

Vc. e Cb.

686

Cl. *in Sib*

Fg.

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

[pp] dolce

pet - to lo sde - gno in af - fet - to... Ti

689

Cl. *in Sib*

Fg.

Cor. *in Sib*

Rod.

I Vni

II Vni

Vle

Vc. e Cb.

[pp] dolce

ce - do il tuo ben, sì, ti ce - do il tuo

692 **198**

Ott. *[f]* *tr*

Ob. *[f]* *tr*

Cl. in Sib *[f]* *tr*

Fg. *[f]*

Cor. in Mi \flat *[f]*

Trb. in Mi \flat *[f]*

Trbn. *ff* *sf*

Tp. in Mi \flat *ff* *sf*

Rod.

ben.
Otello

Che pe - na!.. che

Donne unite

Tenori Che gio - ia!

Bassi Che gio - ia!

C O R O

198

I Vni *ff* *sf*

II Vni *ff* *sf*

Vle *ff* *sf*

Vc. e Cb. *[arco]* *ff* *sf*

695

Ott.

Ob.

Cl.
in Sib

Fg.

Cor.
in Mi \flat

Trb.
in Mi \flat

Trbn.

Tp.
in Mi \flat

Il Doge

Ac - co - gli nel

Ot.

pe - na!..

C O R O

I

Vni

II

Vle

Vc. e
Cb.

704 Otello

(con sorpresa)

La man di tua fi - glia!...

Elm. fi - glia...

I Vni *pp* 3 3

II *pp* 3 3

Vle *pp* 3 3

Vc. e Cb. *pp* 3 3

707

(scuopre la tendina)

Ot. Sì... u - nir - mi a lei deg - gio... Ri - mi - ra...

Elm. Che

I Vni 3 3

II 3 3

Vle 3 3

Vc. e Cb. 3 3

710 [a tempo] [a2]

Ott. *ff*

Ob. *ff* a2

Cl. in Sib *ff*

Fg. *ff*

Cor. in Mi♭ *ff*

Trb. in Mi♭ *ff* a2

Rodrigo

Il Doge Ah!..

Ot. (si uccide) Ah!..

Elm. Pen-ti - to m'a - vrà... Ah!..

Donne Ah!..

Tenori uniti Ah!..

Bassi Ah!..

CORO Ah!..

[a tempo]

I Vni *ff* tutta forza

II Vni *ff* tutta forza

Vle *ff* tutta forza

Vc. e Cb. *ff* tutta forza

* NA 1816 : «Punito m'avrà».

713 [a2] $\flat 2$ $\sharp 2$ $\flat \sharp 2$

Ott. *sf* *sf* *sf* *sf*

Ob. *a2* *sf* *sf* *sf* *sf*

Cl. *in Sib* *sf* *sf* *sf* *sf*

Fg. *sf* *sf* *sf* *sf*

Cor. *in Mi \flat* *sf* *sf* *sf* *sf*

Trb. *in Mi \flat* *a2* *sf* *sf* *sf* *sf*

Trbn. [I] *sf* *sf* *sf* *sf*
[II, III]

Tp. *in Mi \flat* *tr* *[ff]*

I Vni

II Vni

Vle

Vc. e Cb.

APPENDICE I

Allegro del Duetto Desdemona -

Otello nell'Atto Terzo (N. 10)

(versione originale)

[Duetto]

184 a Allegro

390 a

Fl. *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff* *p*

Cor. *ff*
in Re

Trb. *ff*
in La a2

Trbn. *ff*

Des. Non ar - re - star il col - po...

184 a Allegro

I *ff* *p*

Vni

II *ff* *p*

Vle *ff* *p*

Vc. e Cb. *ff* *p*

393 a

Fl. *f* *[f]*

Ob. *f* *[f]*

Cl. *in La* *f* *[f]*

Fg. *f* *[f]*

Cor. *in Re* *f*

Trb. *in La* *f*

Trbn. *f*

Des. *f* *f*
Vi - bra - lo, vi - bra - lo a que - -

Vni I *f* *[f]*

Vni II *f* *[f]*

Vle *f* *[f]*

Vc. e Cb. *f* *[f]*

396 a

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.

Des.

- sto co - re,

I Vni

II Vni

Vle

Vc.

Cb.

f

f

f

pp sottovoce

pp sottovoce

pp sottovoce

pp sottovoce

pizz.

pp

399a

Des. sfo - ga il tuo reo fu

I Vni

II Vni

Vle

Vc.

Cb.

401a

Fl. *pp sottovoce*

Cl. in La *pp sottovoce*

Cor. in Re *[pp] sottovoce*

Des. - ro re, in -

I Vni

II Vni

Vle

Vc.

Cb.

403 a

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Des.

- tre - - - pi - - - da mor - - -

I
Vni

II

Vle

Vc.

Cb.

407 *a*

Fl. *a2* *[ff]* *ff* *[a2]* *tr.*

Ob. *a2* *[ff]* *ff*

Cl. *a2* *[ff]* *ff*
in La

Fg. *ff*

Des. *[]*
vi - bra, in - tre - pi - da mor - rò, in -

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

II Vni *p* *ff*

Vle *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

413 a

Fl. *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff*

Cl. in La *ff* *ff* *ff* *ff* *ff*

Fg. [a2] *ff* *ff* *ff* *ff* *ff*

Cor. in Re *ff* *ff* *ff* *ff* *ff*

Trb. in La a2 *ff* *ff*

Trbn. [I] [II, III] *ff* *ff* *ff* *ff* [II, III] *ff*

Des. - rò, in-tre - pi - da mò - rò, in-tre - pi -

Vni I *ff* *ff* *ff* *ff* *ff*

Vni II *ff* *ff* *ff* *ff* *ff*

Vle *ff* *ff* *ff* *ff* *ff*

Vc. e Cb. *ff* *ff* *ff* *ff* *ff*

416 a 185 a

Fl. *sf sf*

Ob. *sf sf* [I] [*p*]

Cl. in La *sf sf* [I] [*p*]

Fg. [*a2*] *sf sf* [I] [*p*]

Cor. in Re *sf sf*

Trb. in La *a2 sf sf*

Trbn. *sf sf*

Des. *da mor - rò.*

Otello

Ma

185 a

I Vni *sf sf*

II Vni *sf sf p*

Vle *sf sf p*

Vc. e Cb. *sf sf p* [*p*]

419a

Ob.

Cl.
in La

Fg.

Trbn.

Ot.

I
Vni

II
Vni

Vle

Vc. e
Cb.

I Solo

[p]

sap - pi, ma sap - pi pria che mo - ri

422a

Ob.

Cl.
in La

Fg.

Trbn.

Ot.

I
Vni

II
Vni

Vle

Vc. e
Cb.

I

per tuo mag - gior, mag - gior tor -

425a

Fg. *sf* *sf*

Cor.
n Re *sf* *sf*

Trb.
n La *sf* *sf*

Trbn. *sf* *sf*

Ot.
- men - to, sap - pi,

I Vni *leggero*
[pp] sottovoce
leggero

II Vni [pp] sottovoce
leggero

Vle [pp] sottovoce
leggero

Vc. [pp] sottovoce
leggero

Cb. pizz. [pp] sottovoce
[pp]

428 a

Ot.
che già il tuo be - ne è

I Vni

II Vni

Vle

Vc.

Cb.

431 a

Ob. *pp sottovoce*

Cl. in La *pp sottovoce*

Fg. *[pp] sottovoce*

Ot. *[pp] sottovoce*
3 3

spen - to, che

I Vni

II Vni

Vle

Vc.

Cb.

433 a

Ob.

Cl. in La

Fg.

Ot. *[pp] sottovoce*

Ia - go il tru - ci

I Vni

II Vni

Vle

Vc.

Cb.

435 a

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Ot.

- do, sap - - - pi,

I Vni *ff* 3

II Vni *ff*

Vle *ff* 3

Vc. *ff* 3

Cb. [arco] *ff* 3

437 a

Fl. *a2*

Ob. *a2*

Cl. *a2*
in La

Ot.

sap - - - pi che già il tuo be - ne è

I Vni *p*

II Vni *p*

Vle *p*

Vc. e Cb. *p*

443 a

Fl. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *ff* [a2]

Cor. in Re *ff*

Trb. in La *ff* a2

Trbn. *ff* [I], [II, III]

Ot. *ff*

Vcl. e Cb. *ff*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vcl. e Cb. *ff*

- d0, che Ia - go il tru - - - ci - d0, che Ia - go il

186 a

446 a

Fl. *sf sf*

Ob. *sf sf* a2 [pp]

Cl. in La *sf sf* a2 [pp]

Fg. [a2] *sf sf* [pp]

Cor. in Re *sf sf* pp

Trb. in La a2 *sf sf*

Trbn. *sf sf*

Desdemona
Ia - go! che a -

Ot. tru - ci - dò.

186 a

I Vni *sf sf*

II *sf sf* pp

Vle *sf sf* pp

Vc. *sf sf* pp

Cb. *sf sf* pp [pp]

449 a

Fl. *[pp]*

Ob. a2

Cl. in La a2

Fg. *[a2]*

Cor. in Re

Des. - scol - to!.. oh Di - o! fi-

I Vni *[pp]* *leggero*

II

Vle

Vc.

Cb.

452 a

Fl.

Ob. a2

Cl. in La a2

Fg. [a2]

Cor. in Re

Des. - dar - ti a lui po - te - sti? a un vi - le tra - di -

I Vni divisi

II Vni

Vle

Vc.

Cb.

455 a

Fl. *ff*

Ob. *ff*

Cl. in La *ff*

Fg. *ff*

Cor. in Re *ff* a2

Trb. in La *ff* a2

Trbn. *ff*

Des.

- tor?

Otello

Ah! vi - le!... ben com - pren - do per -

uniti

I Vni *ff*

II Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

458 a

Fl.

Ob.

Cl.
in La

Fg.

Cor.
in Re

Trb.
in La

Trbn.

Ot.

- ché co-sì t'a-di - ri, per - ché co -

I Vni

II Vni

Vle

Vc.

Cb.

461 a

187 a

[a3]

Trbn.

Ot.

I Vni

II Vni

Vle

Vc.

Cb.

pp

[pp]

[pp]

[pp]

[pp]

[pp]

- sì, co- sì t'a - di - ri... ma i - nu - ti - li i so-

464 a

a2

Trbn.

[a3]

[pp] cresc.

Desdemona

(i lampi continuano)

Ah cru-

Ot.

- spi - ri or par - to - no dal cor.

I Vni

II Vni

Vle

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

467 a a2

Fg. **a2**

Trbn. **[a3]**

Des. - del!

Ot. Oh rab - bia! io

I Vni **a2**

II Vni **a2**

Vle **a2**

Vc. **a2**

Cb. **a2**

469 a a2

Fg. **a2**

Trbn. **[a3] rinforzando**

Des. **rinforzando** Oh qual

Ot. fre - mo!

I Vni **rinforzando**

II Vni **rinforzando**

Vle **rinforzando**

Vc. **rinforzando**

Cb. **rinforzando**

471a

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. in La *a2* *ff*

Fg. *ff*

Cor. in Re *ff* >

Trb. in La *a2* > *ff* *sf* *sf*

Trbn. [I] > *ff* *sf* *sf*
[II, III] *ff* *sf* *sf*

Des. *ff* *sf* *sf*
gior - no! Che mai di - ci?

Ot. *ff* *sf* *sf*
Il gior - - - no e - stre - mo... a

I Vni *ff* *p*

II Vni *ff* *p*

Vle

Vc. e Cb.

474 a

Fl. a2

Ob. a2

Cl. in La a2

Fg.

Cor. in Re a2

Trb. in La a2 sf [ff]

Trbn. [I] sf [f] [II, III]

Ot. te sa - rà.

Vni I

Vni II

Vle

Vc. e Cb.

[mutano in] Ottavini

477a

Fl. *ff* [a2] *ff*

Ob. *ff*

Cl. *ff*
in La

Fg. *ff* [a2]

Cor. *a2*
in Re

Trb. *f[f]*
in La

Trbn.

Ot.

I Vni

II Vni

Vle

Vc. *ff*

Cb.

[Segue N.10, battuta 480]

APPENDICE II

Varianti vocali di Rossini

per l'Atto Terzo (N. 10)

A) Recitativo prima della Canzone del Salice

1 (= N. 10, 76 - 85)

Pesaro (PE)

76 **Maestoso** 82/83

Canto

Piano *ppp*

Recitativo

(PE) Oh co - me in - fi - no al co - re

84 Des. Oh co - me in - fi - no al co - re

2 (= N. 10, 126)

(PE) *f*

ed il mio pian - to.

126 Des. *f*

ed il mio pian - to.

B) Canzone del Salice, seconda strofa (= N. 10, 165 - 176)

(RO) [suoi so -

(PE) ^{②-③} a' cal - di suoi so -

Des. ¹⁶⁵ I ru - scel - let - ti lim - pi - di a' cal - di suoi so -

(PA) ^① - sce - a - no]

(RO) - spi - ri] (RO) [- sce - a - no]

(PE) - spi - ri il mor - mo - ri - o me - sce - a - no de'

Des. ¹⁶⁸ - spi - ri il mor - mo - rio me - sce - a - no de'


(PE) lor di - ver - si gi - ri; l'au - ra fra i ra - mi


Des. ¹⁷¹ *f* lor di - ver - si gi - ri: l'au - ra fra i ra - mi

(PA) ^③ fle - bi - le ^② [- te - va]

Des. ¹⁷⁴ fle - bi - le — ne ri - pe - te - va il suon.


C) Canzone del Salice, terza strofa (= N. 10, 182 - 193)


(PA) 
[- li - zia!]


(RO) 
[- li 3 - zia!]


Des. 
Sal - ce, d'a-mor de - li - zia! om-bra pie-to - sa ap-


Des. 
- pre - sta (di mie scia-gu - re im-me - mo - re) al -

(PA) 
[- l'ur-na mi 3 a]

(RO) 
[- l'ur-na] [mi - a]


(PA) 
[né più ri - pe - ta

(RO) 
[né > più > ri - pe - ta]

Des. 
- l'ur-na mi - a fu - ne - sta, né più ri - pe - ta

(PA) 
l'au - ra de' miei la - men - ti il suon.]

(RO) 
[l'au - ra] [de']

Des. 
l'au - ra de' miei la - men - ti il suon.

D) Canzone del Salice, Recitativo prima dell'ultima strofa
(= N. 10, 216 - 217)

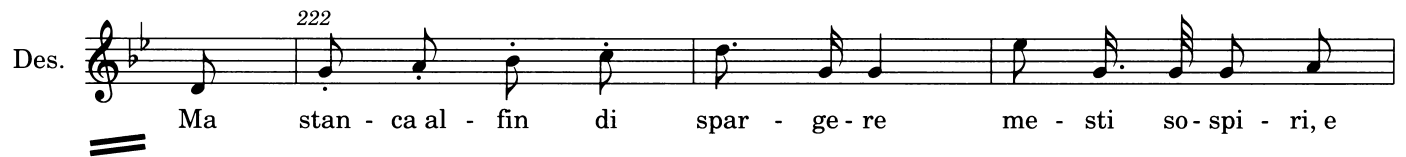
(RO) 

de' do - lo - ro - si ac - cen - ti.

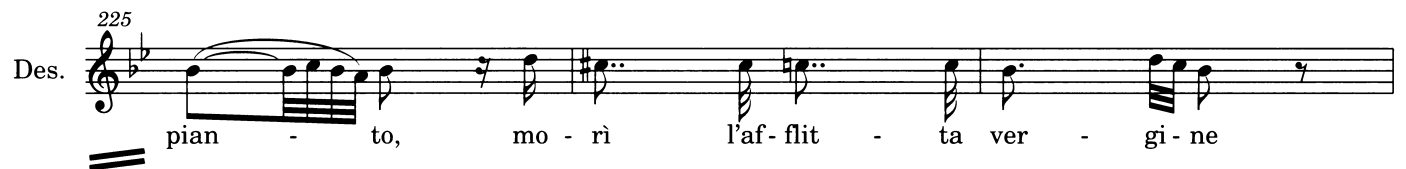
216
Des. 

A - scol - ta il fin de' do - lo - ro - si ac - cen - ti.


E) Canzone del Salice, ultima strofa (= N. 10, 222 - 229)

Des. 


222
Ma stan - ca al - fin di spar - ge - re me - sti so - spi - ri, e

Des. 


225
pian - to, mo - ri l'af - flit - ta ver - gi - ne

(PA) 

7 4
[ahi! di quel sal - ce ac - can - to!]

(RO) 


[ahi! di quel sal - ce ac -]


228
Des. 

ahi! di quel sal - ce ac - can - to!

F) Recitativo prima della Preghiera (= N. 10, 240 - 242)

240
Des. 
Par - ti, ri - ce - vi da' lab - bri del - l'a -

(PA) 
il ba - cio e - stre - mo.

242
Des. 
- mi - ca il ba - cio e - stre - mo.

G) Preghiera (= N. 10, 254 - 271)


254
Des. 
Deh cal - ma, o ciel, nel son - no per po - co le mie


(RO) 
mi


257
Des. 
pe - ne, fa, che l'a - ma - to be - ne mi


(RO) 
ven - [ga a con - so -]


260
Des. 
ven - ga a con - so - lar. Se poi son va - ni i pre - ghi,

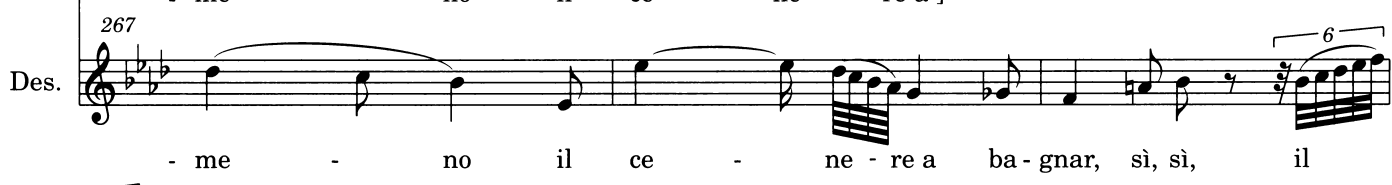
(PA)  [pian - to ven - ga al -


(RO)  [se - no di pian to] ven-ga [al -


Des.  264
di mia bre-ve ur-na in se - no di pian - to ven - ga al -

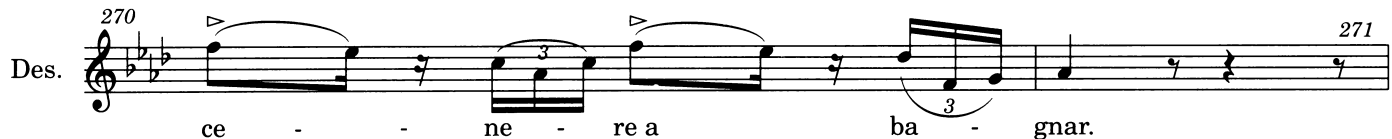
(PA)  - me - no il ce - ne - re a]

(RO)  - me - no il ce - ne - re a]

Des.  267
- me - no il ce - ne - re a ba - gnar, sì, sì, il

(PA)  (11)
[cene - re a ba - gnar.]

(RO)  *ff*
[ce] - ne ³ - re a ba - gnar.

Des.  270
ce - ne - re a ba - gnar. 271