

Volume 5

ADRIANO IN SIRIA

Opera seria in three acts

Libretto after Metastasio

ADRIANO	(mezzo-soprano castrato)
OSROA	(tenor)
EMIRENA	(soprano)
FARNASPE	(mezzo-soprano castrato)
SABINA	(soprano)
BARSENE	(soprano)
AQUILIO	(tenor)

ACT I

Sinfonia

Allegro con brio p. 1



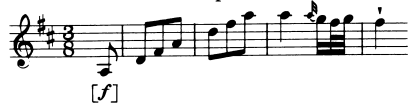
2 vn, va, vc, db, 2 fl, 2 cl, 2 bn, 2 hn
1-108

Andante p. 19



2 vn, va, b, 2 fl, 2 cl, 2 bn
1-48

Allegro assai p. 28



2 vn, va, b, 2 fl, 2 cl, 2 bn, 2 hn
1-78

Scene I: Gran piazza d'Antiochia: Adriano,
(Aquilio), Farnaspe, Osroa p. 38



1-52

No. 1 Aria: Adriano p. 41

Andante



2 vn, 2 va, b
1-103

Scene II: Osroa, Farnaspe p. 52



1-22

xiv Adriano in Siria

No. 2 Aria: Farnaspe p. 55

Allegro

Di - spe - ra - to in mar tur - ba (to)

Allegretto

E ve - nu - ti i di - fe - li - ci,

2 vn, va, b, 2 ob, 2 hn

Allegro Allegretto Allegro
1-72 73-104 || 105-131 132-143 D.S.
Fine

No. 4 Aria: Farnaspe p. 114

Andante

Do - po un - tuo - sguar - do, in - gra - ta,
Tu ar - ros - si - re - sti in vol - to,

2 vn, va, b

1-76 77-117 || 118-150 D.S.
Fine

Scene III: Osroa p. 81

Dal - la man del ne - mi - co Il gran pe - gno si tol - ga

1-10

Scene V: Emirena, Adriano, Aquilio, Sabina, Barsene p. 126

Do - ve E - mi - re - na? A pian - ger so - la.

1-45

No. 3 Aria: Osroa p. 82

Allegro di molto

Sprez - zai fu - ror del ven - to
E[,] se pur ca - deal suo - lo,

2 vn, va, b, 2 hn

1-79 80-112 || 113-144 D.S.
Fine

No. 5 Aria: Barsene p. 129

Allegretto

Vuoi pu - nir l'in - gra - to a - man - te?

2 vn, va, b

1-124

Scene IV: Appartamenti destinati ad Emirena: Emirena, Aquilio, Adriano, Farnaspe p. 111

Ma il po - ve - ro Far - na - spe Di me che mai di - reb - be?

1-48

Scene VI: Emirena, Sabina p. 139

[Di tut - te le mie pe - ne Ec - co la rea ca - gion.]

1-18

No. 6 Aria: Emirena p. 140

Andantino



Allegretto



Chi mai d'in - i - qua stel - la



Pas - so di pe - ne in pe - ne.

2 vn, va, b, 2 fl, 2 hn

Andantino Allegretto Tempo di prima

1-45 46-85 || 86-110 111-116

♩ Fine D.S.

Scene VII: Sabina p. 158



lo pian - go? Ah, nò.

1-14

No. 7 Aria: Sabina p. 159

Allegro moderato



Nu - mi, se giu - sti sie - te,

2 vn, va, b, 2 bn

1-96

Scene VIII: Cortile del Palazzo Imperiale: Osroa, Farnaspe, Emirena p. 178



Fe - ro - ci Par - ti, al no - stro ar - dir fe - li - ce Ar - ri - se il Ciel.

1-68

No. 8 Duet: Emirena, Farnaspe p. 182

Larghetto



Se non ti - mo - ro al - la - to,

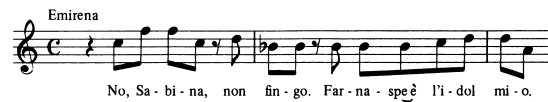
2 vn, va, b, 2 cl, 2 hn

Larghetto Allegro Tempo primo

1-69 70-98 99-156

ACT II

Scene I: Gabinetto: Emirena, Sabina, Barsene p. 213



No, Sa - bi - na, non fin - go. Far - na - spe è l'i - dol mi - o.

1-24

No. 9 Aria: Emirena p. 215

Allegro



Non è la - mi - a co - stan - (za)



Pos - sa del ca - ro be - ne

2 vn, va, vc, db

1-76 77-114 || 115-144 D.S.

♩ Fine

Scene II: Sabina, Barsene, Osroa p. 239



Chi sa? Quan - do lon - ta - na E - mi - re - na sa - rà,

1-46

xvi Adriano in Siria

No. 10 Aria: Osroa p. 242

Maestoso

[*f*]

16
Le - on pia - ga - to a mor - te,

2 vn, va, b, 2 ob, 2 hn
Maestoso Allegro di molto Tempo di prima
1-40 41-72 73-98

Scene III: Barsene p. 267

Barsene

In - fe - li - ci guer - rie - ri! Sem - pre tor - bi - di e fie - ri

1-12

No. 11 Aria: Barsene p. 268

Allegretto

[*f*]

23
Quan - to gra - to

2 vn, va, b
1-108

Scene IV: Giardino Imperiale: Emirena p. 279

Emirena

Ec - co l'o - ra, ec - co il lo - co,

1-6

No. 12 Recitative and Aria: Emirena p. 280

Recitative: Andante

[*f*]

5
Ah, co - me Mi bal - za il cor!

2 vn, va, b
1-33

Aria: Andantino p. 285

mf

23
Deh, la - scia, o ciel, o ciel - pie - to - so,

53
Sì, sì, ren - di, ren - di que - sto pet - to

66
Sì, ren - di, ren - di que - sto pet - to

2 vn, va, b, 2 fl, 2 cl, 2 bn, 2 hn
1-22 23-52 || 53-65 D.S. al Fine e poi da 66 | 66-84 D.S.
* Fine

Scene V: Emirena, Sabina, Farnaspe p. 309

Sabina

Do - ve cor - ri E - mi - re - na? Ec - co lo spo - so tu - o.

1-13

No. 13 Aria: Sabina p. 310

Allegretto

[*f*]

23
Vol - ga il ciel, fe - li - cia - man - ti,

2 vn, va, b
1-124

Scene VI: Emirena, Farnaspe p. 323

Farnaspe

Ed è ver, che sei mi - a?

1-27

No. 14 Aria: Farnaspe p. 325

Largo

[*f*]

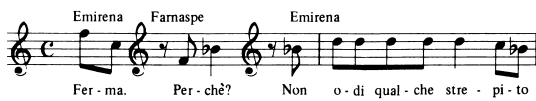
16
Ca ra, Ca - ra, la dol - ce - fiam - ma

[Allegretto]



2 vn, va, b, 2 ob, 2 bn, 2 hn
Largo [Allegretto]
1-40 41-72 || 73-99 D.S.
Fine

Scene VII: Emirena, Farnaspe, Osroa,
Adriano p. 346



1-69

No. 15 Aria: Adriano p. 350

Allegro assai



2 vn, va, b, 2 ob, 2 hn
1-101

Scene VIII: Emirena, Farnaspe, Osroa p. 370



1-16

No. 16 Trio: Emirena, Farnaspe, Osroa p. 371

Allegro



2 vn, va, b, 2 ob, 2 hn
1-161

ACT III

Scene I: Sala: Sabina, Aquilio, Barsene p. 399



1-19

No. 17 Aria: Sabina p. 400

Allegretto



2 vn, va, b, 2 ob
1-88

Scene II: Aquilio p. 418



1-12

No. 18 Aria: Aquilio p. 419

Allegro



2 vn, 2 va, b
1-79

Scene III: Aquilio, Adriano, Osroa,
Emirena p. 427



1-68

xviii Adriano in Siria

No. 19 Aria: Adriano p. 431

Moderato



2 vn, va, b, 2 hn
1-104

Scene IV: Osroa, Emirena, Farnaspe p. 452

Osroa



1-43

No. 20 Aria: Emirena p. 455

Andante espressivo



2 vn, va, b, 2 bn
1-125

Scene V: Osroa, Farnaspe p. 476

Osroa



1-17

No. 21 Aria: Osroa p. 477

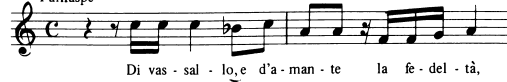
Allegro moderato



2 vn, va, b
1-106

Scene VI: Farnaspe p. 488

Farnaspe



1-10

No. 22 Aria: Farnaspe p. 489

Andante



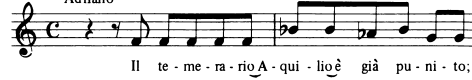
Allegro



2 vn, va, b, 2 cl, 2 bn, 2 hn
Andante Allegro Tempo I°
1-76 77-106 || 107-136 137-152 D.S.
♩ Fine

Scena ultima: Sala Imperiale: Adriano, Sabina, Barsene, Emirena, Farnaspe, Osroa, (Aquilio) p. 513

Adriano



1-26

No. 23 Finale: Tutti p. 515

Allegro



2 vn, va, b, 2 ob, 2 hn
1-56

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Adriano in Siria

Act I

Sinfonia

Allegro con brio

The musical score is arranged in two systems. The first system contains the woodwind parts: Flute 1, Flute 2, Clarinet 1 in D, Clarinet 2 in D, Bassoon 1, Bassoon 2, Horn 1 in D, and Horn 2 in D. Each instrument part begins with a dynamic marking of *[f]*. The second system contains the string parts: Violin 1, Violin 2, Viola, and Bassi. The Violin parts also begin with a dynamic marking of *[f]*. The Viola and Bassi parts begin with a dynamic marking of *[f]*. The tempo marking *Allegro con brio* is placed above the string staves. The score is written in 2/4 time with a key signature of one sharp (F#).

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (D)

Bsn. 1

Bsn. 2

Hrn. 1 (G)

Hrn. 2 (F)

6

Vi. 1

Vi. 2

Via.

B.

6

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (B)

Bsn. 1

Bsn. 2

Hr. 1 (G)

Hr. 2 (G)

12

Vi. 1

Vi. 2

Via.

C. *Celli soli*

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

Musical score for a symphony, measures 17-22. The score includes parts for Flutes (Fl. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hr. 1, 2), Violins (Vi. 1, 2), Viola (Vla.), and Bass (B.).

Measures 17-22 are shown. The Flute parts (Fl. 1, 2) feature melodic lines with various articulations. The Clarinet parts (Cl. 1, 2) provide harmonic support. The Bassoon parts (Bsn. 1, 2) play a rhythmic pattern. The Horn parts (Hr. 1, 2) play sustained notes with long slurs. The Violin parts (Vi. 1, 2) play a rhythmic pattern. The Viola part (Vla.) plays a rhythmic pattern. The Bass part (B.) plays a rhythmic pattern.

18

18

Musical score for woodwinds and strings, measures 23-28. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Ba.1), Bassoon 2 (Ba.2), Fagot 1 (F.1), and Fagot 2 (F.2). The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic accompaniment.

24

Musical score for strings, measures 23-28. The score includes parts for Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), and Bass (B.). The strings play a rhythmic accompaniment with various articulations and dynamics.

24

Fl. 1
Fl. 2
Cl. 1 (D)
Cl. 2 (D)
B. 1
B. 2
F. 1
F. 2
30
Vi. 1
Vi. 2
Va.
B.

[#]
[p soli]
[p soli]
[p soli]
[p soli]
[p]
[p]
p
p
p
p

37

Musical score for page 37, featuring woodwinds, strings, and brass. The score is written for a full orchestra and includes the following parts:

- Flute 1 (Fl. 1): Solo starting in the third measure, marked *[p]*.
- Flute 2 (Fl. 2): Solo starting in the third measure, marked *[p]*.
- Clarinet 1 (Cl. 1) (D): Solo starting in the first measure, marked *[p]*.
- Clarinet 2 (Cl. 2) (B): Solo starting in the first measure, marked *[p]*.
- Bassoon 1 (Ba. 1): Solo starting in the third measure, marked *p*.
- Bassoon 2 (Ba. 2): Solo starting in the third measure, marked *p*.
- Trumpet 1 (Tr. 1) (G): Solo starting in the first measure, marked *p*.
- Trumpet 2 (Tr. 2) (G): Solo starting in the first measure, marked *p*.
- Violin 1 (Vi. 1): Solo starting in the first measure, marked *p*.
- Violin 2 (Vi. 2): Solo starting in the first measure, marked *p*.
- Viola (Via.): Solo starting in the first measure, marked *[p]*.
- Bass (B.): Solo starting in the first measure, marked *p*.

The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings. The page number 37 is written in the bottom left corner.

44

Musical score for orchestral instruments. The score is arranged in staves for the following instruments: Fl. 1, Fl. 2, Cl. 1 (D), Cl. 2 (D), Bsn. 1, Bsn. 2, Hn. 1 (D), Hn. 2 (C), Vi. 1, Vi. 2, Via., and B. The score includes dynamic markings such as *cresc.*, *[f]*, *[cresc.]*, and *[ff]*. The bass line (B.) is marked with a 4/4 time signature. The score shows a crescendo leading to a fortissimo section.

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (B)

Bsn. 1

Bsn. 2

Hr. 1 (D)

Hr. 2 (C)

50

Vi. 1

Vi. 2

Va.

B.

50

Fl. 1

Fl. 2

Cl. 1 (B)

Cl. 2 (B)

Bsn. 1

Bsn. 2

Hr. 1 (B)

Hr. 2 (B)

56

Vi. 1

Vi. 2

Via.

B.

56

This musical score page, numbered 62, contains 13 staves of music. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1) in D major, Clarinet 2 (Cl. 2) in G major, Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Tr. 1) in D major, Horn 2 (Tr. 2) in G major, Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Cello/Double Bass (C.). The score is written in a common time signature and features a variety of musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests. The woodwind and brass parts have several long, sustained notes with ties across measures. The string parts are more active, with the violins playing a rhythmic eighth-note pattern and the cellos/basses providing a steady bass line.

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (G)

Ba. 1

Ba. 2

F. 1 (G)

F. 2 (G)

68

Vi. 1

Vi. 2

Va.

Cb.

68

74

Fl. 1

Fl. 2

Cl. 1
(B)

Cl. 2
(B)

Ba. 1

Ba. 2

Hr. 1
(D)

Hr. 2
(D)

74

Vi. 1

Vi. 2

Via

C.
74

79

Fl.1
Fl.2
Cl.1 (D)
Cl.2 (D)
Bn.1
Bn.2
Hr.1 (D)
Hr.2 (D)
Vi.1
Vi.2
Vla.
B.

[p soli]
[p soli]
p
p
p
p

79

Detailed description: This is a page of a musical score, page 79, for a symphony. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes two flutes (Fl.1 and Fl.2), two clarinets in D (Cl.1 and Cl.2), two bassoons (Bn.1 and Bn.2), and two horns in D (Hr.1 and Hr.2). The brass section includes two violins (Vi.1 and Vi.2), a viola (Vla.), and a double bass (B.). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as [p soli] and p are present. The page number 79 is written in the left margin.

84

Fl. 1 [Soli]

Fl. 2 [Soli]

Cl. 1 (B) [pSoli]

Cl. 2 (B) [pSoli]

Bsn. 1

Bsn. 2

Hr. 1 p

Hr. 2 p

Vi. 1

Vi. 2

Vla.

B.

84

Detailed description: This is a page of a musical score, page 84, for a woodwind and brass ensemble. The score is written in 2/4 time and features a key signature of one sharp (F#). The instruments are arranged in staves from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1) in B-flat, Clarinet 2 (Cl. 2) in B-flat, Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), and Bass (B.). The woodwind parts (Flutes, Clarinets, Bassoons) have prominent solo passages starting in the second measure, marked with [Soli] or [pSoli]. The Horns play a rhythmic accompaniment with a dynamic marking of *p*. The Violins and Viola play a melodic line, with the Violins marked *pp*. The Bass part is mostly rests. The page number '84' is printed in the left margin.

Fl. 1
Fl. 2 [P]
Cl. 1 (D) p
Cl. 2 (D) [P]
Bsn. 1 p
Bsn. 2 p
Hrn. 1 (D)
Hrn. 2 (D)
90
Vi. 1 [P]
Vi. 2 [P]
Via.
B. 90 p

The musical score is written for a symphony orchestra. It consists of ten staves. The top five staves are for woodwinds: Flute 1, Flute 2, Clarinet 1 (D), Clarinet 2 (D), Bassoon 1, and Bassoon 2. The next two staves are for Horns 1 (D) and Horn 2 (D). Below these is a large gap with the number '90' written on the left. The bottom four staves are for strings: Violin 1, Violin 2, Viola, and Bass. The music is in 4/4 time. The key signature has one flat (B-flat). The score includes various dynamics such as *p* (piano) and *[P]* (piano), and articulations like slurs and accents. The bass line starts with a '90' and a *p* dynamic marking.

Fl.1
[mf] [cresc.] f [cresc.] [ff] p

Fl.2
[mf] [cresc.] f [cresc.] [ff] [p]

Cl.1 (D)
[mf] [cresc.] f [cresc.] [ff] p

Cl.2 (D)
[mf] [cresc.] f [cresc.] [ff] [p]

Bsn.1
Cresc. [f] [cresc.] ff p

Bsn.2
Cresc. [f] [cresc.] ff p

Hrn.1 (D)
cresc. [f] [cresc.] [ff] p

Hrn.2 (D)
cresc. [f] [cresc.] [ff] p

95

Vi.1
cresc [f] [cresc.] [ff]

Vi.2
[cresc.] [f] [cresc.] [ff]

Vla.
Cresc. [f] [cresc.] f p

B.
95 cresc. [f] [cresc.] ff

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (D)

Bas. 1

Bas. 2

Hrn. 1 (D)

Hrn. 2 (D)

101

Vi. 1

Vi. 2

Vi. a.

C.

101

Detailed description of the musical score: This page of a symphony score contains ten staves. The top eight staves are for woodwinds: Flute 1 and 2, Clarinet 1 and 2 (both in D major), Bassoon 1 and 2, and Horn 1 and 2 (both in D major). The bottom two staves are for strings: Violin 1 and 2, and Viola. The Cello part is indicated by the number '101' at the bottom left. The score is in 4/4 time. Dynamics include piano (p), forte (f), and accents. Performance instructions include '101' written on the Flute 1 staff and the Cello staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Fl. 1

Fl. 2

Cl. 1 (B)

Cl. 2 (B)

Bsn. 1

Bsn. 2

Hr. 1 (C)

Hr. 2 (C)

106

Andante

Vi. 1

Vi. 2

Va.

C.

106

Segue L'Andante

p

[p]

p

p

Fl. 1
Fl. 2
Cl. 1 (D)
Cl. 2 (D)
Bsn. 1
Bsn. 2
3
Vi. 1
Vi. 2
Via
B.

This musical score page contains six staves of woodwinds and four staves of strings. The woodwind section (Flutes, Clarinets, Bassoons) is mostly silent, with only a few notes in the first measure. The string section (Violins, Viola, Bass) is active, with the first violin playing a melodic line, the second violin playing a rhythmic accompaniment, the viola playing a steady eighth-note pattern, and the bass playing a similar eighth-note pattern. A rehearsal mark '3' is placed at the beginning of the string section.

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (D)

Bn. 1

Bn. 2

9

Vi. 1

Vi. 2

Vla.

C. B.

9

p

pp

p

pp

p

p

15

Fl. 1

Fl. 2

Cl. 1 (B)

Cl. 2 (B)

Bsn. 1

Bsn. 2

15

Vi. 1

Vi. 2

Via.

B.

15

Detailed description of the musical score: This page contains measures 15 through 19 of a symphony. The instrumentation includes Flutes 1 and 2, Clarinets 1 and 2 (B-flat), Bassoons 1 and 2, Violins 1 and 2, Viola, and Cello/Double Bass. The score is written in a common time signature with a key signature of one sharp (F#). Measures 15-18 feature complex rhythmic patterns with many triplets and sixteenth notes. Measure 19 is a full rest for all instruments. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Performance markings include accents, slurs, and breath marks for the woodwinds.

21

Fl. 1
[f]

Fl. 2
[f]

Cl. 1
(B)
[f]

Cl. 2
(B)
[f]

Bsn. 1
[f]

Bsn. 2
[f]

Vi. 1
p

Vi. 2

Via

B.
p

21

Musical score for page 24, featuring woodwinds and strings. The score is arranged in a system with the following parts from top to bottom:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Cl. 1 (D) (Clarinet 1 in D)
- Cl. 2 (D) (Clarinet 2 in D)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Vi. 1 (Violin 1)
- Vi. 2 (Violin 2)
- Vla. (Viola)
- B. (Cello)

The woodwind parts (Flutes, Clarinets, Bassoons) are mostly silent, indicated by whole rests. The string parts (Violins, Viola, Cello) are active, with Violin 2 playing a rhythmic accompaniment of eighth notes. The Viola and Cello parts provide harmonic support with quarter and eighth notes.

39

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (D)

Bsn. 1

Bsn. 2

39

Vi. 1

Vi. 2

Vla.

B.

39

f

45

Fl. 1
p

Fl. 2
p

Cl. 1 (B)
p

Cl. 2 (B)
[p]

Bsn. 1
p

Bsn. 2
p

45

Vn. 1
p

Vn. 2
[p]

Vla.
p

B.
45 p

f

f

f

f

Segue l'Allegro

Detailed description: This is a page of a musical score, page 27, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes Flute 1 and 2 (Fl. 1, Fl. 2), Clarinet 1 and 2 in B-flat (Cl. 1 (B), Cl. 2 (B)), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), and a double bass line (B.). The second system includes Violin 1 and 2 (Vn. 1, Vn. 2), Viola (Vla.), and a double bass line (B.). The music is in 3/4 time and features complex rhythmic patterns with many triplets and slurs. Dynamic markings include piano (p) and forte (f). Performance instructions include '45' and 'Segue l'Allegro'.

Allegro assai

This page of a musical score features ten staves of music. The top seven staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 in D (Cl. 1 (D)), Clarinet 2 in D (Cl. 2 (D)), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Horn 1 in E-flat (Hr. 1 (E)). The bottom three staves are for strings: Violin 1 (Vi. 1), Violin 2 (Vi. 2), and Viola (Via). The Bass (B.) staff is also present at the bottom. The tempo marking *Allegro assai* is written above the string staves. The music is in 2/4 time and includes various dynamics such as *[f]* (forte) and *[mf]* (mezzo-forte). The woodwind parts feature melodic lines with some grace notes and slurs, while the string parts provide a rhythmic accompaniment.

This page of a musical score contains 13 staves of music. The instruments are listed on the left side of each staff:

- Fl. 1
- Fl. 2
- Cl. 1 (D)
- Cl. 2 (D)
- B♭ 1
- B♭ 2
- F 1 (C)
- F 2 (D)
- 9
- Vi. 1
- Vi. 2
- Vla.
- B.
- 9

The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The woodwind and brass parts are active throughout the page, while the string section (labeled '9') appears to be playing a sustained or rhythmic accompaniment. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral work.

Musical score for woodwinds and strings, measures 17-18. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bass (B.).

Measure 17 (labeled '17' on the left) shows the woodwinds and strings playing a rhythmic pattern. The woodwinds (Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tr. 1, Tr. 2) play a series of eighth notes, while the strings (Vi. 1, Vi. 2, Via., B.) play a steady eighth-note accompaniment. The Flutes (Fl. 1, Fl. 2) are mostly silent in this measure.

Measure 18 (labeled '17' at the bottom left) shows the woodwinds and strings playing a similar rhythmic pattern. The woodwinds (Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tr. 1, Tr. 2) play a series of eighth notes, while the strings (Vi. 1, Vi. 2, Via., B.) play a steady eighth-note accompaniment. The Flutes (Fl. 1, Fl. 2) are mostly silent in this measure.

Dynamic markings include **[P]** (piano) for the Flutes in measure 18 and **[P]** (piano) for the Violins in measure 18.

Musical score for page 31, measures 25-32. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Both parts play a melodic line with some grace notes and slurs.
- Clarinets:** Cl. 1 (B) and Cl. 2 (B). Both parts are silent throughout the measures.
- Bassoons:** Bas. 1 and Bas. 2. Both parts play a simple harmonic accompaniment, starting with a **[P]** dynamic marking.
- Horns:** Hr. 1 (B) and Hr. 2 (B). Both parts are silent throughout the measures.
- Violins:** Vi. 1 and Vi. 2. Both parts play a rhythmic accompaniment with eighth and sixteenth notes.
- Viola:** Vla. Part. Plays a simple harmonic accompaniment, starting with a **P** dynamic marking.
- Bass:** B. Part. Plays a simple harmonic accompaniment, starting with a **P** dynamic marking.

Measure 25 is marked with a large "25" on the left side of the page. The score concludes with a double bar line and a **[f]** dynamic marking at the end of the final measure.

Musical score for page 32, featuring woodwinds, brass, strings, and violas. The score is written in G major and 4/4 time. The instruments are:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Clarinet 1 in D (Cl. 1 (D))
- Clarinet 2 in D (Cl. 2 (D))
- Trumpet 1 (Br. 1)
- Trumpet 2 (Br. 2)
- Horn 1 in D (Hr. 1 (D))
- Horn 2 in D (Hr. 2 (D))
- Violin 1 (Vi. 1)
- Violin 2 (Vi. 2)
- Viola (Via.)
- Bassoon (b.)

Key signature: G major (one sharp). Time signature: 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like f and $[f]$. A specific performance instruction $[#]$ is present above the Flute 1 staff in the fifth measure.

Fl. 1

Fl. 2

Cl. 1 (D)

Cl. 2 (D)

Bsn. 1

Bsn. 2

Hrn. 1 (D)

Hrn. 2 (D)

49

Vi. 1

Vi. 2

Vla.

C.

49

[p]

[p]

57

Fl.1
f

Fl.2
f

Cl.1 (D)
f

Cl.2 (D)
f

Bsn.1
f

Bsn.2
f

Hr.1 (D)
f

Hr.2 (2)
f

57

Vi.1
f

Vi.2
[f]

Vla.
f

B.
57 f

Detailed description: This is a page of a musical score, page 35, containing measures 57 through 64. The score is arranged in a system of staves. The woodwind section includes two flutes (Fl.1, Fl.2), two clarinets in D (Cl.1, Cl.2), two bassoons (Bsn.1, Bsn.2), and two horns in D (Hr.1, Hr.2). The string section includes Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), and Bass (B.). The brass section includes a Trombone (B.). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often with slurs and accents. The dynamic marking 'f' (forte) is prominent throughout. A large '57' is written on the left side of the page, indicating the measure number. The bottom of the page shows the beginning of measure 57 with a '57 f' marking.

Musical score for woodwinds and brass instruments. The staves are labeled as follows:

- Fl. 1
- Fl. 2
- Cl. 1 (D)
- Cl. 2 (D)
- Bsn. 1
- Bsn. 2
- Hr. 1 (D)
- Hr. 2 (D)

The score consists of eight staves with musical notation including notes, rests, and dynamic markings.

65

Musical score for strings and bass. The staves are labeled as follows:

- Vi. 1
- Vi. 2
- Vla.
- B.

The score consists of four staves with musical notation including notes, rests, and dynamic markings. The number 65 is written at the bottom left of this section.

Musical score for page 73, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1) in B-flat, Clarinet 2 (Cl. 2) in B-flat, Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hr. 1) in B-flat, and Horn 2 (Hr. 2) in B-flat. The second system includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Cello (C.) in C. The score is written in 2/4 time with a key signature of one flat (B-flat). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The page number '73' is written on the left side of the score.

Act I Scene I.

Adriano,
(Aquilio)
Farnaspe,
Osroa

Farn. 1 2

Nel dì, che Roma ardo - ra Il suo Ce - sa - re in

Farn. 3 4 5

te, vol - gi uno sguardo Al princi - pe Farnaspe. Ei fu ne - mi - co: O - ra al Ce - sa - reo

Farn. 6 7 8

pie - de L'i - re de pone, e giu - ra ossequio fe - de. Osroa (PIANO A FARNASPE)

(Tan - ta vil - tà, Farnaspe, Necessa

Os. 9 10 11

- sa - ria non è.) Madre co - mu - ne D'o - gni po - po - lo è Ro - ma. Un at - to usato

Farn.

Farn. 12 13 14

Del - la vir - tù romana Vengo a chieder ti anch'io. Del Rè de' Par - ti Geme fra' vostri

Farn. 15 16 17

lasci Prigionie - ra la figlia. E ben? Ras - cin - ga Del - la sua pa - tria il

Adr. Farn.

Fam. 18 Adr.

pianto: a me la rendi, E quanto jo reco in gui-dardon ti prendi. A-dri-a-no non

Adr. 21 Fam. Osv.

ven-de Sul-lo stil delle barbare na-zioni La li-bertade altrui. Dunque la do-ni. (Che di-

Osv. 24 Adr. Fam.

-rà) Ven-gai padre. La ser-vo a lu-i. Do-po il fatal con-flit-to, Il Pa-dre in alt-re

Fam. 27 Adr.

ri-ve Va sconosciu-to er-ran-do, o più non vi-ve. Cu-ra dunque di lei Noi prende-

Adr. 30 Fam.

-rem. Giacchè a tal segno è An-gu-sto Dell'onor suo ge-lo-so; Questa cu-ra di

Fam. 33 Adr. Fam.

le-i las-cia il suo sò-so. Co-me! È spo-sa Emi-rena? Al-tro non manca Che il sacro

Farn. Adr. 36 $\frac{2}{4}$ ri-to. (Oh, Di-o!) Ma lo spo-so dov'è? Signor, son i-o. Tu stesso! Ed el-la l'ama?

Farn. 40 Ah, fummo amanti pria di sa-per-lo: ed apprendemmo in-sie-me A vi-ve-re ed a-

Adr. 43 -mar. (Ah, si co-minci sui propri af-fet-ti a eser-ci-tar l'im-pe-ro) Prence, della sua

Adr. 46 sor-te La bel-la prigio-niera ar-bitra si-a. Vie-ni a le-i. S'el-la sie-gue, Come

Adr. 49 cre-di ad a-marti, Al-lor... (di-ca si el fin) prendi-la, e par-ti. (scende)

No. 1: Aria, Adriano:
Dal labbro, che l'accende

Andante No. 1 Aria: Adriano

VI.1 [f]

VI.2 [f]

Vla. [f]

Andante

Adriano

B. [f]

Detailed description: This is the first system of a musical score. It features five staves. The top three staves are for Violin I (VI.1), Violin II (VI.2), and Viola (Vla.), each starting with a forte [f] dynamic. The fourth staff is for the vocal part, labeled 'Adriano', and is currently empty. The bottom staff is for the Bassoon (B.), also starting with a forte [f] dynamic. The tempo is marked 'Andante'. The music is in 2/4 time and begins with a treble clef and a key signature of one flat.



VI.1 p

VI.2 [p] [f] [p]

Vla. [p] [f] [p] [f]

6

Adr.

B. p f p f

Detailed description: This is the second system of the musical score. It continues with the same five staves. The Violin I (VI.1) part starts with a piano (p) dynamic. The Violin II (VI.2) part has dynamics of piano ([p]), forte ([f]), and piano ([p]). The Viola (Vla.) part has dynamics of piano ([p]), forte ([f]), piano ([p]), and forte ([f]). The Bassoon (B.) part has dynamics of piano (p), forte (f), piano (p), and forte (f). The vocal part (Adr.) remains empty. The tempo 'Andante' is maintained. The system ends with a double bar line.

VI.1
VI.2
Via.
II
Adr.
B.

p [*g*]

f

Detailed description: This block contains the first system of a musical score, measures 1 through 4. It features five staves: Violin I (VI.1), Violin II (VI.2), Viola (Via.), a second Violin (II), and Bass (B.). The Viola part begins with a piano (*p*) dynamic and includes a bracketed *[g]* marking. The Bass part concludes with a forte (*f*) dynamic. The music is written in a common time signature and includes various rhythmic patterns and articulations.



VI.1
VI.2
Via.
16
Adr.
B.

p *pp* *p*

Dal lab - bro, che l'ac - cen - de Di co - sì dolce ar - dor, di . .

p

Detailed description: This block contains the second system of the musical score, measures 1 through 4. It features six staves: Violin I (VI.1), Violin II (VI.2), Viola (Via.), a second Violin (16), Adagio (Adr.), and Bass (B.). The Adagio part includes the Italian lyrics: "Dal lab - bro, che l'ac - cen - de Di co - sì dolce ar - dor, di . .". The Viola part starts with a *pp* dynamic, and the Bass part starts with a *p* dynamic. The music continues with various rhythmic and melodic lines.

Vi.1
 Vi.2
 Vla.
 Cl.
 Adr.
 B.

co - si dol - ce ar - dor, La sor - te tua di - pen - de: (E la mia sor - te an -

Vi.1
 Vi.2
 Vla.
 Cl.
 Adr.
 B.

cor). Dal lab - bro che t'ac - cen - de La sor - te tua di - pen - de, La

Musical score for measures 31-35. The score includes staves for Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), Adagio (Adr.), and Bass (B.). The Adagio part contains the lyrics: "sor - te tua di pen -". The music features various rhythmic patterns and dynamics.



Musical score for measures 36-40. The score includes staves for Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), Adagio (Adr.), and Bass (B.). The Adagio part contains the lyrics: "de: [E la mia sor - te an - cor.]". The music features various rhythmic patterns and dynamics, including *f* and *p* markings.

VI.1
VI.2
Vla.
41
Adr.
B.

p

La sor-te tua di-pen-de, dal lab-bro, che t'ac-cen-de [e . . . la mia sor-te an-



VI.1
VI.2
Vla.
45
Adr.
B.

f *p* *f* [*p*] [*ff*]

[*f*]

cor, e la . . . mia sor-te an-cor.]

Vi.1

Vi.2

Vi.

Ad.

B.

p

[*p*]

[divisi]^{1°}

2° [*p*]

Mi spia-ce il tuo tor-mento, Ne



Vi.1

Vi.2

Vi.

Ad.

B.

sforz

p

f *p*

[*sforz*] [*p*]

[*f*] [*p*]

[UNIS] [*sforz.*] *p*

f *p*

so - no a par-te, sen-to, Che del . . tuo cor la pe - na è pe - na del mio

[*sforz.*] *p*

f *p*

Vi.1
Vi.2
Via
Cg
Adr.
B.

cor, che del tuo cor la pe - na è pe - na del mio cor. Mi



Vi.1
Vi.2
Via
Cg
Adr.
B.

spia-ce il tuo tor-mento, il tuo tor-men - - to. Dal lab - bro, che Mac-

Musical score for measures 69-73. The score includes staves for Violin I (Vi.1), Violin II (Vi.2), Viola (Via.), Adagio (Adr.), and Bass (B.). The Adagio part features the lyrics: "- cen - de Di co - sì dol - ce ar - dor, di co - sì dol - ce ar - dor, La".



Musical score for measures 74-78. The score includes staves for Violin I (Vi.1), Violin II (Vi.2), Viola (Via.), Adagio (Adr.), and Bass (B.). The Adagio part features the lyrics: "sor - te tua di - pen -".

VI.1
 VI.2
 Vla.
 79
 Adr.
 B.

cresc.
 [cresc.]
 cresc.
 cresc.



VI.1
 VI.2
 Vla.
 Adr.
 B.

sforz p
 [sforz] [p]
 sforz p
 [divisi]

- - de: [E la mia sor - te an - cor.] Mi spia - ce il tuo tor - mento, Ne

sforz p

Vi.1

Vi.2

Via.

B.

Adr.

so - no a par-te, e sen - to, e sen - to, Che del tuo cor la pe-na, del tuo cor la

Dynamic markings: *f*, *p*, *[f]*, *[p]*, *[unis]*, *[f]*, *p*.



Vi.1

Vi.2

Via.

B.

Adr.

pe - na È pe-na del mio cor, è pe - - - na, è pe-na del mio

Dynamic markings: *p*, *[cresc.]*, *f*, *[cresc.]*, *[cresc.]*, *[cresc.]*, *f*, *[cresc.]*, *f*.

Vi. 1

Vi. 2

Vla.

99

Adr.

Cor.

B.

This musical score is for page 51 and features five staves. The top two staves are for Violins 1 and 2, both in treble clef. The third staff is for Viola, also in treble clef. The fourth staff is labeled '99' and is empty. The fifth staff is for Adagio, in treble clef, with the word 'Cor.' written below it. The bottom staff is for Bass, in bass clef. The music is in 2/4 time and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

Osroa, Farnaspe

Osroa

Comprendesti, o Farnaspe, d'Augusto i detti? Ei d'Emi-re-na a-man-te, Di te parmi ge-

Osr.

-lo-so, e fi-dain lei. A-masse mai costei il mio ne-mi-co? Mio Re, che dici

Farn.

mai? Ce-sare è giu-sto; El-la è fe-de-le. Ah, qual timor l'affanna! Chi

Osr.

du-bi-ta d'un mal raro s'in-ganna. Io vo-lo a le-i. Ve-dra-i... Va pur, ma

Osr.

ta-ci, Ch'io son fra i tuoi se-guaci. Anche alla figlia? St. saprai, quando

Osr.

tor-ni, Tut-ti i disegni miei. Sì, sì, mio Re, ri-tor-ne-rò con le-i. Convien

Fam
19

sem-pre sperar. Chi sà? Ta-lo-ra Nasce lu - ci-doil di da fosca au

20 21

Fam
22

-ro-ra.

No. 2:
Aria, Farnaspe:
Disperato in mar turbato

No. 2 Aria: Farnaspe

Allegro

The musical score is arranged in a system of staves. The top section includes:

- Oboe 1** and **Oboe 2**: Both parts play a melodic line starting with a forte (*f*) dynamic. The Oboe 1 part has a first ending bracket over the first two measures.
- Horn 1** and **Horn 2** (both in G): Both parts play a sustained harmonic line, with a forte (*f*) dynamic marking.
- Farnaspe**: The vocal line is present but contains no notes, only rests.

The bottom section includes:

- VI. 1** and **VI. 2** (Violins): Both parts play a rhythmic accompaniment of eighth notes. The first violin part has a forte (*f*) dynamic and a *[simile]* marking starting in the third measure.
- Viola**: Plays a harmonic accompaniment with a forte (*f*) dynamic.
- Bassi** (Bass): Plays a harmonic accompaniment with a forte (*f*) dynamic.

The tempo *Allegro* is indicated at the beginning of the lower section.

This musical score page, numbered 56, contains five measures of music for a string and woodwind ensemble. The instruments are arranged in the following order from top to bottom: Oboe 1 (Ob.1), Oboe 2 (Ob.2), Horn 1 (Hr.1), Horn 2 (Hr.2), Flute (Flam), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a five-measure rest for the Flute part. The woodwinds and strings play a melodic line that starts with a half note and continues with eighth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo) in the lower strings. The notation includes various note values, rests, and articulation marks.

This musical score page, numbered 57, contains the following parts and markings:

- Ob. 1 & 2:** Oboe parts with dynamic markings of *f* and *mf*.
- Hr. 1 (C) & Hr. 2 (C):** Horn parts in C major, featuring long, sustained notes with a slur across the first two measures.
- Forn. 10:** A string part with a whole rest in every measure.
- Vi. 1 & 2:** Violin parts with dynamic markings of *f* and *mf*, and the instruction *[Simile]* in the second measure.
- Vla.:** Viola part with dynamic markings of *f* and *mf*.
- B.:** Bass part with dynamic markings of *f* and *mf*.

This musical score page, numbered 58, contains the following parts and markings:

- Ob. 1 & 2:** Oboe parts with *[p]* and *[Soli]* markings.
- Hr. 1 & 2 (G):** Horn parts in G major, marked *p*.
- Fam. & 15:** Flute and Piccolo parts, currently silent.
- Vi. 1 & 2:** Violin parts. Vi. 1 is marked *p* and *[Simile]*. Vi. 2 is marked *[p]* and *[Simile]*.
- Vla.:** Viola part marked *p*.
- B.:** Bass part marked *p*.

Ob.1
Ob.2
Hr.1 (C)
Hr.2 (C)
Forn
20
Vi.1
Vi.2
Via.
B.

Di-spe-ra - toj in mar tur - ba - - -

p

Detailed description: This is a page of a musical score, page 59. It features a vocal line and an orchestral accompaniment. The vocal line is on a staff labeled 'Forn' (likely Soprano) and includes the lyrics 'Di-spe-ra - toj in mar tur - ba - - -'. The orchestral parts include two Oboes (Ob.1, Ob.2), two Horns in C (Hr.1, Hr.2), two Violins (Vi.1, Vi.2), a Viola (Via.), and a Bass (B.). The score is written in a common time signature and a key signature of one sharp (F#). The vocal line begins in the third measure of the system. The orchestral parts provide a complex accompaniment with various rhythmic patterns and dynamics, including a piano (*p*) marking in the lower strings.

This musical score page, numbered 60, features a variety of instruments and a vocal line. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), two Horns (Hr. 1 and Hr. 2), and a Bassoon (Fam.). The string section consists of Violins 1 and 2 (Vi. 1 and Vi. 2), Viola (Via.), and Bass (B.). A vocal line is present with the lyrics: "ro, Set-ro ciel fu-". The score is written in a key signature of two sharps (D major) and a common time signature. The vocal line begins in the fourth measure with the word "ro," and continues with "Set-ro ciel fu-". The instrumental parts provide a rich accompaniment, with the woodwinds playing melodic lines and the strings providing harmonic support. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

Ob. 1 *[f]*

Ob. 2 *[f]*

Hr. 1 (G) *[f]*

Hr. 2 (G) *[f]*

Fam. *[f]*
- ne - sto e ne - ro, fu - ne - sto e ne - ro, Pur tal vol - ta il pas - seg - gie - ro, pur tal

31

Vi. 1 *f* *p*

Vi. 2 *f* *[p]*

Vla. *f* *[p]*

B. *f* *p*

Detailed description: This is a page of a musical score, page 61. It features a vocal line with lyrics and several instrumental parts. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), two Horns in G (Hr. 1 and Hr. 2), and a Bassoon (Fam.). The string section includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), and Bass (B.). The vocal line has lyrics: "- ne - sto e ne - ro, fu - ne - sto e ne - ro, Pur tal vol - ta il pas - seg - gie - ro, pur tal". The score includes dynamic markings such as *[f]* (forte) and *[p]* (piano) for various instruments. A rehearsal mark "31" is present at the beginning of the vocal line. The page number "61" is in the top right corner.

Musical score for page 62, featuring a vocal line and orchestral accompaniment. The score is written in G major and 2/4 time. The vocal line is in the soprano clef, and the lyrics are in Romanian. The orchestral parts include Oboe 1 and 2, Flute 1 and 2, Clarinet in F major, Violin 1 and 2, Viola, and Bass. The score is divided into measures, with a section starting at measure 37.

The vocal line (Soprano) has the following lyrics:

vol-tajil pas-sa-ge-ro Lie-toi por - to ni-tro-vă. Di-spe-ra to-jiu mar-tur-ba - -

The orchestral parts include:

- Ob. 1 and Ob. 2: Oboe parts, both in G major.
- Fl. 1 (G) and Fl. 2 (G): Flute parts, both in G major.
- Clar. (F): Clarinet in F major.
- Vi. 1 and Vi. 2: Violin parts, both in G major.
- Vla.: Viola part, in G major.
- B.: Bass part, in G major.

The score is divided into measures, with a section starting at measure 37. The vocal line is in the soprano clef, and the lyrics are in Romanian. The orchestral parts include Oboe 1 and 2, Flute 1 and 2, Clarinet in F major, Violin 1 and 2, Viola, and Bass.

Ob.1
Ob.2
F.1 (C)
F.2 (C)
Forn
43
Vi.1
Vi.2
Vla.
B.

- to in mar-tur-ba - to

Detailed description: This is a page of a musical score, page 63. It features a full orchestral arrangement with a vocal line. The woodwind section includes Oboe 1 and 2, Flute 1 (C), and Flute 2 (C). The string section includes Violin 1, Violin 2, Viola, and Bass. The vocal line is marked with a forte dynamic and includes the lyrics "- to in mar-tur-ba - to". The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play sustained chords and rhythmic patterns, while the vocal line has a melodic contour. The page number '43' is written below the vocal line.

Ob.1
Ob.2
Hrn.1 (G)
Hrn.2 (C)
Fam.
49
Vi.1
Vi.2
Via.
B.

(p) [Soli]
(p) [Soli]
p
p
Pur tal vol - ta il pas - seg - gie - ro lie - toid
p
[p]
p
p

[#]

Detailed description: This page of a musical score, numbered 64, contains staves for woodwinds, strings, and a vocal line. The woodwind section includes Oboe 1 and 2, Horns 1 (G) and 2 (C), and a Bassoon. The string section includes Violin 1, Violin 2, Viola, and Cello. The vocal line is on a grand staff with lyrics in Italian. The score is in 4/4 time and features various dynamics and performance markings such as 'p' (piano), 'p [Soli]', and '[#]'.

Or. 1
Or. 2
Hr. 1 (C)
Hr. 2 (C)
Fam.
57
Vi. 1
Vi. 2
Via.
B.

per - to ri - tro - vò, Lie-tou per - to ri -

[p]
[p]
[p]
[p]
[p]
[p]

Detailed description: This is a page of a musical score, page 65. It features a vocal line and an orchestral accompaniment. The vocal line is on a single staff with lyrics in Chinese: "per - to ri - tro - vò, Lie-tou per - to ri -". The orchestral parts include Oboe 1 and 2, Horns 1 and 2 (both in C), Flute, Violin 1 and 2, Viola, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line has some performance markings like [H] and [F]. The orchestral parts have various dynamics markings, including [p] (piano) and [p] (piano). The page number 57 is written in the left margin.

This musical score page, numbered 66, contains the following parts and markings:

- Ob. 1 & 2:** Oboe parts with dynamic markings $[f]$ and crescendo hairpins.
- Hrn. 1 & 2 (G):** Horn parts in G major.
- Fam.:** Family drum part with the notation $- Tro - voi.$
- Sq:** Square drum part.
- Vi. 1 & 2:** Violin parts with dynamic markings $[f]$ and $[simile]$.
- Vla.:** Viola part with dynamic marking f .
- B.:** Bass part with dynamic marking f .

Ob.1
Ob.2
Hrn.1 (G)
Hrn.2 (G)
Fam.
64
Vi.1
Vi.2
Via.
B.

Di-spe-ra-toj in mar tur-ba-to. Sor-to ciel fu-ne-sto a

Detailed description: This is a page of a musical score, page 67. It features a vocal line with lyrics and an orchestral accompaniment. The vocal line is in the key of D major and 4/4 time. The lyrics are: "Di-spe-ra-toj in mar tur-ba-to. Sor-to ciel fu-ne-sto a". The orchestration includes two oboes (Ob.1, Ob.2), two horns in G (Hrn.1, Hrn.2), a fagot (Fam.), two violins (Vi.1, Vi.2), a viola (Via.), and a bassoon (B.). The woodwinds and strings play a melodic line, while the horns play a harmonic accompaniment. The vocal line is marked with dynamics like *f* and *p*. The page number 67 is written in the left margin.

Ob.1 P
Ob.2 [P]
Hrn.1 (G)
Hrn.2 (G)
Fam.
70
Vi.1
Vi.2 [f]
Vla.
B.

ne-ro, fu-ne - ste ne-ro, Pur tal vol-ta il pas - seg-gie-ro, Pur tal vol-ta il pas - seg-

Handwritten musical annotations:
 - A large 'S' above the woodwinds at the start of the second measure.
 - A 'P' dynamic marking below the first Oboe staff.
 - '[P]' dynamic markings below the second Oboe staff.
 - 'f' dynamic markings below the Horn 1 and Horn 2 staves.
 - 'p' dynamic markings below the Violin 1, Violin 2, and Viola staves.
 - A 'S' dynamic marking below the Bass staff at the start of the second measure.
 - A '+' symbol at the end of the Bass staff.

76

Ob.1

Ob.2

Hr.1 (G)

Hr.2 (G)

Forn.

Vi.1

Vi.2

Vla.

B.

gie-ro Lie-tad por-to ri-tro-vò. Di-spe-ra - - -

The musical score is for page 76 and includes the following parts: Oboe 1, Oboe 2, Horn 1 (G), Horn 2 (G), Flute, Violin 1, Violin 2, Viola, and Bass. The vocal line (Forn.) has the lyrics: "gie-ro Lie-tad por-to ri-tro-vò. Di-spe-ra - - -". The score is in 2/4 time with a key signature of one sharp (F#). The vocal line begins in the second measure. The Flute, Violin 1, Violin 2, and Bass parts have dynamic markings of *f* and *p*. The Horn parts have a *p* marking. The Oboe parts have a *f* marking. The Viola part has a *p* marking. The score is divided into four measures.

This musical score page, numbered 70, contains the following parts and measures:

- Ob. 1 & 2:** Oboe parts, both playing sustained notes.
- Hr. 1 & 2 (G):** Horn parts in G major, playing sustained notes.
- Fam.:** Flugelhorn part with a melodic line.
- 81:** A section of the score with no musical notation.
- Vi. 1 & 2:** Violin parts with melodic lines.
- Vla.:** Viola part with a melodic line.
- B.:** Bass part with a melodic line.

The score is written in G major and 4/4 time. The woodwinds and strings provide harmonic support, while the flugelhorn and violins/violas/bass carry the primary melodic material.

87

- to, in mar tur- ba - - - - to, Pur tal

Vi.1 [Simile] p

Vi.2 [Simile] p

Vla. p

B. p

Ob.1 [p Soli]

Ob.2 [p Soli]

Hrn.1 (G) p

Hrn.2 (G) p

Forn. vol - ta il pas-seg-gie - ro Lie-tojd por - - to ni - so -

92

Vi.1

Vi.2

Vla.

B.

Detailed description: This page of a musical score, numbered 72, features a vocal line and an orchestral accompaniment. The vocal line, marked 'Forn.', has the lyrics 'vol - ta il pas-seg-gie - ro Lie-tojd por - - to ni - so -'. The woodwind section includes two Oboes (Ob.1 and Ob.2) playing a melodic line marked '[p Soli]', and two Horns (Hrn.1 and Hrn.2) in G major playing a sustained note marked 'p'. The string section consists of Violins 1 and 2, Viola, and Bass. The Violin 2 part features a complex rhythmic pattern of sixteenth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for page 73, featuring woodwinds, strings, and a vocal line. The score is in 2/4 time with a key signature of two sharps (D major). The instruments listed are:

- Ob. 1
- Ob. 2
- Hr. 1 (A)
- Hr. 2 (A)
- Forn. (Violoncello)
- 98 (Violoncello)
- Vi. 1
- Vi. 2
- Vla.
- B.

The vocal line includes the lyrics: *-vò, Lie-tojù por-to ri - tro-vò.*

The score includes dynamic markings such as *[f]* and *[sf]*, and performance instructions like *[simile]*. The woodwind parts feature intricate rhythmic patterns, while the strings provide a steady accompaniment. The vocal line is melodic and expressive.

Allegretto

Ob. 1

Ob. 2

Hr. 1 (G)

Hr. 2 (G)

Fl. (G)

Fam.

103

Vi. 1

Vi. 2

Vla.

B.

Allegretto

E ve - nu - ti i di . . fe - li - ci,

FINE

Or. 1
Or. 2
F. 1 (G)
F. 2 (G)
Fam.
109
Vi. 1
Vi. 2
Vla.
B.

Và. . per gio - co in sul-le-a - re-ne, Di - se - gran - do a'

f [p]
f [p]
[f] [p]

f *p*

Detailed description: This is a page of a musical score, page 75. It features a vocal line and several instrumental staves. The vocal line, marked 'Fam.' and '109', contains the lyrics 'Và. . per gio - co in sul-le-a - re-ne, Di - se - gran - do a''. The instrumental parts include two oboes (Or. 1, Or. 2), two flutes (F. 1 (G), F. 2 (G)), two violins (Vi. 1, Vi. 2), a viola (Vla.), and a bassoon (B.). The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions in brackets like [p] and [f]. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line is in a higher register, while the instrumental parts provide a rich harmonic and rhythmic accompaniment.

Or.1
Or.2
Hr.1 (C)
Hr.2 (C)
Fam.
116
Vi.1
Vi.2
Vla.
B.

ca - ri-a-mi - ci I. . pe - ri - gi che pas - sò, I. . pe -

Detailed description: This is a page of a musical score, page 76. It features a vocal line and an orchestral accompaniment. The vocal line is in the key of D major (two sharps) and 4/4 time. The lyrics are: "ca - ri-a-mi - ci I. . pe - ri - gi che pas - sò, I. . pe -". The orchestral parts include Oboe 1 and 2, Horns 1 and 2 (both in C), Flute, Violin 1 and 2, Viola, and Bass. The score is written in a standard musical notation with a grand staff for the vocal line and individual staves for each instrument. The page number 76 is in the top left corner. The measure number 116 is written on the left side of the vocal line. The vocal line has a fermata over the first measure of the second phrase. The orchestral parts provide harmonic support and texture to the vocal line.

Ob.1
Ob.2
Hr.1 (C)
Hr.2 (C)
Fam.
123
Vi.1
Vi.2
Vla.
B.

ri - gli che pas - so, che pas - so. (tr.)

[f] [ff] [f] [ff]

Detailed description: This is a page of a musical score, page 77. It features a vocal line and an orchestral accompaniment. The vocal line is on a staff labeled 'Fam.' and contains the lyrics 'ri - gli che pas - so, che pas - so.' with a trill mark '(tr.)' above the second phrase. The orchestral accompaniment includes staves for Oboe 1 and 2, Horns 1 and 2 (both in C), Violin 1 and 2, Viola, and Bass. The score is in 2/4 time and has a key signature of one sharp (F#). The vocal line starts at measure 123. The instrumental parts include various dynamics such as [f] and [ff], and some trill marks. The woodwinds (Oboes and Horns) have mostly whole rests in this section.

Allegro

Ob.1

Ob.2

Hr.1 (G)

Hr.2 (G)

Fam.

130

Di-spe-ra-to-ri-um mar-tur-ba

Allegro

[simile]

[simile]

p

p

p

B.

p

Detailed description: This is a page of a musical score, page 78. It features a woodwind section (Ob.1, Ob.2, Hr.1 (G), Hr.2 (G)), a Fagott (Fam.), and a string section (Vi.1, Vi.2, Vla., B.). The tempo is marked 'Allegro'. A vocal line is present with the lyrics 'Di-spe-ra-to-ri-um mar-tur-ba'. The score includes various musical notations such as notes, rests, and dynamics like 'p' (piano) and '[simile]'. The measure number 130 is indicated on the left side of the page.

This musical score page includes the following parts and markings:

- Ob. 1 & 2:** Oboe parts with dynamic markings of *f* (forte).
- Hr. 1 & 2 (G):** Horn parts in G major with dynamic markings of *f*.
- Fam.:** Flute part with lyrics: "ro Sor-ro ciel fu-".
- 135:** A section marker.
- Vi. 1 & 2:** Violin parts with *[simile]* markings.
- Vla.:** Viola part with *[p]* (piano) markings.
- B.:** Bass part with *[p]* markings.

Oboe 1
Oboe 2
Flute 1
Flute 2
Horn
K40
Violin 1
Violin 2
Viola
Bass

-ne-sto e ne-ro, fu-ne - stog ne-ro, Pur tall

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

D.S.
page 68
bar 73

Scene III (Act I)

Osroa

Dal-la man del nemico Il gran pe-gno si tolga, Che può far-mi tre-mare: e poi si

lasci Li-be-ro il corso al mio fu-ror. Paventa, Or-go-glio - so roman d'Os-roa

sde-gno. Son vinto, e non op-pres-so; E sempre a'danni tuo-i sa-rò l'istes-so.

No. 3

Aria, Osroa:

Sprezza il furor del vento

No. 3 Aria (Osroa)

Allegro di molto

The musical score is arranged in five systems. The first system contains the Horn 1 (D) and Horn 2 (D) staves, both marked with a forte [f] dynamic. The second system contains the Osroa staff, which is mostly silent. The third system contains the Violin 1 (Vi.1) and Violin 2 (Vi.2) staves, both marked with a forte [f] dynamic. The fourth system contains the Viola (Via.) and Bass (B.) staves, both marked with a forte [f] dynamic. The tempo marking 'Allegro di molto' is repeated above the Violin 1 staff. The score consists of five measures across all staves.

Musical score for measures 1-5, featuring the following parts:

- Hr. 1 (D):** Horn 1, part 1, in D major. Measures 1-5.
- Hr. 2 (D):** Horn 2, part 2, in D major. Measures 1-5.
- Os.:** Oboe. Measures 1-5.
- 6:** Clarinet in B-flat. Measures 1-5.
- Vi. 1:** Violin 1. Measures 1-5.
- Vi. 2:** Violin 2. Measures 1-5.
- Vla.:** Viola. Measures 1-5.
- B.:** Bass. Measures 1-5.

The score is written in a system of eight staves. The first two staves are for horns, the next two are for woodwinds (oboe and clarinet), and the last four are for strings (violins, viola, and bass). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of five measures of music.

This musical score page, numbered 84, contains five measures of music for a string quartet and woodwinds. The instruments are arranged vertically as follows:

- Flutes 1 & 2 (Fl. 1, Fl. 2):** Both parts play a melodic line in the first measure. In the second measure, they play a sustained note marked with a piano (*p*) dynamic.
- Oboe (Os.):** The oboe part is silent throughout all five measures.
- Violins 1 & 2 (Vi. 1, Vi. 2):** Both violins play a rhythmic accompaniment of eighth notes. In the second measure, they play a sustained note marked with a piano (*p*) dynamic.
- Viola (Via.):** The viola part is silent in the first two measures and then plays a melodic line in the third, fourth, and fifth measures.
- Bass (B.):** The bass part is silent in the first two measures and then plays a melodic line in the third, fourth, and fifth measures.

The score is written in a common time signature (C) and features various musical notations including eighth notes, quarter notes, and rests.

This musical score page contains measures 16 through 20. The instruments are arranged as follows:

- Flutes (Fl. 1 & 2):** Measures 16-19 are marked *p cresc.*. In measure 20, they play a sustained note marked *[f]*.
- Oboe (Os.):** Measures 16-19 are marked *p cresc.*. In measure 20, it plays a sustained note marked *[f]*.
- Violins (Vi. 1 & 2):** Measures 16-19 are marked *cresc.*. In measure 20, they play a sustained note marked *f*.
- Viola (Vi. a.):** Measures 16-19 are marked *cresc.*. In measure 20, it plays a sustained note marked *f*.
- Bassoon (B.):** Measures 16-19 are marked *cresc.*. In measure 20, it plays a sustained note marked *f*.

The score is written in 3/4 time with a key signature of one flat. The woodwinds and strings are playing sustained notes, while the flutes and oboe have melodic lines in the earlier measures.

Musical score for page 86, featuring Horns (H.1, H.2), Oboe (Os.), Violins (Vi.1, Vi.2), Viola (Via.), and Bass (B.). The score is in 4/4 time and includes dynamic markings such as *ff* and *p*. The Oboe part includes the lyrics: Sprez - za il fu - ror del.

Instrument parts and dynamics:

- H.1: *ff*
- H.2: *ff*
- Os.: *ff* (initially), *p* (later)
- Vi.1: *ff*
- Vi.2: [*ff*]
- Via.: [*ff*]
- B.: [*ff*]

Lyrics: Sprez - za il fu - ror del

19
20
Os
26
Vi.1
Vi.2
Via.
B.

ven-to Ro - bu - sta quer - cia av - vez - za, ro - bu - sta quer - cia av - vez - za Di

p *f* *p*
p *f* *p*
f *fp* *f* *p*

Detailed description: This page of a musical score, numbered 87, contains five systems of staves. The first system includes two treble clef staves (labeled 19 and 20) and a vocal line (labeled Os). The vocal line has lyrics: "ven-to Ro - bu - sta quer - cia av - vez - za, ro - bu - sta quer - cia av - vez - za Di". The second system (labeled 26) contains four staves for string instruments: Violin I (Vi.1), Violin II (Vi.2), Viola (Via.), and Bass (B.). The score features various dynamics such as *p* (piano), *f* (forte), and *fp* (fortissimo piano). The vocal line has a melodic line with some slurs and a final note on "Di". The string accompaniment includes rhythmic patterns and dynamic markings.

Musical score for strings and vocal soloist. The score includes parts for Flutes 1 & 2, Oboe, Violins 1 & 2, Viola, and Bass. The vocal part has lyrics in Italian: "cen-to ver-nie cen-to L'in-giu-ria tol-le-rar, l'in-giu-ria tol-le-".

Flutes: Fl. 1 and Fl. 2 parts with dynamics $[f]$.

Oboe (Os.): Melodic line with lyrics: "cen-to ver-nie cen-to L'in-giu-ria tol-le-rar, l'in-giu-ria tol-le-".

Violins (Vi. 1 & 2): Violin 1 (Vi. 1) has dynamics p and $[f]$. Violin 2 (Vi. 2) has dynamics $[f]$, p , and $[p]$.

Viola (Vla.): Dynamics $[f]$ and p .

Bass (B.): Dynamics $[f]$ and p .

Measure numbers 31 and 32 are indicated on the left side of the score.

Fl. 1
p

Fl. 2
p

Oboe
rar. Sprezza il fu-ror del ven-to Ro-bu-sta quer-cia avvez-za L'in-

36

Vi. 1
p

Vi. 2
p

Vi. a.
p

B.
p

The musical score is arranged in a system of staves. At the top, two staves for Flutes 1 and 2 (Fl. 1 and Fl. 2) are shown, both in G-clef and 5/4 time signature. Below them are two empty staves. The vocal line (Os.) is in C-clef and 5/4 time, with lyrics: "-gin - rieg tol - le - rar .". The vocal line is followed by two empty staves. Below these are staves for Violins 1 and 2 (Vi. 1 and Vi. 2), Viola (Vla.), and Bass (B.). The Violin parts are in G-clef and 5/4 time, featuring a complex, rhythmic melody. The Viola and Bass parts are in C-clef and 5/4 time, providing a harmonic accompaniment.

This musical score page contains five measures of music for a string quartet and woodwinds. The instruments are arranged vertically as follows:

- Violin I (V.I.1):** Plays a melodic line with eighth and sixteenth notes, including a trill in the final measure.
- Violin II (V.I.2):** Plays a similar melodic line to the first violin, often in parallel motion.
- Viola (Vn.):** Provides harmonic support with a steady eighth-note accompaniment.
- Cello (Cb):** Provides harmonic support with a steady eighth-note accompaniment.
- Double Bass (B.):** Provides harmonic support with a steady eighth-note accompaniment.
- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Plays a melodic line in the first measure, then rests.
- Clarinet (Cl.):** Remains silent throughout the measures.
- Bassoon (Fg.):** Remains silent throughout the measures.
- Trumpet (Tr.):** Remains silent throughout the measures.
- Trombone (Tbn.):** Remains silent throughout the measures.
- Timpani (Tm.):** Remains silent throughout the measures.
- Drum (Dr.):** Remains silent throughout the measures.

Measure 5 includes dynamic markings: *p* (piano) for the Violin I and Violin II parts.

The image shows a page of a musical score, page 92. It features a vocal line and an orchestral accompaniment. The vocal line is written in a soprano clef and includes the lyrics "L'ingiu-ria tol - le -". The orchestral parts include Flute 1 and 2, Oboe (Os.), Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Via.), and Bass (B.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The vocal line has a long note in the second measure that spans across the first and second measures of the vocal part. The orchestral parts provide a rhythmic and harmonic accompaniment.

This musical score page, numbered 93, features a vocal line and a string ensemble. The vocal line, on a single staff, includes the lyrics: "-rar, Lin - gu - riae tol - le - rar." The string ensemble consists of two Violin staves (Viol. I and Viol. II), one Viola staff, and one Bass staff. The Violin I part begins with a dynamic marking of *f* and a hairpin crescendo leading to a *p* dynamic. The Violin II part starts with a *[f]* dynamic, followed by a *[p]* dynamic, and then returns to *[f]*. The Viola and Bass parts also feature dynamic markings of *f* and *p*. The score is written in a common time signature and includes various musical notations such as slurs, hairpins, and dynamic markings.

Musical score for strings and voice, measures 61-65. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bass (B.). The music is in 2/4 time and features a melodic line in the voice part starting at measure 64. The lyrics "Spresen il furor del" are written below the voice line. A piano (p) dynamic marking is present in measure 65.

Fl. 1

Fl. 2

Ob.

61

Vi. 1

Vi. 2

Via.

B.

Spresen il furor del

p

Orchestra and voice score, measures 66-70. The score includes parts for Flutes 1 and 2 (F.1, F.2), Oboe (Os.), Violins 1 and 2 (Vi.1, Vi.2), Viola (Via.), and Bass (B.). The vocal line is written in the Oboe staff with lyrics: "ven - to Ro - bu - sta quer - cia a vez - za, ro - bu - sta quer - cia a vez - za". Dynamics include piano (p) and forte (f). The key signature has two sharps (F# and C#).

F.1
F.2
Os.
66
Vi.1
Vi.2
Via.
B.

ven - to Ro - bu - sta quer - cia a vez - za, ro - bu - sta quer - cia a vez - za

p p f f

Os.
Di cen - to ver - ni, di cen - to ver - nie cen - to l'in-

Vi.1
p

Vi.2
[p]

Vla.
p

B.
p

S.

Fl. I
Fl. II
Ob.
76
Vi. I
Vi. II
Vla.
Cb.

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

[p]

-gin-ra a tol - le - rar, . . . a . . . tol - - le - rar. a tol - le -

S.

This musical score page contains five measures of music for a string quartet and an oboe. The instruments are arranged vertically from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Os.), Clarinet (Cl.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), and Bass (B.).

- Fl. 1 and Fl. 2:** Both flutes play a simple melodic line consisting of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Os. (Oboe):** The oboe part begins with a dynamic marking of *p* (piano). It plays a more complex melodic line with eighth and sixteenth notes, including a trill in the final measure. A breath mark (a small 'x' over a line) is present above the final measure.
- Cl. (Clarinet):** The clarinet part is mostly silent, with only a few notes visible in the first measure.
- Vi. 1 and Vi. 2:** Both violins play a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *p*. The pattern is G4, A4, B4, C5, B4, A4, G4.
- Vla. (Viola):** The viola part consists of a steady accompaniment of eighth notes, starting with a dynamic marking of *p*. The pattern is G4, A4, B4, C5, B4, A4, G4.
- B. (Bass):** The bass part consists of a steady accompaniment of eighth notes, starting with a dynamic marking of *p*. The pattern is G4, A4, B4, C5, B4, A4, G4.

Musical score for strings and woodwinds, measures 1-5. The score is written for Horns 1 and 2, Oboe, Bassoon, Violin 1, Violin 2, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The music begins with a dynamic marking of *p* (piano) in measure 4. The Oboe part features a melodic line with a trill in measure 1 and a fermata in measure 4. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Viola and Cello/Double Bass parts provide harmonic support with chords and moving lines.

Instrument parts and dynamics:

- Hr. 1 (D): *p*
- Hr. 2 (D): *p*
- Oboe (Os): *p*
- Violin 1 (Vi.1)
- Violin 2 (Vi.2)
- Viola (Va)
- Bass (B.)

Score for Horns 1 and 2, Oboe, Violins 1 and 2, Viola, Bass, and Voice.

Hr. 1 *f* *p*

Hr. 2 *f* *p*

Os. L'ingiu-ria tol - le - rar. Sprezzai fu-ror del'

Vi. 1 *f* *p*

Vi. 2 *f* *p*

Vla. *f* *p*

B. *f* *p*

Fl. 1
Fl. 2
Os.
vb
Vi. 1
Vi. 2
Va.
B.

ven - to Ro - bu - sta quer - cia ar - vez - za L'in - gu - nia tol - le -

f
f
f
f
p
p
p
p

Handwritten musical score for orchestra and voice. The score is arranged in a system with the following parts from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Os.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Bass (B.). The vocal line is written on a staff below the Oboe part. The lyrics are: "-rar, l'ingiu-ria tol - le - rar, a tol - le -". The music is in a key with one sharp (F#) and a 3/4 time signature. The score consists of five measures. The Flute parts play a melodic line with a long note in the fourth measure. The Oboe part has lyrics under it. The Violin and Viola parts play a rhythmic accompaniment, with the Violin parts marked with a forte (f) dynamic. The Bass part provides a steady bass line.

Musical score for measures 106-110. The score includes parts for Horn 1 (Hr.1), Horn 2 (Hr.2), Oboe (Os.), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), and Bass (B.).

- Hr.1**: Horn 1 part, measures 106-110. Starts with a dynamic marking of $[f]$.
- Hr.2**: Horn 2 part, measures 106-110. Starts with a dynamic marking of $[f]$.
- Os.**: Oboe part, measures 106-110. Starts with a dynamic marking of $[f]$ and a *-rur.* marking.
- Vi.1**: Violin 1 part, measures 106-110. Starts with a dynamic marking of $[f]$.
- Vi.2**: Violin 2 part, measures 106-110. Starts with a dynamic marking of $[f]$.
- Via.**: Viola part, measures 106-110. Starts with a dynamic marking of $[f]$.
- B.**: Bass part, measures 106-110. Starts with a dynamic marking of $[f]$.

The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

The musical score consists of eight staves: Flute 1 (F.1), Flute 2 (F.2), Oboe (Os.), Clarinet in B-flat (Cl.), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), and Bass (B.). The score is divided into four measures by vertical bar lines. A double bar line is placed at the end of the second measure. The Oboe part has lyrics: "E, se pur ca-de al suo-lo, Spiega per l'on-de il". Dynamic markings include *p* and *[p]*. The word "FINE" is centered below the Bass staff at the end of the piece.

vo - lo, Spi - ga per l'on-de il vo - lo, E con quel ven-to i-tes - so Vài

116

VI.1

VI.2

Va

B.

The musical score is written for a vocal line and a string quartet. The vocal line (Os) is in the center, with lyrics underneath. The string quartet consists of Violin I (VI.1), Violin II (VI.2), Viola (Va), and Bass (B.). The score is in 3/4 time and features a key signature of one sharp (F#). The vocal line begins with a half note 'vo - lo', followed by a quarter note 'Spi - ga', a quarter note 'per l'on-de il', a quarter note 'vo - lo,', a quarter note 'E', a quarter note 'con quel ven-to i-', a quarter note 'tes - so', and a quarter note 'Vài'. The string quartet provides accompaniment, with dynamics markings of *f* and *p* visible.

The musical score is arranged in a system of staves. At the top, two staves for Flutes 1 and 2 (Fl. 1 and Fl. 2) are shown, both containing whole rests. Below them is the vocal line (Os.), which includes the lyrics: "con - tra - stan - do in mar, va con - tra - stan - do in mar, va con - tra - stan - do in". The vocal line features a key signature of one sharp (F#) and a melodic line with various note values and rests. Below the vocal line are two empty staves labeled (2). The string section consists of Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Bass (B.). The Violin parts have dynamic markings such as [f], [p], and [f]. The Viola and Bass parts also have dynamic markings like [f] and [p]. The string parts feature a rhythmic accompaniment with various note values and rests, including some sustained notes with slurs.

Musical score for measures 126-130. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Os.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Bass (B.).

- Fl. 1 and Fl. 2:** Both parts play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of **[f]** is present at the beginning of each part.
- Os.:** The Oboe part begins with a **mar.** (marcato) marking and plays a rhythmic pattern of quarter notes: G4, A4, B4, C5.
- Vi. 1:** The Violin 1 part plays a melodic line with eighth and sixteenth notes, starting on G4 and moving up to C5.
- Vi. 2:** The Violin 2 part plays a harmonic accompaniment with chords and eighth notes, primarily on G4 and A4.
- Va. and B.:** The Viola and Bass parts play a rhythmic accompaniment with eighth and sixteenth notes, primarily on G4 and A4.

Orchestra and voice score, measures 131-135. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Os.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bass (B.). The vocal line (Os.) has the lyrics: "Sprez-zail fu-ror del ven-to Ro-bu-sta quer-ciam".

Measure 131: Fl. 1 and Fl. 2 play a rhythmic pattern of eighth notes. Os. has a whole rest. Vi. 1 and Vi. 2 play a rhythmic pattern of eighth notes. Via. and B. play a rhythmic pattern of eighth notes.

Measure 132: Fl. 1 and Fl. 2 have whole rests. Os. begins the vocal line with a half note. Vi. 1 and Vi. 2 play a melodic line with a slur and a crescendo hairpin. Via. and B. play a rhythmic pattern of eighth notes.

Measure 133: Fl. 1 and Fl. 2 have whole rests. Os. continues the vocal line with a half note. Vi. 1 and Vi. 2 play a melodic line with a slur and a crescendo hairpin. Via. and B. play a rhythmic pattern of eighth notes.

Measure 134: Fl. 1 and Fl. 2 have whole rests. Os. continues the vocal line with a half note. Vi. 1 and Vi. 2 play a melodic line with a slur and a crescendo hairpin. Via. and B. play a rhythmic pattern of eighth notes.

Measure 135: Fl. 1 and Fl. 2 have whole rests. Os. continues the vocal line with a half note. Vi. 1 and Vi. 2 play a melodic line with a slur and a crescendo hairpin. Via. and B. play a rhythmic pattern of eighth notes.

Musical score for page 109, featuring vocal lines and orchestral accompaniment. The score is written in 4/4 time and includes the following parts:

- Hr. 1 (D):** Horn 1, part (D). Dynamics: $[P]$, f , p .
- Hr. 2 (D):** Horn 2, part (D). Dynamics: $[P]$, f , p .
- Os.:** Oboe. Lyrics: -vez-za, ro - bu - sta quer - cia ar - vez - za Di cen - to ver - nie cen - to Lin -
- 136:** Clarinet 1 (C1).
- Vi. 1:** Violin 1. Dynamics: f , p .
- Vi. 2:** Violin 2. Dynamics: $[f]$, $[P]$.
- Vn.:** Viola. Dynamics: f , $[P]$.
- B.:** Bass. Dynamics: f , $[P]$.

The score shows a dynamic shift from piano ($[P]$) to forte (f) and back to piano (p) across the measures. The vocal line includes the lyrics: "-vez-za, ro - bu - sta quer - cia ar - vez - za Di cen - to ver - nie cen - to Lin -".

D.Š.

Fl. I
Fl. II
Ob.
Vi. I
Vi. II
Va.
B.

[f]
[f]
[f]
[f]
[f]
[f]
[f]

[P]
[P]
P
P

-gin-ria tol-le-rar, l'in-gin-ria tol-le-rar.

D.Š.
(Bar 80)
(page 98)

D.Š.

Scene IV (Act I)

Emirena, Aquilio
Adriano, Farnaspe

Emirena

Ma il pove-ro Far-naspe Di me che mai di-reb-be? Io lo ve-

Measures 1, 2, and 3. Measure 1 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 2 continues with eighth notes D5, E5, F#5, and G5. Measure 3 has a quarter note A5, followed by a quarter rest, and then a quarter note B5. The bass line consists of a whole note chord G2-F#2 in measure 1, and a whole note chord G2 in measure 3.

Aquilio

-dre-i A tal col-po mo-ri-r su gli oc-chi mie-i. Ad-di-a Pen-sa-ci, e

Measures 4, 5, and 6. Measure 4 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 5 continues with eighth notes D5, E5, F#5, and G5. Measure 6 has a quarter note A5, followed by a quarter rest, and then a quarter note B5. The bass line consists of a whole note chord G2-F#2 in measure 4, and a whole note chord G2 in measure 6.

Aqu.

tro-va, Se puoi, miglior consiglio. Odi-mi. Al-me-no Cor-ri, pre-^{vieni} il prence... Ecco-lo. Oh

Measures 7, 8, and 9. Measure 7 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 8 continues with eighth notes D5, E5, F#5, and G5. Measure 9 has a quarter note A5, followed by a quarter rest, and then a quarter note B5. The bass line consists of a whole note chord G2-F#2 in measure 7, and a whole note chord G2 in measure 9.

Aqu.

Di-o! Ar-mati di for-tezza Il prence accogli con ac-cor-ta fred-dezza.

Measures 10, 11, and 12. Measure 10 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 11 continues with eighth notes D5, E5, F#5, and G5. Measure 12 has a quarter note A5, followed by a quarter rest, and then a quarter note B5. The bass line consists of a whole note chord G2-F#2 in measure 10, and a whole note chord G2 in measure 12.

Aqu.

Io t'in-segnaì Ad e-vi-tar il tuo destin fu-nesso. Mi-se-ra me! che duro pas-sò è

Measures 13, 14, 15, and 16. Measure 13 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 14 continues with eighth notes D5, E5, F#5, and G5. Measure 15 has a quarter note A5, followed by a quarter rest, and then a quarter note B5. Measure 16 has a quarter note C6, followed by a quarter rest, and then a quarter note B5. The bass line consists of a whole note chord G2-F#2 in measure 13, and a whole note chord G2 in measure 16.

Em.

questo? Vaga Emi-re-na os-ser-va Con chi ri-torno a te. Non sò chi si-a quel-lo stra-

Measures 17, 18, and 19. Measure 17 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 18 continues with eighth notes D5, E5, F#5, and G5. Measure 19 has a quarter note A5, followed by a quarter rest, and then a quarter note B5. The bass line consists of a whole note chord G2-F#2 in measure 17, and a whole note chord G2 in measure 19.

(Scene IV) (Act I)

Em. *Fam.* *Adr.* *Em.* *Adr.*

20 -nier. Straniero! *21* Che! Nol conosci? Nò. *22* Principe, è questa co- lei, che te- cogpre- se *23* A

Adr. *Fam.* *Em.*

24 vi- vere e ad amar? *25* Io perdo il sen- no. *26* Non sò più do- ve son, nè chi son i- o. (Le an-

Em. *Adr.*

27 -gu- stie di quel cor ri- sente il mi- o). *28* Se mai fosse ti- mor. il tuo ri- tegno, Senti, *29* Emi-

Adr. *Em.*

30 -re- na. Ec- co il tuo ben; lo *31* rendo, Come è ra- gio- ne, al suo primie- ro affetto. *32* (E- mi-

Em. *Fam.*

33 -re- na, costanza) Io non l'acetto. *34* Principessa! I- dol mi- o! Che mai ti fe- ci? Sei sde-

Fam. *Em.* *Fam.* *Em.*

36 -gna- ta con me? Du- bi- ti for- se Del- la mia fedeltà? *37* Ta- ci. *38* Io son quel lo... *39* Ma ta- ci per pie-

Farn.

40 -tà. Ch'iotaccia! Oh, stelle! Ubbidè-rò, cru-de-le! Ma guardami una vol-ta. In questa fronte

Farn.

44 Leg-gi dell'al-ma mi-a... Nò; non mi-rarmi, Bar-ba-ra, se pur vuoi, Che ubbi-

Farn.

47 -di-sca Farnaspe a' cenni tuo-i.

No. 4:

Aria, Farnaspe:

Dopo un tuo sguardo

NO 4- ARIA (Farnaspe)

Andante

Farnaspe

I Vln [f]

II [f]

Viola [f]

Bass [f]



F

7

sf

sf

p

[*p*]

[*p*]

p

F. 14

Do-po un tuo

f *tr* *tr* *tr* *p*

f *tr* *tr* [*p*]

p

p



F. 20

sguar-do, in-gra-ta, For-se non par-ti-re-i, For-

[*sfz*]

[*sfz*]

F
-se non par - - - ti³ - re - i, For - se mi scor - de - re - i,

26



F
For - se mi scor - - de - re - i Tut - - - ta l'in - fe - - del - tà. For - se

32

F. *mi scor-de-re - i tut-ta l'in-fe-del - - - ta,*

39

sfz p

[sfz] [p]

sfz p

sfz p

F. *L'in-fe-del-ta.*

45

f

f

f

f

F. *for-se mi scor-de-re-i tut-ta, tut-ta l'infe-del-tà. for-se mi scor-de-re-i tut-ta,*

S1

p *mf* [*P*] [*P*] [*P*] [*P*]

p [*P*]

F. *tut-ta l'infe-del-tà, l'in-fe- del-tà.*

S1

mf *p* *f* *p* *f* *f*

[*mf*] [*P*] [*P*] [*f*]

f *p* *f*

F

Do - po un tuo eguar - da in - gra - ta, For - se — non par - ti -

63

tr

p

[p]

p

p

F

- rei, For - - - se non par - - - ti - rei, in - gra - ta, in - gra - ta.

70

tr

(tr)

f p f p

[f] [p] [f] [p]

f p f p

f p f p



77

F. *tr* for- se mi scor -- de- rei, *tr* for- se mi scor -- de- rei tut - - - - ta l'in-

p *tr* *(tr)* *f* *p*

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

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

p *f* *p*



81

F. *tr* - fe- del- - - tà *tr* *tr* *tr* *tr*

f *p*

[*f*] [*p*]

[*f*] [*p*]

[*f*] [*p*]

F

tut-tà l'in-fe-del-tà. In-gra-ta,

91

Dynamic markings: *f*, *p*, [*f*], [*p*]



F

non par-ti-re - i, non par-ti - re - - i, for-se mi-sor-de - re - i tut-ta,

98

Dynamic markings: *f*, *fp*, *p*, [*f*], [*fp*], [*p*]

F
 tut-ta l'in-fe-del-tà. för-se mi scor-de-re-i tut-ta, tut-ta l'in-fe-del-tà,

109

mf [p] [p] mf p f

[mf] [p] [p] [mf] [p] [f]

[p] [f]

[p] [f]



F
 l'in-fe-del-tà.

110

[f] [f] [f]

[f]

[f]

FINE

F

Tu ar-ros-si-re - -sti in vol-to, Io sen-ti-rei nel

116

FINE

==

F

co-re, Io sen-ti-rei nel co-re, Più che del mio do-lo-re, del

122

F. *tuo ros-sor pie-tà, del tuo ros-sor pie-tà del tuo ros-sor pie-tà.*

128

f p f
[f] [P] [f]
f p f
f p f



F.

134

p
[P]
[P]
p

f tr tr
[f] tr tr
f
f

F

Do - - po un tuo squar-do, in - gra-ta for- se non par-ti -

140

p

[*P*]

p

p



F

- re - - i, for- - - - se non par - - - ti - re-i,

146

[sfz]

[sfz]

f

f

f

f

f

f

f

D.S. PAGE 121
BAR 77

D.S. PAGE 121
BAR 77

Scene V (Act I) Adriano, Emirena;
Aquilio, Sabina, Borsene

Adr. Em. 2 Adr. 3

Do-ve, Emi-re-na? A pianger so-la. Io pos-so offer-ti, se vuo-i, E l'im-pe-ro e la

Em. 4 Adr. 5 Aqu.

man. Nà; tu nol puoi. Son pro-mes-sia Sa-bi-na. È ver- l'a-ma-i... Si-

Adr. 7 Aqu. 8 Adr. 9

gnor. Che fù? Dal-la cit-tà la-ti-na Giun-ga des-so Sa-bi-na. (Oh, sommi

Em. 10 Adr. 11 12 [b]

dè-!) (Oh, qual soccorso!) A-quilio, Vài, conduci-la al- tro-ve. in questo stato Al-

Adr. 13 Aqu. 14 Sab. 15 16

-men non mi sorprenda. Ec-co-la, viene. Spo-so! Augu-sto! signor! Soffri che adorno Di quel

Sab. 17 Adr. 18 19

lauro io ti miri, Che co-sta all'a-mor mio tanti so-spi-ri. (Che dirle?) (Che dirle?) (Che dirle?)

(Scene V) (Act I)

Adr. 20

Io non spe-ra-i... ²¹ Chiade risto-ro la tua stanchezza. O-là; ²² di questo albergo A' sog-

Musical score for Adr. 20, measures 20-22. The melody is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef. Measure 21 has a fermata over the first two notes. Measure 22 has a fermata over the last two notes.

Adr. 23

-gior-ni miglio-ri Pas-si Sa-bi - na; ²⁴ e al par di noi s'o-no-ri. ^{25 parte} Co-si mi ^{Sab.}

Musical score for Adr. 23, measures 23-25. The melody is in treble clef with a key signature of one sharp. The bass line is in bass clef. Measure 25 is marked 'parte' and ends with a fermata. Measure 26 is marked 'Sab.'.

Sab. 26

la-scia? A-quilio... ^{Agn.} ²⁷ Augusto è man-te; ²⁸ Questa è la tua ri-va-le. Il ca-so mi-o Non

Musical score for Sab. 26, measures 26-28. The melody is in treble clef with a key signature of one sharp. The bass line is in bass clef. Measure 27 is marked 'Agn.' and measure 28 is marked 'Sab.'.

Sab. 29

fà piet-à, Barsene? ^{Bar.} ³⁰ È grande in vero L'ingiusti-zia d'Augusto; e non ri-trovo In ³¹

Musical score for Sab. 29, measures 29-31. The melody is in treble clef with a key signature of one sharp. The bass line is in bass clef. Measure 30 is marked 'Bar.' and measure 31 is marked 'Sab.'.

Bar. 32

Ce-sare Adri-a-no. ^{Agn.} ³³ I-mi-ta a-dunque Tu pur la sua freddezza. Anzi de-ve Sa- ³⁴ ^{Bar.}

Musical score for Bar. 32, measures 32-34. The melody is in treble clef with a key signature of one sharp. The bass line is in bass clef. Measure 33 is marked 'Agn.' and measure 34 is marked 'Bar.'.

Bar. 35

-bi-na Segui-tar-lo ad a-mar, mostnar co-stanza, E ³⁶ far-lo ver-gognar del nuovo a- ³⁷

Musical score for Bar. 35, measures 35-37. The melody is in treble clef with a key signature of one sharp. The bass line is in bass clef. Measure 36 has a fermata over the last two notes. Measure 37 has a fermata over the last two notes.

(Scene V) (Act I)

Bar. 39 Sab. 40

-more: Questa è la vi-a di riacquistare un co-re. Par-ti-te. Il mio Adria-no,

Sab. 41 42 43

ah, lo pre-veg-go! A quan-to de-ve a me pur troppo è cie-co. Mia ri-va-le è cos-

Sab. 44 45

-te - i; vo' parlar se-co.

No. 5:

Aria, Barsene:

Vuoi punir l'inarato amante

No. 5 Aria: Barsene

Allegretto

Vi.1
Vi.2
Via.
Bar.
B.

Vi.1
Vi.2
Via.
7
Bar.
B.

Musical score for measures 13-18. The score includes staves for Violin 1 (VI.1), Violin 2 (VI.2), Viola (Via.), Bassoon (Bar.), and Bass (B.).

- VI.1: Starts with a *p* dynamic. Features a melodic line with a long slur over measures 13-14 and a series of eighth notes in measures 15-18.
- VI.2: Starts with a *p* dynamic. Features a melodic line with a long slur over measures 13-14 and eighth notes in measures 15-18.
- Via.: Starts with a [*p*] dynamic. Features a melodic line with a long slur over measures 13-14 and eighth notes in measures 15-18.
- Bar.: Remains silent throughout the measures.
- B.: Starts with a *p* dynamic. Features a bass line with a long slur over measures 13-14 and eighth notes in measures 15-18.



Musical score for measures 19-24. The score includes staves for Violin 1 (VI.1), Violin 2 (VI.2), Viola (Via.), Bassoon (Bar.), and Bass (B.).

- VI.1: Features a melodic line with a long slur over measures 19-20 and eighth notes in measures 21-24.
- VI.2: Starts with a [*f*] dynamic. Features a melodic line with a long slur over measures 19-20 and eighth notes in measures 21-24.
- Via.: Starts with a *f* dynamic. Features a melodic line with a long slur over measures 19-20 and eighth notes in measures 21-24.
- Bar.: Remains silent throughout the measures.
- B.: Starts with a *f* dynamic. Features a bass line with a long slur over measures 19-20 and eighth notes in measures 21-24.

VI.1 p

VI.2 p

Vi.a [p] (tr)

25

Bar. Vuoi pu - nir l'in - gra - to a - man - te? Non cu - rar. . no -

B. p

Detailed description: This block contains the first system of a musical score, measures 25 through 30. It features five staves: Violin I (VI.1), Violin II (VI.2), Viola (Vi.a), Baritone (Bar.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 3/4. The music is marked with a piano (p) dynamic. The Baritone part includes the lyrics: "Vuoi pu - nir l'in - gra - to a - man - te? Non cu - rar. . no -". There are various musical notations including slurs, accents, and dynamic markings like [p] and (tr).



VI.1

VI.2

Vi.a [f]

31

Bar. - vel - lo a - mo - re, Non cu - rar. . no - vel - lo a - mo - re;

B.

Detailed description: This block contains the second system of a musical score, measures 31 through 36. It features five staves: Violin I (VI.1), Violin II (VI.2), Viola (Vi.a), Baritone (Bar.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 3/4. The music is marked with a piano (p) dynamic. The Baritone part includes the lyrics: "- vel - lo a - mo - re, Non cu - rar. . no - vel - lo a - mo - re;". There are various musical notations including slurs, accents, and dynamic markings like [f].

Vi.1 *p*

Vi.2 [*p*]

Vla. [*p*]

37

Bar. Tan-to ser - ba - ti . . co - stan - te Quanto in - fi - do . . e - gli sa -

B. *p*



Vi.1 *f* *p* [*f*] [*p*] [*f*]

Vi.2 *f* [*p*] [*f*] [*p*] [*f*] [*f*]

Vla. *f* *p* [*f*] [*p*] [*f*]

44

Bar. rà. Vuoi pu - nir l'in - gra - to a - mante? l'in - gra - to a -

B. *f* *p* [*f*] [*p*] [*f*]



VI.1

VI.2

Vla.

So

Bar.

B.

man-te? Tan - to ser - ba - ti . . co - stan - te Quan - to in - fi - do



VI.1

VI.2

Vla.

57

Bar.

e - gli sa - rà, . . Quan - to in - fi - do e - gli sa - rà, . .

VI.1

VI.2

Vla.

63

Bar.

B.

e-gli sa-rà, . . . e-gli sa-rà.

ff

ff

ff

ff

ff

ff



VI.1

VI.2

Vla.

70

Bar.

B.

Vuoi pu-nir l'in-gra - tea - man - te? Non cu-

p

p

p

p

p

p

77

Bar. - rar. . no-vel - lo a - mo - re, non cu - rar. . no-vel - lo a - mo - re;



84

Bar. Tan-to ser - ba - ti. . co - stante, . . Quanto in - fi - do e - gli sa -

Vi.1

Vi.2

Via.

Cl.

Bar.

B.

-ra. Vuoi pu - nir l'in-gra-to a - mante? l'ingra-to a

Vi.1

Vi.2

Via.

Cl.

Bar.

B.

-mante? Tan - to ser - ba - ti co - stan - te Quan - to in - fi - do

VI.1
VI.2
Vla.
104
Bor.
B.

mf *p* [*p*]

e - gli sa - rà. Tan - to ser - ba - ti co - stan - te Quan - to in -

VI.1
VI.2
Vla.
111
Bor.
B.

[tr.] (tr)

fi - do e - gli sa - rà, e - gli sa - rà, e - gli sa -

Musical score for measures 117-122. The score includes staves for Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), Baritone (Bar.), and Bass (B.). The Baritone staff contains the vocal line with the syllable "-ra." written below the first measure. The music features complex rhythmic patterns and articulation marks such as accents and slurs.



Musical score for measures 123-124. The score includes staves for Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), Baritone (Bar.), and Bass (B.). The Baritone staff contains the vocal line with the syllable "[ra]" written above the first measure. The music continues with complex rhythmic patterns and articulation marks.

Scene VI (Act I) Sabina, Emirena

Sab. Em.

[Di tut-te le mie pe-ne Ec-co la rea ca-gion.] Pie-to-sa Augusta, Se

Em.

lungamente il cie-lo A Ce-sa-re ti serbi, un' infe-li-ce Compa-ti-sci e ac-

Em. Sab.

-cor-ri. E re-gne e sposo, E patria, e geni-tor, tutto per-de-i. (Mi de-ri-de l'al-

Sab. Em.

-te-ra.) Un ba-cio in tanto Sul-la Cesa-rea man... Scostati. Ancora non son mo-glie d'Im-

Sab. Em.

-gu-sto; e forse io stessa La pie-tà che mi chiedi Mendicherò da te. La mia ca-

Sab. Em.

-te-na... Non più, lasciami so-la. (Oh De-i! che pe-na!)

No 6:

Aria,

Emirena:

Chi mai d'iniqua stella

No 6 Aria: Emirena

Andantino (Andante)

The musical score is arranged in a system with five staves. The top two staves are for Flute 1 (Flt. 1) and Flute 2 (Flt. 2), both in G major and 2/4 time, marked with a forte [f] dynamic. The third and fourth staves are for Horn 1 (Horn 1) and Horn 2 (Horn 2), also in G major and 2/4 time, marked with a forte [f] dynamic. The fifth staff is for the Emirena part, marked with a forte [f] dynamic. Below this staff, the tempo marking 'Andantino (Andante)' is repeated. The bottom three staves are for Violin 1 (Vi. 1), Violin 2 (Vi. 2), and Viola (Via.), all in G major and 2/4 time, marked with a forte [f] dynamic. The bottom-most staff is for the Bass (B.), in G major and 2/4 time, marked with a forte [f] dynamic. The score consists of five measures of music, with various rhythmic patterns and dynamics indicated throughout.

This musical score page features five systems of staves. The first system contains Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The second system contains Horn 1 (Hr. 1) and Horn 2 (Hr. 2). The third system is a grand staff for Violin 1 (Vi. 1) and Violin 2 (Vi. 2). The fourth system contains Viola (Vla.) and Bass (B.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The Flute parts include a section marked [p Soli] starting in the fourth measure. The Horn parts have a dynamic marking of *p* in the fourth measure. The Violin and Viola parts also have a dynamic marking of *p* in the fourth measure. The Bass part has a dynamic marking of *p* in the fourth measure. The notation includes various rhythmic values, slurs, and articulation marks such as accents and staccato.

Fl.1
[f]

Fl.2
[f]

Hrn.1 (G)
[f]

Hrn.2 (G)
[f]

12

Em.
Chi mai d'in-i-qua stel-la Pro

Vi.1
[f] p

Vi.2
[f] [p]

Via.
[f] p

B.
[f] p

Fl. 1
 Fl. 2
 Hrn. 1 (G)
 Hrn. 2 (G)
 18
 Em.
 -vò te-norpiù ri-o? Pro-vò te-norpiù ri-o? Chi vi - de mai del mi - o Più
 Vi. 1
 Vi. 2
 Vla.
 B.

Musical score for page 143, featuring woodwinds, strings, and a vocal line with Italian lyrics. The score includes parts for Flute 1, Flute 2, Horn 1 (G), Horn 2 (G), Trumpet 18, Trombone, Violin 1, Violin 2, Viola, and Bass. The vocal line is in Italian, with lyrics: "-vò te-norpiù ri-o? Pro-vò te-norpiù ri-o? Chi vi - de mai del mi - o Più". The score includes dynamic markings such as *f*, *[f]*, and *p*.

Fl. 1
Fl. 2
Cl. 1 (C)
Cl. 2 (C)
2
E. (Soprano)
V. 1
V. 2
Va.
B.

tor - men - ta - to cor? Chi mai, chi mai pro - vò del mi - o tormen - ta - -

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

f

Fl.1
Fl.2
Hr.1 (C)
Hr.2 (C)
30
Em.
- - to cor? Più in-qua stel-la, più no te - no - re, più tormen-ta - to cor, più tormenta -
VI.1
p
pp
cresc.
VI.2
[p]
[pp]
cresc.
Via.
[p]
[pp]
cresc.
B.
p
[pp]
cresc.

This musical score page features the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with dynamic markings of *[p]* and *[f]*. Flute 1 has several *X* marks above notes in measures 3, 4, and 5.
- Horns (Hr. 1 (C), Hr. 2 (C)):** Both parts play a rhythmic accompaniment of eighth notes with a dynamic marking of *[f]*.
- Euphonium (Eup.):** The part begins with a melodic phrase and then has a rest. A marking "cor?" is written below the staff in measure 3.
- Violins (Vi. 1, Vi. 2):** Both parts play a complex, rhythmic texture. Violin 1 has dynamic markings of *f* and *p*. Violin 2 has markings of *f* and *[f]*.
- Viola (Vi. a.):** The part plays a melodic line with dynamic markings of *f* and *p*.
- Bass (B.):** The part plays a rhythmic accompaniment with dynamic markings of *f* and *p*.

Fl.1
p

Fl.2
[p]

H.1 (C)
p

H.2 (C)
p

Tr.

En.
Ah, chi vi-de mai, chi mai pro-rò, chi ma . i? Chi mai d'in-i-qua stel-la Pro-

Vi.1
p

Vi.2
[p]

Vla.
p

B.
p

§

§

§

Fl.1
 Fl.2
 Hr.1 (G)
 Hr.2 (G)
 Eb
 Em.
 -vò te-nor più ri - o, pra vò te-nor più ri - o? Chi vi - de mai del mi - o Più
 Vi.1
 Vi.2
 Vla.
 B.

Musical score for page 148, featuring a vocal line and orchestral accompaniment. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Horn 1 (Hr.1) in G, Horn 2 (Hr.2) in G, Eb, Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), and Bass (B.). The vocal line (Em.) contains the lyrics: "-vò te-nor più ri - o, pra vò te-nor più ri - o? Chi vi - de mai del mi - o Più". The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like *[f]* and *[p]*. The music is written in a key signature of one sharp (F#) and a common time signature (C).

Fl. 1

Fl. 2

Hr. 1 (C)

Hr. 2 (C)

Sx

Em.
tor-menta-to cor? del mio più to-men-ta

Vi. 1

Vi. 2

Vla.

B.

[f]

[f]

p

f

[p]

Detailed description: This is a page of a musical score, page 149. It features a vocal line and several instrumental parts. The vocal line (Em.) has the lyrics "tor-menta-to cor? del mio più to-men-ta". The instrumental parts include Flute 1 and 2, Horns 1 and 2 (both in C), Saxophone, Violin 1 and 2, Viola, and Bass. The score includes various musical notations such as dynamics (*[f]*, *p*, *f*, *[p]*), articulation marks, and slurs. The key signature has one sharp (F#) and the time signature is 3/4.

Fl.1
Fl.2
Hrn.1 (C)
Hrn.2 (C)
60
Em.
Vi.1
Vi.2
Vla.
B.

to cor? Chi vi-de mai del mi - o

p
[p]
pp
pp
[p]
[pp]
[pp]
[pp]

Detailed description: This is a page of a musical score, page 150. It features a vocal line and orchestral accompaniment. The vocal line is in the fifth staff from the top, with lyrics: "to cor? Chi vi-de mai del mi - o". The orchestral parts include Flute 1 and 2 (Fl.1, Fl.2), Horns 1 and 2 in C (Hrn.1 (C), Hrn.2 (C)), Violin 1 and 2 (Vi.1, Vi.2), Viola (Vla.), and Bass (B.). The score is in a key with one sharp (F#) and a 2/4 time signature. The vocal line has a melodic line with some grace notes and a steady accompaniment. The instrumental parts provide harmonic support and texture. Dynamics include *p*, *[p]*, *pp*, and *[pp]*. There are also some performance markings like *[f]* and *[pp]* in brackets.

The musical score is arranged in a system of staves. From top to bottom, the staves are labeled: Fl.1, Fl.2, H.1 (C), H.2 (C), Em., Vi.1, Vi.2, Vla., and B. The vocal line (Em.) includes the lyrics: "più tormenta-to co-re chi ma - - i più in qua stel-la, più no-re, più tor-men-". The score includes various musical notations such as dynamics (f, pp, [f], [pp]), articulation (accents, slurs), and performance instructions (e.g., [f], [pp]). The key signature is one sharp (F#), and the time signature is 4/4.

Fl. 1

Fl. 2

F. 1 (C)

F. 2 (C)

72

En.

-ta - - to cor, più in-qua stel-la, più riò te-no - re, più tor-men-ta - - to cor, più tormenta -

Vi. 1

Vi. 2

Vla.

B.

[pp]

[pp]

Detailed description: This is a page of a musical score, page 152. It features a vocal line (En.) and an orchestral accompaniment. The vocal line is in Italian and includes the lyrics: "-ta - - to cor, più in-qua stel-la, più riò te-no - re, più tor-men-ta - - to cor, più tormenta -". The orchestral parts include Flute 1 (Fl. 1), Flute 2 (Fl. 2), First Flute (F. 1 (C)), Second Flute (F. 2 (C)), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), and Bassoon (B.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line is in a soprano or alto range. The orchestral parts are in a similar range. The score is divided into measures by vertical bar lines. The vocal line has a dynamic marking of [pp] (pianissimo) at the end of the phrase. The orchestral parts have various dynamics and articulations. The page number 152 is printed at the top left.

Fl.1
Fl.2
H.1 (C)
H.2 (C)
T.1
T.2
Tr.
V.1
V.2
Vla.
B.

- to, più torren-za - to cor?

Allegretto

The musical score is arranged in a system of staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next two staves are for Horn 1 (H. 1) and Horn 2 (H. 2), both marked with a common time signature (C). The trumpet part (Tr.) is shown as a blank staff. The vocal line (V.) is on the next staff, with the lyrics: "Pas - so di pe-ne in pe-ne. Que-sta . . suc-ce-de a". The string section consists of Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bass (B.). The score includes dynamic markings such as *p* (piano) and *[p]* (piano), and a *mf* (mezzo-forte) marking. The word "FINE" is written at the bottom of the page. The tempo "Allegretto" is indicated at the top and in the middle of the score.

92

Em. *quella; Ma l'ul - ti - ma che vie-ne, Ma l'ul - ti - ma che viene È*

Vi.1

Vi.2

Vla.

B.



99

Em. *sem - pre, è sempre la peg - gior, è sem - pre,*

(tr.)

Vi.1

Vi.2

B.

Tempo di prima

Fl. 1
Fl. 2
Hn. 1 (G)
Hn. 2 (G)
106
Em.
Vi. 1
Vi. 2
Via.
B.

è sempre la peg - gior, è sempre la peg - gior.

[P]
[P]
P
P
[P]
P
P
P

Tempo di prima

Detailed description: This is a page of a musical score, page 156. It features a vocal line and several instrumental parts. The vocal line (Em.) has the lyrics "è sempre la peg - gior, è sempre la peg - gior." The instrumental parts include two flutes (Fl. 1 and Fl. 2), two horns in G (Hn. 1 and Hn. 2), two violins (Vi. 1 and Vi. 2), a viola (Via.), and a bass (B.). The score is divided into two systems. The first system includes the vocal line and the four woodwind parts. The second system includes the four string parts. The tempo marking "Tempo di prima" appears at the top right and again above the string parts. Dynamic markings include [P] (piano) and f (forte).

D.S.

bar 46

Musical score for measures 46-50. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Horn 1 (Hrn.1 (C)), Horn 2 (Hrn.2 (C)), Clarinet in Bb (Cl.), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vi.a), and Bass (B.). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The horns have a melodic line starting in measure 47. The clarinet enters in measure 49. The bass line is a steady eighth-note accompaniment. Dynamics include $[f]$ and $[f]$ markings.

D.S.

Scene VII (Act I)

Sabina

Io piango? Ah, no. La de-bo-lez-za mi-a Pa-le-se ahmen non

Sab.

si-a. Ma il colpo atroce Ab-bat-te ogni vir-tù. Ven-go il mio be-ne Fi-no in

Sab.

A-sia a cercar: lo trovo in-fi-do: Al fianco all'ari-va-le: Che in veder-mi si

Sab.

turba, M'ascolta a pena, e vol-ge al-tro-ve il passo: Nè pianger debbo?

Sab.

Ah, piangerebbe un sasso.

No 7:

Aria, Sabina:

Numi, se giusti siete

Allegro moderato

The image shows a musical score for measures 1 through 5. The top section includes staves for Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Soprano Saxophone (Saxina). These staves are mostly empty, with a few notes in the first measure. The bottom section includes staves for Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bassoon (B.). The Violin 1 part features a melodic line with accents and a dynamic marking of *[f]*. The Violin 2 part has a rhythmic accompaniment of sixteenth notes with a dynamic marking of *[f]*. The Viola and Bassoon parts provide harmonic support with chords and single notes, also marked with *[f]*. The tempo *Allegro moderato* is indicated above the string staves.

This musical score page, numbered 160, contains five measures of music for a string and woodwind ensemble. The staves are labeled as follows from top to bottom: Ban. 1, Ban. 2, Saxina, 6, VI. 1, VI. 2, Vla., and B. The key signature is one sharp (F#) and the time signature is 2/4. The woodwind parts (Saxina and B.) are mostly silent, with Saxina having a few notes in the first measure. The string parts (VI. 1, VI. 2, Vla., and B.) are active throughout. VI. 1 and VI. 2 play a rhythmic pattern of eighth notes, with VI. 1 including dynamic markings of *p* and *f*. VI. 2 includes dynamic markings of *[p]* and *[f]*. Vla. and B. provide harmonic support with quarter and eighth notes, including dynamic markings of *f*.

Musical score for page 161, featuring parts for Bsn. 1, Bsn. 2, Sabina, Vi. 1, Vi. 2, Vla., and B. The score includes various musical notations such as dynamics (p, [p], [P]), articulation (accents, slurs), and performance instructions like [p Soli].

Bsn. 1 [p Soli] (p) (p)

Bsn. 2 [p Soli] (p) (p)

Sabina

Vi. 1 p

Vi. 2 [P]

Vla. p

B. p

This musical score page, numbered 162, features a multi-staff arrangement. The top two staves are for the first and second bassoons (Bsn. 1 and Bsn. 2), both in the key of D major and marked with a *cresc.* (crescendo) instruction. The third staff is for a soloist (Solo), with the lyrics "Nu-mi, se giu-sti" appearing below the notes. The fourth staff is for the double bass (B). The fifth and sixth staves are for the first and second violins (Vi. 1 and Vi. 2), both marked with a *cresc.* instruction. The seventh staff is for the viola (Vla.), marked with a *cresc.* instruction. The eighth staff is for the cello (C), marked with a *cresc.* instruction. The bottom two staves are for the first and second violas (Vi. 1 and Vi. 2), both marked with a *cresc.* instruction. The score concludes with a *p* (piano) dynamic marking across the bottom staves.

Score for a symphony orchestra and soloist. The score is in 4/4 time and features a key signature of one sharp (F#). The instruments are arranged as follows:

- Bsn. 1** and **Bsn. 2**: Horns, playing a steady accompaniment of quarter notes.
- Sab.**: Soloist (Soprano), with lyrics: *sie-te, se giusti sie-te, Ren-de - te a me quel cor, Ren-de - te a me... quel*. A dynamic marking of *p* is present above the first measure.
- 2i**: Second Violin, playing a melodic line with eighth notes.
- Vi. 1** and **Vi. 2**: Violins, playing a melodic line with eighth notes. Dynamic markings of *mf* and *[mf]* are present.
- Vn.**: Viola, playing a steady accompaniment of quarter notes.
- B.**: Bass, playing a steady accompaniment of quarter notes.

The score consists of five measures. The soloist's line includes a breath mark (*tr*) and a dynamic marking of *[p]* above the fourth measure.

Bsn.1

Bsn.2

Sob.

cor: Mi co-sta trop-pe lagri-me, Mi co-sta trop-pe la-gri-me, Per

26

Vi.1

Vi.2

Via.

B.

Detailed description of the musical score: The score is for a symphony orchestra and a vocal soloist. It consists of seven staves. The top two staves are for Bassoon 1 (Bsn.1) and Bassoon 2 (Bsn.2), both in G major and 2/4 time. The third staff is for Soprano (Sob.), with lyrics in Italian: 'cor: Mi co-sta trop-pe lagri-me, Mi co-sta trop-pe la-gri-me, Per'. The fourth staff is a rehearsal mark '26'. The fifth and sixth staves are for Violin 1 (Vi.1) and Violin 2 (Vi.2). The seventh staff is for Viola (Via.). The eighth staff is for Bass (B.). Dynamics include forte (f), piano (p), and piano (p) in brackets. Performance markings include trills (tr) and accents (^).

per . . der-lo co-sì. Mi co - sta trop - pe la - - -

31

Score for a symphony orchestra and voice. The score includes parts for Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Soprano (Sab.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bass (B.). The music is in 2/4 time with a key signature of one sharp (F#). The vocal line includes the lyrics: "per . . der-lo co-sì. Mi co - sta trop - pe la - - -". The score features dynamic markings such as *p* (piano) and *f* (forte) throughout. The string parts include various articulations like accents and slurs. The woodwind parts have specific phrasing and dynamics. The bassoon parts are particularly active, with the second bassoon playing a more melodic line. The violin parts are highly rhythmic and textured. The viola and bass parts provide a steady harmonic foundation. The vocal line is a solo part with a melodic contour that rises and then falls.

Score for page 166, featuring parts for Bsn. 1, Bsn. 2, Sax., VI. 1, VI. 2, Vla., B., and B. The music is in 2/4 time with a key signature of one sharp (F#). The saxophone part features a complex, fast-moving melodic line in the first two measures, followed by a more melodic line. The woodwinds and strings provide harmonic support with various rhythmic patterns and dynamics.

The musical score is arranged in a system with the following parts from top to bottom:

- Ban. 1** and **Ban. 2**: Two woodwind staves (likely Clarinet and Bassoon) with dynamics *p* and *f*.
- Sab.**: Soprano vocal line with lyrics: "gri-me, per per-derlo co-sì, per per -".
- 4.2**: A blank staff, possibly for a second soprano or alto.
- Vi. 1** and **Vi. 2**: Violin staves with dynamics *f*, *p*, and *[p]*.
- Vla.**: Viola staff with dynamics *f* and *p*.
- B.**: Bass staff with dynamics *f* and *p*.

The score is in 2/4 time with a key signature of one sharp (F#). The vocal line features a melodic phrase followed by a rapid sixteenth-note passage. The instrumental parts provide harmonic support with various textures and dynamics.

This musical score page, numbered 168, features a variety of instruments and a vocal soloist. The top section includes two brass staves (Bsn. 1 and Bsn. 2) with a forte [f] dynamic marking. Below them is a vocal soloist (Sol.) with the lyrics "- der - lo co - si." and a fermata over the final note. The bottom section contains four string staves (VI. 1, VI. 2, Vla., and B.) and a woodwind staff (47) which is currently empty. The woodwind staff is marked with a 47, likely indicating a measure number. The string parts include dynamic markings such as f and sf. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Br. 1

Br. 2

Sob.

Voi lo sa-pe - te, è mi - o, Voi l'a - scol-ta - ste an - cor,

52

Vi. 1

Vi. 2

Vla.

B.

p

p

p

p

f

[p]

[f]

p

f

f

f

Detailed description: This is a page of a musical score, page 169. It features a vocal line and an orchestral accompaniment. The vocal line is for a solo voice (Sob.) and includes the lyrics: "Voi lo sa-pe - te, è mi - o, Voi l'a - scol-ta - ste an - cor,". The orchestral parts include two brass sections (Br. 1 and Br. 2), two violin sections (Vi. 1 and Vi. 2), a viola (Vla.), and a bass (B.). The score is written in a key with one sharp (F#) and a common time signature. Dynamics markings include *p* (piano), *f* (forte), and *[p]* / *[f]* (piano/forte accents). The number 52 is written on the left side of the page, likely indicating a rehearsal mark.

Score for page 170, featuring vocal and instrumental parts. The score includes parts for two horns (Bsn. 1 and Bsn. 2), a soprano (Sab.), two violins (VI. 1 and VI. 2), a viola (Via.), and a bassoon (B.). The vocal line includes the lyrics: "Quando mi dis-se ad-di - o, Quando da me par-ti. Voi lo sa-pete, voi". The score is marked with dynamics such as *p* (piano) and *f* (forte), and includes performance instructions like *[p]* and *[f]*. The page number 57 is also visible.

Bsn. 1

Bsn. 2

Sab.
Quando mi dis-se ad-di - o, Quando da me par-ti. Voi lo sa-pete, voi

57

VI. 1
p

VI. 2
[p]

Via.
p

B.
p

62

Ba.1

Ba.2

Sab.

... l'a-scolta-sto. Nu-mi, se giusti sie-te, se giusti sie-te, Ren-de-te a me quel

Vi.1

Vi.2

Vla.

B.

p

[*p*]

The musical score is written for a chamber ensemble and a solo voice. It consists of eight staves: two for Baritone (Ba.1, Ba.2), one for Soprano (Sab.), one for Violin 1 (Vi.1), one for Violin 2 (Vi.2), one for Viola (Vla.), and one for Bass (B.). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with 'p' (piano) and '[p]' (piano). The vocal line includes the lyrics: "... l'a-scolta-sto. Nu-mi, se giusti sie-te, se giusti sie-te, Ren-de-te a me quel".

Score for page 172, featuring vocal and instrumental parts. The score is in G major and 3/4 time. The vocal part (Soprano) has the lyrics: "cor, ren - de - te a me quel cor: Mi co - sta trop - pe la - grime, Mi". The instrumental parts include two Trumpets (Bom. 1 and 2), Trombones (Bom. 2), Saxophone (Sab.), Violins (Vi. 1 and 2), Viola (Via.), and Bass (B.).

Key markings and dynamics include:

- Bom. 1:** *p* [Soli]
- Bom. 2:** *mf*, *f*, *p* [Soli]
- Sab.:** *tr*, *mf*, *f*, *p*
- Vi. 1:** *mf*, *f*, *p*
- Vi. 2:** *mf*, *f*, *p*
- Via.:** *mf*, *f*, *p*
- B.:** *mf*, *f*, *p*

Rehearsal mark 67 is indicated at the beginning of the Violin section.

co-sta trop-pe la-grime, Per per

72

Bsn.1

Bsn.2

Sab.

Vi.1

Vi.2

Vla.

B.

f p

f p

fp

[f-p]

fp

fp

fp

fp

Detailed description: This is a page of a musical score, page 173. It features a vocal line and several instrumental parts. The vocal line (Soprano) has the lyrics "co-sta trop-pe la-grime, Per per". The instrumental parts include two Bassoons (Bsn.1 and Bsn.2), Violins 1 and 2 (Vi.1 and Vi.2), Viola (Vla.), and Cello (B.). The score is written in a key signature of one sharp (F#) and a common time signature. The vocal line starts with a melodic phrase, followed by a more rhythmic and melodic passage. The instrumental parts provide accompaniment, with various dynamics such as *f*, *p*, *fp*, and *[f-p]* indicated. There are also some performance markings like *tr* (trill) and *tr* (trill) above notes in the bassoon parts. The page number 72 is written in the left margin.

Musical score for measures 74-77. The score is written for the following instruments: Bn.1, Bn.2, Sub., 77, Vi.1, Vi.2, Vla., and B. The time signature is 4/2. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'. The Sub. part features a complex rhythmic pattern in the first three measures, followed by a long note in the fourth measure. The 77 part is a single staff with a long note in the fourth measure. The Vi.1 and Vi.2 parts have similar melodic lines. The Vla. and B. parts provide harmonic support with chords and single notes.

This musical score page, numbered 175, features a variety of instruments and a soloist. The instruments are arranged in a standard orchestral layout:

- Woodwinds:** Flute 1 (Fl. 1) and Flute 2 (Fl. 2) are at the top, followed by Clarinet in B-flat (Cl. Bb) and Clarinet in A (Cl. A). Below these are the Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) staves.
- Strings:** Violin 1 (Vi. 1) and Violin 2 (Vi. 2) are in the middle section, followed by Viola (Via.) and Cello/Double Bass (B.).
- Soloist:** A Soloist (Sol.) part is positioned between the woodwinds and strings.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The Soloist part includes the lyrics: "der lo. co. si, per". The music is characterized by intricate melodic lines in the woodwinds and strings, with the Soloist providing a vocal or instrumental melody. The page concludes with a double bar line and repeat signs.

Bar. 1
Bar. 2
Sob.
87
Vi. 1
Vi. 2
Via.
B.

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

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

per - - - - - derlo, per per - der-lo co

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

p *f*

p *f*

p *f*

p *f*

Musical score for page 177, featuring the following parts:

- Brn. 1 (Trumpet 1)
- Brn. 2 (Trumpet 2)
- Sob. (Soprano) with the instruction *- si.*
- 92 (Conductor's part)
- Vi. 1 (Violin 1)
- Vi. 2 (Violin 2)
- Vla. (Viola)
- B. (Bass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line (Sob.) begins with the instruction *- si.* in the first measure. The instrumental parts include complex rhythmic patterns, particularly in the violin and woodwind sections.

Scene VIII (Act I) Osroa, Farnaspe, Emirena

Osroa

Fe-ro-ci Par-ti, al no-stro ar-dir fe-li-ce Ar-rise il Ciel. Fosse rac-colto in quelle

Osroa

4 mura, Ch'or la par-ti-ca fiamma abbatte doma, Tut-to il Senato, il Campi-doglio, e Roma.

Farn. Osroa

8 Os-roa, mio Rè. Guarda, Far-naspe; È quella O-pe-ra di mia man.

Farn. Osroa

11 Numi! E la figlia? Chi sà? Fra quelle fiamme, Col suo Ce-sa-re av-vol-ta

Osroa Farn.

14 Forse de' torti tuo-i pa-ga le pe-ne. Ah, E-mi-re-na! Ah, mio

Farn. Osroa

17 bene! Ascol-ta; E do-ve?... A sal-varla, e mo-rir. Come! Un⁵⁷ in-

(Scene VIII) (Act I)

Os. 20

21 Farn. 22

-gra-ta; Che ci manca di fe, po-ne in ob-li-o... È sper-giu-ra; lo sò; ma è l'idol

(parte) Os. 23

24 Farn. 25

mi-o. Se quel fol - le si perde, Noi ser-bia-moci, a-mi-ci, ad al-tre im-

Os. 26

27 28 parte

pre-se. Di tante offe-se e tante A vendicarmi io sol sa-rò bastante.

Em. (fuggenda) 29

30 31

Misera! do-ve fuggo? Chi mi soccorre? Almen sa-pes-si... Oh de-i! Far-

Farn. (incatenato) Em. 32

33 Farn. 34 Em.

-naspe! Principessa! Tu prigionier! Tu sal-va! Agl'infe-li-ci Dif-

Em. 35

36 Farn. 37 Em.

-fi -cite è il morir. Di quelle fiamme Sei tu for-se l'au-tor? No-ma si crede. Per-

(Scene VIII) (Act I)

Farn. 39 40 Em.

38 -chè? Perchè son parto; Per-chè son dispera-to; in quelle mura perchè fui colto. E a che ve-

Farn. 42 Em. 43

41 -nisti? Io venni A sal-var-ti, e morir. Ma, se tu mo-ri, Credi sal-va E-mi-

Farn. 45 Em. 46

44 -rena? Assai di-versa Par-la-sti, o princi-pessa. Il parlar fù di-ver-so, io fui l'i-

Farn. 48 Em. 49 Farn. Em.

47 -stessa. Dunque anco-ra son i-o... La mia speme, il mio amor. Dunque tu se-i... La tua

Farn. 51 52

50 spo-sa costante. Ah, basta, o ca-ra! De-tes-to i miei sospet-ti, Te ne

Farn. 54 55

53 chieg-go perdono. Barbare stel-le! E pur ad'onta vostra. Mi-se-re non son

(Scene VIII) (Act I)

Farn. 56

i - o M'a-ma il mio be-ne; Il suo lab-bro mel di - ce; In faccia all'i-re

(partendo) Em. Farn. 60 61

vo-stre io son fe-li-ce. Ah, non partir. Con-vie-ne Se-guir la for-za al-

Em. Farn. 62 63 64

-tru-i. Farnaspe, oh Di-o! Che mai sarà di te? Nul-la pa-vento. Sa-

Farn. 65 66 67

-rà la morte istessa Ter-ri-bi-le sol tanto, Che ne-ga-to mi si-a mo-ri-ti-ae

Farn. 68

-can-to.

Duetto

No 8 - Duet [Emirena & Farnaspe]

Larghetto

Clts in Bb I [f]

Clts in Bb II [f]

Hns in Eb I [f]

Hns in Eb II [f]

Emirena

Farnaspe

Vln I [f]

Vln II [f]

Vla [f]

Bass [f]

5

5

This musical score page contains five systems of staves. The first system is for Clarinets (Cls), with parts I and II. The second system is for Horns (Hns), with parts I and II. The third system is for Flutes (Fls), with parts E and F. The fourth system is for Violins (Vln), with parts I and II. The fifth system is for Viola and Bass. The score is in 6/8 time and features dynamic markings such as *[f]*, *p*, and *[p]*. Measure numbers 6 and 10 are indicated at the beginning and end of the systems.

This musical score page contains seven systems of staves, numbered 11 to 15. The instruments are: Clts (Clarinets I and II), Hrs (Horns I and II), E (Trumpet in E), F (Trumpet in F), Vlns (Violins), Vla (Viola), and Bass. The Clts and Vlns parts are active throughout, while the Hrs, E, and F parts are mostly silent. The Bass part features a melodic line with a double bar line at the end of measure 15. The page number 184 is in the top left, and the system numbers 11 and 15 are at the beginning and end of the page respectively.

This musical score page contains two systems of music, each spanning measures 16 to 20. The first system features two staves for Clarinets (Cl) I and II, two staves for Horns (Hns) I and II, and two staves for Flutes (F) I and II. The second system features two staves for Violins (Vns), one staff for Viola (Va), and one staff for Basses (Bases). The vocal line is positioned between the Flute and Violin staves. The score includes various musical notations such as dynamics (ff, p), articulation (tr, [tr]), and performance instructions like [b] and [p]. The vocal line includes the lyrics "Se non ti mo-ro al-".

System 1 (Measures 16-20):

- Cl I:** Measure 16: rest. Measure 17: *ff*. Measure 18: *tr*. Measure 19: rest. Measure 20: rest.
- Cl II:** Measure 16: rest. Measure 17: [*ff*]. Measure 18: [*tr*]. Measure 19: rest. Measure 20: rest.
- Hns I:** Measure 16: rest. Measure 17: *ff*. Measure 18: rest. Measure 19: rest. Measure 20: rest.
- Hns II:** Measure 16: rest. Measure 17: *ff*. Measure 18: rest. Measure 19: rest. Measure 20: rest.
- F I:** Measure 16: rest. Measure 17: rest. Measure 18: rest. Measure 19: rest. Measure 20: *Se non ti mo-ro al-*
- F II:** Measure 16: rest. Measure 17: rest. Measure 18: rest. Measure 19: rest. Measure 20: *Se non ti mo-ro al-*

System 2 (Measures 16-20):

- Vns I:** Measure 16: [*b*]. Measure 17: *ff*. Measure 18: *tr*. Measure 19: *p*. Measure 20: *p*.
- Vns II:** Measure 16: [*ff*]. Measure 17: [*ff*]. Measure 18: *tr*. Measure 19: [*p*]. Measure 20: [*p*].
- Va:** Measure 16: [*ff*]. Measure 17: [*ff*]. Measure 18: [*ff*]. Measure 19: [*ff*]. Measure 20: *p*.
- Bases:** Measure 16: [*ff*]. Measure 17: [*ff*]. Measure 18: [*ff*]. Measure 19: [*ff*]. Measure 20: *p*.

21 25

I
Clas

II

I
Hns

II

E

F

- la - to, I - - - - do - lo del cor mi - o, Col tuo bel no - me a - ma - to Fra

21

Vlns

Vla

Bass

21 25

26 30

Cls I
Cls II

Hns I
Hns II

E
F

lab-bri_o mo-ri - rò, fra Lab - - - bri_o mo - ri - rò. *Se_a*

26

Vlns
Vla
Bass

26 30

31 35

I Cl6

II

I Hns

II

E (tr)

F

me tin-vo-la il fa-to, I --- do-lo del cor mi-o, col tuo bel no-me a

31 35

Vlns

Vla

Bass

36 40

I
Cls

II

I
Hns

II

E
-ma-to Fra lab-bri-jo mo-ri-rò, fra lab-bri-jo mo-ri-

F

tr

36 40

Vns

Vla

Bas

f

[f]

f

41 45

I Cls [f] [f]

II [f] [f]

I Hns [f] [f]

II [f] [f]

E -rò. Lu - - - -

F Ad- di- o, mia vi- ta, mia vi- ta, ad- di- o.

41 45

Vns *sf* *p* *f* [*f*]*p*

[*sf*] [*f*]*p* *p*

Vla [*f*]*p* [*p*]

Bass [*f*]*p* [*p*]

46 50

I
Cl^o

II

I
H^{ns}

II

E
--- ce degli occhi miei. Ad-di-o, ad-di-o.

F
Quan-do fe-del mi

46

Vlns

Vla

Bass

46 50

51 55

Clarinet
I *p*
II

Horns
I *p*
II *p*

Vocal
S1
E
F
[5] *tr* *tr*
[5] *tr*

Quan-do il mi-o ben per-dei; Che più spe-rar po-trò? che più, che più spe-
se - i, Quan-do fe-del mi se - i; Che più bra-mar do-vro? che più bra-

Violins
I *p*
II

Viola
[p]

Bass
p

51 55

56 60

I Cls
II Cls

I Hns
II Hns

E
- rar,
F
- mar,

56

Vlns
Vla
Bass

56 60

Detailed description: This is a page of a musical score, page 193, showing measures 56 to 60. The score is arranged in systems. The first system contains two staves for Clarinets (I and II). The second system contains two staves for Horns (I and II). The third system contains two staves for Flutes (E and F). The Flute E staff has the lyrics "- rar," and the Flute F staff has the lyrics "- mar,". The fourth system contains three staves for Violins (Vlns), Viola (Vla), and Bass. The measure numbers 56 and 60 are indicated at the beginning and end of the page respectively.

61 65

Clas
I
II

Hns
I
II

E
tr [q] tr tr

S
Che più spe-rar po-trò? che più, che più spe-rar po--

A
tr tr tr tr

F
Che più bra-mar dov-rò! che più, che più bra-mar do--

Vln
f [f]

Vla
f

Bass
f

61 65

66 70 Allegro

I Cls [f]

II Cls [f]

I Hns [f]

II Hns [f]

E -trò?

F -vrò? Un te-ne-ro con-

66 Allegro

Vins [f] [p]

Vla [f] [p]

Bass [f] [p]

66 70

71 75

I Clo *p* [P]

II [P] [P]

I Hns *p* [P]

II *p* [P]

E bar- ba-ro tor- men-to, e- gua- le a quel chio sen-to, Nu mi, chi

F - ten-to [.] e- gua- le a quel chio sen-to, Nu- mi, chi mai, chi

71 75

Vlns *f p* [P]

Vla *f p*

Bass *f p*

76

I Cs

II

I Hns

II

E
mai, chi mai pro- vò . Nu --- mi, chi ma - i, chi mai chi mai pro-

F
mai, chi mai pro- vò Nu --- mi, chi ma - i, chi mai chi mai pro-

76

Vn

Vla

Bass

76

80

81 85

I
Clas *f*

II
[*f*]

I
Hrs

II

E
- vò? Nu- mi chi mai pro- vò, chi mai pro- vò, Nu- mi chi mai pro-

F
- vò? Nu- mi chi mai pro- vò, Nu- mi chi mai pro-

81

Vlns
f *p* *f p f p*

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

Vla
f [*b*] *f* *p*

Bass
f *f* *p*

81 85

86 90

Clarinet
I
II

Horns
I
II

Flute
E
F

Vocal
- vô? Nu-mi chi mai pro- vô, chi mai pro- vô, Nu-mi chi mai pro-
- vô? Nu-mi chi mai pro- vô, Nu-mi chi mai pro-

Violins
Vlns

Viola
Vla

Bass
Bass

86 86

f p f p
[f] [p] [f] [p]
f p

91 95

I Clo

II Clo

I Hns

II Hns

E
- vò, chi mai pro- vò, chi mai pro- vò? Ad-

F
- vò, chi mai pro- vò, chi mai pro- vò? Mia vi- ta Ad-di- o

91

Vlns
f [f] p [p]

Vla
f p

Bass
f p

91 95

96 Tempo Primo 100

Clarinets
I
II

Horns
I
II

Vocal Soloists
E
F

String Ensemble
Vlns
Vla
Bass

Lyrics:
- di - o mia vi - ta ad - di - tr - o
ad - di - tr - o Se

Dynamic markings: *p*, *f*, [*p*], [*f*]

Articulation: *tr* (trill), accents

101 105

I
Cl_s

II

I
Hns

II

E

F
(tr)
non ti mo-ral-la-to, I-----do-lo del cor mi-o, col tuo bel no-me_a

101

Vns

Vla

Bass

101 105

106 110

I
Cl₃

I
Hns

I
E

F
- ma - to fra lab - brio mo - ri - ro, fra lab - - - brio mo - ri - - -

106

Vns

Vla

Bass

106 110

111 115

I
Cl^s

II

I
Hns

II

E
Se a me t'in-vo-la il ^{tr} fa-to, I - - - - dol-o del cor mi-o, Col

F
- rò.

III

Vns

Vla

Bass

111 115

116 120

I Fls
II Fls
I Hns
II Hns
E
F

tuo bel no-me_a ma-to fra lab bri_io mo-ri-rò, fra lab- - - bri_io

116 120

Vnc
Via
Bass

[P]
p
p

121 125

I
Clas

II

I
Hns

II

E
mo - - ri - - rò. ad - di - o mia

F
mia vi - ta ad - di - o

121

Vns

Vla

Bass

121 125

126 130

I
Cls

II

I
Hrs

II

E
vi - ta , Lu - - - - ce deg'oc - chi me - i.

F
I - do - lo del cor mi - o , I

126

Vns

Vla

Bass

126 130

f *p* *[f]* *[P]*

131 135

Clarinet
I [f]
II [f] p

Horns
I [f] p
II [f] p

Violins
I f p
II [f] f p

Viola
f p

Bass
f p

Voice
tr
--- do-lo del cor mi-o, Quan-do fe-del mi se-i, che più, che più bra-
Quando il mio ben per-de-i, che

131 135

136 140

I
Clas *p*

II

I
Hrs

II

E
F

più — *spe-rar*₅ *tr* *tr* *tr* *tr*

*- mar*₅ *tr* *tr* *tr* *tr*

136

Vins

Vla

Bass

136 140

141 145

I Cls
II Cls
I Hns
II Hns
E
F

che più spe-rar po-trò, che
che più bra-mar do-vrò, che

Detailed description: This section of the score covers measures 141 to 145. It features five staves: Clarinet I and II, Horns I and II, and Violin/Viola. The Clarinet and Horn parts are mostly rests with some notes in measures 143 and 145. The Violin/Viola part has a melodic line with trills and slurs. The vocal line (E and F) has lyrics in Italian. The key signature has two flats, and the time signature is 4/4.

141 145

Vlrs
Vla
Bass

Detailed description: This section of the score covers measures 141 to 145. It features three staves: Violins (Vlrs), Viola (Vla), and Bass. The Violins and Bass parts have a rhythmic accompaniment with slurs and accents. The Viola part has a melodic line with slurs and accents. The key signature has two flats, and the time signature is 4/4.

146 150

I Cls **[f]** *tr* **[ff]** *tr*

II Cls **[f]** *tr* **[ff]** *tr*

I Hns **[f]** **[ff]**

II Hns **[f]** **[ff]**

E *tr*
più, che più spe- rar po - - trò?

F *tr*
più, che più bra- mar do - - - vrò?

146 150

Vco **f** **ff** *tr* **p**

Vla **f** **ff** *tr* **p**

Bass **f** **ff** *tr* **p**

151 155

I
Cln

II

ff

tr

[ff]

I
Hns

II

[ff]

[ff]

E

F

151

Vlrs

Vla

Bass

[b]

[v]

ff

[ff]

ff

151 ff 155

Act II Scene I

Act II

Emirena, Sabina, Barsene

213

Em.

No, Sa-bina, non fin-go. Farnaspe è l'i-dol mi-o. Gli diedi il

Em.

co-re; E ha rimo-ti prin-ci-pi il nostro amore. Dunque da questa reggia

Sab.

Sab.

Fuggi col tuo Farnaspe. E questo si-a Il ri-pie-go mi-glior. Ah, se po-tesse Ri-u-

Em.

Em.

-scire il pensier! Vanne; è si-curo; A par-tir ti pre-pa-ra. Al maggior

Sab.

Sab.

fonte De' Ce-sa-re-i giar-di-ni Col tuo spo-so ver-rò. Co-là m'attendi. Ma ver-

Em.

Em.

-ra-i? Del desti-no son tan-to u-sata a tol-le-rar-lo sde-gno... Ec-co la destra

Sab.

Sab. 19

mi-a; prendi-la in pe-gno. Ah! che asigram con-ten-to È quest'a-ni-ma an-

Em. 22

-gusta! Oh me fe-li-ce! Oh gene-ro-sa Augusta!

№ 9
Aria, Emirena:
Non è la mia
costanza

NO. 9 : ARIA (EMIRENA)

Allegro

Allegro

Score for Voice, Vn. I, Vn. II, Viola, Cello, and Bass. The tempo is marked **Allegro**. The score is in 3/4 time with a key signature of two flats. The music consists of six staves. The Voice part has a whole rest in the first measure. The string parts (Vn. I, Vn. II, Viola, Cello, Bass) play a rhythmic accompaniment. Dynamics include *[f]* and *[p]*.

4

Musical score for measures 4-6. The score is written for five staves. The first staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Dynamics include *f* (forte) and *p* (piano). A *[p]* dynamic marking is present in the second measure of the second staff.

7

Musical score for measures 7-9. The score is written for five staves. The first staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Dynamics include *f* (forte) and *p* (piano). Trills are marked with *tr*. A *[p]* dynamic marking is present in the second measure of the second staff.

10

Musical score for measures 10-12. The score is in 3/4 time and B-flat major. It features five staves: a grand staff (treble and bass clefs) and three additional staves. The grand staff contains two melodic lines with trills and slurs. The three lower staves contain a rhythmic accompaniment of eighth notes. Measure 10 shows the beginning of the melodic lines. Measure 11 includes trills and slurs. Measure 12 continues the melodic and rhythmic patterns.

13

Musical score for measures 13-15. The score is in 3/4 time and B-flat major. It features five staves: a grand staff (treble and bass clefs) and three additional staves. The grand staff contains two melodic lines with slurs and ties. The three lower staves contain a rhythmic accompaniment of eighth notes. Measure 13 shows the beginning of the melodic lines. Measure 14 includes slurs and ties. Measure 15 continues the melodic and rhythmic patterns.

16

Musical score for measures 16-18. The score is written for six staves. The top staff is a grand staff (treble and bass clefs) and contains rests. The second staff (treble clef) contains a melodic line starting with a piano (*p*) dynamic. The third staff (treble clef) contains a rhythmic accompaniment with a piano (*p*) dynamic. The fourth staff (bass clef) contains a bass line with a piano (*p*) dynamic. The fifth and sixth staves (bass clef) contain a bass line with a piano (*p*) dynamic. The key signature has two flats, and the time signature is 3/4.

19

Musical score for measures 19-21. The score is written for six staves. The top staff is a grand staff (treble and bass clefs) and contains rests. The second staff (treble clef) contains a melodic line with slurs. The third staff (treble clef) contains a rhythmic accompaniment. The fourth staff (bass clef) contains a bass line. The fifth and sixth staves (bass clef) contain a bass line. The key signature has two flats, and the time signature is 3/4.

22

Musical score for measures 22-24. The score consists of five staves. The top staff is empty. The second and third staves are in treble clef, and the bottom three staves are in bass clef. The music is in a key with two flats and a 3/4 time signature. Measures 22-24 feature a strong dynamic of *f* (forte). The second and third staves have a *[f]* dynamic marking. The bottom three staves have a *f* dynamic marking. The music includes a complex rhythmic pattern with many sixteenth notes and a melodic line in the second and third staves.

25

Musical score for measures 25-27. The score consists of five staves. The top staff contains the vocal line with the lyrics "Non è la mi - a co -". The second and third staves are in treble clef, and the bottom three staves are in bass clef. The music is in a key with two flats and a 3/4 time signature. Measures 25-27 feature a weak dynamic of *p* (piano). The second, third, fourth, and fifth staves have a *p* dynamic marking. The music includes a complex rhythmic pattern with many sixteenth notes and a melodic line in the second and third staves.

28

- stan

31

za Dol - ce del-

34

-l'al - - ma, del - l'al - - ma in - gan - no;

f

37

Dol - - ce del - l'al - - ma in -

p

[*p*]

p

p

p

40

-gan - no; Tut - ta la mi - a spe - ran - za —, La mia spe-

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

Detailed description: This system contains measures 40, 41, and 42. The vocal line starts with a rest in measure 40, then sings 'Tut - ta la mi - a spe - ran - za' in measure 41, and 'La mia spe-' in measure 42. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include forte (*f*) and piano (*p*).

43

-ran - za Stà nel - la tua bon - tà, Stà nel - la -

Detailed description: This system contains measures 43, 44, and 45. The vocal line continues with '-ran - za' in measure 43, 'Stà nel - la tua bon - tà,' in measure 44, and 'Stà nel - la -' in measure 45. The piano accompaniment continues with the same rhythmic pattern. Dynamics are not explicitly marked in this system.

46

tu - a bon - tà. Stá nel-la tua bon -

Musical score for measures 46-48. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "tu - a bon - tà. Stá nel-la tua bon -". The piano accompaniment includes dynamic markings *f* and *p*.

49

-tà.

Musical score for measures 49-51. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "-tà.". The piano accompaniment continues with various rhythmic patterns.

52

Musical score for measures 52-54. The score consists of six staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a complex melodic line with many sixteenth notes. The second staff is a treble clef with a key signature of two flats and a common time signature, containing a melodic line with eighth and quarter notes. The third staff is a treble clef with a key signature of two flats and a common time signature, containing a melodic line with eighth and quarter notes. The fourth staff is a bass clef with a key signature of two flats and a common time signature, containing a steady eighth-note accompaniment. The fifth and sixth staves are bass clefs with a key signature of two flats and a common time signature, containing a steady eighth-note accompaniment.

55

Musical score for measures 55-57. The score consists of six staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a complex melodic line with many sixteenth notes. The second staff is a treble clef with a key signature of two flats and a common time signature, containing a melodic line with eighth and quarter notes. The third staff is a treble clef with a key signature of two flats and a common time signature, containing a melodic line with eighth and quarter notes. The fourth staff is a bass clef with a key signature of two flats and a common time signature, containing a steady eighth-note accompaniment. The fifth and sixth staves are bass clefs with a key signature of two flats and a common time signature, containing a steady eighth-note accompaniment. The lyrics "Stà nel - la." are written below the top staff in measure 57. Dynamic markings *f* and *p* are present in measures 56 and 57 across all staves.

58

tr
tu - a bon - tà, nel-la

fp *f*

fp [*f*]

fp *f*

fp *f*

fp *f*

61

tr
tua bon - tà.

fp *f*

64

Non è la_

(tr)

(tr)

tr

[p]

p

p

p

Detailed description: This system contains measures 64, 65, and 66. The vocal line starts with a rest in measure 64, followed by the lyrics "Non è la_" in measures 65 and 66. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more complex melodic line in the right hand. Trills are marked above the vocal line in measures 64 and 65, and above the piano accompaniment in measure 66. Dynamic markings include [p] and p.

67

mi - a co - stan - za Dol - ce del -

tr

tr

tr

Detailed description: This system contains measures 67, 68, and 69. The vocal line has the lyrics "mi - a co - stan - za" in measure 67 and "Dol - ce del -" in measure 69. The piano accompaniment continues with the same rhythmic pattern. Trills are marked above the vocal line in measures 67 and 68, and above the piano accompaniment in measure 69.

70

-l'al - ma, del- l'al - - ma in - gan - no;

73

dol ce del . l'al ma, del . l'al ma in . . .

76

.. gan ... no; tut. . ta la mi . . . a spe. ran . . za — , la mia spe . . .

This musical system covers measures 76, 77, and 78. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamics such as *f* and *[f]*, and articulation marks like *tr* and *tr*. A fermata is placed over the final note of the vocal line in measure 78. The system concludes with a repeat sign.

79

.. ran . . za sta nella tua bon . . . tà, _____

This musical system covers measures 79, 80, and 81. It continues the vocal and piano parts. The piano accompaniment features a consistent rhythmic pattern with dynamics *f* and *[f]*. The system ends with a fermata over the final note of the vocal line in measure 81.

82

Musical score for measures 82-84. The score is in 3/4 time and B-flat major. It consists of six staves. The top staff is a grand staff with a treble clef and a bass clef. The second staff is a treble clef staff. The third staff is a treble clef staff. The fourth staff is an alto clef staff. The fifth staff is a bass clef staff. The sixth staff is a bass clef staff. The score includes various dynamics such as *f*, *[f]*, *[fz]*, and *[p]*, and articulation marks like accents and slurs. A star symbol is placed above the first measure of the top staff.

85

Musical score for measures 85-87. The score is in 3/4 time and B-flat major. It consists of six staves. The top staff is a grand staff with a treble clef and a bass clef. The second staff is a treble clef staff. The third staff is a treble clef staff. The fourth staff is an alto clef staff. The fifth staff is a bass clef staff. The sixth staff is a bass clef staff. The score includes various dynamics such as *f*, *[f]*, *[fz]*, and *[p]*, and articulation marks like accents and slurs.

88

Musical score for measures 88-90. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 88, followed by the lyrics "Sta nel . . . la tua bon . . ." in measure 89. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. Dynamics include *cresc.*, *f*, and *p*. There are also markings for *tu* above the vocal line and *[f]* and *[p]* in the piano part.

91

Musical score for measures 91-93. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics ". . . tà. no, non è del . . ." in measure 91. The piano accompaniment consists of a right-hand part with a steady bass line and a left-hand part with a steady bass line. Dynamics include *f* and *p*. There are also markings for *[f]* and *[p]* in the piano part.

94

Musical score for system 94. The system consists of six staves. The top staff is the vocal line with lyrics: "... l'al... ma in... gan... no;". The second staff is the first piano part. The third staff is the second piano part. The fourth staff is the third piano part. The fifth staff is the fourth piano part. The sixth staff is the fifth piano part. Dynamics include *p* at the beginning and *[f]* in the middle. A fermata is present at the end of the system.

97

Musical score for system 97. The system consists of six staves. The top staff is the vocal line with lyrics: "tutt... a la mi... a spe... ran... za, Si, la mi... a sper...". The second staff is the first piano part. The third staff is the second piano part. The fourth staff is the third piano part. The fifth staff is the fourth piano part. The sixth staff is the fifth piano part. Dynamics include *[p]* and *[P]*. A fermata is present at the end of the system.

100

.. an .. za Sta nel . . . la tua bon

Detailed description: This system contains three measures of music. The top staff is a vocal line in a treble clef with a key signature of two flats. The lyrics are: "... an .. za", "Sta", "nel . . . la", "tua", "bon". The piano accompaniment consists of five staves: a grand staff (treble and bass clefs) and three bass clef staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present at the beginning of the second measure.

103

... tà, _____

Detailed description: This system contains three measures of music. The top staff is a vocal line in a treble clef with a key signature of two flats. The lyrics are: "... tà, _____". The piano accompaniment consists of five staves: a grand staff (treble and bass clefs) and three bass clef staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *pp* (pianissimo) and *bp* (bravissimo piano) are present at the beginning of the first measure. A dynamic marking of *p* (piano) is present at the bottom of the system.

106

La tua bon . . .

This system contains measures 106, 107, and 108. The vocal line in measure 106 has the lyrics "La tua bon . . .". The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamics include *f* and *mf*. The key signature has one flat, and the time signature is 4/4.

109

.. tà.

This system contains measures 109, 110, 111, and 112. The vocal line in measure 109 has the lyrics ".. tà.". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *mf*. The key signature has one flat, and the time signature is 4/4.

113

Pos...sa del ca...ro

Fine

p

[p]

FINE

116

be...ne

Strin...ger la des...tra in

pa...ce;

E al...

f

[f]

119

..lor d'a...mor la fa...ce Fau sta per me sa . . . rã, Fau . . .

This system contains six staves. The top staff is the vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth, fifth, and sixth staves are additional piano accompaniment parts, likely for different instruments or voices. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* and *[f]*.

123

..sta per me sa . . rã, per me sa . . rã.

This system contains six staves. The top staff is the vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth, fifth, and sixth staves are additional piano accompaniment parts. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* and *[f]*.

127

Non i La

131

mi...a co-stan

135

Musical score for measures 135-138. The score is written for voice and piano. The vocal line includes the lyrics: "za dol . . . ce del . . . l'al . . . ma , del . . .". The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* and *p*. There are also markings for *tr* (trill) and *[b]* (basso continuo).

139

Musical score for measures 139-142. The score is written for voice and piano. The vocal line includes the lyrics: "l'al . . . ma in . . . gan . . . no ; dol . . . ce del . . .". The piano accompaniment continues with a complex rhythmic pattern in the right hand and a rhythmic bass line in the left hand. Dynamics include *f* and *p*. There are also markings for *tr* (trill) and *[b]* (basso continuo).

143

The musical score consists of six staves. The top staff is for the voice, with lyrics: "Pal ma in gan . . . no;". The second and third staves are for the right hand of the piano, and the fourth, fifth, and sixth staves are for the left hand. The score is divided into two measures by a vertical bar line. The first measure shows the vocal line and piano accompaniment. The second measure continues the vocal line and piano accompaniment, with a forte (*f*) dynamic marking at the beginning.

Da Segno ♩ al fine

Act II Scene II Sabina, Barsene, Osroa

Bar.

Chi sa? Quando lon-ta-na E-mi-re-na sa-rà, for-se ri-torno farà il tu-o

Sab.

spo-so al pri-mo amor. In-tanto che a scioglier di Far-naspe i lacci io cor-ro; Tu re-sta in questo

Sab.

lo-co; e cautà osserva Giò che tenta Adria-no. I cenni tuo-i fe-de-le e se-gui

Bar.

-rò. Perdona, amica, L'in-tol-le-ranza mia. Sospi-ro un be-ne, Ch'io sò quanti mi

Sab.

co-sti e piantì epene. Mi-se-ra princi-pessa, Quanta pie-tà mi fà! Gentil don'

Osr.

-zel-la, Di Farnaspe no-vel-la pos-so sa-per? È pri-gionie-ro ancora. Dunque

(Act II Scene II)

Osr. 19

sen-za di-mora Al suo soc-corso vo-le-rò. Che pensi, E che puoi far? A

20 Bar. 21 Osr.

Osr. 22

li-be-rarlo a forza Al car-cere anderò. Troppo agli e-stremi Preci-pi-ti l'im-

23 Bar. 24

Bar. 25

-pre-se. Ho ri-so-lu-to. Tutto si può quando si vuole. A-scolta. Per o-pra di Sa-

26 Bar. 27 Bar. 28

Bar. 29

-bi-na in pochi istanti Colla fi-da Emi-re-na il tuo far-naspe Li-bero parti-

30 31

Osr. 32

-rà. Tu mi schernisci? Tu so-la igno-ri ancor, che la spie-ta-ta È d'Adri-a-no a-

33 34

Osr. 35

-mante? Al suo fuo-co pri-mie-ro el-la è costante. Se quanto di-ci è ver, basta per

36 Osr. 37

(Act II Scene II)

Osr. 38

39 40

o-ra Ch'io siegua a simu-lar. Ma se il di-se-gno Manca d'ef-fet-to, ir-re-so-lu-to e

Osr. 41

42 43

lento Più non sarò. Tremi Adri-a-no, e ve-da Quanto può l'i-ra in me. Nel-l'ul-ti-

Osr. 44

45 46

-mao-ra for-se cadrò; ma mi paventi ancora.

N° 10

Aria, Osróa:

Leon piagato a morte

No. 10: ARIA (OSROA)

Maestoso

Oboe I
[f]

Oboe II
[f]

Horn I
[f]

Horn II
[f]

Osroa

Vln. I
[f]

Vln. II
[f]

Violas
[f]

Cellos/Basses
[f]

The musical score is written for piano and strings. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The music is in 3/4 time and features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece is marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and ornaments. A large number '5' is written on the left side of the page, indicating a measure or section. The score is written in a key signature of three sharps (F#, C#, G#).

This musical score consists of two systems of staves. The first system includes a grand piano (G.P.) with four staves (treble and bass clefs) and a violin part. The second system includes a grand piano with four staves and a violin part. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score features dynamic markings such as *p*, *[cresc.]*, and *[f]*, and includes trills (*tr*) and triplets. The piano part in the second system is highly rhythmic, featuring many triplets. The violin part in the second system includes a trill marked *(tr)*.

13

[p] [f] [fp] [f] [p] [f] [p] [f] [p] [f] [p] [f] [p] [f] [p] [f]

Le - on pia-ga - to a

Detailed description: This is a page of musical notation for piano and voice. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of two systems of staves. The first system includes a vocal line and two piano staves. The vocal line begins with a rest, followed by the lyrics 'Le - on pia-ga - to a'. The piano accompaniment features various textures, including sustained chords, arpeggiated figures, and triplet patterns. Dynamic markings are used throughout to indicate changes in volume, such as [p] (piano), [f] (forte), and [fp] (fortissimo piano). The second system continues the piano accompaniment with more complex rhythmic patterns and dynamic shifts.

The musical score is for a piano and voice piece. It consists of several systems of staves. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is in a single staff with lyrics in Italian. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score includes dynamic markings such as *pp*, *[pp]*, *[f]*, and *f*. There are also performance instructions like *tr* (trill) and *[f]* in brackets. The lyrics are: "mar-te, pia-ga-toe mor-te Sen-te man-car la vi-ta,". The number 17 is written on the left side of the page, near the vocal line.

17

(tr)
mar-te, pia-ga-toe mor-te Sen-te man-car la vi-ta,

Sen - te mancar la vi - ta; Guarda la sua fer - i - ta, la sua fer-

21

25

f *p* [*P*]

f *p*

f *p*

i - ta, Nè s'av - vi - li - sce an - cor. Sen - te man - car la

f *p*

f *p*

29

vi - ta; Guar-da la sua fer-i - ta, Nè s'av-vi-li-sce an-

The musical score consists of several systems. The top system features a vocal line with a melodic line and a piano accompaniment. The piano accompaniment includes dynamic markings [f] and [P]. The second system shows the vocal line with the lyrics: vi - ta; Guar-da la sua fer-i - ta, Nè s'av-vi-li-sce an-. The piano accompaniment continues with dynamic markings [f] and [P]. The third system shows the vocal line with the lyrics: vi - ta; Guar-da la sua fer-i - ta, Nè s'av-vi-li-sce an-. The piano accompaniment includes dynamic markings [f] and [P].

33

cor, Nè s'av - vi - li - sce an - cor, Ne s'av - vi -

(tr)

37

li - sce an - cor. Co-

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line and piano accompaniment. The piano part consists of two staves: the right hand plays a complex texture of eighth and sixteenth notes, often in triplets, while the left hand provides a steady bass line. The vocal line includes a trill (tr) over the word 'an' and ends with a fermata. The lyrics are 'li - sce an - cor. Co-'.

Allegro di molto

p
[p]

41

Allegro di molto

p
[p]
[p]
p

tr
-sì fra l'i-re es-tre - - me Rug-ge[*p*] mi -

45

-nac-cia, mi - nac-cia, e fre-me, Che fa tre-mar mo-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The score includes dynamic markings such as *f* (forte) and *p* (piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts at measure 45 with the lyrics "-nac-cia, mi - nac-cia, e fre-me, Che fa tre-mar mo-". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

49

- ren - do Tal vol - ta il cac - cia - tor, Tal vol - ta il cac - cia -

[simile]

[simile]

[simile]

Detailed description: This is a page of a musical score, page 254. It features a vocal line and piano accompaniment. The vocal line begins at measure 49 with the lyrics: "- ren - do Tal vol - ta il cac - cia - tor, Tal vol - ta il cac - cia -". The piano accompaniment consists of three staves: the right hand (treble clef) and two staves for the left hand (treble and bass clefs). The right hand part is marked with "[simile]" and contains a melodic line with some slurs. The left hand parts are also marked with "[simile]" and feature a rhythmic accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into four measures.

The musical score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part is divided into two systems of staves. The vocal line has lyrics: "-tor. Rug-ge[?] mi - nac-cia, mi - nac-cia, e". The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamics are marked with *f* (forte), *p* (piano), and *[fP]* (fortissimo piano). The score is divided into four measures.

[P]
[P]
f *[fP]*
f *[fP]*

-tor. Rug-ge[?] mi - nac-cia, mi - nac-cia, e

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

57

fre-me, Che fa tre-mar mo-ren-do Tal vol-ta il cac-cia-

[f]

[f]

p

p

[=] *p*

[=] *p*

61

-tor. Che fa tre-mar mo - ren-do Tal vol-ta il cac-cia-

The image shows a musical score for a vocal and piano piece. The page number '257' is in the top right corner. The score is divided into two systems. The first system (measures 60-63) features a vocal line with lyrics and a piano accompaniment. The lyrics are: '-tor. Che fa tre-mar mo - ren-do Tal vol-ta il cac-cia-'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (measures 64-67) continues the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line in the first system has a fermata over the first measure.

69

Le -

This musical score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins at measure 69 with a rest, followed by a note on the final measure of the system. The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line in the left hand. The second system continues the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

Tempo di prima

Piano accompaniment for the first system, consisting of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a key with three sharps (F#, C#, G#) and a 3/8 time signature. The first three staves contain whole rests. The fourth staff contains a whole note chord with a dynamic marking of *pp*.

Vocal line for the first system, starting at measure 73. It features a treble clef, a key signature of three sharps, and a 3/8 time signature. The lyrics are: "on pia-ga-to a mor-te, pia-ga-to a mor-te Sen-te mancar la". A trill ornament (*tr*) is indicated above the first note of the second phrase. The melody consists of eighth and quarter notes.

73

Tempo di prima

Piano accompaniment for the second system, consisting of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a key with three sharps and a 3/8 time signature. The first staff has a dynamic marking of *p*. The second and third staves feature triplet patterns with a dynamic marking of *[p]*. The fourth staff has a dynamic marking of *p* and features a melodic line with triplet patterns.

77

Musical score for page 261, starting at measure 77. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment.

Vocal Line:

 Measure 77: *vi - ta,*

 Measure 78: *Sen - te mancar la*

 Measure 79: *vi - ta;*

 Measure 80: *Guar - da la sua fe -*

Piano Accompaniment:

 Measures 77-80: The piano part consists of a complex rhythmic accompaniment with frequent triplets and dynamic markings of *f* (forte) and *p* (piano).

81

-ri - ta, Nè s'av - vi - li - sce ancor, Nè s'av - vi -

[f] [f]

[f] [p]

[f] [p]

[f] [p]

f *P*
[*f*] [*P*]
f [*fp*]
f [*fp*]
tr tr
-li - sce an - cor. Sen - te mancar la vi - ta, Le -
85
f [*f*]
f [*p*]
fp

89

-on pia-ga-to a mor-te Nè s'av-vi-li-sce an-cor, Nè s'av-vi-

The musical score consists of two systems. The first system features a grand staff with four staves (treble and bass clefs for both hands) and a vocal line. The piano accompaniment is mostly silent, with a few notes in the final measure of the system. The vocal line has lyrics: "- li - sce, Nè s'av - vi - li - sce an - cor." The second system continues the piano accompaniment with complex rhythmic patterns, including triplets and sixteenth notes, and a vocal line with a trill. Dynamics include *f* and *[f]*.

93

Musical score for piano, measures 95-98. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Trills (tr) are indicated above certain notes. The score is divided into two systems, with the first system containing measures 95-97 and the second system containing measures 96-98. The first system begins with a treble clef and a key signature of three sharps. The second system begins with a bass clef and a key signature of three sharps. The music is written in a grand staff format, with the right hand on the upper staves and the left hand on the lower staves. The notation includes various note values, rests, and articulation marks.

Act II Scene III

Barsene

Bar. 1 2 3
In-fe-li-ci guer-rieri! Sempre torbi-di e fie-ri Fi-gu-ran col pen-

Bar. 4 5 6 7
-sier mil-le vit-torie, E le stragi d'altrui son le lor glorie. In-fe-li-ci ancor più sembran gli a-

Bar. 8 9 10
-manti. Fra sospiri e pianti Passano volon-ta-ri i gior-ni e l'o-re. Fe-li-ce

Bar. 11 12
me, che non conosco amo-re!

N° 11
Aria, Barsene:
Quanto grato nell'amore

NO 11: ARIA (BARSENE)

Allegretto

Voice

Vln. I

Vln. II

Violas

Cellos/Basses

6

11

Musical score for measures 11-15. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff is empty. The second staff has a treble clef and contains a melodic line with slurs and accents. The third staff has a treble clef and contains a rhythmic accompaniment of eighth notes. The fourth staff has a bass clef and contains a melodic line with slurs. The fifth staff has a bass clef and contains a melodic line with slurs. Dynamic markings include *p* in the second, third, and fourth staves.

16

Musical score for measures 16-20. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff is empty. The second staff has a treble clef and contains a melodic line with slurs and accents. The third staff has a treble clef and contains a rhythmic accompaniment of eighth notes. The fourth staff has a bass clef and contains a melodic line with slurs. The fifth staff has a bass clef and contains a melodic line with slurs. Dynamic markings include *f* in the second, third, and fourth staves.

21

Quan - to gra - to nel - l'a -

26

ma-re Sem - bre reb - be il so - spi - ra-re,

31

Musical score for measures 31-35. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Se non — fas - se og nor l'affan - no Il com -". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. Dynamics include *p*, *f*, and *[p]*.

36

Musical score for measures 36-40. The vocal line continues with the lyrics: "- pa - gno, ed il ti - ran - no Nel - le_ gio - ie, nel - le_ gio - ie, nel - le_". The piano accompaniment continues with the same four-staff structure. Dynamics include *f* and *[p]*.

51

- fan- no Nel - - le_ gio - ie_ del - l'a - mor

52

, Nelle gio- ie_ del - l'a - mor!

61

Quan - to

p

pp

p

p

66

gra - to, gra-to_nel-l'a - ma-re Sem - bre-reb - be il

p

71

so - spi - ra - re, Se non fos - se og - nor - laf

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

tr *tr*

Detailed description: This system contains five measures of music. The vocal line (top staff) has lyrics: "so - spi - ra - re, Se non fos - se og - nor - laf". The first measure has a fermata over the word "so". The second measure has a fermata over "Se". The third measure has a trill (tr) over "fos - se". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first treble staff has dynamics *f* and *[f]*. The second treble staff has dynamics *p* and *[tr]*. The first bass staff has dynamics *[p]* and *[p]*. The second bass staff has dynamics *[p]* and *[p]*. There are trills (tr) in the second measure of the first and second treble staves.

76

- fan - no Il com - pa - - - gno, ed il - ti - ran - no Nel - le -

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

tr *[tr]* *[tr]*

Detailed description: This system contains five measures of music. The vocal line (top staff) has lyrics: "- fan - no Il com - pa - - - gno, ed il - ti - ran - no Nel - le -". The first measure has a fermata over "fan - no". The second measure has a fermata over "Il". The third measure has a fermata over "com - pa". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first treble staff has dynamics *f* and *[f]*. The second treble staff has dynamics *p* and *[p]*. The first bass staff has dynamics *[p]* and *[p]*. The second bass staff has dynamics *f* and *p*. There are trills (tr) in the second measure of the first and second treble staves, and in the third measure of the second treble staff.

81

gio - ie, nel - le_ gio - ie, nel - le_ gio - ie_ del - l'a - mor !

Musical score for measures 81-85. The vocal line is in treble clef with lyrics "gio - ie, nel - le_ gio - ie, nel - le_ gio - ie_ del - l'a - mor !". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. Dynamics include *f* and *p*.

86

Quan - to gra - to, Sem - bre - reb - be, Se non

Musical score for measures 86-90. The vocal line is in treble clef with lyrics "Quan - to gra - to, Sem - bre - reb - be, Se non". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. Dynamics include *f* and *p*.

91

fos-se og - nor l'af - fan-no Nel - le_ gio - ie_

96

del - l'a - mor_ , Nelle gio-ie_

101

(tr) tr

del - l'a - mor, del - l'a - mor!

Musical score for measures 101-105. The vocal line includes the lyrics "del - l'a - mor, del - l'a - mor!". The piano accompaniment features a forte (*f*) dynamic marking and a trill (*tr*) above the vocal line. The key signature is two sharps (F# and C#) and the time signature is 4/4.

106

Musical score for measures 106-110. The piano accompaniment consists of four staves. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Act II Scene IV

Emirena

Em.

Ec-co l'ora, ecco il lo-co, o-ve il mio be-ne ri-ve-derò.

(siede)

Em.

Fe-li-ce me! s'at-tenda, E si ri-po-si, Io ne ho grand'uopo.

No. 12 Recit. and Aria (Emirena)

Recit.

Andante

The first system of the musical score consists of five staves. The top staff is labeled 'Em.' and contains a whole rest. The second staff is labeled 'VI.1' and contains a melodic line with dynamics [f], p, f, p, f, p, f. The third staff is labeled 'VI.2' and contains a melodic line with dynamics [f], p, f, p, f, p, f. The fourth staff is labeled 'Vla.' and contains a melodic line with dynamics [f], [p], [f] simile, [p], [f], [p], [f]. The fifth staff is labeled 'B.' and contains a bass line with dynamics [f], p, f, p, f, p, f.

The second system of the musical score consists of five staves. The top staff is labeled 'Em.' and contains a vocal line with the lyrics 'Ah, come Mi bakajil cor!' and 'Non mi cre-dea che'. The second staff is labeled '4' and contains a whole rest. The third staff is labeled 'VI.1' and contains a melodic line with dynamics p, f, p, f, p, f, p, f. The fourth staff is labeled 'VI.2' and contains a melodic line with dynamics p, f, p, f, p, f, p, f. The fifth staff is labeled 'Vla.' and contains a melodic line with dynamics [p], [f], [p], [f] simile, [p], [f], [p], [f]. The sixth staff is labeled 'B.' and contains a bass line with dynamics p, f, p, f, p, f, p, f.

Em. *tan-to Af-fan-nas-se-mpia-cer. Ec-co-lo. Ahi,*

8

Vi.1 *p f p f p f p f*

Vi.2 *f p f [simile] f p f p f*

Vla. *[f] [p] [f] [p] [f] [p] [f] [p] [f]*

B. *f p f p f p f*

(salsa)

Em. *fol-le! Il de-si-o mel' di-pin-ge; e m'in-gan-na-i. Fin?*

12

Più andante

Vi.1 *p f*

Vi.2 *p f*

B. *p f*

Allegro

Em. or sì gran tor-men-to io non pro-va-i. Qual' an-gu-stia! Ma

15

Vi.1 *p* *f* *[f]*

Vi.2 *[p]* *f* *[f]*

Via *[p]* *f* *[f]*

B. *p* *f* *f*

Allegro

Em. que-sto È un'e-ter - no-a-spet - tar! Io più non pos - so Tran-

19

Vi.1

Vi.2

Via

B.

Em. *-quil-lain questa qui-sa Qui ri-ma-ner. Che fò? Ne cer-co? Ah,*

22

Vi.1

Vi.2

Vla.

B.

Andante

Em. *for-se Av-ven-tu-ro me stes-sa! In tan-to ri-schio cu-sto-*

25

Andante

Vi.1 *p*

Vi.2 *p*

Vla. *p*

B. *p*

Em. -di - te - lo, oh Nu-mi! Ah! Si, cle - men-ti, Vi ba - sti il mio do-

28

Vi.1 [f] p

Vi.2 [f] [p]

Vla. [f] [p]

B. p

Em. -lo - re. Che vo - le - te di più da questo co - re?

31

Vi.1 f

Vi.2 [f]

Vla. [f]

B. [f]

Segue l'Aria

Aria
Andantino

Fl. 1
 Fl. 2
 Cl. 1 (B♭)
 Cl. 2 (B♭)
 Bsn. 1
 Bsn. 2
 Hr. 1 (E♭)
 Hr. 2 (E♭)
 Em.
 Andantino
 Vi. 1
 Vi. 2
 Vla.
 B.

The score is written in a common time signature (C). The tempo is marked "Andantino". The woodwind section consists of Flutes 1 and 2, Clarinets 1 and 2 (both in B♭), Bassoons 1 and 2, Horns 1 and 2 (both in E♭), and Trombones. The string section includes Violins 1 and 2, Viola, and Cello. The woodwind parts are mostly rests, with some notes in the final measures. The string parts have melodic lines. Dynamics include *mf* and *[mf]*.

This page of musical score includes the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a dynamic marking of *f* in the second measure.
- Clarinets:** Clar. 1 (Bb) and Clar. 2 (Bb). Clar. 1 has a dynamic marking of *f* in the second measure. Clar. 2 has a dynamic marking of *f* in the second measure.
- Bassoons:** Bas. 1 and Bas. 2. Both have a dynamic marking of *[mf]* in the third measure.
- Horns:** Horn 1 (Eb) and Horn 2 (Eb). Both have a dynamic marking of *p* in the third measure.
- Trumpets:** Tr. 1 and Tr. 2. Tr. 1 has a dynamic marking of *f* in the second measure. Tr. 2 has a dynamic marking of *[f]* in the second measure.
- Violins:** Vi. 1 and Vi. 2. Vi. 1 has a dynamic marking of *f* in the second measure. Vi. 2 has a dynamic marking of *[f]* in the second measure.
- Viola:** Viola. Has a dynamic marking of *f* in the second measure.
- Double Bass:** B. Has a dynamic marking of *f* in the second measure.
- Other:** Em. (Euphonium) and 7 (Tuba) parts are present but contain no notation.

This musical score page, numbered 287, features a variety of instruments. The top section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1) in Bb, Clarinet 2 (Cl. 2) in Bb, Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hrn. 1) in Eb, and Horn 2 (Hrn. 2) in Eb. The bottom section includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Cello (C.). The score is divided into measures by vertical bar lines. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. Performance instructions include *[Sol]* (Solo) and *[P]* (Piano). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Horns play sustained notes. The Violins and Viola play rhythmic patterns. The Cello part is mostly rests with some notes in the final measure.

Fl. 1

Fl. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hr. 1 (Eb)

Hr. 2 (Eb)

Em.

19

Vi. 1

Vi. 2

Vla.

B.

f

f

[*f*]

(tr)

(bc)

[*f*]

[*p*]

[*Soli*]

[*p*]

[*f*]

[*Soli*]

[*p*]

[*f*]

[*f*]

Deh, la - scia, o ciel, o

[*pp*]

[*pp*]

[*f*]

[*pp*]

[*pp*]

Fl. 1 *pp* [P]
 Fl. 2 [pp] [P]
 Cl. 1 (B)
 Cl. 2 (B)
 Bsn
 Bb2
 F1
 F2
 E.
 25
 Vi. 1
 Vi. 2
 Vc.
 B.

Ciel. . pie - to - so, In ciel. co - sì gran. . do - lo - re Il

Detailed description: This is a page of a musical score for a symphony or opera. It contains 13 staves. The top five staves are for woodwinds: Flute 1 and 2, Clarinet 1 and 2 (B-flat), and Bassoon. The next three staves are for strings: Violin 1, Violin 2, and Viola. The bottom three staves are for the Violoncello and Contrabass. A vocal line (E.) is positioned between the string and woodwind sections. The vocal line includes the lyrics: "Ciel. . pie - to - so, In ciel. co - sì gran. . do - lo - re Il". The score includes various musical notations such as dynamics (pp, [pp], [P], P), articulation (accents), and phrasing slurs. The page number 289 is in the top right corner.

Musical score for a symphony orchestra and vocal soloist, measures 31-35. The score includes staves for Flute 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in E-flat 1 & 2, Trumpets in E-flat (3), Violins 1 & 2, Viola, and Bass. The vocal line includes the lyrics: *po - ve-ro mio co - re, il po - ve-ro mio co - re Al - - me - no*.

Dynamics and performance markings include *[P]* (piano), *p* (piano), *3f* (triple forte), and *[3f]* (triple forte in brackets). The vocal line is marked with a *3f* dynamic at the end of the phrase.

The score is written in 2/4 time. The key signature has three flats (B-flat major or D-flat minor). The vocal line begins at measure 31.

This musical score page, numbered 291, features a vocal soloist and a full orchestral ensemble. The vocal line, marked 'Em.', includes the lyrics: "re - spi - - rar! Deh, la - scia, il mio co - re". The orchestration includes Flutes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Violins 1 and 2, Viola, and Cello. The score is marked with various dynamics such as *p*, *f*, and *mf*, and includes performance instructions like *[Sol.]* and *[P]*. The woodwinds and strings play melodic lines, while the brass provides harmonic support. The vocal line is a soloist part with lyrics. The score is written in a single system with multiple staves.

Fl. 1 [Sol.] [P]

Fl. 2 [Sol.] [P]

Cl. 1 (Bb) [Sol.] [P]

Cl. 2 (Bb) [Sol.] [P]

Bsn. 1 [Sol.] [P]

Bsn. 2 [Sol.] [P]

Hrn. 1 (Eb) [Sol.] [P]

Hrn. 2 (Eb) [Sol.] [P]

Em. re - spi - - rar! Deh, la - scia, il mio co - re

37

Vi. 1 *p*

Vi. 2 [P] *f*

Vla. *p* [f]

B. *p* *f*

Fl. 1

Fl. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hrn. 1 (Eb)

Hrn. 2 (Eb)

Em.

al - - me - no re - spi - rar, re - spi - rar!

4/3

Vi. 1

Vi. 2

Via.

B.

p

[p]

p

p

[f]

[f]

f

f

This musical score page, numbered 293, features a complex orchestration. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two clarinets in B-flat (Clr. 1 and Clr. 2), and two bassoons (Bsn. 1 and Bsn. 2). The brass section consists of two horns in E-flat (Hrn. 1 and Hrn. 2), an euphonium (Eup.), and a tuba (Tuba). The string section includes two violins (Vi. 1 and Vi. 2), a viola (Vla.), and a double bass (B.). A vocal soloist part is also present, with lyrics "Si, si, ren-di," appearing in the lower right. The score is divided into measures by vertical bar lines, with a prominent double bar line occurring in the fifth measure. Dynamic markings such as $[f]$ and f are used throughout. Performance instructions like (tr) and $[f]$ are also visible. The vocal line is marked with the number 49.

Fl.1
Fl.2
Cl.1 (Bb)
Cl.2 (Bb)
Ba.1
Ba.2
Hr.1 (E) (Bb)
Hr.2 (E) (Bb)
Em.
55
Vi.1
Vi.2
Va.
B.

Soli
Soli

p
p

[P]
[P]

pp
pp

p
[P]
p
p

f
[f]
f
f

p
[P]
p
p

ren - di que - sto pet - to Con pla - ei - do . . ri - po - so Tal vi - o - len - te

23a

Fl. 1

Fl. 2

Cl. 1 (B \flat)

Cl. 2 (B \flat)

Bsn. 1

Bsn. 2

Hr. 1 (E \flat)

Hr. 2 (E \flat)

Em.

-fer - to Ca - pa - cea sop - por - tar. , a sop - - por - tar. Deh, la - scia, o

61

Vi. 1

Vi. 2

Via.

B.

23a^{pp}

Fl.1

Fl.2

Cl.1 (Bb)

Cl.2 (Bb)

Bsn.1

Bsn.2

Hr.1 (Eb)

Hr.2 (Eb)

Em.

2tr

Vi.1

Vi.2

Vla

B.

pp

[pp]

ciel, o ciel. pie - to - so, in co - si gran do -

Fl. 1 [P]

Fl. 2 [P]

Cl. 1 (Bb) [P]

Cl. 2 (Bb) [P]

Bsn. 1 p

Bsn. 2 p

Hr. 1 (Eb) p

Hr. 2 (Eb) p

En. -lo - re Il po - ve-ro mio co - re, il po - ve-ro mio co - re Al - -

30a

Vi. 1 [P]

Vi. 2 [P]

Vla. [P]

B. [P]

Detailed description: This is a page of a musical score, page 297. It features a vocal line and an orchestral accompaniment. The instruments listed on the left are Flute 1 and 2, Clarinet 1 and 2 (both in Bb), Bassoon 1 and 2, Horn 1 and 2 (both in Eb), Trumpet 1, Trumpet 2, Viola, and Bass. The vocal line is on a tenor clef and includes the lyrics: "-lo - re Il po - ve-ro mio co - re, il po - ve-ro mio co - re Al - -". The score is written in a common time signature (C) and a key signature of one flat (Bb). Dynamics such as [P] (piano) and p (piano) are indicated throughout. The page number 297 is in the top right corner. The rehearsal mark 30a is located below the vocal line.

This musical score page includes the following parts:

- Flutes (Fl. 1, 2):** Features *[Soli]* and *[P]* markings.
- Clarinets (Cl. 1 (Bb), 2 (Bb)):** Features *[Soli]* and *[P]* markings.
- Brass (Bsn. 1, 2, Horns 1 (Eb), 2 (Eb)):** Features *[Soli]* and *[P]* markings.
- Voice (V.):** Lyrics: *- me - no re - spi - rar! Deh, la - scia, il mio*
- Violins (Vi. 1, 2):** Features *[mf]* and *p* markings.
- Viola (Va.):** Features *[mf]* and *p* markings.
- Bass (B.):** Features *[mf]* and *p* markings.

The score is written in 2/4 time and includes dynamic markings such as *[Soli]*, *[P]*, *[mf]*, and *p*. The vocal line includes a *hr* (half rest) marking.

Fl. 1
Fl. 2
Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn. 1
Bsn. 2
Hr. 1 (Eb)
Hr. 2 (Eb)
Evn.
42a
Vi. 1
Vi. 2
Vla.
B.

co - re al - - me - no re - spi - rar, re - spi -

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

Detailed description: This is a page of a musical score, page 299. It features a large ensemble of instruments and a vocal line. The instruments listed on the left are Flute 1 and 2, Clarinet 1 (Bb) and 2 (Bb), Bassoon 1 and 2, Horn 1 (Eb) and 2 (Eb), Trumpet 42a, Violin 1 and 2, Viola, and Bass. The vocal line is for the Evangelist (Evn.) and includes the lyrics: "co - re al - - me - no re - spi - rar, re - spi -". The score is written in a common time signature (C) and a key signature of one flat (Bb). The music is divided into measures by vertical bar lines. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. Performance instructions like [*f*] and [*p*] are also present. The vocal line has a melodic contour with some slurs and accents. The instrumental parts provide harmonic support and texture.

66

Fl. 1 [f]

Fl. 2 [f]

Cl. 1 (Bb) [f]

Cl. 2 (Bb) [f]

Ba. 1 [f]

Ba. 2 [f]

Hr. 1 (Eb) [f]

Hr. 2 (Eb) [f]

Em. - rar!

48a

Vi. 1 [f]

Vi. 2 [f]

Vla. p f

B. 66 p f

Fl. 1

Fl. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hrn. 1 (Eb)

Hrn. 2 (Eb)

Em.
ren - di, ren - di que - sto pet - to Con pla - ci - do . . ri -

67

VI. 1
p [f] p

VI. 2
p [f] [p]

Vi. a.
p f p

B.
p f p

FL.1

FL.2

Cl.1 (Bb)

Cl.2 (Bb)

Bsn.1

Bsn.2

Hr.1 (Eb)

Hr.2 (Eb)

Em.

- po - so Tal vi - o - len - to af - fet - to Ca - pa - ce, ca - pa - ce a soppor - tar.

Tr.

Vi.1

Vi.2

Vla.

C.

f p [f] [p] [cresc.]

[p] [f] [p] [cresc.]

[p] f p

[p] f b

Fl. 1
Fl. 2
Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn. 1
Bsn. 2
Hr. 1 (Eb)
Hr. 2 (Eb)
En.
79
Vi. 1
Vi. 2
Va.
B.

Ca - pa - ce a sop - por - tar . a sop - por - tar . Deh,

fp [*f*]
fp [*f*]
fp [*f*]
f p [*f*]

Detailed description: This page of a musical score contains staves for woodwinds, strings, and vocal parts. The woodwind section includes two flutes, two clarinets in Bb, two bassoons, and two horns in Eb. The string section includes two violins, a viola, and a cello. The vocal part is for a soprano. The score is in common time and features a melodic line for the vocal part with lyrics in Italian. Dynamics such as *fp* (fortissimo piano) and [*f*] (forte) are indicated throughout the piece.

Fl.1
Fl.2
Clr.1 (Bb)
Clr.2 (Bb)
Bsn.1
Bsn.2
Hrn.1 (Eb)
Hrn.2 (Eb)
Euv.
23b
Vi.1
Vi.2
Vla.
B.

la - scia, o ciel, o ciel . . pie - to - so, in co - si

pp
[pp]
pp
pp

Fl.1 [P]

Fl.2 [P]

Cl.1 (Bb) [P]

Cl.2 (Bb) [P]

Bsn.1 p

Bsn.2 p

Hr.1 (Eb) p

Hr.2 (Eb) p

Em.
gran . . do - lo - re Il po - ve-ro mio co - re, il po - ve-ro mio co - re

2Cb

Vi.1 [P]

Vi.2 [P]

Vla. [P]

B. [P]

Fl. 1 [Soli] [P]

Fl. 2 [Soli] [P]

Cl. 1 (Bb) [Soli] [P]

Cl. 2 (Bb) [Soli] [P]

Ban. 1

Ban. 2

Hr. 1 (Eb) [Soli] [P]

Hr. 2 (Eb) [Soli] [P]

Em. Al - - me - no re - spi - - rar! Deh, la - scia,

35b

Vi. 1 [P]

Vi. 2 [P]

Vla. [mf] [P]

B. [mf]

Fl. 1
Fl. 2
Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn. 1
Bsn. 2
Hr. 1 (Eb)
Hr. 2 (Eb)
Em.
Cb
Vi. 1
Vi. 2
Vla.
B.

[f] [f]
[Soli] [P]
[Soli] [P]
[f] [P]
[f] [P]
[f] [P]
[f] [P]
[f] [P]

il mio co - re al - - me - no re - spi - - rar,

This musical score page, numbered 308, contains the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2, both marked with a dynamic of $[f]$.
- Clarinets:** Clar. 1 (Bb) and Clar. 2 (Bb), both marked with a dynamic of $[f]$.
- Brass:** Bsn. 1 and Bsn. 2, both marked with a dynamic of $[f]$.
- Horns:** Horn 1 (Eb) and Horn 2 (Eb), both marked with a dynamic of $[f]$.
- Vocal Soloist (V.):** Features the lyrics "re - spi - rar!" with a fermata over the final note.
- Violins:** Vi. 1 and Vi. 2, both marked with a dynamic of $[f]$.
- Viola (Va.):** Marked with a dynamic of f .
- Bass (B.):** Marked with a dynamic of f .

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

Act II Scene V

Sabina, Emirena, Farnaspe

Sab. 1
Do-ve cor-ri Emi-rena? 2 Ec-co lo spo-s tu-o. 3 Farn. 4 Em
Mi bel te-soro.. Sei pur tu caro

Em 5
prence? Il credo appena. 6 Sab.
Di té-né-resse adesso Tempo non è. 7
Convien salvarsi. È

Sab. 8
quel-la L'opportu-na alla fuga 9 Non frequenta-ta vi-a. 10
Parti-te, amici, Si-

Sab. 11
-cu-ri a' vostri lidi; 12 La for-tuna vi scorga, Amor vi guidi. 13

N° 13. Aria, Sabina:

Volga il ciel, felici amanti

NO.13: ARIA (SABINA)

Allegretto

Sabina

Vln. I

Vln. II

Violas

Cellos/
Basses

11

Musical score for measures 11-15. The score is in G major and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The first staff is mostly empty. The second staff has a melodic line with dynamics *p* and *[simile]*. The third staff has a rhythmic accompaniment with dynamics *[p]* and *[simile]*. The fourth staff has a bass line with dynamics *[p]* and *p*. The fifth staff has a bass line with dynamics *p*.

16

Musical score for measures 16-20. The score is in G major and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The first staff is mostly empty. The second staff has a melodic line with dynamics *f* and *[simile]*. The third staff has a rhythmic accompaniment with dynamics *[f]* and *[simile]*. The fourth staff has a bass line with dynamics *[f]*. The fifth staff has a bass line with dynamics *[f]*.

21

Vol - - ga il ciel, fe-

p

[*p*] [*simile*]

p

p

Detailed description: This system of musical notation covers measures 21 to 25. It features a vocal line and four instrumental staves. The vocal line begins with a whole rest in measure 21, followed by the lyrics 'Vol - - ga il ciel, fe-' in measures 22-25. The instrumental accompaniment includes piano (*p*) markings and a [*simile*] instruction in the third staff. The key signature has one sharp (F#) and the time signature is 4/4.

26

-li - ci a - man-ti, Sem - pre a vo - i be - ni - gni i

Detailed description: This system of musical notation covers measures 26 to 30. It features a vocal line and four instrumental staves. The vocal line continues with the lyrics '-li - ci a - man-ti, Sem - pre a vo - i be - ni - gni i' across measures 26-30. The instrumental accompaniment continues with a steady rhythmic pattern. The key signature has one sharp (F#) and the time signature is 4/4.

31

ra-i, Sem - pre a vo - i be - ni - gni i ra-i,

fp *f*

36

Nè pro - - var_ vi_ fac - cia_ mai_

p [*p*] [*simile*] [*f*]

41

Il des-tin del-la mia fe. Nè pro -

p *f* *p*

46

-var

f *p* *f* *p*

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

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

51

52

vi - fac - cia - mai Il - des - tin del - la - mia.

61

fè, del - la mia fè, del - la mia

f

f

66

fè.

71

Non in - - vi - dio il vo - stro af - fet - to;

p

[*p*] [*simile*]

p

p

76

Ma vor - re - i che in qual - - - che pet - to La pie -

f

p [*simile*]

[*p*]

f

p

f

p

81

-tà, che mo - stro a vo - i Si tro - - vas-se an-

This musical system covers measures 81 to 85. It features a vocal line with lyrics and four piano accompaniment staves. The key signature has one sharp (F#). The vocal line begins with a fermata over the first measure. Dynamics include *f* and *p*, with some piano parts marked with *[f]* and *[p]* in brackets. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff.

86

cor — per me, Si tro - vas - - -

This musical system covers measures 86 to 90. It features a vocal line with lyrics and four piano accompaniment staves. The key signature has one sharp (F#). The vocal line includes trills (tr) in the final two measures. Dynamics include *f* and *p*. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff.

91

Musical score for measures 91-95. The score is written for five staves. The top staff is a single melodic line with trills (tr) and slurs. The second staff is a grand staff (treble and bass clefs) with dynamics *f* and *p*. The third staff is a grand staff with dynamics *[f]* and *[p]*. The fourth and fifth staves are grand staves with dynamics *f* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

96

Musical score for measures 96-100. The score is written for five staves. The top staff continues the melodic line from the previous system. The second staff is a grand staff with dynamics *f* and *p*. The third staff is a grand staff with dynamics *[f]* and *[p]*. The fourth and fifth staves are grand staves with dynamics *f* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

101

se an-cor per me.

[f] [p] [simile] [f]

f p [f]

f p f

106

fe-li-ci-a-manti, Io vor-re-i

[p] [f] [P]

p f p

[p] [f] [P]

p f p

111

La pie-tà, — che mo-stro a vo-i Si tro-vas - -

[simile] [f] [p]

116

- se an-cor per me.

[f] [mf]

121

[simile]

[simile]

tr

tr

tr

Act II Scene VI Emirena, Farnaspe

Farn. 2 3 4 Em.
 Ed è ver, che sei mi-a? Dubito, e quasi Parmiancor di sognar. Eccoti in pegno La destra

Em. 5 6 7
 mi-a. Destra soa-ve e ca-ra, Che vie più del-la man mi stringi il co-re, Per

Farn. 8 9 10 Em.
 te d'un ve-ro ardore Mac-cesi, e son fede-le. Anch'io, mio be-ne, Te-co vi-ver vogl'

Em. 11 12 13
 i-o, Voglio te-co mo-rir. Non manca, o sposo, Che vi-tro-va-re il padre. Almen sa-

Em. 14 15 16 Farn. Em.
 -pessi In qual cli-ma s'ag-gi-ri. Saran pa-ghi, Emi-re-naj tuoi de-si-ri. Andiam. Farn.

Em. 17 18 19
 -naspe andia-mo. Tu sai, che son per no-i I mo-men-ti prezio-si; e tu mi

(Act II Scene VI)

Em. 20

se - i Ca-ro co-sì, che tem-o qualche disastro del de-stin. Mia vita, deh, non te-

21 22 Farn.

Farn. 23

mer. Tornate - vi di nuovo Beg'oc-chi a se-re-nar. Se veg-go, oh Dio! Mesti-ziain

24 25

Farn. 26

vo - i, perdo coraggio anch'i - o.

27

N° 14

Aria, Farnaspe:

Cara, la dolce fiamma

No. 14 Aria (Farnaspe)

Largo

Ob.1 [f]

Ob.2 [f]

Bsn. [La 2] [f]

Hr.1 (F) [f]

Hr.2 (F) [f]

Fl.1

Fl.2

Clar.1

Clar.2

Bsn.

Vi.1 [f]

Vi.2 [f]

Vla. [f]

Cel. [f]

[f]

This musical score page contains measures 1 through 4 for a woodwind and string ensemble. The instruments are arranged as follows:

- Ob. 1**: First Oboe, starting with a *mf* dynamic.
- Ob. 2**: Second Oboe, starting with a *mf* dynamic.
- Bsn.**: Bassoon, starting with a *mf* dynamic.
- Hr. (F)**: Horn in F, starting with a *p* dynamic.
- Hr. (E)**: Horn in E, starting with a *p* dynamic.
- 5**: Five Trombones, all of which are silent in these measures.
- Vi. 1**: Violin I, starting with a *p* dynamic.
- Vi. 2**: Violin II, starting with a *p* dynamic.
- Vla.**: Viola, starting with a *p* dynamic.

The score features various musical notations including slurs, accents, and dynamic markings. The woodwinds play melodic lines with some slurs, while the strings provide a rhythmic accompaniment. The dynamics range from *mf* (mezzo-forte) to *p* (piano).

This musical score page, numbered 327, contains the following parts and markings:

- Ob. 1 & 2:** Oboe parts with melodic lines and dynamic markings $[f]$.
- Bsn.:** Bassoon part with a dynamic marking $[a 2]$ and p .
- Hrn. (F) 1 & 2:** Horn parts in F major, with dynamic markings f and $[f]$.
- Vi. 1 & 2:** Viola parts with dynamic markings p , $[p]$, and $[f]$.
- Vla.:** Viola part with dynamic markings $[p]$, p , and $[f]$.
- Violins:** Violin parts (I and II) are present but contain no notation on this page.
- Celli & Double Basses:** Cello and Double Bass parts are present but contain no notation on this page.

The score includes various musical notations such as slurs, ties, and dynamic markings (p , f , $[p]$, $[f]$) throughout the measures.

This page of a musical score, numbered 328, features a variety of instruments and vocal parts. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), a Bassoon (Bsn.), and two Horns in F (Hn. 1 and Hn. 2). The brass section consists of a Trumpet (Tr.), a Trombone (Tbn.), and a Tuba (Tuba). The string section includes Violins I and II (Vi. 1 and Vi. 2), Viola (Va.), and Cello (Cello). The vocal part is a soloist, likely a soprano, with lyrics "Ca - ra" written below the notes. The score is divided into four measures. The first measure shows the vocal line and the woodwinds. The second measure is marked with a piano (p) dynamic and features the brass and strings. The third measure continues the vocal line and woodwinds. The fourth measure features a complex texture with the vocal line, woodwinds, and strings. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Ob.1

Ob.2

Bsn

Hn.1 (F)

Hn.2 (F)

Ca-ra, la dol - ce fiam - ma Del - l'al - ma . mia tu se - i, del -

Ca-ra, la dol - ce fiam - ma Del - l'al - ma . mia tu se - i, del -

Ca-ra, la dol - ce fiam - ma Del - l'al - ma . mia tu se - i, del -

19

Vi.1

Vi.2

Vla

Cello/Double Bass

Ob.1
Ob.2
Brn
Hr.1 (F)
Hr.2 (F)
-l'al - ma mia tu se - i; E . negli affet - ti mie - i Co -
-l'al - ma mia tu se - i; E negli affet - ti mie - i Co -
-l'al - ma mia tu se - i; E . negli affet - ti mie - i Co -
23
Vi.1
Vi.2
Via

Ob.1

Ob.2

Bsn.

F.1
(F)

F.2
(F)

-stan-te o-gnor sa-rò. Ca-ra, la dol-ce fiam-ma

-stan-te . . . o-gnor sa-rò. Ca-ra, la dol-ce fiam-ma

-stan-te o-gnor sa-rò. Ca-ra, la dol-ce fiam-ma

27

Vi.1

Vi.2

Vla.

2/4

Detailed description: This is a page of a musical score, page 331. It features a woodwind section with Oboe 1 and 2, Bassoon, Flute 1 (F), and Flute 2 (F). Below the woodwinds are three vocal staves with Italian lyrics. The lyrics are: "-stan-te o-gnor sa-rò. Ca-ra, la dol-ce fiam-ma". The first two vocal staves have a period between "o-gnor" and "sa-rò", while the third has a hyphen. The woodwinds play melodic lines, with dynamics like *p* and *[Io]* indicated. The strings (Violin 1, Violin 2, Viola) and a double bass line are at the bottom. The time signature is 2/4.

Musical score for page 332, featuring woodwinds, strings, and vocal lines. The score is in 4/4 time and includes the following parts:

- Ob. 1**: Oboe 1, starting with a forte (*f*) dynamic.
- Ob. 2**: Oboe 2, starting with a forte (*f*) dynamic.
- Bsn.**: Bassoon, starting with a forte (*f*) dynamic and a second ending marked *[a2]*.
- Hr. 1 (F)**: Horn 1 in F major, starting with a forte (*f*) dynamic.
- Hr. 2 (F)**: Horn 2 in F major, starting with a forte (*f*) dynamic.
- Vcl. 1**: Violin 1, starting with a forte (*f*) dynamic.
- Vcl. 2**: Violin 2, starting with a forte (*f*) dynamic.
- Vla.**: Viola, starting with a forte (*f*) dynamic.

The vocal lines (Soprano, Alto, and Tenor) have the following lyrics:

del-l'alma mia tu se - i; E ne-gli affet - ti mie - i Co - -
 del-l'alma mia tu se - i; E ne-gli affet - ti mie - i Co - -
 del-l'alma mia tu se - i; E ne-gli affet - ti mie - i Co - -

The score includes dynamic markings such as *f* (forte), *p* (piano), and *[a2]* (second ending). The vocal lines are marked with *tr* (trill) and *lc* (legato). The string parts include various articulations and dynamics.

Ob.1 [f]

Ob.2 [f]

Bsn. f

Hr.1 (F) [f]

Hr.2 (F) [f]

-stan - - - - - te o-gnor sa-rò.

-stan - - - - - te o-gnor sa-rò.

-stan - - - - - te o-gnor sarò

35

Vi.1 f

Vi.2 [f]

Vla. f

f [f]

Detailed description: This is a page of a musical score, page 333. It features a full orchestral arrangement with woodwinds, brass, strings, and vocal soloist parts. The woodwind section includes two oboes (Ob.1, Ob.2), a bassoon (Bsn.), and two horns (Hr.1, Hr.2). The brass section includes a trumpet (Vi.1) and a trombone (Vi.2). The string section includes violins (Vi.1, Vi.2) and violas (Vla.). The vocal soloist part is written in a separate staff with lyrics. The score is in a major key and 4/4 time. The tempo is marked 'f' (forte). The lyrics are: '-stan - - - - - te o-gnor sa-rò.' The vocal line is written in a soprano clef. The instrumental parts are written in various clefs. The score is divided into measures by vertical bar lines. The page number '333' is in the top right corner. The number '35' is written below the vocal staff. The dynamic marking '[f]' is used throughout the score.

Ob. 1
Ob. 2
Ba.
H. 1 (F)
H. 2 (F)
Ca-ra, la dol - ce fiamma del -
Ca-ra, la dol - ce fiam - ma del -
Ca-ra, la dol — ce fiam - ma del -
39
Vi. 1
Vi. 2
Via.
p
p[♯]

Ob.1

Ob.2

Bsn.

Hr.1 (F)

Hr.2 (F)

-l'al — ma mia tu se - i; E negli affet - ti mie - i Co -

l'al - ma mia tu se - i; E negli affet - ti mie - i Co -

l'al - ma . . mia . . tu se - i; E negli affet - ti mie - i Co -

43

Vi.1

Vi.2

Via.

f

[f]

f

p

[f]

[p]

[f]

p

f

p

Ob.1

Ob.2

Bsn.

Hr.1 (F)

Hr.2 (F)

-stan - te o-gnor . . sa - rò, sa - rò, Co - stan - - - - -
 (tr)
 -stan - te o-gnor sa - rò, sa - rò, Co - stan - - - - -
 -stan - te o-gnor . . sa - rò, sa - rò, Co - stan - - - - -

47

Vi.1

Vi.2

Vla.

f

p

[f]

[p]

f

p

This musical score page, numbered 337, contains ten staves of music. The instruments are arranged as follows from top to bottom: Ob. 1, Ob. 2, Bsn., Hr. 1 (F), Hr. 2 (F), a solo woodwind instrument (likely a flute or clarinet), a section marked '50', Vi. 1, Vi. 2, and Vla. The woodwind and brass parts are mostly silent, with rests. The solo woodwind part features a complex melodic line with many sixteenth and thirty-second notes, including a triplet of eighth notes in the first measure and a grace note in the second measure. The string parts (Vi. 1, Vi. 2, Vla.) play a steady, rhythmic accompaniment. The score is divided into four measures by vertical bar lines.

Ob.1

Ob.2

Bs.

Hr.1 (F)

Hr.2 (F)

[4]

te o-gnor. sa-rò. Ca-ra, la dol-ce

te o-gnor. sa-rò. Ca-ra, la dol-ce

te o-gnor. [3] sa-rò. Ca-ra, la dol-ce

Sl.

Vi.1

Vi.2

Vla.

Cb.

p

[p]

[p]

[p]

[p]

[p]

Ob.1

Ob.2

Ba.

F.1

F.2

fiam-ma del-l'al - ma mia . tu . se - i ; oh,

fiam-ma del - l'al - ma mia tu se - i ; oh,

fiamma del - l'al - ma mi-a tu se - i oh,

58

Vi.1

Vi.2

Vla.

Score for page 339, featuring woodwinds (Ob.1, Ob.2, Ba., F.1, F.2), strings (Vi.1, Vi.2, Vla.), and vocal parts. The vocal parts include lyrics: fiam-ma del-l'al - ma mia . tu . se - i ; oh, fiam-ma del - l'al - ma mia tu se - i ; oh, fiamma del - l'al - ma mi-a tu se - i oh,.

Ob.1
Ob.2
Bsn.
F.1
F.2
ca - ra E negli affet - ti mie-i, negli affet - ti
ca - ra E negli affet - ti miei, negli affet - ti
ca - ra E negli affet - ti miei, negli affet - ti
Vi.1
Vi.2
Vla.
P [P] [P] [P]

Detailed description: This is a page of a musical score, page 340. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Oboe 1 and 2, Bassoon, Flute 1 and 2, Clarinet in A (labeled 'ca'), Violin 1 and 2, and Viola. The vocal soloists are represented by three staves with lyrics in Italian. The lyrics are: 'ca - ra E negli affet - ti mie-i, negli affet - ti', 'ca - ra E negli affet - ti miei, negli affet - ti', and 'ca - ra E negli affet - ti miei, negli affet - ti'. The score includes dynamic markings such as 'P' (piano) and '[P]' (piano in brackets). There are also some performance instructions like '(7)' and '(F)'. The music is written in a common time signature and features various melodic lines and textures.

Ob.1
Ob.2
Ba.
F.1
F.2
mie - i Co - stan - te, Co - stan - te o - gnor . . . sa - rò, co -
mie - i Co - stan - te, Co - stan - te o - gnor sa - rò, co -
mie - i Co - stan - te, Co - stan - te o - gnor . . . sa - rò, co -
64
Vl.1
Vl.2
Va.
C./B.

Dynamic markings: *fp*, *p*, *f*, *[f]*, *[p]*.

Ob.1

Ob.2

Bn.

Hr.1 (F)

Hr.2 (F)

-stan . . . *f p. f p* . . . te o-gnor sa-rò.

-gnor sa - rò.

-stan . . . te o-gnor sa - rò.

68

Vi.1

Vi.2

Vla.

[f]

[Allegretto]

71 [Allegretto]

Se - re - na, se - re - na!

FINE

p

[p]

p

p

76

two bel — co - re, il two bel co - re; Il lun-go suo ri-

Vi.1

Vi.2

Va.

B.

82

go - re Il fa-to già can - giò. Se - re-na il two bel

Vi.1

Vi.2

Va.

B.

98

co-re; Il lun - go suo ri - go-re Il fa-to già can - giò, Il fa -

VI.1

VI.2

Vla

B.

96

to già can - giò. to già can - giò. to già can - giò. to già can - giò.

VI.1

VI.2

D.

Emirena, Farnaspe, Osroa, Adriano Act II Scene VII

Em. Farn. Em. Farn.

Ferma. Perché? Non o-di qualche strepi-to d'armi? Ahimè! Non

Farn.

gio-va av-vilirsi, ben mi-o. Ce-la-ti] in-tan-to che legarmi lo scopro

Farn.

e la cagion di quelle. Che sarà ma-i? Non mi tradi-te, o stelle!

Osr. (entrando) Farn.

Fra l'ombre adesso a raccontar l'altero vada i tro-fe-i del-la sua Roma. E dove

Farn.

Cor-ri, signor, con queste spoglie? A-mico, Siam vendi-ca-ti. Ec-co il fe-li-ce ad-

Osr. Emi (in disparte) Farn.

-ciaro, Che Adria-no sve-nò. (Chi è quel Romano?) Or che farem? Co-me fug-

(Act II Scene VII)

Osr. 20 Farn. 21

Farn. 19

-gir? Col fer-ro Ci apri re - moy-na strada. Io voglio prima Ricercar, se vi

23 24

Farn. 22

fos-se Alla fu-ga ma vi - a. Fra quelle piante nascoso at - tendi. Io tornerò di

(Osroa si nasconde)

Osr. 26 Farn. 27 28

Farn. 25

vo - lo. Sol - le - ci - to ri - torna, o parto so - lo. Questo... Nà Quel sentier...

Adr. (entrando) Farn. 31 Adr.

Farn. 29

Sì] questo eleggo. Ferma - ti, tradi - tor. Numi! che veggo? Impe - di - te ogni

33 Farn. Em. 34 Adr.

Adr. 32

passo Al - la fuga cu sto - di. (Io son di sasso.) (Ah, siam scop - ti!) I - stu - pi - di - sei in...

Em. 36 37

Adr. 35

-grato, Perchè vi - vo mi ve - di? (Ec - co l'errore. Co - lui, che si nas - co - se, è il tradi -

Em. ^{Adr.} 39 40

38 -to-re). Perfi-do! Non ri-spondi? A che ve-nisti? Qual di-segno ti ha mosso? Chi

Adr. ^{Farm} ^{Adr.} 42 43

41 sciol-se i lacci tuoi? Par-la. Non posso. Non puo-i? Si tra-gga a forza Nel

Adr. ^{Em. (si scopre)} ^{Farm} 45 46

44 car-cere più ne-ro il de-lin-quente. Fermate, sen-ti-te. Egli è inno-cente. Ahi-

Farm ^{Em.} ^(s'incammina verso Osroa) ^{Farm.} 48 49

47 -mi! Fra quelle fronde Il tra-di-tor s'asconde. Ec-co-lo... [Oh Di-o!]

Farm ^{Em. (accennando Osroa)} ^{Osr.} ^{Em. (resta immobile)} ^{Em.} ^{Adr.} 50 52

50 Ferma. Ve-di-lo Augusto. È ver-gi son i-o. Ah, padre! Il Rè de' Parti In

Adr. 54 55 ^{Osr.}

53 a-bi-to ro-mano? E quanti sie-te, Scel-le-ra-ti, a tra-dir-mi? Io so-lo, io

Osr. 56

57 58

so-lo Ho se-te del tuo sangue. Il col-por-ra-i; Ma ppe mi lasci in

Osr. 59

60 Adr. 61

vi-ta, Emenderò l'er-ror. Ah, troppo abu-si Del-la mi-a sof-fe-renza. O-

Adr. 62

63 64

-là, ministri, In car-ce-re distinto al-la br pe-na Questi rei cu-sto-

Adr. 65

Fam. Adr. 66 67 Fam.

-di-te. Anch' Emire-na? Sì; ancor l'ingrata. Ah! che in-giustizie è questa? Qual de-

Fam. 68

69

-lit-to a punir rit-ro-vi in le-i?

N° 15
Aria, Adriano:
Tutti nemici e rei

No. 15: Aria (Adriano)

Allegro assai

The musical score is arranged in a system of staves. The top section includes Oboe 1 and Oboe 2, Horn 1 (D), and Horn 2 (D). The vocal line for Adriano (Adr.) is positioned below the horns. The bottom section includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), and Bass (B.).

Instrumentation and Dynamics:

- Oboe 1: *[f]*
- Oboe 2: *[f]*
- Horn 1 (D): *[f]*
- Horn 2 (D): *[f]*
- Viola: *[f]*
- Bass: *[f]*
- Violin 1: *[f]*
- Violin 2: *[f]*
- Adriano: *[f]*

Vocal Line (Adriano):

Tut-ti ne-mi-cie re-i, Tut-ti tremar do-ve-te,

Allegro assai

Violin and Viola Dynamics:

- Violin 1: *p*, *[f]*, *p*, *[f]*
- Violin 2: *[p]*, *[f]*, *[p]*, *[f]*
- Viola: *p*, *[f]*, *p*, *[f]*
- Bass: *p*, *[f]*, *p*, *[f]*

Score for page 352, featuring vocal and instrumental parts. The score is written for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ad. (Alto)
- II (Cello/Double Bass)
- Vi. 1 (Violin 1)
- Vi. 2 (Violin 2)
- Vla. (Viola)
- B. (Bass)

The vocal line (Ad.) includes the lyrics: -pe-te, lo sa-pe-te, E m'insul-ta-te an-cor! E m'in-sul-ta-te an-

The instrumental parts include various rhythmic patterns and dynamics, with some parts marked with a sharp sign (#).

Musical score for page 353, featuring woodwinds, strings, and a vocal soloist. The score is in 4/4 time and includes dynamic markings such as *f* (forte) and *p* (piano).

Woodwinds:

- Oboe 1 (Ob.1):** Starts with *f*, then *p*. Features a melodic line with slurs and accents.
- Oboe 2 (Ob.2):** Starts with [*f*], then [*p*].
- Horn 1 (Hn.1) (D):** Starts with *f*, then *p*. Features a sustained melodic line with slurs.
- Horn 2 (Hn.2) (D):** Starts with *f*, then *p*. Features a sustained melodic line with slurs.

Strings:

- Violin 1 (Vi.1):** Starts with *f*, then *p*. Features a rhythmic accompaniment.
- Violin 2 (Vi.2):** Starts with [*f*], then *f*. Features a rhythmic accompaniment.
- Viola (Via.):** Starts with *f*, then *p*. Features a rhythmic accompaniment.
- Bass (B.):** Starts with *f*, then *p*. Features a rhythmic accompaniment.

Vocal Soloist (Ad.):

- Lyrics: -cor? Tut-ti nemi - cis re - i, Tut-ti tremar do - ve - te, tre -
- Instrumentation: 16

-mar, tre-mar do - ve - re: Per-fi-di, lo sa-pe - re, E min - sul -

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Oboe 1 and 2, Horns 1 and 2, Ad libitum (Ad.), Violin 1 and 2, Viola, and Bass. The vocal soloist part has lyrics in Italian. The music is in 2/4 time and features dynamic markings such as *f*, [*f*], and *p*.

Ob.1

Ob.2

Fl.1

Fl.2

Ad.

2b

Vi.1

Vi.2

Va

B.

-ta - - te an - cor, e mi - nui - ta - - te an - cor, e mi - nui - sul -

[f]

[f]

[#]

f

p

[f]

[p]

f

p

f

p

Ob.1

Ob.2

H.1
(C)

[f]

H.2
(B)

[f]

Ad.
-ta - - te an - cor, e m'in-sul - ta - - te an - cor, e m'in-sul - ta - te an -

31

Vi.1

f p cresc.

Vi.2

f p [cresc.]

Vla.

f p cresc.

B.

f p cresc.

This musical score page, numbered 357, contains the following parts and markings:

- Ob1:** Oboe 1, marked *[f]*.
- Ob2:** Oboe 2, marked *[f]*.
- Hr. 1 (D):** Horn 1 in D, marked *[f]*.
- Hr. 2 (G):** Horn 2 in G, marked *[f]*.
- Ad.:** Ad libitum part, marked *- cor.* and *Che*.
- 3b:** Bassoon part.
- Vi. 1:** Violin 1, marked *f*.
- Vi. 2:** Violin 2, marked *[f]*.
- Via.:** Viola, marked *f*.
- B.:** Bass, marked *f*.

The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

Ob.1

Ob.2

Fl.1

Fl.2

Ad lib

Vi.1

Vi.2

Vla

B.

bar - ba-ro go - ver - no Fan-no del-l'al - ma mi - a Sdegno, ri -

p

[p]

[p]

p

Ob.1

Ob.2

H.1

H.2

Ad.

-mor-so, ri-mor-so in-ter-no, A-mo- - - rec-ge-lo-

46

Vi.1

Vi.2

Vn.

c.

f

p

Orchestra score for a vocal and instrumental ensemble. The score is written for five woodwinds (Oboe 1 & 2, Clarinet 1 & 2), Ad libitum (Ad.), Bassoon (B.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Bass (B.). The vocal line is in Italian, with lyrics: "- si - a , e ge - lo - si - a? Non ha più Fu - rie A - ver - no, non". The instrumental parts include various rhythmic patterns and dynamics such as *fp* (fortissimo piano) and *f* (forte).

Orchestra score for a vocal and instrumental ensemble. The score is written for five woodwinds (Oboe 1 & 2, Clarinet 1 & 2), Ad libitum (Ad.), Bassoon (B.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), and Bass (B.). The vocal line is in Italian, with lyrics: "- si - a , e ge - lo - si - a? Non ha più Fu - rie A - ver - no, non". The instrumental parts include various rhythmic patterns and dynamics such as *fp* (fortissimo piano) and *f* (forte).

Ob.1

Ob.2

F.1

F.2

Ad lib.

ha più Fu - rie A - ver - no Per la - carar - mi il cor.

Sb

VI.1

VI.2

Vla.

B.

f *p* *fp* *p* *[b]*

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Oboe 1 and 2, Horns 1 and 2, Ad libitum (Ad.), Violin 1 and 2, Viola, and Bass. The vocal part has lyrics in Italian: "Tur-ti nemi-cie re - i, Tur-ti tremar do - ve - re,". The score features various dynamics such as *[f]*, *[p]*, and *[P]*.

Oboe 1: *[f]*
 Oboe 2: *[f]*
 Horn 1: *[f]*
 Horn 2: *[f]*
 Ad libitum: *[f]*
 Violin 1: *[f]*, *p*
 Violin 2: *[f]*, *[P]*, *[f]*, *[P]*, *[f]*
 Viola: *[f]*, *p*, *f*, *p*, *f*
 Bass: *f*, *p*, *f*, *p*, *f*

Lyrics:
 Tur-ti nemi-cie re - i, Tur-ti tremar do - ve - re,

Musical score for page 363, featuring woodwinds, strings, and a vocal line with lyrics. The score is in 4/4 time and includes dynamic markings such as *p*, *f*, and *[simile]*.

Woodwinds: Oboe 1 (Ob.1), Oboe 2 (Ob.2), Flute 1 (Fl.1), Flute 2 (Fl.2).

Strings: Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vi.a), Bass (B.).

Vocal Line (Ad.):

 tut - ti tre - mor, tre - mor do - ve - re: Per - fi - di, lo sa -

Dynamic Markings:

- Ob.1, Ob.2, Fl.1, Fl.2: *[f]*
- Fl.1, Fl.2: *p*
- Vi.1, Vi.2: *p* [*simile*], *f*, *[p]*
- Vi.a, B.: *p*, *f*, *p* [*simile*]

Or. 1

Or. 2

Fl. 1

Fl. 2

Ad.

71

Vi. 1

Vi. 2

Vla.

B.

-pe-te, E min - sul - ra - te an - cor! Tut - ti nemi - cis

[f] p

[f] [p]

[f] p

[f] p

f p

[f] p

f p

f p

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Oboe 1 and 2, Flute 1 and 2, Ad libitum (Ad lib.), Violin 1 and 2, Viola, and Bass. The vocal line has lyrics in Finnish: "re - i, Tutki tremar do - vo - te: E m'in - sul - ta - tean".

The score is written in a common time signature (C) and features a variety of musical notations, including dynamics (f, p), articulation (accents), and phrasing slurs. The vocal line is marked with a fermata over the final note.

The instruments and their parts are:

- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Ad libitum (Ad lib.)
- Violin 1 (Vl. 1)
- Violin 2 (Vl. 2)
- Viola (Va.)
- Bass (B.)

The vocal line lyrics are:

re - i, Tutki tremar do - vo - te: E m'in - sul - ta - tean

Oboe 1
 Oboe 2
 Flute 1
 Flute 2
 Clarinet in A
 Violin 1
 Violin 2
 Viola
 Bass

Ad. - cor.
 Per-fidi, lo sa-pe-te, Tut-ti tremar do-ve-te: E

Musical score for a symphony orchestra and choir. The score includes parts for Oboe 1 and 2, Flute 1 and 2, Clarinet in A, Violin 1 and 2, Viola, and Bass. The choir part is labeled "Ad. - cor." and features the lyrics "Per-fidi, lo sa-pe-te, Tut-ti tremar do-ve-te: E". The music is in 4/4 time and features dynamic markings such as [f], [p], and [f] in brackets.

Ob. 1
Ob. 2
F. 1
F. 2
Ad.
86
Vi. 1
Vi. 2
Va.
B.

min - sul - ta - - tean - cor, e min sul - ta - tean - cor, e

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

Detailed description: This is a page of a musical score, page 367. It features a vocal line and several instrumental staves. The vocal line (Ad.) has the lyrics "min - sul - ta - - tean - cor, e min sul - ta - tean - cor, e". The instrumental parts include Oboe 1 and 2, Flute 1 and 2, Violin 1 and 2, Viola, and Bass. The score is divided into five measures. The vocal line has a melodic line with some rests. The instrumental parts provide harmonic support, with dynamic markings such as *p* (piano) and *f* (forte) used throughout. The bass line (B.) has a steady rhythmic pattern. The overall texture is a typical orchestral setting of a vocal piece.

Q.1

Q.2

F.1

F.2

Ad.
min - sul - ta - - te an - cor, e min sul - ta - te an - cor, e min - sul -

VI.1

VI.2

Va.

B.

f p [f] [p] f p p f

This musical score page, numbered 369, contains the following parts and markings:

- Ob. 1:** Oboe 1 part with a dynamic marking of **[f]**.
- Ob. 2:** Oboe 2 part with a dynamic marking of **[f]**.
- F. 1:** Flute 1 part with a dynamic marking of **[f]**.
- F. 2:** Flute 2 part with a dynamic marking of **[f]**.
- Ad.:** Ad libitum vocal part with the lyrics: **-ta - re an - cor!**
- q6:** A section marked with the tempo or performance instruction **q6**.
- Vi. 1:** Violin 1 part.
- Vi. 2:** Violin 2 part.
- Via:** Viola part.
- B.:** Bass part.

The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

Act II Scene VIII Emirena, Farnaspe, Orosca

Em. 2 3

Padre... Oh Di-o! con qual fronte pos-so pa-dre chia-marti io che t'uc-ci-do?

Em. 5 6 Farn.

Deh! se per me t'avanza... Ta-ci; non assa-lir la mia co-stanza. Almen tut-to il mio

Farn. 8 9 Osr.

sangue A conservar ba-stasse Il mio Rè, la mia spo-sa. Os-ro-a qual

Osr. 11 12

si-a Appien tu sa-i. Non conju-rar tu anco-ra Contro la mia fortèz-za.

Osr. 14 15

Ab-bia il nemi-co Di ve-de-re il ros-so-re Lo sdegn in me dell'i-re sue mag-

Osr. 16

-go-re.

Nº 16
Segue: Terzetto

No. 16: Trio (Emirena. Farnaspa. Osroa)

Allegro

This musical score is for a Trio, featuring Emirena, Farnaspa, and Osroa. The tempo is marked as Allegro. The score is written for a full orchestra and includes vocal parts for Emirena and Farnaspa. The instruments listed are Oboe 1, Oboe 2, Horn 1 (Bb), Horn 2 (Bb), Em. (Emirena), Far. (Farnaspa), Os. (Osroa), Violin 1, Violin 2, Viola, and Bass. The score is divided into two systems. The first system includes the vocal parts and the woodwinds. The second system includes the strings. The vocal parts have lyrics: "Ah, ge-ni-to - re a - ma - to, Ab - bi di". The score includes various musical notations such as dynamics (f, p, [f], [p]), articulation (accents, slurs), and phrasing (trills, breath marks).

Oboe 1 [f]

Oboe 2 [f]

Horn 1 (Bb) [f]

Horn 2 (Bb) [f]

Em. Ah, ge-ni-to - re a - ma - to, Ab - bi di

Far.

Os.

Allegro

VI.1 [f] p

VI.2 [f] [p]

VI.3 [f] p

B. [f] p

O.1

O.2

F.1

F.2

V.1

V.2

Vla.

B.

me . . pie - rà! Ab - bi di me pie - rà!

Ah pen - sa al no - stro

f p

f p

[P]

[P]

[P]

O.1

O.2

F.1

F.2

Cl.

B.

Viol. 1

Viol. 2

Viola

Cello/Double Bass

Vocal Soloist

sta-to, E l'o - dio cal - me - rà, e l'o-dio cal - me-

13

Dol

Ob.1 *f* *p*

Ob.2 [*f*] [*p*]

Hrn.1 (B) [*f*]

Hrn.2 (B) [*f*]

En. Pa - dre.

Fav. -rà. Mio

Os. Rē de' Par - ti-jl co - re, del Rē de' Par - ti-jl co - re Tre - mar non si ve - drà.

Vi.1 *f p* *f p* *f p* *f p* *f p*

Vi.2 [*f p*] [*f p*] [*f p*] [*f p*] [*f p*]

Vi.3 *f p* *f p* *f p* *f p* *f p*

B. *f p* *f p* *f p* *f p* *f p*

Ob. 1

Ob. 2

[p]

[p]

[f]

[f]

Em.

Mo-de-ra il tuo fu-ro-re.

Fag.

Ca-di et de-

Os.

Osca sofferir non sà, O - sra sofferir non sà.

31

Vi. 1

[f]

[p]

Vi. 2

[f]

[p]

Vcl.

[f]

[p]

B.

[f]

[p]

Detailed description: This is a page of a musical score, page 376. It features a full orchestral arrangement with vocal soloist parts. The instruments shown are Oboe 1 and 2, Horns 1 and 2, English Horn, Bassoon, Clarinet in B-flat, Violin 1 and 2, Viola, and Cello/Double Bass. The vocal soloist parts are for Soprano (Os.), Alto (Al.), Tenor (T.), and Bass (B.). The score is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Mo-de-ra' (Moderato). The lyrics are in Italian. The vocal parts have lyrics: Soprano: 'Osca sofferir non sà, O - sra sofferir non sà.'; Alto: 'Ca-di et de-'; Tenor: 'Mo-de-ra il tuo fu-ro-re.'; Bass: 'Ca-di et de-'. The instrumental parts include various dynamics such as piano (p), forte (f), and mezzo-forte (mf), along with articulation marks like accents and slurs.

Ob.1
Ob.2
Hr.1 (Bb)
Hr.2 (Bb)
Em.
Fag.
Oss.
Vi.1
Vi.2
Vcl.
C.

[f] p [f] [p] p p [f] [p] f p f p

-stino, e - - - spe-ra.

37 | miei ne-mi - ci sie-te, i miei ne-mi - ci sie-te; De-

Oboe 1 & 2
Horn 1 (Bb)
Horn 2 (Bb)
English Horn
Flute
Oboe Solo
Clarinet in Bb
Violin 1
Violin 2
Viola
Bass

Stel - le! che duol, che duol ti -
Stel - le! che duol, che duol, che duol ti -
-te - stoyna vit-tä. Stel - le! che duol ti -

f, [*f*], *p*, [*p*]

Ob. 1 *p* *cresc.* *ff*

Ob. 2 [*p*] [*cresc.*] [*ff*]

Hr. 1 (Hr.) *p* *cresc.* *ff* [*p*]

Hr. 2 (Hr.) *p* *cresc.* *ff* [*p*]

En. *-ran-no!* *Chetormento-so af-fan-no!* *Che fie-ra cru-del-tà!*

Far. *-ran-no!* *Chetormento-so af-fan-no!* *Che fie-ra cru-del-tà!* *Stel-le! che dual ti-*

Os. *-ran-no!* *Chetormento-so af-fan-no!* *Che fie-ra cru-del-tà!* *Stel-le! che dual ti-*

Vi. 1 *cresc.* *ff* [*p*]

Vi. 2 [*cresc.*] [*ff*] [*p*]

Via. [*cresc.*] [*ff*] [*p*]

B. *cresc.* *ff*

Ob. 1 *p* *[f]* *p*
Ob. 2 *[P]* *[f]* *[P]*
Fl. 1 *[f]*
Fl. 2 *[f]*
Em. *che to - men-to - so af - fan - no! Che fie - ra cru - del - tà! Stel - le! che due ti -*
Fan. *- ran - no! che tor - men - to - so af - fan - no! Che fie - ra cru - del - tà! Stel - le! che due ti -*
Os. *- ran - no! che tor - men - to - so af - fan - no! Che fie - ra cru - del - tà!*
Vi. 1 *f* *p*
Vi. 2 *[f]* *[P]*
Vla. *p* *f*
C. *p* *f*

Ob.1 *f*

Ob.2 [*f*] [*ff*]

Hrn.1 (Cb) *p* [*f*] [*ff*]

Hrn.2 (Cb) *p* [*f*] [*ff*]

En.

Sopr. -ranno! che tor-men-to-so af-fan-no! che fie-ra cru-del-rà, che fie-ra cru-del-

Alto -ranno! che tor-men-to-so af-fan-no! che fie-ra cru-del-rà, che fie-ra cru-del-

Ten. Che tor - men-to-so af-fan-no! che fie-ra cru-del-rà, che fie-ra cru-del-

Vi.1 *f* [*ff*]

Vi.2 [*f*] [*ff*]

Vla. *p* [*f*] [*ff*]

B. *p* [*f*] [*ff*]

This musical score page, numbered 382, features a vocal soloist and a full symphony orchestra. The vocal line, marked with a treble clef and a key signature of one flat, begins with the syllable "-ra" and continues with "Pie - ra . . . di" in the fifth measure. The orchestra includes strings (Violins I and II, Viola, Violoncello, and Contrabasso), woodwinds (Flutes, Oboes, and Clarinets), and brass (Trumpets and Trombones). The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). The vocal part is positioned between the woodwind and brass sections, with lyrics placed below the notes.

Or.1
Or.2
F.1
F.2
Em.
Fur.
Or.
73
Vi.1
Vi.2
Vla.
B.

me.

Pie - tà . . . di no - i.

Del - la mia mor - te a vo - i L'e - sem - pio ba - ste -

[sf] f [sf] f [sf] p [sf] p [sf] p [sf] p

[sf] [p] [sf] p

[sf] p [sf] p

[sf] p [sf] p

[sf] p [sf] p

Oboe 1
Oboe 2
Horn 1 (B)
Horn 2 (B)
English Horn
Flute
Clarinet
Trombone
Violin 1
Violin 2
Viola
Bass

For-ma. Oh Di-o!
Oh Di-o! Ri-flet-ti.
-ra. Oh Di-o!

p
[P]
[f]
[P]
[f]
[P]
[f]
[P]
[f]
[P]
[f]
[P]

Oboe 1 [p] [cresc.] [f]
 Oboe 2 [p] [cresc.] [f]
 Flute 1
 Flute 2
 Clarinet in E-flat
 Bassoon
 Bassoon in C
 Violin 1 p cresc. f
 Violin 2 [cresc.] [f]
 Viola [p] [cresc.] [f]
 Cello/Double Bass p cresc. f

Soprano: Ah, che l'affet - to mi - o Me - rita almen pie - tà! me - rita almen pie -
 Alto: Ah, che l'affet - to mi - o Me - rita almen pie - tà, almen pie - tà! me - rita almen pie -
 Tenor: Ah, che lo sdegno mi - o Sempre maggior sa - rà, maggior sa - rà. Sempre maggior sa -

Oboe 1
 Oboe 2
 Fl. 1 (3)
 Fl. 2 (3)
 Eng.
 Clar.
 Bass.
 Viol. 1
 Viol. 2
 Viola
 Cello

-tà, me - - ri-ta al fin pie - tà! Pa - dre, deh, san - ti!
 -tà, me - - ri-ta al fin pie - tà! Mio Rè, ri -
 -rà, sempre maggior sa - rà!

p
 p
 p

Score for page 387, featuring vocal parts and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

Ah, ge-ni-to - rea - ma-to. No - bi di - fle - ri. Ta - ce - re!

The instrumental parts include Oboe 1 and 2, Flute 1 and 2, English Horn, Clarinet, Bassoon, Violin 1 and 2, Viola, and Cello. The score includes dynamic markings such as *f* (forte) and *p* (piano).

Or. 1

Or. 2

Fl. 1

Fl. 2

Cl. Bb

Bar.

Tr. 1

Tr. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vi. 1

Vi. 2

Viola

C. & B.

Sopr.
me pie - tà, ab - bi di me pie - tà!

Tenor
Ah pen - sagl no - stro

f p

[f] [p]

f p

f p

O.1

O.2

F.1

F.2

Cl.

B.

For.

sta-to E l'o-dio cal-me-rà, e l'o-dio cal-me-

Del

VI.1

VI.2

Via.

B.

Ob.1

Ob.2

Hr.1
(H)

Hr.2
(H)

Fl.

Clar.

Vi.1

Vi.2

Vla.

B.

Pa - dre, Pa - dre!

-rà. Mi-o RÈ! Mi-o

Rè de Par-tijl co-re Tre-man non si ve - drà.

115

f p

[f] [p]

[f] p

f p

Or.
Or.
F.1
F.2
En
Mo-de-ra il tuo fu-ro-re.
Fr.
spe-ra.
Or
miei nemi-ci sie-te; De-re-sto una vil-tà, u-na vil-
127
Vi.1
Vi.2
Vn.
B.

Detailed description: This is a page of a musical score, page 392. It features a vocal line (Ensemble) and an orchestral accompaniment. The vocal line includes the lyrics: "Mo-de-ra il tuo fu-ro-re." and "spe-ra." followed by "miei nemi-ci sie-te; De-re-sto una vil-tà, u-na vil-". The orchestral parts include strings (Violins 1 and 2, Viola, Cello, Bass) and woodwinds (Flutes 1 and 2). The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The vocal line is in a soprano or alto range. The orchestral parts are in a similar range. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal line. The page number 392 is in the top left corner.

Ob.1 [f] p

Ob.2 [f] [p]

Hr.1 (D) [f]

Hr.2 (D) [f]

En.

Fl.

Stel - le! che duol, che duol ti - ranno!

Os.

-tà. Stel - le! che duol ti - ranno!

133

Vl.1 f p

Vl.2 [f] p

Va. f [p]

B. f p

Musical score for a symphony orchestra and vocal soloists. The score includes parts for Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Horns 1 (Hr. 1) and 2 (Hr. 2), English Horn (En.), Flute (Fl.), Oboe (Os.), Violin 1 (Vi. 1) and 2 (Vi. 2), Viola (Va.), and Cello/Double Bass (C.).

Dynamic markings: [cresc.], [ff], [p], [P].

Lyrics (Vocal Soloists):
 Che tormento - so af - fanno! Che fie - ra crudel - tà! Stel - le! che due ti - ran - no! Che
 Che tormento - so af - fanno! Che fie - ra crudel - tà! Stel - le! che due ti - ran - no! Che
 Che tormento - so af - fanno! Che fie - ra crudel - tà! Che tor -

Performance instructions: Crescendo markings are present in the woodwind and string sections. The vocal parts feature a dynamic shift from piano (p) to fortissimo (ff) and back to piano (p).

Oboe 1
 Oboe 2
 Horn 1 (Bb)
 Horn 2 (Bb)
 English Horn
 Flute
 Oboe Solo
 Violin 1
 Violin 2
 Viola
 Bass

tor-men-to-so af-fan-no! che fie-ra crudel - rà! Che tor -
 tor-men-to-so af-fan-no! che fie-ra crudel - rà! Stel-le! che duol ti - ran-no! Che
 - men-to-so af-fan-no! che fie-ra crudel - rà! Stel-le! che duol ti - ran-no! Che

[f] [P] [f] [P] [f] [P] [f] [P]

Oboe 1
 Oboe 2
 Horn 1 (Bb)
 Horn 2 (Bb)
 English Horn
 Flute
 Clarinet
 Violin 1
 Violin 2
 Viola
 Bass

- men-to-so af-fan-no! che fie-ra crudel-tà, che fie-ra cru-del-tà!
 tor-men-to-so af-fan-no! che fie-ra crudel-tà, che fie-ra cru-del-tà!
 tor-men-to-so af-fan-no! che fie-ra crudel-tà, che fie-ra cru-del-tà!

[f]
 [f]
 p [f]
 p [f]
 f
 [f]
 f
 f

O.1

O.2

Fl. I

Fl. II

Clar. E♭

En.

Fav.

Os.

157

V.1

V.2

Vla.

C.

End of
Act II

Act III Scene I
Sabina, Aquilio, Barsene

Act III

Sab. Aqu.

Ch'io parta? E di qual fal-lo Vuol punir-mi Ad-ri-a-no? Ei sa che fosti D'Eni-

Aqu. Sab.

-sisca. Il comparirghj in-nanzi Di vie-tar-ti m'im-po-se. Un tal comando Ubbi-

Aqu. Bar.

-sisca. Il comparirghj in-nanzi Di vie-tar-ti m'im-po-se. Un tal comando Ubbi-

Bar. Aqu.

-dir non si de-ve. Ah nò. Si perde; Par-ta; si fi-di-a me. Ma sia tua

Bar. Sab.

cu-ra Di farlo ravve-der. Oh De-i! Ma deg-gio par-tir senza ve-

Sab. Aqu.

derlo? Ah, digli al-meno... Vài; senz'al-tro parlar, t'intendaj pie-no.

Nº 17: Aria (Sabina)

Allegretto

Oboes I

Oboes II

Allegretto
Sabina

Allegretto

Violins I

Violins II

Violas

Cellos/Basses

This musical score is for the 'Aria (Sabina)' movement, marked 'Allegretto'. It is written for a chamber ensemble consisting of two oboes, two violins, one viola, and one cello/bass. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into five measures. The oboe parts feature melodic lines with dynamic markings of *[f]*. The string parts provide harmonic support, with the violins playing a rhythmic pattern of eighth notes and the viola and cello/bass playing a steady eighth-note accompaniment. The Sabina part is represented by a blank staff.

This musical score page features two systems of staves. The first system includes staves for Oboe I (labeled 'I'), Oboe II (labeled 'II'), and two empty staves. The second system includes staves for Violin I (labeled 'I'), Violin II (labeled 'II'), Viola (labeled 'V'), and Cello/Double Bass (labeled 'Cb./Db.'). The music is in 2/4 time with a key signature of one sharp (F#). The Oboe parts begin with a rest in the first two measures, followed by a melodic line starting in the third measure. The string parts provide harmonic support, with the Cello/Double Bass part marked with a forte 'f' dynamic in the third measure. Various musical notations such as slurs, accents, and dynamic markings are present throughout the score.

Di . . gli ch'è un in..fe..de le

tu

p

[p]

f

Ob. I
II

ch'è un in..fe..de...le, Di...gi, che mi tra...dì Di...gi, che mi tra...

15

f *p*

The image shows a musical score for Oboe (Ob.) and voice. The Oboe part is written for two players, I and II, in the key of D major and 6/8 time. The voice part has lyrics in Italian. The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The score includes dynamic markings such as *f* (forte) and *p* (piano), and a rehearsal mark '15'. The lyrics are: "ch'è un in..fe..de...le, Di...gi, che mi tra...dì Di...gi, che mi tra...".

The musical score is arranged in four systems. The first system features two Oboe staves, labeled 'Ob. I' and 'Ob. II', in G major. The Oboe I part has rests in the first two measures, followed by a half note G4 in the third measure, and a half note F#4 in the fourth measure. The Oboe II part has a half note G4 in the first measure, a half note F#4 in the second measure, and a half note G4 in the third measure. The second system contains a vocal line with the lyrics: "... di; Sen... ti: non dir co... sì: nò, non dir co...". The vocal melody is in G major and includes a trill on the final note. The third system is the beginning of the piano accompaniment, consisting of four staves: right hand treble clef, left hand treble clef, right hand bass clef, and left hand bass clef. The piano part starts with a forte (f) dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature remains G major throughout.

... sì: di...gli che par...ti...rò che par... . . . ti . . . rò,

25

The musical score consists of three systems. The first system has two staves: a vocal line and a piano accompaniment. The vocal line has lyrics: "... sì: di...gli che par...ti...rò che par... . . . ti . . . rò,". The piano accompaniment has dynamic markings [p] and [f]. The second system has one staff: a vocal line with lyrics: "... sì: di...gli che par...ti...rò che par... . . . ti . . . rò,". The third system has four staves: two for piano accompaniment and two for vocal accompaniment. The piano accompaniment has dynamic markings f and p. The vocal accompaniment has dynamic markings [f] and [p].

l'a...mo, di...gli, Di...gli che l'a...mo, che L'a... (f) (Dim)

f *p* *f* *p*

[*f*] [*p*]

(*f*) (*Dim*) (*f*) (*Dim*)

The musical score is arranged in three systems. The first system consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter rest. The piano accompaniment starts with a half note G4 and a half note B4. Dynamic markings include *[f]* and *[p]*. The second system features a vocal line with lyrics: "... mo, Di . . . gli che l'a . . . mo." The vocal line includes a melisma with a wavy line above it. The piano accompaniment continues with a half note G4 and a half note B4. The third system contains four staves: two vocal staves and two piano accompaniment staves. The vocal staves show a complex melodic line with many sixteenth notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamic markings include *f*, *[p]*, and *[f]*.

Di . . . gi ch'è un in . fe . . de . . le ,

45

The musical score is written in G major and 6/8 time. It features a vocal line and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line has lyrics in Italian. The score is divided into two systems, with the second system starting at measure 45. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings like *p* and *[p]*.

ch'è un in..fe...de..le, di...gli, di...gli, che mi tra...

50

tu

tu

The musical score is written in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The lyrics are: "ch'è un in..fe...de..le, di...gli, di...gli, che mi tra...". The score is marked with a "50" and includes dynamic markings like "f" and "p".

... di; di... gli, ah Sen... ti: non dir co...

38

The musical score is written in G major and 4/4 time. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "... di; di... gli, ah Sen... ti: non dir co...". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The score is divided into two systems, with a measure rest (38) at the beginning of the second system.

...sì, non dir co...sì: di..gli che par..ti..rò,

60

f *P* *[P]*

f *P*

f *P*

f *P*

Detailed description: This page of a musical score, numbered 412, features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "...sì, non dir co...sì: di..gli che par..ti..rò,". The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The right hand part includes dynamic markings of *f* and *P*, and a bracketed *[P]* marking. The left hand part includes dynamic markings of *f* and *P*. The score is divided into two systems by a double bar line. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the remaining two staves of the piano accompaniment. The tempo marking "60" is placed above the second system. The key signature and time signature are consistent throughout the page.

The image shows a page of musical notation for a vocal piece. It consists of three systems of staves. The first system has two staves: a vocal line and a piano accompaniment line. The second system has one staff with the vocal line and the lyrics: "dig-li, che mi tra-di; che par-ti-ro, dig-li che". The third system has four staves: two for piano accompaniment and two for the vocal line. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *p* (piano) and *[fz]* (forzando). The lyrics are in Italian.

dig-li, che mi tra-di; che par-ti-ro, dig-li che

The musical score is arranged in three systems. The first system consists of two staves, likely for piano accompaniment, with dynamics *f* and *[p]* and a hairpin mark. The second system features a vocal line with the lyrics: "l'a .. mo, che l'a mo. dig... li che l'a .. mo." The third system contains piano accompaniment with dynamics *[p]*, *f*, and *[p]*, and hairpin marks.

di . . gli. Di . . gli che l'a . . . mo, che l'a mo.

75.

The musical score is written in 6/8 time. The vocal line begins with the lyrics "di . . gli. Di . . gli che l'a . . . mo, che l'a mo." The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. A rehearsal mark "75." is placed at the beginning of the piano accompaniment section.

The musical score is arranged in three systems. The top system consists of two staves, likely for strings or woodwinds, with a key signature of one sharp (F#) and a common time signature. The middle system features a vocal line with lyrics: "di... gli" and "1^a". The vocal line is marked with various dynamics and articulation symbols, including accents and slurs. The bottom system contains the piano accompaniment, with multiple staves for the right and left hands. The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and articulation symbols like asterisks and slurs. The score concludes with a final chord in the piano part.

The image displays a musical score on page 417, consisting of two systems of staves. The first system includes two staves of music with notes and rests, and a single staff below with the text "... mo.". The second system includes four staves of music, with the top two staves containing complex rhythmic patterns and the bottom two staves containing chordal accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 6/8. Handwritten annotations include "tr" above notes in the first system and "[tr]" in brackets above a note in the second system. The notation includes various note values, rests, and dynamic markings.

Act III Scene II

Aquilio

Aqu.

Io la tra-ma di-spongo Perchè par-ta Sa-bi-na; e poi m'affanno Nel ve-

Aqu.

-derla partir. Pensa mio core, Che la perdi, se resta. El - la ris-veglia D'au-

Aqu.

8 -gusto la virtù. Soffrir non puo-i L'as-senza del tuo be-ne; Ma, se lie-toer-ser

Aqu.

11 vuo-i, soffrir conviene.

No 18

Aria, Aquilio:

Più bella al tempo usato

N° 18 ARIA (Aquillio)

Allegro

Violins I
Violins II
Violas
Cellos/Basses

Violins I
Violins II
Violas
Cellos/Basses

Musical score system 1, measures 11-15. The system includes a vocal line and three piano accompaniment staves. The vocal line begins with a rest in measure 11, followed by the lyrics "Più bel... la, al tem... po u...". The piano accompaniment features a complex rhythmic pattern in the right hand, often marked with accents and a *[simile]* instruction. The left hand provides harmonic support with chords and moving lines. Dynamics include *p*, *f*, and *[f]*. The key signature has two sharps (F# and C#).

Musical score system 2, measures 16-20. The system includes a vocal line and three piano accompaniment staves. The vocal line continues with the lyrics "Più bel... la, al tem... po u...". The piano accompaniment continues with the complex rhythmic pattern, featuring *tr* (trills) in the right hand and chords in the left hand. Dynamics include *p* and *[p]*. The key signature remains two sharps.

- sa..to, fan germogliar la vit..e fan germogliar la vi..te Le

21

prov . . . vi . . . de — fe . . ri . . te D'e . . sper . . to a . . gri . . col . . tor . . fan

26

ger mo gliar la vi . . . te Le prov vi . . .

91.

[simile]

p

[*p*]

[*div*]

[*p*]

[simile]

. . . de fe . . . ri . . . te d'e sper . . . to . . . gri . . . col . . . tor, d'e . . . sper . . . to . . . a . . . gri . . . col . . .

96.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

[*p*]

... tor, de-sper- toa... gri... col... tor.

41.

41.

più bel... la, al tem... po u... sa... to, più

46

46

51

bel . . . la, al tem . . . po u. sa. to, fan ger. mo. gliar la vi. te

51

56

fan germogliar la vi. te Le prov. . . vid . . . de fe. . . ri. te d'e . . .

56

... sper... to a... gri... col... tor fan ger... mo... gliar — La vi... te

64

[simile]

[f]

[p]

[dw]

[f]

[p]

[simile]

Le prov... vi... de fe... ri... te d'e... sper... to a... gri... col...

66

[cresc.] f

[cresc.] [f]

[cresc.]

[cresc.]

..tor, d'e...per...to a..gri . . . col . . . tor, d'e...spert..to a..gri . . . col tor.

Act III Scene III

Aquilio, Adriano, Osroa, Emirena

Adr. 1 2 Aqu. 3

Aqui - lio, che otte - nestri? Nul - la, signor. Sa - bi - na è ri - so - lu - ra, Vuol par -

Adr. 4 5 6 Aqu.

-tir. dell'carcere ordi - na - i Ch'Osroa a me si tra - es - se. or par - ti. Ei

Aqu. 7 8 Adr. 9

gunge. Che si chiede da me? Che il re de' par - ti Seda, mia col - ti, e mode - ri lo

Adr. 10 11 12 Osr. Adr.

sdegno. A lunga sof - fe - renza io non m'impegno. Os - ro - a, sappi che sei Ar - bit - ro

Adr. 13 14 15

tu del mio ri - po - so, ap - pun - to co - me iode'gior - ni tuo - i. Facciam, ami - co,

Adr. 16 17 18

U - so del po - ter nostro A van - taggio d'entrambi. Io chiedo in do - no Da te la figlia;

(Act III Scene III)

Adr. 19 e l'offe-risco il trono. ^{Aqu.} 20 (Tremo del-la rispo-sta). ^{Adr.} 21 E ben, che di-ei? ^{Osr.} Quando

Osr. 22 basti sì po-co A renderti fe-li-ce, io son contento: Che si chia-mi la figlia. ^{Adr.} A-

Adr. 25 -qui-lio, a no-i La princi-pessainvi-a. ^{Aqu.} 27 Ub-bi-di-to sa-ra-i. (Sabina è)

Aqu. 28 ^{partz Adr.} mi-a!) O-ra vi-ver comin-cio. O-là; toglie-te Quelle ca-te-ne al Rè de' Parti. ^{Osr.} An-

Osr. 31 -co-ra non è tempo A-dri-a-no. Io go-dere-i ³³ Pri-ma de' do-ni tuoi, che tu de'

Osr. 34 ^{Adr. (incontrandola)} mie-i. Bel-lis-sima ^{Osr. (ad Adriano)} Emi-rena... A lei primiero Meglio sa-rà ch'io tutto spieghi. ^{Adr.} È

(Act II Scene III)

Em. 38 Osr. 39

Adr. 37 ve-ro. (Perchè son co-sì lieti?). E purgo figlia, Lo crede-resti? Io trovo nel-la bel-lezza

Em. 42 Adr. (ad Emirena)

Osr. 40 tu-a tutto il compenso Delle per-di-te mi-e. Che dir mi vuo-i? Quella fiamma ve-

Osr. (ad Adriano) 44 Adr. Osr. (ad Emirena) 45

Adr. 43 -race... Lasciami termi-nar. Come a te piace. Tal vir-tù ne' tuoi lumi Rac-

Osr. 47 48

Osr. 46 -col-se ami-co il Ciel, che fat-to servo Il nostro vinci-tor per te sos-pi-ra. Ma tu,

Osr. 50 51

Osr. 49 fi-glia, m'ascolta. Odia il ti-ran-no Com'io l'odiai fin' o-ra; e questa si-a L'e-

Adr. 53 Osr. 54

Osr. 52 -re-dità paterna. Os-ro-a, che dici? Nè ti-mor, nè spe-ranza Tunisca a

(Act III Scene III)

Osr. 55

lu-i. ma forsennato, afflit-to Vedi-lo a tut-te l'o-re fremen di sdegno, e

Osr. 58

de-li-rar d'a-more. Giu-sti Dei, son scher-ni-to! Parli Ce-sa-re a

Osr. 61

-desso. Osroa ha fi-ni-to. Sconsiglia-to! Infe-li-ce! e non t'avvedi Che tu il

Adr. 64

ful-mine accen-di Che op-primer ti dov-rà? Stupi-sco a segno Che

Adr. 67

scema lo stupor forza allo sdegno.

№ 19 :
Aria, Adriano:

Se l'amistà tu sdegni

No. 19 Aria: Adriano
Moderato

Musical score for No. 19 Aria: Adriano, Moderato. The score is in 2/4 time and features a key signature of one flat (B-flat). The tempo is Moderato. The score includes parts for Horn 1 (F), Horn 2 (F), Adriano (soprano), Violin 1, Violin 2, Viola, and Bass. The score is in 2/4 time and features a key signature of one flat (B-flat). The tempo is Moderato. The score includes parts for Horn 1 (F), Horn 2 (F), Adriano (soprano), Violin 1, Violin 2, Viola, and Bass. The score is in 2/4 time and features a key signature of one flat (B-flat). The tempo is Moderato.

Instrumentation and dynamics:

- Horn 1 (F) [f]
- Horn 2 (F) [f]
- Adriano
- Violin 1 (VI.1) [f]
- Violin 2 (VI.2) [f]
- Viola (Vla) [f]
- Bass (B.) [f]

Musical score for measures 1-5, featuring Horns 1 & 2, Ad. 6, Violins 1 & 2, Viola, and Bass.

Horns: Horn 1 (F) and Horn 2 (F) play a melodic line starting in measure 4. Dynamics include $[p]$ in measures 2 and 3.

Ad. 6: Adolphe Sax 6 part, rests throughout.

Violins: Violin 1 (Vi.1) and Violin 2 (Vi.2) play a rhythmic accompaniment. Dynamics include p in measure 2 and $[p]$ in measure 3.

Viola (Vla.): Plays a rhythmic accompaniment. Dynamics include p in measure 2.

Bass (B.): Plays a rhythmic accompaniment. Dynamics include p in measure 2.

Musical score for Horns 1 and 2, Ad., VI 1 and 2, VIa, and B. The score is written in 2/4 time and consists of five measures. The Horns 1 and 2 parts are in F major and play a simple melodic line. The Ad. part is silent. The VI 1 and 2 parts play a complex rhythmic pattern of eighth notes. The VIa and B parts play a simple harmonic accompaniment. Dynamics range from *f* (forte) to *p* (piano).

Instrumentation and dynamics:

- Hr. 1 (F): *f*, *f*, *p*
- Hr. 2 (F): *f*, *f*, *p*
- Ad.: Silent
- VI.1: *f*, *p*, *f*
- VI.2: [*f*], *p*, *f*
- VIa: *f*, *p*, *f*
- B.: *f*, *p*, *f*

Handwritten musical score for page 434. The score includes the following parts:

- Hr. 1 (F):** First horn part, starting with a dynamic marking of $[f]$.
- Hr. 2 (F):** Second horn part, starting with a dynamic marking of $[f]$.
- Ad.:** Ad libitum vocal part with the lyrics: "Se l'a - mi - stä tu . . . sde - gni, Cru-".
- 16:** A blank staff, likely for a conductor's part.
- Vi. 1:** Violin I part, marked *[simile]* and *tr* (trill), with a dynamic marking of p .
- Vi. 2:** Violin II part, marked *[simile]* and *tr* (trill), with a dynamic marking of $[p]$.
- Vla.:** Viola part, with a dynamic marking of p .
- B.:** Bass part, with a dynamic marking of p .

The score is written in a common time signature and features various musical notations including slurs, trills, and dynamic markings.

Hrn.1 (F)
 Hrn.2 (F)
 Ad.
 21
 Vi.1
 Vi.2
 Vla.
 B.

-del, ti pen - ti - ra - i, Cru - del, ti pen - ti - ra - i. m-

Musical score for page 435, featuring vocal and instrumental parts. The score includes parts for Horns 1 and 2 (F), Ad. (Soprano), Violins 1 and 2, Viola, and Bass. The vocal line is in Italian, with lyrics: "-del, ti pen - ti - ra - i, Cru - del, ti pen - ti - ra - i. m-". The instrumental parts include dynamics such as *fp*, *f*, and *p*.

Hrn.1 (F)
 Hrn.2 (F)
 Ad.
 -gra-ta, tu ben sa-i, Che fo-sti del mio af-fer-to Te -
 26
 Vi.1
 Vi.2
 Vla.
 B.

Musical score for Adagio (Ad.) featuring Horns 1 & 2, Violins 1 & 2, Viola, and Bass. The score includes vocal lines with lyrics: "-gra-ta, tu ben sa-i, Che fo-sti del mio af-fer-to Te -". The score is marked with various dynamics including *f*, *p*, *fp*, and accents. The number 26 is written below the vocal line.

Hrn.1 (F)
 Hrn.2 (F)
 Ad.
 - ne-ro-gget-to-gnor. Cru-del, ti pen-ti-ra-i. In-gra-ta, tu ben
 31
 Vi.1
 Vi.2
 Vla.
 B.

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Horns 1 and 2 (F), Ad. (Vocal Soloist), Violins 1 and 2, Viola, and Bass. The vocal line has lyrics in Italian: "- ne-ro-gget-to-gnor. Cru-del, ti pen-ti-ra-i. In-gra-ta, tu ben". The music features various dynamics like *p*, *f*, and *[p]*, and includes performance markings such as *[4]* and *[f]*.

Musical score for a vocal and instrumental ensemble. The score is written for Horn 1 (Hn.1), Horn 2 (Hn.2), Ad libitum (Ad.), Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), and Bass (B.).

The vocal line (Ad.) includes the lyrics: *sa - i, tu ben sa - i, Che fo - sti del mio af - fet - to*

The instrumental parts include dynamic markings: *f*, *fp*, *p*, and *[fp]*.

H. 1 (F)
 H. 2 (F)
 Ad.
 re-nerogget-to o- gnor. Che fo-sti del mio af-fet-to Te-nerogget-to o-
 41
 Vi. 1
 p f p
 Vi. 2
 [f] p
 Vla.
 B.

Ad.
-gnor, te - ne - ro - ag - get - te o - gnor, te - ne - ro - ag

46

VI.1
VI.2
Vla.
B.

The musical score consists of eight staves. The top two staves are for Flutes 1 and 2 (Fl. 1 and Fl. 2), both in treble clef with a key signature of one flat. They play a simple melodic line with dynamic markings of *[f]*. The third staff is for the Ad. (Alto Saxophone), in treble clef with a key signature of one flat, playing a more complex melodic line with dynamic markings of *f* and *p*, and a *(tr)* marking. The fourth staff is a blank staff with the number 46 written below it. The fifth and sixth staves are for Violins 1 and 2 (VI.1 and VI.2), both in treble clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes with dynamic markings of *f* and *p*, and a *(tr)* marking. The seventh staff is for the Viola (Vla.), in alto clef with a key signature of one flat, playing a simple melodic line with dynamic markings of *f* and *p*. The eighth staff is for the Bass (B.), in bass clef with a key signature of one flat, playing a simple melodic line with dynamic markings of *f* and *p*.

Musical score for a symphony, page 441. The score includes parts for Horns 1 and 2 (F), Ad. (Ad libitum), Viola, and Bass. The Ad. part has lyrics: "-get - to - o - gnor."

The score is written in 2/4 time and features a variety of musical notations, including triplets, dynamic markings (f), and articulation marks. The Ad. part is marked with a fermata and a slur, indicating a sustained or prolonged note.

Ad.
Se l'a - mi - stà tu . . . sde - gni, Se l'a - mi - stà tu . . .

Fr. 1 (F)
Fr. 2 (F)
St.
Vi. 1 p
Vi. 2 [p]
Vla. p
B. p

Detailed description: This is a page of a musical score, page 442. It features a vocal line for an Ad. (Adagio) and instrumental accompaniment. The vocal line is in the treble clef with a key signature of one flat (B-flat). The lyrics are "Se l'a - mi - stà tu . . . sde - gni, Se l'a - mi - stà tu . . .". The instrumental parts include two Flutes (Fr. 1 and Fr. 2), both in the treble clef with a key signature of one flat; a Flute in C (Fr. 2) with a key signature of one flat; a Clarinet in B-flat (Cl. 1) with a key signature of one flat; a Clarinet in B-flat (Cl. 2) with a key signature of one flat; a Bassoon (B.) with a key signature of two flats; a Violin I (Vi. 1) with a key signature of one flat; a Violin II (Vi. 2) with a key signature of one flat; a Viola (Vla.) with a key signature of one flat; and a Bass (B.) with a key signature of two flats. The score is divided into four measures. The vocal line starts in the second measure. The instrumental parts provide accompaniment throughout. Dynamics include piano (p) and [p].

Ad.
sde-gni, Cru-del, ti pen-ti-ra-i, Cru-del, ti pen-ti-ra-i.

Dynamic markings: *fp*, *f*, *p*, [*fp*], [*f*], [*p*].

Instrument parts: Hrn.1 (F), Hrn.2 (F), Ad., Vi.1, Vi.2, Vla., B.

Musical score for a string quartet and vocal soloist. The score includes parts for Horn 1 (F), Horn 2 (F), Ad. (Alto Saxophone), Violin 1, Violin 2, Viola, and Bass. The vocal part has lyrics: "In - gra - ta, tu ben sa - i, Che fo - sti del mio".

The score is written in 4/4 time. The vocal part is in the soprano range. The instrumental parts are in the key of F major. The Ad. part has a dynamic marking of f and a breath mark $[br]$. The string parts have dynamic markings of f and p , and a hairpin symbol $[>]$.

si tu ben sa - i. Cru del, ti pen - ti - ra - i. In -

Instrumentation: Hn.1 (F), Hn.2 (F), Ad., 7b, Vi.1, Vi.2, Vla., B.

Dynamic markings: *f*, *p*, [*p*]

The score is written for a symphony orchestra and a vocal soloist. The vocal line (Ad.) has lyrics: "si tu ben sa - i. Cru del, ti pen - ti - ra - i. In -". The orchestral parts include Horns 1 and 2 (F), Ad libitum (Ad.), Trombones (7b), Violins 1 and 2 (Vi.1, Vi.2), Viola (Vla.), and Bass (B.). Dynamic markings include *f* (forte) and *p* (piano), with some passages in brackets like [*p*].

Hn.1 (F)
 Hn.2 (F)
 Ad.
 -gra - ta, tu ben sa - i, Che fo - sti del mio af - fet - to Te - ne - re - gatto.
 81
 Vi.1
 Vi.2
 Vla.
 B.

Musical score for a symphony orchestra and vocal soloist. The score includes parts for Horns 1 and 2 (F), Ad. (Soprano), Viola 1 and 2, and Bass. The vocal line has lyrics in Italian. Dynamics include *f*, *p*, and [*f*] [*p*].

Lyrics:
 -gnor. Che fo-sti del mio af-fet-to, Te-nero ogget-to o-gnor,

Instrumentation:
 Hrn.1 (F), Hrn.2 (F), Ad., 8b, Vla.1, Vla.2, B.

Hn.1 (F) *p* [p]
 Hn.2 (F) *p* [p]
 Ad. *tu fo - sti il sa - i, te - ne - ro og - get - to p - gno, te - ne - ro og -*
 q1
 Vi.1 *p* *f* *p*
 Vi.2 *p* *f* *p*
 Vla. *p* *f* *p*
 B. *p* *f* *p*

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes parts for Horns 1 and 2 (F), Ad. (Soprano), Violins 1 and 2, Viola, and Bass. The vocal line has lyrics in Italian: "- get - to o - gnor, te - ne - ro, eg - get - to o - gnor." The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as p, f, and [f].

Hn.1 (F)
Hn.2 (F)
Ad.
 - get - to o - gnor, te - ne - ro, eg - get - to o - gnor.
qb
Vi.1
Vi.2
Vla.
B.

Musical score for Horns 1 & 2, Ad., Violins 1 & 2, Viola, and Bass. The score is written in 2/4 time and consists of four measures. The Horns 1 and 2 parts are in F major. The Ad. part is in C major. The Violin 1 and 2 parts feature a complex rhythmic pattern with triplets and sixteenth notes. The Viola and Bass parts provide a steady accompaniment.

Instrument parts shown:

- Hrn. 1 (F)
- Hrn. 2 (F)
- Ad.
- Viol. 1
- Viol. 2
- Vla.
- B.

(Act III Scene IV)

Osr. 19

stel-le! Che debo-lezza è ma-i? Tu pianger de-vi, Se mo-rir non saprò. Tu d'es-ser

Musical notation for Osr. 19, measures 19-21. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "stel-le! Che debo-lezza è ma-i? Tu pianger de-vi, Se mo-rir non saprò. Tu d'es-ser".

Osr. 22

padre Non mi fare arros-sir. Io non scordai, Ch'ami Far-naspe, e ch'èit'ado-ra. Or

Musical notation for Osr. 22, measures 22-24. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "padre Non mi fare arros-sir. Io non scordai, Ch'ami Far-naspe, e ch'èit'ado-ra. Or".

Osr. 25

porgi Di sposa a lui la ma-no. Oh Di-o! Che luo-go, Che momen-ti fu-

Musical notation for Osr. 25, measures 25-27. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "porgi Di sposa a lui la ma-no. Oh Di-o! Che luo-go, Che momen-ti fu-".

Farn. 28

-nesti, Per accordarmi un tan-to ben sceglie-sti! Tu, che ve-di il mio cor, bel-la mia

Musical notation for Farn. 28, measures 28-30. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "-nesti, Per accordarmi un tan-to ben sceglie-sti! Tu, che ve-di il mio cor, bel-la mia".

Farn. 31

speme, Già sa-i, che fin ch'io viva T'amerò, sa-rò tu-o. Lo giu-ro a' Numi, A

Musical notation for Farn. 31, measures 31-33. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "speme, Già sa-i, che fin ch'io viva T'amerò, sa-rò tu-o. Lo giu-ro a' Numi, A".

Farn. 34

quei bei lu-mi il giuro, Che per me son par nùmi. E tu... Osr. Farnaspe, Basta.

Musical notation for Farn. 34, measures 34-36. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "quei bei lu-mi il giuro, Che per me son par nùmi. E tu... Osr. Farnaspe, Basta."

(Act III Scene IV)

Osr. Fam.

37 Par-ti Emi-rena. Io deggio so-lo seco restar: amata fi-glia, addi-o. Ad-

Fam.

40 - di-o, dell'alma mi-a parte più ca-ra. Addio funesto! Oh di-vi-sione amara!

41 Em. 42

Em.

43

№ 20 :
Aria, Emirena:
Oh Dio! mancar mi sento

N^o 20 :

Aria, Emirena:

Oh Dio! mancar mi sento

Andante espressivo

Bsn. 1
[mf] dolce

Bsn. 2
[mf] dolce

Emirena

Andante espressivo

VI. 1
con sord.
[mf]

VI. 2
con sord.
[mf]

Vla.
mf

B.
mf

This musical score page contains seven staves, labeled from top to bottom as Bsn.1, Bsn.2, Em., 7, VI.1, VI.2, and B. The Bsn.1 and Bsn.2 staves are in bass clef and contain woodwind parts with various notes and rests. The Em. staff is in bass clef and contains a woodwind part with mostly rests. The 7 staff is a blank grand staff. The VI.1 and VI.2 staves are in treble clef and contain violin parts with rhythmic patterns and slurs. The B. staff is in bass clef and contains a bass part with rhythmic patterns and slurs. The score is organized into five measures across the page.

This musical score page, numbered 457, contains the following parts and markings:

- Bsn. 1**: Bassoon 1 part with dynamic marking *[sfz]*.
- Bsn. 2**: Bassoon 2 part with dynamic marking *[sfz]*.
- Em.**: Empty staff.
- 13**: Empty staff.
- VI. 1**: Violin 1 part with dynamic marking *sfz*.
- VI. 2**: Violin 2 part with dynamic marking *[sfz]*.
- VIa.**: Viola part with dynamic marking *[sfz]* and articulation marking *[w]*.
- B.**: Bass part with dynamic marking *[sfz]*.

Score for a vocal and instrumental ensemble. The vocal line (Ensemble) includes the lyrics: "Oh Di - o! man-car, man-car . . . mi sen - to Mentre ti". The instrumental parts include Baritone 1, Baritone 2, Violin 1, Violin 2, Viola, and Bass. Dynamics include *pp* and *[pp]*.

Bsn. 1

Bsn. 2

Em.

25

Vi. 1

Vi. 2

Vla.

B.

la - scio, ti la - scio, ca - ro, men - tre ti la - scio, ti la - scio.

pp

[pp]

ca-ro! Oh Dio! che tan-to a-ma-ro For-se il morir non è. man-car mi

31

Instrumental parts: Bsn. 1, Bsn. 2, Em., VI. 1, VI. 2, Vla., B.

Dynamic markings: *f*, *p*, [*f*], [*p*]

The score is written for a vocal soloist and a chamber ensemble. The vocal line is in the center, with lyrics in Italian. The instrumental parts include two bassoons, two violins, a viola, and a bass. The music is in a minor key and features a mix of melodic and rhythmic patterns. Dynamic markings range from forte (*f*) to piano (*p*), with some passages marked with brackets to indicate specific dynamics.

Bsn.1

Bsn.2

Em.
sento Men-tre ti la-scio, ti la - scio ca-ro! Oh Di-o! che fan-to-a

37

Vi.1

Vi.2

Vla.

B.

[f] [p]

[f] [p]

musical score for vocal and instrumental ensemble. The score includes parts for Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), English Horn (Em.), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), and Bass (B.).

The vocal line (English Horn) has the following lyrics: *-ma-ro For-se il morir non è. Oh Di-o! che tan-to a ma-ro For-se il morir non*

Dynamic markings include *pp*, *[sfz]*, *[pp]*, *[sfz]*, *[pp]*, *[sfz]*, *p*, *[sfz]*, *[p]*, *[sfz]*, *[p]*, *[sfz]*, *p*, *[sfz]*, *p*, *[sfz]*, *p*.

Pa-dre fra' sde - gni tuo-i Pen-sa che

55

Vi.1 p

Vi.2 [p]

Vla. [p]

B. p

Detailed description: This is a page of a musical score, page 464. It features a vocal line and instrumental parts for brass and strings. The vocal line, on a tenor staff, has the lyrics "Pa-dre fra' sde - gni tuo-i Pen-sa che" starting at measure 55. The brass section includes two trombones (Bsn. 1 and Bsn. 2), an euphonium (Em.), and a tuba (B.). The string section includes first and second violins (Vi. 1 and Vi. 2), viola (Vla.), and bass (B.). The score is written in 2/4 time. Dynamics include piano (p) and [p].

Bsn.1

Bsn.2

En.
fi - glia io so - no, Che dei ser - ba - ti a no - i, E che sei pa - dre e Re,

Cl.
VI.1

VI.2

Vla.

B.

f [*>*] *p* *f* [*>*] *p* *f*

f [*>*] *p* [*f*] [*>*] *p* [*f*]

[*f*] [*>*] [*p*] [*f*] [*>*] [*p*] *f*

f [*>*] *p* [*f*] [*>*] *p* *f*

Bsn.1
Bsn.2
Em.
67
Vi.1
Vi.2
Vla.
B.

e che sei pa - dre e Rè. Padre, deh pen-sa, pen-sa, oh

p f p f p
[f] [p] f p

p f p f p

p f p f p

p f p f p

Score for Bassoon 1, Bassoon 2, English Horn, Violin 1, Violin 2, Viola, Bass, and Vocal Soloist. The lyrics are: Di-o! che padre se - - i. Oh Di - o! man-car, man-

73

Dynamic markings: *f*, *p*, *pp*, [*pp*]

En.
- car . . mi Sen - to Mentre ti la - scio, ti la - scio ca - ro,

79

Bsn.1
Bsn.2
En.
79
Vi.1
Vi.2
Via.
B.

Detailed description: This is a page of a musical score, page 468. It features a vocal line and a string ensemble. The vocal line (En.) is in the center, with lyrics: "- car . . mi Sen - to Mentre ti la - scio, ti la - scio ca - ro,". The string ensemble consists of two bassoons (Bsn.1, Bsn.2), two violins (Vi.1, Vi.2), a viola (Via.), and a double bass (B.). The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks. The page number 79 is written below the vocal line.

Bsn. 1
[pp]

Bsn. 2
[pp]

En.
Mentre ti la - - scio, ti la - - scio ca - ro! Oh Dio! che tan-to a - ma - ro

85

Vi. 1
f p

Vi. 2
[f] [p]

Via.
[f] p

B.
f p

Bsn.1

Bsn.2

Em.

for. se il morir non è. Man- car mi sen- to mentre ti la- scio, ti

q1

Vi.1

Vi.2

Vla.

B.

[p]

[p]

f

[f]

[p]

[f] > [p]

f

p

Musical score for a symphony orchestra and voice. The score includes parts for Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), English Horn (En.), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Via.), and Bass (B.). The vocal line is written in Italian.

Vocal Line:
 la - scio, o ca - ro! Oh Dio! che tan - to a ma - ro forse il morir non è.

Instrumental Dynamics and Performance Markings:
 - Bsn.1: *pp*, [*sfz*], [*pp*], *f*
 - Bsn.2: [*pp*], [*sfz*], [*pp*], [*f*]
 - En.: *pp*, [*sfz*], [*pp*], *f*
 - Vi.1: *p*, [*sfz*], *p*, *f*
 - Vi.2: [*p*], [*sfz*], [*p*], [*f*]
 - Via.: [*f*], [*sfz*], [*p*], *f*
 - B.: *f*, *p*, [*sfz*], [*p*], *f*

En.
pa-dre, ad-di-o. Ca-ro, ti la-scio, ti la-scio. Oh Di-o! che tan-to a-

103

Bn. 1
p f p f

Bn. 2
[p] [f] [p] f

Vi. 1
p f p f p

Vi. 2
[p] [f] [p] [f] [p]

Via.
p f p f

B.
p f p f

Bsn. 1

Bsn. 2

En.

Ob.

Vi. 1

Vi. 2

Via.

B.

-ma-ro For-se il morir non è. Oh Dio! che tan-to a-ma-ro forse il morir non

[sfz] [pp] [pp] [sfz] [pp]

[sfz] [p] [p] [sfz] [p]

[sfz] [p] [sfz] [p]

[sfz] [p] [sfz] [p]

Bsn. 1

Bsn. 2

En.
è, for-seil mo- rir . . non è, for-seil mo- rir . . non è, for-seil mo- rir non

115

Vi. 1

Vi. 2

Via.

B.

This musical score page contains measures 121 through 125. The instruments are arranged as follows from top to bottom: Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), English Horn (En.), Clarinet in Bb (Cl. Bb), Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), and Bassoon (B.). The score is written in a common time signature (C) and a key signature of one flat (Bb). The first two staves (Bsn.1 and Bsn.2) begin with a forte (f) dynamic marking. The English Horn part (En.) starts with a half note G3. The Violin 1 and 2 parts (Vi.1 and Vi.2) feature a melodic line with various articulations, including accents and slurs. The Viola (Vla.) and Bassoon (B.) parts provide harmonic support with rhythmic patterns. The page concludes with a double bar line at the end of measure 125.

Act III Scene V
Osroa, Farnaspe

Osr. 1 2 3 4 + Farn

Farnaspe, ascolta. Assicurartu de-ni D'Osroa l'onor. Hai cuor? Se basta il sangue, lo

Osr. 5 6 7

Farn. sparge-rò per te. Togli-mi all'i-re Del ti-ran-no Ro-mano. Un ferro, un

Osr. 8 9 10 Farn.

Osr. laccio, Un ve-leno, una morte Qualunque si-a. Che dici? Ah, senza orrore Non

Osr. 11 12 13

Farn. pos-so immaginar-lo. Io ti cre-dea Maggior fortezza. Và. Co-me la morte Ne'di

Osr. 14 15 16 17

Osr. -sa-stri s'incontri, Osroa l'ad-di-ta. Non è degno di me chi non m'imita.

№ 21 : Aria, Osroa:
Non ritrova un'alma forte

No. 21. Aria (Osroa)

Allegro moderato

Osroa

Allegro moderato

VI.1
[f]

VI.2
[f]

Vla.
[f]

B.
[f]

Os.

6

VI.1

VI.2

Vla.

B.

Musical score for measures 11-15. The score includes parts for Oboe (Os.), Violin I (Vi.1), Violin II (Vi.2), Viola (Via.), and Bass (B.). The music is in 4/4 time. Dynamics include *sfz*, *p*, *f*, and *[p]*. The Oboe part is mostly rests. The Violin I and II parts feature intricate sixteenth-note patterns. The Viola and Bass parts provide a steady accompaniment.

Musical score for measures 16-19. The score includes parts for Oboe (Os.), Violin I (Vi.1), Violin II (Vi.2), Viola (Via.), and Bass (B.). The music is in 4/4 time. Dynamics include *f*, *p*, and *[p]*. The Oboe part has rests in measures 16-18 and enters in measure 19 with the vocal line. The Violin I and II parts continue with sixteenth-note patterns. The Viola and Bass parts provide accompaniment. The vocal line in measure 19 is: "Non ri - tro - va un'".

Os. al - ma for - te Che te - mer nel - lo - re - stre -

21

Vi.1 *f* *p*

Vi.2 *f* [*p*]

Vla. [*f*] [*p*]

B. *f* *p*

Os. - me, nel - lo - re - stre - me: La vil - tà di

26

Vi.1 *f* *p*

Vi.2 *f* [*f*] *p*

Vla. *f* *p*

B. *f* *p*

Os. *chi . . lo te - me, di chi . . lo te - me Fa ter - ri - bi - le! mo -*

31

Vi.1 *f p*

Vi.2 *[sfz] f p*

Vla. *[f] [p]*

B. *f p*

Os. *-rir. Non ri - tro - va un' al - ma for - te Che re*

36

Vi.1 *sfz p sfz p f*

Vi.2 *[sfz] p sfz [p] [f]*

Vla. *[f] [p] [f] [p] f*

B. *f p f p f*

Os. *-mer nel - lo - reg - stre - - - - - me: La vil - tà di chi lo*

41

Vi.1 *p* *f* *p* [*p*]

Vi.2 *p* [*f*] *p* [*p*]

Vla. *p* [*f*] *p* *p*

B. *p* *f* *p* *p*

Os. *te - me Fa re - ri - bi - le il mo - rir, te - ri - bi - le il mo - rir, ter - ri - bi -*

46

Vi.1 *f* *p* *f* *p*

Vi.2 [*f*] [*p*] *f* *p*

Vla. *f* *p* *f* *p*

B. *f* *p* *f* *p*

Os. *-le il mo - rir.*

51

Vi.1

Vi.2

Vla.

B.

Os. Non ri - tro - va un' al - - ma for - te

56

Vi.1

Vi.2

Vla.

B.

Os. Non ri - tro - va un' al - - ma for - te Che te -

61

Vi.1

Vi.2

Vla.

B.

Os. mer . . nel - lo - ree - stre - me, Che te - mer nel -

66

Vi.1

Vi.2

Vla.

B.

Os. *l'o - re - stre - me: La . vil - tà di chi lo*

71

Vi.1

Vi.2

Vla.

B.

Os. *te - me, di chi . lo te - me Fa . ter - ri - bi - le il .*

76

Vi.1

Vi.2

Vla.

B.

Os. *mo - vir. Non ri - tro - va un' al - ma*

81

Vi.1 *sfz p sfz p*

Vi.2 *[sfz] [p] [sfz] p*

Vla. *f [p] f [p]*

B. *f [p]f*

Os. *for - te Che te - mer nel - lo - re - stre - - - - - me: La vil -*

86

Vi.1 *f p f p*

Vi.2 *f [p] [f] [p]*

Vla. *f p f p*

B. *f p f p*

Os. *-rà di chi lo te-me Fa ter-ri - bi-lejl mo-rir, La vil-rà di chi lo*

91

Vi.1 *p* *f* *p* *Cresc.*

Vi.2 *p* [*f*] [*p*] [*Cresc.*]

Vla. *p* *f* *p* [*Cresc.*]

B. *p* *f* *p* [*Cresc.*]

Os. *te-me Fa ter-ri - - bi - lejl . . mo - rir, ter-ri - bi - lejl*

96

Vi.1 *f* *p* *f* *p*

Vi.2 [*f*] *p* [*f*] *p*

Vla. *f* [*p*] *f* *p*

B. *f* [*p*] *f* *p*

Os.
mo - - - vir.

101

Vi.1
f

Vi.2
[f]

Vla.
f

B.
f

Detailed description: This block contains the first five measures of a musical score. The vocal line (Os.) begins with the lyrics "mo - - - vir." and has a fermata over the first measure. The string section (Vi.1, Vi.2, Vla., B.) starts with a forte (f) dynamic. The violins (Vi.1 and Vi.2) play a rhythmic pattern of eighth notes with slurs. The viola (Vla.) plays a series of chords. The bass (B.) plays a steady eighth-note accompaniment.

Os.

106

Vi.1

Vi.2

Vla.

B.

Detailed description: This block contains the sixth and seventh measures of the musical score. The vocal line (Os.) is silent. The string section continues with the same patterns as in the previous block. The violins (Vi.1 and Vi.2) play a rhythmic pattern of eighth notes with slurs. The viola (Vla.) plays a series of chords. The bass (B.) plays a steady eighth-note accompaniment.

Act III Scene VI

Farnaspe

Farn.

Di vas-sal-lo, ed a-mante La fe-del-tà, la te-ne-raz-zo ga-ra

Farn.

Pugnano nel mio seno. Or questa, or quella È vin-tà, è vin-ci-tri-ce: ed a vi-

Farn.

-cenda Varian fortuna, e tempore; Ma, qualunque tri-on-fi, io perdo sempre.

Farn.

10

Nº 22 :
Aria, Farnaspe:
Son sventurato

No. 22: Aria (Farnaspe)

Andante
(Andantino)

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsns

Hn. 1 (Eb)

Hn. 2 (Bb)

Farn.

Andante
(Andantino)

Vi. 1 [f]

Vi. 2 [f]

Vla. [f]

B. [f]

Cl. 1 (Bb) [f]

Cl. 2 (Bb) [f]

Bsn. [f] [a2]

Hn. 1 (Eb) [f]

Hn. 2 (Eb) [f]

Farn.

7

Vi. 1

Vi. 2 [p]

Vla.

B.

Handwritten musical notation including notes, rests, and dynamic markings such as [f], [p], and [a2].

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn.

Hr. 1 (Eb)

Hr. 2 (Eb)

Flu.

Vl. 1

Vl. 2

Vla.

B.

p

[*p*]

[*f*]

[*p*]

[*f*]

[*p*]

[*f*]

[*p*]

[*f*]

Cl.1
(Bb)

Cl.2
(Bb)

Bsn.

Hr.1
(E)

Hr.2
(E)

Fam.

25

VI.1

VI.2

Vla.

B.

Son sven-tu-ra-to, ma pu-re, o stel-le,

p

[*p*]

p

p

Cl.1 (Bb)

Cl.2 (Bb)

Bsn.

Hr.1 (Eb)

Hr.2 (Eb)

Fam.

ma . pu-re, o stel - le, Io vi son gra - to, che almen si bel - le,

31

Vi.1

Vi.2

Vla.

B.

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

Detailed description: This is a page of a musical score, page 494. It features a vocal line and an orchestral accompaniment. The vocal line is for a Soprano (Soprano) and contains the lyrics: "ma . pu-re, o stel - le, Io vi son gra - to, che almen si bel - le,". The orchestral parts include Clarinets 1 and 2 (Bb), Bassoon, Horns 1 and 2 (Eb), Flute (Fam.), Violins 1 and 2, Viola, and Bass. The score is in 2/4 time and features dynamic markings such as *f* (forte) and *p* (piano). The page number 494 is in the top left corner. The number 31 is written below the vocal line. The instruments are listed on the left side of the score.

Cl.1 (Bb) *f* *p*

Cl.2 (Bb) [*f*] [*p*]

Bsn. *f* *p*

Hrn.1 (Eb) *f* *p*

Hrn.2 (Eb) *f* *p*

Fam. *f* *p* (tr) *tr*
Son sven - tu - ra - - - - - to.

43

Vi.1 *f* *p*

Vi.2 [*f*] [*p*]

Vla. *f* *p*

B. *f* *p*

C1.1 (Bb) [P]

C1.2 (Bb) [P]

Bsn. [P]

H.1 (Eb) p

H.2 (Eb) p

Fl. *Io vi son gra-to, che almen si bel-le Sian le ca-gio-ni del*

49

Vi.1 p

Vi.2 [P]

Via. [P]

B. [P]

Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn.
Hn. 1 (Eb)
Hn. 2 (Eb)
Forn.
55
Vi. 1
Vi. 2
Vla.
B.

mi - o mar - tir. , del mi - o mar - tir.

[Musical notation includes dynamics: p, [f], f, [p], [f], [p], [f]]

Detailed description: This page of a musical score contains measures 54 through 59. The instrumentation includes two Clarinets in Bb (Cl. 1 and Cl. 2), Bassoon (Bsn.), two Horns in Eb (Hn. 1 and Hn. 2), Flute (Forn.), Violin I (Vi. 1), Violin II (Vi. 2), Viola (Vla.), and Bass (B.). The vocal line (Forn.) has the lyrics "mi - o mar - tir. , del mi - o mar - tir." written below it. The score features various musical notations such as slurs, accents, and dynamic markings. Dynamics include piano (p), forte (f), and dynamic brackets like [f] and [p]. The key signature is Bb major, and the time signature is 4/4. Measure numbers 54, 55, and 59 are indicated at the beginning of their respective staves.

Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn
Fl. 1 (F)
Fl. 2 (F)
Fam
67
VI. 1
VI. 2
Vla.
B.

ma pu-re, o stel-le, Io vi son gra-to, che almen si bel-le

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

Musical score for page 502, featuring staves for C1.1 (Bb), C1.2 (Bb), Bsn., Hn.1 (Eb), Hn.2 (Eb), Fan., 79, Vi.1, Vi.2, Vla., and B. The score shows musical notation for various instruments across six measures.

The score is arranged in a system of 12 staves. The instruments and their parts are as follows:

- C1.1 (Bb):** Clarinet 1, first part, mostly rests.
- C1.2 (Bb):** Clarinet 1, second part, mostly rests.
- Bsn.:** Bassoon, playing a rhythmic eighth-note pattern.
- Hn.1 (Eb):** Horn 1, mostly rests.
- Hn.2 (Eb):** Horn 2, mostly rests.
- Fan.:** Flute, playing a melodic line with some rests.
- 79:** Flute 2, mostly rests.
- Vi.1:** Violin 1, playing a melodic line.
- Vi.2:** Violin 2, playing a melodic line.
- Vla.:** Viola, playing a melodic line.
- B.:** Bass, playing a rhythmic eighth-note pattern.

The music is in 2/4 time and consists of six measures. The notation includes various note values, rests, and articulation marks.

Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn
Hr. 1 (Eb)
Hr. 2 (Eb)
Fam.
Vi. 1
Vi. 2
Vla.
B.

Sian le ca - gi - ni del mi - o mar - tir, Sian le ca - gio - ni del

The musical score is arranged in a standard orchestral format. The woodwind section includes two Clarinets (Cl. 1 and Cl. 2) in B-flat, Bassoon (Bsn), Horns (Hr. 1 and Hr. 2) in E-flat, and a Flute (Fam.). The brass section consists of Violins (Vi. 1 and Vi. 2), Viola (Vla.), and Bass (B.). The vocal line is positioned between the Horns and Flute staves. The lyrics are written below the vocal staff. The score features various musical notations, including triplets, dynamic markings like [p], and articulation marks like 'x'.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn.

H. 1 (Eb)

H. 2 (Eb)

Fam.

mi - o mar - tir, del mi - o mar - tir, del mi - o mar - tir.

97

Vi. 1

Vi. 2

Vla.

B.

[f]

[f]

[p]

f

f

[p]

[p]

[p]

[p]

[p]

[p]

Allegro

Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn.
Hrn. 1 (Eb)
Hrn. 2 (Eb)
Fmr.
103
VI. 1
VI. 2
Vla.
B.

Po-co è fu-ne-stra l'al-

Allegro

FINE

Fam. *-trui for-tu-na, Quando non re-sta ra-gio - neal-cu-na*

109

Vi.1

Vi.2

Va.

B.

Fam. *Nè di pen-tir-si, nè d'ar - ros-sir, nè di pen-tir-si, nè*

115

Vi.1

Vi.2

Va.

B.

Fam. *d'ar - ros - sir, — nè d'ar - ros - sir, nè di pen - tir - si,*

121

Vi.1

Vi.2

Vla.

B.

Fam. *nè d'ar-ros sir, nè d'ar - ros - sir.*

127

Vi.1

Vi.2

a.

B.

Tempo I^o

Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn.
Hrn. 1 (E)
Hrn. 2 (Eb)

Farn.
133

Vi. 1
Vi. 2
Vla.
B.

Tempo I^o

Son sven-tu-ra - to,

p
[p]
[p]
p

Cl. 1 (Bb)
 Cl. 2 (Bb)
 Bsn.
 Hr. 1 (Eb)
 Hr. 2 (Eb)
 Fam.
 139
 Vi. 1
 Vi. 2
 Vla.
 B.

ma pu-re, o stel-le, ma pu-re, o stel-le, Io vi son gra-to,

[f] [f] f p [f] [f] [f] p [p] f p

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn.

Hr. 1 (Eb)

Hr. 2 (Eb)

Flu.

145

Vi. 1

Vi. 2

Vla.

C.

che almen si bel - le, che almen si bel - le Sian le ca - gio - ni del

f *p* *[f]* *[P]* *f* *p*

Act III Scena ultima

Tutti

Adr. 2 3 Sab.

Il te-me-ra-rio A-qui - lio è già pu-ni-to; E tu mia spo-sa se-i. Ma

4 Adr. Bar. 5 Adr. 6

quando? In breve (Io non lo cre-do an-cor) Non ti do-mando Che tempo a respi-

7 Adr. 8 9 Sab.

-rar. Gli affetti miei Lasciami ri-comporre; e ve-dra-i... Ve-drò, che questo

10 Sab. Em. 11 Farn. 12 Adr. Em.

di non giunge mai. Ah, Ce-sa-re, pie-tà! Pie-tà, si-gno-re! Di chi? Del padre

13 Em. Farn. Em. 14 15 Adr.

mi-o. Del'op-presso mio Rê. Ri-voca il cenno, Per-do-na al geni-to-re. In questo

16 Adr. 17 18

giorno Tutti voglio fe-li-ci. Ad Os-ro-a io do-no E regno, e li-ber-

(Act III Scena ultima)

Adr. 19

-tà. Lascio a Farnaspe La sua bel-la E-mi-rena. Aquilo as-sol-vo D'ogni fal-lo com-

Adr. 22

-messo, e a te, de-gno di te, rendo me stesso. Oh conten-to improvviso! Ec-co il

Osr. 25

ve-ro Adri-a-no; or lo rav-vi-so.

N° 23

Coro: S'oda, Augusto

No. 23: Finale

Allegro

Oboe 1 [f]

Oboe 2 [f]

Horn 1 (D) [f]

Horn 2 (D) [f]

Emirena Sabina Barsene
S'o - da, Au - gu - sto, in - fin sul - l'e - tra

Farnago Adriano
S'o - da, Au - gu - sto, in - fin sul - l'e - tra

Osroa Acquilio
S'o - da, Au - gu - sto, in - fin sul - l'e - tra

Allegro

Vi. 1 [f]

Vi. 2 [f]

a. [f]

b. [f]

Ob.1

Ob.2

Hr.1
(D)

Hr.2
(G)

Il tuo no - meo - gnor co - sì; E da no - i

Il tuo no - meo - gnor co - sì; E da no - i

Il tuo no - meo - gnor co - sì; E da no - i

7

Vi.1

Vi.2

A.

B.

Ob.1

Ob.2

F1

F2

con bianca pie - tra Sia se - gna - to il fan - sto di

con bian - ca pie - tra Sia . . se - gna - to il fan - sto di.

con bian - ca pie - tra Sia . . se - gna - to il fan - sto di.

13

VI.1

VI.2

a.

B.

Detailed description: This page of a musical score contains vocal and instrumental parts. The vocal lines (soprano, alto, and tenor) are written in a single system with lyrics in Italian. The instrumental parts include two oboes (Ob.1, Ob.2), two flutes (F1, F2), two violins (VI.1, VI.2), and two basses (a., B.). The score is divided into measures by vertical bar lines. The vocal parts have lyrics: 'con bianca pie - tra Sia se - gna - to il fan - sto di' and 'con bian - ca pie - tra Sia . . se - gna - to il fan - sto di.' The instrumental parts provide harmonic support with various note values and rests.

Ob.1

Ob.2

Fl.1

Fl.2

E . . da no - i con bian-ca pie - tra Sia se - gna - to il

E da no - i con bian-ca pie - tra Sia . . se - gna - to il

E . . da no - i con bian-ca pie - tra Sia . . se - gna - to il

19

Vi.1

Vi.2

V.

B.

Ob.1

Ob.2

Cl.1

Cl.2

fau - sto di, il fau - sto di. S'o - da, An-

fau - sto di, il fau - sto di. S'o - da, An-

fau - sto di, il fau - sto di. S'o - da, An-

25

Vi.1

Vi.2

a.

b.

Ob.1

Ob.2

F.1

F.2

-gu - sto, in - fin sul - l'e - tra Il tuo no - me - gno - rar co -

-gu - sto, in - fin sul - l'e - tra Il tuo no - me - gno - rar co -

-gu - sto, in - fin sul - l'e - tra Il tuo no - me - gno - rar co -

31

VI.1

VI.2

V.

B.

O.1

O.2

F.1

F.2

-sì; E da no - i con bian-ca pie - tra

-sì; E da no - i con bian-ca pie - tra

-sì; E da no - i con bian-ca pie - tra

37

VI.1

VI.2

a.

b.

Ob.1

Ob.2

Fl.1

Fl.2

Sia se - gna - to il fau - sto di, il fau - sto di, il

Sia se - gna - to il fau - sto di, il fau - sto di, il

Sia se - gna - to il fau - sto di, il fau - sto di, il

43

Vi.1

Vi.2

a

b

This musical score page, numbered 523, features a variety of instruments and vocal parts. The woodwind section includes two Oboes (O.1, O.2), two Flutes (Fl.1, Fl.2), and a Clarinet (Cl.). The string section consists of Violins (VI.1, VI.2), Violas (V.), Cellos (C.), and Double Basses (B.). The vocal parts are represented by three staves, each with the lyrics "fan - sto di." written below the notes. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

